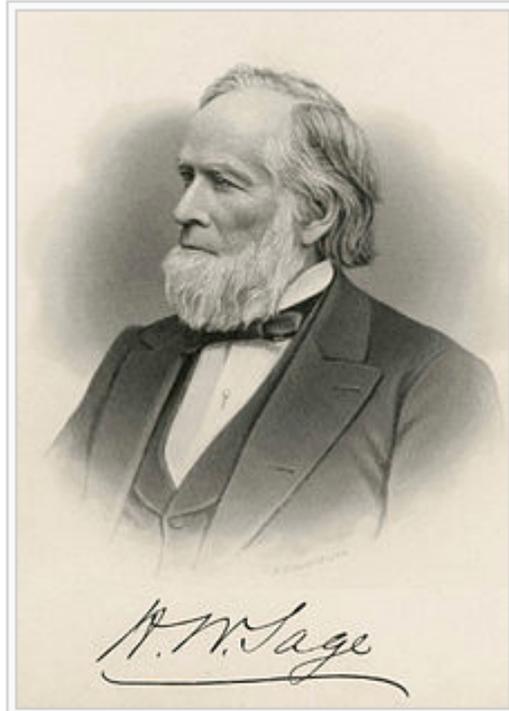


A Hare Among the Sages



Henry Williams Sage, (31 January 1814 - 1897)

Henry Williams Sage¹ was born in 1814 in Middletown, Connecticut, he was compelled to give up his desire for a higher education by the death of his father, and became a merchant working under his mother's brothers, selling and arranging the transportation of manufactured goods including lumber and grain. Henry started his own business and amassed a fortune in properties reputed to have extended across the country, from which lumber was manufactured and sold nationwide. In this way he founded an empire and he may be referred to as an American "lumber baron." Henry married Susan E. Linn of a distinguished family in 1840 and they had two sons. Dean Sage was born in 1841, and William Henry Sage was born in 1844. In 1875, together with Andrew Dickson White and Ezra Cornell, Henry W. Sage founded Cornell University to which he gave generously toward the building of the campus. After their father's death in 1897 the Sage brothers Dean and William moved to Albany, New York and there established the Sage Land Improvement Company.

Of the two brothers it is the descendants of Dean Sage who were most famous in the art worlds of New York and Paris in the early 20th century. Dean was married to Sarah Manning who is remembered as having had great charm and taste. Her family had been members of the Brook Farm Institute,² a utopian community founded by American transcendentalist Ralph Waldo Emerson. Later her family lived in Cambridge,

¹ Wikipedia listing 4 January 2015 http://en.wikipedia.org/wiki/Henry_W._Sage

² A utopian community in 19th century America <http://www.nps.gov/nr/travel/amana/utopia.htm>

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Massachusetts and Henry W. Longfellow was their neighbor. Dean and Sarah had five children; their daughter Elizabeth Manning Sage and three of their grandchildren, Kay Sage, Mary Frances Holter Vicario and David Hare, are the focus of this article. These four descendants of Dean and Sarah Sage directly influenced the course of modern Western culture through their engagement and patronage, as artists and human beings in the culture of their times. Elizabeth Manning Sage Goodwin was a patroness of the 1913 Armory show. Her niece Kay Sage and her son David Hare were friends, collaborators and each became spouses of Surrealist artists, their first cousin Mary Frances Holter Vicario was an artist and close friend of the photographer Denise Browne Hare. The contribution these Sage descendants made was in the cultivation of an attitude, of open-minded engagement in social and cultural issues, and in the active works they each realized as individuals, promoted an approach to life that has been extensively studied in the arts, psychology and sociology which remains a viable approach to the future.

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Elizabeth Sage Goodwin and Four Sons, Photograph courtesy Kate G. Lopez

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Elizabeth Manning Sage was born in 1878 in Brooklyn, New York. In 1899 she married Walter L. Goodwin whose brother Philip S. Goodwin,³ was a Trustee of the Museum of Modern Art and an architect who with Edward Durrell Stone designed MoMA's first building on West 53rd Street off Fifth Avenue. She had four sons in her first marriage, the eldest Walter Goodwin Jr. was the father of Peter, Lisa and Kate Goodwin, and her son David Hare by a second marriage, was their uncle. Elizabeth's brother Henry, was the artist Kay Sage's father. Henry Manning Sage held the office of United States Senator from New York for five terms. He had two daughters, Anne Erskine Sage and Katherine Linn Sage, known as Kay.

Elizabeth was a charismatic and influential patron of the arts and of the 1913 Armory Show, which featured advanced modern art from Europe, much of which the painter Walter Pach identified as a roving curator based in Paris. The *succès de scandale* at the Armory Show was of course Marcel Duchamp's, *Nude descending a staircase*. The show which opened in New York and traveled to Chicago, offered a particularly large presentation of the works of Odilon Redon, with representative works by Henri Matisse, Constantin Brancusi, Pablo Picasso, all three Duchamp brothers and many others.

Elizabeth and Walter were divorced, and in 1916 she married Meredith Hare; their son David was born in 1917. Elizabeth is described as, "... sensitive and intelligent, [she] came from and moved in the privileged circles of land barons and high society in New York and Washington, D.C. She numbered among her close friends the J. Pierpont Morgan and the Roosevelt families and artists such as Boardman Robinson, Arthur B. Davies, Walter Kuhn, and the Scotsman Ernest Lawson. Possibly at one time a student of Romanian sculptor Constantin Brancusi in Paris, Hare's mother was a financial backer of the 1913 Armory Show in New York City and a generous benefactress of social issues, museums, and individual artists—often opening her purse and even her home to artists in need of support and freedom to work unencumbered by finances. Hare's father, Meredith Hare, Yale University Class of 1894, member of the famed Skull and Bones senior society, and presumed follower of Gurdjieff worked as a corporate attorney and was an enthusiastic supporter of his wife's many projects..."⁴ Both Arthur Davies and Walter Kuhn were, with Walter Pach, chief curators and organizers of the 1913 Armory Show and they were all wealthy Americans recognized in the affluent circles of Elizabeth's social milieu.

A privately printed Sage family tree from 1978 provides the following: "The person who contributed the most to the art life of her time was Elizabeth (Betty) Sage Goodwin Hare. Her taste was unerring and besides knowing personally and supporting contemporary artists, she was a backer of the famous Armory Show of 1913, the creator of the Art Museum in Colorado Springs, the founder of the Fountain Valley School⁵ and the

³ Philip S. Goodwin and Edward D. Stone: http://www.moma.org/collection/object.php?object_id=82404

⁴ Elizabeth Manning Sage Goodwin-Hare, 1878. Weinstein Gallery catalog with essay and chronology by Ellen Russotto, https://issuu.com/weinstein_gallery/docs/david-hare-exhibit-catalogue

⁵ Fountain Valley School, History: <http://www.fvs.edu/podium/default.aspx?t=140287>

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first Occupational Therapy Work Shop [sic] in this country. This was the Trudeau Sanitarium⁶ [sic] at Saranac Lake."⁷

A brief digression on the role the Armory Show curator Water Pach played in bringing Marcel Duchamp to New York in 1915 deserves mention here. Pach was an American painter who sported a walrus moustache, of considerable wealth and knew the Goodwins socially. He had been living and working in Paris for many years and was the principal agent and curator for the Armory Show. Pach met, identified and invited artists to participate in the Armory Show and in the process became collegial friends with the Duchamp brothers, Jacques Villon, Raymond Duchamp-Villon and Marcel Duchamp.⁸ In a letter from 1915, Pach invited Duchamp to come and stay in New York after Duchamp had expressed his unhappiness with the war fervor taking over in Paris. A pro-military mania suffused France at the advent of the First World War in July 2014 and both of his elder brothers enlisted in the army, his sister Suzanne volunteered as a nurse in the war effort. Marcel felt estranged from his family at this time, although the relations among the Duchamp siblings were very close throughout his life. He was uncomfortable in Paris also because he appeared to be healthy enough to be a soldier and was looked at askance. Duchamp had been rejected from military service for reasons related to a heart condition. In principal, it is evident that he had a natural aversion to the idea of war with Germany, a place and culture he admired and a language he spoke at least rudimentarily. When Pach invited him to come to live in New York Duchamp purchased a 3rd class passage on an ocean liner to get there; commercial aviation would not be available for another 35 years.

Pach collected Duchamp at the pier on his arrival in June 1915, and took him directly to be the houseguest of Walter and Louise Arensberg who became his friends and patrons. The Arensbergs had already begun to collect his work when Pach brought him to be their guest; surely such an instantaneous connection assured Marcel a social perch and financial support⁹ in New York, while in Europe the ravages of World War I were tragically underway.

Duchamp had become famous in America because of the generally hostile public reception to his *Nude Descending a Staircase*, which included a negative comment from President Roosevelt. Newspapers and magazines interviewed Duchamp when he arrived in 1915 and published his challenge to American women, "The Nude-Descending-a-Staircase Man Surveys Us".¹⁰ His comments were a sarcastic goad and participated in the widely discussed and rapidly changing landscape of what is now called feminism. In

⁶ There is stated to be a founding connection to the Trudeau Sanatorium claiming that she started the first occupational therapy workshop in America, however, to verify these facts will require further research as these facts are not easily deciphered through online research.

⁷ *The Family of Henry Williams Sage, 1814-1978*, is the source of the history written above. It was privately published in 1978 by Jane Sage White-Fuller-Canfield-Crawford, Bedford Village, New York. –check copy-

⁸ One would assume he also was also introduced to Suzanne Duchamp who was also an artist.

⁹ This is when Duchamp began work on the *Bride Stripped Bare by her Bachelors*, even, as a promised work for the Arensberg collection.

¹⁰ "The Nude-Descending-a-Staircase Man Surveys Us," *New York Tribune*, Sept. 12, 1915.

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“Souvenirs of Marcel Duchamp”¹¹ Henri Pierre-Roché wrote, “... When I met Marcel Duchamp in New York in 1916 he was twenty-nine years old and wore a halo. I still see him that way. What was that halo made up of? It was his outward calm, his easygoing nature, his keenness of intellect, his lack of selfishness, his receptiveness to whatever was new, his spontaneity and audacity. Just being with him was a pleasure and a privilege that he seemed unaware of, even while his circle of disciples was constantly growing. I see him young, alert and inspired. From 1911 to 1923 my memories of him as a person are even more alive than my recollections of his work, of which so little exists, though enough to last us forever. He never repeated himself in his paintings. He was creating his own legend, a young prophet who wrote scarcely a line, but whose words would be repeated from mouth to mouth and from whose daily life anecdotes and miracles would be construed. He enjoyed life and knew how it should be lived. His own example was to ‘Do unto others as they would wish, but with imagination.’ Chance meetings provided lifelong friendships for him, but a tactless word, and the door was closed.

*It was forty years ago and I had just landed in New York. The first thing he did was to lead me off to a fancy dress ball, borrowing a costume for me from a friend. I was concerned because I didn’t know any girls, but he assured me I had nothing to worry about. The ball was in the old Vanderbilt Hotel. It was cold in those rooms and Duchamp and I were sitting with our backs to the radiators like the two shivering Frenchmen that we were. I was resigned to spending a lonely evening but as the couples began arriving, the girls would break away from their escorts to gather around Marcel Duchamp. It wasn’t long before there were a dozen quickly followed by several men. Duchamp delegated two of the girls to attend to me. Soon I was hearing all about him: that he had painted a picture for the famous Armory Show three years before entitled *Nude Descending a Staircase*. This painting was considered by one half of America as the work of the devil, and by the other half as the revolutionary masterpiece. At that time Marcel Duchamp’s reputation in New York as a Frenchman was equaled only by Napoleon and Sarah Bernhardt... ” This was the context in which Marel Duchamp entered American and New York society.*

Returning to Elizabeth Hare, called “Betty,” in the same year of 1916, her husband Meredith Hare had contracted tuberculosis and so the family moved to parts of the southwest for the healthful properties of the high dessert and finally settled in Colorado. After her husband’s death Betty Hare settled in Santa Fe, contributing to the arts and culture which she helped to established there.

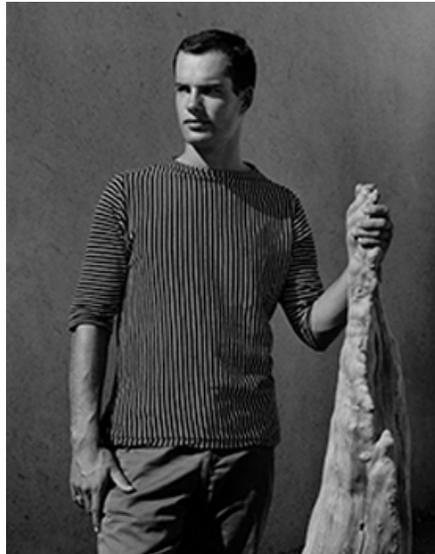
New Mexico is popularly called the “land of enchantment” and two of Elizabeth’s grandchildren, whose father was her eldest son Walter Goodwin Jr., still live in Santa Fe where they grew up. Kate G. Lopez¹² and her brother Peter L. Goodwin with their sister Elizabeth or Lisa were the children of Mary King Hamlin. Mary commissioned the

¹¹ “Souvenirs of Marcel Duchamp,” by Henri Pierre Roché, “Marcel Duchamp,” 1959, edited by Robert Lebel, Grove Press, NY, pp. 79-87.

¹² Kate provided photographs and access to genealogical information that support facts in this article.

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photographer Laura Gilpin¹³ to take portrait photographs of her children, of which two are known. One shows Peter aged 16 in the late 1950s and one is of Kate, ten years younger, with her horse. One assumes the portrait of Kate to have been taken at the same time as that of Peter. Peter Goodwin would refer to “Aunt Betty” when asked about his grandmother Elizabeth, which was confusing until it became clear, that she was called Aunt Betty affectionately by many people who knew her in the Santa Fe arts community which she helped to establish.



Peter L. Goodwin by Laura Gilpin, 19___. Courtesy archives of the Amon Carter Museum, Fort Worth, TX



Kate Goodwin, photographed by Laura Gilpin, 19___. Courtesy Archives of the Amon Carter Museum, Fort Worth, TX

¹³ Laura Gilpin (April 22, 1891 – November 30, 1979) https://en.wikipedia.org/wiki/Laura_Gilpin

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A historic plaque on Delgado Street in downtown Santa Fe commemorates Aunt Betty's adobe house. She was a vivacious and generous force in the development of the culture and communities in every place where she lived.



Historic plaque designating the home of Elizabeth Sage Hare, photographed by the author

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Photograph by Alexandra I. Darrow, Woodbury, CT 1957

The artist Kay Sage,¹⁴ formally Katherine Lynn Sage, was born in 1898 to Henry Manning Sage¹⁵ and Anne Wheeler Ward. Her father was elected to the New York State Assembly a year after she was born and he proceeded to serve for five terms as a New York State Senator. Kay's parents were estranged and in their divorce it was agreed that Kay would live with her mother and Anne with her father and stepmother in Albany. Kay's mother moved to Europe where she rented a succession of villas in Italy, establishing a residence in Rapallo. Young Katherine acquired French and Italian languages, which she spoke fluently with her native English. From 1919 to 1920 she and her mother were living in Washington, D.C. where she took courses in painting at the Corcoran Art School. They returned to live in Europe and Sage's biographers describe in detail the high-bohemian life style she and her mother lived. Kay was deeply devoted to her mother throughout her life

¹⁴ Katherine Linn Sage, 1898-1963. http://en.wikipedia.org/wiki/Kay_Sage I believe that this text is accurate and it refers the reader to the paragraphs describing Sage's rejection by Breton and her crucial support of the Surrealists in immigrating to the United States at the outbreak of the Second World War. The first full length biography by Judith D. Suther, *A House of Her Own: Kay Sage, Solitary Surrealist*, Lincoln, University of Nebraska Press, 1997. See also a biographic page by Sullivan Gross Gallery, with chronology online http://www.sullivangoss.com/kay_Sage/

¹⁵ Henry Manning Sage https://en.wikipedia.org/wiki/Henry_M._Sage

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and her elder sister Anne continued to live with her father and stepmother in Albany until she joined her mother and sister in Europe.

Kay Sage was a trained, skillful and practicing painter before her first marriage to Italian Prince Ranieri di San Faustino and she continued to paint during their marriage. They lived in Rome together for 10 years and she records in a diary that she felt her life in Roman society lacked meaning. Through artists she knew and exhibited with Sage found a way out of her marriage and she and her husband had an amicable divorce in 1935 which was annulled by Papal decree a few years later.

In 1937 Sage describes experiencing a shock of recognition upon first seeing paintings by Giorgio De Chirico and she bought his painting, *La Surprise*. For notable other artists this was a life changing event as well and it is recorded in independent accounts by Max Ernst, René Magritte and Yves Tanguy. They each had experienced a shock of recognition when they first encountered the paintings of De Chirico, however, this was not the only or definitive influence on Sage's work. She evolved a unique and compelling language in her paintings, poetry and works on paper. Kay Sage was staying in the same hotel in London as the Surrealist painter Kurt Seligmann and his wife Adele, and in passing the open door of their room, she was impressed to see his paintings and they all began a conversation. The Seligmanns were taking the paintings to Paris and they urged her to see the *International Surrealist Exhibit* at Galerie Beaux-Arts, which she did. Exposure to Surrealist works and their philosophies were critical to Sage's development from that time on.

She moved to Paris and became established in a beautiful apartment on the Isle St. Louis which is described by Peggy Guggenheim with whom she had become acquainted.¹⁶ "Kay Sage's apartment...was the most beautiful place that I had ever seen. It was on the Isle St. Louis behind Notre-Dame on the Quai d'Orleans, on the seventh floor, having been retrieved from the attic under the eaves. It had a terrace, where you arrived in the lift, and across which you walked in order to enter the flat. There was a big studio with three exposures and a little silver-papered bedroom and dressing room and the elegant bathroom. The Seine played the most lovely reflections on the ceiling." Sage started work on a series of paintings in discovering the new direction of her work, and in fall of 1938 six new oil paintings were exhibited in the *Salon des Surindépendants* exhibition, at the Porte de Versailles.¹⁷ Yves Tanguy saw the exhibition and convinced André Breton to go. They were impressed by Sage's paintings and in an account given by Nicolas Callas, Breton is said to have assumed based on their quality that "Kay Sage" was a man.

The Surrealist canon was pointed at women, targeting them as love objects, nymphs and muses but denying them respect and the recognition each one greatly deserved. Such extraordinary creatives as Meret Oppenheim, Leonora Carrington and Kay Sage were among the woman artists who exhibited with and were associated with the Surrealists, yet not one woman artist was named in any of the Surrealist manifestos.

¹⁶ Kay Sage... p.26, the original source is not identified.

¹⁷ Wikipedia 21 December 2015, find another source to verify date.

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Kay Sage and Yves Tanguy fell in love and lived together in Paris until the Second World War was declared and Paris was threatened in 1939. Sage returned to New York to establish a residence and assemble the necessary documents and sponsorship for Tanguy to come to America. She formed "The Society for Preservation of European Culture" to organize exhibitions in the U.S. with the purpose of arranging sponsorship and credibility for other artists to emigrate to New York during the War.

Nineteen years older than her first cousin David Hare, Sage involved him in the process of getting sponsorship for French artists and the family of André Breton in particular. Hare was married to Suzanna Perkins whose father was in the United States Cabinet under Roosevelt, and this connection was useful in getting the necessary papers for the individuals they aided in escaping from Europe. In this way Sage introduced Hare to the Surrealists and they were both directly instrumental in bringing artists and writers to New York from war torn France.

Peggy Guggenheim in the early stages of the war, before the occupation of Paris, was able to assemble a fine collection of paintings and sculptures which were shipped from Europe ahead of the invading Nazis. Guggenheim was married to Max Ernst and together they were also involved in the effort to get people out of Paris and set them up with places to live and livelihoods in New York. Marcel Duchamp was the last artist to be gotten out of France before the Vichy government closed the window of opportunity to get an exit visa in 1942.

Kay Sage is an important artist of the 20th Century in her own right and greatly deserves more scholarly attention. In her painting she evolved an intentionally off-white light which shifts but tends to be as if seen through a filter. It is not the brilliant white light one finds in Tanguy's paintings or daylight as rendered in realist imagery. Her architectural devices, objects and scaffolding are motifs in often spare emotive landscapes set off by striking conceptual titles; she was also a poet.

It is an error repeated by historians, who failed to make original evaluations of her work in the too few catalogs and texts devoted to Sage, that her greatest influence was De Chirico. This falls precipitously short of an accurate or intelligent appreciation of her unique oeuvre and accomplishments. Much deeper meditation on these works and the artist are something to look forward to from future historians.

Sage and Tanguy exhibited together at the Wadsworth Atheneum Museum of Art, in Hartford in 1954. Curated by Chick Austin the installation was remarkable because their works were not shown in the same rooms but they were installed separately in the same exhibition. Mounted in the opposite manner, "Double Solitaire: The Surreal Worlds of Kay Sage and Yves Tanguy" at the Katonah Museum of Art in 2011 brought the artists works together, revealing the relations between them to be refined and enlightening. Photographs in the exhibition were an important factor exposing the social aspects of their life in Connecticut.

Sage continued the destructive habit of smoking cigarettes, despite her failing eyesight, and after the tragic and sudden death by stroke of her husband Yves Tanguy in 1955.

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Eventually she began to create highly refined collages and to write poetry often combining them through the use of thought provoking titles. In 1962 she and Jean Dubuffet collaborated on a book titled, *Mordicus*,¹⁸ which is a fascinating combination of her poems and his figures.

Gallerist and intimate participant in the art world of the time, Julian Levy was a remarkable man who had exhibited Yves Tanguy's paintings in New York in 1936. Levy exhibited Sage's work in the 40s, and he discovered and exhibited the artist Joseph Cornell. An account is given in his autobiography, "Memoir of an Art Gallery."¹⁹ The following are his salient and poignant observations about Kay Sage and Yves Tanguy:

Yves and Kay lived first in Greenwich Village, and the following year were to discover that marvelous section of Connecticut countryside around Roxbury, Bridgewater, Sherman, Waterbury, and Washington, which Yves, with roaring good humor, always called Washington d 'ici. I suppose they found the neighborhood through David Hare, who was a Sage and Kay's cousin, already living in Roxbury. This countryside was to become a center for free-lance painters and writers, and later a haven for many of the artist-refugees from Europe. Earliest arrivals had been the returned expatriate writers of the twenties, Malcolm Cowley and his Muriel, and Matthew Josephson and Hannah, joined in Sherman by the painter Peter Blume and his wife, Ebie. Sandy Calder and Louisa moved up to Roxbury. Yves and Kay bought an elegant colonial mansion which they rehabilitated, in the grand style, preserving the facade as it should be preserved but opening up the interior to avoid a colonial effect. They developed their own combination of the modern, the old, and the chic, set in tones of cool white and grays. A stone terrace at the back gave a splendid view over meadows where a pond was dug, shaped after a design by Yves from one of his paintings. A year or so later they went so far as to persuade a distant farmer who owned land bordering theirs at the end of their view to permit them to bulldoze their horizon line, again to match an Yves Tanguy drawing. Sitting on their terrace at twilight, having a before-dinner cocktail, one felt immersed in an Yves Tanguy landscape, otherworldly and at peace.

The first year in Connecticut Kay set out to camouflage Yves as a Connecticut country gentleman. Escorting him through Abercrombie and Fitch, she bought him a corduroy hunting cap, a jacket with leather shoulders, leather arm pads and other piping and patches—in short, an elaborately tailored shooting jacket. For Christmas he received a double-barrel shotgun and rifle. Yves was desperately unhappy over all this. A proud and sturdy Breton, he had no picture of himself as a country gentleman. As their evenings of isolation in the country wore on and his inclination to drink crept up on him, his nostalgic drunken stories would more and more turn back to his vagabond days as an artist, or he'd recall earlier days as a sailor in the merchant marine. None of these things, he vowed, ever involved double-barreled shotguns. In fact, he hated the idea of hunting or shooting in any form. If he got slightly drunker than this, he would go even further back and start all over again to fight with much passion that tragic French trauma, the Dreyfus

¹⁸ Biblioteque Kandinsky listing:

<http://bibliothequekandinsky.centrepompidou.fr/clientBookline/service/reference.asp?INSTANCE=INCIPIO&OUTPUT=PORTAL&DOCID=0363800&DOCBASE=CGPP>

¹⁹ "Memoir of an art Gallery" by Julian Levy, G.P. Putnam's Sons, NY, 1977, pp.266-68.

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case, which he took very much to heart as a boy in France. He would look for somebody who could argue the opposing, anti-Dreyfus side so that he could relive the epic debate and fight with them. His method of fighting was to suddenly grab the ears of an opponent, or a friend, or any man handy and bash his head against theirs. "Banging heads" he called it, simply. He claimed that his head was harder than anyone's. As hard as an ivory ball, he'd insist. A solution to this ominous game, or quandary, of Yves' drinking followed by obsessive skull-cracking was arrived at one day by Kay. Yves agreed to install a huge and beautiful—the finest—billiard table they could find, in their vast and immaculate drawing room. Yves was immensely cheered. The shotguns were put away out of sight, the drinking tempered to improve his game, and the billiard balls were happily banged against each other, morning, afternoon, and night, to Yves' great satisfaction, and the relief of his friends, who found visits with him safer and more peaceful when Dreyfus was forgotten and the painful head-banging ceased.

Kay Sage soon became a proficient and rather dramatic Surrealist painter with a style and statement of her own. Kay and Yves had separate studios in the barn at one side of the house. Each studio was immaculate with the precision and neatness they both cherished, although Pierre Matisse, visiting one weekend, was exasperated to find, he was to claim, cobwebs on Tanguy's neat brushes.

Many years later, after I closed my gallery and retired to my own Connecticut farmhouse, came death, sudden and tragic, overtaking Yves in his sleep. Apparently it was a stroke. Kay courageously tried, but never quite became reconciled to her loneliness. She painted, wrote an enchanting book of short poems, entertained friends. Then came the threatened loss of her eyesight. Some years after the death of Yves, in the early sixties, she shot herself in the heart, leaving a statement, it was said, that her mind was too good to be blown to pieces but that her heart was sick.

The Kay Sage Tanguy Bequest was created by Kay to arrange the donation of their impressive collection of art works to the Museum of Modern Art in New York. The bequest included several of her best paintings and collages, and masterpieces by Tanguy, Delvaux, Magritte, Calder, Helion and others.²⁰ Her paintings can be found in museums around the country, and one comes across them with a shock of pleasure in unexpected places like the Currier Museum of Art in Manchester, New Hampshire. In her Will Kay Sage left the largest endowment of funds ever received by New York's Museum of Modern Art for the acquisition of new works.

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A pop star in her time, fashion designer Elsa Schiaparelli's reaction to the occupation of Paris is notable. The Nazi's commandeered her townhouse and she left the ground floor boutique under control of trusted staff having arranged to leave for a speaking tour in the United States. The purpose of the tour was to raise consciousness and funds for the relief of the French people and on one occasion she filled a stadium with thousands of supporters. In stark contrast Coco Chanel remained in Paris throughout the war, living

²⁰ Kay Sage, Museum of Modern Art, NY <https://www.moma.org/search?query=kay+sage>

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with an SS Officer in a deluxe hotel. Had Chanel not left immediately for Switzerland when the liberation of Paris took place it is likely she would have been marched through the Paris streets in shame, as a collaborator.



Elsa Schiaparelli in her atelier, 19__ photo credit

Schiap, as she was called, was a terrifically influential, active and inventive fashion designer; she was an outstanding creative genius of her era. She designed the sportswoman's culotte which shocked the tennis world when it was worn by Lili de Alvarez at Wimbledon in 1931. Schiap established an enduring 'look' for evening wear that was followed and copied extensively. A high waisted jacket with padded shoulders made of fine fabrics and closed by large toy-like or jeweled buttons, worn over long or floor length skirts. It was a chic and comfortable way to dress for the evening and not terribly complicated to put on and wear for hours.

At the beginning of the war years she designed women's clothing that could be transformed to be worn for different occasions in the same day and she designed stylish work overalls for women who went to work in factories. This was a time of women's liberation from the constraints of social convention, when they took jobs outside of the home, beyond the sphere of domestic labor. Her wealthy clients included Wallis Simpson who wore Schiaparelli's "Lobster Dress" painted by Salvador Dali, for the announcement of her engagement to the Prince of Wales; after he had abdicated the throne of England to marry her. Schiap commissioned the artist Meret Oppenheim to make fur bracelets, which led by a sequence of incidents to tea with Picasso and Dora Maar, and Oppenheim creating the fur-lined teacup and saucer, a classic Surrealist *object*.

It was Schiaparelli, while in New York in 1942 on tour through the United States, who initiated the idea for an exhibition of advanced art to be held under the auspices of the Coordinating Council of French Relief Societies. Their offices were located in the Whitlaw Reid Mansion at 451 Madison Avenue, an early McKim, Mead and White²¹

²¹ A history of the building is outlined here: <https://commercialobserver.com/2014/01/from-the-vault-new-york-palace-hotel-455-madison-avenue/>

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building that now houses a hotel. According to the author Lewis Katchur,²² "...Indeed, Schaparelli recalled that it was Duchamp (not Breton) whom she approached in the first place to organize a show "completely modern and *d'avante-garde*."²³ It would become the *First Papers of Surrealism* exhibition, a title that refers to the legal papers necessary for a person from Europe to emigrate to America at the time of the Second World War.

The exhibition was undertaken by Duchamp and Breton and it relates directly to the spectacular effects of the *Exposition Internationale du Surréalisme* that took place in Paris in 1938. The latter has been written about extensively, it was Duchamp in that connection who designed the installation, arranging for the presence of smell, by roasting coffee, and although they had wanted to suspend open umbrellas from the ceiling instead the ceiling overhead was hung with bulging (empty) coal sacks. The *First Papers* exhibition on many levels. Duchamp had also designed the catalog for *First Papers of Surrealism*,²⁴ which contains a dedication: *Vernissage consacre aux enfants jouant, a l'odeur du cedre*. This translates, "Opening devoted to children playing amidst the scent of cedar."²⁵ The front cover has five small round holes in it that seem to pierce a pile of rocks amid what appears to be cement, and the back cover is a close up photograph of a piece of holey Swiss cheese. Both covers impart a distinct sense of tactility and there is a suggestion of smell. Instead of photographs of the artists in the exhibition, where Robert Motherwell and Patricia Clark each exhibited for the first time, there are "compensation portraits" intended to represent rather than depict the artist. Duchamp's compensation portrait is of a sharecropper's wife taken by Ben Shahn during the Great Depression.

This was the first "relational" art event; a term applied to work by artists of the 1990s but clearly the *First Papers* exhibition is a precedent. The purported "16 miles of string" is the best known attribute of that show, was wound around and through the spaces, where paintings were hung on white freestanding partitions, and it was intended to obscure the mansion's ornate ceiling decorations and moldings. The barrier of string, like an impassable web, limited access to the art works causing visitors to think about this reality; for many it was incomprehensible to do this in an art exhibition. The string was wound by several participants most notably by two couples. David Hare and his wife Susanna Perkins, and André Breton and his wife Jacqueline Lamba; Hare and Lamba both divorced and were married in 1946. Duchamp had used these *relational* elements to create a lived experience. It was a demonstration of *social sculpture* from 1942 and relational aesthetics²⁶ to have orchestrated the interaction of adults creating the stringed

²² "Displaying the Marvelous: Marcel Duchamp, Salvador Dali and Surrealist Exhibition Installations," Lewis Katchur, MIT Press, Cambridge, MA, 2001, pp.

²³ From her autobiography, "Shocking Life," p. 168.

²⁴ Online in part courtesy CHANGEchance: http://untitled-enterprises.net/First_Papers_of_Surrealism_-_Reproduced_In_Part/First_Papers_of_Surrealism.html

²⁵ *First Papers of Surrealism*, catalog introduction on blue paper. It stands to reason that since the blue pages were written by André Breton and this expression comes after his tag, it is a statement from Marcel Duchamp who arranged for the children to be playing and he did something to disseminate the scent of cedar. Translated from the French by Christian Xatrec.

²⁶ Nicolas Bourriaud, *Relational Aesthetics*, 1998. Text online:

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environment and children playing the with the scent of cedar wood. These elements were both psychologically charged and strikingly original.²⁷

At the opening of *First Papers* Duchamp invited the sons of Harriet and Sidney Janis to “play.” The younger Carrol Janis recounted arriving with six friends in sports uniforms, “baseball and basketball and football uniforms and spikes,” also “a like number of girls in little groups, skipping rope, playing jacks and hopscotch.”²⁸ When adults asked them to stop or what they were doing there, they were told to say that they were playing at the request of Mr. Duchamp. Katchur provides the following exchange by letter between Duchamp and Katherine Dreier, “The opening of the Surrealist show took place last night and seems to be quite a success. I was not there (This is one of my habits.) But reports indicate that the children played with great gusto. When you come to town we will go together.”²⁹

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http://artsites.ucsc.edu/sdaniel/230/Relational%20Aesthetics_entire.pdf

²⁷ Wikipedia 21 December 2015 https://en.wikipedia.org/wiki/Social_sculpture

²⁸ Blesh, “Modern Art USA,” p. 201.

²⁹ Duchamp to Dreier, letter of September 21 [sic], 1942, Beineke Library, Yale University. Katchur observes that Duchamp must have misdated this, for the day after the opening would have been October 15.

A Hare Among the Sages

David Hare, photograph by Arnold Newman, 1952³⁰

David Hare³¹ was born in New York City in 1917 to Elizabeth (“Aunt Betty”) and Meredith Hare. When David was ten years old his father contracted tuberculosis and the family moved to the southwestern United States for the healthful qualities of the high desert, finally settling in Colorado. To give her son a good education Mrs. Hare founded the Fountain Valley School of Colorado³² and hired some of the faculty from the east coast to teach there. After his father’s death, David completed high school and moved with his mother to Santa Fe, New Mexico.

David began to study chemistry at Bard College but dropped out in his freshman year and set up a photography studio in New York City. Hare developed experimental techniques involving heat and also made society portrait photographs. Hare had shown experimental photographs at the Julian Levy Gallery in 1940, and in 1941 he received a commission from the American Museum of Natural History to make a portfolio of photographs of Pueblo Indians, so he moved to Santa Fe for an extended period to accomplish the project. In 1939 he was living in New York and married to Susanna Perkins when the Second World War began. This was when his first cousin Kay Sage, 19 years his senior, involved him and his wife in the process of getting visas and providing sponsorship for the artists and intellectuals she knew who needed to get out of France.

Hare had a solo show in Peggy Guggenheim’s Art of this Century Gallery in 1944 and he was a member of the early New York School Abstract Expressionists. He would help establish, The Subjects for Artist School, in 1948 with Mark Rothko, Robert Motherwell, and William Baziotis. Hare, with the better known De Kooning, Kline, Rothko, Smith and Newman was integral in the emergence of the New York School and Abstract Expressionism movements that established New York as the most active center of contemporary art in the post-war period.

The Second World War ended in 1945, the year that David Hare and Susanna Perkins were divorced as were Breton and Jacqueline Lamba. In 1946 Hare and Lamba were married and despite each having demanding exhibition schedules, their son Merlin was born in 1948. In 1951 Lamba returned to France with Merlin where David joined them for a period of time, then returned to New York to work on a show. He rejoined Jacqueline and Merlin in France and developed new kind of sculpture using found metal elements. Metals were then available for general use after war time restrictions that demanded metals for weapon and machine manufacturing were lifted. In 1955, after David had traveled back and forth to France from New York many times, he and Jacqueline were divorced.

³⁰ DAVID HARE, PROVINCETOWN, CAPE COD, MA, 1 SEPTEMBER 1952, BY ARNOLD NEWMAN.

³¹ Wikipedia listing 9 November 2016 [https://en.wikipedia.org/wiki/David_Hare_\(artist\)](https://en.wikipedia.org/wiki/David_Hare_(artist))

³² Fountain Valley School of Colorado https://en.wikipedia.org/wiki/Fountain_Valley_School_of_Colorado

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In 1956 Hare met his future wife Denise Browne³³ in the Hamptons and it is reported that their romantic attraction developed immediately. In 1959 Hare was preparing an exhibition of sculpture for the Kootz Gallery, but he and Denise had Marcel Duchamp, Teeny, Saul Steinberg, Hedda Sterne, and Harold Rosenberg as regular guests on Sundays at their home on Leroy Street in Manhattan. In 1960 Hare began to paint in oils, which was misconstrued by some to be giving up sculpture for which he was known, but that was not the case. A son Morgan was born in 1961, and in 1962 Marcel Duchamp was the best man at their wedding.³⁴

Denise was a beautiful, energetic brunette who spoke fluent French and had been decorated for her activities, working in Washington, D.C. with American Intelligence, aiding the French Resistance during the War. A photographer, she produced the illustrations for a book by Dore Ashton on Vigée le Brun, and her portrait photographs of Joseph Cornell and Philip Guston were published in other books by Ashton. In 1968 when Marcel Duchamp died, Teeny commissioned Denise to document precisely the arrangement of Duchamp's 14th street studio where his last work, *Étant donnés: 1° la chute d'eau, 2° le gaz d'éclairage...* (*Given: 1. The Waterfall, 2. The Illuminating Gas...*) had been developed and was located.³⁵ These photographs were exhibited as a series in the exhibition, *Marcel Duchamp: Étant donnés*, at the Philadelphia Museum of Art in 2009. Denise Browne's photographic oeuvre is relatively unknown, but she left negatives for a book she was preparing of artists in their studios which have yet to be known.

The first time I met the Hare family was during a visit with my family to see my step-grandmother Mary Frances Holter Vicario, known as MF, in New York. I was 10 or 11 years old when I first met David, Denise and their son Morgan.³⁶ When I moved to New York in 1978 I found a raw loft in Noho, and Morgan by then an architect, built a wooden structure there as a basic kitchen cabinet; it was the beginning of the loft. Denise kindly had me to tea, and I once visited David in his Spring Street studio. I brought some artwork to show him but the interview did not last long; on leaving I noticed a slide projector he had built himself out of wood with a lens mounted in front.

My family lived in the suburbs of Philadelphia and were out-of-town members of the Museum of Modern Art, we always went to MoMA and the Guggenheim Museum when we stayed with MF. My mother insisted I wear white gloves to the museums, this was approximately 1965 and I recall finally refusing to wear them, and independently without comment to anyone, I threw them into the oval pool at the base of the Guggenheim rotunda from several levels up.

³³ New York Times obituary: <http://www.nytimes.com/1997/06/08/nyregion/denise-b-hare-73-photographed-artists.html>

³⁴ Duchamp devised a word play encouraging them to marry, "_____."

³⁵ Duchamp worked on this project in almost complete secrecy from 1946 to 1966; and is said to have had two studios at the top floor of the building on 14th street. In one he would receive visitors and play chess and across the hall he created his final sculpture-installation. Philadelphia Museum of Art, <http://www.philamuseum.org/collections/permanent/65633.html>

³⁶ Morgan Hare, Architect <http://www.leroystreetstudio.com/index.php?page=people&user=66>

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Mary Frances Holter Vicario at dinner, Hewitt Lake circa 1977, photograph by the author

Mary Frances Holter Vicario³⁷ was born in 1911. Her mother was Sarah Porter Sage who married Edwin Olaf Holter making her first cousin to both Kay Sage and David Hare. Beautiful, talented and impulsive, MF graduated from Sarah Lawrence College in 1934. She had completed most of her work toward a master's degree in psychology, and been a student and patient of Eric Fromm, when she met and married Carlo Vicario³⁸ in the early 1950s. Carlo had a daughter Margaret, (known as Vie) and a son John (known as Jocko) from his first marriage. In his marriage to MF he had a son David. They were legally separated, and in 1957 Carlo died.

MF was a heavy cigarette smoker, her generation was beset by the activity of smoking cigarettes, pipes and cigars which was considered normal, not unhealthy, and actually chic. Her character at times might be compared to that of an "Auntie Mame" because of her theatrical and generous manner, but her flamboyance was limited by an avid pursuit of intellectual horizons, frequent treks through psychological marshes, and a great love of natural beauty.

³⁷ Mary Frances Holter Vicario, 1911 – 1993; the author's step-grandmother.

³⁸ 1903 - 1957, Carlo Vicario was the only child of Grace Louise Merritt, a Quaker lady doctor from Long Island, and Giovanni Vicario an Italian language newspaper publisher in New York city; they lived on an estate in Great Neck. Second in his class at M.I.T., Carlo was a successful engineer and lived on Sutton Place with a summer house on the water in Westhampton.

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MF was one of a pioneering generation of American women educated in liberal arts colleges in the early 20th century. An alumna of Sarah Lawrence College, she created an endowment, the Helen Lynd and Henry Ladd Scholarship Fund.³⁹ MF's social values were liberal and her innate flair in recounting stories is characteristic of her generation, born before television, when people entertained each other. MF had a dynamic and refined sense of color and design. While she could be demanding, opinionated, cruel and unbelievably rude, her high energy, style, manner of dress and gesture and the quality of her dinners and parties, where excellent foods were served in skillful arrangements with beautiful effects, won her admirers and good friends one of whom was Denise Browne Hare.

MF lived in an apartment on the top floor of 25 Fifth Avenue where a beautiful Redon oil painting of a vase of flowers was hung. It is tempting to imagine this may have been one of the thirty-eight paintings and prints by Redon that were featured in the 1913 Armory Show. She spent long vacations during the winter months in the Caribbean and during the spring and summer she presided at the Holter House on Hewitt Lake in the Adirondacks. MF was a practicing artist with a natural inclination toward modern design and striking combinations of color. She drew in charcoal and vivid pastels, most often images of people she knew or motifs from nature. Raised in a mansion with her siblings in Mount Kisco in the Hudson River Valley, she was sent to boarding school at Foxcroft in Virginia. It is interesting to note that Kay Sage had also been enrolled for a short time at Foxcroft many years before.

By the time I moved to New York in 1979, MF was close to Denise Browne Hare but David was in complete disfavor. Kay Sage was not someone my grandmother knew well but her recollection of meeting her when she was a girl is notable: "My family spent a winter in Rome in the early 1920s. I was around eleven years old, Katherine, we called Kay, was "grown up." She appeared to me the essence of elegance, cosmopolitan glamour and savoir-faire and, apparently, was surrounded by fascinating foreign men with whom she quipped lightly in Italian. My reaction to her was one of fear and fascination in about equal proportions. I felt as gauche and gawky in her presence as I am sure I was. Actually she took no notice of me whatsoever on her visits to my mother. I don't think children were her forte.

I can see her now driving up to the Albergo Russie in her gig – the small horse and two seat cart she drove around Rome – back straight, reins gathered, head held high and her fine nose in the air. She seemed to me at that time typically Sage. She certainly did not lack style and to me perhaps the most fascinating thing about her was her voice, its "distinguished" accents and magical tones."

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³⁹ Helen Lynd and Henry Ladd Scholarship Fund http://www.slc.edu/offices-services/financial-aid/undergraduate/returning-students/UG_Financial_Aid_Scholarship_Funds.html

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It is an historians practice to think of passages and conditions of the times and places in which particular people interacted; this is one of the purposes of this essay. In sketching out the lives of four Sage descendants with a Hare among them, the matrices of their times and the places they lived become the changing scenery a reader must imagine. This attempt is to indicate how these individuals through their choices and opportunities altered the course of modern art and society. How their actions during the years of the Second World War, their bodies of work and human interactions affected the weave of social fabric. Theirs was a commitment to an open minded, emotional, experimental and intellectual approach to living that ran through the context of their times and altered the landscapes and avenues of culture.

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