

The
Lawrence Richmond
Bequest

PROVINCETOWN ART ASSOCIATION & MUSEUM
PROVINCETOWN, MA.

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and Museum
Provincetown, MA.

Library of Congress Catalog Card Number: 79-89750

Photos by eeva-inkeri
Catalogue design by Candy Jernigan
Printed at Shankpainter Printing Company
Provincetown, MA.

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JULY 27 — AUGUST 12, 1979.

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Preface

I wanted to write a few words for the catalogue that would express the deep affection I felt and still feel for Larry. The problem I face is how to express in words something so intangible—particularly for a Larry Richmond who was special and dedicated not only to the Art Association but to the community. Larry left a void that can't be filled. His honesty, his warmth, his unselfishness meant so much to so many. I've never met anyone like him and doubt I ever will.

He had great dreams for the Art Association. I wish he could be here now to see it happening—the progress we've made, the new excitement, the quality of exhibitions, the new vault, our eager and capable staff. All we have achieved was initiated by him. No matter how much he gave of himself, he never felt he gave enough. He always dug a little deeper.

Larry hoped his collection would bring some of the pleasure he had in assembling it to those viewing it now and in the future.

Ciriaco Cozzi
President

Foreword

Lawrence Richmond in speaking of his love for Provincetown said, "My romance with Provincetown started with the harbor . . . wonderful people befriended me. Personal association with projects I have thought to be useful include the West End Racing Club and The Provincetown Art Association. For Provincetown to allow me to have made some imprint on its life assures me that the romance of which I speak is mutual."

The romance of which Larry Richmond spoke still permeates any conversation in which his name is mentioned. And over and over in looking at the Provincetown Art Association and Museum's past records and activities, the name of Lawrence Richmond continually surfaces.

In December of 1978 when I arrived in Provincetown to become the new Director, the Provincetown Art Association and Museum had just received the Lawrence Richmond Bequest of over 100 pieces representing a wide variety of artists and media. But throughout the diversity, one can still discern a collector's personality—one whose passion and love of collecting was as intense as the artists and works he collected.

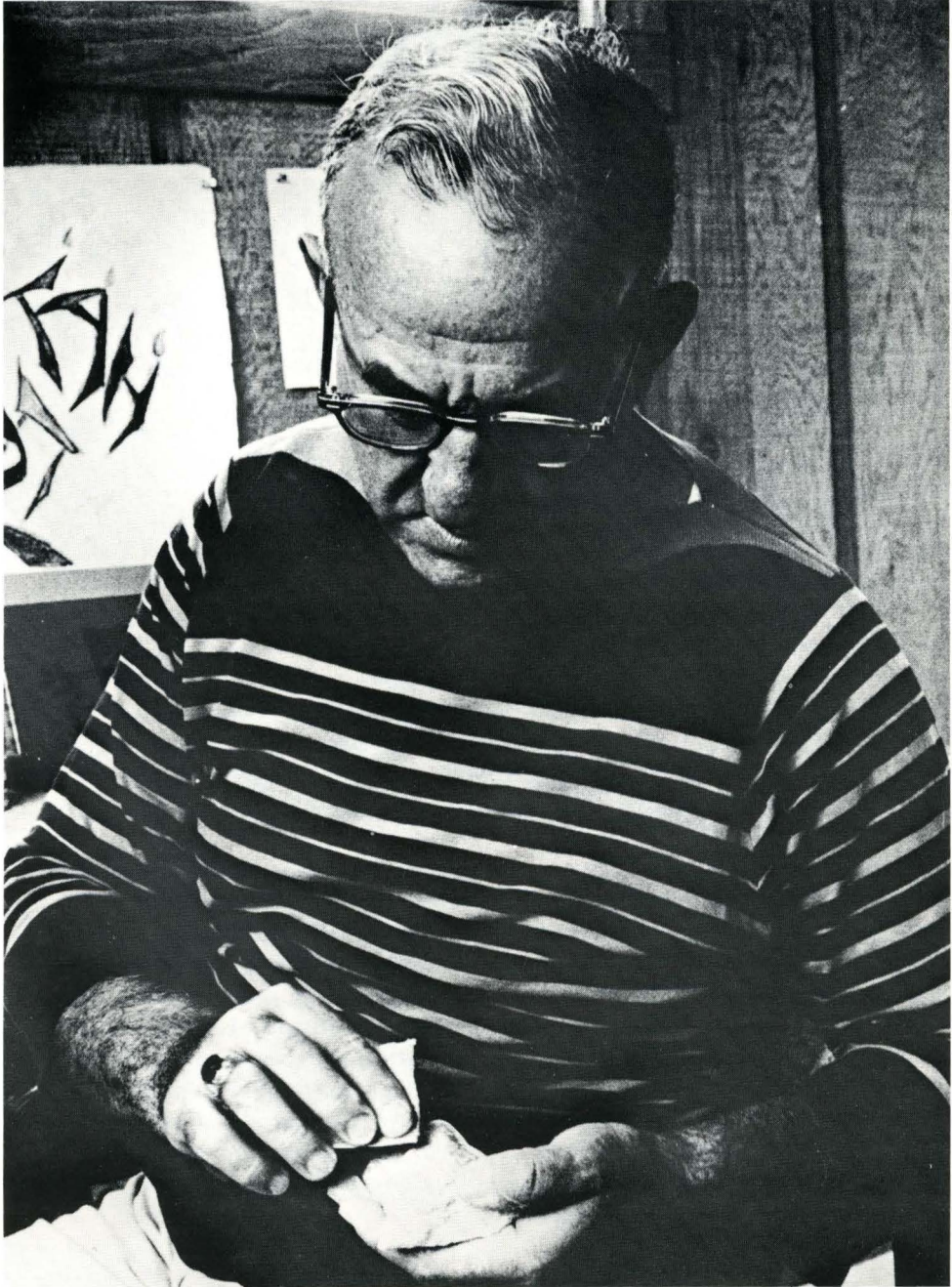
The Lawrence Richmond Bequest is certainly the largest single contribution in the history of the Art Association. We hope, as I am sure was Larry Richmond's intention, that this generosity will encourage other collectors and artists to contribute to the expanding holdings of the Permanent Collection of the Provincetown Art Association and Museum.

I am indebted to his wife, Helene, and his daughter, Lauren, for their assistance in preparing this catalogue and for their continued support of the Museum.

Grant King, the Museum's Registrar, and Ellen O'Donnell, the Museum's Assistant Director, have ably compiled the listings for this catalogue and without the generosity of Howard Richmond the printing of the catalogue would not have been possible. I would also like to thank Francis Santos and Chaim Gross for their assistance in preparing the text.

In 1976 Lawrence Richmond foresaw the future. He commented, "The present administration is going to work hard to enrich the heritage which is Provincetown. Our Permanent Collection is going to make a little Museum for itself—a place where artists of Provincetown, past and present, will be immortalized." The Provincetown Art Association and Museum takes great pride and pleasure in presenting an exhibition featuring selected works from the Richmond Bequest.

Annabelle Hebert
Director



in Chaim Gross' studio

Lawrence Richmond

In any quarter of town there is a consistency to conversations about Larry Richmond; everyone he knew speaks of him with an especial regard. According to Francis Santos, who years ago founded the West End Racing Club with him, what accounts for it is this:

“He was a very, very charitable person, he did so much for the kids. We started a free sailing program in 1954 and he bought the first mast for the first boat.”

“The Fishermen thought the world of him. Nobody’s ever been endeared as close to the Fishermen as Larry Richmond. He took time to talk to them, listen to their troubles and help them out if he could. He was enjoyed by the natives. No other summer boarder ever got that close. Matter of fact, he came closer to being a native than anybody else that’s ever come into this town.”

The facts of Larry Richmond’s life are these: born in Hollis, New York in 1909, graduated from Dartmouth in 1930, and joined his father’s company, a New York music distribution firm, of which he eventually became president. He first visited Provincetown in 1939 and returned each year after with an increasing affection for the place. In 1976 he wrote,

I’ve spent a lifetime in business in New York and have lived during that time in Great Neck, Long Island. If I’d had my choice in 1940, I would have traded everything to make Provincetown my home.

As well as founding and supervising the West End Racing Club, Richmond served as a trustee of the Provincetown Art Association for six years, as vice-president for two, and as president for one.

* *

Chaim Gross, whose works are generously represented in the Richmond Collection, lives near the West End in a large house with many windows, that was once George Elmer Browne’s studio. On a recent evening he told me this story:

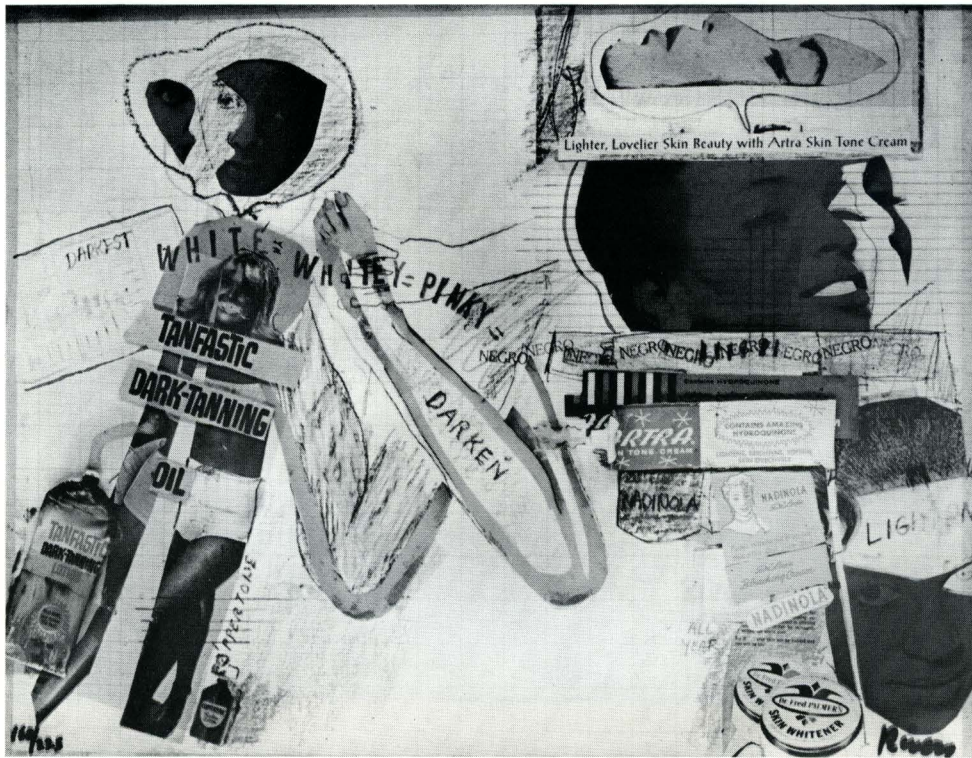
“We’d had a cocktail party here, 1952, and somebody brought Larry along. I had seen him around, but we had never met. He came over, and I had a couple of pieces of sculpture on the table, one of them carved in onyx, very hard stone, and he liked it, and he took me aside, and he said ‘I would like to buy that piece of sculpture.’ A few days later he came

back and he bought another one. This same week there was a show by Joseph Kaplan. It was a Friday night, and we went over and looked at a couple of paintings, and he said 'Chaim, do you like any of them?' I said, 'I like his work,' and he bought three or four of them. This was the beginning of his buying art. From then on he became really fascinated and excited about buying paintings more and more and more. In the city during the year, because he was a little bit new, he used to call me up. He had his pleasure in taking off a day and going out, what I call 'snooping around,' and buying art. I remember once he called me up and said 'Chaim, I just saw a beautiful Reginald Marsh painting, and I like it, but I would like you to look at it with me.' And I went over there and he bought that painting. After that, many, many other paintings. There wasn't a week or a few weeks passed by he wouldn't call. He bought a lot in Provincetown, too: Davidson, Friedman, Marantz, Malicoat, Manso, John Whorf. Many of these he made friends with, he liked their work and everybody liked Larry. We became very good friends, he would come to dinner at my house, or we would go to him, and all the time he would talk only about art, about paintings. 'Who's selling? Who's buying? How much did it sell for? What's it worth?'

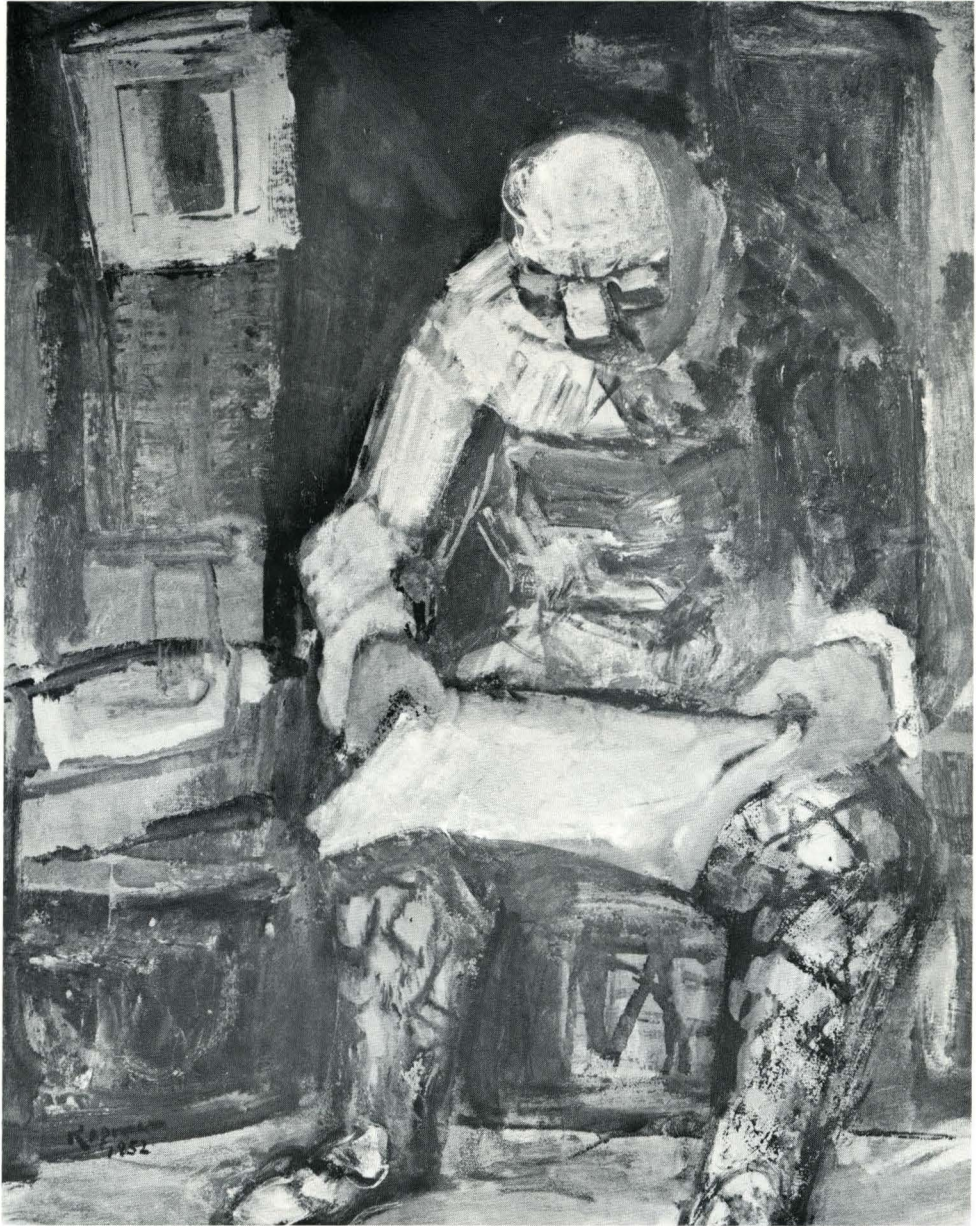
He himself didn't paint, but he did sculpture for many years with me in my studio. Every summer he would come up once, twice a week, or three times a week, and I would help him a little bit. He was very passionate at once; and he did quite a few nice pieces. He was not a professional sculptor, what he did was a hobby. He was a professional collector. He did collecting with love. Love is the word. Everything he did, he did with love."

Alec Wilkinson
July 1979

Illustrations



Larry Rivers
Montage



Benjamin Kopman
Clown Reading

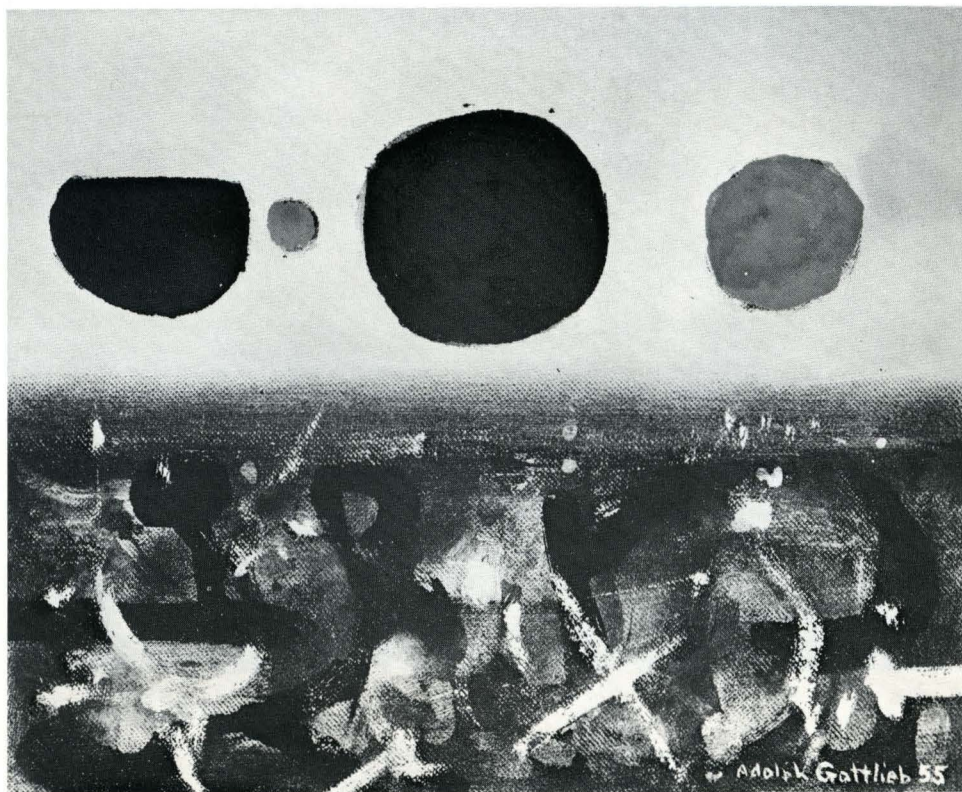


Chaim Gross
Dance Rhythm

** (Gregorio Prestopino's *Truck Driver* was returned to Lauren Richmond by mutual agreement with PAAM) **



right: Gregorio Prestopino
Truck Driver
below: Adolph Gottlieb
Imaginary Landscape





Gifford Beal
Carnival



Milton Avery
Portrait

Catalogue

Sam Adler
Benediction
oil, 52 x 36

Mary Ascher
Bullfight
oil, 16¼ x 24¼

Mary Ascher
When Day Is Done
oil, 30 x 40

Mary Ascher
untitled, still life
oil, 16 x 20

Milton Avery
Portrait
oil, 28 x 36

Clifford Beal
Carnival
oil, 14 x 11

Ben Benn
Still Life with Fruit Bowl
oil, 24 x 20

G. Bernstein
Luncheon
litho, 12½ x 10½

G. Bernstein
Christmas in Bruxelles
litho, 9½ x 12½

Arbit Blatas
W. Jersey Landscape (Interior)
oil, 25 x 32

Henry Botkin
The Little King
oil, 11 x 9

Anne Brigadier
Breakwater
oil, 8 x 18

Byron Browne
Provincetown Beach, 1956
oil on canvas, 16 x 30

David Burliuk
Summit Avenue
oil, 18 x 24

Shirley Coleman
Still Life
oil, 1968, 24 x 30

George Constant
Embracing Figures
oil, 20 x 26

George Constant
Figures on a Horse
oil, 38 x 27

George Constant
untitled card
watercolor, 5 x 6½

Lila Copeland
Female Child
sepia drawing, 10½ x 8

Morris Davidson
Three Figures
watercolor, 18½ x 12

Morris Davidson
Mexican Hat
oil, 20 x 24

Morris Davidson
Pink
oil, 24 x 18

Morris Davidson
Orchestration with Black
oil, 30 x 24

W. Day
Mandala VII
litho, 18½ x 23¼

Joseph DiMartini
Wreck of St. Christopher
oil, 18 x 24

Alex Dobkin
Mother
litho, 24 x 17

Martin Friedman
Remembrance of Things Past
oil, 16 x 20½

Martin Friedman
untitled (seated nude)
pencil, 8 x 11

Adolph Gottlieb
Imaginary Landscape
oil, 8 x 10

Richard Graham
Kiss
marble sculpture, 11½ high

Richard Graham
Form
white marble sculpture, 14 high

John Gregory
Tony
photograph, 11½ x 10

John Gregory
Wheels
photograph, 17 x 14

Red Grooms
Fat Feet poster
print, 24 x 18

Red Grooms
Tappy Toes (birthday card for L. Richmond)
ink, 8½ x 12

Chaim Gross
Mother and Child, 1965
pencil, 12½ x 19½

Chaim Gross
Children's Game
A.P., 20½ x 14

Chaim Gross
poster for Sculptors Guild Annual Exhibition
print, 24 x 17¾

Chaim Gross
Mother Dancing
bronze, 10 high

Chaim Gross
Mother Dancing
bronze, 16½ high

Chaim Gross
Dancing Mother
bronze, 71 high

Chaim Gross
Dance Rhythm
bronze, 88 high

Chaim Gross
Acrobats
bronze, 15½ high

Chaim Gross
Naomi and Ruth
green serpentine, 10¾ high

Chaim Gross
Reclining Figure
bronze, 6 high

Chaim Gross
Shabbat
bronze, 12 high

Mimi Gross
poster for Brenner Gallery
ink, 10 x 13½

Mimi Gross
Landscape
watercolor, 9½ x 12

Lena Gurr
Sailing
oil, 7½ x 7½

Lena Gurr
Sails at Sunset
gouache, 15 x 12

Lena Gurr Harlequin Figures card (for L. Richmond) print, 6 x 7	Benjamin Kopman <i>Clown Reading</i> oil, 25 x 21
Lily Harmon <i>Two Figures</i> pencil and wash, 7 x 10	Benjamin Kopman <i>House with Purple Roof</i> oil, 16 x 20
Lily Harmon untitled pencil and wash, 18 x 24	Lebduska <i>Mountain Steers</i> oil, 21 x 25
Lily Harmon untitled pencil and wash, 8¾ x 10¼	Charles Leclair <i>Boxes and Barrels</i> watercolor, 22 x 30
Abraham Harriton <i>Arch to Interior</i> oil, 24 x 20	Phillip Malicoat <i>Back Shore 1956</i> oil, 16 x 14
Abraham Harriton <i>Landscape</i> watercolor, 13 x 16	Irving Marantz <i>Impending Storm</i> casein, 21 x 29
Hirschfield poster print 26 x 20	Irving Marantz <i>Naomi</i> ink, 20 x 13
Budd Hopkins <i>untitled</i> silkscreen (framed) 30" x 22½"	Irving Marantz <i>Models</i> litho, A.P., 20 x 15
John Hultberg <i>Forest's Edge</i> watercolor, 20 x 30	Irving Marantz <i>Family</i> ink, 6 x 7
Angelo Ippolito <i>Painting 1956</i> oil, 34 x 36	Irving Marantz untitled (female nude) unframed pencil, 18 x 13
Mervin Jules <i>Folk Song</i> encaustic, 22 x 9	Irving Marantz <i>Female Figure</i> bronze, 21 high
Joseph Kaplan <i>Main Street in Provincetown</i> gouche, 26 x 19	Irving Marantz <i>Entwined</i> bronze, 16½ high
Karl Knaths <i>Piano Player</i> litho, 22 x 15½	Irving Marantz <i>The Family</i> bronze, 18 high

Boris Margo
From Outward Flight
oil, 65 x 25

Seong Moy
Inscription of ToPua
litho, 31½ x 9½

William Pachner
Theme of Earth
oil, 29 x 20

Rudy Pozzati
Morning Snow 1954
oil, 15 x 20

G. Prestopino
Tracks
oil, 23 x 31

G. Prestopino
Truck Driver
oil, 12 x 8½

George Ratkai
Thanksgiving Day
oil, 36 x 24

George Ratkai
poster
12½ x 16

Helen Ratkai
Storm
oil, 16 x 20

Larry Rivers
Montage
collage, 23 x 18

Umberto Romano
Fragment—Youth
oil, 9 x 7½

Ralph Rosenborg
Sailing
oil, 12 x 21

Leonard Rosoman
Maximillian Schell
oil, 12½ x 21

Irma Rothstein
Boy and Girl
pencil, 11½ x 8

A. Saporetti
Harlequin No. 1
oil, 12 x 11½

A. Saporetti
Harlequin No. 2
oil, 18 x 15

A. Saporetti
Landscape
oil, 6½ x 8½

S. Sarkisian
Cathedral in Moonlight
oil, 30 x 20

Julius Shaier
Moodscape No. 29
oil, 9 x 15½

Julius Shaier
Moodscape No. 42
oil, 11½ x 17½

Shart
Boy with Jug
litho, 20½ x 26

Shart
Man with Flute
litho, 21 x 27

Shart
Winter Scene
litho, 27 x 20

Shart
Boats and Lighthouse
litho, 27 x 21½

Shart
Street Scene
litho, 26 x 21

Joseph Solman
Rockport
oil, 8 x 23

Raphael Soyer
untitled (models with self-portrait)
litho, 21 x 29½

Edward J. Stevens
An Entrance to Kyoto
gouache, 17 x 22

Reuben Tam
The Drowned Coast
oil, 20 x 24

F. Varady
Painting 1957
oil, 30 x 24

Philip Weichberger
Oil No. 3
30 x 24

Philip Weichberger
Oil No. 2
24 x 30

Philip Weichberger
Gouache No. 4
18 x 28

Philip Weichberger
untitled
53 x 53

Sol Wilson
untitled (card for L. Richmond)
watercolor, 3½ x 5½

Taro Yamamoto
Provincetown No. 1 (fish)
oil, 15 x 19

Taro Yamamoto
Provincetown No. 2 (marine supplies)
oil, 18 x 24

Taro Yamamoto
Provincetown No. 3 (Lobster Pot)
oil, 30 x 40

Taro Yamamoto
40 Commercial Street
oil, 14 x 19½

Taro Yamamoto
untitled (still life)
22 x 25

Taro Yamamoto
untitled (fishers on boat, moon)
15 x 19

Taro Yamamoto
untitled (cafe scene)
21 x 25

Jay Ziegler
untitled
oil, 32 x 36