

# Jacob Lawrence

1917-2000 | American



Makeup

*M.S. Rau*  
FINE ART • ANTIQUES • JEWELS



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Tempera on board | Painted 1952

Signed "Jacob Lawrence 52" (lower right)

Board: 21 1/4" high x 27" wide | 53.97 cm x 68.58 cm

Frame: 30" high x 34" wide x 1 1/2" deep

76.20 cm x 86.36 cm x 3.81 cm

“

*I hope that when my  
life ends, I would have  
added a little beauty,  
perception, and quality  
for those who follow.*

- Jacob Lawrence

”



Inspired by the famed Apollo Theatre in Harlem, Jacob Lawrence’s masterpiece *Makeup* brings viewers behind the scenes to the dressing room as actors prepare for their performance. The vibrant scene draws the eye to a row of mirrors reflecting the actors’ exaggerated expressions in the style of African masks. These masks not only allude to the symbolic masks of theatre, comedy and drama, but also pay homage to some of Pablo Picasso’s Cubist masterpieces. Meanwhile, in the foreground, a pair of performers engage in a lively game of cards that further ties Lawrence’s work to another modern master, Paul Cézanne, and his famed work, *The Card Players*. Highly referential and completely captivating, Lawrence’s *Makeup* displays the artist’s finesse in sharing his lived experiences through a robust understanding of art history.

*Makeup* is from the artist’s *Performance* series, which explored the contrasting personalities of African American public and private lives. Depicting brass bands, vaudevillians and magicians, as well as the intimate, hidden moments shared by performers behind closed doors, the series debuted at the Downtown Gallery to critical and commercial success. Lawrence engaged with themes of individuality throughout his prolific career, with notably impressive clarity in *Makeup*. Lawrence left an indelible mark on the history of American art with his poignant, modern paintings of African American life.

After moving from Philadelphia at 13 years old, Jacob Lawrence spent his teenage years in Harlem during the great Harlem Renaissance. He fell in love with art from an early age and spent time in the studios of the renowned artists Charles Alston and Augusta Savage, both of whom were significant figures in the movement inspired by the writings of Alain Locke. During these formative years, the artist studied at the famed Schomburg collection at the 135th Street library, which housed

art books as well as African art, and he was a consistent visitor to the Metropolitan Museum of Art and MoMA. A true student of art history, Lawrence often referred to his style as “dynamic cubism,” deeply inspired by both the works of Social Realism and Cubism he saw in these museums.

Lawrence was catapulted onto the international stage after presenting his groundbreaking forty-one-panel *The Life of Toussaint L’Ouverture* in 1937 and the sixty-panel *The Migration of the Negro* in 1940. Not only was Lawrence the first Black artist to have their artwork acquired for MoMA’s permanent collection in 1941, but he was also commissioned by the U.S. government to create paintings for the public works of the New Deal and exhibited widely during his lifetime. Today, Lawrence’s artworks are held in over 200 museum collections worldwide, including the Metropolitan Museum of Art, the Whitney Museum of American Art, the Smithsonian, and the Museum of Modern Art, New York. ●





### PROVENANCE

Jacob Lawrence, New York  
The Alan Gallery, New York  
Private Collection, New York  
ACA Gallery, New York  
Private Collection, Chicago  
Michael Rosenfeld Gallery, New York  
Private Collection, Scarsdale, New York  
Michael Rosenfeld Gallery, New York  
M.S. Rau, New Orleans

### LITERATURE

Patricia Hills, *Painting Harlem Modern: The Art of Jacob Lawrence* (Los Angeles: University of California Press, 2009), page 222

Peter T. Nesbitt and Michelle DuBois, ed., *Over the Line: The Art and Life of Jacob Lawrence* (Seattle: University of Washington Press, 2001), page 165, plate 55

Peter T. Nesbitt and Michelle DuBois, ed., *Jacob Lawrence: Paintings Drawings, and Murals (1935-1999)* (Seattle: University of Washington Press: 2000), page 121, catalogue raisonné no. P52-04

Alice B. Saarinen, *Jacob Lawrence*, exh. cat. (New York: American Federation of Arts, 1960), page 40

Fred Mitchell, "Gallery Previews in New York," *Pictures on Exhibit* 15, 5 (February 1953), page 33



### EXHIBITED

*Performance: A Series of New Paintings in Tempera by Jacob Lawrence.* The Downtown Gallery, New York, NY, January 27-February 14, 1953, exhibition no. 3

*1953 Annual Exhibition of Contemporary American Sculpture, Watercolors and Drawings,* Whitney Museum of American Art, New York, NY, April 9-May 29, 1953, exhibition no. 103.

*American Painting 1954,* Virginia Museum of Fine Arts, Richmond, VA, February 26-March 21, 1954

*From Museum Walls...*, The Alan Gallery, New York, NY, June 15-August 20, 1954, exhibition no. 11

Philadelphia Art Alliance, Philadelphia, PA, December 22, 1954-January 3, 1955

*Art: USA: 59, A Force, A Language, A Frontier.* Coliseum, New York, NY, April 3-19, 1959, exhibition no. 125

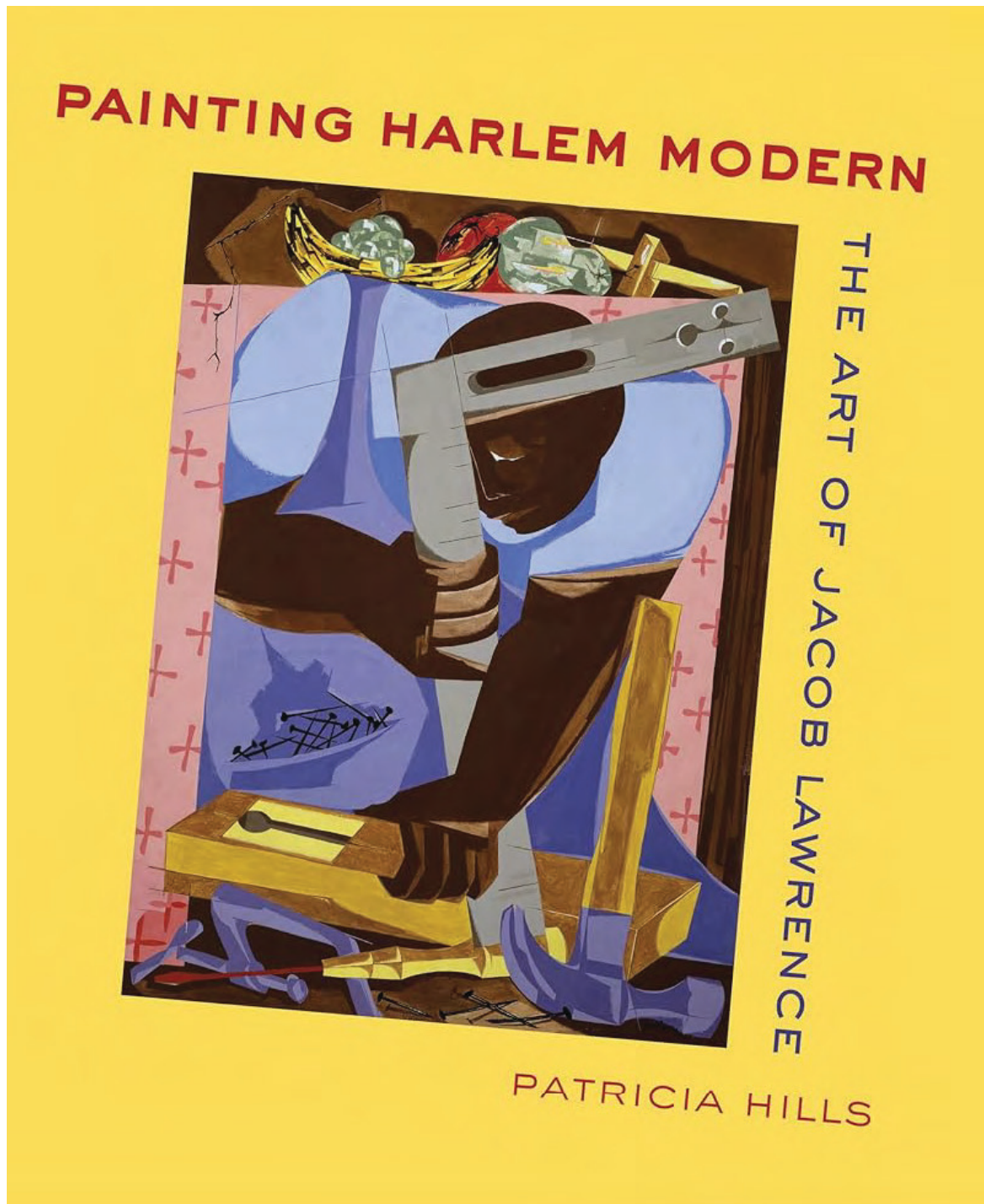
*Herbert A. Goldstone Collection of American Art,* The Brooklyn Museum, Brooklyn, NY, May 15- September 12, 1965, exhibition no. 54

*Jacob Lawrence: Paintings, Drawings and Prints from 1937 – 1998,* DC Moore Gallery, New York, NY, December 12, 2001-January 26, 2002 *Embracing the Muse,* Michael Rosenfeld Gallery LLC, New York, NY, January 15-March 13, 2004. Illustrated in color in the exh. catalogue, page 47

*African American Art: 200 Years,* Michael Rosenfeld Gallery LLC, New York, NY, January 10-March 28, 2008. Illustrated in the exh. catalogue, page 113








Patricia Hills, *Painting Harlem Modern: The Art of Jacob Lawrence* (Los Angeles: University of California Press, 2009), page 222, fig. 162



**PAINTING HARLEM MODERN**  
**THE ART OF JACOB LAWRENCE**  
PATRICIA HILLS

 UNIVERSITY OF CALIFORNIA PRESS Berkeley Los Angeles London  
PUBLISHED WITH THE ASSISTANCE OF THE GETTY FOUNDATION

Patricia Hills, *Painting Harlem Modern: The Art of Jacob Lawrence*  
(Los Angeles: University of California Press, 2009), page 222, fig. 162







**FIG 162** *Makeup* (also known as *Dressing Room*), 1952. Egg tempera on hardboard, 20 x 24 in. (50.8 x 61 cm). Courtesy of Michael Rosenfeld Gallery, LLC, New York, NY.

pool—has been a frequent theme in Lawrence's work.<sup>101</sup> While often suggesting male socializing, it also taps into the notion of life as a game, just as the world is a theater in which each of us is an actor, like Hamlet, performing his or her destiny.

In *Night after Night* (Fig. 163), a foreground figure, ambiguous in gender, stands in the wings of a stage and looks down on a table or ladder, or perhaps a lectern stand, on which papers are strewn. On the far right is a crumpled object, the lower part of which bears the face

of a skull, and a whimsical skull at that—a memento mori, a reminder of death, which slyly looks over at the figure. In the distance, on the spotlight stage, a top-hatted black man stretches out his arm holding a skull. Blood drips from his hand, and at his feet lies another skull. Between the foreground figure and the actor on stage two ominous figures stand in the wings. The black hoods of their robes mostly obscure their faces. Their presence and the skulls suggest the finality of death—the final performance of the night after many nights.<sup>102</sup> Near at hand are the ropes

► **FIG 163** *Night after Night*, 1952. Egg tempera on hardboard, 24 x 18 in. (61 x 45.7 cm). Private collection. Image courtesy DC Moore Gallery, New York.

Patricia Hills, *Painting Harlem Modern: The Art of Jacob Lawrence* (Los Angeles: University of California Press, 2009), page 222, fig. 162



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Dedicated to  
Gwendolyn Knight Lawrence

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Front cover: *Ironers*, 1943, gouache on paper, 21½ × 29½ in. Collection of Ann and Andrew Dintenfass.

Back cover: *Sidewalk Drawings*, 1943, gouache on paper, 22¾ × 29½ in. Collection of C. Bruce and Shahara Llewellyn, New York.

Frontispiece: *Brownstones*, 1958, egg tempera on hardboard, 31½ × 37¼ in. Clark Atlanta University Art Collections. Gift of Chauncey and Catherine Waddell.

Page 8: *Play Street*, 1942, gouache on paper, 30¾ × 22¾ in. Collection of Dr. and Mrs. Fredric Newman.

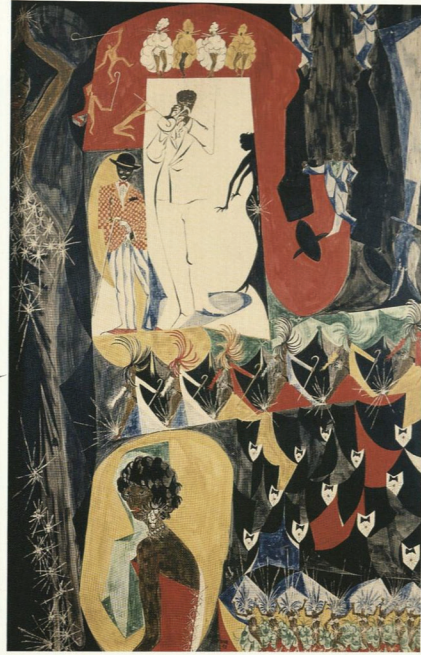
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Peter T. Nesbitt and Michelle DuBois, ed., *Over the Line: The Art and Life of Jacob Lawrence* (Seattle: University of Washington Press, 2001), page 165, plate 55





PL. 54 *Billboards*, 1952, egg tempera on hardboard, 36 x 24 in. Private collection.



PL. 55 *Makeup*, 1952, egg tempera on hardboard, 20 x 24 in. Collection of Elisabeth and William M. Landes, Chicago.



165

Peter T. Nesbitt and Michelle DuBois, ed., *Over the Line: The Art and Life of Jacob Lawrence* (Seattle: University of Washington Press, 2001), page 165, plate 55



Jacob Lawrence  
PAINTINGS, DRAWINGS, AND  
MURALS (1935–1999)  
A CATALOGUE RAISONNÉ

Peter T. Nesbitt  
Michelle DuBois

WITH ASSISTANCE FROM  
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Seattle



Peter T. Nesbitt and Michelle DuBois, ed., *Jacob Lawrence: Paintings Drawings, and Murals* (1935-1999) (Seattle: University of Washington Press, 2000), page 121, catalogue raisonné no. P52-04





**Collection:** High Museum of Art, Atlanta. Purchase with funds from the National Endowment for the Arts and Edith G. and Philip A. Rhodes, 1980.224.

**Provenance:** [The Downtown Gallery, New York]; Mrs. Emma Little, Pittsburgh; [Terry Dintenfass Inc., New York]; Dr. Marvin Radoff, Yardley, Pa.; [Terry Dintenfass Inc., New York].

**Exhibitions:** Downtown 1953, no. 7; The Corcoran Gallery of Art, Washington, D.C., *National Conference on the Arts Honors Ten African-American Artists*, March 14–April 16, 1980; High Museum of Art, Atlanta, *African-American Art in Atlanta: Public and Corporate Collections*, May 11–June 17, 1984, no. 36; Seattle 1986–7, no. 88 (Seattle; Oakland; Atlanta; Washington, D.C.; Dallas; Brooklyn).

**References:** Chris Ritter, "Fifty-Seventh Street in Review: Downtown Group," *Art Digest* 27, 5 (December 1, 1952), p. 18; Sidney Geist, "Fifty-Seventh Street in Review: Jacob Lawrence," *Art Digest* 27, 9 (February 1, 1953), p. 17; *African-American Art in Atlanta: Public and Corporate Collections*, exh. cat. (Atlanta: High Museum of Art, 1984), p. 8, ill.; Wheat 1986, p. 214, ill.; *Selected Works: Outstanding Painting, Sculpture, and Decorative Art from the Permanent Collection* (Atlanta: High Museum of Art, 1987), p. 55, ill.; Powell 1992, pl. 8; Kelly Morris, ed., *Highlights from the Collection: Selected Paintings, Sculpture, Photographs, and Decorative Art from the Permanent Collection* (Atlanta: High Museum of Art, 1994), p. 76, ill.

P52-03

**Christmas Pageant**

1952

egg tempera on hardboard

24 × 28½ in. (61 × 72.4 cm)

signed and dated lower right "Jacob Lawrence / 52"



**Collection:** Collection Neuberger Museum of Art, Purchase College, State University of New York. Gift of Roy R. Neuberger.

**Provenance:** [The Downtown Gallery, New York]; Mr. and Mrs. Roy Neuberger, New York.

**Exhibitions:** Downtown 1953, no. 5; Whitney Museum of American Art, New York, *Roy and Marie Neuberger Collection: Modern American Painting and Sculpture*, November 17–December 19, 1954, no. 58; The Institute of Contemporary Art, Boston, *Twentieth-Century American Paintings from the Collection of Mr. and Mrs. Roy R. Neuberger*, March 13–April 8, 1956; Whitney 1974–5; The Chrysler Museum of Art, Norfolk, Va., *American Figure Painting, 1950–1980*, October 1–December 5, 1980.

**References:** Roy Neuberger, "Collecting American Art," *Art in America* 42, 4 (December 1954), p. 287, ill.; Daniel Robbins, ed., *The Neuberger Collection: An American Collection*, exh. cat. (Providence, RI: Museum of Art, Rhode Island School of Design, 1968), p. 309; Thomas W. Styron, *American Figure Painting 1950–1980*, exh. cat. (Norfolk, Va.: The Chrysler Museum, 1980), p. 93, ill.

P52-04

**Makeup**

1952

egg tempera on hardboard

20 × 24 in. (50.8 × 61 cm)

signed and dated lower right "Jacob Lawrence 52"



**Collection:** Elisabeth and William M. Landes, Chicago.

**Provenance:** [The Alan Gallery, New York]; Herbert Gladstone, New York; [ACA Gallery, New York].

**Exhibitions:** Downtown 1953, no. 3; Whitney Museum of American Art, New York, *1953 Annual Exhibition of Contemporary American Sculpture, Watercolors, and Drawings*, April 9–May 29, 1953, no. 103; Virginia Museum of Fine Arts, Richmond, *American Painting 1954*, February 26–March 21, 1954; The Alan Gallery, New York, *From Museum Walls . . .*, June 15–August 20, 1954, no. 11; Philadelphia Art Alliance, December 22, 1954–January 3, 1955; Coliseum, New York, *Art USA: 59. A Force, A Language, A Frontier*, April 3–19, 1959, no. 125; The Brooklyn Museum, *Herbert A. Goldstone Collection of American Art*, May 15–September 12, 1965, no. 54.

**References:** Fred Mitchell, "Gallery Previews in New York," *Pictures on Exhibit* 15, 5 (February 1953), p. 33, ill.; Saarinen 1960, p. 40, ill.; Herbert A. Goldstone *Collection of American Art*, exh. cat. (Brooklyn: The Brooklyn Museum, 1965).

**Remarks:** A.k.a. Dressing Room.





from **THE DOWNTOWN Gallery**  
 32 East 51 Street, New York 22  
 phone PLaza 3-3707

*for immediate release*

January 12, 1953

Entitled "Performance", a new series of paintings in tempera by Jacob Lawrence, is being shown at The Downtown Gallery, 32 East 51 Street, New York, from January 27th. Continuing through February 14th, the exhibition comprises twelve paintings executed during the past two years. The series pertains to the varied aspects of theatrical life and types of performances, and presents the artist in new, highly imaginative roles.

"Performance" is the sixth series by Jacob Lawrence to be exhibited by The Downtown Gallery since it introduced this young artist in 1941. At that time the Museum of Modern Art and the Phillips Gallery jointly purchased the "Migration" series of sixty paintings. Since then the other series have been acquired for the permanent collections of major museums and private connoisseurs. Since that time, too, Jacob Lawrence has received steadily increasing public recognition. Now examples by him hang in twenty-four museums: from the Metropolitan in New York to Portland, Oregon - and Sao Paulo, Brazil.

Following a long tradition in the history of art, Jacob Lawrence's series relates to the purely pictorial expression of the fresco painters of the early Renaissance. Here each painting is complete in itself, making its own statement and creating its unique mood while maintaining its relation to others in the group. And this most recent series, because of its thematic material, presents the greatest multiplicity of individual concepts.

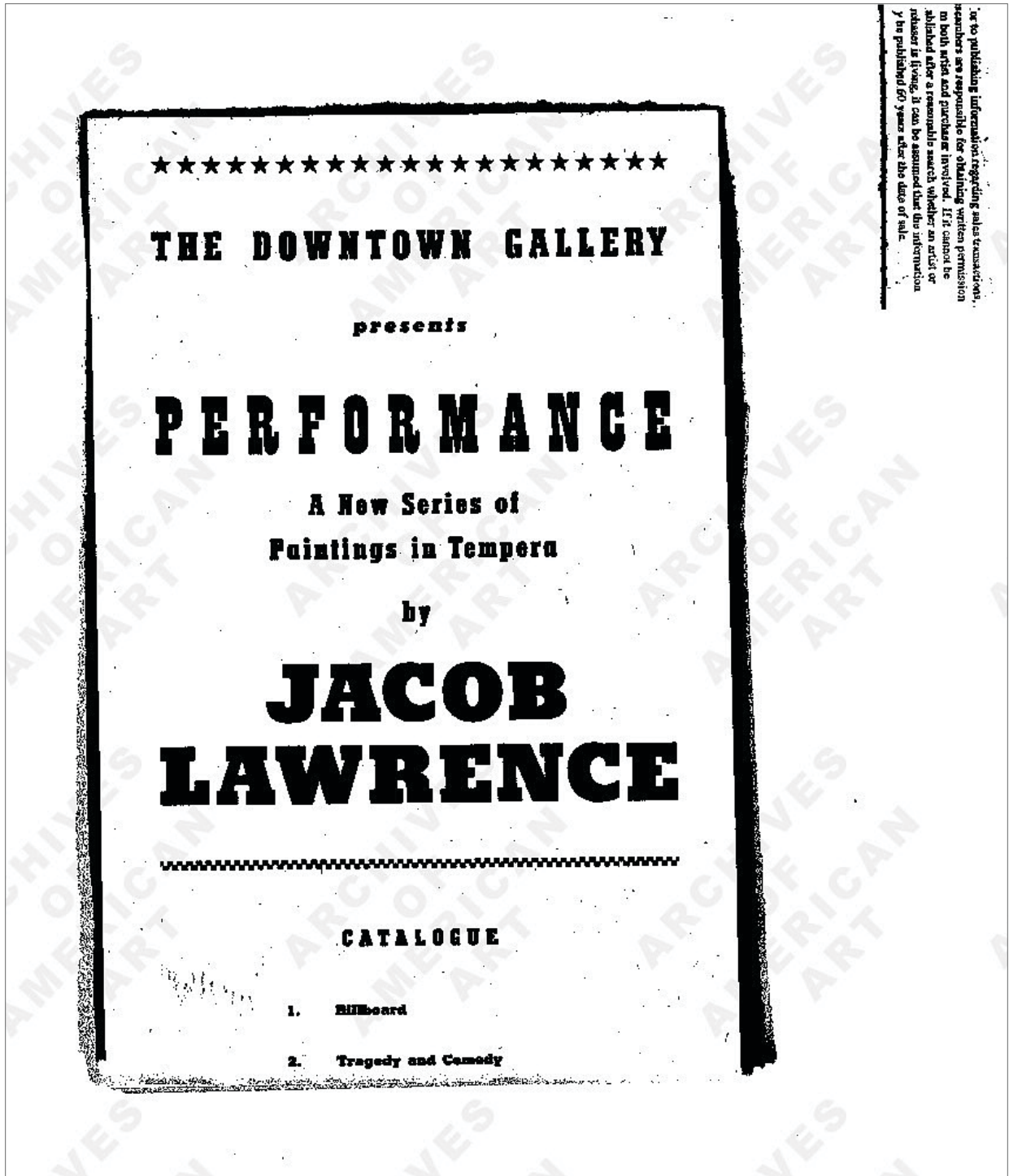
The subject-matter is especially fascinating. The whole world of entertainment, of make-believe, is depicted: from a children's Christmas pageant to a Broadway night-club. There is the color and the glamor of the performances, as well as the more somber aspects of backstage life. Altogether, this series demonstrates a new phase in Lawrence's development. The variety of the material has evoked greater diversity of design and color organization. A strong element of fantasy is introduced. Greater expressiveness in the figures, more imaginative employment of surprisingly significant details, and wider tonal range, all serve to bring to "Performance" a compelling and haunting psychological impact.

PRESS-VIEW, MONDAY, JANUARY 26th.

Prior to publishing information regarding artist transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

*Performance: A Series of New Paintings in Tempera by Jacob Lawrence. The Downtown Gallery, New York, NY, January 27-February 14, 1953, no. 3*





*Performance: A Series of New Paintings in Tempera by Jacob Lawrence. The Downtown Gallery, New York, NY, January 27-February 14, 1953, no. 3*



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- 3. **Makeup**
- 4. **Night after Night**
- 5. **A Christmas Pageant**
- 6. **Concert**
- 7. **Marionettes**
- 8. **Vaudeville**
- 9. **Ventriloquist**
- 10. **Fantasy**
- 11. **Curtain**
- 12. **After the Show**



**January 27 to February 14, 1953**

Gallery open daily except Sunday: 10 to 6



Prices on Request



*Performance: A Series of New Paintings in Tempera by Jacob Lawrence. The Downtown Gallery, New York, NY, January 27-February 14, 1953, no. 3*







*1953 Annual Exhibition of Contemporary American Sculpture, Watercolors and Drawings, Whitney Museum of American Art, New York, NY, April 9-May 29, 1953, no. 103.*



1953 Annual Exhibition of  
Contemporary American Sculpture,  
Watercolors and Drawings

April 9 - May 29

Whitney Museum of American Art  
Ten West Eighth Street, New York.

*1953 Annual Exhibition of Contemporary American Sculpture, Watercolors and Drawings,*  
Whitney Museum of American Art, New York, NY, April 9-May 29, 1953, no. 103.



## EXHIBITED

96	JOE JONES	Evening Star
97	FLORENCE KAWA	Grey Day
98	WILLIAM KIENBUSCH	Coast, Nova Scotia <i>Lent by Mrs. Eliot D. Pratt</i>
99	DONG KINGMAN	Williamsburg Bridge
100	RICHARD KOPPE	Primitive Dance
101	LAWRENCE KUPFERMAN	Night Harbor
102	IRENE LAGORIO	The Sign and the Symbol
103	JACOB LAWRENCE	Make Up
104	JAMES LECHAY	Ferris Wheel and Totem Pole
105	SIMON LEVINE	Battle
106	EDMUND LEWANDOWSKI	New Coat of Paint
107	PEPPINO MANGRAVITE	All Things are Changing, Nothing Dies
108	BORIS MARGO	No. 80, 1952
109	DE HIRSH MARGULES	Blue Weather
110	JOHN MARIN	Approaching Fog
111	JOSEPH MEERT	Classic Horses
112	HANS MOLLER	Maine Landscape
113	CHARLES OSCAR	Night Journey
114	ALFONSO OSSORIO	No. 51, 1952
115	STEPHEN PACE	No. 3, Tempest
116	WILLIAM PACHNER	Head, 1952
117	BETTY PARSONS	Abstraction No. 46
118	GABOR PETERDI	The Purple Fish
119	DONALD A. PETERS	Ab In'tra-2
120	OGDEN M. PLEISSNER	Summer Rain, Montmartre
121	GREGORIO PRESTOPINO	Sunset
122	SARA PROVAN	Green Round
123	GEORGE RATKAI	The Procession
124	ANNE RYAN	No. 2, 1953

*1953 Annual Exhibition of Contemporary American Sculpture, Watercolors and Drawings, Whitney Museum of American Art, New York, NY, April 9-May 29, 1953, no. 103.*





## EXHIBITED

<i>ARTIST</i>	<i>ADDRESS</i>	<i>Catalogue Number</i>
HARE, DAVID	Kootz Gallery, 600 Madison Ave., N. Y. C.	24
HARKAVY, MINNA	2109 Broadway, N. Y. C.	25
HEBALD, MILTON	2 W. 67th St., N. Y. C.	26
HECKMAN, ALBERT	165 E. 60th St., N. Y. C.	91
HEISKELL, DIANA (27)	Marlboro, Vt.	92
HOEHN, HARRY	1737 York Ave., N. Y. C.	93
HOFMANN, HANS (21)	145 W. 14th St., N. Y. C.	94
HOVANNES, JOHN	110 W. 54th St., N. Y. C.	27
HOWARD, ROBERT B.	521 Francisco St., San Francisco, Cal.	28
ISELIN, LEWIS (37)	432 E. 84th St., N. Y. C.	29
JOHNSTON, YNEZ	Paul Kantor Gallery, 9013 Beverly Blvd., Los Angeles, Cal.	95
JONES, JOE (3)	9 Farragut Pl., Morristown, N. J.	96
KAWA, FLORENCE (7)	Florida State University, Tallahassee, Fla.	97
KAZ, NATHANIEL	105 State St., Brooklyn, N. Y.	30
KELLY, LEON (17)	Harvey Cedars, N. J.	157
KEY-ÖBERG, ELLEN (34)	59 E. 3rd St., N. Y. C.	31
KIENBUSCH, WILLIAM (22)	44 Greenwich Ave., N. Y. C.	98
KINGMAN, DONG (27)	85 State St., Brooklyn, N. Y.	99
KINIGSTEIN, JONAH (8)	176 Second Ave., N. Y. C.	158
KLINE, FRANZ (10)	52 E. 9th St., N. Y. C.	159
KOERNER, HENRY (27)	317 State St., Brooklyn, N. Y.	160
KOHN, GABRIEL	Cranbrook Academy of Art, Bloomfield Hills, Mich.	32
KOPPE, RICHARD	1738 N. Park Ave., Chicago, Ill.	100
KUNIYOSHI, YASUO (8)	30 E. 14th St., N. Y. C.	161
KUPFERMAN, LAWRENCE (24)	26 Walnut St., Natick, Mass.	101
LAGORIO, IRENE	4319 San Pablo Ave., Emeryville, Cal.	102
LASSAW, IBRAM (21)	487 Sixth Ave., N. Y. C.	33
LAWRENCE, JACOB (8)	385 Decatur St., Brooklyn, N. Y.	103
LECHAY, JAMES (22)	State University of Iowa, Iowa City, Iowa	104
LEKBERG, BARBARA (34)	453 Ninth Ave., N. Y. C.	34
LEONID (9)	108 E. 60th St., N. Y. C.	162
LEVINE, SIMON	1647 Union St., Brooklyn, N. Y.	105
LEVIT, HERSCHEL	220 W. 93rd St., N. Y. C.	163

*1953 Annual Exhibition of Contemporary American Sculpture, Watercolors and Drawings,  
Whitney Museum of American Art, New York, NY, April 9-May 29, 1953, no. 103.*





*Herbert A. Goldstone Collection of American Art, The Brooklyn Museum, Brooklyn, NY,  
May 15 - September 12, 1965, no. 54*







53. YASUO KUNIYOSHI  
(b. Okayama, Japan, 1893; d. New York, 1953)  
*Girl With Flower in Hair*; 1932  
Oil on canvas. 25¾ x 32 in. (65.4 x 81.2 cm)  
Signed u.r.: "Y. Kuniyoshi '32"

History: (Downtown, New York).

Exhibited: *Yasuo Kuniyoshi. Recent Paintings*, Downtown Gallery (New York, 1933), no. 10; *The Springfield Museum of Fine Arts Catalog of the Opening Exhibition* (Springfield, Mass., 1933), no. 203; *Six Living American Artists*, The Baltimore Museum of Art (Baltimore, 1939), no. 43.

Remarks: For a similar picture cf. "Daily News" (1935), *Yasuo Kuniyoshi Retrospective Exhibition*, Whitney Museum (New York, 1948), no. 35. The artist is quoted in the same catalogue, p. 31: "I like to paint women, but I don't paint just one woman, I put in what I know and sense about all women." For the artist

cf. Whitney Museum catalogue (1948); *Kuniyoshi*, exh. The National Museum of Modern Art (Tokyo, 1954).

54. JACOB LAWRENCE  
(b. Atlantic City, New Jersey, 1917)  
*Make-Up*; 1952  
Tempera on gesso panel. 20 x 24 in. (50.8 x 60.9 cm)  
Signed l.r.: "Jacob Lawrence '52"

History: (Alan, New York).

Exhibited: *Performance, A New Series of Paintings in Tempera by Jacob Lawrence*, Downtown Gallery (New York, 1953), no. 3; *American Painting 1954*, The Virginia Museum of Fine Arts (Richmond, 1954), unnumbered; *Art USA: 59*, Coliseum (New York, 1959), no. 125b.

Remarks: For the artist cf. *Jacob Lawrence*, exh. The American Federation of Arts (New York, 1960), bibl. pp. 12-14.

EXHIBITED



*Herbert A. Goldstone Collection of American Art, The Brooklyn Museum, Brooklyn, NY,  
May 15 - September 12, 1965, no. 54*



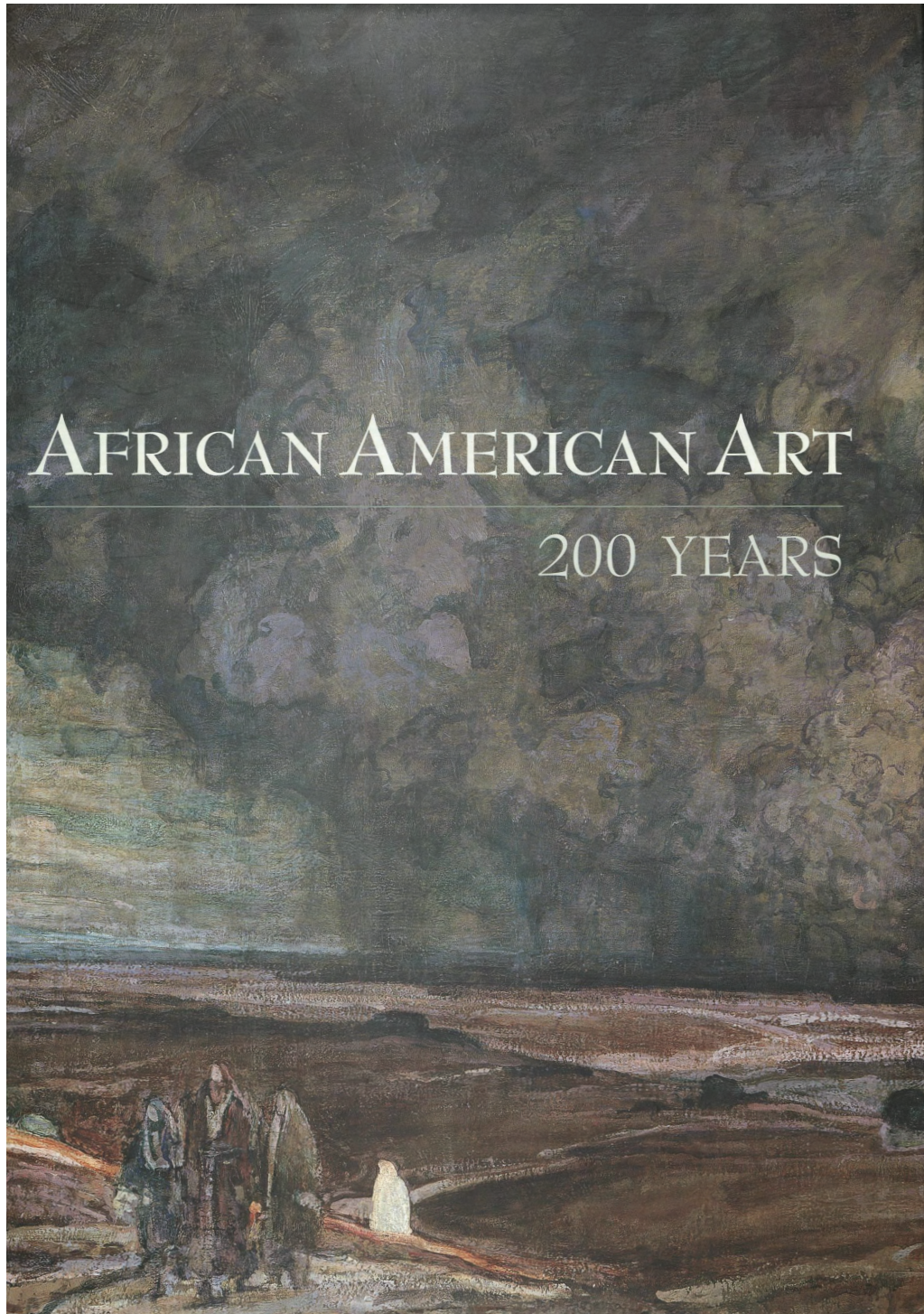




*Embracing the Muse*, Michael Rosenfeld Gallery LLC, New York, NY, January 15-March 13, 2004.  
Illustrated in color in the exh. catalogue, page 47



EXHIBITED



*African American Art: 200 Years*, Michael Rosenfeld Gallery LLC, New York, NY, January 10-March 28, 2008.  
Illustrated in the exh. catalogue, page 113





**AFRICAN AMERICAN ART**  

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**200 YEARS**

— 40 Distinctive Voices Reveal the Breadth of  
Nineteenth and Twentieth Century Art —

This exhibition is dedicated to the memory of Benny Andrews (1930-2006).

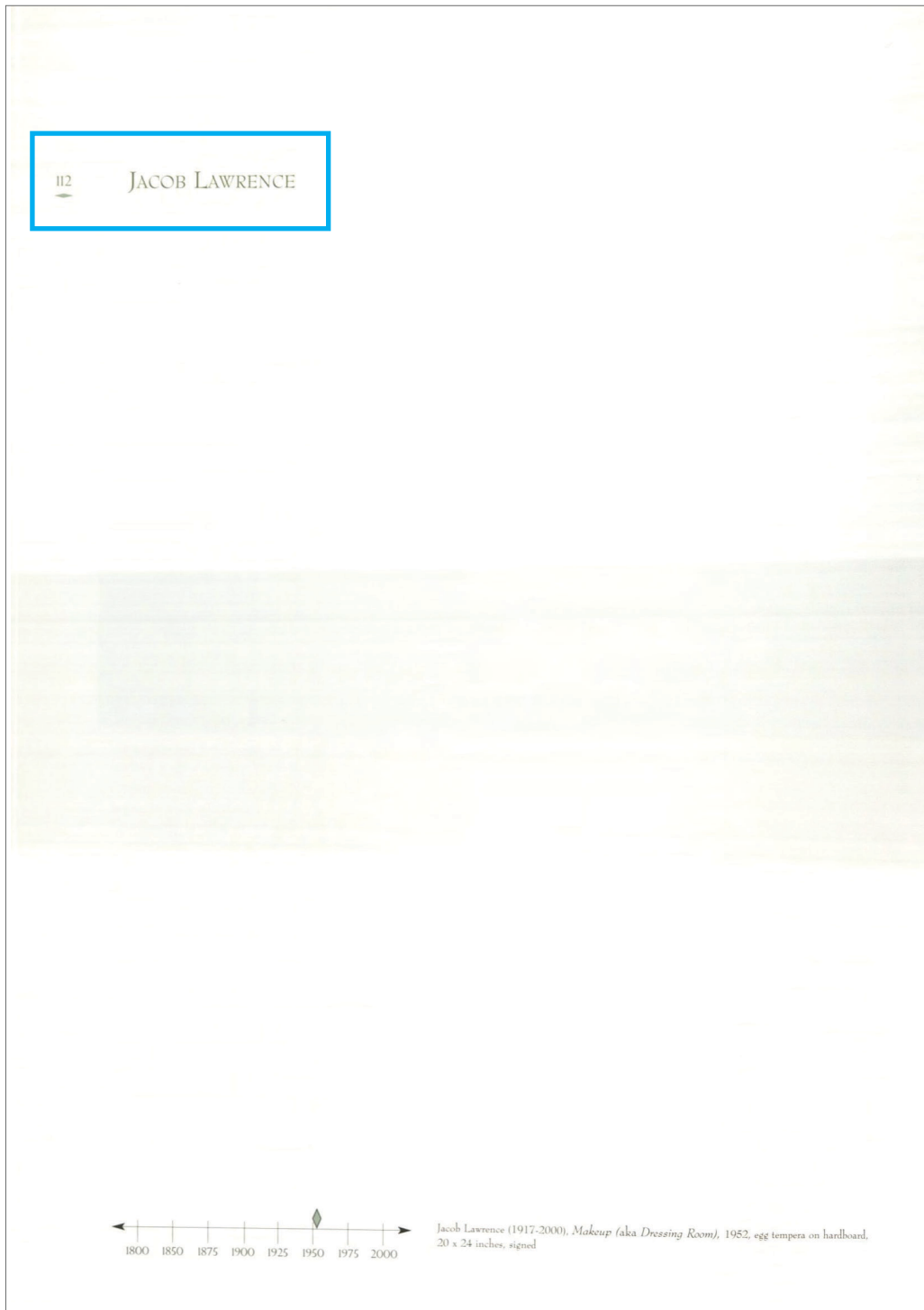
**HIRSCH LIBRARY  
MUSEUM OF FINE ARTS,  
HOUSTON**

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Michael Rosenfeld Gallery, LLC  
New York

*African American Art: 200 Years*, Michael Rosenfeld Gallery LLC, New York, NY, January 10-March 28, 2008.  
Illustrated in the exh. catalogue, page 113





*African American Art: 200 Years*, Michael Rosenfeld Gallery LLC, New York, NY, January 10-March 28, 2008.  
Illustrated in the exh. catalogue, page 113



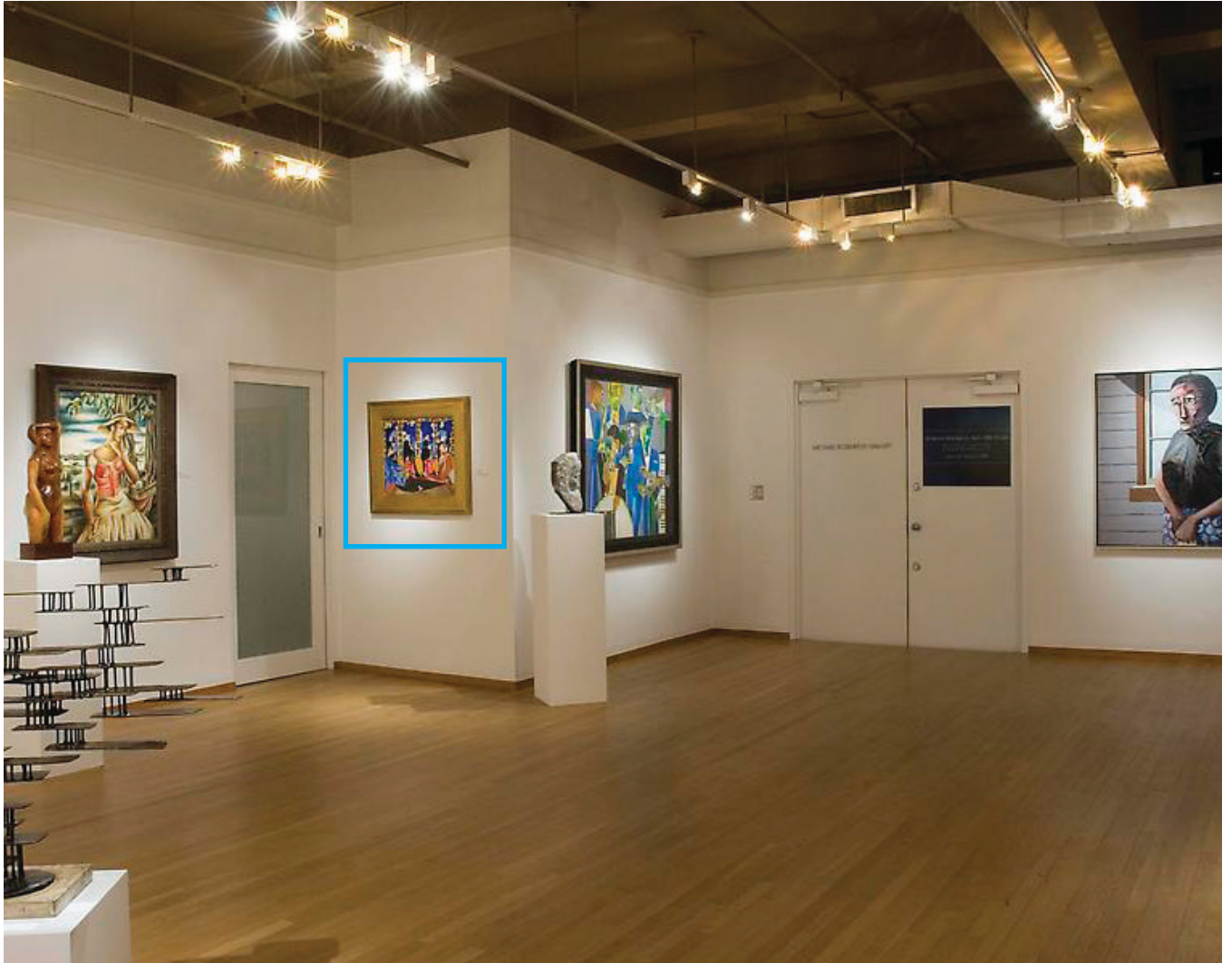




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Illustrated in the exh. catalogue, page 113



# AUCTION COMPARABLES

	1	<p><b>Lawrence Jacob</b></p> <p>Title THE BUSINESSMEN</p> <p>Description Jacob Lawrence 1917 - 2000 THE BUSINESSMEN signed and dated 1947 egg tempera on</p> <p>Medium egg tempera on hardboard</p> <p>Year of Work 1947</p> <p>Size Height 20.1 in.; Width 27.6 in. / Height 51.1 cm.; Width 70 cm.</p> <p>Misc. Signed</p> <p>Sale of Sotheby's New York: Wednesday, November 14, 2018 [Lot 00018] Contemporary Art Evening Auction</p> <p>Estimate 1,500,000 - 2,000,000 USD</p> <p>Sold For 6,169,800 USD Premium</p>
	2	<p><b>Lawrence Jacob</b></p> <p>Title Red Earth - Georgia</p> <p>Description JACOB LAWRENCE (1917-2000)Red Earth - Georgiasigned and dated 'Jacob</p> <p>Medium tempera on board</p> <p>Year of Work 1947</p> <p>Size Height 20.1 in.; Width 24 in. / Height 51.1 cm.; Width 61 cm.</p> <p>Misc. Signed</p> <p>Sale of Christie's New York: Thursday, November 11, 2021 [Lot 0031C] 20th Century Evening Sale</p> <p>Estimate 2,000,000 - 3,000,000 USD</p> <p>Sold For 4,470,000 USD Premium</p>





Jacob Lawrence | *Street Shadows*

1959

**Medium:** Egg tempera on board

**Dimensions:** 24 x 29<sup>7/8</sup> inches | 61 x 75.9 cm



**MoMA**

Museum of Modern Art  
New York, United States





## Jacob Lawrence | *The Wedding*

1948

**Medium:** Egg tempera on hardboard

**Dimensions:** 20 x 24 inches | 50.8 x 61 cm



ART  
INSTITVTE  
CHICAGO

Art Institute of Chicago  
Chicago, IL, United States



## Jacob Lawrence | *The Photographer*

1942

**Medium:** Watercolor, gouache and graphite on paper

**Dimensions:** 22<sup>1/8</sup> x 30<sup>1/2</sup> inches | 56.2 x 77.5 cm



**THE  
MET**

Metropolitan Museum of Art  
New York, United States





## Jacob Lawrence | *The Library*

1960

**Medium:** Tempera on fiberboard

**Dimensions:** 24 x 29<sup>7/8</sup> inches | 60.9 x 75.8 cm



**SAAM**

Smithsonian American Art Museum  
Washington, D.C., United States



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