

Marcus Behmer
Louis Eilshemius
Lara Joy Evans
Connor McNicholas
Sam Siegel

1345 Dekalb Avenue
January 13 - February 4, 2024

Louis M. Eilshemius
Bonfire on a Moonlit Coast, undated
Oil on canvas mounted on board with supplier stamp,
"E. H. & A. C. Friedrichs Co., Artists Materials,
136-140 Sullivan Street"
5.75 x 7.75 inches, framed: 8.5 x 10.5 x 1 inches

Sam Siegel
RA 08h 34m 27.62456s, Dec. -51° 43' 12.1234", 2023
Apollo 12, Lunar Module 6 (1969)
Aluminized Kapton® polyimide thermal insulation film
13.25 x 15 x 1.25 inches

Sam Siegel
RA 09h 07m 59.75787s, Dec. -43° 25' 57.3273", 2023
Apollo 17, Lunar Module 12 (1972)
Aluminized Kapton® polyimide thermal insulation film
15 x 13.25 x 1.25 inches

Connor McNicholas
Perfect Lovers, 2020
Copper Aztec calendar, digital clock, electricity, hardware
Dimensions variable

Marcus Behmer
Border design for Salome, 1903
Etching on Japanese vellum, proof impression
Leipzig: Insel-Verlag, Edition 92/163
folio sheet 13 x 10.5 inches, framed: 21.5 x 17.5 inches
Inscribed in pencil:
"Dedicated to (for) Fritz Wærndorfer
With the most friendly greetings
Weimar, Christmas 1903
overmatted: (From) The one year volunteer in the 5th Thuringian Infantry
Regiment, No. 49 (The Grandduke of Saxony regiment)"

Louis M. Eilshemius
Ausable Chasm, 1910
Oil on cardboard in artist's frame
9.5 x 8 inches, framed: 16.75 x 13.75 x 1.75 inches

Lara Joy Evans
Processor No. 02, 2023
Oil on canvas
72 x 72 x 1.5 inches

Sam Siegel
RA 07h 42m 18.65432s, Dec. -12° 55' 24.9876", 2023
Apollo 12, Lunar Module 6 (1969)
Aluminized Kapton® polyimide thermal insulation film
14.5 x 12.75 x 1.25 inches



Marcus Behmer
b.1879; Weimar, Germany –
1958; Berlin, Germany

Louis Eilshemius
b.1864; Newark, New Jersey –
1941; Kips Bay, New York

Lara Joy Evans
b.1993; Los Angeles, California
Lives and works in Los Angeles, California

Connor McNicholas
b.1990; Oakland, New Jersey
Lives and works in Brooklyn, New York

Sam Siegel
b.1992; Los Angeles, California
Lives and works in Brooklyn, New York

Louis Eilshemius was born into a wealthy family in Newark, New Jersey, in 1864. Academically trained as a painter in New York and Europe, his initial work comprised picturesque landscapes influenced by the French Barbizon and American Hudson River schools. Eilshemius failed to gain recognition, and around 1909—the year both of the works of his in this exhibition were painted—a shift occurred. He began painting on cardboard, rather than canvas; his output accelerated; and he incorporated “self-made frames”: thickly painted, sometimes oblong or sloping, borders rendered directly onto the works themselves. Eilshemius’s subject matter also became more idiosyncratic and singular. Nude female figures, or nymphs, appeared in his landscapes, often floating and more coarsely depicted. Meanwhile, Eilshemius started to publicly rail against the art world. He visited galleries and loudly condemned the works on display, while handing out self-promotional pamphlets identifying himself as (among other things) an “Ex-actor, Amateur All-around Doctor, Mesmerist-Prophet and Mystic, Reader of Hands and Faces, Linguist of 5 languages.” He wrote vitriolic letters to the *New York Sun* under pseudonyms like “Neglected Marvel” and “God of Art.” Eilshemius achieved fame in 1920, after Marcel Duchamp discovered and championed his work. Yet the following year, spurned by negative reviews of a solo show, Eilshemius abandoned painting entirely. He died destitute, in 1941, in the family brownstone where he had grown up. In his later years, gallerists, collectors, and artists would visit a bedridden Eilshemius in order to steal the cardboard paintings haphazardly piled on the floors. Works by Louis Eilshemius are held in the collections of The Metropolitan Museum of Art, New York; The Museum of Modern Art, New York; Whitney Museum of American Art, Yale University Art Gallery, Smithsonian American Art Museum, The Los Angeles County Museum of Art, The National Gallery of Art, D.C.; Philadelphia Museum of Art, Walker Art Center, The Neuberger Museum of Art, and Musée D’Orsay, Paris.

Marcus Behmer was born in Weimar, Germany, in 1879. His initial artworks were drawings heavily influenced by Aubrey Beardsley, published in literary Munich periodicals like *Insel* and *Simplizissimus* beginning in 1900. From there, he collaborated often with Insel Verlag—a book publisher known for many prominent early modernist works. Behmer’s illustrations for the German edition of Oscar Wilde’s *Salome*, published in 1904, constitute his first majorly popular work; completed at the age of 24. (This exhibition displays a border-design from *Salome*.) Around that same time, Behmer became a leading member of the *Wissenschaftlich-humanitäre Komitee* (Scientific-Humanitarian Committee), the first organized movement to campaign for the social recognition of homosexuality. For this and his work with mostly-Jewish publishers, Behmer was arrested by the Nazis in 1936 and imprisoned for 19 months. Throughout his career, Behmer committed himself to what he called the “small-format”; he never pursued a gallery-based artistic career. His celebrated graphic works include initials, arabesques, book-plates, erotic drawings, New Year’s greeting cards, social invitations and letters, prison-made paper cut-outs, caricatures, and the “comrades’ portraits” he made during World War I: finely crafted miniature profiles of injured young soldiers, to be sent to their families back home. The poet and critic Edoard Roditi described Behmer as having a “both morbid and childlike, ... learned and playful” personal style. All of Behmer’s possessions, including hundreds of drawings and artworks, were destroyed when Berlin was bombed in 1944. He died in poverty, under the care of his sister in West Berlin, 1958. Works by Marcus Behmer are held in the collections of of The Metropolitan Museum of Art, The Philadelphia Museum of Art, The British Museum, The Städel Museum, Frankfurt; The Kunsthalle Mannheim, The Berlinische Galerie, The Klassik Stiftung Weimar, The Klingspor Museum in Offenbach as well as The Aichi Prefectural Museum of Art, Nagoya.