
BOOTH A7
ADAA Fair
NOVEMBER 13 – 16, 2026
eric firestone gallery

BOOTH A7

ADAA Fair

NOVEMBER 13 – 16, 2026

Elise Asher • Sari Dienes • Helen Frankenthaler
Adaline Kent • Pat Passlof • Jeanne Reynal
Miriam Schapiro • Hedda Sterne

eric firestone gallery

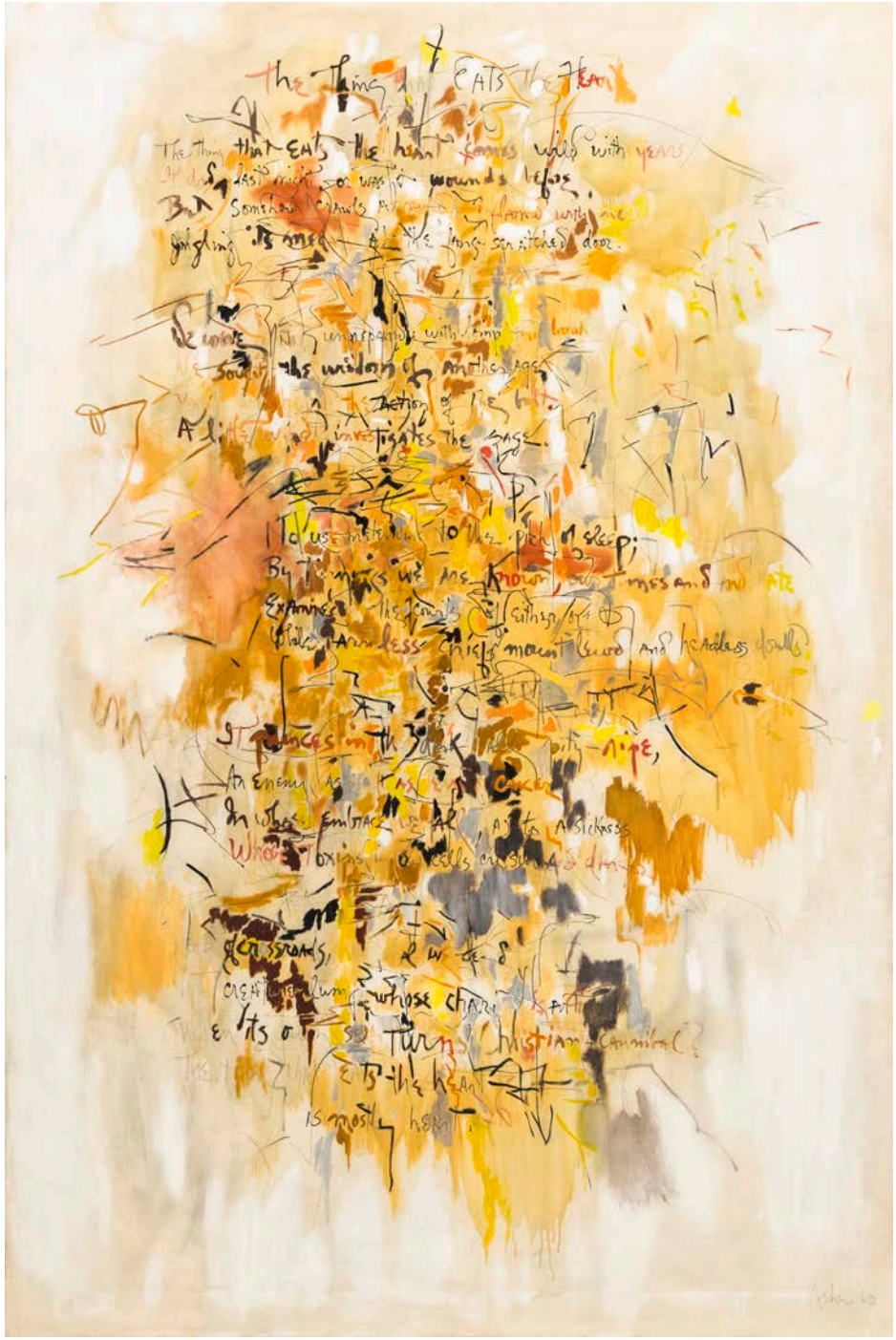

AVAILABLE WORK
eric firestone gallery

Elise Asher

Elise Asher (1912–2004) was a painter and poet whose integration of poetry into her works—first thematically in her early abstractions, then by integrating text into her compositions—represents a meaningful contribution to New York School painting. Her canvases of the 1950s and 1960s blend calligraphic handwriting with color and brushwork. The personal style of these linear abstractions was Asher's unique addition to the movement.

Asher's calligraphic paintings are suggestive, rather than literal and legible. However, Asher did cite from a variety of sources, including her own poetry, which she began writing in her 20's, later submitting to literary journals and eventually publishing three volumes of poetry: in 1955, 1994, and 2000. She also drew from the works of her husband, Poet Laureate Stanley Kunitz, as well as W. B. Yeats, John Keats, and William Blake. Asher's work of the early 1950s utilizes expressive, energetic linear brushwork and is composed in tight color families to create paintings that evoke or reference trees and plants. By 1961, Asher introduced text into these masses—blurring the line between brushwork and writing. The words blend into atmospheric clouds of brushwork. Critic Brian O'Doherty, reviewing a 1964 exhibition, wrote of her paintings: "In a Rimbaud type of association of color and symbol, words flick in and out of recognition, briefly suggesting a thought or image." Asher described her artistic pursuit as a search for a condition of "otherness" and "a concrete universe of my own, a mythic land of my own making."





Elise Asher

***The Thing That Eats the Heart*, 1960**

oil on canvas
72 x 48 in.
182.88 x 121.92 cm.
(ELASH083)
$ 350,000

Elise Asher, *The Thing That Eats the Heart*, 1960

The Thing that Eats the Heart incorporates the poem of the same name by Asher's husband, Stanley Kunitz, into a field of yellow paint. The source poem was published in his Pulitzer Prize winning *Selected Poems 1928-1958* in 1958, and dramatically concludes with the line "the thing that eats the heart is mostly heart." The poem is a testament to tenderness and feeling, both reeling from the pains of being human and celebrating the ability to feel deeply. Asher wove her own poetry as well as that of her husband into her work of the 1960s, forming abstract compositions punctuated by text.

THE THING THAT EATS THE HEART
The thing that eats the heart comes wild with years.
It died last night, or was it wounds before,
But somehow crawls around, inflamed with need,
Jingling its medals at the fang-scratched door.

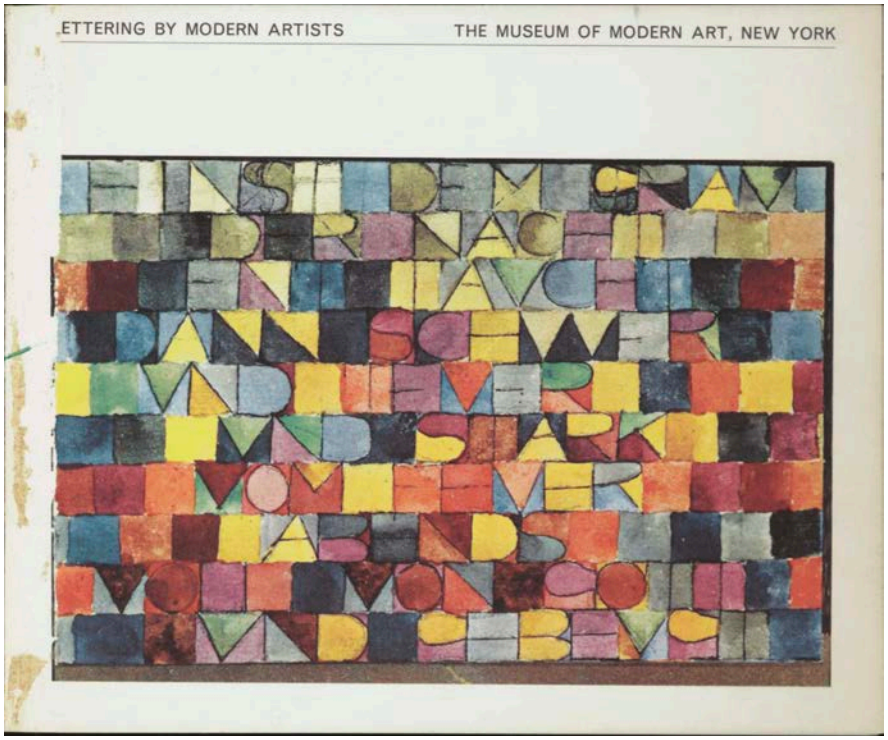
We were not unprepared: with lamp and book
We sought the wisdom of another age
Until we heard the action of the bolt.
A little wind investigates the page.

No use pretending to the pitch of sleep;
By turnings we are known, our times and dates
Examined in the courts of either/or
While armless griefs mount lewd and headless doubts.

It pounces in the dark, all pity-ripe,
An enemy as soft as tears or cancer,
In whose embrace we fall, as to a sickness
Whose toxins in our cells cry sin and danger.

Hero of crossroads, how shall we defend
This creature-lump whose charity is art
When its own self turns Christian-cannibal?
The thing that eats the heart is mostly heart.





Above: Cover for the exhibition catalog for *Lettering by Modern Artists*, The Museum of Modern Art, New York, 1964.

Right: Excerpt from the exhibition catalog for *Lettering by Modern Artists*, The Museum of Modern Art, New York, 1964. Pictured is Elise Asher's *No Quarter Given*, 1961

ELISE ASHER USA

"No Quarter Given" 1961, oil on canvas, 60 1/4 x 50"
Collection: Elise Asher, courtesy of the East Hampton Gallery, New York

Uniting a poem and a painting, not necessarily to be "read" or "deciphered," the artist has created a tapestry in which letter strokes merge with brush strokes. The visual experience is enhanced by the use of vibrant colors.





Installation view of *Elise Asher: Paintings: Two-and three-dimensional*, The Contemporaries, New York, 1966



Elise Asher
***The Last Absurdity*, 1964–65**

oil on canvas
50 x 60 in.
127 x 152.4 cm.
(ELASH014)
$ 200,000


NO



Elise Asher
Works on paper, 1960–62

mixed media on paper
dimensions variable
(ELASH014)
$ 25,000 each

Sari Dienes

Sari Dienes (pron. SHAR-ee deens) was a groundbreaking experimental artist whose career links European Surrealism, American Neo-Dada, and Pop art. Dienes is best known for her mixed media frottage paintings (painterly rubbings from textured surfaces) of rural and urban environments. Dienes's foremost artistic belief was that raw materials and forms existed everywhere, and her goal was to see and reflect them. This attitude influenced her younger contemporaries and friends, including Robert Rauschenberg and Jasper Johns, who, like Dienes, began using found objects and iconic visual symbols as the basis of their compositions and assemblage works.

In the decades since her death, her stature has risen with her inclusion in numerous shows, most recently a 2023 solo exhibition at the Boca Raton Museum of Art, FL; Women's Work at the Museum of Modern Art, New York, NY; Fragments of Memory at the Menil Drawing Institute, Houston, TX; Fresh Window: Art of Display and Display of Art at Museum Tinguely, Basel, Switzerland; and On the Street at Kunstmuseum Liechtenstein, all between 2024 and 2025. Her work is found in the permanent collections of MoMA, New York, NY; the Menil Drawing Institute, Houston, TX; Buffalo AKG, NY; the Brooklyn Museum, NY; the Minneapolis Institute of Arts, MN; Smithsonian American Art Museum, Washington, D.C.; Virginia Museum of Fine Art, Richmond, VA; and the Whitney Museum of American Art, New York, NY, among others.





Sari Dienes

***Rough Windows*, 1953**

mixed media on canvas
66 1/2 x 83 3/4 in.
168.9 x 212.7 cm.
(SADI036)
$ 250,000



eric firestone gallery

Sari Dienes

***Burnt Totem*, 1961**

found wood objects
108 x 36 x 36 in.
274.3 x 91.4 x 91.4 cm.
(SADI103)
$ 250,000





Installation view of Sari Dienes's 1974 solo exhibition at Andre Zarre Gallery, New York, NY



eric firestone gallery

Sari Dienes

***Plaster Collages*, 1950**

mixed media on plaster
dimensions variable
price variable



Sari Dienes's plaster collages installed in Bonwit Teller window display, 1956.



Helen Frankenthaler

Helen Frankenthaler (b. New York, NY, 1928, d. Darien, CT, 2011) invented a technique of fully saturating her canvases with diluted paint, expanding the possibilities of abstract painting. She played a pivotal role in the transition from Abstract Expressionism to Color Field painting as an eminent second generation New York School artist. Frankenthaler grew up in New York City and attended the Dalton School, where she had her earliest art instruction with Rufino Tamayo. She studied at Bennington College, where one of her professors was Paul Feeley, graduating in 1949. She later studied briefly with Hans Hofmann. Frankenthaler had her first solo exhibition in 1951 at Tibor de Nagy Gallery in New York. Later that year, her work was included in the landmark exhibition 9th St. Exhibition of Paintings and Sculpture. In 1952, she created her breakthrough painting by pouring thinned paint onto unprimed canvas on her studio floor. This would set her on a path of tireless experimentation and the development of a singular and recognizable style over her six-decade career. Frankenthaler was occupied both with representing the natural world through abstraction and the history of painting, reintegrating content into abstract painting. She had her first major museum exhibition in 1960, at New York's Jewish Museum, and her second, in 1969, at the Whitney Museum of American Art, followed by an international tour. Throughout her career, she worked at a monumental scale and created an oeuvre that is singularly recognizable.





Helen Frankenthaler
***Untitled,* 1951**

oil and black pencil on palette paper
12 x 15 in.
30.5 x 38.1 cm.
(HFRANK056)
$ 225,000

Adaline Kent

Adaline Kent was an essential member of the Bay Area's community of modernist artists, which included Charles H. Howard, Madge Knight, John Langley Howard, Robert Boardman Howard, and Jane Berlandina. Kent adapted biomorphic surrealism to a West Coast sensibility, incorporating references to nature, mysticism and spirit in large-scale drawings, colorful abstractions incised on plaster, sculpted bronze, magnesite or terracotta. These abstract works, conjuring the rock formations of the Sierra Nevada mountains or suggestive of anthropomorphic totems, are inspired by the landscape of California and her travels abroad.

Kent began her education at Vassar College before returning to the Bay Area to study at the California School of Fine Arts. She studied in Paris with Antoine Bourdelle at the Grande Chaumiere. Kent grew up in the shadow of Mt. Tampalais, and therefore with a love of the natural world that she shared with her husband Robert B. Howard. They often spent their summers exploring the High Sierra and winters skiing in the Tahoe region, often staying with close friend and fellow artist Jeanne Reynal, who had a house at nearby Soda Springs.

Kent was featured in key 1940s and 1950s exhibitions at the Museum of Modern Art, the Whitney Museum of American Art and the Bienal de São Paulo, and exhibited with the Betty Parsons Gallery in New York. She was a peer of artists such as Ruth Asawa, Isamu Noguchi, Mark Rothko, and Clyfford Still. Her work is in the permanent collections of the San Francisco Museum of Modern Art, CA, the Oakland Museum of California, and the Whitney Museum of American Art, New York, among others.





Adaline Kent

***Far and Away*, 1946**

tempera on incised Hydrocal
21 1/2 x 16 3/4 in.
54.6 x 42.5 cm.
(AKENT005)
$ 100,000





Adaline Kent
***Lost Things*, 1946**

tempera on incised Hydrocal
11 1/2 x 17 in.
29.2 x 43.2 cm.
(AKENT006)
$ 75,000





Adaline Kent
***Writ*, 1947**

tempera on incised Hydrocal
15 1/2 x 20 1/2 in.
39.4 x 52.1 cm.
(AKENT077)
$ 100,000



Adaline Kent

***The Navigators*, 1949**

tempera on incised hydrocal
14 1/2 x 19 3/4 in.
36.8 x 50.2 cm.
(AKENT053)
$ 100,000

Pat Passlof

Pat Passlof (b. Brunswick, GA, 1928, d. New York, NY, 2011) was an abstract painter of the New York School whose tireless exploration of color and form gave her work a distinct voice. Having grown up in New York, in 1948 Passlof travelled to Asheville, North Carolina to study at the famed Black Mountain College, where she took classes with Willem de Kooning. Passlof's early work built on her art education. She utilized biomorphic forms like those in the contemporary work of Arshile Gorky and de Kooning and was influenced by existentialist ideology which informed Abstract Expressionism. However, Passlof was always individualistic and her work was constantly varied in terms of touch, form, and palette. She was never content to repeat herself.

By the 1960s her palette began to lighten. She used repeated patterns and marks across the canvas to create dynamic rhythms. She drew upon experiences and memories, as noted by titles referring to people and places. However, she never believed in narrative in painting, even when, in later years, her work became peopled by centaurs, nymphs, and horses. Her work often suggested abstracted landscapes, like the later work of Claude Monet, although Passlof often worked in a vertical format.

Her work is found in the collections of the Milwaukee Museum of Art; the Corcoran Collection; and the Black Mountain College Art Museum, among others. Her work was recently acquired by the Whitney Museum, the Museum of Modern Art, and Crystal Bridges Museum.

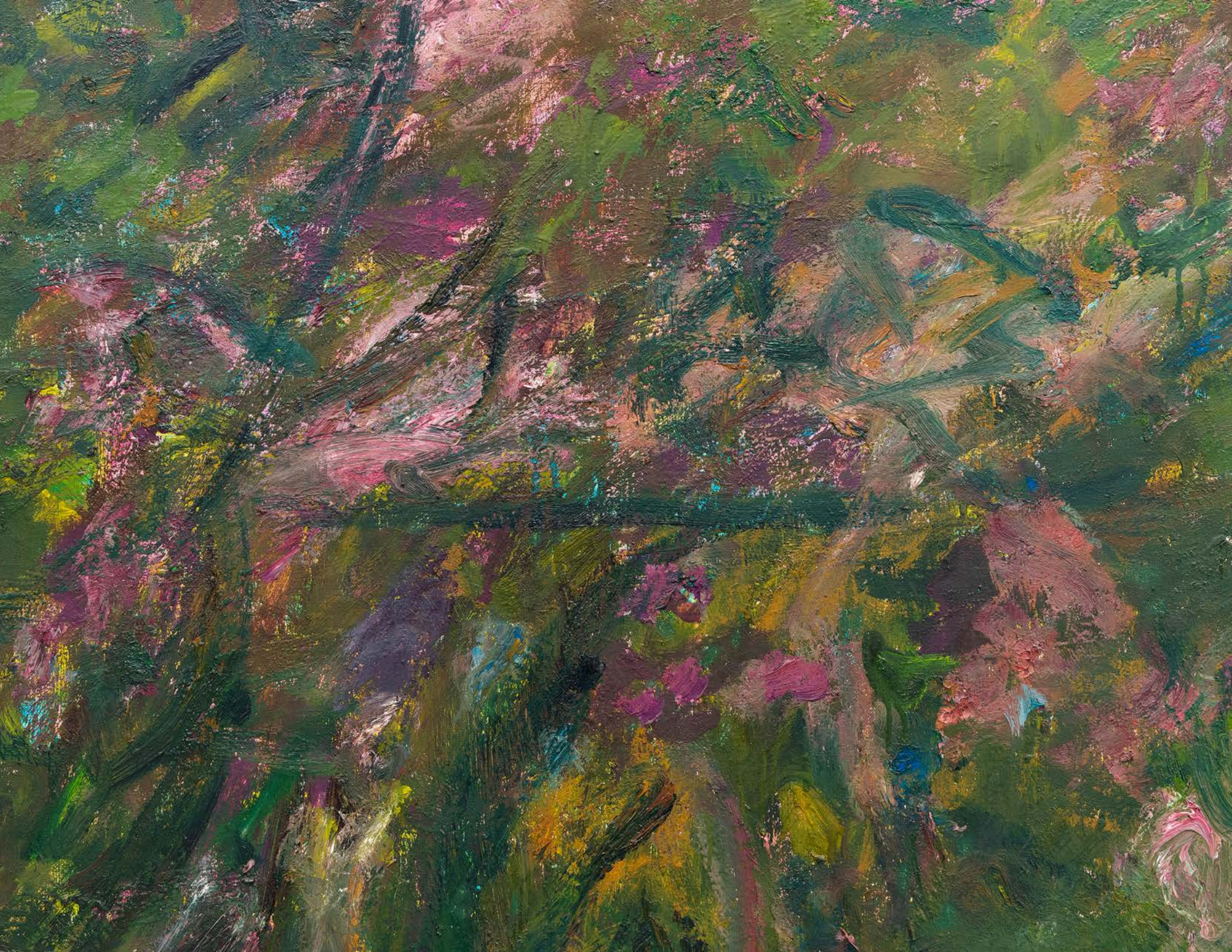




Pat Passlof

***Keeping Still Mountain*,**
1971–72

oil on canvas
80 x 132 in.
203.2 x 335.3 cm.
(PASS044)
price on request





Pat Passlof, Alfred Jensen, Milton Resnick, Angelo Ippolito, Ludwig Sander, Esteban Vicente, George Spaventa and others on East 10th Street in front of Tanager Gallery (90 East 10th Street), by James Burke for Life magazine, 1956. The LIFE Picture Collection/Getty Images.

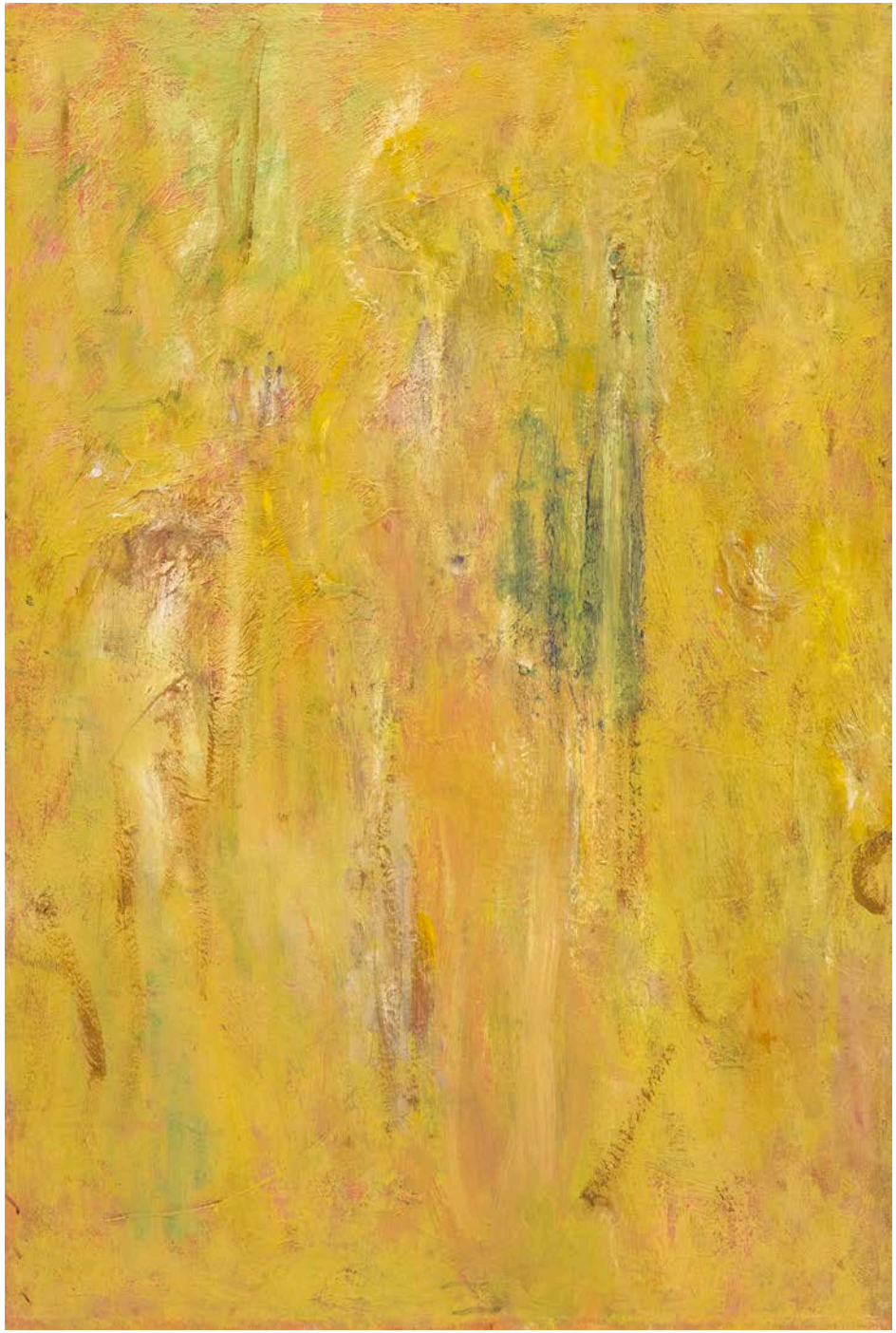
Pat Passlof, *Keeping Still Mountain*, 1971–72

Keeping Still Mountain is such a landscape, or what artist and writer David Jacobsen Loncle calls a "garden of paint," in which deep greens and ochres are layered over a purple underpainting. The work's title is echoed in the vertical sweep of paint which crests in bursts of pink, evocative of blooms on a hillside. Passlof once said to her students about the painting process: "You won't know what lies ahead or where you're going, but you will know something about where you are, how you got there and the next small step – which is all you need to know." In this painting, we see glimpses of where the artist began, in a field of purple, and the successive layers of brushstrokes which hint at her process of experimentation. The painting has a kineticism and directionality which bleeds off the canvas, leaving the viewer to imagine a horizon just out of sight. Passlof's process, which involved listening to the paint and releasing expectations of a finished product, is foregrounded by the title, which references an I Ching Hexagram. "Keeping Still, Mountain" in the I Ching symbolizes an attitude of detachment and inner peace, of remaining grounded in the immediate circumstance. Passlof's practice is defined by this philosophy, eschewing narrative and capturing instead the moment of her interaction with the canvas.

Despite the spontaneity and effortless engagement with paint that Passlof's paintings exhibit, she believed that "art should stand still." In conversation with curator Karen Wilkin, Passlof invoked the ballet concept of ballon, the illusion of suspension at the climax of a leap. *Keeping Still Mountain* exists in this liminal space. The painting's arrested movement prompts us to hold our breath, before an earthy physicality emerges—in the confident path of her brush, the depth of layered green paint, and the dawning suggestion of a gravitational pull. In this monumental work, Passlof offers us a meditation, an invitation to simultaneous stillness and action.

Exhibition History:
Pat Passlof: Selections 1948-2011: Asheville, North Carolina, Black Mountain College Museum and Arts Center; Cullowhee, North Carolina, Fine Art Museum at Western Carolina University, January 27 – May 27, 2012.
New York, The Milton Resnick and Pat Passlof Foundation, *Pat Passlof: The Brush is the Finger of the Brain, Paintings 1949-2011*, October 11 – April 11, 2020.

Literature:
K. Wilkin, *Pat Passlof: The Brush is the Finger of the Brain, Paintings 1949-2011*, New York: The Milton Resnick and Pat Passlof Foundation. pp. 36-37 (ill.)
E. Hartney, *Pat Passlof: Selections 1948-2011*, Asheville, North Carolina: Black Mountain College Museum and Arts Center, 2011. p. 17 (ill.)

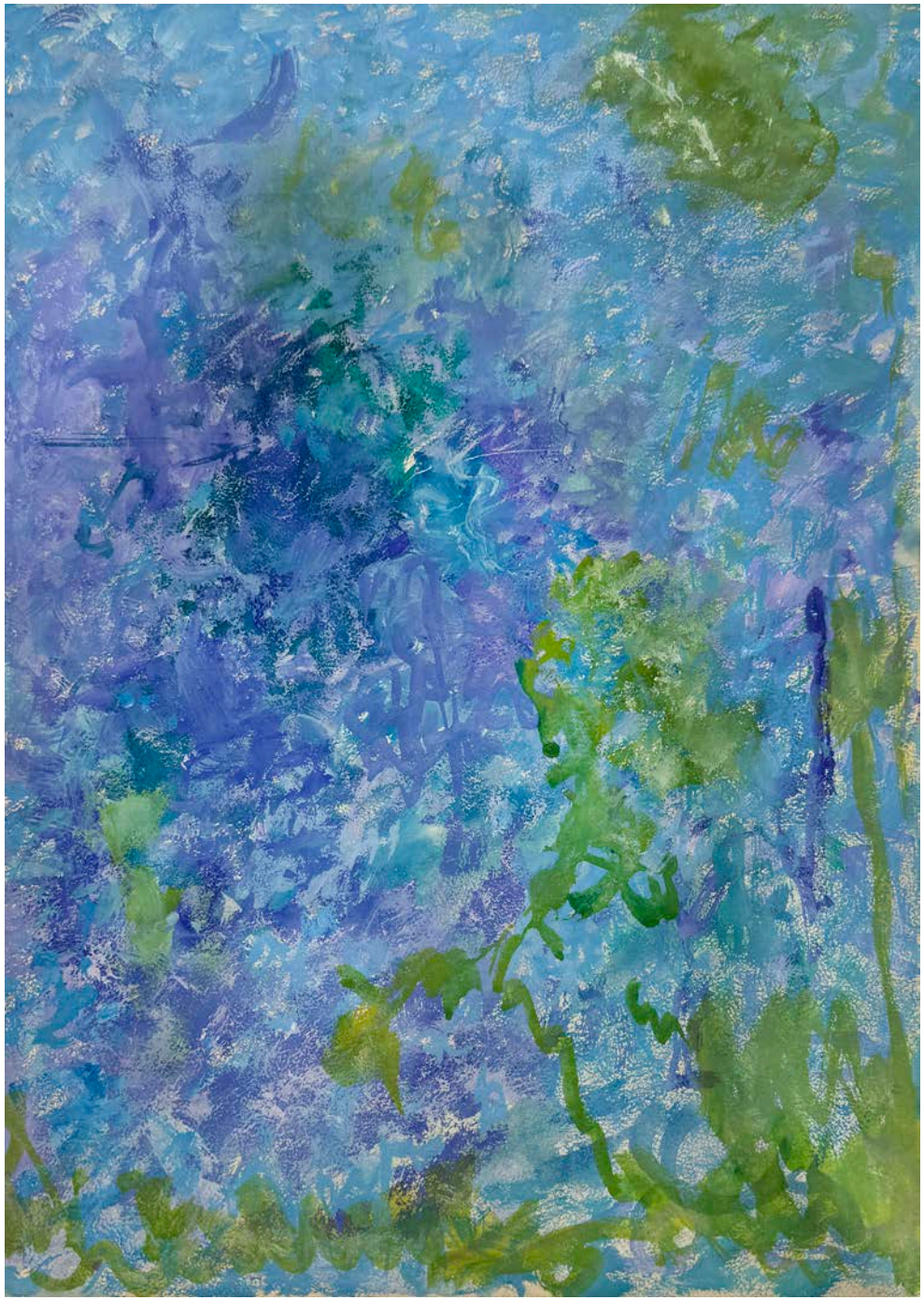


eric firestone gallery

Pat Passlof

***Robinson Crusoe,* 1970**

oil on canvas
36 x 24 in.
91.4 x 61 cm.
(PASS338)
$ 125,000



eric firestone gallery

Pat Passlof
***Untitled,* 1961**

oil on paper mounted on canvas
15 x 12 in.
38.1 x 30.5 cm.
(PASS730)
$ 75,000

Jeanne Reynal

Jeanne Reynal (b. White Plains, NY, 1903; d. 1983) was a mosaicist whose revival of ancient techniques and experiments with abstraction mark a significant contribution to the New York School. Reynal was dedicated to challenging expectations of the medium by creating, as she described, "a new art of mosaic, a contemporary and fresh look for this ancient medium." Her work was largely abstract and was shown at prominent venues for modern art like Betty Parsons Gallery.

Reynal was the subject of a traveling solo exhibition in 1964, organized by the San Francisco Museum of Modern Art. The same year, a monograph of her work, with essays by Elaine de Kooning, Dore Ashton, and Lawrence Campbell, was published. The solo show traveled to the Sheldon Museum in Lincoln, Nebraska, a city where, the following year, Reynal would create mosaic murals for the State Capitol building.

Reynal traveled with her husband, Sills, throughout South and Central America: Mexico, Guatemala, Honduras, Peru. She was influenced by indigenous art throughout her travels. In the early 1970s, Reynal began making totem sculptures utilizing mosaic tesserae and pieces of shell. These monumental works were exhibited at Betty Parsons and at the Art Association in Newport, Rhode Island. In the late 1970s, she made a series of portraits in mosaic (many of artist-friends), and depictions of animals.

Reynal's work can be found in institutional collections throughout the country, including the Museum of Modern Art and the Whitney Museum of American Art, both New York; the Menil Collection, Houston; and the Los Angeles County Museum of Art. Reynal's mosaics are featured in *Miró and the United States*, was on view at the Fundació Joan Miró in Barcelona and then traveled to the Phillips Collection, Washington, D.C. in March of 2026.





Jeanne Reynal
***Untitled*, 1959-60**

smalti and pigmented cement on wood
60 1/2 x 60 x 2 in.
153.7 x 152.4 x 5.1 cm.
(JREY061)
$ 225,000





Jeanne Reynal
***Goddess in the Rectangle*, 1955**

smalti and pigmented cement on wood
48 x 48 in.
122.56 x 122.56 cm.
(JREY008)
$ 175,000

Miriam Schapiro

Miriam Schapiro (b. Toronto, Ontario, 1923; d. Hampton Bays, NY, 2015) is widely known as a pioneer of the Women's Art Movement and a leading force in American post-World War II art. Following her formal training at the University of Iowa, she moved to New York with her husband, Paul Brach, and integrated into the New York School. Recognized for her colorful and sensuous abstractions of this period, Schapiro showed regularly at André Emmerich Gallery, where in 1958, she was the first woman to have a solo exhibition. Despite considerable success, she felt an outsider to the male-dominated Abstract Expressionism scene, and her work of this period explores themes of feminine interiority. Schapiro moved to La Jolla, CA in 1967, following Brach's appointment as chair of the newly formed art department at University of California, San Diego, and advocated for Schapiro's hire at the institution. Here, she became an early practitioner of computer art, resulting in significant paintings. In 1971, Schapiro worked with Judy Chicago to move the Feminist Art Program to the California Institute of the Arts, where they established a radical curriculum for women art students that led to the groundbreaking Womanhouse installation of 1972. Shortly thereafter, Schapiro began incorporating collage into her formal compositions, using gendered materials to create her signature 'femmage' work. She was a founder of the Pattern and Decoration movement during the mid-1970s. Committed to a feminist imperative, Schapiro traveled around the United States to teach workshops, complete residencies, and lecture on feminism and art, earning the nickname "Mimi Appleseed." Schapiro remained active into the early 2000s, integrating themes of art historical collaboration, theater, and her Jewish heritage into her later work.





Miriam Schapiro
***Flying Carpet*, 1972**

acrylic and collage on canvas
60.0h x 50.0w in
152.4h x 127.0w cm
(MSCHA029)
$ 275,000



Miriam Schapiro, *Flying Carpet*, 1972

Flying Carpet is a significant early example of Schapiro's femmage work. It juxtaposes decorative fabric with the illusionistic geometry she began to explore upon her move to California. The form of this painting was based on a section of her painting *Lady Gengi's Maze,* (also 1972), which includes three "flying carpets" hovering over a reductive suggestion of an architectural setting. This work focuses on a hole in the center of one of the carpets, which demonstrates Schapiro's continuing interest in the symbolic aperture or opening into another space. The aperture motif had long been an integral part of Schapiro's work, and in the late 1960s and early 1970s, it developed into the concept of "central core" imagery, referencing the female form. In this work, Schapiro uses the aperture to dramatically juxtapose illusionistic space and architectural elements. Intricate patterning, associations with domesticity, and anonymous craftsmanship made carpets a favorite motif for Schapiro throughout the 1970's. The painting can be read as an narrative illustration of Schapiro's goals: to bring craft and decoration into the large scale and format of modernist abstraction.

Exhibition History:
New York, André Emmerich Gallery, *Miriam Schapiro,* April 28–May 16, 1973.

Philadelphia, PA, Museum of the Philadelphia Civic Center, *Woman's Work: American Art '74,* April 27 – May 26, 1974.

New York, Museum of Arts and Design, *Surface/Depth: The Decorative After Miriam Schapiro,* March 22 – September 9, 2018.

North Carolina, Asheville Art Museum, *Too Much is Just Right: The Legacy of Pattern and Decoration,* February 2 – May 29, 2023.

Florida, Institute of Contemporary Art Miami, *Miriam Schapiro: 1967-1972,* April 17–October 26, 2025.

Literature:
Thalia Gouma-Peterson, ed., *Miriam Schapiro: A Retrospective, 1953–1980.* College of Wooster, 1980, p. 21 (ill.).

Thalia Gouma-Peterson, ed., *Miriam Schapiro: Shaping the Fragments of Art and Life*. 1999, p. 9 (ill. color).

K. Powers, "Miriam Schapiro," *The Brooklyn Rail.* 2016.



Installation view of Miriam Schapiro's solo exhibition at André Emmerich Gallery, New York, NY, 1973

Hedda Sterne

Hedda Sterne (b. Bucharest, Romania,1910; d. New York, NY, 2011) was a Romanian-American artist whose prolific career intersected with European Modernism, Surrealism and the New York School. Sterne tirelessly developed new ways of interpreting the world around her. Sterne studied at several key studios in Europe: in Vienna at the School of Arts and Crafts and in Paris at Académie de la Grande Chaumière as well as the ateliers of Fernand Léger and André Lhote. In 1929, she began her studies at the University of Bucharest in philosophy and art history. With the outbreak of World War II, Sterne left New York City, where she was ushered into gatherings of the "surrealists in exile," such as Max Ernst, who became a close friend. Her works gained the attention of important dealers including Peggy Guggenheim and Betty Parsons. Sterne's early forays into figuration, reflecting her interest in Surrealism, would give way to machinic, architectural, and nonobjective abstraction. The artist often worked in a highly physical way using palette knives, her fingers, or sharp tools to scrape lines into the paint with a sgraffito technique. Her striking presence in the famous photograph known as The Irascibles, published in Time Magazine in 1951, is a reflection of her central part in the community of Abstract Expressionist painters of the period. Sterne is among the most frequently exhibited women painters of her generation.





eric firestone gallery

Hedda Sterne
***Untitled*, 1947**

oil on canvas
40 x 30 in.
101.6 x 76.2 cm.
(HEDST003)
$ 95,000



eric firestone gallery

