

# ALEXANDRE

## Independent 20th Century



**Loren Maclver and Edith Schloss**  
**Cipriani South Street at the Battery**  
**Maritime Building**  
**September 7 – 10, 2023**

Alexandre is pleased to present a selection of paintings and works on paper by Loren Maclver (1909–1998) and Edith Schloss (1919–2011), two American artists who each spent an extended period of time in Europe in the mid-late 20th century. Both of these artists elevate quotidian subjects in delightful and unexpected ways: Maclver, through her poetic renderings of fleeting moments and objects collected throughout a lifetime of travel and contemplation, and Schloss, in her whimsical views and still lifes that celebrate the ease and joy of summer on the Mediterranean coast.

Loren Maclver quietly carved out a place for herself in the history of American art through poetic depictions of everyday observations which “succeed in instilling transient entities with a shimmering inner life, at once potent and fragile” (Roberta Smith, *New York Times*, 2000). Born and raised in New York, Maclver received little formal art training outside of a few Sunday classes at the Art Students League at the age of ten. In 1928, she moved to Greenwich Village, marrying the poet Lloyd Frankenberg (1907-1975). The pair would join the social circle of modernist poets including e. e. cummings, Elizabeth Bishop, and Marianne Moore. Maclver’s first major sale came in 1935, when *Shack* (1934) was purchased by the then-director of MoMA, Alfred Barr, and became the first painting by a woman in the museum’s permanent collection. Soon thereafter in 1940, Maclver gained representation from the Pierre Matisse Gallery, marking the beginning of a relationship that would last through 1989. At the time, Maclver was the only woman in Pierre Matisse’s stable. A decades-long career of abundant production and activity would follow, including the acquisition of *A Fall of Snow* (1948)— included in our Independent presentation—by famed curator Dorothy Miller, and Maclver’s solo presentation at the 31st Venice Biennale in 1962, where she represented the United States.

Included among a minority of women artists in the Abstract Expressionism movement and in the New York School of the 1950s and 60s, Edith Schloss was a bold—and at times brash— presence in the art world. Born in Germany, Schloss immigrated to New York City via London in 1942, where she became an observant member of the Abstract Expressionist movement and part of the thriving community of artists and intellectuals including artists Elaine and Willem de Kooning, Jack Tworkov, and Larry Rivers; composer John Cage; and



poets John Ashbery, Frank O'Hara, and John Schuyler. Schloss decided to leave New York with her young son following the dissolution of her marriage to photographer Rudy Burkhardt, and settled in Rome in 1962. She would remain there for the rest of her life, summering in the coastal town of La Spezia in the northwest region of Liguria. In Italy, Schloss cemented her role as a noted transatlantic correspondent of art criticism, and continued to write and paint until she died in 2011 at the age of 92. In 2021, Schloss's long-awaited posthumous memoir, *The*

*Loft Generation: From the de Koonings to Twombly; Portraits and Sketches, 1942–2011*, was published by Farrar, Straus and Giroux and included in New York Times' Top Books of 2021, deemed a "glowing jewel of a book." Schloss's work, which spans painting, assemblage, collage, watercolor, and drawing, embraces the intimate, the primitive, and the profound. Her playful still life paintings are often set in the foreground against views out of open windows onto the Mediterranean Sea, celebrating everyday wonders with a delight in pure color and child-like curiosity—yet resolute in representational form.

Image Front: Loren MacIver, *Fleurs de marronniers*, 1963, oil on canvas, 64 x 51 1/4 inches.

Image Verso: Edith Schloss, *Rignalla*, 1967, oil on canvas, 20 1/8 x 24 1/8 inches.

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