



Adolf Dehn

*Works on Paper from the
Radford University Art Museum Collection*

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Adolf Dehn working the lithographic stone

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Adolf Dehn in his studio, c. 1960

P R E F A C E

It is my distinct pleasure to introduce this wonderful compilation of works on paper by noted American artist Adolf Dehn. The collection was recently donated to Radford University by the artist's wife, Virginia Dehn, of Santa Fe, New Mexico. Each year we are fortunate to add to our permanent collection through the generosity of donors under the auspices of the Radford University Foundation. This catalog illustrates all 281 pieces now proudly held as the most recent addition to the Radford University permanent collection. These works are an excellent representation of Adolf Dehn's extraordinary diversity in both subject matter and style. We are excited to present the collection to the public over the coming years through featured exhibitions as well as in this catalog, created by the Radford University Art Museum under the direction of Dr. Steve Arbury. Also lending expertise to the Dehn project was former RU Art Museum curator, Dr. Arthur Jones, who is currently Art Department Chair at the University of North Dakota. I hope you enjoy this outstanding collection and narrative.

Dr. Joseph Scartelli
Dean of the College of Visual & Performing Arts



Adolf Dehn, c. 1940

ADOLF DEHN
(1895 - 1968)

Adolf Dehn achieved a considerable reputation during his lifetime, especially as an American realist printmaker. Yet following his death, his recognition faded despite a number of exhibitions and scholarly publications on his art.¹ Perhaps dwindling interest in Dehn's work resulted in part from his primary medium of lithography and his work as an illustrator and watercolorist – whereas much more recognition has been given to twentieth-century artists who are identified as oil or acrylic painters. Another possible reason for the waning of Dehn's stature was the difficulty of classifying his works within the history of specific art movements. In the context of the pluralistic art world, the time may now be ripe to refocus on Dehn's importance in American art. Today, we no longer expect art to fit neatly into specific stylistic categories, nor do we uphold a single stylistic direction as the correct one, as was sometimes the case in the 1950s and 60s when modernist theories and abstract art prevailed. Recent efforts to restore Dehn's rightful place within the history of art have been ongoing partly due to recent gifts of large bodies of his work from his estate to art museum collections across the country. In December of 2001, through the efforts of New York artist Dorothy Gillespie, the Radford University Art Museum was privileged to receive a generous donation of 281 of his works on paper. The donation was made by the artist's wife, Virginia Dehn, and implemented by William Meek, Director of the Harmon-Meek Gallery in Naples, Florida, who has represented the artist's estate since 1970.

The Radford University Dehn collection consists of 239 original prints (Dehn made 665 prints in his lifetime), 19 painted works on paper, and 23 drawings. With this gift the Radford University Art Museum joins the ranks of major museums such as the Metropolitan Museum of Art, the Whitney Museum of American Art, and the Museum of Modern Art in New York; the National Gallery of Art in Washington, D.C.; the Albertina in Vienna; the Art Institute of Chicago; and the Philadelphia Museum of Art, among others, that house significant Dehn collections. Although Adolf Dehn's art has already been the subject of serious scholarly and critical writings, an analysis of his stylistic development could be more fully explored. With this in mind, this essay will attempt to provide fresh insights into Dehn's oeuvre.

Adolf Dehn was born in Waterville, Minnesota, about 65 miles south of Minneapolis, on November 22, 1895.² He was a third-generation German-American whose parents have been described as frontier freethinkers – his father as an anarchist and atheist and his mother as a feminist and socialist-leaning Lutheran. Dehn's family background fostered a freethinking

and socially aware attitude that would profoundly affect his life decisions and beliefs in later life, such as his pacifistic stance during World War I, his staunch anti-fascist feelings during the Spanish Civil War and World War II, his cynical view of organized religion, and his socio-political leanings toward the left.

Dehn demonstrated a talent for art in childhood. The earliest dated drawing in the Radford University collection dates from 1912 when Dehn was a teenager (no. 2, p. 18). Upon careful inspection of Dehn's more mature works in the Radford University collection, his artistic development can be divided into four major stages: the formative years (c. 1912–1921), the expatriate years (late 1921–early 1929), the rediscovery of American identity (1929–1948), and a focus on global subjects and fantasy (1948–1968). Although Dehn's work underwent some significant changes from one stage of his development to another, most of his art is best described as highly eclectic in its style and subject matter.

FORMATIVE YEARS

(c. 1912–1921)

Dehn's formative stage was a period of finding his direction as an American art student and young artist. His first interests in art began in rural Minnesota. By 1914 he was attending the Minneapolis School of Art (later renamed the Minneapolis College of Art and Design). While studying in Minneapolis, Dehn's exposure to current European artistic trends was limited. His instructors were conservative, but apparently open-minded to the young artist's experimental tendencies. *Inspiration* (no. 4, p. 19) from 1916 is a pencil drawing that predates his earliest venture into printmaking by four years. This youthful work already reveals the artist's satirical wit, and his bold signature seems to indicate Dehn's emerging desire for recognition as an artist. The illustrative style along with the expressive distortion of human proportions are characteristics that endured in Dehn's work throughout his career. After accepting a scholarship in 1917 to the Art Students League, he was off to New York where his exposure to more progressive contemporary styles began in earnest. In 1918, towards the end of World War I, Dehn was drafted into the army, where he experienced difficulties because of his moral stance as a conscientious objector. This attitude resulted

in his being confined to a guardhouse in Spartanburg, South Carolina. After the armistice, Dehn volunteered to teach drawing and painting at a rehabilitation center in Asheville, North Carolina. Then, following his honorable discharge from the army, he returned to the Art Students League for an additional year of study.

Dehn's first lithograph, *Harvest* (no. 43, p. 34), was executed in 1920. Depicting three women rummaging through trashcans in New York, the print's socially-oriented realist subject is reminiscent of nineteenth-century sources ranging from Honoré Daumier to Jean François Millet. The overall soft focus in this print reveals the influence of nineteenth-century Romanticism, and the stolid figures recall Vincent Van Gogh as well as Millet. A comparison could also be made with the social realism of the New York Ashcan School artists of the early twentieth century.

EXPATRIATE PERIOD

(1921–1929)

Dehn resided in Europe during most of the 1920s, and his work shows more direct influences of modern European trends, especially German and French Expressionism and Cubism. Upon arrival in Europe in 1921, he toured France, Germany, Austria, and Italy. Then, as a young American artist of German ancestry, Dehn gravitated toward the German-speaking art centers of Europe. His first city of residence was Vienna, where he spent the majority of his time from 1921–1924. There he met his first wife, the exiled Russian dancer Mura Ziperovitch. Dehn spent time in Berlin beginning in 1922, and he moved there in 1924. In 1926 he moved to Paris, a city he had visited on numerous earlier occasions.

During the years abroad, Dehn's work demonstrated his identification with his subjects as an insider. Like many young American artists of his day, Dehn regarded Europe as a cultural haven — whereas he viewed American cultural life as pale in comparison. After all, he was a young American artist who had infiltrated the European centers of the art world — even indulging in their more mundane excesses, such as the nightlife of the cafés.

Like some other expatriated Americans, Dehn became absorbed in the lessons of his new land of residency, and his art became more fashionably European in character.

REDISCOVERY OF
AMERICAN IDENTITY
(1929–1948)

Sleeping Girl, 1922 (no. 5, p. 18) is a delicate line drawing executed with an economy of means reminiscent of works by the French painter Henri Matisse. It also reflects the earlier decorative elegance of Viennese artists such as Gustav Klimt. The highly expressive use of cubist structure in Dehn's drypoint etching, *Herr aus Munchen*, 1926 (no. 44, p. 34) relates to art of the German Expressionist movement as seen in the work of Ernst Ludwig Kirchner. In contrast, *Applause*, 1928 (no. 74, p. 41) relates more to the satirical expressionistic style of German artist George Grosz, whom Dehn knew and whose influence reappeared on numerous occasions in later works. *We Speak English*, 1927/28 (no. 50, p. 34), and *Madame and the Girls*, 1928 (no. 65, p. 39) are other subjects that might be associated with biting social commentaries of Grosz, as well as those of the German Expressionist Kirchner and the moralistic art of French Expressionist Georges Rouault. The theme of the prostitute was also featured in Picasso's well-known *Les Femmes d'Alger* (1907), and Toulouse-Lautrec had also treated it much earlier with more empathy than Dehn displayed.

The question might be raised as to whether Dehn intended his social satires as scathing indictments of his subjects or whether they were milder satirical observations.³ The contemporary popular culture of Paris fascinated the artist. Because Dehn's art often reflected a more casual attitude toward Parisian indulgences, his works in this vein are better compared with those of Jules Pascin. Some of Dehn's contemporaries, such as New York art dealer Carl Zigrosser, were critical of him in this regard because they thought he should be less preoccupied with the pleasure-seeking atmosphere of Montparnasse (no. 64, p. 39).

Aside from his interest in café and other nightlife subjects, Dehn executed a variety of other satirical subjects, as well as landscapes and city views. These included clowns (no. 76, p. 43), satirical religious themes (no. 109, p. 51), opera and symphonic themes (no. 78, p. 43), and city park views (no. 8, p. 20). Landscape subjects were not conceived as factual records but as a process of synthesized experiences combined with sketches of places he observed. He was never a *plein-airist* in his attitude toward landscape views even when depicting actual locations (no. 95, p. 47). In one case, he even identified a landscape as an "imaginary" scene (no. 59, p. 37).

In 1929 Dehn resettled in his American homeland – although he made several trips to Europe from 1929–1936 and also visited Mexico in 1939. Upon returning to the United States, he exhibited and sold lithographs in hopes of earning a livelihood as an artist. The Great Depression dashed his hopes and he produced few prints for galleries during the rest of this difficult economic period. His first marriage ended in 1933, and in December that year he began work for the New York Public Works of Art Project (PWAP). This employment provided the artist with an income of \$34 a week, but it ended in April, 1934. Later the same year in a renewed effort to support himself as an artist, he began a largely unsuccessful private business to sell his lithographs at \$5 apiece. Through this venture, called the Adolf Dehn Print Club, the artist actively marketed American-scene prints that he felt would have the broadest mass appeal, especially to buyers in his native Minnesota as well as in New York.

Eventually, Dehn was rescued by offers of modest commissions for illustrative drawings for the *New Yorker*, *Vogue*, the *New York Times*, and other publications. In regard to recognition as an artist, his art was applauded in *Prints Magazine* and discussed in two articles in the *American Magazine of Art*.⁴ In 1936, the Whitney Museum of American Art also purchased one of his drawings. Prior to that time, Dehn worked mostly in black and white because of his emphasis on lithography, but in 1936 he began to explore the colorful watercolor medium. As a result of his new interest in watercolor, new opportunities arose with commercial commissions in the late 1930s and early 1940s that led him to travel to Chicago and south to Louisiana, Mexico, and Venezuela. In 1938, he also taught briefly at Stephens College in Columbia, Missouri, and in 1939 a Guggenheim Fellowship provided him with funds to travel to Colorado, where he became enthralled with views of the Rockies (no. 127, p. 57).

While the influences of European art were not erased upon his return to the United States, realignment occurred with both American subjects and stylistic currents such as Regionalism, Precisionism, Social Realism, and other American-scene trends. The Regionalists did not favor urban scenes partly due to the belief that the industrialized world had depleted the moral fiber of

American culture. Paralleling the earlier French painter Paul Gauguin, American Regionalists gravitated away from the urban environment. Gauguin had left Paris to paint the peasants in Brittany, a subject also touched upon by Dehn during his earlier period in France (no. 75, p. 41). Like Gauguin, the American Regionalists expressed in their art a desire to restore the lost values of pre-industrialized society, which still were evident in rural America. In the United States, the Regionalists focused attention on the American hard-work ethic as reflected by rural life in the Midwest.

Dehn, whose roots stemmed from rural Minnesota, was at times attracted to the same types of American heartland subjects the Regionalists favored, but he was equally drawn to urban subjects. Therefore, while he sometimes depicted rural American scenes, he did not share the nationalistic ideology of the Regionalists. Contrary to them, Dehn's political views seemed more aligned with those of Social Realists. The subject of amputees situated amidst aloof upper class people in *Cheer Up Buddy, We've Got Our Health Left*, 1933 (no. 16, p. 24) is reminiscent not only of George Grosz but also of American Social Realists, such as Ben Shahn and Walter Gropper. In contrast to the Social Realists, however, Dehn's art was generally not political. Instead, many of the works from this period reveal Dehn's pre-occupation with more pleasing American subjects ranging from landscape views of mountains in Colorado (no. 172, p. 75), farm scenes in Minnesota (no. 227, p. 94), and urban views of New York City (no. 118, p. 54) to views of Harlem jazz clubs (no. 155, p. 67) and burlesque shows (no. 128, p. 58). The latter subjects might be seen as Americanized versions of Dehn's European nightlife scenes from the 1920s (no. 67, p. 39). Like his Parisian nightlife scenes, his parallel American subjects tend to be interpreted in a good-humored manner.

For this reason, Dehn's satirical work may be better described as social observation than as social criticism. His American urban genre subjects often compare with those of his friend Reginald Marsh, who often accompanied him to jazz clubs and burlesque shows in New York. Dehn's scenes of the American farm, however, remind the viewer more of the Regionalists John Steuart Curry, Thomas Hart Benton, and Grant Wood. Unlike many of the American Regionalists, Social Realists, and American Scene painters, Dehn did not reject the European influences in his art. He never became a cultural isolationist,

as did many other American artists of this time. Yet after 1936, as Hitler and the Nazis increasingly threatened the peace of the world, Dehn became more homebound and avoided travel to Europe until the end of World War II.

FROM GLOBAL FOCUS TO FANTASY (1948-1968)

In 1947, Dehn married his second wife, Virginia Engleman. Following their marriage, the couple became real world travelers. Between 1948 and 1967 they embarked on journeys that took them to Europe, the Middle East, Africa, India and Latin America, as well as the United States and Canada. Because Dehn created many works springing from his extensive travels, his subjects during this period included scenes of Mexico, Haiti, Cuba, Venezuela, Afghanistan, India, North Africa, Italy, Ireland, Spain, and many other places. This emphasis on foreign subjects resulted in what has been described elsewhere as a style of "International Regionalism."⁵ This term, of course, is problematic because the Regionalists were viewed as nationalistic artists who idealized rural America, and Dehn was never a heartfelt contributor to this movement. Although he continued to depict a wide range of American subjects alongside his non-American ones up to the last years of his life, it might be argued that his increasingly broad global perspective reflected more the philosophy of an internationalist.

On the other hand, Dehn's later interest in scenes related to exotic lands and other tourist sites, both in the United States and abroad, might lead to describing him as a producer of high-ranked "tourist art." While this term is usually applied to works produced by the locals in the places a tourist visits, describing Dehn's work in this light would assign the term to works made by the tourist himself. Dehn's wide range of colorful global subjects broadened to include unusual landscape formations as well as exotic-looking people, birds, fish, and animals (no. 255, p. 104).

Dehn's international subjects after World War II contrast with those from the period 1921-1929 when he resided in Europe. Dehn's scenes of Vienna, Berlin, and Paris in the 1920s reflect a sense of cultural identity within his surroundings. In his later years, however, the

works he based on his travels became more expansively global and exotic in character. As he aged, the artist increasingly sought a sense of adventure through his travels. Often observing sights and customs from the perspective of a tourist, rather than as an insider, Dehn continued to take a satirical stance in his depictions of people and their cultural traditions. For example, his depictions of Mayan, Indian, and Haitian women (no. 204, p. 84) reveal a tourist's fascination with "the other," rather than the empathy that might at times be detected in more familiar European and American subjects. While his tourist's eye was activated, Dehn's witty observations remained good-natured. He did not make more fun of the foreigners than of his more familiar American subjects – nor does he spare the former any of his satirical wit out of what might today be considered "political correctness." Some of his exotic images seem straightforward observations, such as *Men of Afghanistan* (no. 214, p. 88), while others appear more satirical, such as in his five-color lithograph *Haitian Ballet*, 1952 (no. 200, p. 82). In the latter print, the distortions of anatomy and the expressive use of proportions are stylistic features that recall expressionistic works the artist made in Europe during the 1920s. Similarly, *India*, 1960 (no. 216, p. 90) also reveals an eclectic blend of earlier stylistic influences – in this case ranging from Rouault to Picasso and Marc Chagall.

After World War II, Dehn's art not only revealed his preoccupation with touring the world, but his subjects sometimes extended beyond global explorations into fantasy images based on the artist's inner visions. For example, a surreal quality emerges in some of Dehn's work revealing influences from such diverse sources as Bosch, Goya, the surrealist Picasso, and the late work of Joan Miró. The nightmarish quality observed in *That Mad Night at Schultz's Farm*, 1946 (no. 164, p. 71) recalls the early representational surrealist style of Max Ernst blended with the cubist-surrealist art of Picasso. Dehn's horse, for example, resembles Picasso's horse in *Guernica*. More related to the abstract branch of Surrealism is *Conversation Peice* [sic.], 1961 (no. 235, p. 97), which has a biomorphic quality reminiscent of Miró's work – although Dehn's style remains uniquely his own rather than a copy of Miró. The strange psychological qualities found in the late Gothic style of Hieronymus Bosch, who is often viewed as a forerunner of twentieth-century Surrealism, can also be seen in Dehn's art. Indeed, during the 1960s, Dehn appears

to have been well aware of his increasing drift toward fantasy, as well as his ongoing interests in realism and satirical illustration as indicated by his remark about discovering the "streak of Bosch in me (Dehn)."⁶ This statement is visually reflected in his lithograph *Homage a Hieronymous Bosch*, 1963 (no. 256, p. 105). The fantastic imagery in this print echoes Bosch's earlier visionary painting *The Garden of Earthly Delights*, c. 1500.

Another significant development in Dehn's art after World War II was an expanded use of color, which up to now had been confined to his watercolors. Dehn did not produce any color lithographs prior to 1952 – until then his prints were all black and white. Along with any new expressive possibilities that color lithography might have provided for Dehn, especially in regard to his interest in exotic themes, there were also new problems because of the less direct nature of the color lithography process. Because each color had to be created with a separate stone, making color lithographs was a less direct process than watercolor painting or black-and-white lithography. In the late 1950s and early 1960s, Dehn became increasingly frustrated with the big business aspect of color lithography that often encouraged printers to take liberties with an artist's wishes regarding the expressive use of color. In order to confront this problem, Dehn always made serious efforts to keep control over the production of his color lithographs.

Perhaps Dehn's later work became more colorful, as well as at times more abstract, in reaction to the emergence of Abstract Expressionism, a movement that threatened to make Dehn's more representational style seem out of date. *Time and Space Befuddled by the Immediate Now*, 1945 (no. 138, p. 62) echoes some of the nonrepresentational styles that caused Dehn's work to appear old fashioned from the mid 1940s onward. In style, as well as title, it compares to the works of abstract Surrealists, as well as to the more progressive Abstract Expressionist art of Arshile Gorky, Ibram Lassaw, and Jackson Pollock. Some of Dehn's later landscapes also became more abstract and looser in technique (no. 268, p. 108).

Unifying Dehn's art throughout his career was its eclecticism, which at times caused it to appear simultaneously both representational and abstract; realistic as well as imaginary; stylistically conservative as well as progressive; satirical, but not moralistically critical; and formally structured, yet sensuous. Because Dehn's art was also strongly linked to his life experiences, he

once described the relationship between his art and life as follows:

My attitude to life is rather sensuous – and sensual too – and only after I have filled myself with sensuous experiences can I go about working.⁷

Throughout his career, Dehn's art was fueled by his enjoyment of life from his upbringing in rural Minnesota

to his artistic training in New York, from his youthful explorations in Europe to his rediscovery of urban and rural America during the Great Depression, and finally, from the exotic adventures of global travel to journeys into the inner vision of his own mind during his later years. In short, Dehn's art sprang directly from his observations and sensual involvement in the world, as well as his imagination, and it reflected his devotion to the life process itself.

Arthur F. Jones

FOOTNOTES

1. See the Selected Bibliography in this catalog.
2. For an excellent summary of Adolf Dehn's life, see Richard Cox, "Adolf Dehn: The Life," in *The Prints of Adolf Dehn: A Catalogue Raisonné* (St. Paul: Minnesota Historical Society Press, 1987).
3. See Richard Cox, "Adolf Dehn: Satirist of the Jazz Age," *Archives of American Art Journal* 18 (1978): 11-18. See also Roger L. Selby, "A Life's Work" in *Adolf Dehn: A Life's Work: 1922 - 1965* (Boca Raton: Boca Raton Museum of Art, November 22, 1991 - January 5, 1992), 14; and Richard Cox, "Adolf Dehn: The Life," in *The Prints of Adolf Dehn: A Catalogue Raisonné* (St. Paul: Minnesota Historical Society Press, 1987), 7.
4. Robert L. Leslie, "Adolf Dehn: An Appreciation," *Prints Magazine* 2 (December, 1935): 14-15, 26; Erle Loran, "Minnesota Artists," *American Magazine of Art* 29 (January, 1936): 25-27; and Ernest Brace, "Adolph Dehn," *American Magazine of Art* 29 (February, 1936): 92-99.
5. See Roger L. Selby, "A Life's Work" in *Adolf Dehn: A Life's Work: 1922-1965* (Boca Raton: Boca Raton Museum of Art, November 22, 1991 - January 5, 1992), 12.
6. Richard Cox, "Adolf Dehn: The Life," in *The Prints of Adolf Dehn: A Catalogue Raisonné* (St. Paul: Minnesota Historical Society Press, 1987), 18.
7. Adolf Dehn, *Water Color Painting* (New York and London: The Studio Publications Inc., 1945), 30-31, as cited in *Adolf Dehn* (Boca Raton Museum of Art, 1991), 5 and 10.

CHRONOLOGY

- 1895 Born in Waterville, Minnesota (about 65 miles south of Minneapolis) on November 22 to Arthur Clark Dehn and Emilie Haase Dehn. He is named Adolph Arthur Dehn.
- 1914 Graduates Valedictorian from Waterville High School.
- 1914–17 Studies at the Minneapolis School of Art.
- 1917 Wins scholarship to study at the Art Students League in New York.
- 1918 Is drafted into the army and spends four months in Spartanburg, SC, as a conscientious objector. After the armistice, serves eight months of nonmilitary duty at a rehabilitation hospital for veterans with tuberculosis in Asheville, NC, teaching drawing and painting.
- 1919 Receives honorable discharge in July and returns to the Art Students League in New York City to continue his studies.
- 1920 Learns the basics of lithography and makes his first lithograph.
- 1920–21 Does odd jobs, including painting lampshades, to support himself.
- 1921 First exhibition of lithographs at the Weyhe Gallery in New York.
Travels to Europe in September and visits France, Germany, Austria, and Italy for six weeks before settling in Vienna.
- 1921–24 Makes numerous trips to Paris and Berlin.
- 1923 Returns to the United States briefly for his first one-person exhibition (at the Weyhe Gallery in New York in April), but soon returns to Berlin. [Note: some sources state that he briefly returned to the States in 1924, rather than 1923.]
Spends one month in Italy.
- 1925 Makes his first drypoint.
Changes the spelling of his first name from Adolph to Adolf.
Travels to Paris for a short working holiday.
- 1926 Marries Mura Ziporovitch, an exiled dancer from Russia, in Vienna.
Travels to Great Britain.
Moves to Paris in December and remains until January, 1929.
- 1927 Visits Brittany, France.
- 1928 Produces 75 lithographs at the Atelier Desjobert in Paris.
- 1929 Returns to the United States in February.
- Winter 1929 – 1930 Travels to Berlin and produces over 40 large lithographs.
- Winter 1931 – 1932 Travels to Paris and produces more lithographs at the Atelier Desjobert.
- 1932 or 1933 Amicably separates from Mura Ziporovitch. They later divorce.
- 1933 Returns to the United States.
In December begins work for New York Public Works of Art Project (PWAP). This employment ends in April, 1934.
- 1934 Creates the Adolf Dehn Print Club, which lasts until 1937.
- 1935 Has a one-person exhibition at Weyhe Gallery in New York.
- 1936 *Prints Magazine* selects Adolf Dehn as one of the ten best printmakers in the United States.
Travels to Austria, Yugoslavia, and other parts of Europe.
Begins to work in color after returning to the States.

- 1937 Works in the graphic arts division of the Federal Art Project.
- 1938 Teaches summer school at Stephens College in Columbia, Missouri.
First one-person exhibition of watercolors at Weyhe Gallery in New York.
- 1939 Receives a Guggenheim Fellowship.
Teaches summer school at Stephens College in Columbia, Missouri.
Learns to drive a car.
Travels to some of the western states and to Mexico.
Has a one-person exhibition of watercolors at Weyhe Gallery in New York.
- 1940 Teaches during the summer at the Colorado Springs Fine Arts Center.
Has a one-person exhibition at Weyhe Gallery in New York.
- 1941 and 1942 Teaches during the summer at the Colorado Springs Fine Arts Center.
- 1943 Receives a citation from the United States Treasury Department for "Distinguished Service Rendered in Behalf of War Savings Program."
- 1944 Travels to Baton Rouge, Mexico, and Venezuela to make watercolors for Standard Oil.
- 1945 Publishes the book *Water Color Painting*.
- 1947 Marries Virginia Engleman.
- 1948 Travels to Key West, Florida.
- 1949 Travels to Cuba and Haiti, and then to Colorado Springs.
- 1950 Publishes with co-author Lawrence Barrett the book *How to Draw and Print Lithographs*.
- 1950-51 Teaches at the Norton Gallery and School of Art in West Palm Beach, Florida.
- 1951 Wins second Guggenheim Fellowship.
Travels to Cuba.
- 1952 Completes first full-color lithographs.
- 1955 Publishes the book *Water Color, Gouache, and Casein Painting*.
Spends the summer at the Yaddo Foundation in Saratoga Springs, New York.
Travels to the Yucatán and to Guatemala.
- 1958 Travels to Italy, Greece, Turkey, Iran, Lebanon, Afghanistan, India, Austria, Germany, and France. Works at the Atelier Desjobert in Paris.
- 1961 National Academy of Design elects Dehn as a Full Academician.
Travels to Spain.
Works at the Atelier Desjobert in Paris.
- 1963 Travels to Spain, Mallorca, and southern France.
Works at the Atelier Desjobert in Paris.
- 1965 Becomes a member of the National Institute of Arts and Letters.
Travels to Egypt, Ethiopia, Morocco, Kenya, Guinea, Spain, Portugal, and Ireland.
Works at the Atelier Desjobert in Paris.
- 1967 Makes his last visit to Paris and spends three months making lithographs at the Atelier Desjobert.
Travels to Ireland.
- 1968 Adolf Dehn dies in New York City on May 19, at the age of 72½ after suffering a heart attack.

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SELECTED MUSEUM COLLECTIONS

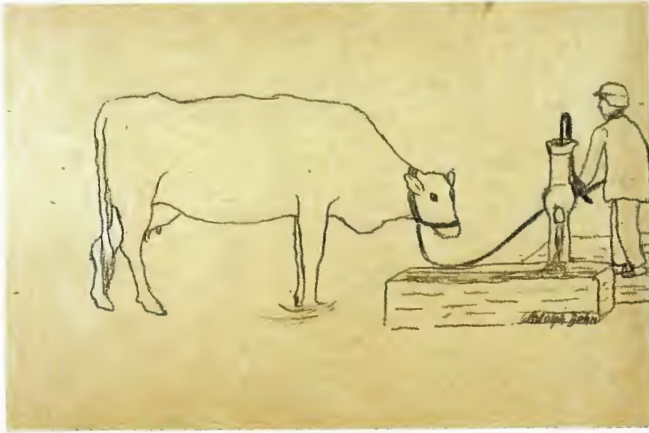
(* = more than 100 works by Adolf Dehn in the collection)

- Albertina Museum; Vienna, Austria
Arkansas Art Center; Little Rock, Arkansas
Art Institute of Chicago; Chicago, Illinois
Boca Raton Museum of Art; Boca Raton, Florida
British Museum; London, England
Brooklyn Museum of Art; Brooklyn, New York
Butler Institute of America Art; Youngstown, Ohio *
Canton Art Institute; Canton, Ohio
Carnegie Museum of Art; Pittsburgh, Pennsylvania
Charles H. MacNider Museum of Art; Mason City, Iowa
Chrysler Museum; Norfolk, Virginia
Cincinnati Art Museum; Cincinnati, Ohio
Cleveland Museum of Art; Cleveland, Ohio
College of Saint Catherine Collection; St. Paul, Minnesota *
Columbus Museum of Art; Columbus, Ohio
Fayetteville Art Museum; Fayetteville, North Carolina
Florida Historical Society; Key West, Florida
Indianapolis Museum of Art; Indianapolis, Indiana
J. B. Speed Museum; Louisville, Kentucky *
Joslyn Art Museum; Omaha, Nebraska
Kalamazoo Institute of Arts; Kalamazoo, Michigan
Louisiana Arts and Science Center; Baton Rouge, Louisiana
Louisiana State University Libraries; Baton Rouge, Louisiana
Luther College; Decorah, Iowa
Metropolitan Museum of Art; New York, New York
Midwest Museum of American Art; Elkhart, Indiana
Minneapolis Institute of Art; Minneapolis, Minnesota *
Minnesota Historical Society; St. Paul, Minnesota *
Mitchell Wolfson Collection; Miami Beach, Florida
Montclair Art Museum, Montclair, New Jersey *
Museum of Modern Art; New York, New York
Museum of Fine Arts of St. Petersburg; St. Petersburg, Florida *
Naples Museum of Art; Naples, Florida
National Gallery of Art; Washington, D.C.
New Orleans Museum of Art; New Orleans, Louisiana
Newark Museum; Newark, New Jersey
Norfolk Museum of Arts & Sciences; Norfolk, Virginia
Norton Gallery of Art; West Palm Beach, Florida
O'Rourke Art Museum; Fargo, North Dakota
Pennsylvania Academy of the Fine Arts; Philadelphia, Pennsylvania
Philadelphia Museum of Art; Philadelphia, Pennsylvania *
Philharmonic Center for the Arts; Naples, Florida
Portland Art Museum; Portland, Oregon *
Queens Museum of Art; New York, New York
Radford University Art Museum; Radford, Virginia *
Roanoke Museum of Fine Arts; Roanoke, Virginia
Saint Louis Art Museum; St. Louis, Missouri
San Francisco Museum of Modern Art; San Francisco, California
São Paulo Museum; São Paulo, Brazil
Seattle Art Museum; Seattle, Washington
Sheldon Memorial Art Gallery; University of Nebraska,
Lincoln, Nebraska
Smithsonian American Art Museum; Washington, D.C.
Southern Alleghenies Museum of Art; Altoona, Pennsylvania
Spencer Museum of Art; University of Kansas, Lawrence, Kansas
Springfield Museum of Fine Arts; Springfield, Missouri *
State University of New York at Buffalo, Buffalo, New York
State University of New York at Plattsburgh;
Plattsburgh, New York
Tweed Museum of Art; University of Minnesota, Duluth, Minnesota
Virginia Museum of Fine Arts; Richmond, Virginia *
Wadsworth Atheneum; Hartford, Connecticut
Walker Art Museum; Minneapolis, Minnesota
Whitney Museum of American Art; New York, New York
Wichita Art Museum; Wichita, Kansas

CATALOG AND ILLUSTRATIONS

The catalog entries are arranged in chronological order by year in two categories: *Paintings and Drawings*, and *Prints*. Eight of the seventeen undated paintings and drawings have been given an approximate chronological placement; the remaining nine undated works have been placed at the end of that category. All dimensions are in inches and refer to the image size. Correlations to illustrations in *Adolf Dehn Drawings* (Columbia: University of Missouri Press, 1971) and in *The Prints of Adolf Dehn* (St. Paul: Minnesota Historical Society Press, 1987) are indicated in brackets following the Radford University Art Museum accession number. A title in brackets means that the title is not indicated on the work. There are six discrepancies in edition numbers between what is listed in *The Prints of Adolf Dehn* and what is handwritten on the print in the Radford University Art Museum collection. These discrepancies are noted in brackets.

PAINTINGS AND DRAWINGS



1

1
 [Cow at Watering Trough]
 Ink
 Undated: probably before 1912
 5 $\frac{3}{4}$ x 8 $\frac{3}{4}$
 Signed lower right: Adolph
 Dehn
 F 2001.045



2

2
 [Woman Smelling Rose] "after
 J.M. Flagg"
 Ink
 1912
 13 $\frac{1}{2}$ x 10
 Signed and dated lower right:
 Adolph Dehn 1912
 F 2001.038



3

3
 [Young Lady]
 Ink
 1915
 17 $\frac{1}{4}$ x 11 $\frac{1}{4}$
 Signed lower right: Adolph
 Dehn
 F 2001.031

2

4
 Inspiration
 Pencil
 1916
 11 $\frac{1}{2}$ x 8 $\frac{1}{2}$
 Signed and dated lower left:
 Adolph A. Dehn 1916
 F 2001.037

5
 [Sleeping Girl]
 Ink
 1922
 9 $\frac{1}{4}$ x 14 $\frac{1}{2}$
 Signed and dated lower right:
 Adolph Dehn 1922
 F 2001.039



5

INSPIRATION



Adolph A. Dehn
1916—



6



7

6
Der Verliebte Sessel
 Ink
 1923
 20 x 14
 Signed and dated lower right:
 Adolf Dehn 1923
 F 2001.049

7
*Study for "My Femme
 de Menage"*
 Litho crayon
 Undated, c. 1928
 10½ x 8¼
 F 2001.033

8
In the Luxembourg
 Ink wash
 1929
 12 x 27
 Signed and dated lower left:
 Adolf Dehn 1929
 F 2001.051



8

9
Nature (or Instructive Walk)
 Ink
 c. 1920s
 13 x 19¾
 Signed lower right: Adolf Dehn
 F 2001.064 [*Drawings*,
 pp. 100-101]



9

10
[Afternoon Deck Nap on Board Ship]
 Pencil
 Undated, probably 1920s or early 1930s
 9 x 12
 F 2001.034



10

11
[Elegant Lady with Siamese Cat]
 Litho crayon
 Undated, probably 1920s or early 1930s
 15 x 10½
 Signed lower left: AD
 F 2001.035



11

12
[Man with a Pipe]
 Litho crayon
 Undated, probably 1920s or early 1930s
 11 x 8¼
 F 2001.036



12

13
Oh Egbert, You're So Brave
 Ink
 Undated, probably 1920s or early 1930s
 14 x 10¾
 F 2001.041



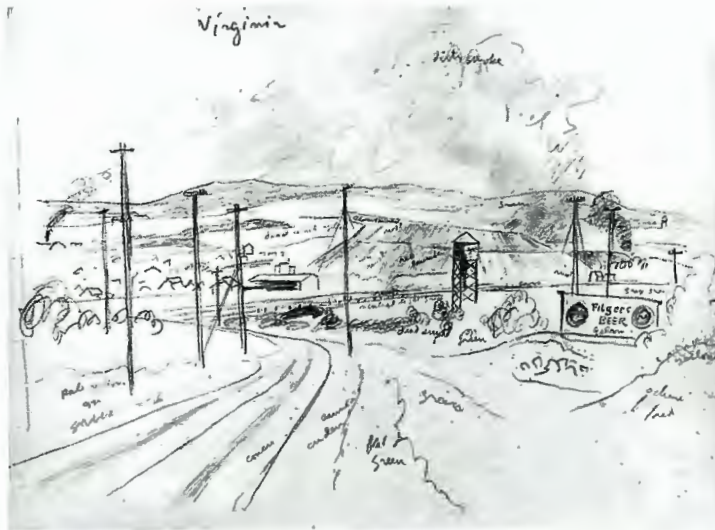
13



15

14
Virginia
 Pencil
 Undated, probably 1920s
 or early 1930s
 8³/₄ x 11³/₄
 F 2001.042

15
 [Rolling Hills]
 Ink wash
 1930
 15 x 22
 Signed and dated lower left:
 Adolf Dehn 1930
 F 2001.069



14

16 (see page 24)
*Cheer up buddy, we've got our
 health left*

Ink
 1933
 18¹/₂ x 15
 Signed and dated lower right:
 Adolf Dehn '33
 F 2001.071

17
Millrace
 Watercolor
 1939
 15¹/₂ x 22¹/₂
 Signed and dated lower left:
 Adolf Dehn '39
 F 2001.063



17

18
Rain Clouds over Mountains
 Watercolor
 1939
 15½ x 22½
 Signed and dated lower right:
 Adolf Dehn, '39
 F 2001.068



18

19
 [*Farm in Winter*]
 Watercolor
 1944
 16¼ x 22¼
 Signed and dated lower left:
 Adolf Dehn 44
 F 2001.062

20 (see page 25)
*Study for "Beauty and
 the Beast"*
 Litho crayon
 1950
 11 x 14
 Signed lower right: A.D.
 F 2001.040

21 (see page 24)
 [*Western Stretch*]
 Watercolor
 1953
 14½ x 21½
 Signed lower right: Adolf Dehn
 F 2001.050



19

22
 [*Park Stroll in Vienna*]
 Ink
 1954
 12 x 19
 F 2001.065

23 (see page 25)
Melons & Five Girls
 Watercolor
 1955
 10 x 13
 Signed lower right: Adolf Dehn
 F 2001.030



22



16



21

24



23



20

25



24

24
[Country Barnyard]
Watercolor
1955
20³/₄ x 28³/₄
Signed lower left: Adolf Dehn
F 2001.056

25
[Three Mayan Women]
Ink wash
1955
28³/₄ x 20³/₄
Signed lower left: Adolf Dehn
F 2001.061 [Drawings,
pp. 138-139]

26
Ten Dancers
Watercolor
1955
14³/₄ x 22
Signed lower right: Adolf Dehn
F 2001.066

27
[Girl of India]
Watercolor
1959
20³/₄ x 14¹/₄
Signed lower right: Adolf Dehn.
F 2001.067



27

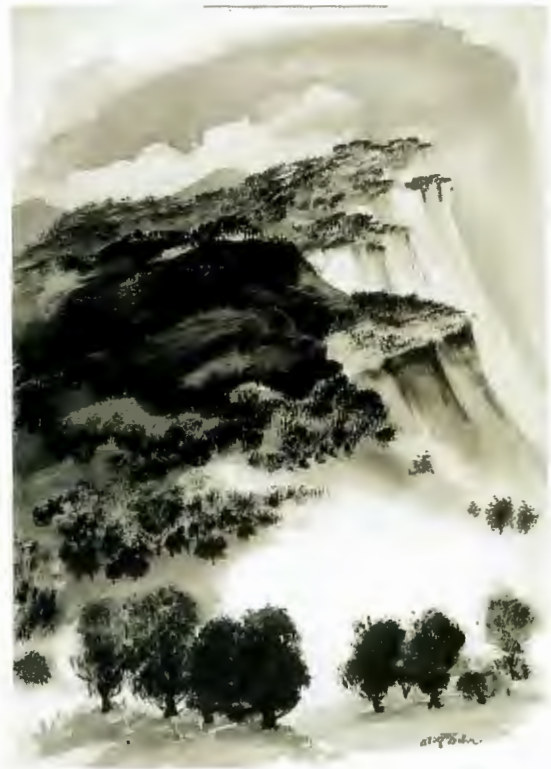
28
High Cliff
Ink wash
1958
29¹/₂ x 21
Signed lower right: Adolf Dehn
F 2001.060



26



25



28



30



33

28

29
Central Park, Nov. 2, 1962
 Pencil
 1962
 6 x 9
 Signed and dated lower left:
 AD Nov. 2, 1962
 F 2001.043



29

30
 [*White Mountain*]
 Watercolor
 1963
 20½ x 29
 Signed lower right: Adolf Dehn
 F 2001.059

31
Afghanistan Packman
 Watercolor
 1964
 20½ x 29
 Signed lower left: Adolf Dehn
 F 2001.054



31

32
 [*Monsoon Season*]
 Watercolor
 1964
 20½ x 29
 Signed and dated lower left:
 Adolf Dehn 64
 F 2001.055

33
 [*Tuscan Houses on Hillside*]
 Watercolor
 Undated, probably 1960s
 22¼ x 30¼
 F 2001.057
 Signed lower left: Adolf Dehn



32



34



35

34
Joe
 Litho crayon
 Undated
 18 x 11³/₄
 Signed lower right: Adolf Dehn.
 F 2001.032

35
 [*Deserted Coastline,*
Martha's Vineyard]
 Litho crayon
 Undated
 14 x 10
 F 2001.044

36
 [*Haystacks*]
 Litho crayon
 Undated
 12 x 18
 F 2001.046

37
 [*Ornate Factory*]
 Pencil
 Undated
 11 x 13³/₄
 F 2001.047



36



37

38

Hail, Wind and Rain

Pencil

12½ x 18¼

Undated

Signed lower right: Adolf Dehn.

F 2001.048



38

39

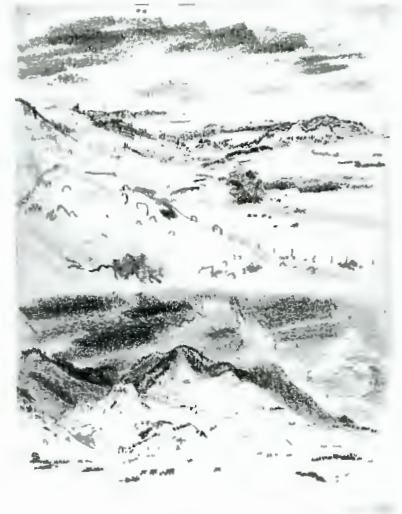
[Hillside Vista]

Litho crayon

Undated

23¾ x 17¾

F 2001.052



39

40 (see page 32)

[Central Park in Snow]

Casein

Undated

13 x 24

Signed lower right: Adolf Dehn

F 2001.053



42

41 (see page 32)

*[New York Skyline from
Central Park]*

Ink wash

Undated

22 x 30

F 2001.058

42

[River Through Hills]

Ink wash

Undated

15 x 20

Signed lower left: Adolf Dehn

F 2001.070





40



41

PRINTS

43 (see page 34)

The Harvest

Transfer lithograph

1920

9 $\frac{3}{4}$ x 15 $\frac{1}{8}$

Signed and dated lower right:

Adolf Dehn 1920

F 2001.072 [Prints, #1]

44 (see page 34)

Herr aus München

Drypoint, 4/12

1926

11 x 8 $\frac{1}{2}$

Signed and dated lower right:

Adolf Dehn 1926

F 2001.277 [Prints, #25]

45

*Blind Beggar (or Viennese
Beggar or Viennese Musician
or On the Opera House
Steps - Vienna)*

Drypoint, 1/21

1926

11 x 8 $\frac{9}{16}$

Signed and dated lower right:

Adolf Dehn 1926

F 2001.278 [Prints, #20]



46



45

46

*Bitt'chon (or Bitt'schön
meine Herrschaften!)*

Lithograph, 6/15

1926

15 $\frac{3}{4}$ x 11 $\frac{1}{4}$

Signed and dated lower right:

Adolf Dehn '26

F 2001.279 [Prints, #19]

47

Beethoven's Ninth Symphony
Lithograph, from an edition
of 30

1927

10 $\frac{11}{16}$ x 13 $\frac{5}{16}$

Signed and dated lower left:

Adolf Dehn 1927

F 2001.235 [Prints, #32]



47



43



44



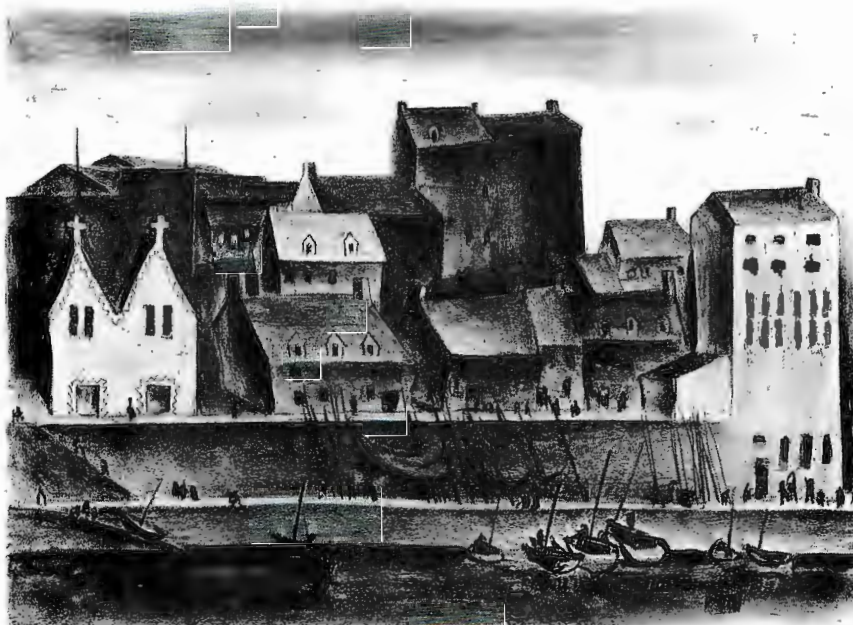
50

48
Klamm bei Semmering
 Lithograph, from an edition
 of 25
 1927
 10⁷/₁₆ x 14⁵/₁₆
 Signed and dated lower right:
 Adolf Dehn 1927
 F 2001.236 [Prints, #36]



48

49
*The Quai at Douarnenez (or
 The Harbor at Douarnenez)*
 Lithograph, from an edition
 of 20
 1927
 11¹/₄ x 15¹/₂
 Signed and dated lower right:
 Adolf Dehn 1927
 F 2001.237 [Prints, #45]



The Quai at Douarnenez.

Adolf D. Dehn 1927

49

50
We Speak English
 Lithograph, from an edition
 of 30
 1927 / 1928
 14⁵/₁₆ x 11
 Signed and dated lower right:
 Adolf Dehn 1928
 F 2001.238 [Prints, #47]

51
With God at Chartres
 Lithograph, from an edition
 of 25
 1927 / 1928
 14³/₄ x 10⁵/₁₆
 Signed and dated lower right:
 Adolf Dehn 1928
 F 2001.239 [Prints, #48]



51



53



52

52
Along the Seine at Night
 Lithograph, from an edition
 of 30
 1928
 11¹/₈ x 15³/₈
 Signed and dated lower right:
 Adolf Dehn 1928
 F 2001.240 [Prints, #51]

53
*Autumn Day (or Park
 in Autumn)*
 Lithograph, 1/20
 1928
 10⁷/₈ x 14⁷/₈
 Signed and dated lower right:
 Adolf Dehn 1928
 F 2001.242 [Prints, #56]



54

54
Autumn Evening
 Lithograph, 19/20
 1928
 10⁷/₈ x 15
 Signed and dated lower right:
 Adolf Dehn 1928
 F 2001.243 [Prints, #57]

55
*Landscape near Moret (or Loing
 at Moret)*
 Lithograph, 18/20
 1928
 10¹/₄ x 15¹/₂
 Signed and dated lower right:
 Adolf Dehn 1928
 F 2001.253 [Prints, #78]



55

56
Park (or Summer Night)
Lithograph, from an edition
of 25

1928
8 x 13⁵/₈
Signed and dated lower right:
Adolf Dehn 1928
F 2001.261 [Prints, #109]



57
Raspail and Edgar Quinet
Lithograph, from an edition
of 30

1928
11¹/₄ x 15
Signed and dated lower right:
Adolf Dehn 1928
F 2001.263 [Prints, #113]

56

58
*Sunday Evening in Bois (or
Sunday Afternoon in the Bois)*
Lithograph, from an edition
of 25

1928
9³/₄ x 14³/₈
Signed and dated lower right:
Adolf Dehn 1928
F 2001.264 [Prints, #120]



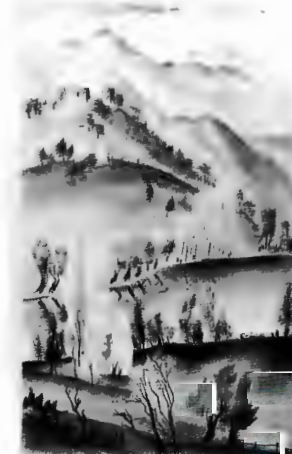
59
Imaginary Landscape
Lithograph, from an edition
of 25

1928
17¹/₄ x 10⁵/₈
Signed and dated lower right:
Adolf Dehn 1928
F 2001.251 [Prints, #73]

57



58



59



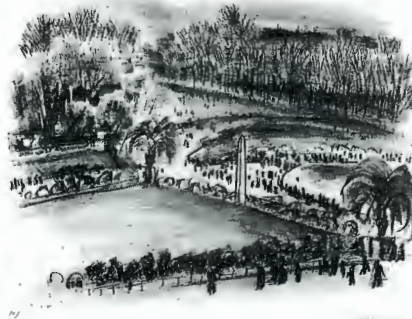
60
Bridge at Moret
 Lithograph, 2/30
 1928
 9 x 13⁵/₁₆
 Signed and dated lower right:
 Adolf Dehn 1928
 F 2001.246 [Prints, #63]

60



61
Bridge at St. Michel (or Pont St. Michel or The Seine at St. Michel)
 Lithograph, 5/30
 1928
 11 x 15¹/₄
 Signed and dated lower right:
 Adolf Dehn 1925
 F 2001.247 [Prints, #64]

61



62
The Luxembourg
 Lithograph, 10/30
 1928
 11¹/₄ x 14⁷/₁₆
 Signed and dated lower right:
 Adolf Dehn 1928
 F 2001.256 [Prints, #82]

62

63
Girls
 Lithograph, trial proof for an edition of 15
 1928
 11 x 15
 Signed and dated lower right:
 Adolf Dehn 1928
 F 2001.250 [Prints, #72]



63

64

Jazz Baby

Lithograph, 3/20

1928

11 1/4 x 5 7/8

Signed and dated lower right:

Adolf Dehn 1928

F 2001.252 [Prints, #75]



64

65

[Madame and the Girls]

Lithograph, 25/30

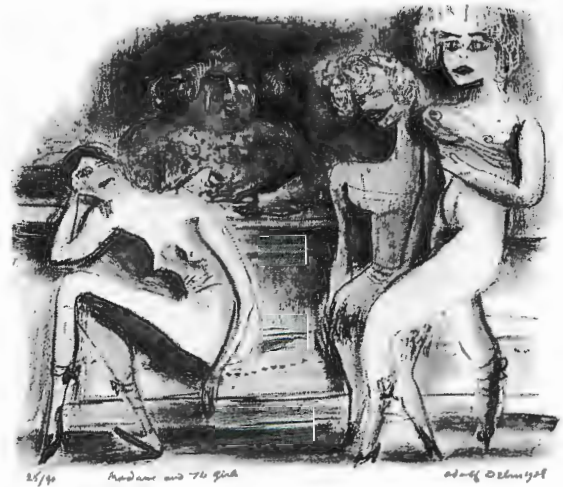
1928

9 7/8 x 10 5/8

Signed and dated lower right:

Adolf Dehn 1928

F 2001.257 [Prints, #83]



65

66

My Femme de Menage

Lithograph, from edition of 20
or 25

1928

5 1/2 x 4 1/2

Signed lower right: Adolf Dehn

F 2001.258 [Prints, #87]



66

67

*At the Palace (Sisters) (or
Sisters at the Palace)*

Lithograph, from an edition
of 25

1928

9 x 13 1/8

Signed and dated lower right:

Adolf Dehn 1928

F 2001.260 [Prints, #53]



67



774

Adolf Dehn, 1928.

68

68
*Three Songsters (or
 Three Singers)*
 Lithograph, 7/15
 1928
 10¹¹/₁₆ x 15
 Signed and dated lower right:
 Adolf Dehn 1928
 F 2001.265 [Prints, #121]

69
Triumph of the Egg
 Lithograph, from an edition
 of 15
 1928
 10³/₈ x 8¹/₄
 Signed and dated lower right:
 Adolf Dehn 1928
 F 2001.266 [Prints, #123]



87 prints

Adolf Dehn, 1928

69



2/30

Adolf Dehn, 1928

70

70
Blind Man of Montparnasse
 Lithograph, 2/30
 1928
 10³/₄ x 6³/₈
 Signed and dated lower right:
 Adolf Dehn 1928
 F 2001.244 [Prints, #61]

71
Little Sinner
 Lithograph, from an edition
 of 25
 1928
 13³/₈ x 9¹/₈
 Signed and dated lower right:
 Adolf Dehn 1928
 F 2001.254 [Prints, #80]



10 prints

Adolf Dehn, 1928

71

72

"Oh Haint the Cupids Lovely!"

Lithograph, 4/20

1928

12¹/₈ x 9¹/₂

Signed and dated lower right:

Adolf Dehn 1928

F 2001.259 [Prints, #94]



73

"Queer Looking These Americans!"

Lithograph, from an edition of 20

1928

8³/₄ x 11¹/₂

Signed and dated lower right:

Adolf Dehn 1928

F 2001.262 [Prints, #112]

Adolf Dehn 1928

74

74

Applause

Lithograph, 18/30

1928

10⁵/₈ x 8⁵/₈

Signed and dated lower right:

Adolf Dehn 1928

F 2001.241 [Prints, #52]



Adolf Dehn 1928

Adolf Dehn 1928

75

Breton Mourners

Lithograph, 6/30

1928

11³/₈ x 16⁵/₈

Signed and dated lower right:

Adolf Dehn 1928

F 2001.245 [Prints, #62]



75



77

76

Clowns

Lithograph, 1/30

1928

9³/₈ x 13¹/₈

Signed and dated lower right:

Adolf Dehn 1928

F 2001.248 [Prints, #66]

77

Dessert (or Salzburger Knochel)

Lithograph, 15/20

1928

8¹/₂ x 13¹/₂

Signed and dated lower right:

Adolf Dehn 1928

F 2001.249 [Prints, #70]

78

Lohengrin

Lithograph, 24/30

1928

10⁷/₈ x 15⁷/₈

Signed and dated lower right:

Adolf Dehn 1928

F 2001.255 [Prints, #81]

79

Jew and Gentile

Lithograph, 13/25

1929

9³/₈ x 11³/₈

Signed and dated lower right:

Adolf Dehn '29

F 2001.267 [Prints, #133]

80

Skiing at Obermmergau

Lithograph, 5/30

1930

10⁵/₈ x 14⁷/₈

Signed and dated lower right:

Adolf Dehn 1930

F 2001.234 [Prints, #196]



79



80



78



76



81

81
Bridge in Tiergarten (or Brücke im Tiergarten)
 Lithograph, 8/20
 1930
 8⁷/₈ x 13¹/₂
 Signed and dated lower right:
 Adolf Dehn 1930
 F 2001.269 [Prints, #151]



82

82
[Night Landscape (or Nacht Landschaft)]
 Lithograph, 1/30
 1930
 15 x 18⁷/₈
 Signed and dated lower right:
 Adolf Dehn 1930
 F 2001.301 [Prints, #183]

83
On Eighth Avenue
 Lithograph, 27/30
 1930
 18¹/₈ x 15¹/₈
 Signed and dated lower right:
 Adolf Dehn 1930
 F 2001.302 [Prints, #187]

84
Dog's Life
 Lithograph, 13/20
 1930
 10⁵/₈ x 13⁵/₈
 Signed and dated lower right:
 Adolf Dehn 1930
 F 2001.270 [Prints, #155]



83



84

85
Bayerische Buben
 Lithograph, from an edition
 of 15
 1930
 10⁷/₈ x 14³/₈
 Signed lower left: Adolf Dehn
 F 2001.268 [Prints, #148]



85

86
Negress
 Lithograph, from an edition
 of 30
 1930
 8³/₄ x 7¹/₄
 Signed and dated lower right:
 Adolf Dehn 1930
 F 2001.274 [Prints, #181]



86

87
Fleur de Mal
 Lithograph, from an edition
 of 20
 1930
 9¹/₂ x 11³/₄
 Signed and dated lower left:
 Adolf Dehn 1930
 F 2001.271 [Prints, #159]



87

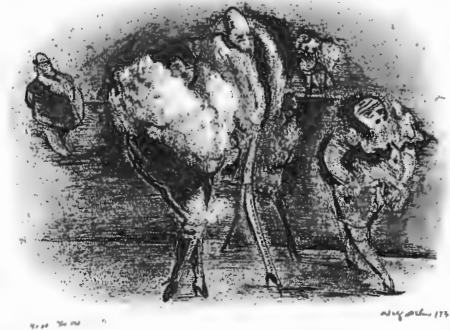
88
Innocence
 Lithograph, 10/25
 1930
 11¹/₂ x 9⁵/₈
 Signed and dated lower left:
 Adolf Dehn 1930
 F 2001.272 [Prints, #169]



88



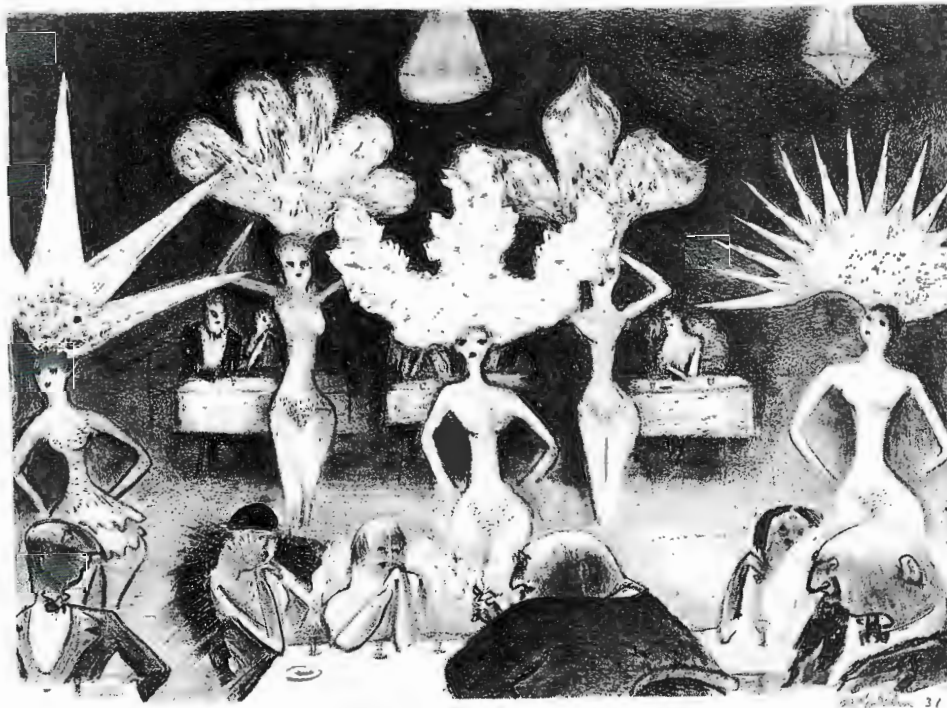
90



89



91



92

89
The Old Rooster
 Lithograph, 4/20
 1930
 8³/₄ x 12⁷/₈
 Signed and dated lower right:
 Adolf Dehn 1930
 F 2001.275 [Prints, #185]

90
The Old Whore (or Woman and Dog)
 Lithograph, trial proof for an
 edition of 20
 1930
 11¹/₂ x 8⁵/₈
 Signed lower left: A.D.
 F 2001.276 [Prints, #186]

91
A Little Song and Dance
 Lithograph, 14/15
 1930
 7¹/₈ x 9¹/₈
 Signed and dated lower right:
 Adolf Dehn 1930
 F 2001.273 [Prints, #176]

92
Cabaret
 Lithograph, from an edition
 of 20
 1931 / 1932
 10⁵/₈ x 14¹¹/₈
 Signed and dated lower right:
 Adolf Dehn 31
 F 2001.232 [Prints, #208]

93

We Nordics

Lithograph, 7/25

1931

13½ x 10⁵/₁₆

Signed and dated lower right:

Adolf Dehn 31

F 2001.225 [Prints, #231]



93



94

94

Sunset in the Mountains

Lithograph, 6/10

1931

10³/₄ x 14³/₄

Signed and dated lower right:

Adolf Dehn 1931

F 2001.226 [Prints, #230]

95

Summer Day at Waterville

Lithograph, 8/20

1931

6⁹/₁₆ x 12⁷/₁₆

Signed and dated lower right:

Adolf Dehn 1931

F 2001.227 [Prints, #229]



95

96

Rain

Lithograph, 10/10

1931

8⁷/₁₆ x 10⁵/₁₆

Signed and dated lower right:

Adolf Dehn '31

F 2001.228 [Prints, #225]



96



17/20 Moonrise

97

97
Moonrise
 Lithograph, 17/20
 1931
 8½ x 15¼
 Signed and dated lower right:
 Adolf Dehn 1931
 F 2001.229 [Prints, #221]

98
*Minnesota Landscape (or
 Autumn in Minnesota)*
 Lithograph, 12/20
 1931
 8⁵/₁₆ x 12⁵/₁₆
 Signed and dated lower right:
 Adolf Dehn 1931
 F 2001.230 [Prints, #219]

99
Central Park
 Lithograph, 19/20
 1931
 8⁷/₁₆ x 13¹/₁₆
 Signed and dated lower right:
 Adolf Dehn 1931
 F 2001.231 [Prints, #209]

100
Big Sunset
 Lithograph, 4/30
 1931
 10½ x 15½
 Signed and dated lower right:
 Adolf Dehn 1931
 F 2001.233 [Prints, #206]



98



99



30 Big Sunset

100

101
Ermine and Purple
 Lithograph, from an edition
 of 30 [Prints: edition of 10]
 1932
 8¹/₈ x 6³/₄
 Signed and dated lower right:
 Adolf Dehn 1932
 F 2001.224 [Prints, #242]



101



102

102
Shelley and Keats
 Lithograph, 5/15 [Prints:
 edition of 20]
 1932
 8¹/₈ x 11³/₄
 Signed and dated lower right:
 Adolf Dehn 1932
 F 2001.221 [Prints, #256]

103
Me and My Wife
 Lithograph, 5/10
 1932
 6³/₄ x 8⁷/₈
 Signed and dated lower right:
 Adolf Dehn 1932
 F 2001.222 [Prints, #251]



103

104
Loge
 Lithograph, 10/20
 1932
 9³/₄ x 14¹/₂
 Signed and dated lower right:
 Adolf Dehn 1932
 F 2001.223 [Prints, #249]



104



105

105
Twenty Six Men and a Girl
 Lithograph, 5/20
 1932
 9¼ x 14⅝
 Signed and dated lower right:
 Adolf Dehn 1932
 F 2001.218 [Prints, #262]

106
Sisters and Children Strolling
 Lithograph, 5/10
 1932
 9½ x 14⅝
 Signed and dated lower right:
 Adolf Dehn 1932
 F 2001.220 [Prints, #257]

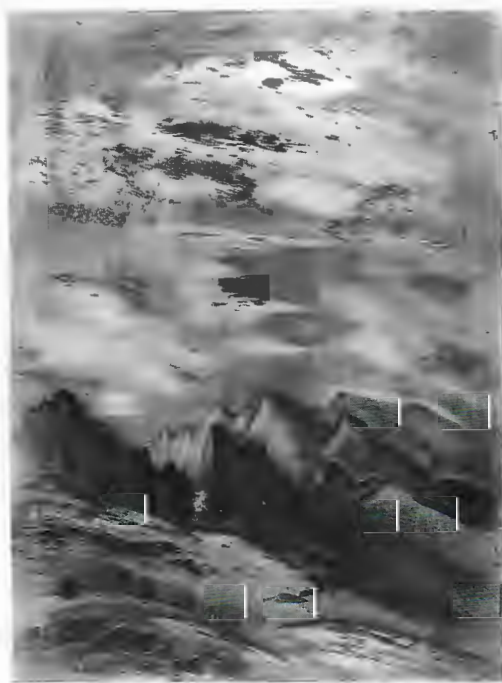


106

107
Steep Mountains (or Grey Landscape or Mountains)
 Lithograph, 5/10
 1932
 14⅛ x 10⅞
 Signed and dated lower right:
 Adolf Dehn 1932
 F 2001.219 [Prints, #259]

108
Easter Parade
 Lithograph, from an edition
 of 300
 1933
 9⅞ x 13⅞
 F 2001.217 [Prints, #270]

109
Broadway Parade
 Lithograph, from an edition
 of 100
 1934 / 1935
 9¼ x 13⅞
 Signed and dated lower right:
 Adolf Dehn '35
 F 2001.216 [Prints, #280]



107



108



109



110

110
Swans
 Lithograph, from an edition
 of 25 or 30
 1934
 $9\frac{1}{2} \times 13\frac{5}{16}$
 Signed and dated lower right:
 Adolf Dehn 34
 F 2001.213 [Prints, #288]



111

111
Stuyvesant Park at Night
 Lithograph, from an edition
 of 25
 1934
 $13\frac{3}{16} \times 9\frac{5}{16}$
 Signed and dated lower right:
 Adolf Dehn 34
 F 2001.214 [Prints, #286]



112

112
Menemsha Village
 Lithograph, from an edition
 of 100
 1934
 $8\frac{5}{16} \times 13$
 Signed and dated lower right:
 Adolf Dehn 34
 F 2001.215 [Prints, #285]



113

113
[Gayhead Lighthouse]
 Lithograph, first proof
 1935
 $9\frac{3}{16} \times 13\frac{5}{16}$
 Signed lower right: Adolf Dehn
 F 2001.211 [Prints, #290]

114
Gayhead Cliffs
 Lithograph, from an edition
 of 40
 1935
 9⁷/₈ x 14¹/₈
 Signed and dated lower right:
 Adolf Dehn '35
 F 2001.212 [*Prints*, #289]



114

115
Siegfried
 Lithograph, from an edition
 of 25
 1935
 9⁵/₈ x 14¹/₄
 Signed and dated lower right:
 Adolf Dehn 35
 F 2001.210 [*Prints*, #294]



115

116
Tristan and Isolde
 Lithograph, from an edition
 of 25
 1935
 9⁷/₈ x 14⁵/₈
 Signed and dated lower right:
 Adolf Dehn 35
 F 2001.209 [*Prints*, #295]



116

117
Night at Ragusa
 Lithograph, 8/20
 1936
 10¹/₄ x 14⁷/₈
 Signed and dated lower right:
 Adolf Dehn '32
 F 2001.208 [*Prints*, #300]



117



118

118
Street Scene
 Lithograph, from an edition
 of 100
 1937
 9⁷/₈ x 12⁵/₈
 Signed and dated lower right:
 Adolf Dehn 37
 F 2001.203 [Prints, #309]

119
 [Dubrovnik]
 Lithograph, from an edition
 of 100
 1937
 9⁷/₈ x 13³/₈
 Signed and dated lower right:
 Adolf Dehn 37
 F 2001.207 [Prints, #304]



119

120
*Storm (or A Storm on
 the Mountain)*
 Lithograph, from an edition
 of 100
 1937
 9³/₈ x 12⁷/₈
 Signed and dated lower right:
 Adolf Dehn 37
 F 2001.204 [Prints, #308]

121
Innocence in Venice
 Lithograph, from an edition
 of 100
 1937
 9⁵/₈ x 13
 Signed and dated lower right:
 Adolf Dehn 37
 F 2001.205 [Prints, #306]

122
Hot Saw
 Lithograph, from an edition
 of 30 or 35
 1937 / 1938
 9³/₄ x 13⁷/₈
 Signed and dated lower right:
 Adolf Dehn 38
 F 2001.206 [Prints, #305]



120



122



100 p.

Immacolata in Venezia

art of 05/10/37

121



123

123
Threshing Scene
 Lithograph, from an edition
 of 162

1938
 $9\frac{1}{2} \times 12\frac{5}{16}$
 Signed lower right: Adolf Dehn
 F 2001.200 [Prints, #312]

124
Peaceful Cove
 Lithograph, trial proof for an
 edition of 161

1938
 $8\frac{5}{16} \times 12\frac{3}{4}$
 Signed lower right: Adolf Dehn
 F 2001.202 [Prints, #311]



125

125
 [Threshing near Kilkenny]
 Lithograph, edition unknown

1939
 $9\frac{5}{8} \times 13\frac{5}{16}$
 Signed lower right: Adolf Dehn
 F 2001.201 [Prints, #316]



124

126
Good Americans, All
 Lithograph, from an edition
 of 50

1940
 $12\frac{3}{16} \times 17\frac{5}{16}$
 Signed and dated lower right:
 Adolf Dehn 40
 F 2001.087 [Prints, #326]



126

127

Sopris Peak

Lithograph, from an edition of 40

1940

13³/₈ x 17³/₈

Signed and dated lower right:

Adolf Dehn 40

F 2001.088 [Prints, #328]



127

128 (see page 58)

The Big-Hearted Girls (or The Last Veil)

Lithograph, from an edition of 30

1941

13⁹/₁₆ x 18¹/₁₆

Signed and dated lower right:

Adolf Dehn 41

F 2001.089 [Prints, #329]

129

Man From Orizaba

Lithograph, from an edition of 60

1941

17⁵/₁₆ x 13

Signed and dated lower right:

Adolf Dehn 1941

F 2001.090 [Prints, #331]

130

Trout Fishing on the Gunnison

Lithograph, from an edition of 40

1941

13 x 17³/₁₆

Signed lower right: Adolf Dehn

F 2001.091 [Prints, #334]



130

131 (see page 58)

Western Sunflowers (or Colorado Sunflowers)

Lithograph, from an edition of 189

1941

10¹/₈ x 13⁷/₈

Signed lower right: Adolf Dehn

F 2001.199 [Prints, #335]

132 (see page 59)

Commodore Peak

Lithograph, from an edition of 30

1940 / 1942

17⁹/₁₆ x 13¹/₂

Signed lower right: Adolf Dehn

F 2001.086 [Prints, #320]



129



131



30 7-1929

The Big Hearted girls (no-2)

ash Brown

128



50 p.

Carl M. ...

ed. by ...



133

133
Oh Eternity, Thou Thunderword
 Lithograph, from an edition
 of 20
 1942
 13 x 17¹/₄
 Signed and dated lower right:
 Adolf Dehn 1942
 F 2001.092 [Prints, #338]



134

134
*Street Scene, Key West (or Life
 at Key West)*
 Lithograph, trial proof for an
 edition of 30
 1942
 12⁵/₁₆ x 17⁵/₁₆
 Signed and dated lower right:
 Adolf Dehn 1942
 F 2001.093 [Prints, #341]

135
 [*Quiet Waters (or Cranes
 at Night)*]
 Lithograph, from an edition
 of 250
 1942
 10 x 13³/₁₆
 Signed lower right: Adolf Dehn
 F 2001.198 [Prints, #339]



135



136

136
Men Must Dream - The Beasts
 Lithograph, 12/30
 1945
 14¹/₁₆ x 10⁵/₁₆
 Signed and dated lower right:
 Adolf Dehn '45
 F 2001.101 [Prints, #353]

137

Tomorrow's Sunrise

Lithograph, 6/30

1945

12¹¹/₁₆ x 16¹¹/₁₆

Signed and dated lower right:

Adolf Dehn '45

F 2001.109 [*Prints*, #366]



137

138 (see page 62)

*Time and Space Befuddled by
the Immediate Now*

Lithograph, 3/30

1945

10⁷/₈ x 14¹/₈

Signed and dated lower right:

Adolf Dehn '45

F 2001.108 [*Prints*, #364]

139

Colorado in Winter

Lithograph, artist's proof for
an edition of 40

1945

12¹/₄ x 16⁵/₈

Signed lower right: Adolf

Dehn 45

F 2001.097 [*Prints*, #348]



139

140

Maroon Lake

Lithograph in two colors, 7/50

1945

12³/₄ x 17¹/₈

Signed and dated lower right:

Adolf Dehn 1945

F 2001.100 [*Prints*, #352.ii]



140

141

The Mountain

Lithograph, 22/40

1945

12³/₈ x 16³/₄

Signed and dated lower right:

Adolf Dehn '45

F 2001.102 [*Prints*, #354]



141



2/30 Time + Space Befuddled by the Immediate Now, 2014 D. S. L. 451

138



142

62

142
Twin Lakes
 Lithograph, 5/30
 1945
 12¹/₄ x 16⁵/₈
 Signed and dated lower right:
 Adolf Dehn '45
 F 2001.110 [Prints, #367]



143
Prospect Park
 Lithograph, 40/40
 [Prints: edition of 30]
 1945
 10⁵/₈ x 15¹/₈
 Signed and dated lower right:
 Adolf Dehn '45
 F 2001.196 [Prints, #358]

143

144
 [Snake in the Grass (or
 Onward and Upward)]
 Lithograph, trial proof A
 1945
 11¹/₄ x 17
 Signed and dated lower right:
 Adolf Dehn '45
 F 2001.107 [Prints, #361]



144

145
Carribbean [sic] Belles
 Lithograph, 2/20
 1945
 11⁵/₈ x 15⁷/₈
 Signed and dated lower right:
 Adolf Dehn 1945
 F 2001.096 [Prints, #347]



145



146

146
Night in Caracas
 Lithograph, 12/40
 1945
 12¹/₂ x 16³/₄
 Signed and dated lower right:
 Adolf Dehn '45
 F 2001.104 [*Prints*, #357]

147
Before the Fall
 Lithograph, 33/50
 1945
 12⁷/₈ x 17¹/₈
 Signed and lower right: Adolf
 Dehn '45
 F 2001.095 [*Prints*, #345]



148
*September Morn (or
 Sunday Painters)*
 Lithograph, trial proof
 1945
 11³/₈ x 17
 Signed and dated lower right:
 Adolf Dehn 45
 F 2001.105 [*Prints*, #359]

149
*Brave New World (or Onward
 and Upward)*
 Lithograph, 9/30
 1945
 14⁵/₈ x 11¹/₈
 Signed and dated lower right:
 Adolf Dehn '45
 F 2001.197 [*Prints*, #346]

150
*[Get Thee Behind Me (or
 Satan and the Preacher)]*
 Lithograph, 30/30
 1945
 14³/₄ x 11³/₈
 Signed and dated lower left:
 Adolf Dehn 45
 F 2001.098 [*Prints*, #349]

147



148



150



1/30



151

151
Ballet
 Lithograph, 15/40
 1945
 12 x 15³/₈
 Signed lower right: Adolf
 Dehn '45
 F 2001.094 [Prints, #343]



152

152
*Jimmy Savo (or Jimmy Savo
 and His Peice [sic] of String)*
 Lithograph, 27/30
 1945
 12¹/₂ x 16³/₄
 Signed lower left: Adolf Dehn
 45
 F 2001.099 [Prints, #350]

153
Night Flowers
 Lithograph, 6/50
 1945
 15³/₄ x 11³/₈
 Signed and dated lower right:
 Adolf Dehn 45
 F 2001.103 [Prints, #356]

154
*[She Said, That They Said,
 That You Said, That I Said]*
 Lithograph, 30/30
 1945
 12⁷/₈ x 16³/₄
 Signed and dated lower right:
 Adolf Dehn 45
 F 2001.106 [Prints, #360]

155
Night Club
 Lithograph, 8/20
 1945
 8³/₄ x 13¹/₈
 Signed and dated lower right:
 Adolf Dehn 45
 F 2001.194 [Prints, #386]



153



30/30

copy 25 line 45

154



9/20

night club

copy 25 line 45

155



27/30

Minnesota Farm

May 22 1896.

158



20/40

West Virginia Hills

157

156
The Star
 Lithograph, 13/30
 1945
 9⁵/₁₆ x 13⁵/₁₆
 Signed and dated lower right:
 Adolf Dehn '45
 F 2001.195 [Prints, #362]



156

157
West Virginia Hills
 Lithograph, 20/40
 1946
 12 x 16³/₁₆
 F2001.122 [Prints, # 433]

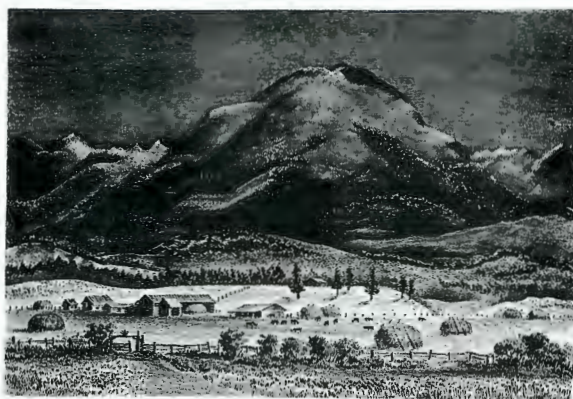
158
Minnesota Shower
 (or *Minnesota Farm*)
 Lithograph, 27/30
 1946
 12³/₈ x 17⁵/₁₆
 Signed and dated lower right:
 Adolf Dehn 46
 F 2001.116 [Prints, #421]

159
The Missouri River
 Lithograph, trial proof for an
 edition of 30
 1946
 11⁵/₈ x 17³/₄
 Signed and dated lower right:
 Adolf Dehn 46
 F 2001.117 [Prints, #422]



159

160
Black Mountain
 Lithograph, from an edition
 of 250
 1946
 8⁷/₈ x 12⁵/₁₆
 Signed lower right: Adolf Dehn
 F 2001.193 [Prints, #410]



160



161

161
Boulder Dam
 Lithograph, from an edition
 of 40 or 50
 1946
 15¹/₈ x 20⁷/₈
 Signed and dated lower right:
 Adolf Dehn 46
 F 2001.111 [Prints, #411]

162
Manhattan Night
 Lithograph, trial proof for an
 edition of 40
 1946
 13⁹/₁₆ x 16⁹/₁₆
 Signed and dated lower right:
 Adolf Dehn 46
 F 2001.115 [Prints, #420]

163
Central Park Night
 Lithograph, 20/40
 1946
 12³/₈ x 17¹/₂
 Signed and dated lower right:
 Adolf Dehn 46
 F 2001.112 [Prints, #412]

164
*That Mad Night on
 Schulz's Farm*
 Lithograph, from an edition
 of 30
 1946
 13⁷/₁₆ x 17¹/₈
 Signed and dated lower right:
 Adolf Dehn 1946
 F 2001.121 [Prints, #431]

165
*[Innocence Dreaming
 (or Miss Innocence)]*
 Lithograph. 23/30
 1946
 15¹/₂ x 12¹/₈
 Signed and dated lower right:
 Adolf Dehn '46
 F 2001.114 [Prints, #418]



162



164



163



165



bird proof

Habit of Babylon

at my home No.



19/20

Mothers + Daughters

Adolf Dehn 46



30/30

Salvador Dalí

July 1925

169



170



166

166

Nocturnal Visitors

Lithograph, 10/50

1946

13³/₈ x 17¹/₄

Signed and dated lower right:

Adolf Dehn '46

F 2001.120 [Prints, #427]



167 (see page 72)

Harlot of Babylon

Lithograph, trial proof for an edition of 40

1946

15³/₄ x 13¹/₂

Signed and dated lower right:

Adolf Dehn 46

F 2001.113 [Prints, #417]

168 (see page 73)

Mothers and Daughters

Lithograph, 19/20

1946

15¹/₆ x 12³/₄

Signed and dated lower right:

Adolf Dehn 46

F 2001.118 [Prints, #424]

169

Nocturnal Music

(or *The Soloist*)

Lithograph, 30/30

1946

12⁵/₈ x 17¹/₈

Signed and dated lower right:

Adolf Dehn '46

F 2001.119 [Prints, #426]

171

170

Women Are All Alike

Lithograph, 1/30

1946

16³/₄ x 12⁵/₈

Signed and dated lower right:

Adolf Dehn 46

F 2001.123 [Prints, #435]

171

[*Central Park Lake and Skyline*
(or *Lake in Central Park*)]

Lithograph, from an edition of 250

1947

8³/₄ x 13⁵/₈

Signed lower right: Adolf Dehn

F 2001.192 [Prints, #436]



172

Colorado Rococo

Lithograph, 1/30

1949

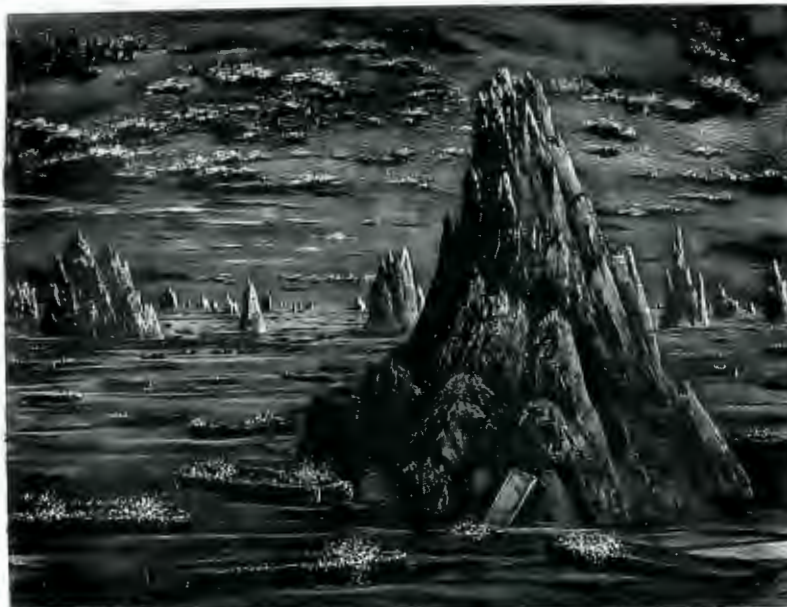
13⁵/₈ x 17

Signed and dated lower right:

Adolf Dehn 1949

F 2001.128 [Prints, #449]

172



173
Moon Over South Park
 Lithograph, 1/27
 1949
 13½ x 17⅞
 Signed and dated lower right:
 Adolf Dehn 49
 F 2001.134 [Prints, #460]

174

174

174
Rock of Ages
 Lithograph, 2/20
 1949
 13⅞ x 17⅞
 Signed and dated lower right:
 Adolf Dehn 49
 F 2001.137 [Prints, #466]

175
Sun and Rain
 Lithograph, 1/25
 1949
 12¾ x 17⅞
 Signed and dated lower right:
 Adolf Dehn '49
 F 2001.139 [Prints, #469]



173



175

176
 [Northern Lake (or North
 Country Lake)]
 Lithograph, from an edition
 of 250
 1949
 9½ x 13⅞
 Signed lower right: Adolf Dehn
 F 2001.190 [Prints, #462]



176

177
Lake in the Garden of the Gods
 Lithograph, from an edition
 of 250
 1949
 9⁵/₁₆ x 13³/₁₆
 Signed lower right: Adolf Dehn
 F 2001.191 [Prints, #457]



177



178

178
Black and White Ballet
 (or *Black Ballet*)
 Lithograph, 2/20
 1949
 12³/₄ x 17¹/₈
 Signed and dated lower right:
 Adolf Dehn '49
 F 2001.126 [Prints, #445]

179
[Haitian] Processional
 Lithograph, 27/30
 1949
 12⁷/₈ x 17³/₁₆
 Signed and dated lower right:
 Adolf Dehn '49
 F 2001.132 [Prints, #454]



179

180
[Haitian Market Women]
 Lithograph, 1/30
 1949
 13³/₄ x 17¹/₈
 Signed and dated lower right:
 Adolf Dehn 1949
 F 2001.131 [Prints, #453]



180



181

181
Voodoo Dance - Haiti
 Lithograph, 12/20
 1949
 12½ x 17¼
 Signed and dated lower right:
 Adolf Dehn '49
 F 2001.141 [Prints, #471]

182
Time and Tide
 Lithograph, 15/20
 1949
 17 x 12½
 Signed and dated lower right:
 Adolf Dehn '49
 F 2001.140 [Prints, #470]

183
The Wise and Foolish Virgins
 Lithograph, artist's proof for
 an edition of 20
 1949
 13⅞ x 17½
 Signed and dated lower right:
 Adolf Dehn '49
 F 2001.142 [Prints, #472]

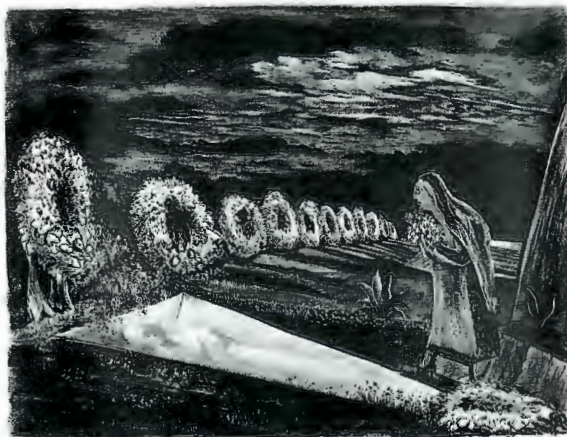
184
 [Yesterday and Tomorrow]
 Lithograph, 21/22
 1949
 13⅞ x 17⅞
 Signed and dated lower right:
 Adolf Dehn '49
 F 2001.143 [Prints, #473]



183



182



184

185
 [Christ in Haiti (or White
 Christ in Haiti)]
 Lithograph, 27/33
 1949
 16³/₄ x 13⁵/₈
 Signed and dated lower right:
 Adolf Dehn 49
 F 2001.127 [Prints, #446]



186

186
 Cornucopia and Her Pestilential
 Sister – Famine
 Lithograph, 13/30
 1949
 12⁷/₈ x 17¹/₄
 Signed and dated lower right:
 Adolf Dehn '49
 F 2001.129 [Prints, #450]



185

187
 Beauty and the Beast
 Lithograph, 9/20
 1949
 12¹/₂ x 16⁵/₈
 Signed and dated lower left:
 Adolf Dehn 49
 F 2001.125 [Prints, #444]



188

188
 Out Walking
 Lithograph, 2/19
 1949
 16³/₄ x 13¹/₂
 Signed and dated lower right:
 Adolf Dehn '49
 F 2001.135 [Prints, #463]



187



189



190

189
Queen of Key West
 Lithograph, 2/33 [Prints:
 edition of 15]
 1949
 17³/₄ x 12⁵/₈
 Signed and dated lower right:
 Adolf Dehn '49
 F 2001.136 [Prints, #465]

190
The End of Romance
 (or *High Class Doodle*
 or *Ordered Disorder*)
 Lithograph, 16/20
 1949
 16⁵/₈ x 13⁷/₈
 Signed and dated lower right:
 Adolf Dehn '49
 F 2001.130 [Prints, #452]



191

191
 [*A Star is Born* (or *Girl Waiting*
 with *Friends* or *Girl Waiting*)]
 Lithograph, 15/20
 1949
 13⁹/₁₆ x 17⁵/₈
 Signed and dated lower right:
 Adolf Dehn '49
 F 2001.138 [Prints, #468]

192
Into and Out Of
 (or *Into the Center*)
 Lithograph, 1/20
 1949
 12³/₄ x 17¹/₈
 Signed and dated lower right:
 Adolf Dehn '49
 F2001.133 [Prints, #455]



192

193
Animal Kingdom
 Lithograph, trial proof for an
 edition of 15
 1949
 14 x 18
 Signed and dated lower right:
 Adolf Dehn '49
 F 2001.124 [Prints, #443]



193

194
Haitian Tapestry
 Lithograph, artist's proof
 1950
 17 x 12⁵/₈
 Signed and dated lower right:
 Adolf Dehn 1950
 F 2001.144 [Prints, #474]



194

195
Bonjour M'sieu
 Lithograph, 21/25
 1952
 12 x 15⁷/₈
 Signed and dated lower right:
 Adolf Dehn 1952
 F 2001.145 [Prints, #476]

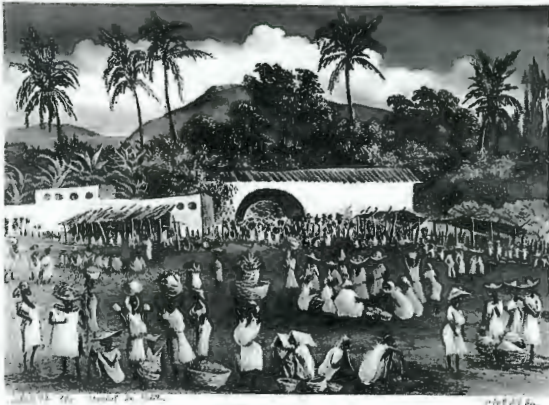
196
 [Sitting Balancing]
 Lithograph, artist's proof for
 an edition of 15
 1952
 11³/₈ x 15⁵/₈
 Signed and dated lower right:
 Adolf Dehn 52
 F 2001.148 [Prints, #493]



195



196



199



197



198



200

197
Pennsylvania Dutch Landscape
Lithograph, 21/35

1952
13⁷/₈ x 18

Signed and dated lower right:
Adolf Dehn '52
F 2001.147 [Prints, #491]

198
New York Sky Line
Lithograph, 13/25

1952
11⁷/₈ x 15⁷/₈

Signed and dated lower right:
Adolf Dehn '52
F 2001.146 [Prints, #490]

199
Market in Haiti
Lithograph, 7/10 of an
artist's edition

1952
9⁵/₈ x 13¹/₂

Signed lower right: Adolf Dehn
F 2001.189 [Prints, #487]

200
Haitian Ballet
Lithograph in five colors, trial
proof for an edition of 27

1952
14³/₄ x 21³/₄

Signed and dated lower right:
Adolf Dehn 52
F 2001.280 [Prints, #480]

201
[*Good Morning*]
Bourges process paintagraph
1953

17¹/₈ x 11⁵/₈
Signed lower right: Adolf Dehn
F 2001.187 [Prints, #498]





202



17/20

Three Mayan Women

Adolf Dehn, 1915

204

202

Here We Are

Lithograph in two colors,
19/25

1954

11 $\frac{1}{8}$ x 16

Signed and dated lower right:
Adolf Dehn 54

F 2001.149 [Prints, #503]



203

Ped, Bi and Tripeds

Etching, trial proof from an
edition of trial proofs only

c. 1955

8 $\frac{5}{8}$ x 11 $\frac{5}{8}$

Signed lower right: Adolf Dehn
F 2001.188 [Prints, #507]

203

204

Three Mayan Women

Lithograph, 18/20

1955

10 $\frac{7}{8}$ x 15

Signed and dated lower right:
Adolf Dehn, 1955

F 2001.150 [Prints, #508]



205

Watching the Birds

Lithograph, 14/20

1957

11 $\frac{1}{2}$ x 15 $\frac{7}{8}$

Signed and dated lower right:
Adolf Dehn 1957

F 2001.154 [Prints, #519]

205

206

Men of Chichicastenango

Lithograph, 6/20

1957

11 $\frac{7}{8}$ x 16

Signed and dated lower right:
Adolf Dehn 1957

F 2001.151 [Prints, #514]



206



207

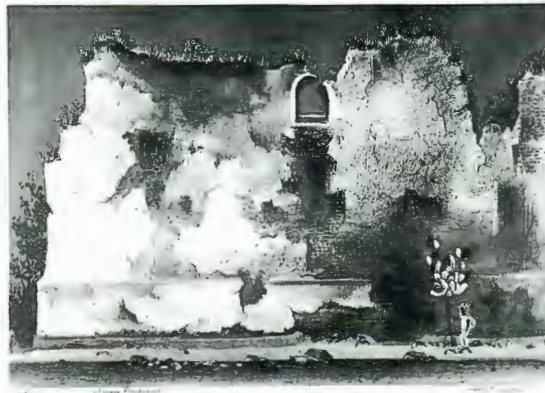
207
 [Seven Mayan Women]
 Lithograph, trial proof for an
 edition of 20
 1957
 12³/₄ x 17⁷/₈
 Signed and dated lower right:
 Adolf Dehn 1957
 F 2001.152 [Prints, #517]

208
 Tomorrow is Forever
 (or Always Tomorrow)
 Lithograph, 6/20
 1957
 11¹/₈ x 15⁵/₈
 Signed and dated lower right:
 Adolf Dehn 1957
 F 2001.153 [Prints, #518]

209
 [Mill]
 Lithograph
 1957
 14 x 18
 Signed and dated lower right:
 Adolf Dehn 1957
 F 2001.281 [Not in Prints]



209



208

210
 Sunday Stroll
 Lithograph in four colors, 1/15
 1958
 12 x 16¹/₈
 Signed and dated lower right:
 Adolf Dehn 1958
 F 2001.077 [Prints, #531]



210

211
[Invasion]
 Lithograph in six colors, 10/20
 1958
 18¹/₄ x 14¹/₄
 Signed and dated lower right:
 Adolf Dehn '58
 F 2001.282 [*Prints*, #524]



211

212
Hill and Mountain
 Lithograph, trial proof for an
 edition of 20
 1958
 19 x 15¹/₈
 Signed and dated lower right:
 Adolf Dehn 58
 F 2001.303 [*Prints*, #522]



212

213
Lake Dal, Kashmir
 Lithograph, 18/20
 1958
 13³/₈ x 17⁷/₈
 Signed lower right: Adolf Dehn
 F 2001.155 [*Prints*, #527]



213

214 (see page 88)
Men of Afghanistan
 Lithograph, 20/20
 1958
 13¹/₄ x 18³/₈
 Signed and dated lower right:
 Adolf Dehn 1958
 F 2001.156 [*Prints*, #528]

215
[Monsoon (or Indian Monsoon)]
 Lithograph, second trial proof
 1958
 13⁷/₈ x 19¹/₄
 Signed lower right: Adolf Dehn
 F 2001.157 [*Prints*, #530]



215



220



20/20 men of Afghanistan

20/20 22 km 1958

214

216 (see page 90)

India

Lithograph, 23/25

1960

18¹/₈ x 14¹/₈

Signed and dated lower right:

Adolf Dehn 1960

F 2001.158 [Prints, #533]

217

Women of Jaipur

Lithograph in four colors,

17/25

1961

19³/₈ x 15

Signed lower right: Adolf

Dehn '61

F 2001.079 [Prints, #576]

218 (see page 90)

Three Indian Ladies

(or *Three Indian Girls*

or *Three Indian Women*)

Lithograph, 9/10

1961

16¹/₄ x 12⁵/₈

Signed and dated lower right:

Adolf Dehn 1961

F 2001.167 [Prints, #570]

219 (see page 90)

Bull and Woman

(or *Sacred Ride*)

Lithograph in two colors, artist

proof for an edition of 33

1961

14¹/₄ x 18¹/₂

Signed and dated lower right:

Adolf Dehn 1961

F 2001.285 [Prints, #565.ii]

220

[*Sacred Ride*]

Lithograph, 12/20

1961

14¹/₈ x 18⁵/₈

Signed and dated lower right:

Adolf Dehn 1961

F 2001.286 [Prints, #565.i]

221 (see page 91)

Italian Landscape

(or *Italian Landschaft*)

Lithograph in four colors, artist's

proof for an edition of 40

1961

14 x 19³/₈

Signed lower right: Adolf Dehn

F 2001.162 [Prints, #555]



217



218



216



219



221



222



223

222 (see page 91)
Capri
 Lithograph, 19/20
 1961
 19¹/₄ x 14⁷/₈
 Signed and dated lower right:
 Adolf Dehn 1961
 F 2001.305 [*Prints*, #541]

223
Great Hillside
 (or *Italian Hillside*)
 Lithograph, 20/30
 1961
 14²/₈ x 18⁵/₈
 Signed and dated lower right:
 Adolf Dehn 1961
 F 2001.306 [*Prints*, #549]

224
Up Hill at Assisi [sic]
 Lithograph in three colors,
 3/10
 1961
 14¹/₂ x 18³/₈
 Signed lower right: Adolf Dehn
 F 2001.168 [*Prints*, #573]



224

225
Mountain
 Lithograph, 25/40
 1961
 15¹/₄ x 19
 Signed and dated lower right:
 Adolf Dehn 1961
 F 2001.307 [*Prints*, #563]



225

226

Side of the Mountain

Lithograph, 18/40

1961

14⁵/₈ x 19³/₈

Signed and dated lower right:

Adolf Dehn 1961

F 2001.308 [*Prints*, #568]



226

227 (see page 94)

Minnesota

Lithograph in four colors,

17/20

1961

14⁷/₈ x 19³/₈

Signed lower right: Adolf Dehn

F 2001.165 [*Prints*, #560]

228

Minnesota Winter

Lithograph in three colors,

23/25

1961

14¹/₄ x 19¹/₄

Signed lower right: Adolf Dehn

F 2001.166 [*Prints*, #561]



229

229

[The Lake]

Lithograph in three colors,

20/40

1961

13³/₄ x 18¹/₄

Signed lower right: Adolf Dehn

F 2001.164 [*Prints*, #557]

230 (see page 94)

Haitian Night

Lithograph in two colors, artist

proof for an edition of 200

1961

14¹/₈ x 18

Signed lower right: Adolf Dehn

F 2001.161 [*Prints*, #553.ii]

231 (see page 95)

Caribbeans

Lithograph, 26/40

1961

21⁵/₈ x 17¹/₂

Signed and dated lower right:

Adolf Dehn 1961

F 2001.283 [*Prints*, #543]



228



T. 20

Rain, Rain, or Sunshine!

July 21st

227



230





237



232





233



234



236

232 (see page 96)

[*Habits*]

Lithograph, 6/30

1961

14 x 18³/₄

Signed and dated lower right:

Adolf Dehn 1961

F 2001.160 [*Prints*, #551]

233

It's Easy

Lithograph, 16/25

[*Prints*: edition of 35]

1961

16¹/₂ x 12³/₈

Signed lower right: Adolf Dehn

F 2001.163 [*Prints*, #556]

234

[*Abstraction or Time*]

Lithograph in two colors, 6/7

1961

14¹/₄ x 18¹/₈

Signed and dated lower right:

Adolf Dehn 1961

F 2001.304 [*Prints*, #536.ii]

235 (see page 97)

Conversation Peice [sic]

Lithograph in two colors,

11/25

1961

21⁷/₈ x 17⁷/₈

Signed lower right: Adolf Dehn

F 2001.284 [*Prints*, #546]

236

Treeful

Lithograph in three colors,

from an edition of 15

1961

19³/₈ x 15¹/₂

Signed lower right: Adolf Dehn

F 2001.080 [*Prints*, #572]

237 (see page 96)

Seven Indian Ladies

Lithograph in four colors, 9/35

1963

14⁷/₈ x 21¹/₄

Signed lower right: Adolf Dehn

F 2001.081 [*Prints*, #616]

238

Dust of India

Lithograph in three colors,
18/30

1963

20 $\frac{1}{2}$ x 16 $\frac{5}{16}$

Signed lower right: Adolf Dehn
F 2001.287 [Prints, #592]



238



239

239

Lotus Procession

Lithograph in three colors,
28/35

1963

16 x 23 $\frac{3}{16}$

Signed lower right: Adolf Dehn
F 2001.292 [Prints, #608]

240

Lotus Procession

Lithograph in three colors, artist
proof for an edition of 35

1963

16 x 23 $\frac{3}{16}$

Signed and dated lower right:
Adolf Dehn 1963

F 2001.291 [Prints, #608]



240

241

In the Night

Lithograph in three colors,
artist's proof for an edition
of 30

1963

19 $\frac{1}{16}$ x 15 $\frac{3}{4}$

Signed lower right: Adolf Dehn
F 2001.082 [Prints, #617.ii]



241



Adolf Dehn

242



243

242
Poster for Exhibition at FAR
Gallery, New York
Lithograph in two colors
1963
21½ x 16¼
F 2001.290 [Prints, #607.ii]

243
Tyrol Night (or Black Lake)
Lithograph, 47/50
1963
13½ x 19⅝
Signed lower right: Adolf Dehn
F 2001.159 [Prints, #588.ii]

244
Lake in the Tyrol
Lithograph in two colors, 13/20
[Prints: edition of 10]
1963
14⅜ x 19¼
Signed lower right: Adolf Dehn
F 2001.174 [Prints, #606ii]



244

245
Appenine [sic] Hills
Lithograph in three colors,
artist's proof for an edition
of 11
1963
13 x 19
Signed lower right: Adolf Dehn
F 2001.170 [Prints, #586.ii]



245

246
South to Granada
 Lithograph in three colors,
 16/20
 1963
 14¹/₄ x 18⁷/₁₆
 Signed lower right: Adolf Dehn
 F 2001.175 [Prints, #619]



246

247
Antigua
 Lithograph, 1/15
 1963
 14¹/₈ x 18⁹/₁₆
 Signed lower right: Adolf Dehn
 F 2001.169 [Prints, #585]

248
Florida Keys
 Lithograph, 2/10
 1963
 14⁵/₈ x 18¹/₄
 Signed lower right: Adolf Dehn
 F 2001.172 [Prints, #595.i]

249
*Park Night (or Winter Park
 at Night)*
 Lithograph in three colors,
 11/40
 1963
 15¹/₈ x 23¹/₂
 Signed lower right: Adolf Dehn
 F 2001.293 [Prints, #611.ii]



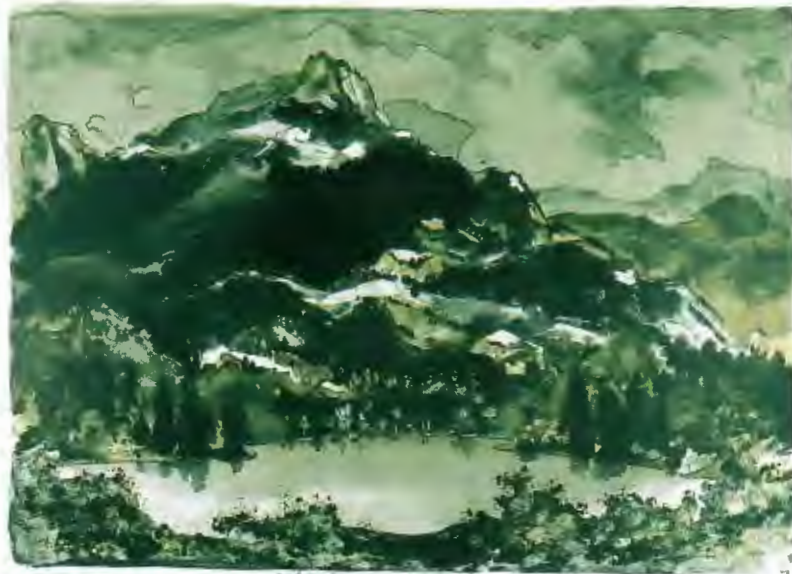
247



248



249



251

250
[Country Night]
 Lithograph, 9/10
 1963
 18 x 14¹/₄
 Signed lower right: Adolf Dehn
 F 2001.171 [*Prints*, #591.i]

251
Great Mountain
 Lithograph in three colors,
 25/50
 1963
 16³/₈ x 23¹/₄
 Signed and dated lower right:
 Adolf Dehn 63
 F 2001.288 [*Prints*, #597.ii]

252
[Hill to Mountain]
 Lithograph, 10/10
 1963
 14 x 18
 Signed lower right: Adolf Dehn
 F 2001.309 [*Prints*, #599]

253
Lake in the Hills
 Lithograph, 4/10
 1963
 16¹/₄ x 23¹/₈
 Signed lower right: Adolf Dehn
 F 2001.310 [*Prints*, #605]



250



252



253

254
Everybody Loves Momo
 Lithograph, 25/25
 1963
 14⁷/₈ x 19
 Signed lower right: Adolf Dehn
 F 2001.173 [*Prints*, #593]



254

255 (see page 104)
Toucans
 Lithograph in two colors,
 artist's proof
 1963
 19¹/₂ x 15⁵/₈
 Signed lower right: Adolf Dehn
 F 2001.294 [*Prints*, #621]

256 (see page 105)
Homage à Hieronymus Bosch
 Lithograph in four colors,
 20/30
 1963

22⁵/₈ x 16⁵/₈
 Signed lower right: Adolf Dehn
 F 2001.289 [*Prints*, #600.ii]

257
 [*Cold Winter or Nocturne or
 Christmas Eve (Central Park)*]
 Lithograph in three colors, trial
 proof for an edition of 30
 1965

14³/₈ x 19¹/₂
 Signed and dated lower right:
 Adolf Dehn 65
 F 2001.177 [*Prints*, #630]



257

258
 [*Central Park Winter
 (or Snow in Central Park)*]
 Lithograph in three colors,
 from an edition of 150
 1965

14⁷/₈ x 23⁵/₈
 Signed and dated lower right:
 Adolf Dehn 65
 F 2001.295 [*Prints*, #628]



258

259
 [*The Great Rock of Galway*]
 Lithograph in three colors,
 9/25
 1965
 18³/₄ x 14³/₈
 Signed and dated lower right:
 Adolf Dehn 65
 F 2001.180 [*Prints*, #635.ii]



259



255



29/30

cc 11 3



260

260
 Killarney Sheep
 Lithograph, 3/7 of trial
 proofs only
 1965
 14¹/₈ x 18⁷/₈
 Signed and dated lower right:
 Adolf Dehn '65
 F 2001.182 [Prints, #641]



263

261
 Ireland
 Lithograph in two colors,
 19/20
 1965
 16¹/₄ x 23¹/₄
 Signed and dated lower right:
 Adolf Dehn 65
 F 2001.297 [Prints, #638]

262
 [Lake Dal]
 Lithograph, 5/20
 1965
 13⁷/₈ x 19¹/₈
 Signed and dated lower right:
 Adolf Dehn 65
 F 2001.183 [Prints, #642]

263
 Taj Mahal
 Lithograph, 19/20
 1965
 14³/₈ x 18³/₄
 Signed and dated lower right:
 Adolf Dehn 65
 F 2001.185 [Prints, #654]



262

264
 Spanish Snow
 (or Spanish Hills)
 Lithograph, 5/20
 1965
 13³/₈ x 19¹/₄
 Signed and dated lower right:
 Adolf Dehn 65
 F 2001.186 [Prints, #653.i]



9/20

and sand

1918

261

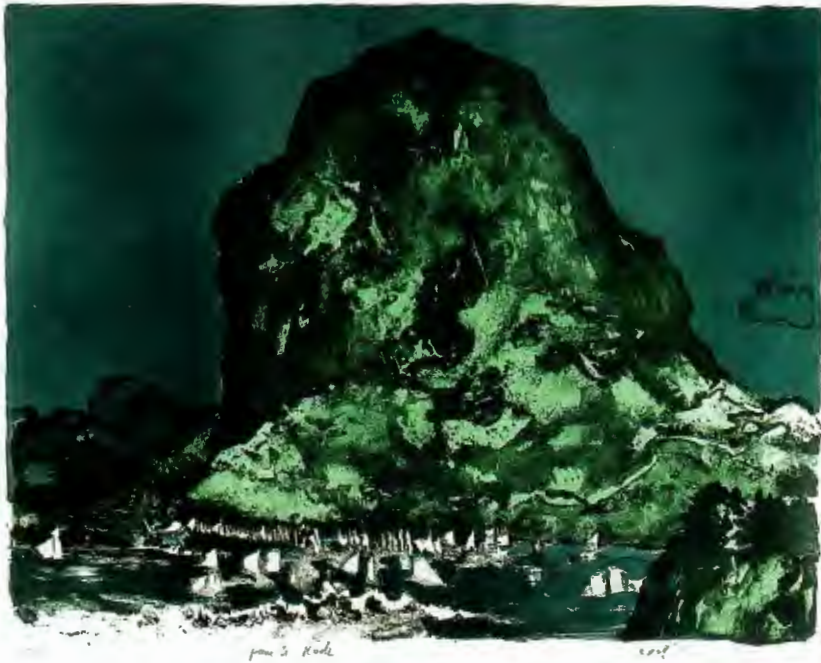


1/20

Spanish Snow

1918

264



265

265
Spanish Rock
 Lithograph in three colors,
 17/25
 1965
 14⁵/₈ x 18⁵/₈
 Signed and dated lower right:
 Adolf Dehn 65
 F 2001.299 [*Prints*, #652]

266
Florida Shore
 Lithograph in two colors, 10/35
 1965
 14⁵/₈ x 18³/₈
 Signed and dated lower right:
 Adolf Dehn 65
 F 2001.178 [*Prints*, #633]

267
Guatemala
 (or *Guatemala Volcano*)
 Lithograph, 7/15
 1965
 14¹/₂ x 18¹/₂
 Signed and dated lower right:
 Adolf Dehn 65
 F 2001.181 [*Prints*, #636]

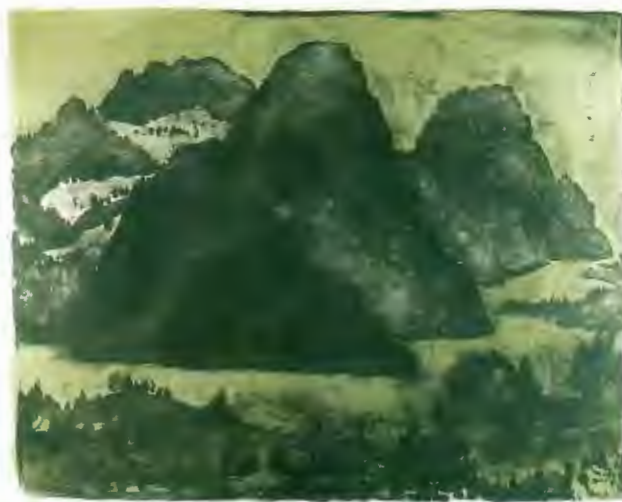


267



266

268
My Chinese Landscape
 Lithograph in two colors, 6/30
 1965
 17 x 21¹/₄
 Signed and dated lower right:
 Adolf Dehn 65
 F 2001.298 [*Prints*, #647]



268

269
The Rosy Fingred Dawn
 Lithograph in three colors. trial
 proof for an edition of 25
 1965

13³/₈ x 18⁷/₈

Signed lower right: Adolf
 Dehn 65

F 2001.184 [Prints, #650]

270

Many Birds

Lithograph in four colors,
 35/35

1965

14¹/₄ x 18⁵/₈

Signed and dated lower right:
 Adolf Dehn 65

F 2001.083 [Prints, #644]



270

271

Behemoth

Lithograph in three colors,
 11/40

1965

14³/₈ x 18⁷/₈

Signed and dated lower right:
 Adolf Dehn 65

F 2001.176 [Prints, #626.ii]



272

Three Haitian Girls

Lithograph in three colors, 1/25
 1965

18³/₈ x 14

Signed and dated lower right:
 Adolf Dehn 1965

F 2001.084 [Prints, #656]

273 (see page 110)

The Gay Ones

Lithograph, 14/15

1965

14³/₄ x 18⁷/₈

Signed and dated lower right:
 Adolf Dehn 65

F 2001.179 [Prints, #634]

274 (see page 110)

[Horns of a Dilemma]

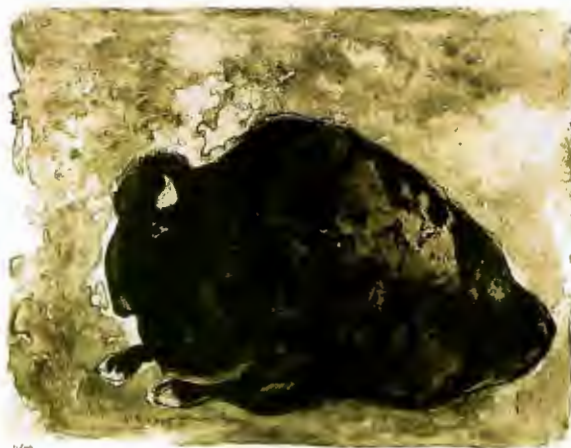
Lithograph in two colors, 6/7
 of trial proofs for an edition
 of 20

1965

15¹/₄ x 19¹¹/₈

Signed and dated lower right:
 Adolf Dehn 65

F 2001.296 [Prints, #637]



271



272



273



275



274

275

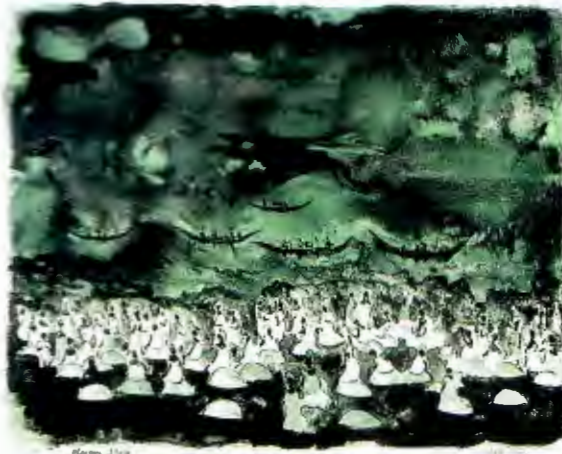
The Desert

Lithograph in three colors. trial proof for an edition of 15

1967

13³/₄ x 18³/₈

Signed lower right: Adolf Dehn
F 2001.073 [Prints, #659]



276

African Shore

Lithograph in two colors. 14/20

1967

14⁵/₈ x 18¹¹/₈

Signed lower right: Adolf Dehn
F 2001.085 [Prints, #658]



277

Irish Mountains

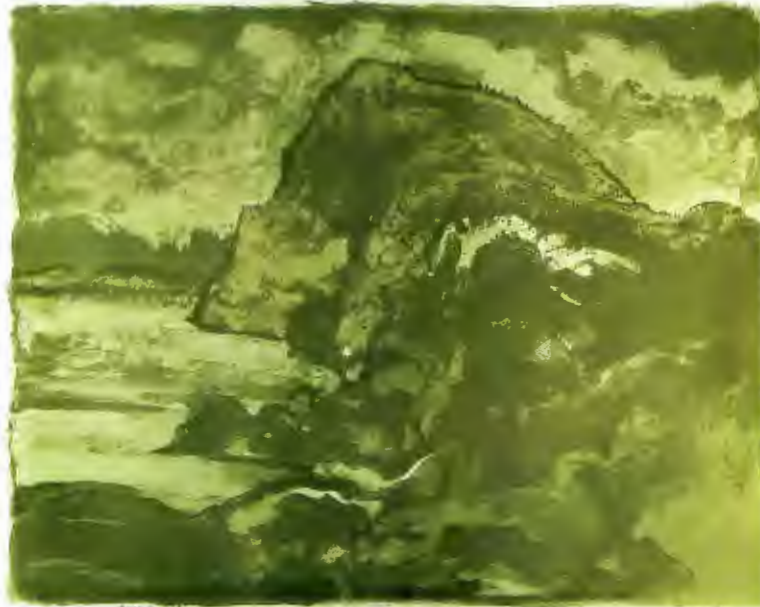
Lithograph in three colors,
12/15

1967

14³/₄ x 18⁵/₈

Signed lower right: Adolf Dehn
F 2001.074 [Prints, #660]

276



278

*Italian Hills (or Italian
Mountains and Hills)*

Lithograph in three colors, 2/20

1967

14⁵/₈ x 18⁷/₈

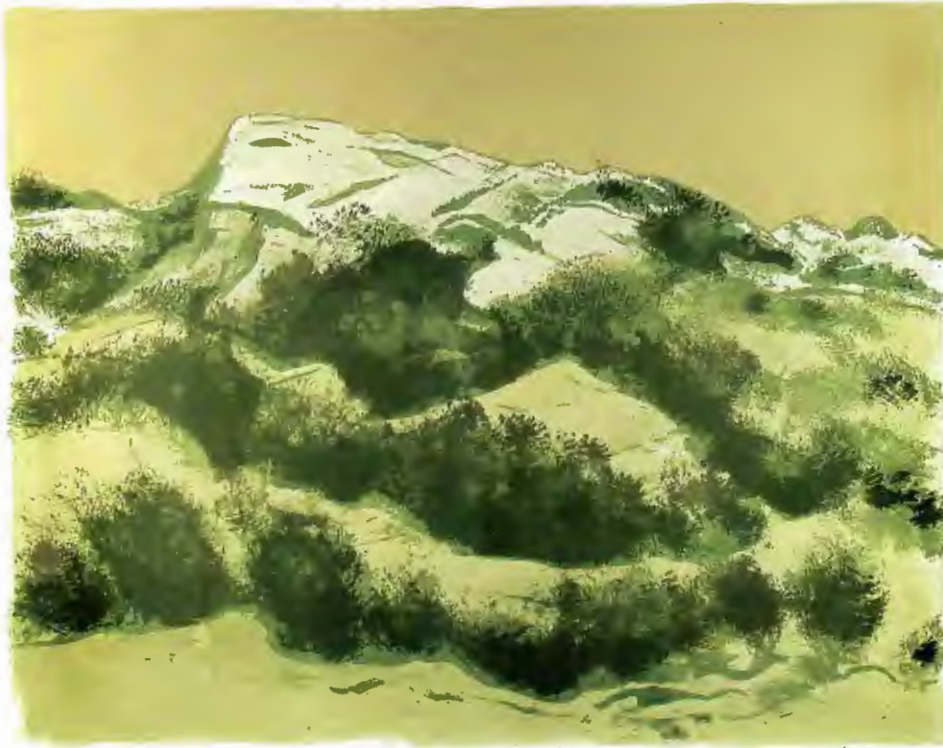
Signed lower right: Adolf Dehn
F 2001.075 [Prints, #661]



277



278



9/10

Snow

Adolf Dehn

279
Snow
 Lithograph in three colors, 9/10
 1967
 14³/₄ x 18³/₄
 Signed lower right: Adolf Dehn
 F 2001.076 [Prints, #663]

280
Lavender Mountains
 Lithograph in five colors, 15/20
 1967
 14⁷/₈ x 18⁵/₈
 Signed lower right: Adolf Dehn
 F 2001.078 [Prints, #662]

281
[Untitled]
 Lithograph in four colors, from
 a special edition of 175 with
 added color
 1967
 21¹/₂ x 17¹/₄
 Signed lower right: Adolf Dehn
 F 2001.300 [Prints, #664]

279



281



280



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museum