

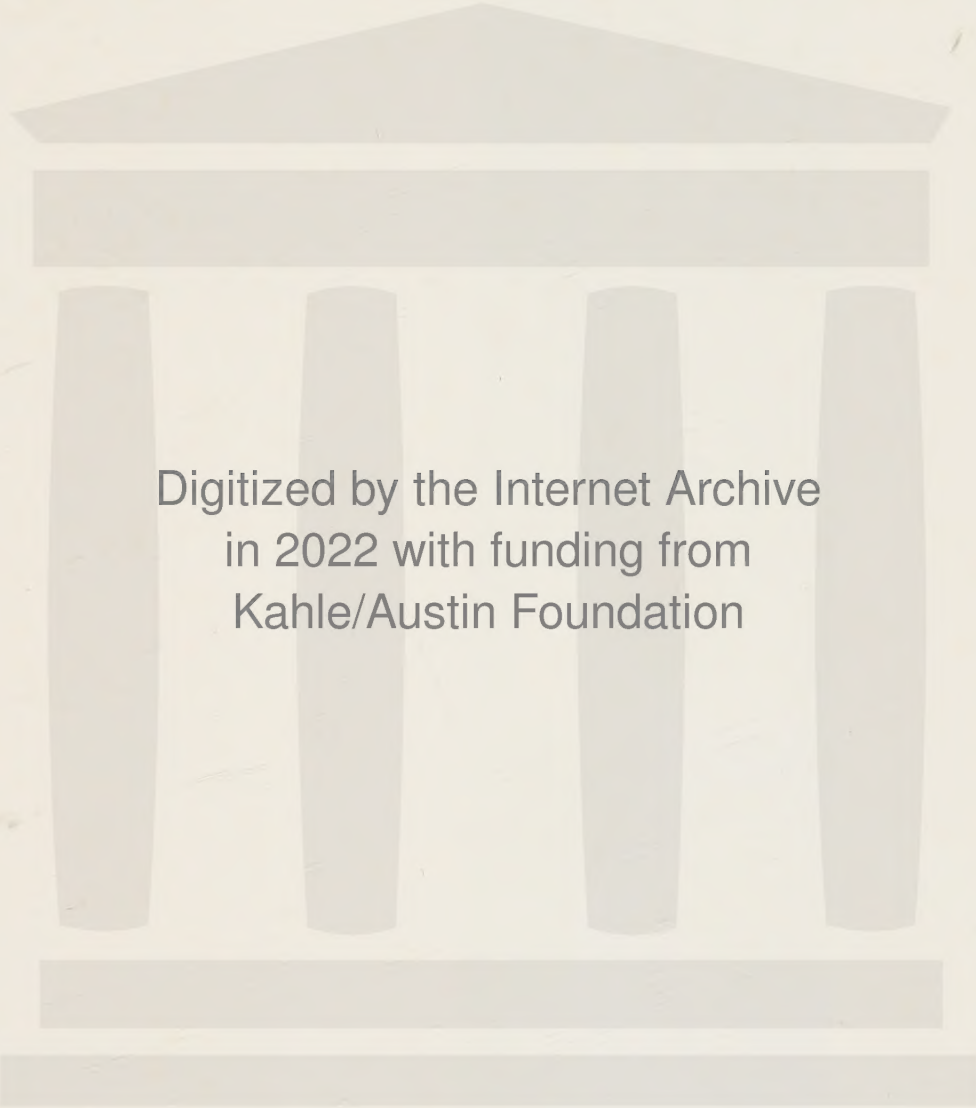
COLLECTION OF THE SOCIETE ANONYME

YALE UNIVERSITY ART GALLERY

Henry J. Gardner

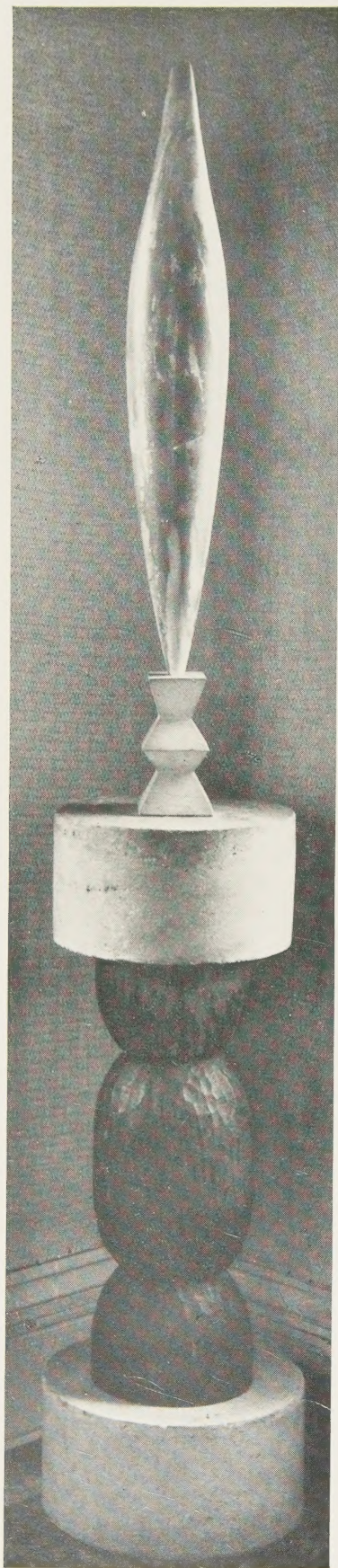
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Collection of the Société Anonyme:
Museum of Modern Art 1920

YALE UNIVERSITY ART GALLERY

NEW HAVEN · CONNECTICUT

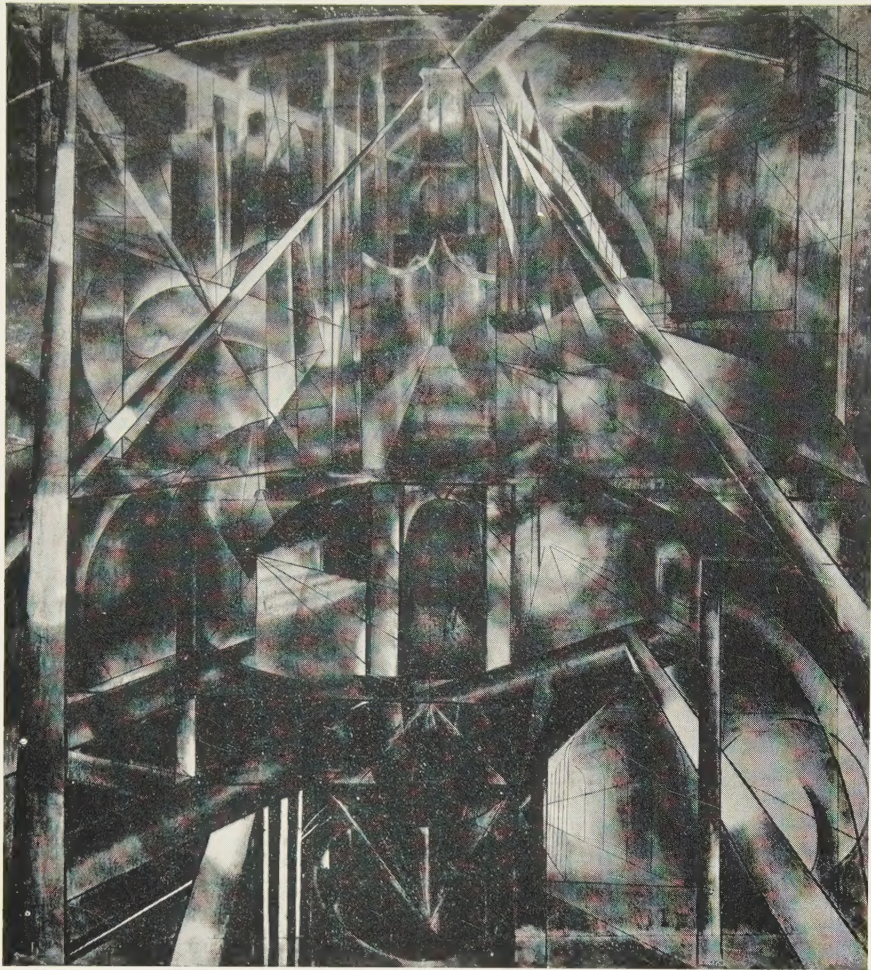
published for the Associates in Fine Arts

1950

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Stella

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THE COLLECTION OF THE SOCIÉTÉ ANONYME:
MUSEUM OF MODERN ART 1920

presented to

YALE UNIVERSITY

by

KATHERINE S. DREIER

and

MARCEL DUCHAMP

Trustees

October 11th, 1941

President Seymour's acceptance

YALE UNIVERSITY

NEW HAVEN, CONNECTICUT

OFFICE OF THE PRESIDENT

October 11, 1941

Miss Katherine S. Dreier,
West Redding,
Connecticut.

Dear Miss Dreier

It is my pleasure to inform you that the Corporation at their meeting this morning authorized the acceptance of paintings, drawings, prints and sculpture belonging to the Société Anonyme, Inc., and held in trust by you and M. Marcel Duchamp, under the terms mutually agreed upon by our respective attorneys. The documents signed by me on behalf of the Yale Corporation will be forwarded to you for your signature early next week.

The acquisition of this extraordinarily interesting collection not only furnishes the University with a timely educational instrument, but fills one of the most serious gaps in the University's collections. The importance of your gift is even greater now that it is no longer possible to study the work of the leaders of the modern movement in war-torn Europe. Your benefaction will not only be of lasting usefulness to the University but to the entire country.

With renewed thanks for your interest and great generosity, I am,

Faithfully yours,

(Signed) CHARLES SEYMOUR

in acknowledging President Seymour's letter of acceptance,

Miss Dreier wrote as follows:

October 14, 1941

Dear President Seymour

Your most gracious letter of October 11th, in which you express the appreciation of Yale University in receiving the Collection of the Société Anonyme as a Deed of Gift, has reached me; and I wish to thank you most warmly in the name of Marcel Duchamp and myself for what you wrote.

The Collection has been assembled, guarded and sent out on its mission during the past twenty-one years with so much love, in which many artists joined, that we are happy to have it where it will continue to do its work. We all tried to be true to our aim, incorporated in our name, the Société Anonyme, which was first of all to promote Art and not personalities, and, secondly, to spread an understanding of the New Forms of Art, which the coming era was creating. Therefore, it seems to both Mr. Duchamp and myself a very marvelous ending to have the Collection housed in perpetuity, where thousands of young people, from all over the country, may see and study these new forms. By those "who have eyes to see" the message these pictures bring, of the constant growth of the Spirit in man, will be received. This will revitalize them and create an inner moral courage and discipline to be true to the best in themselves, instead of falling into the line of a set pattern of standards.

It has been a great pleasure and privilege to have met both you and Mr. Wilmarth Lewis with your visions and values of life; and I am looking forward to sharing this with Mr. Duchamp when he comes over.

Again expressing our profound thanks for your most gracious letter, and assuring you how happy we are to have the Collection of the Société Anonyme at Yale, where it not only will be at the service of a large body of students, but beautifully cared for, believe me,

Faithfully yours,

(signed) KATHERINE S. DREIER

*President, Société Anonyme: Museum of Modern Art 1920
Trustee with Marcel Duchamp of the Collection of
the Société Anonyme*

"A selection of the Collection shall henceforth be maintained for public exhibition purposes and the name the Société Anonyme shall always be associated with the said Collection.

"Works of Art of standard quality equivalent to the quality of the original Collection may from time to time be added to the Collection by the grantors, in which event such addition shall be held under the terms and conditions of this agreement and shall be and remain the property of the grantee.

"At and upon the death of both Katherine S. Dreier and Marcel Duchamp — (i.e. upon the death of the survivor of them) — the Collection as such is to be regarded as completed and closed and from and after the death of said Marcel Duchamp or said Katherine S. Dreier (whichever shall occur first), the survivor of them may, in his or her discretion, close the Collection.

"The grantors express the hope that the grantee will be as generous in lending objects from the Collection to other public institutions as have been the grantors in the past."

Since the aim of the Société Anonyme: Museum of Modern Art 1920 was educational, from its very inception it borrowed for its early exhibitions from the first three important private collections of modern art: Arthur B. Davies; John Quinn; Katherine S. Dreier. Since these collections in those early years were always at the disposal of the Société Anonyme it formed a policy of making a collection which would supplement rather than duplicate. For that reason there appeared at the time of the gift to Yale in 1941 strange gaps.

Now that the most important gaps have been filled and to these gifts there have been added paintings by some of the younger men born since 1910, the former Trustees, Katherine S. Dreier and Marcel Duchamp, have decided to close this Collection now with the publication of this official Catalogue; and within the near future, the Société Anonyme, Inc.: Museum of Modern Art 1920 will be dissolved.

Foreword

by

JOHN MARSHALL PHILLIPS

Director of the Yale University

Art Gallery

Since art is an expression of man's reaction to his environment, it is not surprising that the twentieth-century emphasis on experimentation in science and literature should be manifested in art by the works of courageous men who, having broken with tradition, were searching for new forms of expression.

The gift in 1941 of such a comprehensive collection of these experimenters as that formed by Katherine S. Dreier, Marcel Duchamp, and their associates, filled one of the greatest lacks in the continuity of art history at Yale. Such a gift was a welcome addition to the teaching collections of the University whose policy of devotion to the search for truth and the dispassionate teaching of history, whether esthetic or political, has long been recognized. The actual beginnings of Yale's teaching collections centered around a group of the then modern paintings portraying the stirring events of our country's founding by the patriot-artist Col. John Trumbull who, in 1831, selected Yale College as their depository because of the role these paintings might play in the education of the youth of the country.

The gift of the Collection of the Société Anonyme one hundred and ten years later was motivated by the same spirit, and by the generous terms of its donors it has been made available to the people of America through loans under Yale's stewardship to museums and educational institutions. This policy, implemented shortly after the first objects were received, has enabled an ever increasing audience throughout the country to see and share a collection dedicated to promoting an understanding of the art theories of the past fifty years. It is to be hoped that this catalogue with the artists' statements will further the educational role which this collection offers to those interested in the trends of art in our times.



Kakabadze Z: *The Speared Fish*

Introduction

by

KATHERINE S. DREIER

President of the Société Anonyme:

Museum of Modern Art 1920

IT is interesting to see how life unfolds as the years pass and how life creates a pattern of its own to which one has contributed quite unconsciously. No one would have been more surprised than Marcel Duchamp, Man Ray or I that the Société Anonyme, which we created with so much gaiety in 1920, would, with time, develop into an organization possessing a collection unique because it became an expression of the history of the new movement in art which swept Europe.

This Collection, having been formed and continued by two artists, represents the unusual selection in art created by independent thinkers and doers. Being artists, they had a criterion in their own work, so were not side-tracked by work which was like a flash in the pan. Their selection represents real achievement of great and small talent—fearless and joyous artists who wanted to give expression to the birth of the new era we were entering. It is not, therefore, a collection of only high achievement based on the judgment of the period in which we live, which most collections are, but a living historical expression which, as the years pass, will be more and more sought after by historians.

All who study the Collection of the Société Anonyme representing this period of art will be impressed by the work of high quality which was passed by, by the generation in which it was created, but hailed by a later one. We all know how the paintings by Rembrandt, which we value most, were discarded by the people of that time in which

they were painted. We all know how an artist like El Greco was honored, then forgotten; and then again recognized in value through the modern thought in art; to mention only two of the outstanding names of the past.

Virginia Woolf, in her delightful essay, "The Lives of the Obscure", speaks of the importance of the lesser talents in literature. She mentions how appalling it would be if there existed only the Shakespeares, the Miltons or the Dantes. How discouraged we would be even to attempt to read them. It would be overwhelming! But we delight in the lighter vein of the lesser men who tempt us to dip into the writings of the great. It seems to me that there would be a greater love of art if we, as a nation, cared less for names and desired to live with the art which speaks to us and gives us personal pleasure. It would hold the seed of growth, of deeper appreciation and awaken a greater need to seek that which is art. This would lead to an understanding and a love, and through that love to a consciousness of the power and beauty in art. If, through this Collection, we can awaken a preference for a painting or a piece of sculpture which speaks to us, rather than a less good painting which may bear an important name, whether of an old or modern master, we have indeed served art and our country well.

For the best painting by an "unknown master" has often more of art in it than a lesser painting carrying a well-known name. It also would do away with that ruthless desire and, what seems to me to be almost sacrilegious destruction of the meaning of a great work of art, when it is used for commercial advertising purposes; as formerly, when the *Sistine Madonna* was on chocolate boxes, or today the use of Brancusi's *Leda* as an advertisement for shoes by Saks, or Marcel Duchamp's *Glass* by *Vogue* as a background for fashion, or the destruction of Mondrian's theory of space when used for book covers, etc.

It was John Covert who started the Collection of the Société Anonyme by giving six of his fine paintings to us when he entered the business world. A feeling on our part of *noblesse oblige* towards the artists who loaned us their work for our educational purposes continued the Collection. For the artists with the new vision, whose work we brought over to stimulate the art-life in our country so that it would not sink back into the self-complacent repetition of the past as it was before the exhilarating advent of the Armory Show, often had to forego sales in Europe to help us. At that time Europe was the only market. Often a year or more went by before we could return these loans, and so it seemed only right to buy, when we could, examples that would continue the educational work of stimulating both American artists and public. Thus it became with time the history of the various new movements throughout Europe, for we, in America, are international in spirit since we are made up of all countries—the melting-pot of the world.

One of the most convincing factors to us that this was not a passing form in art, as many thought, was that it found expression everywhere, especially during the first World War when frontiers were closed. It was, therefore, not the influence of one country on another but an inner conviction that a new civilization was forming. We, in this Collection, represent twenty-three countries, a fact which speaks for itself. It was a big Cosmic Force, which was to find expression and to be felt in all the arts—in architecture, literature and music, as well as in the so-called fine arts, and would have to touch many—for the many had to support and uphold the few various leaders. As artists we were thrilled at the vision, courage and sacrifice which the many artists made to uphold and make permanent these new forms of beauty. The Société Anonyme always has been guided in its choice of the artists and their work by the quality of the

personal contribution. It never took into consideration factors such as technique, taste, good or bad, or temporary popularity. In fact we always tried to discover the pioneers so that their work would stimulate the imagination and inventive attitude in America.

Since we were a small organization with little means at our disposal in a field which demands untold resources, we were naturally limited. Therefore, many a well-known name which belongs to the movement is represented only by a lithograph or etching. Besides which, we could always borrow in those early days from those two wonderful collections belonging to John Quinn and Arthur B. Davies. However, we believed that no matter how slight the lithograph or etching might be, if it carried the essence and spirit the artist had to give, it would carry the message. In our judgment the important matter was to draw attention to the man by having him represented in the Collection, which would enable students to study further the contribution of these men whose works are now so well represented in museums throughout this country.

Our aim is primarily and always has been educational. For unlike other collections, the Société Anonyme started and has continued its educational approach without the interference of personal taste, which is the basis of most collections. It is the most complete and the most representative expression of the various modern movements in European and American Art from 1909 to 1949, including 169 artists representing twenty-three countries. This makes it of untold historical value. Again we want to emphasize that it is the only international collection, as far as we know, of the new movements in art in the first half of our century. For that reason we are most happy to have it incorporated in the permanent collection of Yale University, where its educational work continues, and when not needed at the University for its own use, it is loaned to other universities and colleges. This was made possible through the fearlessness of President Seymour whose vision based on foresight and understanding has opened new vistas along many lines in the educational world.

In thanking the many who have made this work possible throughout the years, I want first to pay tribute to my father, Theodor Dreier, who, through his love and devotion to his adopted country, which he implanted and nourished to such a high degree in all his children, had also the vision he firmly held to, ahead of his time, of giving the same privileges to his daughters as he gave to his son. This made it possible for me to do my part in the educational work of the Société Anonyme. If it had not been for this vision, our wings would indeed have been clipped, and thus it was that we chose the date of his landing in America, April 30, 1849, on which to open, though if we had waited until May 1 we would have opened exactly fifty years after the Metropolitan Museum of Art opened its doors in New York City. It is, therefore, with added satisfaction that I pay this tribute in the year which closed the century of his arrival from the free city of Bremen to these United States.

In closing I want to say a special word of thanks to the perseverance and loyalty throughout these years that Marcel Duchamp gave as Secretary. He stood by the work of the Société Anonyme, and without his constancy it could never have achieved its aim or reached its height.

Maine
August, 1949

Acknowledgment

MARCEL DUCHAMP and I hereby wish to express our deep appreciation and thanks, first to those at Yale University in whose charge the Collection now is: Charles H. Sawyer, Director of the Division of the Arts and Dean of the School of Fine Arts; John Marshall Phillips, Director of the Art Gallery; Lamont Moore, Associate Director and Administrator of the Art Gallery; George Heard Hamilton, Curator of the Collection of the Société Anonyme; Josephine Setze, Assistant Curator of American Art and former Registrar of the Art Gallery — for their past and future devotion to the well-being of this Collection.

Next we wish to express our deep appreciation of the tribute paid the work done by the Société Anonyme, covering the past thirty years, by the following men, who gave so generously of their time and knowledge, to make this Catalogue of unusual interest, as a document of the new forms and movements in art from 1905 to 1949:

Jean Arp, Alfred H. Barr, Jr., Heinrich Campendonk, James Daugherty, Alexander Dorner, M. T. Engels, H. K. Frenzel, Ivan Goll, Waldemar George, Walter Gropius, George Heard Hamilton, Frederick Hartt, Hans Hildebrandt, Martin James, W. L. Lieberman, Louis Lozowick, F. T. Marinetti, Duncan Phillips, Cordelia Sargent Pond, Henri Pierre Roché, André Salmon, Hans Schmitt-Rost, Charles Seymour, Jr., and Carl Van Vechten.

We also wish to show our appreciation of those whose writings have been quoted in these statements, who have been among the first to blaze the path of appreciation:

Guillaume Apollinaire, Christian Brinton, Léonce Rosenberg, Gertrude Stein.

Next we want to express our thanks and deep appreciation of the generosity of the following artists who, from time to time, have enriched our Collection by giving us of their work:

Josef Albers, Jean Arp, In Memory: Sophie Taeuber-Arp, Douglas Brown, David Burliuk, Otto Carlsund, John Covert, Jean Crotti, Katherine S. Dreier: in Memory of Dorothea A. Dreier, Werner Drewes, Suzanne Duchamp, Friedebald Dzugas, Louis Eilshemius, Max Ernst, James Fitzsimmons, Naum Gabo, John Graham, Gustav Gwozdecki, Lawren Harris, Harry Holtzman, Walter Kamys, Wassily Kandinsky, Louis Lozowick, Man Ray, Moholy-Nagy, Piet Mondrian, Marjorie Phillips, Holmead Phillips, Francis Picabia, Herman Post, Torres-García, and Walkowitz.

We want to express our deep admiration for Dr. William Henry Fox who built up the unknown Brooklyn Museum until it had an international reputation of high standing. It was his love for art, unhampered by prejudice or tradition, which enabled him to perceive the contribution of the new forms in art which the Société Anonyme presented through their exhibitions. In opening the doors of his museum to the now famous International Exhibition held there in 1926, he established the recognition of modern art in this country.

To Dr. William M. Hekking, our appreciation for the courage and vision to exhibit

these new forms at the Albright Art Gallery, Buffalo, in 1927, of which he was at that time director, thus enlarging the understanding of art of those who came to see and study, and to Lawren Harris, who persuaded The Grange, Toronto, Canada, to open its doors in 1927 to this International Exhibition.

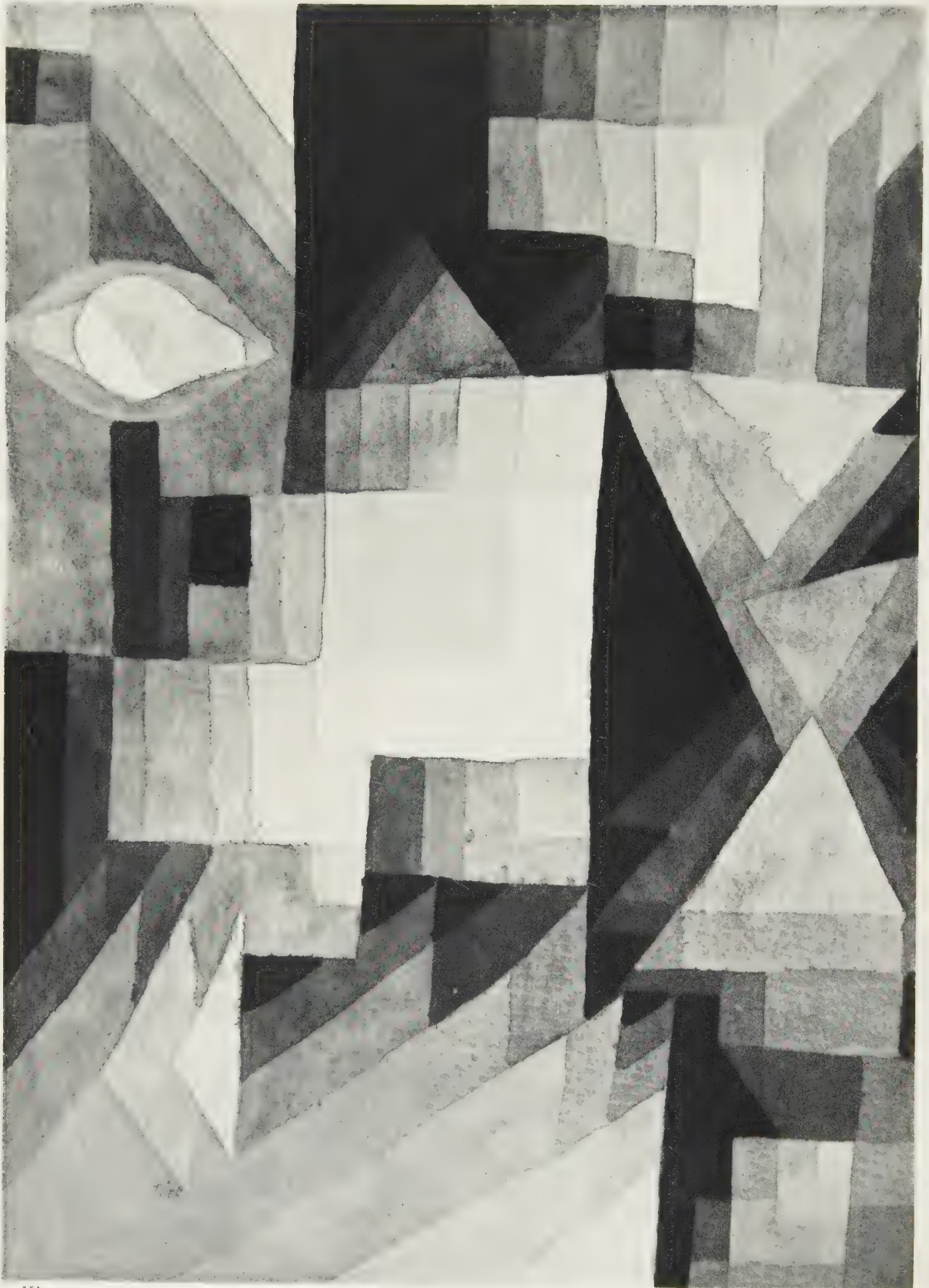
Also, especially to Cordelia Sargent Pond, for holding the Anniversary Exhibition, December 1939, at her museum, the George Walter Vincent Smith Art Gallery, Springfield, Massachusetts, to celebrate the twenty years of service the Société Anonyme had given to the art world of America. And for publishing the record of achievement in the form of the superb catalogue, which further established the importance of the educational work which we had done.

Personally, I would like to say a word of appreciation for the remarkable pioneer work which Herwarth Walden did through *Der Sturm*, from 1910 to 1932, not only in Berlin, but by sending exhibitions throughout the world. He was the first international pioneer in the understanding of the new form of art. His vision was amazing, and his devotion to this new expression of art, especially in the beginning, when with untiring zeal after the day's work, he stood on street corners passing out fliers to draw attention to the exhibitions being held at *Der Sturm*. It was, in part, through his effort that Germany became the foremost center of all the modern expressions from Paris, Spain, Italy, Russia, Holland, Central Europe, as well as Germany.

There is another acknowledgment of appreciation I want to make: to Frederick Kiesler for the model he made twenty-two years ago, forecasting the television room in the future museum. We installed it when the Exhibition of Modern Art, which the Société Anonyme arranged for the Brooklyn Museum, was shown in New York. The Model represented a small dark room, where in turning a button, the *Mona Lisa* from the Louvre would appear, or if pressed again, Velásquez's *Venus* from London, or a Rembrandt from the Rijks Museum would be lighted. People were enchanted playing with this expression of the future. The thought came to both Kiesler and me so unexpectedly at the last moment that it could not be mentioned in the catalogue. Some day all the important museums will have their real television rooms — then, through art the world will indeed be one.

Most of the research work was done with the assistance of Mrs. Théo van Doesburg and Mrs. Frederick Kiesler, since all of us had known most of the artists personally. I wish, hereby, to express my warmest thanks and appreciation to my co-workers, including also Mr. Bernard Karpel, for this difficult and tedious task of collecting the data for the biography, bibliography and exhibitions of the various artists.

KATHERINE S. DREIER,
President, Société Anonyme: Museum of Modern Art 1920



The Société Anonyme at Yale

by

GEORGE HEARD HAMILTON

Curator of the Collection of the Société Anonyme

WHEN the Collection of the Société Anonyme came to Yale in the autumn of 1941, the University received much more than a considerable number of important works of art. With it came also the continued coöperation of the founders, Katherine S. Dreier and Marcel Duchamp. As a result of their activity in the organization of the Société Anonyme, they have secured since 1941 additional works so that the significant developments of the past nine years are now represented by contributions by the most recent generation of modern artists. The presence and the friendship of Miss Dreier and Mr. Duchamp have been invaluable assets in the performance at Yale of that task to which the University is committed, its obligation to make available for all its students the means to understand and to enjoy the art of their time.

Although other collections of contemporary art have entered public museums it must be admitted that most of these were formed by persons who were primarily collectors or museum administrators rather than artists themselves. That fact should not be forgotten as one examines the works described in this volume or studies them in the galleries at Yale. They were selected by artists, which means that their choices were governed by their own immediate understanding of the issues which they knew to be important for the future of modern art. All other considerations which may from time to time affect one's choice, such issues as that thorny problem of what forever indeterminate value the future may set, or the temporary eminence of some particular artist or school, were absent as the Collection of the Société Anonyme was formed. For these

reasons the Collection holds for all of us the excitement of discovery. Here is not merely a sequence of familiar figures carefully arranged to provide an historical survey of modern art; this *is* modern art in the sense that here are the issues and the personalities who made it, some well-known, others now or still obscure, who have established what we must consider the progressive liberalizing tendencies of the twentieth century. Throughout the entire Collection there resides, we believe, that spirit of enduring affection, that sense of intimate participation, in these fundamental problems of expression, which could only come from the continued presence of those gifted personalities who have participated in the creation of modern art. No group of scholars or curators, however learned, could have or would have formed a collection as have Katherine Dreier and Marcel Duchamp and their associates, artists of such distinction as Kandinsky, Man Ray, and Campendonk.

Since this is an artists' collection it is appropriate that the artists themselves should present it, and such has been our intention in arranging the present catalogue. In many instances it has been possible to procure from the individual painter or sculptor a statement of his position or of his intention in creating some particular work. Elsewhere Miss Dreier and Mr. Duchamp have discussed the quality they found in some particular work which led them to secure it. At other times friends and distinguished critics write in behalf of the artist. This catalogue brings the reader not one but many points of view.

If the Collection of the Société Anonyme is for Yale a living institution, bringing the University into the very center of artistic currents, it has also and properly an historical value which becomes more apparent with the passing of time. The future will have the pleasure of revising our present judgments, of altering or underscoring our enthusiasms. Yet if we cannot determine what the future shall do, we can already contemplate a strenuous past. On April 30, 1950 the Société Anonyme celebrated and concluded thirty years of service to the cause of modern art. It is not too much to say that the record of the work undertaken by Katherine Dreier and Marcel Duchamp constitutes an heroic struggle for freedom of expression for the modern artist. At a time when there were no institutions in America dedicated to this art, and when most public museums seemed even unaware of the possibility of contemporary expression, they undertook to bring before all the people all over the country a knowledge of the modern movement. Both had exhibited at the Armory Show in 1913. After the interruption of the war they commenced, in 1920, their dedicated task. The list of artists whose works were hung in the opening exhibition on April 30, 1920 in the galleries of the Société Anonyme at 19 East 47th Street is proof of the position they had taken and were to maintain for thirty years. We are reminded that the published aim of the Société Anonyme was an "International Organization for the promotion of the study in America of the Progressive in Art." Only at the Armory Show and at Alfred Stieglitz's had there previously been such an opportunity to study the modern movement, while it is not too much to say that this and the succeeding exhibitions of the Société Anonyme surpassed even those manifestations in the geographical range of artists represented.

If that is history, it is certainly not of the textbook variety. In successive years and in some eighty-three exhibitions more than seventy-three artists were presented for the first time in America, among them such important figures as Schwitters, Campendonk, Molzahn, Klee, Malevich, Pannaggi, Miro, Baumeister, Kesting and Vantongerloo. The Société Anonyme also arranged first one-man exhibitions for Eilshemius (1920), Archipenko and Villon (1922), Kandinsky (1923), Klee and Burliuk (1924), Campendonk and Léger (1925).

Most of the work of the organization was assumed by Katherine S. Dreier and Marcel Duchamp, but they were assisted by others whose names are even now a token of the devotion which they had created and encouraged. During the first years such men and women as Eilshemius, Marsden Hartley, Walter Pach, Phyllis Ackerman, Elie Nadelman, William Zorach, Louis Lozowick, and Alfred Stieglitz lectured under the auspices of the organization. The very sound of such names rings changes in the memory. Indeed, whose imagination is not challenged by the description of that occasion in 1921 when the first anniversary of the Société Anonyme was celebrated by "An Evening with Gertrude Stein"? Mrs. Charles Knoblauch told of her friendship with Miss Stein while Marsden Hartley and Henry McBride read from her unpublished works!

We hope that in this catalogue we have preserved something of that eventful past, that we have imparted something of that challenge to the present which the works themselves constantly afford. This is primarily an illustrated book since, even in reproduction, the works themselves are our chief concern. For those who have not yet seen the originals we hope that the statements will communicate to the reader something of the enthusiasm and feeling which the works have aroused in those who write of them. And finally, that the future shall not think us lacking in all historical regard, we have provided biographical notices and bibliographies, in each case selecting those facts in the artist's life and those works by and about him which are immediately related to the work in the Collection. We have not attempted to write another history of modern art; such would only have encumbered the book and distracted attention from the Collection.

Following the catalogue are two lists of exhibitions. The first consists of those arranged by the Société Anonyme or to which works were lent from its Collection from the foundation of the Société Anonyme in 1920 through the twentieth Anniversary Exhibition at Springfield in 1939. The second list, similarly of exhibitions and loans, may be considered an account of the work undertaken at Yale from the inauguration of the Collection in 1942 through the thirtieth anniversary of the Société Anonyme in 1950. Notwithstanding the disruption of many educational activities at Yale during the recent war, this list will indicate that the facilities of the Collection have been extensively utilized for the instruction and understanding of progressive art both at Yale and elsewhere.

The inaugural exhibition at the Yale Art Gallery was opened with a lecture and reception on January 13, 1942. This included 127 works by 73 artists and occupied the entire main gallery and the Sculpture Hall on the ground floor. Since that time, through a continuous series of exhibitions, works by all artists in the collection have been shown in the Gallery, while numerous others have been exhibited in libraries, lecture rooms and offices throughout the University, often in answer to requests for particular works for teaching purposes.

Two traveling exhibitions of paintings and objects by Marcel Duchamp and Jacques Villon selected from the first American retrospective exhibition of work by the three brothers, held at Yale in 1945, and of a group of abstract and Cubist paintings and drawings, have circulated throughout the country. The response from smaller museums and colleges, particularly in the West and South, indicates that this service is one of the most vital and useful which the Collection affords. The numerous requests for the loan of individual works for one-man and group exhibitions throughout the country are the clearest indications that through Yale the educational activities of the Société Anonyme

continue to develop according to the principles established in 1920.

In preparing this catalogue the authors and editor have asked and received courteous coöperation from persons too numerous to mention individually, but to whom they wish now to express their profound gratitude. In addition a special word of thanks is due the following: Frederick Hartt, who first catalogued the Collection upon its arrival at Yale in 1941; Bernard Karpel, Librarian of the Museum of Modern Art, for bibliographical assistance; Georgia O'Keeffe, for permission to quote from Gertrude Stein's letter to Alfred Stieglitz, in the Alfred Stieglitz Archives, Collection of American Literature, Yale University Library, of which Miss O'Keeffe is the executor; Carl Van Vechten, for permission to reprint his tribute to Walkowitz and to use the quotations from Gertrude Stein's "Portrait of Lipchitz" and "Life and Death of Juan Gris". Among those who so promptly responded to requests for information the editor particularly wishes to thank John I. H. Baur, Curator of Paintings and Sculpture at the Brooklyn Museum; Lloyd Goodrich, Associate Director of the Whitney Museum of American Art; Vivi Greftegreff of the National Gallery, Oslo; Oscar Reutersvaerd of the Art Institute of the University of Stockholm; W. J. H. B. Sandberg, Director of the Stedelijk Museum, Amsterdam; Ethel Schwabacher of New York City; and Bo Wennberg, Conservator of Modern Art at the National Museum, Stockholm.



Villon

1941-742

Catalogue

compiled and planned

by

KATHERINE S. DREIER

and

MARCEL DUCHAMP

edited by

GEORGE HEARD HAMILTON

designed by

FRIEDEBALD DZUBAS

The
Aim
and
Motto

THE AIM

The Aim of the Société Anonyme: Museum of Modern Art 1920, is Educational. It is an International Organization for the promotion of the study in America of the Progressive in Art, based on Fundamental Principles, and to render aid in conserving the vigor and vitality of the new expressions of beauty in the Art of today.

THE MOTTO

"Traditions are beautiful—but to create them—not to follow."

Franz Marc in his *Letters*.



1941.528

Born Moscow, Russia, 1866. Studied political economy and law. Anthropological and judicial studies of peasant culture in north-eastern Russia led to his appointment to the legal faculty, Moscow, 1896. After seeing an Impressionist exhibition at Moscow, which included Monet's *Haystacks*, and paintings by Rembrandt in the Hermitage, St. Petersburg, he decided to become an artist. Studied with Azb   and Stuck, Munich, 1897-99. Travels in North Africa (Tunis), Italy, and France, 1903-06. Elected member Berlin Secession, 1902; Deutsche K  nstlerbund, Berlin; Salon d'automne, Paris; Munich Secession. Returned to Munich, 1908, and helped to organize the Neue K  nstlervereinigung, 1909. First abstract painting, 1910. In 1912 published *Concerning the Spiritual in Art*, his most influential treatise. Founded Der Blaue Reiter with Franz Marc, 1912. Associated with Der Sturm from 1912 to 1922. First exhibited in America at the Armory Show, 1913. Returned to Russia, 1914, and became most active after the revolution of 1917. Professor, arts and crafts

school, Moscow, 1918; director, Museum for Pictorial Culture, 1919; professor of art theory, University of Moscow, 1920; and member of the international office of the college of fine arts of the Commissariat for Education. Founded thirty provincial museums throughout Russia. In 1921 he returned to Germany and became a professor at the Bauhaus, Weimar and Dessau, 1922-32. Settings for Moussorgsky's *Pictures at an Exhibition*, produced Dessau, 1928. His first one-man exhibition in New York was arranged by the Soci  t   Anonyme in 1923. Honorary vice-president of the Soci  t   Anonyme, 1923-44. Member of The Blue Four, New York, 1925. To Paris, 1933. Member Abstraction-Cr  ation, 1934. Much of Kandinsky's later work can be divided into two groups, the free semi-automatic "Improvisations" and the more strictly, almost geometrically controlled "Compositions." He also worked in the graphic arts and published plays, prose-poems and an autobiography. He died in Paris in 1944.

Kandinsky was a witness to many of the "isms" of his day. He belonged to the generation of those who wanted to make clear that painting could be born again in spite of the great domination of Impressionism. As a first reaction Expressionism found in Kandinsky and Franz Marc its best exponents. His early writings present his theories at the time he created his first abstract paintings when the word "abstract" was not yet invented. Kandinsky's period of "Expressionism" is not his period of "Abstractionism." In the beginning there was always a "motif" of which hardly a naturalistic detail remained. Later Kandinsky came to a purer expression doing away with the skilful qualities of his hand, which he submitted to greater discipline. In tracing his lines with ruler and compass, Kandinsky opened to the spectator a new way of looking at painting. It was no more the lines of the subconscious, but a deliberate condemnation of the emotional; a clear transfer of thought on canvas. This has been the real contribution of Kandinsky towards a conception of esthetics not related to the preceding or following "isms."

M.D. 1943

Kandinsky gave birth to the idea that eventually the rhythm of line and color, of color in juxtaposition to color, built up architecturally on principles of construction as is music, would speak to the eye as music does to the ear. Music and art being an international language can speak to all, and through these new forms of expression can awaken thoughts along lines which lead to an enlarged conception of life. Especially through the influence of Kandinsky there has been an increase in the use of color, even to the point of color perspective without any linear perspective—simply through the weight and values of colors chosen which recede or come forward as one desires. This completely new approach is found to be especially difficult of comprehension where the practical side of life dominates.

K.S.D. 1949

ЭКН.: Indépendants, 1907, 1909, 1910; Salon d'automne, 1905, 1906, 1908; Sonderbund, 1912; *Armory Exhibition*, 1913; Herbstsalon, *Berlin*, 1913; *Russian exhibition*, 1922; *sixtieth anniversary exhibition*, *Dresden*, 1926; *Société Anonyme*, 5th exhibition 1920, *Worcester* 1921, *one-man exhibition* 1923, *Vassar College* 1923, *Philadelphia* 1926, *Brooklyn* 1926, *Springfield* 1939; The Blue Four, *Daniel Gallery*, *New York*, 1925, 1945; *memorial exhibition*, *Museum of Non-Objective Art*, *New York*, 1945; "Paint-

ing and Sculpture by the Directors of the Société Anonyme, 1920–1948," *Yale University Art Gallery*, 1948; *Der Blaue Reiter*, *Munich*, 1949; *Yale* 1, 2, 5, 9, 12, 15, 18, 41, 48, 50.

BIBL.: by Kandinsky: *Ueber das Geistige in der Kunst*, *Munich*, 1912 (*English translations*, *London* 1914, *New York*, 1946, 1947); with Franz Marc, *Der Blaue Reiter*, *Munich*, 1912; Klänge (*prose-poems*), *Munich*, 1913; Kandinsky 1901–1913, *Berlin*, *Der Sturm*, 1913 (*including autobiographical essay*, "Rückblicke," *French translation as Regard sur le passé*, *Paris*, 1946); *Punkt und Linie zu Fläche*, *Munich*, 1926 (*English translation as Point and Line to Plane*, *New York*, 1947); "Réflexions sur l'art abstrait," *Cahiers d'art*, VI (1931), p. 350–3. See also O. Fischer, *Das neue Bild*, *Munich*, 1912; A. J. Eddy, *Cubists and Post-Impressionism*, *Chicago*, 1914; H. Zehder, *Kandinsky*, *Dresden*, 1920; K. Umanskij, *Neue Kunst in Russland*, 1914–1919, *Potsdam*, 1920; K. S. Dreier, *Kandinsky*, *New York*, *Société Anonyme*, 1923; K. S. Dreier, *Western Art and the New Era*, *New York*, 1923; W. Grohmann, *Kandinsky*, *Leipzig*, 1924; *Thieme and Becker*, XIX (1926), p. 515; *Einstein*, 1926; H. Rebay, ed., *In Memory of Wassily Kandinsky*, *New York*, 1945; J. and L. Feininger, "Wassily Kandinsky," and S. W. Hayter, "Language of Kandinsky," *Magazine of Art*, XXXVIII (1945), p. 174–9.

WATERFALL, 1909

Oil on composition board, 27½ x 38¾. 1941.529
Purchased: Kunstverein, Cologne, 1924.

IMPROVISATION, NO. 7, 1910

Oil on composition board, 27¼ x 18¾. 1941.527
Purchased: Kunstverein, Cologne, 1930.
A study for *Improvisation VII*, repr., *Kandinsky*, 1901–1913, Plate 43.

COMPOSITION No. 238: BRIGHT CIRCLE, 1921

Oil on canvas, 54¼ x 70¾. 1941.528
Purchased: Société Anonyme exhibition, *New York*, 1923.

ABSTRACT VARIATIONS, 1925

Oil on composition board, 19½ x 13½. 1941.526
Gift of the artist, *Paris*, 1937.

SMALL YELLOW, No. 324, 1936

Oil on composition board, 16¼ x 12¾. 1941.525
Gift of the artist, *Paris*, 1937.

Born Damville, France, 1876. Brother of Jacques Villon and Marcel Duchamp. About 1898 abandoned his medical studies after three years to devote himself entirely to sculpture. Self-taught. 1901, first exhibition at the Société nationale des beaux-arts, Paris. 1905, associate member, and later committee member of the Salon d'automne, where he exhibited annually until 1913. He and Jacques Villon used to have "open house" on Sundays where critics and artists of all creeds gathered; about 1910–11 their common garden was the forum where art theories were discussed by their principal exponents. 1912, Duchamp-Villon was converted to Cubism and began to work on his *Horse* which has become a classic piece of cubist sculpture. 1913, exhibited his architectural *Façade* at the Salon d'automne. 1914, joined the army as a doctor and, during the campaign, contracted blood poisoning from which he never recovered. He died in 1918 at Cannes. Introduced to America at the Armory Exhibition, New York, 1913. Exhibited by the Société Anonyme from 1921.

Raymond Duchamp-Villon had already received recognition as a sculptor when the new art theories tempted him and made him the first exponent of Cubist sculpture. His well-known *Horse* will always be remembered as one of the landmarks of the Cubist Movement. His premature death makes one feel, very acutely, the significance of the far too few pieces he left behind. His *Baudelaire* and *Seated Woman* are two fine examples of his simplification which at the time the work was done, about 1908, even exceeded Rodin's synthesis of the *Walking Man*, and are still in advance of much of the sculpture of today.

M.D. 1943

"The work of art to be accomplished should be a bond between the external and the ego, and a mutual penetration of the one to the other. It can no longer be the ego exclusively—it must be a creation. One might almost say that the sculptor gradually persuades an immaterial conception to descend to earth till it finally crystallizes into matter."

RAYMOND DUCHAMP-VILLON

EXH.: Société nationale des beaux-arts, Paris, 1901; Salon d'automne, 1905–13; Armory Exhibition, 1913; Independent Artists, 1917; retrospective exhibition, Salon d'automne, 1919; Société Anonyme, 17th exhibition 1921, Brooklyn 1926; Brummer Gallery, New York, 1929; Galerie Pierre, Paris, 1931; Galerie de France, Paris, 1942, with Villon and Duchamp; Yale University Art Gallery, 1945, with Villon and Duchamp.



BIBL.: *R. Duchamp-Villon and J. Keller, Les séma-
phores, Paris, 1918; W. Pach, Raymond Duchamp-
Villon, Paris, 1924; A. Busler, La sculpture moderne
en France, Paris, 1928; Société Anonyme, Interna-
tional Exhibition, 1926; Quinn Collection, 1926; W.
Pach, "Duchamp-Villon," Formes, No. 15, May
1931, p. 84-5; G. H. Hamilton, "Duchamp, Du-
champ-Villon, Villon," Yale Associates Bulletin,
XIII, No. 2, March, 1945.*

THE PARROT

Wood, 24 $\frac{7}{8}$ x 25 $\frac{3}{4}$.

1941.449

Purchased: sale of the John Quinn collection,
American Art Association, New York, 1927.

SEATED WOMAN

Bronze, 27 inches high.

Property of Katherine S. Dreier; to be hereafter
presented to the Collection.

FRANCIS PICABIA

Painter, Writer



1941.634

Born Paris, 1879, of a French mother and Cuban father. At 17 exhibited in the Salon. In 1912 became a Cubist. Associated with Der Sturm from 1912. Picabia's paintings were introduced to America at the Armory Exhibition in 1913, and in the same year Alfred Stieglitz held his first one-man exhibition at "291". During the first World War Picabia was in New York. From 1920 he exhibited with the Société Anonyme. In 1917 formed the Dada group in New York with Marcel Duchamp and Man Ray. Active as a Dadaist in Barcelona, Zurich, and Paris. On his return to Paris he, with Ribemont-Dessaignes, founded "391", the European version of Stieglitz's "291". In 1924 he designed the costumes and settings for Relâche for Rolf de Maré's Swedish Ballets. Active in arranging conferences regarding the new approach in art. Lives in France.

Picabia's career is a kaleidoscopic series of art experiences. They are hardly related one to another

in their external appearances, but all are definitely marked by a strong personality.

In his fifty years of painting Picabia has constantly avoided adhering to any formula, or wearing a badge. He could be called the greatest exponent of freedom in art, not only against academic slavery, but also against slavery to any given dogma.

As a lad of fourteen he joined the Impressionists and showed great talent as a young follower of an already old movement. About 1912 his first personal contribution as an artist was based on the possibilities of a non-figurative art. He was a pioneer in this field alongside Mondrian, Kupka, and Kandinsky. Between 1917 and 1924 the Dada movement, in itself a metaphysical attempt toward irrationalism, offered little scope for painting. Yet Picabia in his paintings of that period showed great affinity with the Dada spirit. From this he turned to paint for years watercolors of a strictly academic style representing Spanish girls in their native costumes.

Later, Picabia took great interest in the study of transparency in painting. By a juxtaposition of transparent forms and colors the canvas would, so to speak, express the feeling of a third dimension without the aid of perspective.

Picabia, being very prolific, belongs to the type of artist who possesses the perfect tool; an indefatigable imagination.

M.D. 1949

"Pictures like *Le paysage*, *La source*, *Danse à la source* are indeed paintings: colors which unite or contrast, which take a direction in space, which decrease or augment in intensity to provoke esthetic emotion. This is not a case of abstraction, for the pleasure which these works give is direct. Surprise plays an important role in it. Would one say that the flavor of a peach was an abstraction?"

GUILLAUME APOLLINAIRE

From *Les peintres cubistes*, 1913, translated by Mary Knoblauch, *The Little Review*, 1922

EXH.: *Indépendants* from 1903; *Section d'or*, 1912; *Herbstsalon*, 1913; *Armory Exhibition*, 1913; *Photo-Secession Gallery*, "291", *New York*, 1913; *Independent Artists*, 1917; *Société Anonyme*, 1st and 3rd ex-

hibitions 1920, *Worcester* 1921, *MacDowell Club* 1922, *Brooklyn* 1926, *New School* 1931, *Springfield* 1939; *retrospective*, *Léonce Rosenberg, Paris*, 1930.

BIBL.: *A. Gleizes and J. Metzinger, Du cubisme, Paris*, 1912; *G. Apollinaire, Les peintres cubistes, Paris*, 1913; *A. J. Eddy, Cubists and Post-Impressionism, Chicago*, 1914; *A. Breton, Francis Picabia, Barcelona*, 1922; *Picabia issue, The Little Review, Spring*, 1922; *M. Duchamp, Catalogue des tableaux, aquarelles, et dessins de Francis Picabia, Paris*, 1926; *Thieme and Becker, XXVI* (1932), p. 572; *Edouard-Joseph, III* (1934), p. 127; *Société Anonyme, Anniversary Exhibition*, 1939.

UNIVERSAL PROSTITUTION, 1916

Ink and tempera on cardboard, 31 $\frac{3}{4}$ x 43 $\frac{3}{4}$.

1941.635

Gift of the artist, Paris, 1924.

MIDI

Oil, feathers, macaroni and leather on canvas, 21 $\frac{3}{4}$ x 39 $\frac{1}{4}$.

1941.634

In a snakeskin frame by Pierre Legrain.

Gift of the artist, Paris, 1937.

PIERRE LEGRAIN, 1888-1929

Pierre Legrain was one of the finest French bookbinders of the first half of this century. Jacques Doucet, famous for his remarkable library, discovered him and entrusted his valuable books to him for rebinding. Legrain was constantly looking for new materials to work with, seeking new forms and new ways and means of treating leather. It was he who was inspired to bind Apollinaire's *Bestiaire* in snakeskin which caused a sensation. Through Apollinaire he became interested in modern art and felt that modern pictures needed new types of frames to bring out their new forms of beauty. Among his most successful frames were the ones he designed for Marie Laurencin's delicate, fragile paintings, a combination of mirror and silver. He was most enthusiastic and eager to cooperate with the French group who were sending to the International Exhibition arranged by the Société Anonyme for the Brooklyn Museum in 1926. Of these his three most successful frames were the snakeskin one he made for Picabia's *Midi* where the panels of wood covered with snakeskin overlapped each other, increasing the depth of

Bookbinder, Frame Designer

the picture. The one for Villon's *La chanson* of 1926 took the unusual form of wings of plywood, again causing the picture to recede, and bound with fluted silver metal at the top and bottom to hold the picture and the wings in place. This frame enables the picture to stand on the floor, thereby creating a new space in a room for paintings. The third was for Max Ernst's *Forest*, which he set in a frame of wood which is an extension of the painting. Pierre Legrain's work is so individual, whether in his bookbinding, frames or furniture, that it can as easily be recognized as the individual painting and sculpture of any artist. His influence, especially among bookbinders, was very great, and his early death was a great loss to the art world. An important exhibition of his unusual bookbinding was held in New York at the House of Seligmann in the twenties.

K.S.D. 1949

BIBL.: *Thieme and Becker, XXII* (1928), p. 570 (*bibl.*).

Born Barcelona, Spain, 1895. In 1921 he came to New York, full of enthusiasm, and became a friend of Joseph Stella whose portrait he painted. One afternoon when Marcel Duchamp and I were at the Gallery of the Société Anonyme, Stella came bringing Sala who carried this fine portrait under his arm. It was such a good likeness of Stella in those years that we decided it had to belong to the Collection. The simplicity of the work and the clear comprehension of the power of Stella with his strong Italian background, shown by the building in the rear, is an excellent example of the simplicity of modern portraiture. After a short visit to New York Sala returned to Spain and Paris. In 1931 he returned to New York and held a one-man exhibition at the Dudensing Galleries. None of his paintings were purely abstract but they had the simplicity of the modern point of view. He left New York for Mexico where he died.

K.S.D. 1949

BIBL.: *Dudensing Galleries*, Exhibition of Paintings by Raphael Sala, *New York* (1931).

PORTRAIT OF JOSEPH STELLA

Oil on canvas, 34 $\frac{1}{4}$ x 25 $\frac{1}{4}$.

1941.672

Purchased: the artist, New York, 1921.



1941.672

JOSEPH STELLA, 1877-1946

Born in Muro Lucano, Italy, 1877. Studied medicine for two years before turning to painting. Self-taught as an artist. 1900, came to the United States. 1902, studied at the New York School of Art. 1908, was sent on an assignment by the Survey Graphic to Pittsburgh. Made about 100 charcoal and pastel studies of industrial life. 1909-12, Italy and France. 1910, International Exhibition, Rome; a painting bought by the city. 1912, returned to the United States and exhibited at the Armory Exhibition, 1913, his Battle of Light, Coney Island. 1918, exhibited Brooklyn Bridge and Tree of My Life, Bourgeois Gallery. January, 1923, five panels, New York Interpreted, first shown with the Société Anonyme, now in the permanent collection of the Newark Museum. 1927-34, Rome and Paris. 1939, American Factories purchased by the Musée du Jeu de Paume, Paris. 1940, traveled through the West Indies. Exhibited with the Société Anonyme from 1920. In the early days Joseph Stella was always exhibited as an Italian belonging to the Futurist Group. Later, when he became an American citizen, he was shown among the Americans. Died in New York, 1946.

Painter

Every now and then nature lavishes on some child her full measure of exuberant life, and Stella has always seemed to me to be one of those fortunate favorites of nature, for there are few creative artists living today who would not be overwhelmed by the size of the canvas or the problems of art which Stella confronts with joy. Joseph Stella took the art world by storm in 1913 when his *Battle of Light, Coney Island* was exhibited to an astonished world at the famous Armory Show. It is part of the Collection of the Société Anonyme, Yale University Art Gallery, and was chosen to be reproduced in full color in the Century Magazine of April, 1914. Some years later he astonished the art world again when his first *Brooklyn Bridge* was exhibited at the Bourgeois Gallery in 1918; it is now also a part of the Collection of the Société Anonyme at Yale. It has never, I presume, been surpassed in expressing the power of achievement or the mysterious working of the creative mind. He caught the full significance of Roebling's invention when he conceived the highest suspension bridge under which any mast could pass, and solved the problem by having the bridge contract under the weight of trains, regaining its

natural suspension after the cars had passed. Stella's conception and execution make all other interpretations of this bridge seem insignificant and show the tremendous comprehension with which he was endowed. That deep insight through the power of feeling, which permits him to reveal the mysterious working of the creative mind, as in the *Brooklyn Bridge*, or the beauty and tenderness of flowers and birds in his *Tree of Life* permits him also to render the poet's understanding of nature. For nature, having been lavish with her gifts when she poured them into the lap of Stella, created within him the tender attitude of the poet. There are few artists who can recapture her mood and evasive coloring as he can. Anyone who has the power of that "inner eye" recalls those paintings where Stella has imprisoned Spring or recaptured the quality of moonlight. Stella also possesses the power to see beauty which is closed to most eyes, as when he painted the water

and gas tanks of New York or drew the dramatic charcoal drawings of the fiery furnaces of Pittsburgh and revealed their beauty to us. For before that they had only been looked upon as eyesores. It is a great power to reveal beauty, where none was seen before. That was the inner power of van Gogh and that was the inner power which made men prefer the apples of Cézanne to the madonnas of lesser men.

K.S.D. 1943

EXH.: *International Exhibition, Rome, 1910; Armory Exhibition, 1913; Montross Gallery, New York, 1914; Bourgeois Gallery, New York, 1918; Independent Artists, 1917; "Modern American Art", Philadelphia, 1920; Société Anonyme, 1st and 5th exhibitions 1920, Worcester 1921, MacDowell Club 1922, one-man exhibition 1923, Vassar College 1923, 32nd exhibition 1924, Brooklyn 1926, New School 1921, Delphic Studios 1936, Springfield 1939; Brum-*



mer Gallery, New York, 1929, Valentine Gallery, 1931, 1935; Newark Museum, 1939; Associated American Artists, 1941, Knoedler, 1942; A. C. A. Gallery, 1943; Egan Gallery, 1946; "Pioneers of Modern Art in America", Whitney Museum, 1946; Yale 1, 2, 6, 7, 8, 14, 15, 23, 35, 47, 48, 54, 58.

BIBL.: by Stella, "On Painting", Broom, I (1921), p. 119-23; "Confession", The Little Review, Spring, 1929, p. 79-81; "The Brooklyn Bridge (a Page of my Life)," Transition, Nos. 16-17, June, 1929, p. 86-8. See also, Century Magazine, LXXXVII (1914), opp. p. 852, Battle of Light repr.; H. E. Field, "Joseph Stella", The Arts (II), Oct., 1921, p. 25-7; Stella number, The Little Review, Autumn, 1922; A. Brook, "Joseph Stella", The Arts (III), Feb., 1923, p. 127-9; K. S. Dreier, Western Art and the New Era, New York, 1923; F. E. W. Freund, "Joseph Stella", Jahrbuch der jungen Kunst, Leipzig, 1924, p. 310-18; H. L. Williams, "Joseph Stella's Art in Retrospective", International Studio, LXXXIV (1926), p. 76-80; A. Lancellotti, "Un pittore di avanguardia: Giu-

seppe Stella", Emporium, LXXI (1930), p. 66-76; Thieme and Becker, XXXI (1937), p. 583; Société Anonyme, Anniversary Exhibition, 1939; L. Goodrich, Pioneers of Modern Art in America, Whitney Museum, 1946.

BATTLE OF LIGHT, CONEY ISLAND (1913)
Oil on canvas, 75 $\frac{3}{4}$ x 84. 1941.689
Gift of the estate of Dorothea A. Dreier, 1924.

SPRING, 1914
Oil on canvas, 75 x 40 $\frac{1}{8}$. 1941.692
Gift of the estate of Dorothea A. Dreier, 1924.

BROOKLYN BRIDGE, 1917-18
Oil on canvas, 84 x 76. 1941.690
Gift of Katherine S. Dreier, President, 1936.

HERON
Oil on canvas, 48 $\frac{1}{4}$ x 29 $\frac{1}{4}$. 1941.691
Purchased: the artist, New York, 1921.

MAX WEBER

Painter, Writer



1941.803

Born Byelostok, Russia, 1881. With his parents to America, 1891, settling in Brooklyn. Studied with Arthur Wesley Dow at the Pratt Institute, 1898-1900. After teaching drawing and manual training in public schools, to Paris, 1905. Worked with Jean Paul Laurens at the Académie Julian, 1905-06. Exhibited at the Indépendants, 1906-1907, at the Salon d'automne, 1907, 1908. Traveled in Spain, Italy and the Low Countries. Deeply impressed by the Cézanne memorial exhibition, 1908. Met Picasso, Matisse with whom he studied, and Henri Rousseau who became an intimate friend. Returned to New York, 1909. Studied American Indian and primitive art in the museums. First one-man exhibitions, 1909, and 1911 at "291," were attacked by the critics. Invited by Roger Fry to exhibit with the Grafton Group, London, 1913. Director, Society of Independent Artists, New York, 1918-19. Exhibited with the Société Anonyme from 1926. Early work markedly Fauve in color though Cubist in construction. 1912-1919, tendency toward abstraction and futurism in scenes of New York city. After 1920 classic figure compositions, idyllic landscapes and still-life. From 1935 scenes of social content and of Jewish life, increasingly brilliant in color and abstract in design. After 1928 honored by numerous awards in large group exhibitions. Important retrospective exhibitions at the Museum of Modern Art, 1930, Whitney Museum, 1949.

Max Weber's story is that of America's artistic coming-of-age. He was born in Europe and to Europe he once briefly returned to study modern forms and

to discover the means of modern expression. But he grew up in America and his art is stamped with the restless curiosity of our lives. His early studies in Paris taught him the power of Fauve color and the discipline of Cubist design, but in his first characteristic works, the large figure compositions of his middle years, he reached beyond Cubism toward the monumental statements of Cézanne. So he gave American art the classic conception of the human figure as it had been understood for centuries abroad. In his paintings on Jewish themes his art assumes a livelier color and more intense emotional expression as, with poignant sensitivity yet avoiding the excesses of illustration, he creates the artistic equivalents for his profound response to the spiritual triumphs and historical tragedies of his heritage. His most recent work often approaches complete abstraction in linear rhythms of snapping energy and resonant color. After long years of hardship and neglect Max Weber is now recognized as one of the most adventurous and consistent pioneers of modern American painting. His brilliant interpretations of American experience in terms of European technique revealed to our younger painters the part they too should play in an American art no longer provincial but rightly part of the international movement.

G.H.H. 1950

My credo is in my work.

MAX WEBER 1949

EXH.: 1st one-man exhibitions, Haas Gallery, New York, 1909, Photo-Secession Gallery ("291"), New York, 1911; Grafton Group, London, 1913; Newark Museum, 1913; Ehrich Galleries, New York, 1915; Société Anonyme, Brooklyn, 1926, retrospective exhibition, Museum of Modern Art, 1930, Whitney Museum, 1949.

BIBL.: by Max Weber, *Cubist Poems*, London, 1914; *Essays on Art*, New York, 1916; *Primitives*, New York, 1926. See also: H. Cahill, Max Weber, New York, 1930; *Museum of Modern Art*, Max Weber Retrospective Exhibition, 1930; Max Weber, New York, *American Artists Group*, 1945; J. T. Soby, *Contemporary Painters*, New York, 1948; L. Goodrich, Max Weber, New York, *Whitney Museum*, 1949.

MOTHER AND CHILD, 1920

Colored lithograph, 12 x 9.

1941.804

Purchased: Montross Gallery, 1920.

THE ANTIQUE, 1930

Gouache on paper, 6 $\frac{7}{8}$ x 4 $\frac{1}{4}$.

1941.803

Purchased: Downtown Gallery, New York, 1931.

PAUL GAUGUIN, 1848-1903

Painter, Graphic Artist, Sculptor



1941.475

Born Paris, 1848, the son of a journalist and of a mother partly Peruvian. Spent his childhood in Peru and Orléans. 1871, entered the banking firm of Bertin. By 1875 had already begun to paint. Encouraged by Pissarro he became so interested in painting that in 1881 he decided to devote himself entirely to art. This led to a separation from his family. 1887–88, worked in Martinique. Returned to France to work at Pont-Aven and subsequently at Le Pouldu in Brittany, where he became the leading spirit of the movement known as Synthetism. His lithographs and woodcuts opened new fields in the graphic arts. Gauguin himself was not a theorist for he wanted nothing to interfere with his vision of art, but his ideas were publicized by Denis and Bonnard, Vuillard and Maillol. In 1888 Gauguin went briefly to Arles to meet his friend Vincent van Gogh, but the closeness of being together caused a break in their friendship. In 1891, after selling all his pictures at auction, he went to Tahiti. He returned to Paris in 1894, but after an exhibition of his Tahitian work at Durand-Ruel, went back to Tahiti in 1895. He died in the Marquesas in 1903.

Of the brilliant constellation of painters who changed the course of Western art in the 1880's, Paul Gauguin was the most conspicuous and immediately effective. Cézanne transformed Impressionism into something "solid and permanent" by slow, intuitive trial and error; Renoir by emulating the severe drawing of Ingres; van Gogh by tearing the image into ribbons of passionate color; Seurat by systematic, calculated analysis of form and light. Gauguin's revolt against Impressionism, though eclectic and perhaps superficial in its result, was even more complete. He studied Manet's flat tones, the archaic distortions of Egyptian drawing, the climbing perspective and bold spotting of Japanese prints, the rude energy of peasant sculpture in Brittany. These and other elements he began to assimilate about 1886. By the end of the decade he had developed a synthetic style in which almost no trace of Impressionism remained. Gauguin's art of the late 80's, in so far as it can be represented in black and white, is well summarized in the zincograph, *Joys of Brittany*. The flat, awkward silhouettes of the women are placed against the hay field

which rises sharply past a fence to a horizon almost at the top of the picture. There is no sense of light direction or of weather; nor is there modelling in the figures. Flat pattern and sharp contrasts of dark and light are "abstracted" from the natural scene. In fact, a little before Gauguin made this print he declared that "painting is an abstraction." And from Gauguin, more than any other artist, springs one of the two great streams of abstract art which passes through Matisse to Kandinsky, and from him to Arp and Miro and their mid-20th-century followers.

ALFRED H. BARR, JR. 1949

At the Paris World's Fair of 1889 the "Exposition de peinture impressioniste-synthétiste" was held at Volpini's Café. A note in the exhibition catalogue reads: "Visible sur demande. Album de lithographies par Paul Gauguin et Emile Bernard." According to Guérin, this particular print, *Joys of Brittany*, was included. Robert Burnett describes two Gauguin drawings, reproduced in the exhibition catalogue, one of which shows "Two Breton women haymakers with brutish profile."

W. L. LIEBERMAN

Print Department,

Museum of Modern Art, New York

EXH.: *Café Volpini*, Paris, 1889; Salon d'automne, 1903, 1906; *Sonderbund*, 1912; *Armory Exhibition*, 1913; *Société Anonyme*, 3rd exhibition 1920, *Rand School* 1931; 1st loan exhibition, *Museum of Modern Art*, 1929; *retrospective exhibitions*, *Wildenstein*, *New York*, 1936, 1946, *Copenhagen*, 1948, *Paris*, 1949.

BIBL.: *P. Gauguin*, "Notes synthétiques", Vers et prose, 1890; *Intimate Journals*, New York, 1921. See also, *J. de Rotonchamp*, Paul Gauguin, *Weimar and Paris*, 1906; *C. Morice*, Paul Gauguin, *Paris*, 1919; *Pola Gauguin*, Paul Gauguin, mon père, *Paris*, 1938; *M. Guérin*, L'oeuvre gravé de Paul Gauguin, *Paris*, 1927.

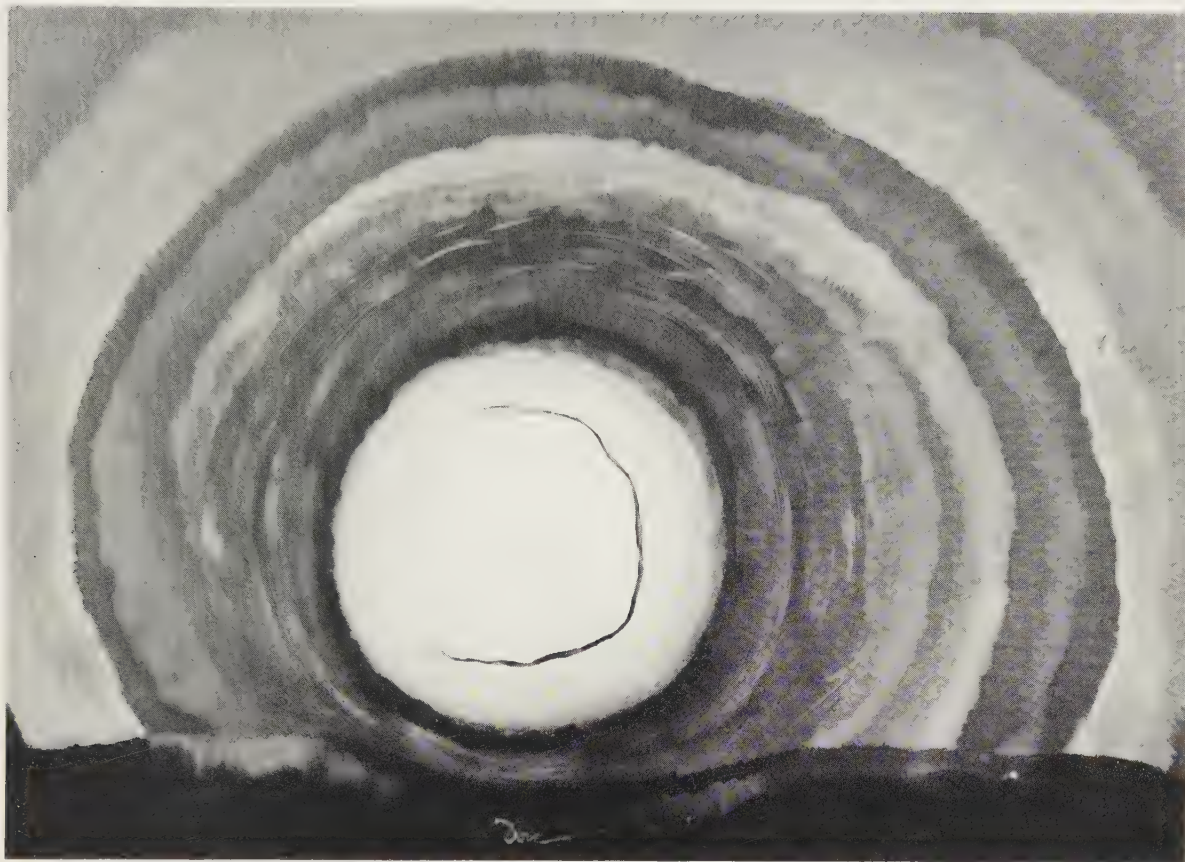
JOYS OF BRITTANY, 1889

Zincograph, 8 x 9 $\frac{3}{8}$.

1941.475

Repr., Guérin, No. 2.

Purchased: Armory Exhibition, 1913. Gift of Katherine S. Dreier, President 1920.



1949-3

Born Canandaigua, New York, 1880. Attended public and private schools, spent two years at Hobart College and graduated from Cornell University in 1903. Painted from the age of nine. 1908, to France and Italy for a year to devote himself entirely to art. 1910, invited by Stieglitz to join his group, "291". This friendship lasted until Stieglitz's death in 1946. 1912, first of the annual one-man exhibitions presented by Stieglitz. From 1912 to 1918 Dove lived at Westport, Conn., supporting himself by lobster fishing and a chicken farm in addition to his painting and illustrating. 1920-32, lived on Long Island; 1932-38, at the old family home in Geneva, N. Y.; returning to Long Island where he died in 1946. Exhibited with the Société Anonyme from 1926.

The significant fact in the uneventful and important life of the late Arthur G. Dove is that after his twenty-seventh year he renounced a career as a successful illustrator to paint in ways unprecedented among his fellow countrymen, and different from anything that had been done or was later to be done in Europe or America. Dove in 1908 was a discoverer, for his own need and as a pioneer for this country's progress of a new freedom for imaginative design.

He became a rebel against the preconception that realistic representation is the only excuse for any artist. Compelled to support with farming his own creative experiments, he resolved to live in rural solitude where living costs were low. The soil attracted him. The forms in nature could be his dictionary. The spirit which can emanate from material substance could be his goal. It soon was evident to him that he was destined to be an independent alchemist. He would compose with the music of colored shapes. He had found a new direction. In the history of our period in painting he will be remembered as one of the few great individualists. One cannot analyze Dove. He was so whimsical that he would be embarrassing not only to the literary critics, but also to the painters and teachers of painting who deal in theories and group movements. What he wanted for himself was a painter-substance, evocative of his rural or, for a while, of his waterfront existence. His raw materials would contain not only pigments and canvases and panels, but sand, moss, weathered sails and wood, and rusted iron. And he was so happy in his physical toil and contemplative solitude that a primitive pantheism possessed him. There was worship of the sun and

moon. He was aware of the cycles of life and death in nature, of decaying tree trunks returning to the soil while the wind blows and new life begins. Like Thoreau by Walden Pond, Dove had become a poet in seclusion. He died at the moment when the return to favor of romanticism and the standardization of abstraction made his lone individualism in romantic patterning understandable. Dove was never dull and never stereotyped. He was a visionary and nature poet like Ryder, but he was also a craftsman who loved a good job of painting for its own sake.

DUNCAN PHILLIPS

From "Arthur Dove", *Magazine of Art*, 1947.

EXH.: one-man exhibitions annually at Alfred Stieglitz's "291", *Intimate Gallery* and *An American*

Place, 1912-45; *Independent Artists*, 1917; *Société Anonyme*, Brooklyn, 1926; P. Rosenfeld, "The World of Arthur G. Dove", *Creative Art*, X (1932), p. 427-30; Index of Twentieth-Century Artists, III (1936), p. 219-20; D. Phillips, "Arthur Dove, 1880-1946", *Magazine of Art*, XL (1947), p. 192-7; F. S. Wight, *Milestones of American Paintings in Our Century*, New York, 1949.

SUNSET, NO. 3

Oil on canvas, 24 $\frac{7}{8}$ x 35 $\frac{1}{8}$.

1949.3

Gift of the Société Anonyme, 1949.

BARNYARD FANTASY, 1935

Oil on canvas, 33 $\frac{1}{8}$ x 25 $\frac{1}{2}$.

1949.85

Gift of Duncan Phillips, 1949.

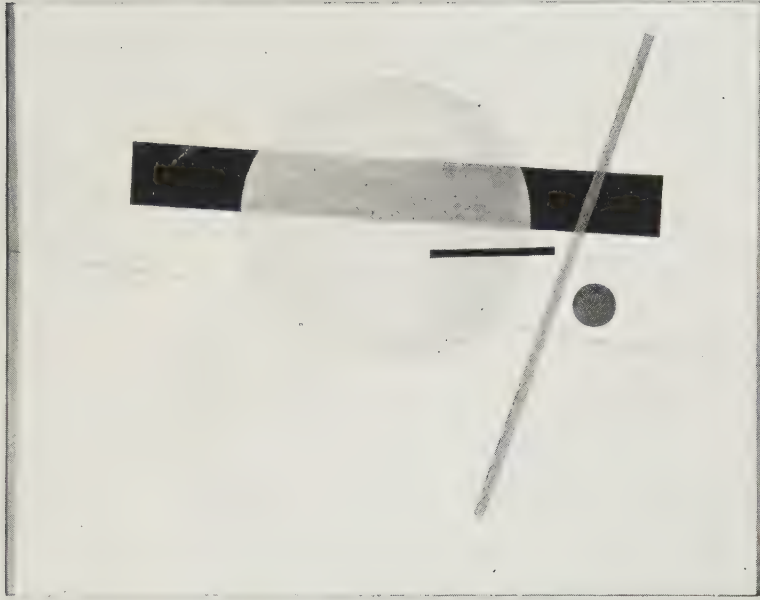
LASZLO MOHOLY-NAGY, 1895-1946

Born Bacsbarsod, Hungary, 1895. 1913, studied law in Budapest. 1914, served in the Austro-Hungarian Army on the Russian front; 1917, severely wounded. During convalescence at Odessa and Szeged turned to painting and organized a group called Ma which published a quarterly. He was enthusiastic about this publication, for it enabled him to make public through reproductions the unknown abstract work of other artists, especially Malevich and Lissitzky. 1918, returned to Budapest and took his degree as Bachelor of Law. 1919, Vienna. 1920, Berlin, became a Constructivist. 1921, exhibited at Der Sturm. 1922, member of de Stijl Group. 1923, teacher at the Bauhaus, Weimar. Also collaborated with Walter Gropius on the publication of the fourteen Bauhaus books concerning the work of the Bauhaus. 1928, Gropius and Moholy-Nagy resigned from the Bauhaus and moved to Berlin. Became a brilliant stage designer: Tales of Hoffmann, Madame Butterfly, etc., for the State Opera and Piscator's theatre. Constructed his Lichtrequisit and made documentary films. 1930, extensive travels in France, Finland, Norway, Sicily, Italy, and Greece. 1934, in Amsterdam experimenting with color films. Member Abstraction-Création, Paris, 1932-36. 1935, London. 1938, Chicago where he opened his New Bauhaus, American School of Design (now known as the Institute of Design). 1940, developed his three-dimensional Space Modulator. Died in Chicago, 1946. Exhibited with the Société Anonyme from 1926.

"It is twenty-four years since I met Moholy in Berlin. He was then twenty-seven years old. His vitality and his work in action made a deep impression on me. I offered him right away a chair in the Bauhaus which was then in its fourth year of existence. From then on the two of us have been very close in our

Painter, Designer, Writer, Teacher

mutual relations, taking continuous interest in each other's work and life. The Bauhaus and what it has achieved cannot be thought of without bringing back into one's mind the fiery spirit of Moholy, the great stimulator. His greatest effort as an artist was devoted to the conquest of space, and he commanded his genius to venture into all realms of science and art to unriddle the phenomenon of space. In painting, sculpture, and architecture, in theatre and industrial design, in photography and film, in advertising and typography, he constantly strove to interpret space in its relation to time, that is, motion in space. We see that at all times he was successful as a thinker and inventor, as a writer and teacher. That seems almost to be too vast a field for one man to till, but this abundant versatility was uniquely his. With his power of imagination he kept this tremendous variety of interest in balance. His vision took brilliant shortcuts synchronizing his observations into a consistent whole, for he felt today's danger of overspecialization which leads to fallacies. Constantly developing new ideas he managed to keep himself in a stage of unbiased curiosity from where a fresh point of view could originate. With a shrewd sense of observation he investigated everything that came his way, taking nothing for granted, but using his acute sense for the organic. Many of us will remember his peculiar freshness when he was facing a new problem in his art. With the attitude of an unprejudiced happy child at play he surprised us by the directness of his intuitive approach. Here, I believe, was the source of his priceless quality as an educator, namely his never-ceasing power to stimulate and to carry away the other fellow in his own enthusiasm. What better can true education achieve than setting the students' minds in motion by that contagious magic? His work, I know, will gain in time, when



1941.573

weaker eyes will have learned to see through his, and his students will carry his shining lamp into the future."

WALTER GROPIUS

From his eulogy at the funeral of Moholy-Nagy, November, 1946

EXH.: *Der Sturm*, 1920 and subsequently; *Société Anonyme*, Brooklyn 1926, 62nd exhibition 1931, Springfield 1939; "Cubism and Abstract Art", Museum of Modern Art, 1936; 1st New York exhibition, 1939, and memorial exhibition 1947, Museum of Non-Objective Painting; Institute of Design, Chicago, 1947; Art Institute of Chicago, 1947; Yale 1, 2, 48.

BIBL.: by Moholy-Nagy, with L. Kassak, Buch der neuer Künstler, Vienna, 1922; Malerei, Fotografie, Film, Munich, 1925; Von Material zu Architektur, Munich, 1929 (English translation as The New Vision, from Material to Architecture, New York, 2nd ed., 1938); "In Defense of Abstract Art", Journal of Aesthetics and Art Criticism, IV (1945), p. 74-76; Vision in Motion, Chicago, 1947. See also, Hildebrandt, 1924; E. Kállai, "Ladislav Moholy-Nagy", Jahrbuch der jungen Kunst, Leipzig, 1924, p. 181-9; Société Anonyme, International Exhibition, 1926; Telehor, 1936, Nos. 1-2, Moholy-Nagy issue; A. H. Barr, Jr., Cubism and Abstract Art, New York, 1936; Société Anonyme, Anniversary Exhibition, 1939; Laszlo Moholy-Nagy Memorial, Museum of Non-Objective Painting, 1947; memorial catalogue, Insti-

tute of Design, Chicago, 1947; catalogue, Art Institute, Chicago, 1947.

G-5, 1923-26

Oil on galalith plate, 16 x 20³/₈.

Gift of the artist, 1937.

1941.573

PLANES CUTTING PLANES

Gouache, 19¹/₂ x 13³/₈.

Purchased: the artist, 1927.

1941.574

CRESCENTS AND CROSS

Woodcut, 5³/₄ x 6.

1941.575

INTERSECTING PLANES

Woodcut, 4 x 4³/₄.

1941.576

CIRCLE AND PLANES

Woodcut, 4³/₄ x 3¹/₄.

1941.577

CIRCLE AND BAR

Woodcut, proof, 3rd state, 3¹/₄ x 4³/₄.

1941.578

CROSS AND CIRCLE

Woodcut, proof, 3¹/₄ x 4³/₈.

1941.579

PLANES AND BEAMS

Woodcut, 4³/₄ x 5⁷/₈.

1941.580



1941-558

Born Le Cateau, St. Quentin, France, 1869. 1887, to Paris to study law; returned soon after to enter a law firm at St. Quentin. 1892, again in Paris to study painting with Bouguereau, Gabriel Ferrier, and Gustave Moreau at the Ecole des beaux-arts. There he met Rouault, Marquet and Flandrin. 1894, exhibited at the Salon des beaux-arts. Studied at the Louvre where he copied the old masters. 1896, member of the Champ-de-Mars, a group which encountered official disapproval a year later. 1898, to London to study Turner. On his return to Paris worked in Carrière's studio and met Derain. 1899, bought a painting by Cézanne. 1905, exhibited with Derain and others at the Salon d'automne paintings so vivid in color and simplified in design that a critic referred to them as the works of "fauves" (wild beasts). 1906, large one-man exhibition at the Galerie Druet. Met Leo and Gertrude Stein, Mr. and Mrs. Michael Stein, and the Misses Cone of Baltimore. 1907, opened his own school. 1908, first one-man exhibition in New York at Alfred Stieglitz's "291". 1910, retrospective exhibition, 1895-1910, Galerie Bernheim-Jeune, Paris. Large decorations for the Russian collector Tchou-

chine in Moscow; visited Moscow. 1912, a painting acquired by the Neue Staats Galerie, Munich. Participated in the Armory Exhibition, 1913, and the Independents, 1917. After World War I his paintings, although keeping his personal conception, have become gentler in spirit. 1927, first prize at the Carnegie International Exhibition, Pittsburgh. 1930, visited the United States as a member of the Carnegie jury. 1931, commissions for murals for the Barnes Foundation, Merion, Pa., and exhibition of sculpture, Brummer Gallery, New York. Since 1917 Matisse has lived at Nice although keeping a studio in Paris.

As early as 1904 Henri Matisse began his search for new fields of expression using thin, flat, colored surfaces, framed in a drawing of heavy lines—to oppose Pointillism, the last stronghold of Impressionism. The movement which was to be called Fauvism was sponsored by a number of young painters who felt the necessity of avoiding the impasse to which Impressionism and Pointillism had brought them. But Matisse, like all pioneers, was more than a theoretician of the moment. His first important reaction was in the treatment of form, starting from natural representation. He purposely ignored all conventions of anatomy and perspective in order to introduce whatever drawing he felt adequate to give maximum values to the flat hues of colors inserted within the intentional outlines. Coming just after the recognition of van Gogh, Cézanne and Seurat, Matisse's idea was a deliberate attempt to open new roads in the physics of painting. Around 1907 he showed several large compositions which contained all the elements of his masterly conception. Perspective had been discarded and replaced by the relationship of strong forms which produced a three-dimensional effect of its own. Figures and trees were indicated with heavy lines, building the arabesque adjusted to the flat areas of color. The ensemble created a new scenery in which the objective composition appeared only as a remote guide. Ever since these early achievements, Matisse has added to his physical treatment of painting a very subtle chemistry of brushwork which amplifies the completeness of his latest work.

M.D. 1943

While in Paris in 1908 to study under Raphael Collin, friends and I took the opportunity of attending, every Saturday night, the Open House of the Steins, where people came from all over the world to admire or gape at the latest work by Matisse. It was in his period of strong colors regardless of whether they existed in reality or nature, of great achievements, pictures one could never forget. It was a most revealing experience in art. For the power of his color and new conceptions of beauty were at such vari-

ance with the current art one was accustomed to see! It was an esthetic shock; like a douche of cold water it left one gasping. It was only years later when my eyes had become accustomed to these new forms filled with rich startling colors that I grasped the remarkable rhythm which underlies all of Matisse's work. It is interesting, when rhythm has always meant so much to me, that the power of Matisse's early paintings was so strong that it blinded me to what seems to me now should be considered one of his greatest contributions to art. K.S.D. 1949

BIBL.: *R. Fry*, Henri Matisse, *London*, 1930; *A. H. Barr, Jr.*, Henri Matisse, *New York*, 1931, *new edition*, 1950; *A. C. Barnes and V. DeMazia*, The Art of Henri Matisse, *New York*, 1933; *Catalogue*, Henri Matisse, Retrospective Exhibition, *Philadelphia Museum*, 1948; *Catalogue*, Henri Matisse, *Musée des beaux-arts, Lucerne*, 1949.

SEATED NUDE

Lithograph, 17¼ x 11½.

1941.558

Purchased: Weyhe Galleries, New York, 1925.

NAUM GABO

Sculptor, Painter



1950.51

Naum Gabo Neemia Pevsner, born Briansk, Russia, 1890. Educated in Kursk. 1909-14, in Munich to study medicine but turned instead to the natural sciences. Met Kandinsky and the group of Der Blaue Reiter. Studied civil engineering, and art history with Heinrich Wölfflin. 1912, Italy. 1914-16, Oslo.

1915, made his first construction of a Head applying the stereometric principle. In 1917 he returned to Russia where he again met Kandinsky, and also Malevich and Tatlin. 1919, Gabo constructed a model for a radio station at Serpuchov. 1920, investigated motion as an esthetic factor and invented a technical

working kinetic model. That same year Gabo with his brother Antoine Pevsner, then a painter, issued their famous Realistic Manifesto. 1922, the Soviet government sent an exhibition to Berlin with Gabo as supervisor of the Constructivist section. He remained in Berlin ten years. Katherine S. Dreier, President of the Société Anonyme, bought *Space Construction*, represented in this Collection by a full-size photograph taken in Berlin in 1922. 1924, exhibited with Pevsner, now a sculptor, at the Galerie Percier, Paris. 1925, joined the November Gruppe in Berlin. In 1926 the Little Review Gallery introduced Gabo and Pevsner to America. 1927, did the setting and costumes, and Pevsner the statue of the goddess, for Diaghilev's ballet, *La chatte*. 1928, lectured at the Bauhaus, and in 1930 throughout Holland. To Paris, 1932. Member of Abstraction-Création. 1935, to London where he edited *Circle* with J. L. Martin and Ben Nicholson. 1938, visited the United States. In England worked with Herbert Read to promote coöperation in design research with industry. In 1946 Gabo with his family came to the United States and settled in Connecticut. 1948, summer lectures at the Graduate School of Design, Harvard University. Exhibited with the Société Anonyme from 1924; became a director, 1947.

Of all the painters and sculptors of modern times there is no one who has reached the poetic vision one finds in the work of Gabo. The beauty of this poetic expression, the subtlety, were practically impossible until Gabo discovered a new medium through which to express himself. This was his introduction of the stereometric principle in the technique of sculpture. Through this he created a new form in space by adding depth. Formerly, sculpture was only represented by volume of an enclosed circumference creating a mass form in space, broken by outward irregularities of contour. By adding depth he created a new dimension. It is an approach absolutely new to the average mind today. And when one considers that Gabo gave expression to this thought back in 1916, one realizes how potent was his contribution to art. And the perfection of Gabo's technique brings this to a height not reached by others. The modern trend of thought towards art, as Herbert Read writes, is that "the fundamental argument is a metaphysical one, and as old as philosophy itself. It shifts its ground from time to time and the antithetical terms do not always correspond. But there is always present a distinction between 'what is' and 'what is seen', between idea and image, between reality and appearance." This expresses Gabo's search for reality, as he envisions it, and rarely does one find that so poetic a temperament as Gabo's is also able to design and execute strong powerful abstract forms, both as sculpture and re-

liefs. It is a remarkable combination of strength and poetic sensitiveness.

K.S.D. 1949

"I must affirm in the first place that the art represented—to keep to a specific example—by Gabo's *Spiral Theme* is the highest point ever reached by the esthetic intuition of man. This form, hovering like a still but liberating falcon between the visible and the invisible, the material and the immaterial, is the crystallization of the purest sensibility for harmonious relationships: and whereas, in constructivist art generally, this crystallization is a mere planning of static relationships, here an axial system crystallizes energy itself. Creation is a much abused word, applied loosely to imitations and logical constructions: it is justified only for that absolute lyricism we call 'pure poetry', for music, for certain branches of mathematics, and for constructivism in the plastic arts (which includes architecture). But even within this absolute world there is an hierarchy, and at the summit I would place this spatial construction of Gabo's."

HERBERT READ

From "Vulgarity and Impotence: Speculations on the Arts", *Horizon*, April 1942, p. 269.

EXH.: *Open-air exhibition, Tverskoi Boulevard, Moscow*, 1920; *1st Russian exhibition*, 1922; *with Pevsner, Galerie Percier, Paris*, 1924; *with Pevsner and van Doesburg, Little Review Gallery, New York*, 1926; *Société Anonyme, 30th exhibition* 1924, *Brooklyn* 1926; *1st one-man exhibition, Kestner Gesellschaft, Hanover*, 1930; *Hartford*, 1936; *Arts Club, Chicago*, 1936; *Lefevre Gallery, London*, 1936; *Jeu de Paume, Paris*, 1937; "*Cubism and Abstract Art*", *New York*, 1937; *one-man exhibition, "Constructions in Space"*, *London Gallery, London*, 1937; *Hartford*, 1938; *Julien Levy Gallery, New York*, 1938; *Vassar College*, 1938; *Golden Gate Exposition, San Francisco*, 1939; "*New Movements in Art*", *London*, 1942; "*Gabo and Pevsner*", *Museum of Modern Art*, 1948; "*Painting and Sculpture by the Directors of the Société Anonyme, 1920-48*", *Yale University Art Gallery*, 1948; *Yale* I, 45.

BIBL.: *N. Gabo, with A. Pevsner, Realistic Manifesto, Moscow*, 1920, excerpts printed in *R. Goldwater and M. Treves, Artists on Art, New York*, 1945, p. 454-5; *ed., with J. L. Martin and B. Nicholson, Circle, International Survey of Constructive Art, London*, 1937; *with K. S. Dreier and J. J. Sweeney, Three Lectures on Modern Art, New York*, 1949. See also *Catalogue, Erste russische Kunst Ausstellung, Berlin*, 1922; *Hildebrandt*, 1924; *L. Lozowick, Modern Russian Art, New York, Société Anonyme*, 1925; *Catalogue, International Exhibition, Brooklyn*, 1926; *Abstraction-Création, Paris*, 1932-33; *R. Olson and M. Chanin, Gabo, Pevsner, New York*, 1948; *Yale Associates Bulletin, XVI, No. 1, March* 1948.

COLUMN, after 1923

Transparent plastic, height 1078.

1941.474

Reduced version of *Column* now in Addison Gallery, Andover, Mass. Also known as *Tower*.

Purchased: the artist, Berlin, 1927.

SPACE CONSTRUCTION, C

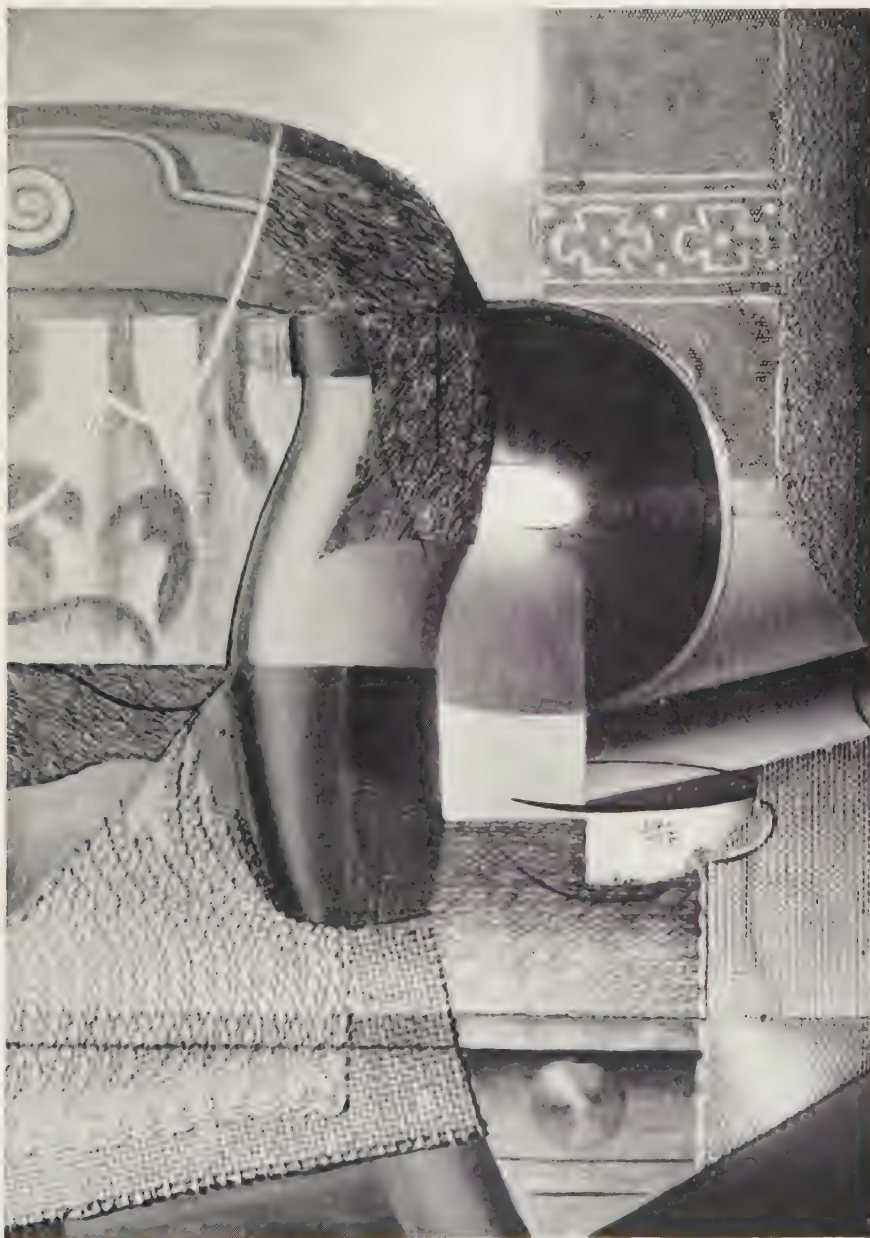
Photograph of the original object exhibited in the 1st Russian Exhibition, Berlin, 1922.

1950.51

Gift of Katherine S. Dreier, President, 1950.

TOUR DONAS (TOUR D'ONASKY)

Painter



1941.429

Few artists have left such an impress through their work alone as has Tour Donas, the first woman abstract painter. Although Jacoba van Heemskerck was her contemporary she never was so abstract in her work as Tour Donas. She always retained sufficient realistic forms through which one could trace the

source of her inspiration. However, of the personal life of Tour Donas, the record is slight and meager. All one knows is that she was born in Belgium about 1896 and that her work was first reproduced in *de Stijl* under the name of Tour D'Onasky. Though referred to as a pupil of Archipenko she kept her

own individuality intact, and her paintings reproduced bear out the same originality and high standard of achievement as do the five examples in this Collection. There seems to be no earlier record of a woman abstract painter. She was living and working in Paris after the first World War, very alive and filled with the courage of her convictions, and reaching a fine sense of proportion and balance in her composition, heightened by her sensitive feeling for color. Hans Hildebrandt, in his book *Die Frau als Künstlerin*, speaks of the two abstract women painters, Jacoba van Heemskerck and Tour Donas, and of the latter writes: "Also the Belgian, Tour Donas, who grew up in Paris among the Cubists and is closely associated with Archipenko, inclines to the abstract. However, through the modification of her Latin temperament she is cool, formal, complete, elegant and skilful; perhaps a little playful, compared to the creative work of the Cubists, but of tender, refined, alluring stimulus." It may be that because she "modifies cubistic strength through feminine charm" her paintings were constantly sought and asked for from the first. She exhibited with Der Sturm from 1919 and with the Société Anonyme, who introduced her to America, from 1921.

K.S.D. 1949

EXH.: *Celebration of 100th exhibition, Der Sturm, 1921; Société Anonyme, 14th exhibition 1921, Wor-*

cester 1921, MacDowell Club 1922, 22nd exhibition 1923, Vassar College, 1923, Springfield 1939; Yale 1, 4, 31.

BIBL.: *H. Walden, Die neue Malerei, Berlin, 1919; catalogue 100th exhibition, Der Sturm, 1921; H. Walden, Einblick in Kunst, Berlin, 1924; Hildebrandt, 1924; H. Walden, "Expressionismus," Der Sturm, XVII (1926), p. 1-15; H. Hildebrandt, Die Frau als Künstlerin, Berlin, 1928; Société Anonyme, Anniversary Exhibition, 1939; M. C. Rathbun and B. H. Hayes, Jr., Layman's Guide to Modern Art, New York, 1949.*

COMPOSITION WITH RED CIRCLE, 1920

Watercolor, ink and crayon, 10¾ x 8¾. 1941.431

Purchased: Der Sturm, Berlin, 1922.

STILL LIFE WITH BOTTLE AND CUP

Oil, lace, textiles and sandpaper on composition board, 20¾ x 15¼. 1941.429

Purchased: Der Sturm, Berlin, 1922.

STILL LIFE WITH COFFEE POT

Oil on composition board, 20⅞ x 15. 1941.430

Purchased: Der Sturm, Berlin, 1922.

ABSTRACT STILL LIFE

Oil on composition board, 24 x 16. 1941.427

Purchased: Der Sturm, Berlin, 1922.

ABSTRACT STILL LIFE

Oil on composition board, 24 x 16. 1941.428

Purchased: Der Sturm, Berlin, 1922.

JAN MATULKA

Painter, Graphic Artist



1941.560

Born in Vlachovo Brezi, Czechoslovakia, 1890. Came to America, 1907. Studied at the National Academy of Design, New York, 1911-16. In Paris, 1921-24. Traveled in Germany, Central Europe, and France, 1921-24. Taught at the Art Students League, New York, 1929-32. Member of the Society of Painters, Sculptors, and Gravers. Lives in New York.

Matulka came to this country from Bohemia, a lad of fifteen, completing his education in our American high schools, and his art training at the National Academy of Design where he carried off the Pulitzer Prize in 1916. But at heart he always remained rich in temperament, which was his heritage. It was natural, therefore, to find him interested in the modern movement, and he was among the first Americans whom the Société Anonyme exhibited in its second exhibition in 1920 where, besides his, there were shown paintings by Van Everen, Daugherty, and Bruce. The pressure, however, of the conventional in our American form of thought was too strong for him, and for a period he turned back to realism along conventional lines to win recognition, especially from the Whitney Museum. However, he had too eager a mind to remain content with following the beaten track, and with time he turned again to

abstract forms, especially of late years. He is represented in this Collection by a crayon of abstract forms done in 1923, and a realistic figure of a seated woman, which in no way presents the power of his latest work.

K.S.D. 1949

EXH.: *Société Anonyme*, 2nd exhibition 1920, 40th exhibition 1921 (his first one-man exhibition, *Art Center*); *Rehn Gallery, New York*, 1928, 1929, 1933; *Columbia University, summer session*, 1929; *A.C.A. Gallery*, 1944; *Artists' Gallery, New York*, 1945; *Yale* 4.

LASZLO PERI

BIBL.: *K. S. Dreier, introd., exhibition catalogue, Art Center*, 1926; *Creative Art, Nov.*, 1927, p. xxxii, and *Dec.*, p. xxvi, repr.; *The Arts, XV, March* 1929, p. 179, and *XVI, May* 1930, p. 629, repr.; *J. V. Lowenbach and I. Kloomok, introd., exhibition catalogue, A.C.A. Gallery*, 1944.

ABSTRACT FORMS, 1923

Crayon, 14 $\frac{7}{8}$ x 11 $\frac{3}{4}$.

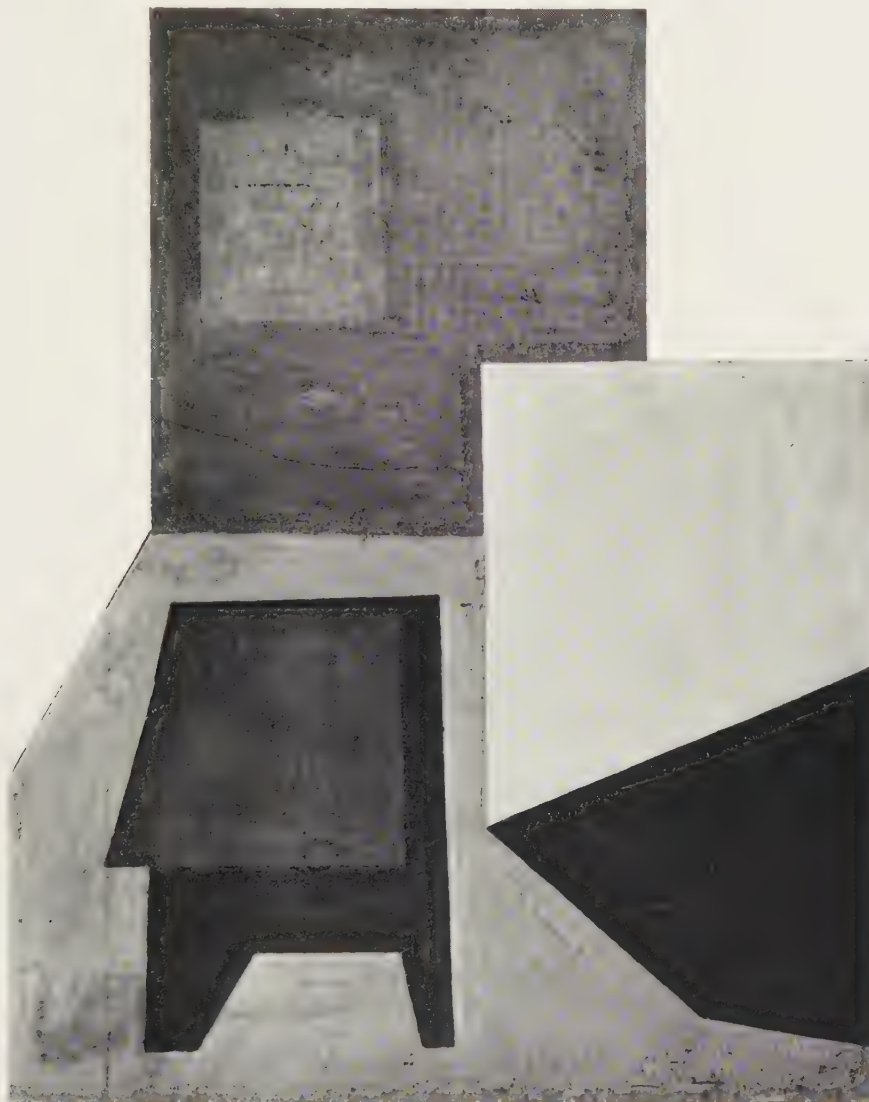
1941.560

WOMAN SEATED

Lithograph, 14 $\frac{1}{4}$ x 11.

1941.561

Painter



1941.627

Born Budapest, Hungary, 1889. Learned the foundations of construction by working as a mason in Budapest. 1918–20, made expressionistic drawings. In Vienna he belonged to "The Circle", of which the center was the "activistic" journal MA. 1921,

joined the Expressionist movement in Berlin, and later the Constructivists, a group which after the suppression of abstract art in Russia continued the movement started by Malevich, Tatlin, and Rodchenko, 1913–14. In 1920 the movement was con-

tinued by Lissitzky, van Doesburg and Hans Richter in opposition to the principles propounded by the Congress in Düsseldorf. Besides Peri, Moholy-Nagy, Burchartz and Caden joined the movement shortly thereafter. Late in 1920 Peri went temporarily to Russia to design settlement houses for workmen. 1924-28, also worked for the city council of Berlin as an architect designing housing, a hotel, and an office building. 1926, participated in a competition for building in Cologne. 1924, made an abstract wall painting for the Grosse Berliner Kunst Ausstellung. 1928, abandoned abstract painting, studied body movement, and since 1930 has turned to realistic sculpture. In 1933 he emigrated to London where he continued this type of work. Was introduced to America by the Société Anonyme in 1923.

Peri called his compositions of 1920-28 *Space-Constructions*. The credo of the Constructivists to whom he then belonged was "to see the world through the prism of technique". The Constructivists do not want to give an illusion by means of color on canvas, but work indirectly in iron, glass, and related media. "Constructivism proves that the limits between mathematics and art, between the work of art and a technical invention, are not to be fixed." These statements, like most of the verbal manifestoes of modern artists, touch only the surface similarities between the products of science and their own products. These artists were geniuses because they visu-

alized behind the modern machine the opening of a heretofore unknown world of energies which set the very framework of space in motion. Peri's early compositions do just that, and they are unique among the work of the abstract artists, insofar as they achieve that aim through a simplicity which cannot be surpassed. ALEXANDER DORNER 1949

EXH.: *Société Anonyme*, Detroit 1923, 30th exhibition 1924, *Brooklyn* 1926, 59th exhibition 1930, *Delphic Studios* 1936. Yale 1, 2, 48, 60.

BIBL.: work reproduced in *Der Sturm* from 1921; Kassak and Moholy-Nagy, 1922; H. Walden, *Berlin*, 1924; E. Kállai, "Konstruktivismus", *Jahrbuch der jungen Kunst*, Leipzig, 1924, p. 374-386; Hildebrandt, 1924; E. Kállai, *Die neue Malerei in Ungarn*, Leipzig, 1925; El Lissitzky and H. Arp, *Die Kunstisten*, Zurich, 1925; A. Behne, *Von Kunst zur Gestaltung*, Berlin 1925; *Société Anonyme*, International Exhibition, 1926.

TWO ROOMS

Tempera on composition board, 30 $\frac{1}{8}$ x 39 $\frac{5}{8}$.

1941.626

Purchased: Der Sturm, Berlin, 1922.

SPACE CONSTRUCTION

Tempera on composition board, 39 $\frac{3}{4}$ x 31 $\frac{3}{8}$.

1941.627

Purchased: Der Sturm, Berlin, 1922.

ALICIA HALICKA

Painter, Illustrator



1941.496

Born Cracow, Poland, 1894. Studied in Munich, 1912. In 1913 to Paris where she has since lived except for three years in New York, 1935–38. Married the Polish painter, Louis Marcoussis. Founder and member of the Salon des surindépendants since 1933. Has traveled extensively in Europe and England. In 1937 she designed the costumes and setting for Stravinsky's ballet, *Le baiser de la fée*, conducted by the composer at the Metropolitan Opera House; for Vernon Duke's Public Gardens; and, in 1938, for one act of *I Married an Angel*. Except for Gontcharova, who also won her laurels with designs for Diaghilev's Ballets russes, few women have had the opportunity to prove their ability along these lines. She designed covers for the magazine, *Broom*, in 1922 and 1923, and has illustrated many books. Exhibited through the *Société Anonyme* from 1926.

Alicia Halicka has an amazingly light touch in her work, which not only charms but has that inner power to hold you. Whatever she touches has that quality which evades definition and which we call art. Maurice Raynal says of her: "From cubism she took, not the esthetic, but its discipline and technique." It is this strict discipline underlying all her work, no matter how casual it may appear, which carries the structure which upholds it. Among her

most delightful expressions, in lighter vein, are her *Reliefs*, partly painted with raised material for dresses, jewels, etc. They are full of humor and often the witty take-off of famous paintings. K.S.D. 1949

EXH.: Indépendants, *Paris*, since 1920; Surindépendants, *Paris*, since 1929; *Société Anonyme*, Brooklyn 1926, Board of Education 1927, "13 Women Painters" 1934, Springfield 1939; "Art polonais moderne," *Paris*, 1929; *Julien Levy Gallery*, New York, 1938; *Arts Club*, Chicago, 1938; *Galerie de l'Elysée*, *Paris*, 1947.

BIBL.: Der Ararat, I (1921), p. 284, repr.; L. Vauxcelles, *L'art français de la révolution à nos jours*, *Paris*, 1922, III; *Broom*, II (1922), No. 1, p. 17, 88, repr.; M. Raynal, *Anthologie de la peinture en France*, *Paris*, 1927; H. Hildebrandt, *Die Frau als Künstlerin*, *Berlin*, 1928; D. Dudley, "The Painting of Alice Halicka," *American Magazine of Art*, XXVIII (1935), p. 539–44; J. Bouissounouse, "Alice au pays des merveilles," *Renaissance*, XXII (1939), p. 35–39; G. Amberg, *Art in Modern Ballet*, New York, 1946.

ON THE BEACH

Oil on canvas, 23 $\frac{3}{8}$ x 30.

1941.496

Purchased: the artist, Paris, 1926.

LOUIS MARCOUSSIS, 1883–1941

Painter, Graphic Artist

Born Warsaw, Poland, 1883. In Cracow, 1901–03, where he studied law and also painting at the Academy. To Paris, 1903. Studied at the Académie Julian where La Fresnaye and Lotiron were fellow students. Early works influenced by Impressionism and Cézanne's watercolors. Met Apollinaire, Max Jacob, and the Cubist painters, and joined the Cubist group, 1910. Exhibited with the Section d'or, 1912. Apollinaire suggested he take the name Marcoussis after the French village near Montlhéry. Served in the French army during World War I and became a French citizen. His paintings and collages are distinguished by the occasional use of irregularly-shaped frames, an intense interest in light, and a richness of color which introduced almost a romantic touch into the dryness of Cubism. Also made engravings, etchings, watercolors, "fixés" (paintings under glass), and book illustrations. Married the painter Alicia Halicka. Died at Vichy-Cusset, 1941. Exhibited through *Der Sturm* from 1913, and through the *Société Anonyme* from 1923.

Louis Markous, after spending only a few months at the Académie Julian in 1903, realized the shortcomings of academic training and started on his own, painting and trying to earn a living by drawing for the illustrated magazines as Jacques Villon,



1941.556

Juan Gris and many others did at that time. He lived in Montmartre, then the village of all artists and between 1908 and 1910 the headquarters of the Cubist Revolution. Apollinaire, the apostle, was the central figure and grouped the scattered adepts. Around 1911 Louis Marcoussis, changing his views on painting, joined the Cubists and became Marcoussis. Of the two Cubist factions (Picasso, Braque on one side; Gleizes, Metzinger, Léger on the other) Marcoussis felt more affinity with the former and remained faithful to its discipline long after more Cubists had taken great liberties with their own dogmas and in many cases had abandoned Cubism altogether. A very important contribution of Marcoussis was his application of Cubism to engraving, and his portrait of Apollinaire is among the best etchings produced at that time. In book illustration, Marcoussis was also an innovator and showed the same qualities as in his easel painting: the evocation of space beyond the three dimensions. M.D. 1949

EXH.: Salon d'automne, 1905-07 (as *Louis Marcoussis*); Section d'or, 1912; Indépendants, 1912, 1913, and after 1919; Herbstsalon, 1913; *Der Sturm*, 1921; *International Exhibition*, Düsseldorf, 1922; *Galerie Pierre*, Paris, 1925; *Société Anonyme*, Brooklyn 1926, *Rand School* 1931, *Springfield* 1939; *Galerie Le Centaure*, Brussels, 1929; *Galerie Georges Bernheim*, Paris, 1929; *Galerie Jeanne Bucher*, Paris, 1929; *Valentine Gallery*, New York, 1931; *Collection Helena Rubinstein*, *Marie Sterner Gallery*, New York, 1932; *Knoedler*, New York, 1933; *Arts Club*, Chicago, 1934; *Palais des Beaux-Arts*, Brussels, 1937; *London Gallery*, London, 1939; "Masters of Abstract Art," *Helena Rubinstein Collection*, New York, 1942;

memorial exhibition, *Galerie d'art du faubourg*, Paris, 1948; *Yale* 1, 2, 48.

BIBL.: *A. Ozenfant and C. Jeanneret (Le Corbusier)*, *La peinture moderne*, Paris, 1924; *Hildebrandt*, 1924; *K. S. Dreier and C. Brinton*, *Modern Art at the Sesqui-Centennial Exhibition*, New York, *Société Anonyme*, 1926; *J. Viot*, "Marcoussis," *Little Review*, Spring, 1926, p. 48; *J. Lurçat*, "Louis Marcoussis," *L'art d'aujourd'hui*, III (1926), p. 35-6; *M. Raynal*, *Anthologie de la peinture en France*, Paris, 1927; *T. Tzara and others*, "Marcoussis," *Sélection*, no. 7, 1929, p. 1-72; *G. Janneau*, *L'art cubiste*, Paris, 1929; *C. T. (Charles Terrasse)*, "Louis Marcoussis," *L'art d'aujourd'hui*, VI (1929), p. 20; *J. Cassou*, *Marcoussis*, Paris, 1930; *E. Tériade*, "Documentaire sur la jeune peinture, III—Conséquences du cubisme," *Cahiers d'art*, V (1930), p. 17-27; *G. Hugnet*, "Eaux-fortes de Marcoussis," *Cahiers d'art*, VI (1931), p. 153-6; *R. Huyghe and G. Bazin*, *Histoire de l'art contemporain*, Paris, 1935; *A. H. Barr, Jr.*, *Cubism and Abstract Art*, New York, 1936; *A. Miatlev*, "Louis Marcoussis," *Cahiers d'art* XII (1937), p. 231-3; *C. Zervos*, *Histoire de l'art contemporain*, Paris, 1938; *A. Miatlev*, "Louis Marcoussis," *London Bulletin*, No. 13 (April 15, 1939), p. 5-9; *J. Cassou and others*, *Catalogue, memorial exhibition*, Paris, 1948; *J. Cassou*, "Marcoussis Retrospective," *Art News*, vol. XLVII, January, 1949, p. 42.

STILL LIFE: ETUDE NO. 10, 1920

Gouache, 18 $\frac{3}{8}$ x 11 $\frac{1}{4}$.

1941.557

Purchased: *Der Sturm*, Berlin, 1924.

FISHES, 1926

Oil on glass, 20 $\frac{3}{4}$ x 15 $\frac{1}{4}$.

1941.556

Purchased: the artist, Paris, 1927.

ALEXANDER ARCHIPENKO

Sculptor, Painter

Born Kiev, Russia, 1887. Son of a professor of engineering to whom he often turned for technical advice. Studied at the Academy, Kiev, 1902–05. Decided to become a sculptor, 1903. In Moscow, 1905–08, where he participated in many exhibitions. To Paris where he studied for a short time at the Ecole des beaux-arts, 1908, and afterwards in daily visits to the Louvre. Influenced briefly by Picasso's "Negro" manner and by Cubism. In the Boxer of 1913 he reached the threshold of abstract art. First one-man exhibition at Hagen, Berlin, and other German cities, 1910. Opened his own school in Paris, 1912. Introduced to America in the Armory Exhibition, 1913. Associated with Der Sturm, Berlin, after 1913. Archipenko has introduced into sculpture new elements such as modeling in space, concavities and voids, and the use of translucent materials. Extensive European tour with many exhibitions, 1919. Opened his own school in Berlin, 1921–23. First one-man exhibition in America presented by the Société Anonyme, 1921. Came to New York and started his own school, 1923. Invented mobile painting known as "Archipuntura," 1924. Lived in California, 1935; taught at Washington State University, 1935–36; associate instructor at the New Bauhaus, American School of Design, Chicago, 1937. Between 1910 and 1937 he held 18 large one-man exhibitions in Europe and 58 in various cities in the United States. In 1939 reopened his school in New York and his summer school in Woodstock, N. Y., where he has since lived and worked.

Archipenko was among the few sculptors attracted by the Cubist creed. Even though his first sculptures were inspired by the revolutionary theories, he showed immediately his strong personality by introducing an entirely new conception of sculpture. He gave the name "Sculpto-Peintures" to reliefs generally made of plaster, carved and painted. This polychrome conception of sculpture, though not an innovation in itself, was in its results quite startling. He succeeded in expressing more than an attractive technique through his new ideas of form. Archipenko's important contribution to sculpture has been to do away with volumes. The old massive classic treatment was probably a practical consequence of the process of casting. His technique of "direct cutting" in plaster, wood and different materials made each piece an original not to be duplicated. In recent years Archipenko has turned back to a more classical technique. He will, nevertheless, always be regarded as a pioneer.

M.D. 1943



1948.207

"There appeared in a concert hall the other day, above the brown violins, the black swallowtails . . . an unexpected conductor, no—not a conductor of the orchestra, but a conductor of life. It was a work of art, a plastic figure by Archipenko, placed in the middle of the hall, like a window open to all the horizons of the world, like a diamond which consumes in itself all the flames from the seven-colored source, a receiver of the external motion. That day a new art was born."

IVAN GOLL

From "Archipenko," translated by Mary Knoblauch for Archipenko's first one-man exhibition in America, 1921.

"Art is for everyone, but everyone is not for art."

ARCHIPENKO 1921

EXH.: Section d'or, 1912; Herbstsalon, 1913; *Armory Exhibition*, 1913; *first one-man exhibition of abstract work*, *Société Anonyme*, New York, 1921; *International Exhibition*, Dresden, 1922; *Société Anonyme*, Worcester 1921, *MacDowell Club* 1922, *Vassar College* 1923, *Detroit* 1923, *one-man exhibition*, *Kingore Galleries*, New York, 1924, *Brooklyn* 1926; *retrospective exhibition*, *Anderson Galleries*, New York, 1928; "*Art vivant en Europe*", Brussels, 1931.

BIBL.: A. J. Eddy, *Cubists and Post-Impressionism*, Chicago, 1914; H. Walden, *Alexander Archipenko*,

Berlin, 1915; de Stijl, *repr.*, 1917-20; G. Apollinaire, *Archipenko*, Berlin, 1921; I. Goll, *Archipenko*, New York, *Société Anonyme*, 1921; T. Däubler, I. Goll, B. Cendrars, *Archipenko*, Potsdam, 1922; L. Kassak and L. Moholy-Nagy, 1922; M. Raynal, A. Archipenko, *Rome*, 1923; H. Hildebrandt, *Alexander Archipenko, son oeuvre*, Berlin, 1923; R. Schacht, *Alexander Archipenko*, Berlin, 1923; E. Weise, *Alexander Archipenko*, Leipzig, 1923; C. Brinton, *Archipenko*, New York, *Société Anonyme*, 1924; *Société Anonyme*, *International Exhibition*, 1926; *Archipenko*, *Catalogue of Exhibition and Description of Archipentura*, New York, *Anderson Galleries*, 1928.

FIGURE

Gouache, 11 $\frac{1}{8}$ x 8 $\frac{1}{2}$.

1941.330

Purchased: Archipenko exhibition, *Société Anonyme*, 1921.

FIGURE SEATED AT TABLE

Gouache, 11 $\frac{7}{8}$ x 8 $\frac{3}{4}$.

1941.331

Purchased: Archipenko exhibition, *Société Anonyme*, 1921.

THE METAL LADY

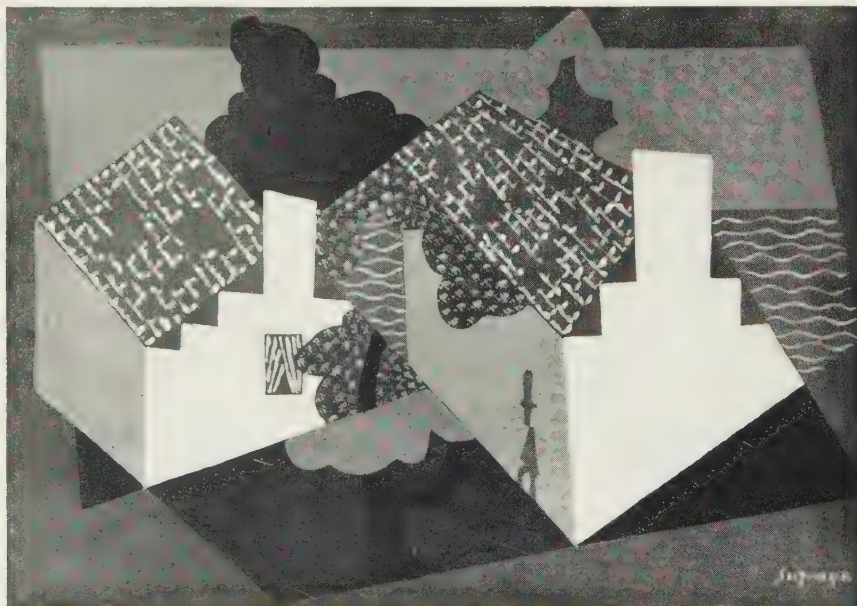
Copper, brass and lead, 54 x 19 $\frac{1}{2}$.

1948.207

Gift of Katherine S. Dreier, President, 1948.

LÉOPOLD SURVAGE

Painter, Writer



1941.709

Born of Finnish, Danish and Russian ancestry, Willmanstrand, Finland, 1879. After working as an apprentice in a piano factory, entered the Moscow Academy, 1901. The Tchoukine collection of French painting awakened his interest in modern art. Active

in the Revolution of 1905. To Paris, 1908, to study with Matisse, but until 1915 he was obliged to work as a piano tuner, painting only in his spare time. Influenced by Cubism and exhibited with the Cubists at the Salon des indépendants from 1912. His

"Colored Rhythm" for the cinema interested Guillaume Apollinaire who sponsored his first exhibition, 1917. Stage designs for Stravinsky's *Mavra* for Diaghilev's Ballets russes, 1922, and for Molière's *L'école des femmes*, 1922. Murals for the Union catholique du théâtre, 1928. Author of several essays on artistic theory. Has held numerous one-man exhibitions in Europe and America.

The life and work of Léopold Survage at many points epitomize the heroic period of the "School of Paris" between 1905 and 1935. As with many artists of his generation, faith in the efficacy of academic routine was shattered by the revelation of French art. For Survage the experience of the magnificent Moscow collections compelled him to seek the source of such expressive power in Paris. There, in spite of early hardship, his adventurous conceptions were appreciated by Apollinaire, ever alert and sympathetic to the most modern in modern art. Survage contributed as much to Cubism as he accepted. To a degree he recovered the independence of the object while elaborating the abstract and decorative attributes of Cubism. In such works as the *Landscape* in this Collection where the shadow of an invisible figure falls upon the house he anticipated the revival of sentiment by the surrealists. He was one of the first to propound an esthetic and technique for abstract films. His writings, like those of Gleizes, are important contributions to the theory of modern art.

G.H.H. 1949

ARNOLD TOPP

Born Soest, Germany, 1887. Took a position as schoolmaster in Sauerland. 1910, left to attend the school of decorative arts, Düsseldorf. 1913, art teacher in Brandenburg. Served in the first World War and, after being wounded, returned to Brandenburg. Der Sturm exhibited his work from 1918 and the Société Anonyme from 1921. Deeply impressed by the poet Paul Schneerbart.

Arnold Topp was one of the earliest of the German abstract painters. He is represented in two of Der Sturm's important publications by Herwarth Walden. *Expressionismus. Die Kunstwende*, 1918, has two examples of his work: a charming charcoal drawing of *The Rainy Day* with abstract forms, and an abstract colored woodcut. He is also included and reproduced in *Einblick in Kunst*, 1924, by a strong abstract painting of *The Deserted City*. In this collection Arnold Topp is represented by one of his humorous paintings called *Self Portrait*, where at first you only see the head of a calf and later discover his self portrait behind the calf. In this painting he has used the primitive colors of the peasants.

EXH.: Indépendants from 1912; first one-man exhibition, Salon of Mme. Bougard, rue de Penthièvre, Paris, 1917; Léonce Rosenberg, L'effort moderne, Paris, 1920 and subsequently; Galerie Percier, Paris, 1925 and subsequently; Kraushaar, New York, 1927; Chester Johnson Galleries, Chicago, 1927; Knoedler, New York, 1927; Surindépendants, from 1930; Galerie Ariel, Paris, 1946.

BIBL.: L. Survage, "Le rythme coloré," Les soirées de Paris, July, 1914; "Essai sur la synthèse plastique de l'espace et son rôle dans la peinture," Action, December 1920; extensively reproduced in L'effort moderne, 1924-27; "Le problème spatial dans la peinture," "The Plastic Synthesis of Space," "Autobiography," "Maxims," in S. Putnam, The Glistening Bridge, Léopold Survage and the Spatial Problem in Painting, New York, 1929. See also, F. Fels, "Léopold Survage," L'effort moderne, Dec., 1924, Jan., 1925; S. Putnam, "Léopold Survage, Colored Rhythm and the Cinema," Transition, No. 6 (Sept., 1927), p. 180-4; E. Tériade, "Documentaire sur la jeune peinture, III. Conséquences du cubisme," Cahiers d'art, V (1930), p. 17-27; Painting in Paris from American Collections, Museum of Modern Art, 1930; P. Fierens, Survage, Paris, 1931.

LANDSCAPE, 1921

Oil on canvas, 15 x 21 7/8.

1941.709

Purchased: Léonce Rosenberg, Paris, 1922.

Painter, Graphic Artist



1941.710

It is, perhaps, not one of his most representative works, since he is so little known in this country. But the humor of it made us select it, for in general it was humor which, until the new movement gained ground, had been left far behind. We are fortunate to have him well represented in his fine, strong, abstract prints. These show the deeper side of his work.

K.S.D. 1949

EXH.: *Der Sturm*, from 1918; *Société Anonyme*, 17th exhibition 1921, *Worcester* 1921, *MacDowell Club* 1922, 22nd exhibition 1923, *Philadelphia* 1926; *International Exhibition*, *Düsseldorf*, 1926.

BIBL.: *woodcuts reproduced in Der Sturm* from 1918; *H. Walden*, *Expressionismus. Die Kunstwende*, *Berlin*, 1918; *H. Walden*, *Die neue Malerei*, *Berlin*, 1919; *W. Frieg*, "Junge westfälische Künstler", *Feuer*, I (1920), p. 351-63; *H. Walden*, *Einblick in Kunst*, *Berlin*, 1924; *Thieme and Becker*, XXXIII (1939), p. 282.

PIETRO DE SAGA



1941.667

Steffi Kiesler, born *Vienna, Austria*, 1900. 1916-20, studied modern philology, *University of Vienna*. 1920, *Berlin*. 1921-26, *Paris*. 1926, came to *New York* with her husband, *Frederick Kiesler*, for the opening of the *International Theatre Exposition*. She and her husband have lived in *New York* ever since. During

SELF PORTRAIT, 1918

Oil on composition board, 33 x 29 $\frac{7}{8}$. 1941.710
Purchased: *Der Sturm*, *Berlin*, 1920.

WAR, 1916

Oil and gouache, 15 $\frac{1}{2}$ x 17 $\frac{1}{4}$. 1941.711
Purchased: *Der Sturm*, *Berlin*, 1920.

LITHOGRAPH, No. 4

Lithograph, 7 $\frac{1}{8}$ x 8 $\frac{3}{4}$. 1941.712
Purchased: *Der Sturm*, *Berlin*, 1920.

LITHOGRAPH, No. 5

Lithograph, 6 $\frac{3}{4}$ x 9 $\frac{1}{8}$. 1941.713
Purchased: *Der Sturm*, *Berlin*, 1920.

LITHOGRAPH, No. 6

Lithograph, 7 $\frac{3}{4}$ x 10 $\frac{3}{4}$. 1941.714
Purchased: *Der Sturm*, *Berlin*, 1920.

her life abroad she traveled extensively in Europe. Made her first compositions called *Typo-Plastic* while living in *Paris*. They were the outcome of long and heated arguments with *van Doesburg*, *Mies van der Rohe*, *Vantongerloo* and *Vordemberge*. Reproduced as tapestry one of *Théo van Doesburg's* abstract paintings in black, white, and gray. Exhibited through the *Société Anonyme* from 1930.

It is remarkable what lovely abstract forms can be created by a typewriter under the original and intelligent guidance of the mind—five of them, all different, equally beautiful. To live with them reveals a new form of beauty to which one responds, for it shows how the spirit dominates the hand and mind. Five—and those reproduced in *de Stijl* and in *Frederick Kiesler's* book, *Contemporary Art*—that is all that is left of the hundred variations this brilliant mind created. It will be interesting to see what mind and spirit will pick up this thought and make it live further. It has been the role of the *Société Anonyme* to become the guardian of new expressions in Art.

K.S.D. 1949

Protest against the principles that abstract paintings must be supra-personal and that subjectivity must be overcome in design as well as in painting technique. In that case painting by hand should be abandoned; also mixing colors and using brushes. Then, art should be made by machine. Hence by *Typo-Plastic* on a typewriter.

PIETRO DE SAGA 1949

BIBL.: Typo-Plastic repr. in *de Stijl*, XII (1924-25), p. 137. See also, *F. Kiesler*, *Contemporary Art Applied to the Store and Its Display*, New York, 1930.

FRANZ MARC, 1880-1916

FIVE TYPO-PLASTICS, 1930

Typed in red and black ink on white paper, each app. 10½ x 8¼.

1941.667-671

Gift of Frederick Kiesler, New York.

Painter, Sculptor, Graphic Artist, Writer



1941.555

Born in Munich, the son of the well-known painter of that period, Wilhelm Marc. Attended the Luitpold Gymnasium. Because of his admiration for his older brother he expected also to become a minister; when, however, his brother decided to be a philosopher, he too changed and took his examinations for philosophy. But his love for drawing and painting was too strong; at the age of 13 he had already painted frescoes on the walls of their country house. It was not, however, until serving his year in the army, that he decided definitely to become a painter. 1900, at-

tended the Munich Academy. Even then, he had become conscious of the important contribution to art of a man like Cézanne, in spite of the masters under whom he was studying having no understanding. 1903, Paris, to continue his studies where he collected Japanese prints. His many sketches at this period show his interest in the new forms which were being felt and expressed through Cézanne and van Gogh. His deep interest in trying to express the souls of animals began already in 1904-05, when he started his profound study of their bone construc-

tion. In 1905 he decided to paint, not realistically, but to depict his impression of the subject he was painting. About 1908 he reached his great height as a sculptor of animals. That same year he painted his first picture, uniting his color and drawing. 1909, his first famous picture, the Red Horses. 1911, joined Die Neue Künstlervereinigung, in Munich which had included in their exhibition of that year Kandinsky, Jawlensky, Picasso, Braque, Rouault, etc. When, two years later, they refused the painting Kandinsky had sent in, Franz Marc withdrew in protest. 1911, he and Kandinsky founded Der Blaue Reiter, and the group lived and worked together at Sindelsdorf, Bavaria. 1914, Franz Marc entered the first World War and was killed in action at Verdun, 1916. Exhibited with Der Sturm from 1913. His works were exhibited with the Société Anonyme from 1926.

Franz Marc, like Boccioni, was one of the most vital personalities in the art world of the first quarter of this century. He was one of the greatest artists of all time which Germany had produced. No artist had made such a profound study of the psychology of color in relation to the animal kingdom as had Franz Marc. This is of special interest since it was Goethe who first introduced the psychology of color as related to man. Both opened new fields of consciousness through this new psychological approach of color. Franz Marc's remarkable research into animal life opened a new world, for to him the soul of the animal was one with nature. He, too, was by nature and temperament a transcendentalist which brings out the strong affinity which he and Campendonk had for each other, and which made it possible for Campendonk, at the age of twenty-two, to become one of the group at Sindelsdorf. Franz Marc started as an impressionist and only his early work includes figures which he eliminated more and more as his interest developed in both nature and the animal kingdom. It was through his sense of color that he first freed himself and submitted his color only to the laws of harmony. Then, through the weaving of his rhythm, the oneness of animal and nature appeared. As Professor Hildebrandt states: "The interweaving between line and color blends and amalgamates. Only a painter of equal sensitivity to line and color could have developed that unity between nature and the animal kingdom which made it one." It is amazing with what little means he gives through the psychology of color the depths of the woods or the expanse of fields. "This makes possible for him to interpret the joy of the bird in flight, the pride and freedom of movement of the horse, the comfortable pleasure of a well-fed cow, the sprightliness of the monkey, the masterfulness of the tiger, the relaxation of the deer in the

depths of the woods and the wicked stealthiness of the wolf. His passion, sensitivity, and understanding of the animal kingdom kept it so pure. Through his exchange of thoughts with the poetess, Else Lasker-Schüler, he entered, through the world of fancy an open country." His beautiful drawings of animals on postcards, which he sent her from the trenches, were of such rare quality that they were shown at the Kronprinzen Palais and belonged to the most valuable inspirational notes in existence. To quote Professor Hildebrandt further: "The group of *Der Blaue Reiter* was bound together in a common working association. The high aim of the art forms which were to serve the spirit and to make the spirit perceptible was not an Utopian dream. They felt that this strong desire of a united fellowship could achieve it. And if one takes the two books, *Der Blaue Reiter*, together with Kandinsky's *Das Geistige in der Kunst* as a double book, and compares it with A. Hildebrandt's book, *Probleme der Form*, published at the turn of the century, one can see the changes which the two generations created in the first decade of our century; the first deals with form and the second emphasizes the spirit. *Der Blaue Reiter* turned away from *Die Brücke* with its passion, for they were already too conscious of the need for order. It was because of this consciousness for order that they became interested in Cubism and took from it the contribution they needed for their own work. The surprisingly rare and beautiful works of Franz Marc, with their serene forms, which one finds in Bernhard Koehler's collection, must be likened to a Mozart sonata, which Franz Marc loved above all else." His vision of art as a whole was expressed in one of his aphorisms which the Société Anonyme took as its motto: "Traditions are beautiful—but to create them—not to follow". K.S.D. 1949

EXH.: *Der Blaue Reiter, Munich, 1911–12; Sonderbund, 1912; Der Sturm, 1912–15, and throughout Germany, Scandinavia, and Holland; memorial exhibition, Der Sturm, 1916; retrospective exhibition, Wiesbaden, 1917; exhibition of postcards, drawings of horses sent to Else Lasker-Schüler, National Gallery, Berlin 1919; Ten years of Modern Art, Galerie Goltz, Munich, 1922; International Exhibition, Dresden, 1926; Société Anonyme, Philadelphia 1926, Brooklyn 1926, Springfield, January 1939; Galerie Neue Kunst Fides, Dresden, 1927; "L'art vivant en Europe", Brussels, 1931; "German Painting and Sculpture", Museum of Modern Art, 1931; "Cubism and Abstract Art", 1936; Buchholz Gallery, New York, 1940; Kunsthalle, Berne, 1948; Kunstmuseum, Basel, 1948; *Der Blaue Reiter, Munich, 1949.**

BIBL.: by Marc, with W. Kandinsky, *Der Blaue Reiter, Munich, 1912; "Die Futuristen", Expressionismus, Berlin, Der Sturm, 1919; Briefe, Aufzeichnungen,*

und Aphorism, *Berlin*, 1920. See also, *R. Piper*, *Das Tier in der Kunst*, *Munich*, 1910; *A. J. Eddy*, *Cubists and Post-Impressionism*, *Chicago*, 1914; *H. Walden*, *catalogue, memorial exhibition, Der Sturm*, 1916; *H. Bahr*, *Expressionismus*, *Munich*, 1919; *Else Lasker-Schüler*, *Der Malik (letters to Marc)*, *Berlin*, 1919; *Kassak and Moholy-Nagy*, 1922; *W. Hausenstein*, *Die bildende Kunst der Gegenwart*, *Berlin*, 3rd ed., 1923; *S. Cheney*, *Primer of Modern Art*, *New York*, 1924; *H. Walden*, *Einblick in Kunst*, *Berlin*, 1924; *Hildebrandt*, 1924; *Einstein*, 1926; *K. S. Dreier and C. Brinton*, *Modern Art at the Sesqui-Centennial Exhibition*, *New York, Société Anonyme*, 1926; *Société Anonyme*, *International Exhibition*, 1926; *R.*

Probst, catalogue, Galerie Neue Kunst Fides, Dresden, 1927; *A. H. Barr, Jr.*, *German Painting and Sculpture*, *New York*, 1931; *A. H. Barr, Jr., ed.*, *Cubism and Abstract Art*, *New York*, 1936; *W. Kandinsky*, "Franz Marc", *Cahiers d'art*, XI (1936), p. 273-5; *A. J. Schardt*, *Franz Marc*, *Berlin*, 1936; *R. J. Goldwater*, *Primitivism in Modern Painting*, *New York*, 1938; *H. Bünemann*, *Franz Marc*, *Munich*, 1948; *L. Grote*, *Der Blaue Reiter, der Weg von 1908-1914*, *Munich*, 1949.

BIRTH OF THE WOLF

Woodcut on Japanese paper, 9 $\frac{7}{8}$ x 7 $\frac{1}{2}$. 1941.555
Purchased: Galerie Fides, Dresden, 1922.

G. M.

Painter

In 1930 a young man by the name of Linné opened a small gallery of modern art in Bremen dealing especially with watercolors, sketches, and the graphic arts. Among his collection were a group of watercolors, abstract and realistic, all signed G. M. The latter were based on Japanese simplicity. They were intriguing and this small selection was secured for the Société Anonyme. Their simplicity and division of space were delicate, especially the two based on Japanese influence. Mr. Linné was not at all sure who G. M. was. He thought it might be George Meyer, but he was not certain; all he knew was that the artist had brought them in for him to dispose of. Thus, in exhibitions, they have always remained G. M., and it was not until the catalogue was being prepared that the question came up seriously as to who G. M. was. In the meantime, Mr. Linné had died, and with his death the little shop disappeared. No decision could be reached, for we could find no George Meyer whose work was at all related to these sketches. They will, therefore, have to be registered, as heretofore, as G. M., with dates: 1922 and 1923. But their quality speaks for itself and it is the quality of a work which causes it to hold its own.

K.S.D. 1949

LANDSCAPE, NO. 86, 1922

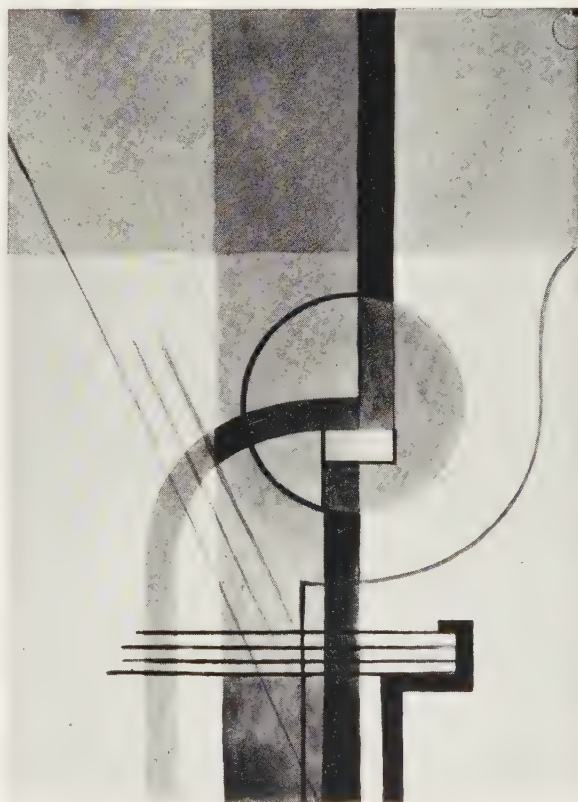
Watercolor, 12 $\frac{3}{8}$ x 16. 1941.568
Purchased: Galerie Moderne Kunst, Bremen, 1930.

ABSTRACT DESIGN, NO. 56, 1923

Watercolor, 12 $\frac{1}{2}$ x 9 $\frac{3}{8}$. 1941.566
Purchased: Galerie Moderne Kunst, Bremen, 1930.

ABSTRACT FORM, No. 92, 1923

Watercolor, 19 $\frac{3}{8}$ x 13 $\frac{7}{8}$. 1941.567
Purchased: Galerie Moderne Kunst, Bremen, 1930.



1941.567

ABSTRACT DESIGN, NO. 116, 1923

Watercolor, 10 $\frac{5}{8}$ x 7 $\frac{5}{8}$. 1941.569
Purchased: Galerie Moderne Kunst, Bremen, 1930.

STUDY, NO. 83

Watercolor, 10 $\frac{1}{2}$ x 14 $\frac{1}{4}$. 1941.570
Purchased: Galerie Moderne Kunst, Bremen, 1930.



1950.7

Born, 1881, in the Ruhr industrial and transport center of Meiderich-Duisburg, of humble origins, his father a miner, both grandfathers farm-workers. Early showed talent in drawing and carving, received thorough academic training between 1895 and 1907 at the Arts and Crafts School and Academy in Düsseldorf, supporting himself on a scholarship and drawing for silver designs and illustration of scientific publications. A prize in sculpture enabled him to take a trip in 1906 for study in Italy. At about this time his sculpture reveals influences from the Italian Renaissance as well as from Meunier and Rodin. From 1907 began to exhibit at the Paris Salons and was elected a member of the Société des beaux-arts. Moved to Paris in 1910, where after strong influence from Maillol, he began to develop a new and personal style. Second trip to Italy in 1912. At outbreak of war in 1914 went to Berlin. Continued to work in sculpture, painting, and etching but less productively than in Paris and with signs of mounting tension and pessimism. In 1917-18 in Zurich without apparent lasting relief. Returned to Berlin in 1919, elected a member of the Berlin Academy. In March of that year committed suicide.

Lehmbruck has been called a leading "Expressionist." This pigeon-holing does little to describe either his art or his influence. One could with per-

haps greater justification call him, with his countryman Barlach and with the French sculptors, Despiau and Maillol, a leader of "Post-impressionism" in European sculpture. As such, particularly in his relation to Rodin and Rosso, Lehmbruck worked from foundations of one movement toward the liberating of an art which we recognize today as belonging to the 20th century in spirit and forms. The pull between the past and the future places the "present" defined by Lehmbruck in his work of the years immediately following 1910 in a pivotal position in modern art; and in this pull as much as in related tensions and contradictions in his own life, career, and times may be found a source of the extraordinarily poignant character of his art. As a technician Lehmbruck was no less torn between the divergent kinds of vision and handling of form appropriate to painting on the one hand and sculpture on the other. The scales of his artistic vocation appear to have tipped early in his life toward sculpture. But as a sculptor he was far less a carver than a modeler, less a wielder of active masses in space than a subtle interpreter of coloristic half-tones caught as fleeting phenomena toward the end of the day when he liked best to work. His figures rarely compose completely in the full round, yet on the other hand from selected views (usually close to full profile) reveal almost unrivaled effects of silhouette and sensitivity of line. Here perhaps is to be touched the importance of his drawings and particularly his etchings. For his own life-time and even in many quarters today, Lehmbruck as a graphic artist has remained only partially revealed. He printed very few of his plates, and the signed proof illustrated here is a rarity. The motive derives from Rodin's *Thinker*; yet how altered an interpretation of humanity, in what a bleak environment it appears! There are relations here with what Barr has called the "Mannerist Period" of Picasso, and it is possible to see in this example alone how in 1910-11, while still in Paris, Lehmbruck was turning his back on the full forms of Maillol and seeking out a new pathos, a new tension of spirit expressed in a radical attenuation of traditional forms. The etching relates to a painting of the same subject done in Paris in 1911. But it contains ideas for sculpture and is as much a sculptor's as a painter's vision. It is also a very human document, for it is impossible to avoid the feeling that the theme of a young pilgrim pausing in despair on a difficult and mysterious road is applicable above all to Lehmbruck himself.

CHARLES SEYMOUR, JR. 1950

EXH.: *Levesque, Paris* (catalogue with introduction by André Salmon), 1914; *Kunsthaus, Zurich*, 1917;

P. Cassirer, *Berlin* (retrospective memorial exhibition), 1920; H. Goltz, *Munich* (graphic oeuvre, including 73 etchings) 1920; *Neue Sezession, Munich*, 1921; *Städtisches Museum, Duisburg*, 1925; *Museum of Modern Art, New York* (with sculpture by Maillo), 1930.

BIBL.: G. Hartlaub, *Die neue deutsche Graphik, Berlin*, 1920; C. Glaser, *Die Graphik der Neuzeit, Berlin*,

1922, p. 554; *Hildebrandt*, 1924; A. Hentzen, *Deutsche Bildhauer der Gegenwart, Berlin*, 1934; A. Hoff, *Wilhelm Lehmbruck, seine Sendung und sein Werk, Berlin*, 1936.

THE PILGRIM

Drypoint, $7\frac{3}{4} \times 5\frac{7}{8}$. 1950.7
Gift of Katherine S. Dreier, President, 1950.

ABRAHAM WALKOWITZ

Painter

Born Tumen, Siberia, 1880. Came to New York when a child, and was educated in our public schools. Studied under Walter Shirlaw at the National Academy of Design, New York, and at the Académie Julian, Paris. Lived six years in Europe and traveled extensively. Has lived in New York and Brooklyn. 1918–20, director of the Society of Independent Artists. 1934, director of the Société Anonyme. 1908, first one-man exhibition in New York. First comprehensive exhibition presented by Alfred Stieglitz at “291” in 1912. Represented in the Armory Exhibition, 1913. Associated with “291” until 1917. In 1944 an interesting exhibition was held at the Brooklyn Museum of 100 portraits of Walkowitz by 100 different artists. Exhibited with the Société Anonyme from 1920.

“I have examined your book of drawings of Isadora Duncan with great excitement; again and again I found myself involuntarily exclaiming with the very phrases I formerly applied to the great dancer herself! It seemed to me that you had successfully devoted a lifetime in an attempt to present to posterity the very essence of Isadora Duncan. You have actually recreated her movement much more truly than a moving picture camera could have done. You give the precise feeling of rhythm, the precision and intensity of her line, her flowing grace and the massive proportions which served her to design nobility. You see her outside clearly because you understand what is within, and work from the inside out. I think then that in this book of drawings of Isadora Duncan you have come as near as any artist could to completely analyzing and describing and revivifying the work of another artist in another medium.”

CARL VAN VECHTEN TO WALKOWITZ

Walkowitz is especially well-known for his thousands of drawings and watercolors interpreting Isadora Duncan, the dancer, which reach such heights through his abstract sense of rhythm. He also expresses it in the many drawings he made of the high buildings of New York. Through this rhythm Walkowitz has awakened these buildings—no longer steel constructions—but throbbing with life. Rhythm

is so a part of him that everything he touches becomes movement—the dancer, the sea, even the great buildings. Through his rhythm nothing remains static—all is movement, which he expresses with sureness and sensitivity.

K.S.D. 1949

EXH.: *Educational Alliance, New York*, 1900; *University Settlement, New York*, 1902; *National Academy*, 1904; 1st one-man exhibition, *Haas Gallery, New York*, 1908; *Photo-Secession Gallery*, “291”, 1912, 1913, 1915, 1916; *Armory Exhibition*, 1913; *Independent Artists*, from 1917; *Société Anonyme*, 5th exhibition 1920, *Brooklyn* 1926; *Belmaison, John Wanamaker, New York*, 1923; *Kraushaar Gallery, New York*, 1925; *Yale* 58.

BIBL.: by Walkowitz, *Faces of the Ghetto, New York*, 1900 and 1916; *Isadora Duncan in Her Dances, Girard, Kansas*, 1945; *A Demonstration of Objective, Abstract and Non-Objective Art, Girard, Kansas*, 1945; *Improvisations of New York, Girard, Kansas*, 1948. See also, B. Kopman, *Walkowitz, Paris*, 1925; H. McBride, and others, *100 Drawings by A. Walkowitz, New York*, 1925; A. Genthe, *As I Remember, New York*, 1936; *Brooklyn Institute of Arts and Sciences*, *100 Artists and Walkowitz*, 1944.

The following works were the gift of the Société Anonyme in 1943:

BATHERS, 1902
Watercolor, $9\frac{3}{4} \times 13$. 1943.143

STANDING WOMAN, 1909
Watercolor, 10×8 . 1943.146

TWO ABSTRACTIONS, 1909
Pencil, each $13\frac{3}{4} \times 8\frac{3}{8}$. 1943.107–108

ABSTRACTION, 1911
Ink and wash, $13\frac{3}{4} \times 8\frac{3}{8}$. 1943.144

ABSTRACTION, 1914
Pencil, $5\frac{1}{4} \times 6\frac{3}{4}$. 1943.145

ABSTRACTION, 1915
Pencil, $5\frac{1}{4} \times 6\frac{3}{4}$. 1943.109

NINE DANCE ABSTRACTIONS: ISADORA

DUNCAN, 1917

Ink, each $10\frac{1}{2} \times 6\frac{3}{4}$.

1943.115-123

TWO ABSTRACTIONS, 1917

Pencil, each 6×7 .

1943.112-113

ISADORA DUNCAN, 1931

Watercolor, $12 \times 8\frac{1}{2}$.

1943.132

ISADORA DUNCAN, 1931

Watercolor, $13 \times 8\frac{1}{2}$.

1943.131



1941.130



1941.131



1943.135

THREE DANCE ABSTRACTIONS, 1918

Pencil, each $6 \times 7\frac{1}{4}$.

1943.110-111, 114

TWO ABSTRACTIONS, 1932

Ink and wash, each $6\frac{3}{4} \times 5\frac{1}{4}$.

1943.137-138

ABSTRACTION, 1918

Ink, $5\frac{1}{4} \times 6\frac{3}{4}$.

1943.106

RHYTHM OF THE SEA, 1932

Watercolor, $16\frac{1}{4} \times 18\frac{3}{4}$.

1943.136

ABSTRACTION, 1919

Ink, $5\frac{1}{4} \times 6\frac{3}{4}$.

1943.124

ABSTRACTION, 1933

Ink and wash, $6\frac{3}{4} \times 5\frac{1}{4}$.

1943.139

FIVE DANCE ABSTRACTIONS: ISADORA DUNCAN, 1920

Ink and wash, each $10\frac{1}{2} \times 6\frac{3}{4}$.

1943.125-129

BALLET DANCER, MALE, 1938

Watercolor, $14 \times 8\frac{1}{3}$.

1943.142

THREE DANCE ABSTRACTIONS: ISADORA DUNCAN, 1931

Watercolor, each $14 \times 8\frac{1}{2}$.

1943.130, 133, 135

TWO BALLET DANCERS, FEMALE, 1938

Watercolor, each $14 \times 8\frac{1}{2}$.

1943.140-141

ISADORA DUNCAN, 1931

Watercolor, $10\frac{7}{8} \times 8\frac{3}{8}$.

1943.134



1.1

1949.83

Born Malaga, Spain, 1881. 1891, with his parents moved to Corunna and in 1896 to Barcelona. Demonstrated precocious skill at the Academy, Barcelona, where his father was a professor. 1900, visited Paris. 1901-04, divided his time between Paris, Madrid, and Barcelona. 1905, returned to Paris where he has since made his home. 1909, in collaboration with Georges Braque painted the first Cubist pictures. In 1911 Alfred Stieglitz introduced his work to America in a one-man exhibition at "291". His work appeared in the Armory Exhibition, 1913, in the first Independent Artists, 1917, and through the Société Anonyme from 1920.

Picasso as a name represents the living expression

of a new thought in the realm of esthetics. Between 1905 and 1910 Picasso, inspired by the primitive negro sculpture introduced into Europe, was able to reject the heritage of the Impressionist and Fauve schools and to free himself from any immediate influence. This will be Picasso's main contribution to art. To have been able to start from a new source, and to keep this freshness with regard to whatever new expressions mark the different epochs of his career. Cubism, in itself, was an art movement of which Picasso was only a "pioneer". He never felt bound to follow through a theory of Cubism, even though he might have been responsible for its elaboration. Picasso, in each one of his facets, has made clear his intention to keep free from preceding

achievements. One of the important differences between Picasso and most of his contemporaries is that until today he has never shown any sign of weakness or repetition in his uninterrupted flow of masterpieces. The only constant trend running through his work is an acute lyricism, which with time has changed into a cruel one. Every now and then the world looks for an individual on whom to rely blindly—such worship is comparable to a religious appeal and goes beyond reasoning. Thousands today in quest of supernatural esthetic emotion turn to Picasso, who never lets them down.

M.D. 1943

EXH.: *Photo-Secession*, "291", New York, 1911; *Armory Exhibition*, 1913; *Independent Artists*, 1917; *Société Anonyme*, 3rd and 6th exhibitions 1920, *Vassar College* 1923, *Detroit* 1923, 30th exhibition

ARSHILE GORKY, 1904–1948



1941.487

Born Wostanig Adoyan, near Van, Armenia, 1904. His family suffered severely in the Armenian massacres of 1907 and the revolution of 1917. In 1920 came to New York, settling first in Boston where his sister and half-sister were living. Studied briefly at the Rhode Island School of Design, and continued painting while studying engineering at Brown University for three years. 1926, to New York. Studied for a short time at the National Academy of Design. Taught at the New York School of Design and at the Grand Central Art School, 1926–32. Worked for the WPA Federal Art Project, 1936–38, painting the mural *Evolution of Forms under Aero-Dynamic*

1924, *Brooklyn* 1926, 62nd exhibition 1931; *retrospective exhibition*, Museum of Modern Art, 1939.

BIBL.: K. S. Dreier, *Western Art and the New Era*. New York, 1923; *Société Anonyme*, *International Exhibition*, 1926; A. H. Barr, Jr., *Picasso, Fifty Years of His Art*, New York, 1946.

THE BATH, 1905

Drypoint, 11 ³/₄ x 11 ³/₈.

1941.636

Repr.: B. Geiser, *Picasso, peintre-graveur*, Berne, 1933. No. 14 b.

Purchased: Nierendorf Gallery, New York, 1935.

HEAD, (1906)

Black and red paint on paper, 24 ⁵/₈ x 18 ⁵/₈. 1949.83

Purchased: Quinn Collection sale, New York, 1927. Gift of Katherine S. Dreier, President, 1949.

Painter

Limitations for the Newark Airport. In 1939 painted a mural for the aviation building at the New York World's Fair. Exhibited with the *Société Anonyme* from 1931, and participated in many group exhibitions. First one-man exhibition, New York, 1932. In January 1946 his studio burned, destroying many important paintings and drawings. Died July 21, 1948.

Arshile Gorky's productive artistic life comprised little more than sixteen years, but within that short time he achieved a fulfillment which cannot be without effect upon future American art. He com-

menced painting just as the Surrealists' demand for specific emotional expression, more symptomatic of the intricacy of modern culture, challenged the earlier abstract premise that formal clarity was expressively sufficient. Already in Gorky's early work, such as the drawing in this Collection, mysterious forms, abstract yet fraught with natural suggestion, commence to move in spaces charged with mystery and tense with anticipation. Gorky's examination of nature and conquest of space were visually achieved in the fullest terms of modern experience. If on the one hand the emotional implications suggest psychological exploration, his investigations of nature are the artistic complement of recent discoveries in the physical sciences. The baffling complexities of contemporary life were artistically projected and resolved in Gorky's canvases. However cryptic and difficult they may appear at first, those who know them well discover that their intricacy proceeds from an unfailing and profoundly sensitive artistic order. It is possible that this art, as much as any other individual manifestation, offers us the image of our times in one of those rare moments when art triumphs over the tragedy of living.

G.H.H. 1950

EXII.: "46 Painters and Sculptors under 35 Years of Age", Museum of Modern Art, 1930; *Société Anonyme*, 61st exhibition 1931; Guild Art Gallery, New York, 1932, 1936; San Francisco Museum of Art, 1941; Julien Levy Gallery, New York, 1945-48; memorial exhibition, November, 1948; "Fourteen Americans", Museum of Modern Art, 1946; Yale 2.

BIBL.: by Gorky, "Stuart Davis", *Creative Art*, IX (1931), p. 212-7; illustrated by Gorky, *A. Breton*, Young Cherry Trees Secured Against Hares, New York, 1946. See also, H. Cahill, New Horizons in American Art, New York, 1936; F. T. Kiesler, "Murals Without Walls," *Art Front*, Dec., 1936; J. J. Sweeney, "Five American Painters," Harper's Bazaar, April, 1944; S. Janis, Abstract and Surrealist Art in America, New York, 1944; A. Breton, Le Surréalisme et la peinture, New York, 1945; D. C. Miller, ed., Fourteen Americans, New York, 1946.

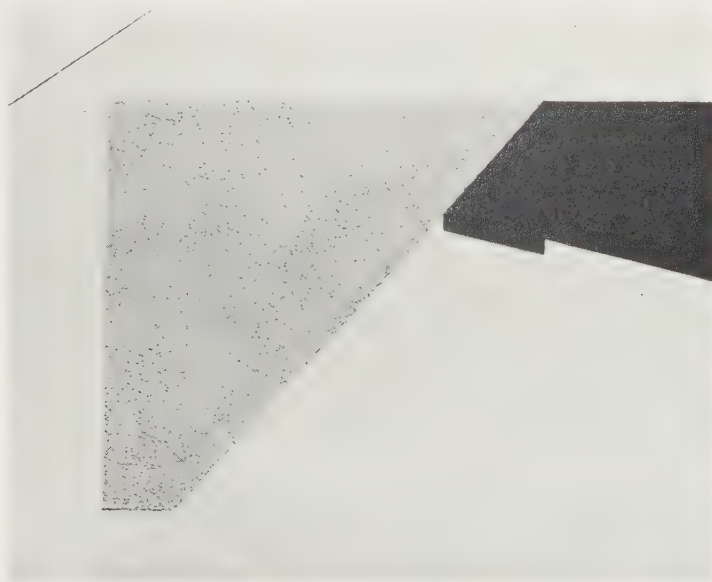
FORMS

Pen and ink on cardboard, 20 $\frac{7}{8}$ x 28 $\frac{1}{4}$. 1941.487

On the reverse is a preliminary pen and ink study for a drawing now in the Museum of Modern Art.

CARL BUCHHEISTER

Painter, Illustrator, Stage Designer



1941.375

Born Hanover, Germany, 1890. Attended the art school Hanover and Berlin 1918. Lived constantly in Hanover except for service during both wars. Was convinced of the need of abstract art after the first war. Organized with Kurt Schwitters and others the Society of Abstract Painters, Hanover,

subsection of the international society in Berlin. Member of Der Sturm and November Gruppe, Berlin, and Abstraction-Création, Paris. Since 1945 teacher of art and the science of teaching at the Academy, Hanover. Exhibited with the Société Anonyme from 1926.

In 1926 I met Carl Buchheister who with Lissitzky belonged to that small group of Constructivists in Hanover. Dr. Alexander Dorner, then Director of the Hanover Provincial Museum, set aside two rooms for this new and austere form of art which emphasized order. Buchheister used his colors sparingly which made them sing all the more, so that one small touch of green or red or of black or silver was so perfectly balanced that it brought a great sense of established beauty to those who responded to this form of art. Of late his art has taken a new direction; the forms are less severe and more flowing.

K.S.D. 1949

It has been my conviction that Abstract Art will establish a harmony of spirit which will awaken the soul. Since man, throughout the world, has been caught in a net of materialism, this form of art will free him from the tortured restlessness of hate and fear.

CARL BUCHHEISTER 1949

EXH.: *one-man exhibition*, Der Sturm, Berlin, 1926, 1932; November Gruppe, Paris, Brussels, Hamburg,

Leipzig, Essen, 1926-33; *Société Anonyme*, Brooklyn 1926, "New Forms in Art" 1936, Springfield 1939; Yale 1, 42.

BIBL.: *Société Anonyme*, International Exhibition, 1926, repr.; Der Sturm, XX (1929-30), p. 65, repr.; Abstraction-Création, I-IV (1932-35), repr.

DEGREES OF RED AND GREEN, 1925

Oil on canvas, 31½ x 23⅝.

1941-374

Purchased: the artist, Hanover, 1931.

COMPOSITION: TENDER GREEN, 1927

Ink and gouache on cardboard, 27⅛ x 19⅝.

1941-376

Purchased: the artist, Hanover, 1931.

WHITE WITH BLACK ARROW, 1932

Enamel on plywood with raised wooden segments, 24⅛ x 29¼.

1941-375

On reverse dedicatory inscription to Herr and Frau Kurt Schwitters, 19 May 1932.

Purchased: the artist, Hanover, 1937.

ALEXANDER DREVIN

Painter



1941-445

Born Lithuania, 1889. Studied at the Academy, Riga. After 1914 worked in Moscow. Member of the "Jack of Diamonds" and participated in many exhibitions after the November Revolution, 1917. Contributed four canvases to the First Russian Exhibition, Berlin,

1922. Member of the AXR (Association of Artists of the Revolution), 1926. 1920-30 professor in Vchutemas (Higher Art and Technical Institute, Moscow). Introduced to America by the Société Anonyme in 1924 and has exhibited with them since then.

Drevin is an outstanding Lithuanian painter who at first worked in a neo-primitivist manner, a late expressionist development, until 1917-18 when he met Malevich. Through this friendship he became interested in abstract forms. He is represented by a work of this period in this Collection. His work attracted interest and attention in the First Russian Exhibition, Berlin, 1922. He has always kept his own personality, no matter what form his art took. Since his return to Russia he has swung back to his early semi-realistic technique.

K.S.D. 1949

EXH.: 1st Russian Exhibition, Berlin, 1922, repr.; Société Anonyme, 30th Exhibition 1924, Philadelphia, 1926; *one-man exhibition* (with Udaltsova), Leningrad, 1928.

BIBL.: Bolshaya Sovetskaya Entsiklopediya (Large Soviet Encyclopedia), XXIII (1931) p. 427; H. Rubbisow, The Art of Russia, New York, 1946, pl. 125.

ABSTRACTION, 1921

Oil on canvas, 42 x 34.

1941-445

Purchased: 1st Russian Exhibition, Berlin, 1922.



1941.553

Born Kiev, Russia, 1878. Early work influenced by the Post-impressionist and Fauve painting which he saw in the Tchoukine and Morosov collections in Moscow. Member of the group "Jack of Diamonds," Moscow, 1911–12. After 1910 influenced by Picasso and became the leader of the Russian Cubists, 1912. In 1913 founded the Suprematist movement and exhibited his first Perfect Square. His most famous Suprematist composition, *White on White*, was exhibited at the Tenth State Exhibition, Moscow, 1919. Instructor at the First Free State School of Arts and Crafts, Moscow, 1919, and in Leningrad after 1921. Visited Germany, 1926, and met Kandinsky at the Bauhaus. Introduced to America by the Société Ano-

nyme with whom he exhibited from 1924. At the International Exhibition of Art and Industry at Macy's in 1928 his *Scissors Grinder* was shown against a cork wall, so used for the first time in America. Malevich died in Leningrad in 1935.

Among the masters of geometrical abstract art Malevich was one of the earliest and greatest. Mondrian and van Doesburg did not reach a comparable degree of abstraction until 1917, and Kandinsky did not develop his geometrical style until after 1921. But Malevich achieved his logical goal in 1913 when he abandoned Cubism for simple, geometrically constructed squares and circles—the elements of what he called Suprematism. These elements he later com-

bined with parallelograms, ellipses and parabolic curves in compositions with varied colors and strong diagonal axes. At one moment he refined his art almost to invisibility, but later he concerned himself with its practical application to architecture, the theatre and even to porcelain. His influence was very great, affecting Kandinsky and other Russians, and spreading to the West after 1918 where it met the more stable, calculated and ultimately more usable work of the Dutch *Stijl* group. The *Scissors Grinder* was painted during the year before Malevich's first Suprematist square of 1913. He had seen the work of the Cubists in Paris. The *Scissors Grinder* was influenced not only by Léger, but (as was so much Russian art) by the kinetic explorations of the Italian Futurists who had held their big Paris show early in 1912. The *Scissors Grinder* is one of Malevich's most important pre-abstract works, and so far as the writer knows, the only painting by the master in

the United States outside of the six canvases in the Museum of Modern Art. ALFRED H. BARR, JR. 1949

EXH.: 2nd exhibition, *Der Blaue Reiter, Munich*, 1912; *Moscow*, 1913-1919; 1st *Russian Exhibition, Berlin*, 1922; "*Cubism and Abstract Art*," 1936; *Société Anonyme*, 30th exhibition 1924, *Philadelphia* 1926, *Delphic Studios* 1936, *Springfield* 1939; *Yale* 1, 2, 5, 15, 21, 48.

BIBL.: by Malevich, *Die gegenstandslose Welt, Munich*, 1927. See also, E. Kállai, "*Konstruktivismus*," *Jahrbuch der jungen Kunst, Leipzig*, 1924, p. 374-86; L. Lozowick, *Modern Russian Art, New York*, 1925; A. H. Barr, Jr., ed., *Cubism and Abstract Art, New York*, 1936; *Plastique, Malevich memorial issue, Paris*, 1937; M. Seuphor, *L'art abstrait, Paris*, 1949.

SCISSORS GRINDER

Oil on canvas, 31 $\frac{3}{8}$ x 31 $\frac{3}{8}$.

1941.553

Purchased: 1st Russian Exhibition, Berlin, 1922.

UDALZOVA

Painter



1941.725

Udalzova, born in Russia in 1886, was the wife of Kasimir Malevich. In 1919 Malevich sent his famous painting *White on White*, now in the Museum of Modern Art, to the Tenth State Exhibition in Moscow, to which El Lissitzky also contributed. Both were called as professors to the Moscow State Art School. In 1921 abstract art was officially discredited and Malevich left Moscow for Leningrad, where he was professor of art at the Leningrad Academy until his death in 1935. Udalzova's painting *At the Piano*, in the Collection of the Société Anonyme, is a fine example of her Cubist period. It was bought at the Russian Exhibition in Berlin, 1922. Very little is known about her, but she never went quite so far as Malevich in simplification. In fact, with time, her work moved more toward a conventional surface realism, retaining, however, the principles of her Cubist period. The last heard of her and her work was when Louis Lozowick learned from Ilya Erenburg, on his visit here some three years ago, that she was still active. Her work was exhibited by the Société Anonyme from 1926.

"The (Russian) Cubists—Morgunov, Exter, Udalzova, Popova, Pevsner, Kliutzis, Puni—selected what

they thought most essential in the art of Cézanne and went as far in the same direction as seemed to them logically inevitable. . . . The Cubists renounced linear and aerial perspective altogether and evolved the dissociation method of space composition. They went around natural objects and inside of them, as it were: showed them from multiple angles of vision by representing them simultaneously from the front, back and sides. The aim was . . . to select only such aspects of the objects and to weld them in such fashion as might elicit from the spectator an organic response to the plastic synthesis thus achieved."

Louis Lozowick, *Modern Russian Art*, 1925.

EXH.: 1st Russian exhibition, Berlin, 1922; Société Anonyme, Philadelphia 1926, Delphic Studios 1936, Springfield 1939; Yale 1, 5, 15, 21.

BIBL.: K. Umanskij, *Neue Kunst in Russland*, 1914–1919, Potsdam, 1920; L. Lozowick, *Modern Russian Art*, New York, Société Anonyme, 1925; K. Malevich, *Die gegenstandlose Welt*, Munich, 1927; Société Anonyme, Anniversary Exhibition, 1939.

AT THE PIANO

Oil on canvas, 42 x 35.

1941.725

Purchased: 1st Russian exhibition, Berlin, 1922.

PAUL OUTERBRIDGE

Painter, Photographer, Writer

Born Goshen, New York, 1896, the son of a prominent physician and surgeon. Studied at the Berkeley Military School, Hill School, Teachers College, Columbia University. 1914, studied portraiture with Clinton Peters. 1916, took up photography and also worked on stage sets organized in simple planes with lights alone. 1924–28, Paris with short trips to England and Germany. 1937, Cuba. 1922, joined the Pictorial Photographers of America. Was made honorary member of the Royal Photographic Society in England. 1930, member of the Society of Photographic Illustrators. 1948, member of the first Overseas Press Club of America. Art editor for Harper's Bazaar, Vogue, and various other magazines. Designer of booklets and magazine covers. Also designer of advertisements for many of America's foremost companies and corporations. Editor of United States Camera Magazine since its inception. 1942, moved to the Pacific Coast. Has since been occupied mainly with photography, film, and color motion picture.

The single drawing which belongs to the Collection of the Société Anonyme is one of a series of sixty which Paul Outerbridge made in 1933 in one of his periodical swings away from the realism and limitation of photography. Its simplicity of line, its balance and weight, make it one of those simple yet



1941.615

sophisticated abstract drawings belonging to this century.

K.S.D. 1949

If the job is "worth doing at all it is worth doing well". What one does in life does not matter in the long run nearly so much as what one becomes and what one contributes.

PAUL OUTERBRIDGE 1949

EXH.: *Galerie de l'escalier, Paris*, 1925; *Werkbund Ausstellung, Berlin*, 1926.

BIBL.: by Outerbridge, "Visualizing Design in the Commonplace", *Arts and Decoration*, XVII (1922), No. 5, p. 320 ff.; "Seeing Familiar Objects as Pure

Form", *Arts and Decoration*, XIX (1923), No. 1, p. 23 ff.; "Photographs", *International Studio*, LXXIX (1924), p. 63-70; "A Note on Color Photography", *A Pageant of Photography, San Francisco*, 1940. See also, M. Burcel, "Paul Outerbridge, Jr.," *Creative Art*, XII (1933), p. 108-15; R. M. Marks, "Portrait of Paul Outerbridge", *Coronet*, VII (1940), No. 5, p. 18-29.

ABSTRACT FORMS

Ink, 14 x 10.

Purchased: the artist, New York.

1941.615

HERBERT GARBE

Sculptor



1946.98

Born Berlin, 1888. 1908, apprenticed to a sculptor. 1910-12, studied at the arts and crafts school, Munich. 1913 and 1917-20, master pupil at the Academy, Berlin. Service in the first World War, 1914-17. 1920,

married the German sculptress Emy Roeder. 1925, Paris. 1933-34, Rome. Introduced to America in the exhibition "Modern German Art", arranged by W. R. Valentiner, New York, 1923.

Among the few pieces of sculpture in the Collection of the Société Anonyme, there is a very fine wood-carving, not abstract but belonging to those pieces which will bridge the chasm between what the eye is accustomed to and those new forms still so strange to many people. It is a very fine example of direct carving called *Death*, by the German sculptor Herbert Garbe. One should consider the work of Garbe and that of his wife, Emy Roeder, in relation to architecture, for otherwise the full meaning escapes when one sees them isolated instead of in the architectural setting for which they were created. Georg Biermann, that eminent German critic who published so many small books in the early days on the then unknown men who later became leaders of the modern movement, from Picasso to Klee and Campendonk, refers to this piece as having its roots in Garbe's early work, *The Tragic Group* of 1912. Garbe treated this example of *Death* almost as a relief, and through this very conscious choice, through its simplicity of form, it arrives at a completed vision. It is impressive how this symbol of death and grief has become in-

carnate and through this achievement, monumental. As often happens his work may seem uneven through forced rhythm and exaggerated movements which one also finds in early Gothic sculpture. However, it is always interesting. K.S.D. 1949

EXH.: "*Modern German Art*", Anderson Galleries, New York, 1923; first one-man exhibition, Berlin, 1930.

BIBL.: G. Biermann, "*Der Bildhauer Herbert Garbe*", *Der Cicerone*, XII (1920), p. 737-47; W. R. Valentiner, *Modern German Art*, New York, Anderson Galleries, 1923; W. Grohmann, and others, "*Zehn Jahre Novembergruppe*", *Kunst der Zeit*, III (1928); A. Hentzen, *Deutsche Bildhauer der Gegenwart*, Berlin, 1934; A. Hentzen, "*Herbert Garbe*", *Die Kunst*, LXXV (1936), p. 18-22.

DEATH (FIRST VERSION, 1919)

Wood, 35¾ high.

1946.98

Purchased: "*Modern German Art*", Anderson Galleries, New York, 1923.

Gift of Katherine S. Dreier, President, 1946.

HOLMEAD

Painter, Graphic Artist

Born into an old American family in Shippensburg, Pa., 1889. He was the first member of this family to leave the soil of America after 300 years. A strong individualist he discovered that his roots found better nourishment in the soil of Europe than in that of America. Self-taught as an artist. His first paintings were exhibited in the United States in Philadelphia, Baltimore, New York, and Chicago. In 1912 he went to Europe and settled in Belgium which became his second home. He returned to America, but later went back to Europe where he lived for eighteen years in most European countries. His character is an interesting combination of the present and the past, for his interests go back to the Gothic and the Renaissance with which he has surrounded himself in his home. He has worked out an unusual rhythm in his paintings based on his love for chimes. His collection of records of these chimes from all over the world is rare, and he never paints without their being played. This creates an underlying rhythm which many people find most fascinating, and gives a special strength to his work which makes it unusual. Europe accepted him because of the strength and power of his work. François Monnot, former curator at the Luxembourg Museum, Paris, writes about him as follows: "The soul of a Daumier, a Goya—his view of mankind has a great force of invention and expression. The concentration of his compositions responds to the power of his emotions. He is an authentic representative of the intellectual and abstract trends which are bringing into painting



1948.238

a sound principle of rejuvenation, and which is a

return to the veritable classic spirit." He exhibited, among other places, at Bernheim-Jeune, Paris; at Heinemann, Munich; Palais des beaux arts, Brussels; Nieuwenhuisen, The Hague, and the Art Association of Oslo. He was especially invited to show fifteen of his paintings in the *Neue Sezession*, Munich. Many of his pictures were sold, especially in Paris, and François Poncet, former Minister of Fine Arts, bought one for the Jeu de Paume Museum, Paris. In New York he was formerly a constant exhibitor at the Montross Gallery. During World War II he and his family found themselves in Italy, where they met with great hardship through the bombing, since they could not leave. They returned to America after the collapse of Italy and are now living at Rye, New York.

Holmead Phillips, who now has dropped the Phillips and is simply known as the painter Holmead, is steeped in stories of the Bible, and these subjects are

among his most powerful paintings. He is represented in this Collection by a very strong painting of the *Foolish Virgins* and an equally strong, though more classic, painting of *St. George and the Dragon*. His colors are remarkable. In the first one they have the glowing quality of stained-glass windows, and in *St. George and the Dragon* a silvery tone overlies the whole, which in no way lessens the strength of the painting.

K.S.D. 1949

EXH.: *Société Anonyme, Springfield* 1939.

THE WISE AND FOOLISH VIRGINS

Oil on canvas, 32¼ x 48¼. 1941.630

Gift of Katherine S. Dreier, President, 1937.

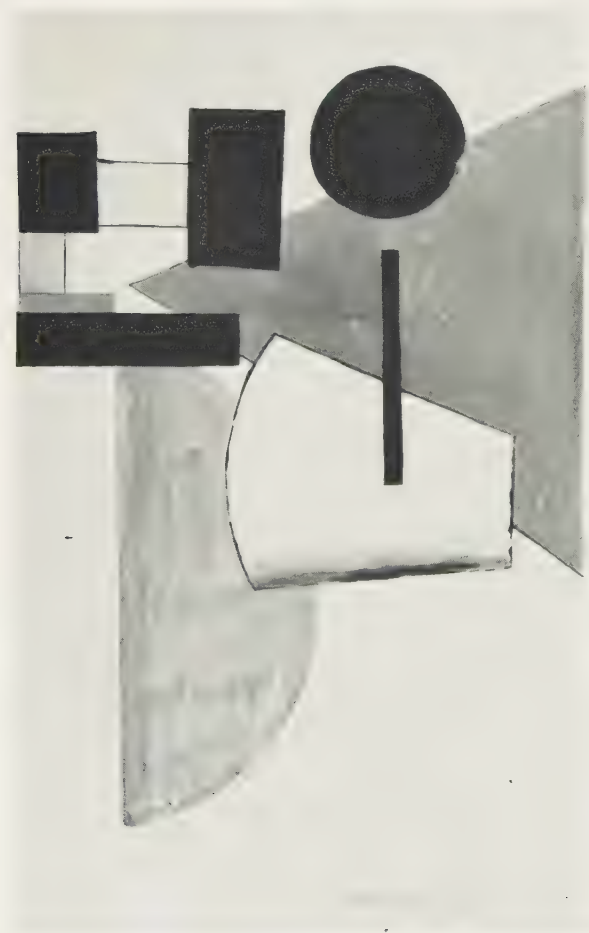
ST. GEORGE AND THE DRAGON

Oil on canvas, 54 x 36. 1948.238

Gift of the artist, 1948.

IVAN PUNI

Painter, Graphic Artist



1941.645

Among the many artists we came in contact with, it was always a joy when we met those who were

primarily interested in art and not in their personal contribution and achievement. Ivan Puni and his lovely wife, so full of enthusiasm, stand out especially along these lines. They were so alive, so keen and appreciative of all that was being done, so lacking in self-centeredness, that the spirit was always lifted when one was with them. Leaving Russia in 1921, where they had belonged to that early group of Cubists which also included Udaltsova, they first went to Berlin. Here Puni was immediately included in the 100th Exhibition of Der Sturm, which established his connection with the Sturm group. From Berlin they went on to Paris where they soon were part of the very center of the modern movement, and friends of both Picasso and van Doesburg. To quote from Louis Lozowick's *Modern Russian Art*: "Puni, who is highly endowed both as artist and as critic, passed the Cubists' and Suprematists' stages and has now entered on a new phase typical of much of the modern European art—Metzinger, Survage, Severini, Carrà, Picasso. Representation is an important element in all his newest work . . . Some of Puni's finest works are of this latest period . . . Puni would have art train the apperceptive and the cognitive faculties, to make man perceive the world as synthesis and thereby become master of it." Unfortunately, Puni is only represented in this Collection by three abstract watercolors, done in 1915, and which represent the new underlying basic elements of modern advertising, as one sees it in the early expression of that form of art by Pannaggi. Puni exhibited through the Société Anonyme from 1923.

K.S.D. 1949

EXH.: *Galerie von Garven, Hanover*, 1920-21; one-

man exhibition, *Der Sturm*, Feb., 1921; 100th Exhibition, *Der Sturm*, Berlin, September 1921; 1st Russian Exhibition, Berlin, 1922; *Société Anonyme*, 22nd exhibition, 1923.

BIBL.: K. Umanskij, *Neue Kunst in Russland*, Potsdam, 1920; drawings repr. in *Der Sturm* from 1921; *Catalogue*, Erste russische Kunstausstellung, Berlin, 1922; A. Ozenfant, "Peinture d'Ivan Pougni," *L'esprit nouveau*, p. 2535-44; P. Westheim, *Künstlerbekenntnisse*, Berlin, n.d.; L. Lozowick, *Modern Russian Art*, New York, Société Anonyme, 1925; H. Rubissow, *Art of Russia*, New York, 1946.

MORTON L. SCHAMBERG, 1882-1918

Painter

SUPREMATIST COMPOSITION, 1915

Pencil and gouache, 19½ x 12½.

1941.645

Purchased: the artist, Paris, 1922.

SUPREMATIST COMPOSITION, 1915

Pencil and gouache, 19 x 14.

1941.646

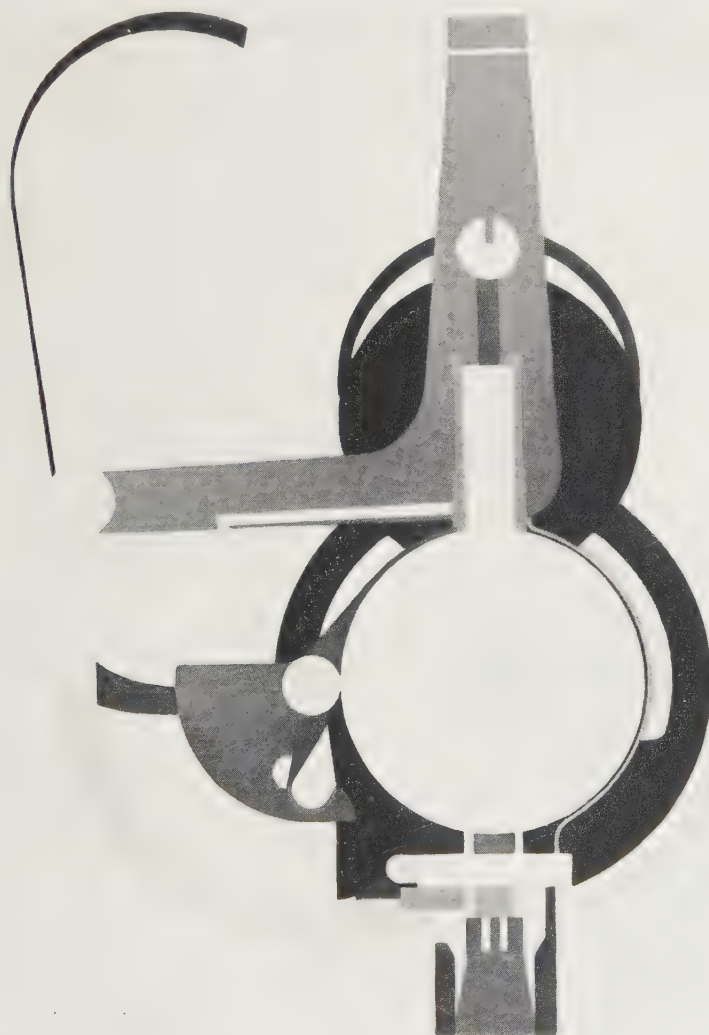
Purchased: the artist, Paris, 1922.

SUPREMATIST COMPOSITION

Gouache, 27½ x 18¾.

1941.647

Purchased: the artist, Paris, 1922.



1941.673

Born Philadelphia, 1882. Studied architecture at the University of Pennsylvania and, 1903-06, painting at the Pennsylvania Academy. With William Meritt Chase's summer classes in Holland, 1902, England, 1903, and Spain, 1904. Close friend of Charles Sheeler with whom he shared a studio in Philadelphia, 1906-09. To Paris and Italy, 1908-09. Influenced by the School of Paris. His early works were admired by Arthur B. Davies, Marie Sterner and Walter Pach. Schamberg died in 1918. His work was shown by the Société Anonyme in the first exhibition in 1920 and frequently thereafter.

Morton Schamberg was so effectively a part of America's first experience of modern art that it is difficult to understand why he should have become so thoroughly forgotten. As early as 1908 he had stripped his painting of superficial detail and was working with bold outlines and broad color areas suggestive of Fauve pattern. Through Arthur B. Davies' interest he became one of the younger exhibitors at the Armory show, and three years later made his stand as one of the first directors of the Society of Independent Artists. So discriminating a collector

as John Quinn owned six of his works, one of which, *The Well* of 1916, was close to our *Machine*. These delicate abstractions derived from mechanical forms indicate that Schamberg was one of the first to explore the immense potentialities of machine art. It is not too much to hope that a revival of interest in his work will reveal his accomplishments in their proper dimensions.

G.H.H. 1949

EXH.: *Armory Exhibition*, 1913; *Independent Artists*, 1917, 1920; *Société Anonyme*, 1st exhibition 1920, Worcester 1921, MacDowell Club 1922; *John Quinn Collection*, New York, 1926; "*Pioneers of Modern Art in America*", Whitney Museum, 1946; Yale 60.

BIBL.: John Quinn Collection, 1926, repr.; *W. Pach*, *Queer Thing*, Painting, New York, 1938; *L. Goodrich*, *Pioneers of Modern Art in America*, New York, 1946; *O. W. Larkin*, *Art and Life in America*, New York, 1949.

MACHINE, 1916

Oil on canvas, 30 $\frac{1}{8}$ x 22 $\frac{3}{4}$.

1941.673

Purchased: Marie Sterner, 1919. Gift of Katherine S. Dreier, President, 1920.

ADRIAAN LUBBERS



1941.551

Painter, Graphic Artist

Born Amsterdam, Holland, 1892. Came to the United States in 1916, where he remained for four years. He found to his surprise that he was unable to support himself and his family by his art, which forced him to turn to any job which offered itself, from hawking herring and singing in small waterfront cafés to driving a taxi. As he was strong and robust and life interested him he carried it off with gaiety and humor. On his return to Amsterdam he took up his painting again. 1922-23, Germany. 1923-25, Italy. Again in the United States, 1926-28. 1928-32, Paris. Returned to Holland and settled in Laren where he has since lived and worked with the exception of three trips to the United States, 1929, 1934, and 1937. Exhibited with the Société Anonyme from 1931.

The paintings of Adriaan Lubbers, which are the most unusual, are his Italian series. The building-up of the hill towns is emphasized in strong design. His portraits, especially the one of Beppe Rispoli with its hill-town background, reproduced in the brochure on Lubbers by Italo Tavalato, shows the depth and strength of Lubber's work. In all his portraits he has sought to present his subject from an inner psychological approach. His color throughout is somber without being heavy, a rare achievement. He loved New York, and since he experienced it from all angles it stirred his imagination. He is represented in this Collection by two lithographs: *Herald Square with the Sixth Avenue Elevated*, now dis-

carded, and the construction of a skyscraper, the latter especially strong in design and execution.

K.S.D. 1949

EXH.: *Graphisches Kabinett*, Berlin, 1923; *Hamburg, Hanover, Dresden, Munich, New York, Chicago, Paris, Amsterdam and Pittsburgh*, 1923-32; "Vues de New York", *Galerie Zak*, Paris, 1929; *Société Anonyme, New School* 1931; *Netherlands-America Foundation, New York*, 1937.

BIBL.: I. Tavalato, *Adriaan Lubbers, Rome*, 1925; P. Berthelot, "Exposition", *Beaux-arts*, IX (April,

1931), p. 22-3; P. Morand, *New York, de luxe edition with 30 lithographs by Lubbers*, Paris, 1931; P. Fierens, *L'art hollandais contemporain*, Paris, 1933; Winkler Prins *Algemeene Encyclopaedie*, Amsterdam, XI (1936), p. 452.

HERALD SQUARE

Lithograph, 21 x 13½.

1941.551

Purchased: Weyhe Gallery, New York, 1927.

NEW YORK, CONSTRUCTION

Lithograph, 13⅝ x 7¾.

1941.552

JOHN D. GRAHAM

Painter, Writer

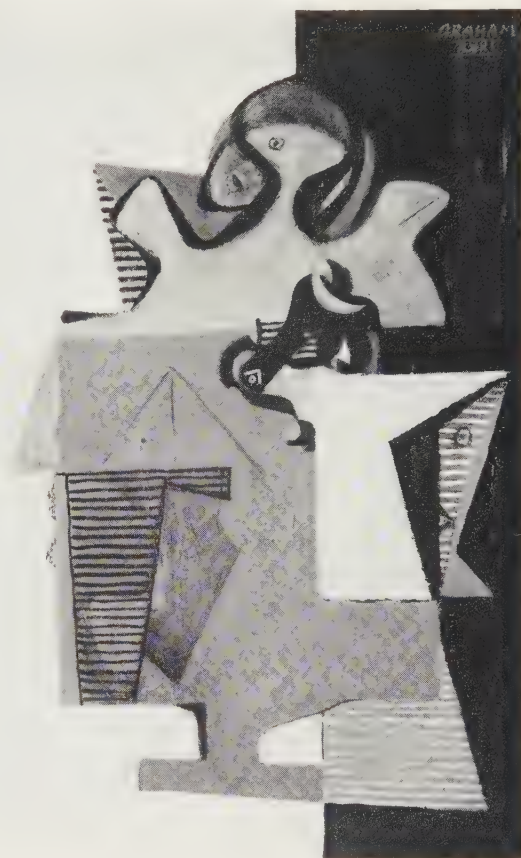
Born Kiev, Russia, 1888. 1913, studied at the University of Kiev. Served in the first World War. 1920, came to the United States. 1921, Art Students League, New York. 1924, Paris. Traveled throughout Europe, Asia, Africa, and America. Deeply interested in African primitive art. Since World War II lives in Paris and New York. Has recently turned back to the art of the old masters. Exhibited with the *Société Anonyme* from 1931.

John Graham belongs to those who are constantly seeking. His path lies through art and philosophy, though many of his drawings and paintings are sheer expressions of the joy of doing. That he has turned from the abstract to the classical belongs to his search for the more impersonal life. For he believes that he can lose himself in the classical form of expression because it belongs to art throughout the ages. But even here there have been constant changes; the new approach with time became classical to make room for further expression in art. One can see this in many of the paintings by Picasso, Braque, and Rouault which now appear classical when one sees them on museum walls. If Graham's earlier expression appears egotistical to him now, it may be a Neptunian slant through which he is passing. To us many of his earlier paintings appear fine and strong and, in his studies in white, subtle in color.

K.S.D. 1949

EXH.: 1st one-man exhibition, Baltimore, 1926; *New York and Paris*, 1928; *Phillips Memorial Gallery, Washington*, 1929; *Galerie van Leer, Paris*, 1930; *Société Anonyme, New School* 1931, 67th exhibition 1931, "New Forms" 1936, "8 Modes" 1934, 83rd exhibition 1939; 1st biennial exhibition, *Whitney Museum*, 1932; Yale 42.

BIBL.: by Graham, *System and Dialectic of Art*, *New York*, 1937. See also W. George, J. D. Graham, *Paris*, 1929; *exh. notice*, *Cahiers d'art*, V (1930), p. 387, 389; *catalogue*, First Biennial Exhibition of Contemporary American Painting, *Whitney Museum*, 1932; S. M. Kootz, *New Frontiers in American Painting*,



1941.488

New York, 1943; S. Janis, *Abstract and Surrealist Art in America*, *New York*, 1944.

VOX HUMANA, 1931

Oil and sand on canvas, 47 x 32.

1941.488

Gift of the artist, New York, 1931.

A similar composition is reproduced in the catalogue of the Whitney Museum's *First Biennial Exhibition*, 1932.

PAINTING

Oil on canvas, 25 x 30.

1942.216

Gift of Katherine S. Dreier, President, 1942.



1941.605

Born Querfurt, Saxony, Germany, 1895. 1912–15, studied in Berlin and Munich. Associated with *Der Sturm* from 1915. Served in the first World War, 1917–18. 1920–27, professor at the Bauhaus in Weimar and Dessau. Co-worker in the construction of plans for education along architectural and trade school lines at the Bauhaus. 1921, through his deep appreciation of de Stijl, he influenced the Bauhaus to recognize its contribution to art. As a result, in 1922 Moholy-Nagy was reproduced in de Stijl. Introduced to America by the *Société Anonyme* in 1921 and exhibited with them from then. 1923, built a model house in Weimar. 1924, study trip to the

United States. 1926, built steel houses in Dessau. 1927–31, taught at Johannes Itten's art school in Berlin. 1931, called to the Academy at Breslau. Painted abstract murals and continued his work as an architect.

Among those who grasped the significance of Abstract Art was Georg Muche. The two paintings in this Collection, done when Muche was only 20, show an understanding of the new forms in art, and through their quality and integral strength have held their own throughout these years. There is an affinity with stained glass which one also encounters in many paintings by Patrick Henry Bruce. With Muche it was the underlying principle of architecture and they are, therefore, less emotional than those by Bruce. In his later work a more subtle relationship of color and a growing sensitivity in the part color plays are to be found. K.S.D. 1949

"The firm construction including the color and technical charm of his painting is due to the fruitful period of his youthful pure conception. He was not content to be a follower of Kandinsky, but delivered with complete development the antithesis of the vanishing indefinite, as against mathematical precision, creative contribution of increasing worth."

HANS HILDEBRANDT
Die Kunst des 19. und 20. Jahrhunderts,
Berlin, 1924

EXH.: *Société Anonyme*, 17th exhibition 1921, Worcester 1921, MacDowell Club 1922, Vassar College 1923, Philadelphia 1926; November Gruppe, Berlin, 1925; *International Exhibition*, Dresden, 1926; *Galerie von der Heyde*, Berlin, 1939; Yale 42.

BIBL.: by Muche, *Buon Fresco*, Brief aus Italien, Berlin, 1938. See also, *Der Sturm*, VIII (1917), p. 129, and XIV (1923), p. 25, repr.; H. Walden, *Expressionismus. Die Kunstwende*, Berlin, 1918; H. Walden, *Die neue Malerei*, Berlin 1919; Hildebrandt, 1924; E. Kállai, "Georg Muche", *Der Cicerone*, XVII (1925), p. 584–91; K. S. Dreier and C. Brinton, *Modern Art at the Sesqui-Centennial Exhibition*, New York, *Société Anonyme*, 1926; W. Grohmann, and others, "Zehn Jahre Novembergruppe", *Kunst der Zeit*, III (1928), p. 77; Thieme and Becker, XXV (1931), p. 210; Huyghe, 1935.

COMPOSITION I, 1915

Oil on canvas, 58 $\frac{3}{4}$ x 29 $\frac{1}{2}$.

1941.605

Purchased: *Der Sturm*, Berlin, 1922.

COMPOSITION II

Oil on canvas, 29 $\frac{1}{8}$ x 21 $\frac{3}{8}$.

1941.606

Purchased: *Der Sturm*, Berlin, 1922.



1941.587

Born Duisburg, Germany, 1892. Studied at the Grand Ducal Art School, Weimar. 1910-1914, studied with Hermann Huber and Otto Meyer-Amden in Switzerland. Served in the first World War. 1916, first one-man exhibition, *Der Sturm*, Berlin. 1923-28, teacher at the School of Arts and Crafts, Magdeburg, where he distinguished himself by his work in typography, advertising design and graphic arts. He designed many programs and brochures for special occasions for the city of Magdeburg. 1928, professor of painting and graphic art at the Academy, Breslau. 1933, dismissed by the Hitler government. Berlin, 1933-38. 1938, to the United States. 1938-40, professor, art department, University of Washington, Seattle. 1941, New York. 1943-44, taught at the School of Design, Chicago. 1945, New York. From 1948, teaching at the New School for

Social Research, New York. Since 1918 Molzahn's paintings have been exhibited throughout the world. Exhibited with the *Société Anonyme* from 1921.

The means employed by Molzahn are in a sense musical, even contrapuntal. He releases the energies of creation through the variations of geometrical themes in all conceivable permutations and combinations. Yet his forms are anything but mechanical. They are brilliantly colored, and in their diagonal outward radiations toward and even beyond the frame they seem to relate to a surrounding universe or to the forms revealed by the microscope. His world shifts continually from the microcosm to the macrocosm. Molzahn's emotional intensity, rendered explicit in his *Manifesto of Absolute Expressionism*, endows the geometrical intricacy of his compositions

with unusual power. Beginning in early 1916 with a style roughly parallel to some developments of French Cubism, although much more emotional in its content, he passed through his phase of experimentation in the infinite possibilities of pattern to an impersonal, heroic figure style of considerable originality and force. He has been one of the most inventive of German abstract painters.

FREDERICK HARTT 1949

EXH.: *one-man exhibition, Der Sturm, 1916, 1920, celebration 100th exhibition, 1921; traveling exhibitions arranged by W. Uhde, 1920; Flechtheim Gallery, Düsseldorf, 1921; Société Anonyme, 14th and 17th exhibitions 1921, Worcester 1921, MacDowell Club 1922, 22nd exhibition 1923, Vassar College 1923, Philadelphia 1926, Brooklyn 1926, New School 1931, Columbia University 1938, Springfield 1939, Springfield, Jan., 1939; International Exhibition, Düsseldorf, 1922, Z. Z. Group, Magdeburg, 1925; Flechtheim Gallery, Berlin, 1929; one-man exhibition, Academy, Breslau, 1930; "German Painting and Sculpture", Museum of Modern Art, 1931; Duisburg, 1931; Essen, 1931; "Recent German Art", Oslo and other Scandinavian cities, 1931; "Abstract and Surrealist Art in America", San Francisco and elsewhere, 1944; "European Artists in America", Whitney Museum, 1945; annual exhibitions of contemporary American painting, Whitney Museum, 1945, 1946, 1947; summer exhibition, Toledo, 1947; "Seeing the Unseeable", Addison Gallery, Andover, Mass., 1947.*

BIBL.: J. Molzahn, "Das Manifest des absoluten Expressionismus", *Der Sturm*, X (1919), No. 6. p. 90-2. See also, H. Walden, *Die neue Malerei, Berlin, 1919; W. Uhde, Die Freude, Burg Lauenstein, 1920; E. Wiese, "Johannes Molzahn", Jahrbuch der jungen Kunst, Leipzig, 1922, pp. 110-5; H. Walden, Einblick in Kunst, Berlin, 1924; Hildebrandt, 1924; El Lissitzky and H. Arp, Die Kunstismen, Zurich, 1925; Société Anonyme, International Exhibition, 1926; K. S. Dreier and C. Brinton, Modern Art at the Sesqui-Centennial Exhibition, New York, Société Anonyme, 1926; W. Grohmann, "Zehn Jahre Novembergruppe", *Kunst der Zeit*, III (1928); Société Anonyme, Anniversary Exhibition, 1939; A. H. Barr, Jr., ed., *German Painting and Sculpture, New York, 1931; S. Janis, Abstract and Surrealist Art in America, New York, 1944.**

PHENOMENA

Oil and collage on canvas, 55 x 59¼. 1941.587
Repr.: catalogue of 79th exhibition, *Der Sturm*, 1919.
Purchased: Der Sturm, Berlin, 1920.

RIDING AND, 1920
Oil on canvas, 41¾ x 47¼. 1941.583
Purchased: Der Sturm, Berlin, 1922.

CURVING MACHINE, 1920
Oil on canvas, 31¼ x 31¼. 1941.586
Purchased: Der Sturm, Berlin, 1922.

ANOTHER STATION
Oil on canvas, 31⅞ x 21½. 1941.585
Purchased: Der Sturm, Berlin, 1922.

FAMILY PORTRAIT II
Oil on canvas, 59 x 47. 1941.581
Purchased: the artist, 1927.

MIRROR OF WOMEN II, 1928
Oil on canvas, 49½ x 49½. 1941.584
Purchased: the artist, Breslau, 1929.

IMMATERIAL FIGURE, 1929
Oil on canvas, 65¼ x 33½. 1941.582
Purchased: the artist, Breslau, 1930.

COSMIC CIRCLES, NO. 22, 1919
Pen and ink, 14¼ x 10½. 1941.588
Purchased: Der Sturm, Berlin, 1933.

FALL, 1919
Pen and ink, 14 x 10½. 1941.589
Purchased: Der Sturm, Berlin, 1922.

ROAR OF SPACE
Woodcut, 8½ x 6. 1941.594
Purchased: Der Sturm, Berlin, 1922.

STAR MOVEMENT, 1919
Woodcut, 8½ x 6. 1941.593
Purchased: Der Sturm, Berlin, 1922.

ROAR OF THE STARS
Woodcut, 10⅞ x 7½. 1941.598
Purchased: Der Sturm, Berlin, 1922.

RELEASE OF ENERGIES, 1919
Two woodcuts each 13⅞ x 11¼. 1941.597 and 602
Purchased: Der Sturm, Berlin, 1922.

MYSTERIUM
Woodcut, 13½ x 10½. 1941.599
Purchased: Der Sturm, Berlin, 1922.

RIDE IN . . .
Woodcut, 13¾ x 12¼. 1941.601
Purchased: Der Sturm, Berlin, 1922.

LITTLE HEIGHT MACHINE

Etching, $3\frac{1}{2} \times 2\frac{3}{4}$.

1941.590

Purchased: Der Sturm, Berlin, 1922.

OPUS XXV, 1921

Woodcut, $12\frac{1}{2} \times 14$.

1941.600

Purchased: Der Sturm, Berlin, 1922.

OPUS XXX, 1921

Woodcut, $7\frac{5}{8} \times 8\frac{3}{4}$.

1941.596

Purchased: Der Sturm, Berlin, 1922.

OPUS XXXI, 1921

Woodcut, $11\frac{3}{4} \times 8\frac{3}{4}$.

1941.595

Purchased: Der Sturm, Berlin, 1922.

OPUS XXXII

Woodcut, $11 \times 13\frac{1}{2}$.

1941.592

Purchased: Der Sturm, Berlin, 1922.

FAR-FEELER

Etching, $7\frac{1}{8} \times 7\frac{1}{8}$.

1941.591

Purchased: Der Sturm, Berlin, 1922.

RAGNHILD KEYSER, 1889–1943

Painter

Born Kristiania, now Oslo, Norway, 1889. Studied with the well-known Norwegian painter Harriet Backer, and later with Pola Gauguin, the son of Paul Gauguin. In the early 1920's she went to Paris to study with André Lhote and Fernand Léger. She traveled extensively in Europe, visiting France several times, and Italy and England as well. While her production was not extensive, comprising some fifty paintings in addition to studies and sketches, she exhibited frequently in the annual official exhibitions in Oslo, and elsewhere. Her works in this Collection indicate her skilful, decorative management of Cubism. She died in Oslo in 1943. G.H.H. 1950

EXH.: *Official exhibitions, Oslo, 1921–40; Riga, 1934; International Exposition, Paris, 1937; International Women's Art Exhibition, London, 1939; memorial exhibition, Oslo, 1947.*

BIBL.: *Société Anonyme, International Exhibition, 1926; H. Hildebrandt, Die Frau als Künstlerin, Berlin, 1928.*

COMPOSITION I, 1926

Oil on canvas, $51 \times 25\frac{5}{8}$.

1941.531

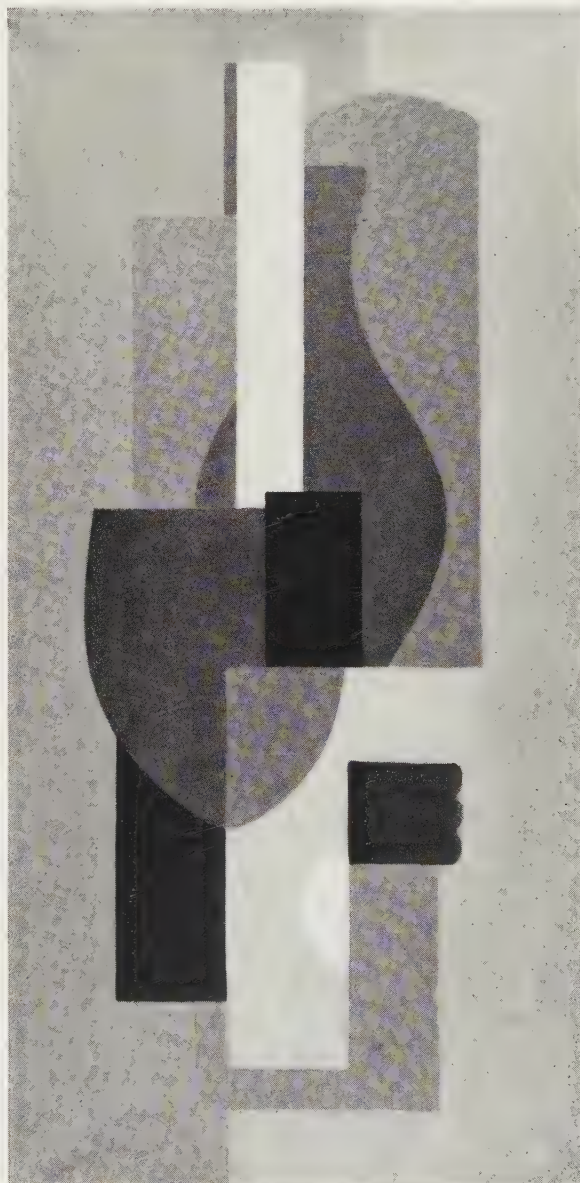
Purchased: the artist, Paris, 1927.

COMPOSITION II

Oil on canvas, $32 \times 15\frac{7}{8}$.

1941.532

Purchased: the artist, Paris, 1927.



1941.531



1941.607

Born Krefeld, Germany, 1880. 1896–98, studied at the Academy, Düsseldorf; 1899, studied with Knirrs in Munich and took his master's degree in Stuttgart under Kalkreuth. 1902–05, lived in Belgium; 1905–11, in Berlin and then returned to Bruges. Nauen's spirit was deeply rooted in the Rhineland which held him. 1921–36, professor at the Academy, Düsseldorf. He belonged to the group of painters who developed their art apart from the influence of Düsseldorf, and then later were called to its Academy to teach. In his youth Nauen was deeply impressed by van Gogh and speaks of him as if a friend had taken him by the hand and walked with him a bit. Though his later work shows none of this influence, yet you feel van Gogh's strong structure underlying his work. Like Hans von Marées, his types are universal. His murals are characterized by the lyrical and mon-

umental. His paintings are to be found in the Kronprinzenpalais, Berlin, the Museum of Art, Düsseldorf, Folkwang Museum, Essen, Dortmund Museum, Dortmund, and in Hamburg. He is represented in this Collection by the painting *The Good Samaritan*, mural in quality with a deep, fine conception of his subject. Exhibited through the *Société Anonyme* from 1924. Died in Kalkar, Germany, 1940.

The paintings of Heinrich Nauen give the landscape and culture, as well as the spiritual inheritance of the Lower Rhine, which influenced his creative power. He was essentially a mural painter; and when considering his complete work the murals for the Castle Drove near Düren, 1912–13; the large cycle done for the House of Hesse, Erfurt, 1920;

the mosaics for the planetarium, Düsseldorf, 1926; and the frieze of *Still Life* painted for the Hotel Duisburger Hof, Duisburg, 1927, hold an especially high place among modern murals. Much of his work was destroyed during the last War. To many, his favorite theme was "still life", but his reputation and importance as a painter rest, above all, on his supreme mastery of the *métier*, on his classical culture, as well as on the vital ardor and enthusiasm which found expression in his work—the *élan* of his temperament.

DR. M. T. ENGELS
Düsseldorf—Oberkassel, 1949

EXH.: Sonderbund, 1912; *International Exhibition*, Düsseldorf, 1922; "Modern German Art", Anderson Galleries, New York, 1923; *Société Anonyme*, Philadelphia 1926, Springfield 1939; *International Exhibition*, Dresden, 1926; "Art vivant en Europe", Brus-

sels, 1931; *Galerie Alfred Flechtheim*, Düsseldorf, 1931.

BIBL.: A. Flechtheim, "Mein Freund Nauen", Feuer (1919), p. 28-36; E. Suermondt, "Heinrich Nauen", Jahrbuch der jungen Kunst, Leipzig, 1922, p. 90-101; Hildebrandt, 1924; Einstein, 1926; K. S. Dreier and C. Brinton, Modern Art at the Sesqui-Centennial Exhibition, New York, Société Anonyme, 1926; R. Landau, "Modern Movements in German Art", The Arts, XIV (1928), No. 1, p. 24-30; Thieme and Becker, XXV (1931), p. 359; Huyghe, 1935; Société Anonyme, Anniversary Exhibition, 1939; P. Wember, Heinrich Nauen, Düsseldorf, 1948.

THE GOOD SAMARITAN

Oil on canvas, 51¼ x 59.

1941.607

Purchased: "Modern German Art", Anderson Galleries, New York, 1923.

ALEXANDER CALDER

Sculptor, Painter, Illustrator



1948.298

Born Philadelphia, Pa., 1898, the son and grandson of well-known American sculptors. After graduating in 1919 from Stevens Institute of Technology, worked as an engineer for four years. Studied at the Art Students League, New York, 1923–25. Lived in Paris and traveled to London, Berlin, Barcelona and Madrid, 1926–35. Made children's toys in wire and created his famous circus, 1926. Member of Abstraction-Création, Paris, 1931–34. First mobiles, 1931. Began making wire jewelry, 1933. Mercury fountain for the Spanish pavilion, Paris Exposition, 1937. Worked and exhibited in Brazil, 1948. Large mobile for Terrace-Plaza Hotel, Cincinnati, 1948. Has lived in Roxbury, Conn., since 1933. Calder is one of the few American artists of the twentieth century to have achieved a truly international reputation. Since the first one-man exhibitions of his wire sculpture in New York, 1928, and Paris, 1929, and of his stables and mobiles, 1931 and 1932, his work has been seen in the most important cities of Western Europe and the Americas, and has been acquired by many European museums. In addition to his constructions Calder has created abstract paintings, stage designs and book illustrations, and a "Water Ballet" for the great fountain at the New York World's Fair, 1939.

Among the "innovations" in art after the first World War Calder's approach to sculpture was so removed from the accepted formulas that he had to invent a new name for his forms in motion. He called them *mobiles*. In their treatment of gravity, disturbed by gentle movements, they give the feeling that "they carry pleasures peculiar to themselves, which are quite unlike the pleasures of scratching," to quote Plato in his *Philebus*. A light breeze, an electric motor, or both in the form of an electric fan, start in motion weights, counter-weights, levers which design in

mid-air their unpredictable arabesques and introduce an element of lasting surprise. The symphony is complete when color and sound join in and call on all our senses to follow the unwritten score. Pure *joie de vivre*. The art of Calder is the sublimation of a tree in the wind.

M.D. 1949

EXH.: first one-man exhibition, Weyhe Gallery, New York, 1926; Galerie Billiet, Paris, 1929; Neumann and Nierendorf, Berlin, 1930; Galerie Percier, Paris, 1931; Galerie Vignon, Paris, 1932; Julien Levy Gallery, New York, 1932; Madrid and Barcelona, 1933; London, 1937; Museum of Modern Art, New York, 1943; Buchholz Gallery, New York, 1944 and subsequently; Louis Carré, Paris, 1946; Stedelijk Museum, Amsterdam, with F. Léger, 1947; Kunsthalle, Berne, 1947; Rio de Janeiro and São Paulo, 1948.

BIBL.: J. J. Sweeney, Alexander Calder, New York, 1943 (bibliography to 1943); G. Buffet, "Sandy Calder, forgeron lunaire," Cahiers d'art, XX–XXI (1945–46), pp. 324–33; G. Mounin, "L'objet de Calder," Cahiers d'art, XX–XXI (1945–46), pp. 334–6; J. P. Sartre, Les mobiles de Calder, Paris, 1946. Books illustrated by Calder: Fables of Aesop, Paris, 1931; Three Young Rats, New York, 1944; Ancient Mariner, New York, 1947; Fables de La Fontaine, Paris, 1948.

FILM: Alexander Calder: Sculpture and Constructions, New York, Museum of Modern Art, 1944 (in color, commentary by Agnes Rindge).

FOURTH FLURRY '48

Wire and metal discs, 68½ x 86. 1948.298
Gift of Katherine S. Dreier, President, 1948.

JACOBA VAN HEEMSKERCK, 1876–1923

Painter, Graphic Artist



1941.739

Born The Hague, Holland, 1876. Her father, with whom she studied, was the well-known marine painter, Eduard van Heemskerck van Beest, 1828–94. Being so much younger than her brothers and sisters, she was practically brought up as an only child. At fourteen she was permitted to choose her own subjects and teachers to complete her education, and elected history and the comparative study of religions. She also studied with Wortman and W. Hamel, at the Hague Academy, 1897–1901, with Hart Nibbrig, and in Paris with Eugène Carrière, 1904. After 1908 she lived at Domburg, Holland, where under the influence of her neighbor, Jan Toorup, her art became more expressionistic. Her paintings have a luminous quality due to the colors which she ground herself. She excelled in the graphic arts. Her later

designs for glass mosaics and stained-glass windows were increasingly abstract. She was much interested in history, philosophy, and folk tales. Her studies of German mythology suggested her series of water-colors representing the struggle between good and evil. She exhibited with *Der Sturm* from 1913, and through the *Société Anonyme*, which introduced her to America, from 1920. She died at Domburg in 1923.

Jacoba van Heemskerck belonged among the pioneers of abstract art, although one can always recognize the natural forms which are the basis for her work—trees, harbors and ships, the essence of Dutch life. It was important to her that the foundation of pictures should be architectural and monumental. This she achieved especially in her woodcuts for which she was well-known and which are considered her most important contribution to art. Stained-glass windows from her designs are in the barracks of the Royal Dutch Navy in the Grote Kattenburgerstraat, Rotterdam. The influence she exerted through her own personality, as well as the position her family held in the art world, also accounts for the important place she achieved in those early days of abstract art.

K.S.D. 1949

EXH.: *Société Anonyme*, 5th exhibition 1920, 22nd exhibition 1923; *Stedelijk Museum, Amsterdam*, 1949; *Yale* 1, 2, 51.

BIBL.: F. M. Hübner, *Die neue Malerei in Holland*, 1921; F. M. Hübner, *Moderne Kunst in Holland*, Leipzig, 1922; A. Plasschaert, *Korte geschiedenis der Hollandsche schilderkunst*, Amsterdam, 1923; H.

Walden, *Einblick in Kunst, Berlin*, 1924; H. Walden and others, *Jacoba van Heemskerck, Sturm Bilderbuch VII*, Berlin, 1924; H. Hildebrandt, *Die Kunst des 19. und 20. Jahrhunderts*, Potsdam, 1924; H. Hildebrandt, *Die Frau als Künstlerin*, Berlin, 1928.

THE FOREST

Woodcut on Japanese paper, $5\frac{3}{4} \times 7\frac{7}{8}$. 1941.736

Purchased: *Der Sturm*, Berlin, 1922.

Repr., *Der Sturm*, VI (1915-16), p. 55.

THE VILLAGE

Woodcut on Japanese paper, $8\frac{3}{4} \times 12\frac{1}{2}$. 1941.734

Purchased: *Der Sturm*, Berlin, 1922.

Repr., *Der Sturm*, VI (1915-16), p. 113.

PARK SCENE

Woodcut on Japanese paper, $5\frac{3}{4} \times 9\frac{7}{8}$. 1941.735

Purchased: *Der Sturm*, Berlin, 1922.

Repr., *Der Sturm*, IX (1918-19), p. 17.

COMPOSITION

Woodcut in red and black on Japanese paper, $5\frac{3}{4} \times 7\frac{3}{4}$. 1941.739

Purchased: *Der Sturm*, Berlin, 1922.

COMPOSITION

Woodcut on Japanese paper, $8\frac{1}{2} \times 6\frac{1}{4}$. 1941.737

Purchased: *Der Sturm*, Berlin, 1922.

Repr., *Der Sturm*, XII (1921-22), p. 173.

COMPOSITION

Woodcut on Japanese paper, $8\frac{1}{2} \times 6\frac{1}{4}$. 1941.738

Purchased: *Der Sturm*, Berlin, 1922.

Repr., *Der Sturm*, XII (1921-22), p. 181.

LYONEL FEININGER

Born New York, 1871, of German parents, both musicians. 1887, to Germany to study music, but instead attended the applied arts school, Hamburg. 1891, studied at the Academy, Berlin; 1892-93, Colarossi Academy, Paris. 1894-1906, illustrator for *Ulk*, *Lustige Blätter*; 1906-08, Paris, cartoonist for *Le témoin* and the *Chicago Sunday Tribune*. 1908-09, worked in Berlin exclusively as a painter. 1913, exhibited in Berlin with *Der Blaue Reiter*, founded in 1911 by Kandinsky and Franz Marc. 1919-33, taught at the Bauhaus, Weimar and Dessau. 1924, formed, with Kandinsky, Klee, and Jawlensky, The Blue Four. 1931, retrospective exhibition, National Gallery, Berlin. 1933-36, lived in Halle. 1936 returned to the United States. 1938, murals for the Marine Transportation Building and Masterpieces of Art Building, New York World's Fair. Lives in New York.

Feininger first became well-known through his exhibition of political cartoons in 1904 at the *Grosse*

Painter, Graphic Artist



1941.456

Berliner Kunst Ausstellung. From 1910 his reputation grew as a painter of equally grotesque and per-

spectively distorted landscapes and figure compositions. This is interesting, insofar as Feininger's artistic development is one more confirmation of the well-known fact that without the Romanticist and Impressionist, abstract art would not have been. From the early beginnings of Romanticism in the course of the eighteenth century Fuseli, Blake, and Friedrich favored the irrational "border cases" of perspective which undermine true space. At the same time, as a related activity, it sought the abnormal outer and inner relationship between persons and things. The caricature, therefore, is as much the rational favorite of Romanticism as the relapse into the pre-rational animation of nature, sun, trees, clouds, ships, houses, etc. Feininger, the Romanticist and Cartoonist, was then well prepared to receive the baptism of Cubism when he made his third trip to Paris in 1911. From then on his tortured reality of stretched space and mysterious things exploded into the new clear air of a wholly dynamic reality. Liberated into an ever-moving interpenetration, things are here and there at the same time. Inside is also outside. Solid things no longer stretch themselves into distortion, but have the new power to change their identity. All this is no longer "space", if that term has any distinct meaning. Nor does it, furtively, reintroduce space by sneaking it in again through the back door. Feininger reached very soon a degree of crystallic transparency and lightness and thereby a degree of non-material dynamism which Cubism itself never achieved. His art is unique in intensity and lightness, beyond which it allows insight into the opening of a supra-spatial vision. This insight is the more breathtaking as it sustains the full span from C. D. Friedrich, like the romantic reality of distorting and dissolving space and liberating people. One has only to compare Friedrich's *Monk by the Sea*, his views from cliffs, or his gaps into wooded mountains with similar compositions

HUGO SCHEIBER

Born Budapest, 1873. One of the leading illustrators and commentators on the life of that city. The oldest of ten children, he first learned the locksmith's trade and later became a sign painter. His quick sketches, especially of the night life of Budapest, showed such an ability to express the flow of life in the streets and cafés that they were much in demand. These drawings are full of originality and wit and, according to Ernst Kállai, Scheiber represents the Hungarian temperament and stands out from his *confrères* by striking a note deeper than the passing *bon-mot* of the hour. He found little recognition in Hungary until he was promoted by *Der Sturm* in Berlin, where he met with a growing success in Germany, London, and Vienna; there he had one-man exhibi-

by Feininger to understand how far Western art has gone. Feininger uses oil as well as watercolor and the graphic arts as media. By 1933 more than twenty-four German museums owned paintings by Feininger and about thirty American museums own paintings of his now. ALEXANDER DORNER 1949

EXH.: Herbstsalon, 1913; *Der Sturm*, 1917; "Modern German Art", Anderson Galleries, New York, 1923; "The Blue Four" (with Kandinsky, Klee, Jawlensky), New York and elsewhere, 1925-34; "Paintings by 19 Living Americans", Museum of Modern Art, 1929; *Société Anonyme*, 83rd exhibition 1939; *Buchholz Gallery*, New York, 1941-48; "Feininger and Hartley", Museum of Modern Art, 1944; "Villon and Feininger", Institute of Contemporary Art, Boston, 1949.

BIBL.: P. Westheim, "Lyonel Feininger", *Das Kunstblatt*, I (1917), No. 3, p. 65-70; W. Wolfradt, "Lyonel Feininger", *Jahrbuch der jungen Kunst*, Leipzig, 1924, p. 63-73; *Hildebrandt*, 1924; *Einstein*, 1924; *Paintings by 19 Living Americans*, New York, 1929; A. Dorner, catalogue, *Lyonel Feininger*, Kestner Gesellschaft, Hanover, 1932; H. Klumpp, *Abstraktion in der Malerei*, Berlin, 1932; A. J. Schardt and A. H. Barr, Jr., *Feininger*, Museum of Modern Art, 1944; F. S. Wight, *Feininger*, Institute of Contemporary Art, Boston, 1949.

LOCOMOTIVE, 1866

Woodcut, $3\frac{5}{8} \times 4\frac{5}{8}$.

1941.456

Purchased: "Modern German Art", Anderson Galleries, New York, 1923.

SIDEWHEELER, 1868

Woodcut, $2\frac{3}{4} \times 4\frac{5}{8}$.

1941.457

Purchased: "Modern German Art", Anderson Galleries, New York, 1923.

Painter, Illustrator



scheiber H

1941.674

tions before the second World War. His paintings seldom strike a deep note, but are rich in color and decorative quality. The Société Anonyme introduced him to America in 1926. He is represented in this Collection by one of his witty vaudeville sketches of three trumpeters.

K.S.D. 1949

EXH.: *Société Anonyme, Brooklyn* 1926, 62nd exhibition 1931.

BIBL.: *Drawings repr.* Der Sturm, from 1924; E. Kállai, *Neue Malerei in Ungarn, Leipzig*, 1925.

JAZZ BAND

Crayon, 10³/₈ x 16¹/₄.

1941.674

Purchased: Der Sturm, Berlin, 1927.

JOAQUÍN TORRES-GARCÍA, 1874-1949

Painter, Muralist, Writer



1941.715

Born Montevideo, Uruguay, 1874, of a Catalan father, and a Uruguayan mother. In 1891 at the age of 17 he went to Barcelona, Spain, where he studied and became a mural painter. Among the murals which he did at that time were those for the Church of St. Augustine, and frescoes in the large hall of St. George in the Palacio de la Diputación, Barcelona. 1910, to Paris and Brussels. Returned to Montevideo. 1920-22, came to New York where he held several exhibitions. Then to Italy for two years and to Paris in 1924, where he remained as a painter and writer until 1932. 1930, in collaboration with Seu-

phor, he published the periodical *Cercle et Carré* from 1930 to 1932. It was devoted to the new forms of art and architecture as expressed by Mondrian, Léger, Kandinsky, etc. 1932, returned to Montevideo where he died August, 1949. Exhibited with the *Société Anonyme* from 1927.

Torres-García belongs to those artists who have a passion for art. He could not imagine life where art did not exist. For him it took many forms. He wrote a great deal about art in Spanish and French, and was editor of that excellent paper, *Cercle et Carré*. He was

a deeply-rooted individualist, creating his personal statements which gave him a strong independent position in the art world. Though of Spanish descent, one felt not only the Spanish culture, but that Uruguay had left its imprint upon him—so subtle that one could only feel it, as a difference. Not only was he seeking personal idioms to use, but searching for new techniques with which to express them. This he did in a masterful way even though he often used a naïve form of expression as Klee did. He is represented in this Collection by several paintings: two oils, *New York Docks* and *Arrival in New York*, and two gouaches of the same subject. These are very individual in expression and in *New York Docks* his technique forbids the use of varnish. Only those who have a keen eye for the construction and division of space which belong to art—even when expressing confusion—can realize his achievement. Besides these, he is represented by six charming watercolors, *Carnival Sketches*, 1921. It was not money but art he was seeking. His outward life was very simple, and through him I was made conscious of what art means to the French nation. He had found a perfect studio in the new housing unit for workmen on the outskirts of Paris. When I arrived I found, not an isolated studio, but that each floor of these vast units contained one sculptor's studio on the ground floor, and many painters' studios with high studio windows, comprising two floors. When would we, as a nation, build practical studios in low-cost housing units? For France, art belongs to life.

K.S.D. 1949

JOSEF ALBERS



1941.325

Painter, Teacher

BIBL.: by *Torres-García*, *L'art en relació amb l'home etern i l'home que pasa*, *Sitges*, 1919; *Estructura*, *Montevideo*, 1935; *La tradición del hombre abstracto*, *Montevideo*, 1938; *Historia de mi vida*, *Montevideo*, 1939; *La ciudad sin nombre*, *Montevideo*, 1941. See also, *P. Guéguen*, "Torres-García", *Cahiers d'art*, VI (1931), p. 450-1; *Thieme and Becker*, XXXIII (1939), p. 300; *A. Cáceres*, Joaquín Torres-García, *Montevideo*, 1941; *C. Schaefer*, Joaquín Torres-García, *Buenos Aires*, 1945.

NEW YORK DOCKS

Oil on canvas, 32 x 39½. 1941.715
Purchased: the artist, New York.

NEW YORK CITY, 1920

Gouache on cardboard, 13¼ x 19¼. 1941.722
Purchased: the artist, New York, 1927.

ARRIVAL IN NEW YORK

Oil and collage on cardboard, 18 x 24. 1941.723
Purchased: the artist, New York, 1927.

NEW YORK DOCKS

Gouache on cardboard, 19⅞ x 26. 1941.724
Purchased: the artist, New York, 1927.

SIX CARNIVAL STUDIES

Watercolor, each 8⅞ x 7⅞. 1941.716-721
Gift of the artist, 1927.

Born Bottrop, Westphalia, Germany, 1888. Studied at the Academy, Berlin, 1913-15; the arts and crafts school, Essen, 1916-19; the Academy, Munich, 1919-20; and at the Bauhaus, Weimar, 1920-23. Taught courses in fundamental design, drawing and lettering, and in the glass and furniture workshops at the Bauhaus in Weimar, Dessau, and Berlin, 1923-33. Assistant director of the Bauhaus, 1928-31. Traveled in Europe, 1923-33. Member of Abstraction-Création, 1934. In 1933 he and his wife Anni Albers were the first members of the Bauhaus faculty to settle in the United States. Professor of art, Black Mountain College, N. C., 1933-49. Seminar, lectures, summer courses at Harvard University, 1936-41. Visiting critic, Yale Art School, 1949-50. Lives in New York. Exhibited with the Société Anonyme from 1936.

Josef Alber's experience of modern art has been as wide and varied as any man's, yet he has not been content to rest upon his own considerable artistic achievement. He wished to put his great practical

and theoretical knowledge into action and become an influential teacher both at the Bauhaus in Germany and more recently at Black Mountain College in North Carolina. As an artist Albers knows that each work must finally rest upon the strength of its inherent formal qualities, but as a teacher he reaches for the understanding of many through the exquisite clarity and precision of his formal thought. His purity of line and shape and color, often expressed in terms of the most intricate variations upon the optical properties of interpenetrating planes has been clarified and purged of all associational effects through his participation in the formulation of a strict abstract esthetic. In common with many other artists Albers dislikes such inadequate adjectives as "abstract" and "non-representational." To resolve the semantic ambiguity he has proposed the terms "presentational" and "presentative" as suggestive of the positive reality of "abstract" art. His own innumerable inventions and unending subtleties of design declare that "presentational" art is for him an inexhaustible source of creation.

G.H.H. 1949

EXH.: *Société Anonyme*, "Four Painters" 1936, Springfield 1939; "Bauhaus, 1919-1928", *Museum of Modern Art*, 1938; *Addison Gallery, Andover, Mass.*, 1941; *New Art Circle, New York*, 1945; *Egan Gal-*

lery, New York, 1946; *Janis and Egan Galleries, New York*, 1949; *retrospective exhibition, Cincinnati Art Museum*, 1949; *Yale University*, 1949; *Smithsonian Institution, Washington*, 1950; *Yale* 1, 2, 42, 48, 57.

BIBL.: by Albers, "Notes on the Arts in Education", *American Magazine of Art*, XXIX (1936), p. 233; "Present and/or Past", *Design*, XLVII (1946), p. 16-17; "American Abstract Artists; symposium", *Magazine of Art*, XL (1947), p. 161; "Abstract-Presentational", *American Abstract Artists, New York*, 1946. See also, *H. Bayer, W. and I. Gropius, Bauhaus 1919-1928, New York*, 1938; *European Artists Teaching in America, Addison Gallery, Andover, Mass.*, 1941.

THE GATE, 1936

Oil on composition board, 18 $\frac{3}{4}$ x 20 $\frac{5}{8}$. 1941.325
Purchased: the artist, 1934.

WHITE CIRCLE, 1933

Woodcut, 10 $\frac{1}{2}$ x 13 $\frac{3}{4}$. 1941.327
Gift of the artist, 1934.

SEGMENT, 1934

Woodcut, proof sheet, 9 $\frac{1}{2}$ x 11 $\frac{3}{8}$. 1941.326
Gift of the artist, 1935.

VICTOR SERVANCKX

Painter, Sculptor



1941.684

Born Dieghem, Belgium, 1897. 1912-1917, studied at the Academy, Brussels. 1917, first one-man exhibition in Brussels. Professor at the Academy, Brussels.

In 1926 first introduced to America through the *Société Anonyme*. After the first World War an exhibition of his work was organized to travel through-

out Europe, 1925, member of the Belgian Commission of the International Exposition of Decorative Arts, Paris, where he won a gold medal. Murals for the Brussels Exposition, 1935. Also a designer of modern furniture emphasizing simplicity. Became a member of Léonce Rosenberg's L'effort moderne.

"Judging through taste is different from judging through knowledge." Kant

"Such freedom granted without reserve to all the objects made by the hand of man, that freedom to represent nothing else but themselves, why should it be denied relentlessly to that other object commonly called a picture? Because plastic art has not yet been separated from literature or liberated from memory. In the past, masses could not read or write, it was then necessary to illustrate the history of the gods and principles through images. But today . . .

"Nevertheless, although accepting the necessity of a subject, the painters of the Romanesque period were already aware—as compared with us today—of an abstract art, the only interpretation of real tradition which, for milleniums, has again and again died and come to life under a new form.

"In fact we find in the works of the Romanesque artists within the 'formed' form, another 'forming' form purely abstract. And this is the inner life that determines the outer life of their works.

"In modern times this was the first step toward abstract art . . . The second and last step, after a regression of several centuries, is a non-figurative art expressing a total liberation from the object.

"Man is the last stage of Creation. Consequently, his mission is to continue, not to imitate it . . . Therefore, the painter must continue the example of nature and not use it merely as a model.

"Art in accordance with the spirit of its epoch is and remains always authentic . . . To keep art alive an artist must at the same time be traditional and revolutionary. If only traditional, bringing nothing new, he is useless, and if only revolutionary, his work will have the sparkle of fireworks and die in the night. Consequently, the innovator must be traditional in his principles and revolutionary in the form—for art is form and nothing but form. This form is the intelligible materialization of a necessity dictating all rational and logical construction. As a matter of

fact to construct is to pass from the inorganic to the organic within the universal and permanent laws of balance and harmony. A painting is designed to give intensity and movement to the wall, otherwise dull and inert. There are beautiful and ugly objects and there are, as well, good and bad paintings; therefore, it is not enough to organize abstract forms on the canvas in an elaborate way or to cover it with pure hues to obtain an ensemble full of life and emotion. There also must be freedom, richness, and love.

"Only that contribution of the human individual and its radiation throughout organized matter can move us and elevate our mind.

"Victor Servranckx seems to be completely aware of these considerations and his art, the result of a long heroic life, is an alive and moving *exposé* of their manifestation. What he is offering us today at the Palais des beaux-arts for our meditation and delight is characterized by a universal and permanent touch due to the elevation of his thoughts and a liberated vision.

"We were glad to find again in Servranckx's work the qualities his art has always shown: originality, noblesse, style and conscientiousness. It has been said in the past that art is man added to nature. Today we can define art as a passage of man from the natural to the miraculous and if, for us moderns, the miraculous is the cosmos, our art becomes cosmic, therefore, sacred and universal."

LÉONCE ROSENBERG 1947

From the introduction to the catalogue of the Retrospective Exhibition, 1947.

EXH.: 1st one-man exhibition, Brussels, 1917; Indépendants, 1924-27; November Gruppe, Berlin, 1925; Société Anonyme, Brooklyn 1926; retrospective exhibition, Palais des beaux-arts, Brussels, 1947.

BIBL.: Société Anonyme, International Exhibition, 1926; G. Linse, "Victor Servranckx", L'esprit nouveau, p. 2447-2450; Thieme and Becker, XXX (1936) p. 529; Edouard-Joseph, III (1934), p. 293; M. G. Rathbun and B. H. Hayes, Jr., Layman's Guide to Modern Art, New York, 1949.

NO. XLVI: THE TOWN, 1922

Oil on canvas.

Purchased: the artist, Belgium, 1927.

1941.684



1914-15

José Gonzales, known as Juan Gris, born Madrid, Spain, 1887. Studied engineering at the arts and trades school, Madrid. 1906, to Paris. With a studio in the same building as Picasso, he soon became a member of the inner circle of Cubists. At the outbreak of World War I he was at Collioure with Matisse, but later returned to Paris where he re-

mained during the hostilities. In 1914 his paintings were first introduced to America at the Washington Square Gallery, New York. 1915-20, member of Léonce Rosenberg's L'effort moderne. Exhibited with the Société Anonyme from 1920. Illustrated books including Max Jacob's *Ne coupez pas mademoiselle*, 1921, and Gertrude Stein's *A Book Concluding with*

As a Wife Has a Cow, A Love Story, 1926. 1924, *executed costumes and settings for three of Diaghilev's Russian ballets: La tentation de la bergère, La colombe and Une éducation manquée*. 1924, *spoke for Dr. Allendy's class on philosophy at the Sorbonne, Paris. Died at Boulogne-sur-Seine, 1927*.

Like many painters of his generation Juan Gris started life as an able cartoonist and illustrator in Paris. But the daily contact with a Spanish colony of painters caused him to join the Cubists when they were nothing but a name given to a few by a few. Gris immediately imposed his conception of Cubism on his own work. This was rather an explanation of forms than a complication of forms. He applied his own rules to dissect the motif with consistency. You can feel in his first canvases the self-imposed discipline of simplification, instead of adding through complexity. In contrast to the other Cubists who constructed artificial worlds around the central motif, Gris built his personal approach from the inner structure of the motif. He pursued this line of expression to the end and methodically polished one of the purest facets of Cubism.

M.D. 1943

"Four years partly illness much perfection and rejoining beauty and perfection and then at the end there came a definite creation of something. This is what is to be measured. He made something that is to be measured. And that is that something. Therein Juan Gris is not everything but more than anything. He made that thing. He made the thing. He made a thing to be measured. Later having done it he could be sorry it was not why they liked it. And so he made it very well loving

and he made it with plainly playing. . . . We liked it but nobody else could see that something is everything."

GERTRUDE STEIN

From "The Life and Death of Juan Gris," 1927

EXH.: Section d'or, 1912; *Independent Artists*, 1917; *Société Anonyme*, 1st and 6th exhibitions 1920, Worcester 1921, MacDowell Club 1922, Vassar College 1923, Detroit 1923, Brooklyn 1926, "8 Modes" 1934, Delphic Studios 1936, Springfield 1939; *memorial exhibition, Galerie Simon, Paris*, 1928; *Marie Harriman Gallery, New York*, 1932; *Galerie Balay and Carré, Paris*, 1938; *Cincinnati Art Museum*, 1948; "Picasso, Gris, Miro, the Spanish Masters of Twentieth-Century Painting," *San Francisco and Portland*, 1948; Yale 1, 2, 15, 21, 60.

BIBL.: by Gris, "Des possibilités de la peinture, *Transatlantic Review*, I, July, 1924, p. 482-6; II, Aug., 1924, p. 75-9. See also, A. Gleizes and J. Metzinger, *Du cubisme, Paris*, 1912; G. Apollinaire, *Les peintres cubistes, Paris*, 1913; K. S. Dreier, *Western Art and the New Era, New York*, 1923; *Société Anonyme, International Exhibition, Brooklyn*, 1926; G. Stein, "The Life and Death of Juan Gris," *Transition*, No. 4, July 1927, p. 160-62; D. H. Kahnweiler, *Juan Gris, sa vie, son oeuvre, Paris*, 1946 (*English translation by D. Cooper, Juan Gris, His Life and Work, New York and London*, 1947, with bibl.); D. Gallup, "Picasso, Gris and Gertrude Stein," *Picasso, Miro, Gris, the Spanish Masters of Twentieth-Century Painting, San Francisco and Portland*, 1948.

ABSTRACTION NO. 2: LE JOURNAL

Oil on canvas, 36¼ x 23½. 1941.489

Purchased: Galerie Léonce Rosenberg, Paris, 1927.

MARTEL SCHWICHTENBERG, 1896-1943 (?)

Painter, Graphic Artist



1941.677

Born Hanover, Germany, 1896. Lived in Düsseldorf, Hagen, and Hanover. After 1920 active in Berlin. Self-taught. She first attracted attention with her murals in the Hermann Bahlens factory in Hanover, 1917-18, designed and built by Hoetger. She did much work in modern advertising. Introduced to America by the Société Anonyme in 1924. In 1931-32 she edited, with René Crevel and Curt Valentin the important annual, *Omnibus*, published in Berlin and Düsseldorf. In the 1930's she went to live in South Africa, but later returned to Germany where she died during the recent war.

Martel Schwichtenberg belongs to those painters who were swayed by the power and strength inherent in *Die Brücke*, a Teutonic expression of art, re-

taining, however, her own individual exuberance. She is very akin to Annot, but has not her fluidity of line or color. She is more stark, even in a painting of Spring by which she is represented in this Collection.

K.S.D. 1949

EXH.: "Modern German Art," *Anderson Galleries, New York*, 1923; *Société Anonyme*, 32nd exhibition 1924, *Philadelphia* 1926, "13 Women Painters" 1934.
BIBL.: J. Kirchner, *Junge Berliner Kunst, Berlin*,

Wasmuths Kunstheft, VI, n.d.; T. Durrieux, "Martel", *Omnibus*, 1932, p. 187-9.

FLOWERING TREES

Oil on canvas, 31 x 37 $\frac{1}{8}$.

1941.677

Purchased: Galerie Möller, Berlin, 1922.

PEASANT WOMEN

Oil on canvas, 37 $\frac{1}{4}$ x 30 $\frac{3}{4}$.

Indefinite loan by the estate of Martel Schwichtenberg.

IVO PANNAGGI

Born Macerata, Italy, 1901. Studied at the University of Rome and graduated from the architectural school of the University of Florence. 1923, with Prampolini and Paladini signed the Futurist Manifesto on "Mechanical Art". 1926-33, Berlin and Düsseldorf. 1933, traveled through Scandinavia, including Finland, Lapland, North Lapland to the Fischer Peninsula during the winter months. 1937, joined the Walfangs expedition to the Antarctic. Traveled through Central America and Brazil. 1939, winter trip along the coast of Greenland to participate in seal hunting. Since 1945 practicing architect in Ulnes, Norway. 1949, active in building a school and reconstructing a hotel. Has again started to paint. Interested in low-cost furniture and has designed three chairs, which he considers new in form as well as in construction. He was introduced to Italy by Bragaglia in 1921; exhibited through *Der Sturm* from 1923; and introduced to America by the *Société Anonyme* in 1926.

"Ivo Pannaggi, the Italian architect and painter, is one of the strongest representatives of the new art in Italy. It is a peculiarity of his art that it is not fettered to any particular nation, but is absolutely international."

H. K. FRENZEL, Editor of *Gebrauchsgraphik*, Berlin, 1928.

In 1926, while in Europe to gather the collection of modern paintings for the International Exhibition which the *Société Anonyme* arranged for the Brooklyn Museum, I came across one of the most amusing and live-wire artists of our group, Ivo Pannaggi, full of humor, bursting with energy and absolutely international in his point of view. He was trained as an architect, but his interest in life was so great that he wanted to introduce his new vision of art into all forms connected with life such as advertising, the theatre and interior decoration, besides his painting and his own professional work as an architect. One of his most interesting achievements was the reconstruction of the dining room for the Palazzo Zampini in Asanatoglia, Italy. He constructed a large

Architect, Painter, Industrial Designer



1941.616

glass window with a Neo-plastic design. The hanging lamp, dining room table and furniture are fine and strong in construction, and bring life and a new era into the old palace, yet retain harmony. His sense of proportion is brought out in the very fine architectural drawing in color on canvas called *Architectonic Function V*₃. The Société Anonyme bought this at the Venice International Exhibition in 1926, and it is now in the Collection at Yale. His new approach in advertising is strong and fine, and can be studied in six originals besides two printed placards.

K.S.D. 1949

EXH.: 1st one-man exhibition, Bragaglia Gallery, Rome, 1921; *Der Sturm*, 1923-32; *International Theatre Exhibition*, Vienna, 1924; *Société Anonyme*, Brooklyn 1926, *Arts Council* 1928, *New School* 1931, *Columbia University* 1928, *Springfield* 1939.

BIBL.: *costumes for mechanical ballet repr.*, *Der Sturm*, XIV (1923), p. 185, XVI (1925), p. 113, XVII (1926), p. 63; *Hildebrandt*, 1924; *E. Prampolini*, I. *Pannaggi and V. Paladini*, "L'art mécanique", *Bulletin de l'effort moderne*, No. 15 (May, 1925), p. 13-15; *Société Anonyme*, International Exhibition, 1926; *H. K. Frenzel*, "Ivo Pannaggi", *Gebrauchsgraphik*, V, No. 5 (May, 1928), p. 2-10; *Société Anonyme*, *Brochure Quarterly*, 1928-29; *repr.*; *Société Anonyme*, Anniversary Exhibition, 1939.

ANGELIKA HOERLE, 1899-1923

Painter



1941.504

Born Angelika Fick, Cologne, 1899. She was the

ARCHITECTONIC FUNCTION V₃

Oil on canvas, 59¼ x 35⅜. 1941.616

Purchased: Venice International Exposition, 1926.

THE OARSMAN, 1921

Gouache, 13¼ x 15⅞. 1941.617

Purchased: Vasari, New York, 1923.

ADVERTISING DESIGN

Colored reproduction. 1941.624

ADVERTISING DESIGN

Colored reproduction. 1941.625

The following works were purchased from the artist, Berlin, 1930.

ADVERTISING DESIGN: HN

Watercolor and gouache, 10 x 6¾. 1941.618

ADVERTISING DESIGN: 4

Watercolor, 10 x 7¼. 1941.619

Purchased: the artist, Berlin, 1930.

ADVERTISING DESIGN: MN

Watercolor, 10 x 7¼. 1941.620

ADVERTISING DESIGN: HH

Watercolor, 10 x 7½. 1941.621

ADVERTISING DESIGN: HM

Watercolor, 10 x 6¾. 1941.622

ADVERTISING DESIGN: HMM

Watercolor, 7¾ x 10⅛. 1941.623

wife of the painter Heinrich Hoerle (1895-1936). She died in 1923, and unfortunately very little is known about her and her work is scattered. She belonged to those gifted young artists who suddenly appeared like meteors after the first World War and then vanished. Angelika Hoerle was one of the early Surrealists, before the Surrealists had organized as a group. The three examples of her work in the Collection of the Société Anonyme, one pen and ink and two pencil drawings, are pure expressions of that form of art. Her work was exhibited by the Société Anonyme from 1923. Her husband and Franz W. Seiwert were the leaders of that intimate group in Cologne which left such an impression on the German Rhineland. When the Société Anonyme exhibited Heinrich Hoerle's paintings at the International Exhibition at the Brooklyn Museum in 1926 he sent the following message which expressed their philosophy: "Absolute Relativity in painting. The result is oneness. Oneness is good for changing the World."

HANS SCHMITT-ROST and K.S.D. 1949

DRAWING: WOMAN, 1920

Pen and ink, 14 x 11⅞. 1941.502

Purchased: Nierendorf Gallery, Cologne, 1922.

DRAWING: TREE AND WALL, 1922

Pencil, 17 $\frac{1}{8}$ x 13.

1941.503

Purchased: Nierendorf Gallery, Cologne, 1922.

DRAWING: HEAD AND HAND

Pencil, 13 $\frac{3}{4}$ x 11 $\frac{1}{2}$.

1941.504

Purchased: Nierendorf Gallery, Cologne, 1922.

OTTO NEBEL

Painter, Graphic Artist, Poet

Otto Wilhelm Ernst Nebel, born Berlin, 1892. 1909–11, learned to be a bricklayer. 1913, manager and technician of the construction extension course, Technische Hochschule, Charlottenburg, Berlin. 1913, studied at the drama school under Rudolf Bluemer, Lessing Theatre, Berlin. 1914–18, served in the first World War. 1918–19, taken prisoner by the English; returned in October 1919 to Berlin. Studied painting with Kandinsky. 1920–21, first exhibition. 1921, made drawings and watercolors which he called Color Blossoms of Eros. 1923–24, first abstraction, Architecture in Light. 1927, Ascona, Switzerland. 1928, France. Traveled extensively in Europe during the 1930's. 1931, made folders of caricatures. Lives in Switzerland.

Ever since Nebel started painting his aim has been to create supra-perspective compositions in light values, reduced to abstract forms. He used semi-musical titles, such as *The Well-Tempered Triangle* for a watercolor of 1927. This is characteristic of his aim. In the 1920's and 1930's Nebel had periods when he was strongly under the influence of Kandinsky's later abstractions. Other paintings show the impress of Klee, Chagall, and Feininger's "inside-out churches". But in spite of his impressibility by the works of others, Otto Nebel represents quite a distinctive note of a highly refined sensitiveness in color and form.

ALEXANDER DORNER 1949

BIBL.: *O. Nebel, Worte zur rhythmischen Malerei, Stieglitz, 1931; Thieme and Becker, XXV (1931), p. 371; K. Liebmann, Der Malerdichter Otto Nebel, Zurich, 1935; Art of Tomorrow, New York, Solomon R. Guggenheim Foundation, 1939; Almanach neuer Kunst in der Schweiz, Zurich, 1940, p. 38; A. Zwicky, "Ausstellung Kunstsalon", Das Werk, XXXVI (May, 1949), supp. p. 61.*

PRINT, No. 343, 1936

Colored woodcut, 8 $\frac{1}{4}$ x 3 $\frac{1}{8}$.

1941.608

Purchased: Galerie Jeanne Bucher, Paris, 1937.

PRINT, No. 399, 1936

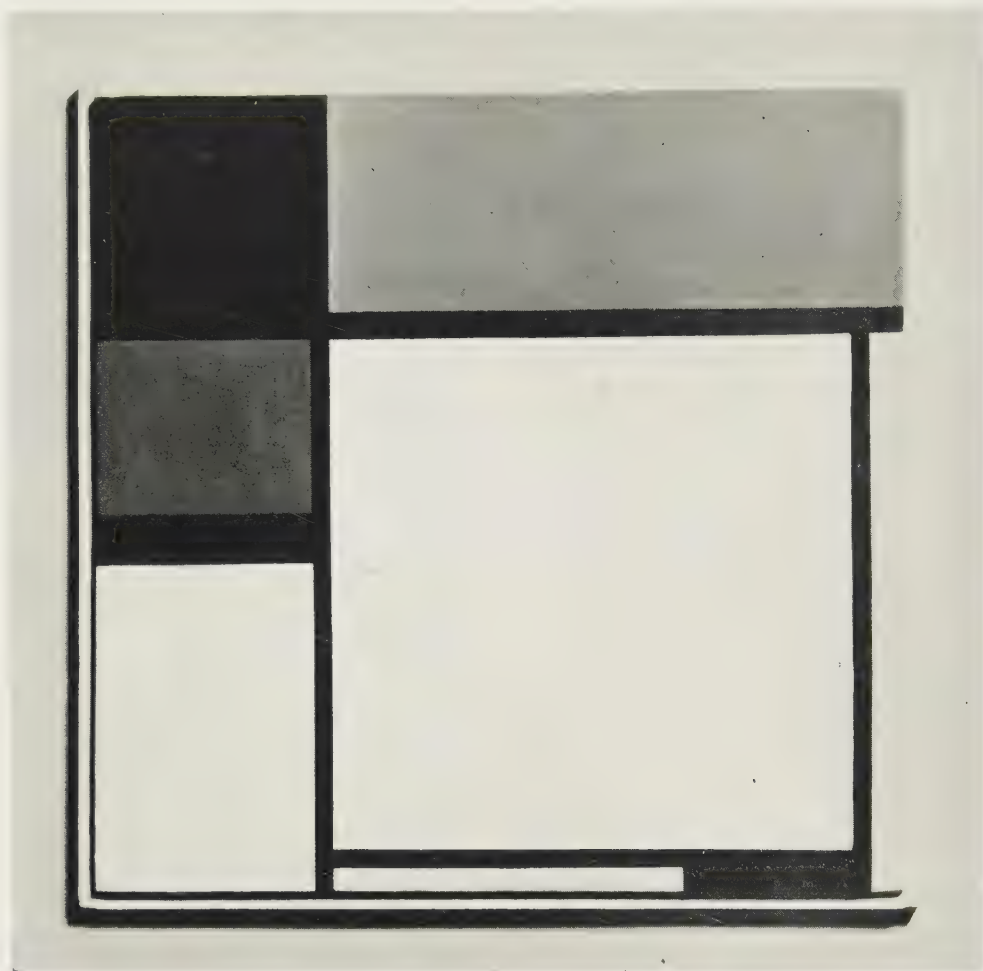
Colored woodcut, 7 $\frac{3}{8}$ x 3 $\frac{7}{8}$.

1941.609

Purchased: Galerie Jeanne Bucher, Paris, 1937.



1941.609



1941.604

Pieter Cornelis Mondriaan, born Amersfoort, Holland, 1872. His father was a school teacher who later moved to Winterswyk. He was always drawing, though it was only a hobby. His uncle, Fritz Mondriaan, was a well-known landscape painter of that period, under whom Mondrian studied as a boy. It upset the family very much when Mondrian decided to become a painter, but this was made possible in 1891 through a friend. However, his father insisted that he take his degree in Amsterdam where he went to study for three years, to enable him always to be self-supporting. Mondrian's attitude had always been to earn enough money to give him perfect freedom to paint as he wanted to. And so, in the early years through accurate bacteriological drawings for textbooks he succeeded in making both ends meet. At the end of the 19th century the Dutch painter, Toorop, developed a Pointillist technique with linear stylization which interested van Does-

burg and Mondrian very much. And all through his life Mondrian kept a high regard for Toorop. Little by little Mondrian became more abstract. In 1910 he went to Paris. At this time he worked on his first abstract drawings, which were exhibited in 1911 at the Indépendants. In 1914 he returned to Holland for a visit and was obliged to remain for the duration of the War. In 1915 with Théo van Doesburg he formed a group of artists and architects called de Stijl, which he left in 1925 when van Doesburg issued his second Manifesto on "Elementarism" in the magazine de Stijl, which was started in 1917. Mondrian stated that when van Doesburg "kept the rectangular relationship of the vertical and horizontal lines, but turned them to a 45-degree position, this was in opposition to the natural aspect of reality, and that he put the accent on the expressive means while I saw relationships of equal importance with these means." During the years of his associ-

ation with de Stijl, he published many articles in their magazines on Neo-plasticism. 1917, executed first important painting of squares, now in the Kröller-Müller Museum. Because of the war he was unable to return to Paris until 1919. In 1937 on the approach of the second World War he left for London, and in 1940 came to New York. Mondrian became perfectly fascinated by the "boogie-woogie" music he found here and collected many records which he enjoyed playing. The new rhythm fascinated him and he painted his two final pictures—the first of which he called Broadway Boogie-Woogie, now in the Museum of Modern Art, and the second, Victory Boogie-Woogie, which, alas, was never finished and is now in the Miller Collection. It is interesting to note that it was not until 1942, at the age of 70, that he had his first one-man exhibition and this was in New York City. His work was exhibited with the Société Anonyme from 1926. Mondrian died in New York in 1944.

When the Société Anonyme presented Mondrian at the important International Exhibition it arranged for the Brooklyn Museum in 1926, I wrote the following in the Special Catalogue issued for that exhibition: "Holland has produced three great painters who, though a logical expression of their own country, rose above it through the vigor of their personality. The first was Rembrandt, the second was van Gogh, and the third is Mondrian. . . . You find it in Mondrian, who with consequential slow development, rose from that strong individualistic expression (of the Dutch) into a great clarity. Nowhere has such clarification been reached as in the paintings of Mondrian. There is a beauty and restfulness in its very severity." Mondrian came to the philosophical conclusion that ALL IS SPACE. To create unity art has to follow not nature's aspects, but what nature really is. Art has to determine Space as well as form, and to create the equivalent of these two factors. In fact, rectangles are never an aim in themselves, but a logical consequence of their determining lines which are continuous in Space. Formerly space had been a background to Mondrian, as it still is to many, instead of being. Objects appeared as detached forms against a background. In life sometimes the spirit has been overemphasized and the body neglected. Sometimes one has been so preoccupied with the body that the spirit has been neglected. In art, content and form have alternately been

overemphasized or neglected because their inseparable unity has not been recognized. To create this unity balance must be established between space and the object. Disequilibrium means conflict and disorder. Conflict is also a part of life and of art. But it is not the whole of life nor is it the whole of beauty. Real life is the mutual interaction of soul and body—or body and soul. Mondrian writes: "It is my conviction, that humanity, after centuries of culture, can accelerate its progress through the acquisition of a truer vision of reality. Plastic art discloses what science has discovered: That Time and Subjective Vision Veil the True Reality".

K.S.D. 1949

EXH.: *Société Anonyme, Brooklyn* 1926, *New School* 1931, "8 Modes" 1934, "New Forms in Art" 1936; "From Cubism to Sur-impressionism", *Stockholm*, 1930; "Art vivant en Europe", *Brussels*, 1931; "Cubism and Abstract Art", *Museum of Modern Art*, 1936; *Valentine Gallery, New York*, 1942-43; retrospective exhibition, *Museum of Modern Art*, 1945; *Valentine Gallery*, 1946; *Stedelijk Museum, Amsterdam*, 1946; *Janis Gallery, New York*, 1949; *Yale* 1, 2, 12, 15, 21, 34, 48.

BIBL.: by Mondrian, "Plastic Art and Pure Plastic Art", *Circle, London*, 1937, p. 41-56; "Towards the True Vision of Reality", *Valentine Gallery, New York*, 1942; *Plastic Art and Pure Plastic Art, New York*, 1945; statement in "Eleven Europeans in America", *Museum of Modern Art Bulletin*, XIII (1946), No. 4-5, p. 35-6. See also, *Kassak and Moholy-Nagy*, 1922; *H. Kröller-Müller, Die Entwicklung der modernen Malerei, Leipzig*, 1925; *Société Anonyme, International Exhibition*, 1926; *A. H. Barr, Jr., Cubism and Abstract Art, New York*, 1936; *J. J. Sweeney, "Mondrian", Museum of Modern Art Bulletin*, XII (1945), No. 4, p. 1-12.

FOX TROT A, 1927

Oil on canvas, 43 $\frac{1}{4}$ diagonally. 1942.355

COMPOSITION, 1929

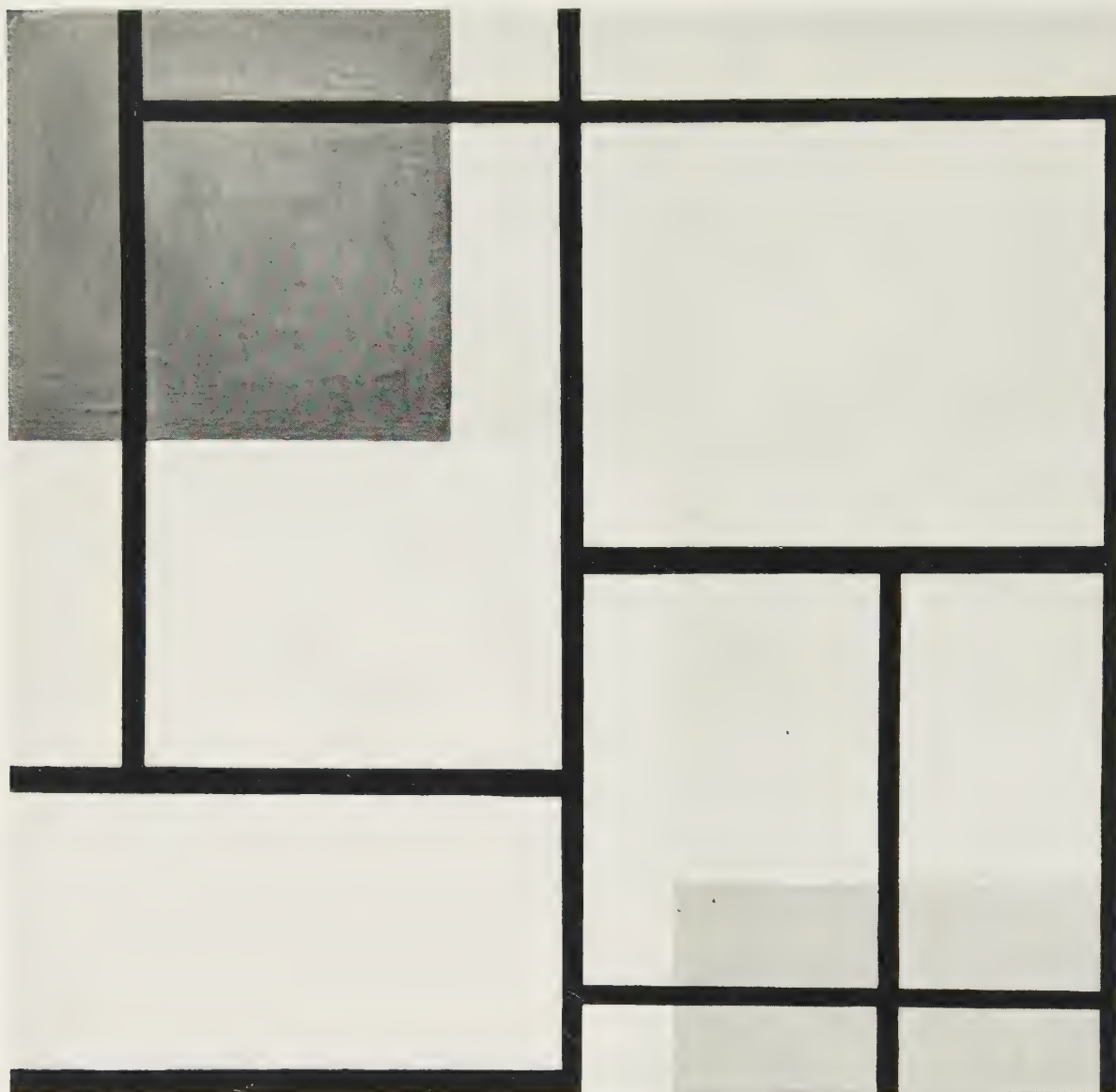
Oil on canvas, 19 $\frac{3}{4}$ x 19 $\frac{3}{4}$. 1941.603

Purchased: the artist, Paris, 1931.

FOX TROT B, 1929

Oil on canvas, 17 $\frac{3}{4}$ x 17 $\frac{3}{4}$. 1941.604

Gift of the artist, Paris, 1937.



1948.209

Born Utrecht, Holland, 1883. Studied in Holland. 1899, started painting. 1908, first one-man exhibition at The Hague. Wrote articles on Asiatic and modern art. 1913, published his first collection of poems. That same year began his drive for the reintegration of painting and architecture. 1914–16, served in the army. In 1916 van Doesburg created his first abstract painting which was followed in 1917, in collaboration with Oud's new building in Noordwijkerhout, Holland, with abstract designs for walls, windows, and floors. 1920, designed laborers' cottages and schools. 1924, his first city-planning. 1916, in collaboration with the Dutch architects. Oud and

Wils, founded the group and magazine de Stijl. Later they were joined by the architect van t'Hoff, Huszar, Mondrian, and the writer Kok. 1918, the architect Rietveld, and Vantongerloo, with van Eesteren, Hans Richter, and others joined them. October 1917, first issue of the magazine de Stijl, van Doesburg editor. It concluded one year after his death, 1932. May, 1920, during the congress in Düsseldorf, van Doesburg collaborated with Lissitzky in the founding of a Western European Constructivist Group. 1920, induced by the two pioneers of the abstract film, Eggeling and Hans Richter, van Doesburg moved the office of de Stijl to Berlin. 1921–22, he

moved from Berlin to Weimar where the Bauhaus was. 1922, van Doesburg moved the office of de Stijl back to Holland. While there he organized a congress of Dadaist leaders. He arranged gay and exciting Dada evenings, for through the Dadaist movement he was able to dissolve the traditional world of a decrepit and outmoded rationality by distorting its cherished symbols into impossible and ridiculous nonsense. So the Dadaist helped to create the world of the new vision of de Stijl. Next he moved the office of de Stijl to Paris. 1923, members of de Stijl group held their first Paris exhibition at Léonce Rosenberg's gallery, L'effort moderne. Neo-plasticism in art was followed in 1924 by Elementarism, the second battlecry of de Stijl. Their manifesto was published in the magazine de Stijl, in 1926. 1926-28, together with Hans Arp and Sophie Taeuber-Arp, designed the interior decorations of the "Café Aubette" in Strasbourg according to the principles of de Stijl. 1928-30, van Doesburg designed and started to build his own house at Meudon-val-Fleury near Paris. 1929, with Carlsund, Tutundjian and Hélion published the periodical Art Concret. January 1931, he was one of the founders of the new art group, Abstraction-Création. He died two months later, March 7, 1931, in Davos, Switzerland.

It is not by accident that van Doesburg wrote more articles, gave more speeches and performances than he painted pictures or worked as interior designer and architect. He was too restless to concentrate on the calm premeditation with which, according to Degas: "A good work of art must be planned like a crime." Or, as Sartorius would have said: "He despised the finished work." A greater issue consumed his energy, the birth of a purer, more energetic and better work, a philosophy of life, and the destruction of the decadent and static traditional philosophy. The new way of life needed a new visual language, and that was abstract composition in all visual fields—*de Stijl* design. Van Doesburg promoted this new salvation with the zeal of a fanatic who was ready to pay any price. Here lies the reason for the enormous influence van Doesburg's activities had

on modern art, architecture, and design. Mondrian and Oud had opened the path through their painting and architecture; Rietveld took the lead in interior design. Van Doesburg was the voice emphasizing the integration of all visual activities in the manner of *de Stijl*. There was always the danger of his over-rationalizing his visual activities. And when, on the other hand, he wrote as a rationalizing critic, he was often so overpowered by his emotional desire to convey his prophetic feelings that it carried him to truly clairvoyant definitions.

ALEXANDER DORNER 1949

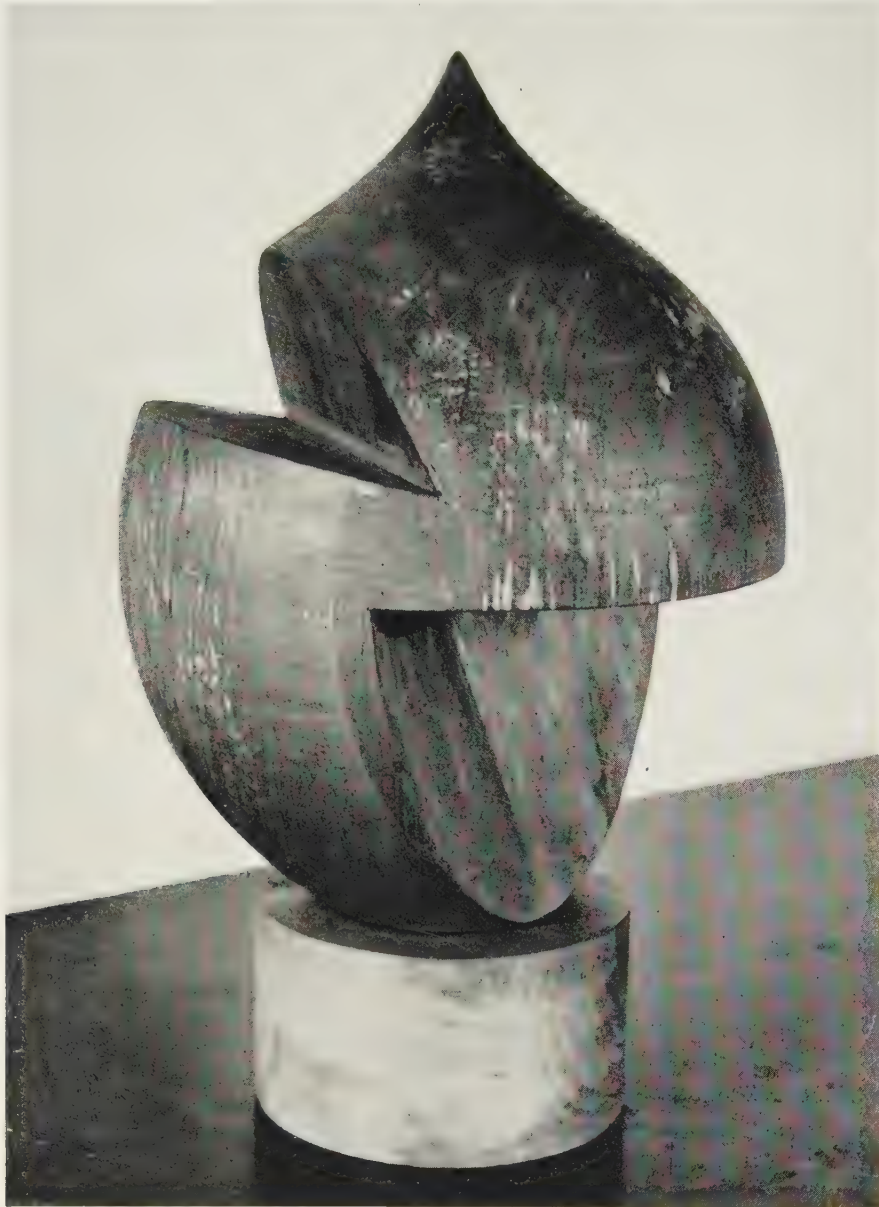
EXH.: 1st one-man exhibition, *The Hague*, 1908; *Léonce Rosenberg, Paris*, 1923; November Gruppe, *Berlin*, 1925; retrospective exhibition, *Exposition du groupe 1940, Paris*, 1932; "Cubism and Abstract Art", *Museum of Modern Art*, 1936; *Art of This Century*, *New York* 1947;

BIBL.: by van Doesburg, ed., *de Stijl*, 1917-32; *De nieuwe beweging in de schilderkunst, Delft*, 1916; *Gronbegrippen der nieuwe beeldende kunst*, 1917; *Drie voordrachten over nieuwe beeldende kunst, Amsterdam*, 1919; *Klassiek, barok, modern, Antwerp*, 1920; "Evolution of Modern Architecture in Holland", *The Little Review, Spring*, 1925, p. 47-51. See also, *Hildebrandt*, 1924; *El Lissitzky and H. Arp*, *Die Kunstismen, Zurich*, 1925; *W. Gropius, Internationale Architektur, Munich*, 1925; *Edouard-Joseph III* (1934), p. 375; *A. H. Barr, Jr., Cubism and Abstract Art, New York*, 1936; *W. K. Behrendt, Modern Building, New York*, 1937; *S. Giedion, Space, Time and Architecture, Cambridge, Mass.*, 1941; *L. Moholy-Nagy, Vision in Motion, Chicago*, 1947; *J. J. Sweeney, catalogue, van Doesburg exhibition, Art of This Century, New York*, 1947; *A. Dorner, The Way Beyond Art, New York*, 1947; *G. Vantongerloo, Paintings, Sculptures, Reflections, New York*, 1948; *H.-R. Hitchcock, Painting Toward Architecture, New York*, 1948.

SIMULTANEOUS COMPOSITION, 1929

Oil on canvas, 31 3/8 x 27 1/2. 1948.209

Gift of Katherine S. Dreier, President, 1948.



1950.48

Born Davos, Switzerland, 1889. From 1908 to 1910 studied at the arts and crafts school, St. Gall; in 1911 and 1913 at W. von Debschitz's technical school in Munich; in 1912 at the arts and crafts school in Hamburg. From 1916 to 1929 professor at the arts and crafts school in Zurich. In 1916 met Jean (Hans) Arp and with him became an active member of the Dada movement in Zurich, 1916-1920. Married Jean Arp, 1921. 1927-1928, collaborated with Arp and Théo van Doesburg on the interior decoration of the restaurant, L'Aubette, in Strasbourg. Lived at Meudon-val-Fleury, near Paris, 1928-1940. Member of Allianz, association of modern Swiss artists, 1937-

1943; of Abstraction-Création, 1931-1936. In 1937 founded and edited the review *Plastique*. She died in Zurich in 1943. In 1949 Jean Arp presented in her memory to the Collection one of her fine wood sculptures to show their appreciation of the *Société Anonyme* for establishing an historical record of the international artistic movements since 1910 with which they were so closely associated.

If one of the characteristics of modern art since Courbet has been the cult of the subconscious hand, quite a number of artists in the last thirty years have abandoned this cult and turned

toward a consciously accurate technique, leaving nothing to the hazards of brushwork. Sophie Taeuber-Arp was among the first artists to have felt the danger of indulging in "automatic" painting. She made it her task to execute a drawing as "planned" beforehand. And, most important, she reintroduced the geometric arabesque as one of the major artistic concepts. Curiously enough, as "abstract" as she was, she often liked to use a title which evoked a human analogy in the painting ("six espaces aux teintes ensoleillées"). Moreover, the titles as well as the paintings themselves were adorned with a definite sense of humor so often lacking in abstract art. Sophie Taeuber-Arp, in her attitude of

detachment about herself as an artist, reminds one of the anonymous artisan of the Middle Ages.

M.D. 1949

EXH.: *Galerie Jeanne Bucher, Paris*, 1939; *Kunsthalle, Basel*, 1936, 1944; "Fantastic Art, Dada, Surrealism," *New York*, 1936; *Galerie des eaux-vives, Zurich*, 1945; *Sidney Janis Gallery, New York*, 1950.

BIBL.: *G. Schmidt, ed. Sophie Taeuber-Arp, Basel*, 1948 (bibl.); *M. Seuphor, L'art abstrait, Paris*, 1949.

SCULPTURE

Wood, height 12¾.

1950.48

Gift of Jean Arp in memory of Sophie Taeuber-Arp, 1950.

JEAN (HANS) ARP

Sculptor, Painter, Writer

Born Strasbourg, 1887. First visit to Paris, 1904, where he was troubled by modern painting. Studied at the Academy, Weimar, 1907, and at the Académie Julian, Paris, 1908. At Weggis, Switzerland, 1909-12, where he first met Paul Klee, and with other Swiss artists founded the Moderner Bund. Associated with Kandinsky's and Marc's Blaue Reiter, Munich, 1912-13. After 1915 at Zurich. With Sophie Taeuber experimentations with "papiers collés" and accidental objects. With Tristan Tzara, Hugo Ball, Richard Hülsenbeck and others founded the Dada movement, Zurich, 1916. With Max Ernst founded the Dada movement in Cologne, 1920. Married Sophie Taeuber, 1921. Moved to Meudon, Paris, 1926, and was a member of the Surrealist group, 1926-30. With Sophie Taeuber-Arp and Théo van Doesburg, decorations for the Café Aubette, Strasbourg. After 1930 his earlier work in collage and wood reliefs succeeded by the biomorphic stone sculptures called Concrétions. A founder of Abstraction-Création, 1931-34. Exhibited through the Société Anonyme from 1926.

Based on the metaphysical implications of the Dadaist dogma, Arp's *Reliefs* between 1916 and 1922 are among the most convincing illustrations of that anti-rationalistic era. The important element introduced then by Arp was "humor" in its subtlest form; the kind of whimsical conceptions that gave to the Dada Movement such an exuberant liveliness as opposed to the purely intellectual tendencies of Cubism and Expressionism. Arp showed the importance of a smile to combat the sophistic theories of the moment. His poems of the same period stripped the word of its rational connotation to attain the most unexpected meaning through alliteration or plain nonsense. His contribution to Surrealism, his *Con-*



1948.208

crétions, show his masterly technique in the use of different materials, and in many instances are like a three-dimensional pun—what the female body "might have been." For Arp, art is Arp. M.D. 1949

EXH.: *Second Exhibition, Moderner Bund, Zurich*, 1912; *Herbstsalon*, 1913; *Galerie Tassner, Zurich*, 1915; *International Dada Exposition, Galerie Mon-*

taigne, Paris, 1922; *Galerie Goemans*, Paris, 1926; *Société Anonyme*, Brooklyn 1926; *Galerie Surréaliste*, Paris, 1927; *Kunsthalle*, Basel, 1932; *John Becker Gallery*, New York, 1934; "Fantastic Art, Dada, Surrealism," *Museum of Modern Art*, 1936; *Galerie Jeanne Bucher*, Paris, 1939; *Surrealist Exhibition*, Paris, 1947; *Buchholz Gallery*, New York, 1949; "Premiers maîtres de l'art abstrait," *Galerie Maeght*, Paris, 1949; *Cincinnati Modern Art Society*, 1949; Yale 56.

BIBL.: *Der Sturm*, from 1913; *Kassak and Moholy-Nagy*, 1922; *H. Arp*, *Propaganda und Arp*, Merz, October, 1923; *Hildebrandt*, 1924; *H. Arp and El Lissitzky*, *Die Kunstismen*, Munich and Leipzig, 1925; *Société Anonyme*, International Exhibition,

1926; *E. Tériade*, "Documentation sur la jeune peinture, IV—La réaction littéraire," *Cahiers d'art*, V (1930), p. 69-84; *Einstein*, 1926; *A. H. Barr, Jr., ed.*, *Fantastic Art, Dada, Surrealism*, New York, 1936; *D. Gascoyne*, *A Short Survey of Surrealism*, London, 1936; *C. Giedion-Welcker*, *Modern Plastic Art*, Zurich, 1937; *H. Arp*, *On My Way*, Poetry and Essays 1912 . . . 1947, New York, 1948 (bibl.); *M. Seuphor*, *L'art abstrait*, Paris, 1949, with contributions by Arp.

TORSO-NAVEL, 1921

Painted wood, 31½ x 21¾.

1950.47

Gift of the artist, Paris, 1950.

BIRD-MAN, 1924-25

Painted wood, 11 x 8½.

1948.208

CONSTANTIN ALADJALOV (ALAJÁLOV)

Painter, Illustrator, Cartoonist



1941.324

Born in Rostov, Russia, 1900. Educated in Russia 1911-17. University of Petrograd 1917. Constantinople 1921-23. During these years he traveled in Persia. Self-taught in art. Came to New York 1923. Designed many unusual covers for the *Société Anonyme* 1926-33. Later centered as cover designer for the *New Yorker* and other magazines. Extensive travels in Europe, Greece, Hawaii, Cuba and Mexico, and revisited Constantinople, 1930-40. Now lives in New York.

In 1926, Alajálov, full of life and enthusiasm, found the *Société Anonyme* and was asked by them not only to exhibit at the big International Exhibition they were arranging for the Brooklyn Museum, but to help them with the layout of their special catalogue. Only in a few rare instances have they met with such generosity of spirit, which they felt they could never repay when life called their paths to diverge as it has. Alajálov's fine sense of proportion and his beautiful balance of forms brought to this expression of graphic art a form of beauty which has never been surpassed by important men in this special field. But it couldn't hold him. His love for his own group drew him back to express them realistically. His portraits are romantic interpretations, beautifully painted, and it was interesting to note that the portraits of two young men, recently seen, were related to the spirit which shines from the canvases of Bronzino's portraits. The technique of painting is Alajálov's, a building up of thin layers of paint, almost luminous, not rich and dark like Bronzino. They are in great contrast to the delightful satirical humor one finds in his covers, a rebellion against the clichés of expected action in present-day life. He loves to brood, to withdraw, to keep himself free. Only to paint his romantic portraits would not satisfy him, only to do his satirical covers would end by boring him. He achieves a balance by playing first with one and then with the other. He is represented in the Collection by his painting of a young Harlequin, in flat tones, the cover and layout of the special catalogue for the Brooklyn Museum exhibition of 1926, the covers of the two quarterlies published by the *Société Anonyme*, the cover of the brochure for Modern Art at the Sesqui-Centennial Exposition in Philadelphia, and by the frontispiece to *40 Variations*.

K.S.D. 1949

EXH.: *Society of Artists, Rostov*, 1916; *Baku*, 1920; *Constantinople*, 1922; *Société Anonyme, Brooklyn* 1926, *Rand School*, 1931; *Yale* 1, 42.

BIBL.: *D. Burliuk, Russian Artists in America, New York*, 1928, p. 45 (in Russian); *S. M. Kootz, Constantin Aladjalov, New York*, 1932; *H. Salpeter, Aladjalov, New York*, 1941; *Alajalov, Conversation*

Pieces (with commentary by Janet Flanner), New York, 1942; *Current Biography, III, No. 1 (Jan., 1942)*, p. 1-3.

HARLEQUIN AND WOMAN, 1925

Oil on canvas, 31 $\frac{1}{4}$ x 27 $\frac{7}{8}$.

1941.324

Purchased: the artist, New York, 1927.

ALEXEI JAWLENSKY, 1864-1941

Painter

Born of aristocratic parentage, Tver, near Moscow, 1864. Forsook a military career as an officer in the Russian army and entered the St. Petersburg Academy, 1893. Early work influenced by the Russian realist Repin. In 1896 to Munich to study with Azbé. With Kundinsky founded the Neue Künstlervereinigung, 1909. Joined Der Blaue Reiter, 1913. At the outbreak of World War I left Germany and settled at Ascona on Lake Maggiore, Switzerland, until 1920. Returned to Germany where he lived until his death. In 1923 he was commissioned to paint murals for a cemetery chapel near Wiesbaden. Exhibited through Der Sturm from 1912. Jawlensky is represented in this collection by a head in glowing colors from his Munich period, as well as by one of his more abstract heads in delicate hues. Exhibited through the Société Anonyme from 1924. Died at Wiesbaden, 1941.

Jawlensky's very special, personal, and at the same time mystical, religious paintings rest upon the Slavic traditions. The colors are the fundamentals and develop out of the form to which they belong. The naturalistic presentations are soon conquered and the power of the color withdraws the materialism from landscape and still life. The high point of the Munich period are the *Heads* where the glowing colors are emphasized by contrasting black. Since they are more than life-size, it gives them strength and power of expression. In Ascona a change took place from the passionately thoughtful to the spiritual. From now on Jawlensky set himself themes which he repeated in untold numbers. The view from his window includes a high pine, a house, bushes behind a stone wall with a foot path leading into depth, trees, lakes, and mountains. These landscapes were symbols in which his soul could take a walk with the changing seasons and time of day. Realism soon lost itself in the elementary colors; his tonal scales are not less rich than in his Munich days, but more attuned to harmony. The theme of the *Christ Head* is emphasized during his years in Wiesbaden. Here Jawlensky presses toward a greater spiritualization through the suggested delicate colors with further geometric lines toward greater abstraction of the objective world. Color and rhythm blend



1941.507

into expressions of sublimity, sorrow, pride, and melt into a heavenly peace. Jawlensky's latest work reveals richly that creative abundance loses nothing through extreme restraint, but permits them to be united. After 1933 Jawlensky's works were removed from the museums in Berlin, Munich, Krefeld, Hamburg, Frankfurt-am-Main, Düsseldorf, etc. Today the German museums are trying to secure new examples from private collections. The Stuttgart state gallery has been fortunate in securing several.

HANS HILDEBRANDT 1949

Professor, Institute of Technology, Stuttgart

EXH.: *Berlin Secession*, 1904, 1906, 1909; *Neue Künstlervereinigung, Munich*, 1909, 1910, 1911; *Salon d'automne*, 1905-06; *Sonderbund*, 1912; *1st Blaue Reiter exhibition, Der Sturm*, 1912; *Herbstsalon*, 1913; *International Exhibitions, Berlin, F. Gurlitt*, 1920, *Venice*, 1920, *Düsseldorf*, 1922, *Dresden*, 1926; *Société Anonyme*, 32nd exhibition 1924, *Springfield* 1939; *The Blue Four, Daniel Gallery, New York*, 1925, and subsequently *Chicago, California*, and *Mexico* to 1934; *The Blue Four, Los Angeles Mu-*

seum, 1933; *Lilienfeld Galleries, New York*, 1943; *The Blue Four, Buchholz Gallery, New York*, 1944; *Expressionisme, Stedelijk Museum, Amsterdam*, 1949; *Der Blaue Reiter, Munich*, 1949.

BIBL.: O. Fischer, *Das neue Bild*, Munich, 1912; A. J. Eddy, *Cubists and Post-Impressionism*, Chicago, 1914; F. Burger, *Einführung in die moderne Kunst*, Berlin, 1917; L. Z., "Die neuen Arbeiten Alexander v. Jawlenskys," *Der Ararat*, I (1920), p. 73-5; K. Umanskij, *Neue Kunst in Russland 1914-1919*, Potsdam, 1921; R. Reiche, "Alexey von Jawlensky," *Feuer*, III (1921), p. 27-30; W. A. Lutz, "A. von Jawlensky: neue Bildnisse," *Der Cicerone*, XIII (1921), p. 684-89; R. Hoberg, "Die graphischen Techniken und Ihre Drückverfahren," in F. Gurlitt,

Das graphische Jahr, Berlin, 1923, p. 97; *Hildebrandt*, 1924; W. Grohmann, "L'évolution de la figure chez Jawlensky," *Cahiers d'art*, IX (1934), p. 193-6; W. Grohmann, "L'art non-figuratif en Allemagne," *L'amour de l'art*, XV (1934), p. 434, 437-38; L. Grote, *Der Blaue Reiter, der Weg von 1908-1914*, Munich, 1949.

HEAD

Oil on composition board, 20 $\frac{5}{8}$ x 19 $\frac{1}{8}$. 1941.507
Purchased: Nierendorf Gallery, Cologne, 1922.

ABSTRACT HEAD

Crayon and pastel on paper, 18 $\frac{3}{4}$ x 12 $\frac{3}{4}$. 1941.508
Purchased: Nierendorf Gallery, Cologne, 1922.

JOHN MARIN

Painter



1949.82

Born Rutherford, New Jersey, 1870. Until 1896 lived with his grandmother Currey at Weehawken. At-

tended public school in Union Center and later, Stevens Preparatory School and, for one year, Stevens

Institute. Worked four years in an architect's office. 1899–1901, studied with Thomas Anshutz and Hugh Breckenridge at the Pennsylvania Academy, Philadelphia. 1901–03, studied under Frank Vincent Du-mond at the Art Students League, New York. 1905, to Paris. 1906, traveled in Holland and Belgium. A painting bought for the Luxembourg. 1907, exhibited at the Salon d'automne and traveled in Italy. 1909, met Stieglitz in Paris and subsequently became an intimate member of Stieglitz' group at "291". Ex-hibited annually at Stieglitz's gallery until the lat-ter's death in 1946. In Paris again in 1910, but re-turned to America in 1911. A director of the Society of Independent Artists, 1917. Lives in New Jersey in the winter, but for many years has painted in sum-mer along the Maine coast with which his art is now so closely identified.

John Marin is one of the most original, inventive, and sensitive painters of our period, and the most important of all masters of watercolor. In spite of a conscious control and a thoughtful organization of his linear structure his art is nevertheless an ad-venture of impetuous improvisation and of speed in the immediate and irrevocable jotting down of the moment's vision. There is about such art the glamour of a perilous exploit where, in an emergency, a man is put to the test. Acting on the instant will he do the right thing? Such art is the test not only of Marin's technical virtuosity but of what has gone into its making, the long training of his eye, his hand, and his mind to an immediate coördination, the brave trusting of his instincts and sensibilities. In his eightieth year he is still gloriously young and daring and unafraid to fail.

Marin knows how to capture the sense of rapid movements in space, the imminence of colliding with a focal point far away. He can render a sense of immense and endless ocean, of the vertical im-pact of its force on the rocks, the way of the waves and the winds with the progress of a little boat in full sail, the tiny trees that cling to the side of a great mountain, the cross currents of the sea and of traffic on the streets of Manhattan where the tall buildings seem to tilt and "a great music is being played". His creative energy seems to crackle in scattered sparks, to have exploded in lines and colors, to have resulted in imageries charged with the inten-sities and universalities of nature's forces and rhythms. This expressionism by electric design is disciplined by devoted study of pictorial balance, of the force lines, the lines of rest, the focus and the axis. We are charmed occasionally by ornamental beau-ties of calligraphy, by decorative hieroglyphics adapted to the subject and the texture of the paper. And yet, as in Cézanne, there is no apparently cas-ual brush stroke and certainly no direction of line

or plane but can be accounted for in the function of the pictorial structure. And always Marin is true to the character of his medium, to his chosen instru-ment of lyrical expression, whether to his inspired watercolors or to his less congenial practice with oil pigments. He thrills to raw material, never at-tempts to polish it nor to convert it into something different. He leaves to others optical illusions and cerebral abstractions. He seeks for the order and balance inherent in nature's structure and movement, writing in lines and colors, with his accents always on the instantaneous and the invigorating.

DUNCAN PHILLIPS 1949

EXH.: 1st exhibition at "291", 1909, and regularly thereafter until 1946 at *An Intimate Gallery* and *An American Place*; *Armory Exhibition*, 1913; *Independ-ent Artists*, 1917; *Société Anonyme, Brooklyn* 1926, "8 Modes" 1934; *retrospective exhibitions, Museum of Modern Art*, 1936, *Institute of Contemporary Art, Boston*, 1947; "Pioneers of Modern Art in America", *Whitney Museum*, 1946.

BIBL.: by Marin, "John Marin on Himself", *Creative Art, III* (1928), No. 4, p. 35–9; H. J. Seligmann, ed., *Letters of John Marin, New York*, 1931; D. Norman, ed., *Selected Writings of John Marin, New York*, 1949. See also, P. Rosenfeld, *Port of New York, New York*, 1924; D. Phillips, *A Collection in the Making, New York*, 1926; H. McBride and others, *John Marin, Museum of Modern Art*, 1936; L. Goodrich, *Pioneers of Modern Art in America, Whitney Mu-seum*, 1946; *Catalogue, John Marin, Boston, Institute of Contemporary Art*, 1947; M. Helm, *John Marin, Boston*, 1948.

LITTLE FOOTBRIDGE, MEAUX, 1908

Watercolor, 12¼ x 10⅞. 1949.81
Gift of Katherine S. Dreier, President, 1949.

LAND AND SKY, FRANCE, 1908

Watercolor, 18¾ x 19¾. 1949.81
Gift of Katherine S. Dreier, President, 1949.

DEER ISLAND, MAINE: STONINGTON WATERFRONT, 1924

Watercolor, 14½ x 17½. 1949.82
Gift of Katherine S. Dreier, President, 1949.

LANDSCAPE

Colored crayon, 7½ x 10. 1949.86
Gift of Duncan Phillips, 1949.



1941.351

Albert Bloch is chiefly known for his early and close connection with that famous German-Russian group, the Blaue Reiter, for it was most unusual for an American to have the vision, in 1912, of such an advanced and new approach to art. Born in St. Louis, Mo., in 1882, he graduated from the Central High School and later studied art at Washington University. At the same time he wrote for Reedy's Mirror. In 1909 he left for New York to study art and then on to Munich and Paris, remaining in Europe for thirteen years. On his return to Munich from Paris he threw in his lot with the Blaue Reiter, that group of fearless, searching young painters who left their mark on the international world of art and changed its course as radically as did the Cubist group in France. It was through them that Albert Bloch met Arthur J. Eddy of Chicago who so charmingly translated the name as The Blue Knight, and who bought many of Bloch's paintings which gave him and his family so much pleasure.

In 1922 Albert Bloch returned to America, going first to Chicago and a year later accepting the position of head of the art department at the University of Kansas, which he still holds. He has taken the position of exhibiting only by invitation and never competing for prizes or submitting his pictures for approval to juries. Since his return to America he has turned for inspiration to poetry and music, primarily the study

of the Gospels, the Psalms and Isaiah, as well as the works of Plato, Sophocles, Shakespeare, Milton and Goethe. He has translated the work of the German poet Karl Kraus in whom he is deeply interested. In music he turns to Bach, Haydn, Mozart, Beethoven and Brahms. When asked for his artistic credo, he wrote: "Would not look well in print, I fear, even if you dare to print it." Is this pessimism due to our American outlook on art, I wonder? He was closely associated with *Der Sturm*, and has been exhibited with the Société Anonyme from 1923. He is represented in this Collection by a number of small watercolors and pen and ink drawings, full of charm.

K.S.D. 1949

EXH.: *Berlin Secession*, 1911; *Sonderbund*, 1912; "*Der Blaue Reiter*," *Munich*, 1911-12; *Herbstsalon*, 1913; *international exhibitions*, *Geneva*, *Dresden*, *Munich*, 1919; *one-man exhibition*, *Daniel Gallery*, *New York*, 1921; *Société Anonyme*, 22nd *exhibition*, 1923; "*Der Blaue Reiter*," *Munich*, 1949; *Yale* 1, 51, 54.

BIBL.: by Bloch, "*Statt einer Autobiographie*" and "*Aufzeichnungen aus meinen Notizbüchern*," *Der Ararat*, Nos. 11-12, *Dec.*, 1920, p. 137-8; *translator*, *Karl Kraus*, *Poems*, *Boston*, 1930; *Ventures in Verse*, 1947. See also, *A. J. Eddy*, *Cubists and Post-Impressionism*, *Chicago*, 1914; *W. H. Wright*, *Modern Painting*, *New York*, 1915; *K. S. Dreier*, *Western Art and the New Era*, *New York*, 1923; *W. S. Baldinger*, "*Bloch and Nordfeldt: a Study in Contrasts*," *Magazine of Art*, XXXI (1938), p. 458-63; *L. Grote*, *Der Blaue Reiter, der Weg von 1908-1914*, *Munich*, 1949.

EDGE OF THE VILLAGE

Ink and watercolor, 15½ x 13. 1941.349
Purchased: Galerie Goltz, Munich, 1922.

VILLAGERS

Ink and watercolor, 8¾ x 12¼. 1941.350
Purchased: Galerie Goltz, Munich, 1922.

SUNDAY

Pen and ink, 8⅝ x 8⅝. 1941.351
Purchased: Galerie Goltz, Munich, 1922.

HOLIDAY EVENING

Pen and ink, 8¼ x 13⅞. 1941.352
Inscribed in German: "After one of my own paintings."
Purchased: Galerie Goltz, Munich, 1922.



1911.423

Born of Italian parentage, Volo, Greece, 1888. Studied art in Volo and Athens, and from 1905 to 1908 at the Academy in Munich where he was profoundly influenced by Böcklin's romantic painting, Wagner's music and Nietzsche's esthetics. To Milan and Florence, 1908–10. To Paris, 1911–15, where he met Picasso, Apollinaire and Paul Guillaume. In 1915 returned to Italy for military service. At Ferrara in 1917 developed with Carlo Carrà the scuola metafisica based upon his Paris work. To Rome and Florence, 1918–24. In 1920 signed the Dada Manifesto published in the Italian periodical *Bleu* at Mantua. Returned to Paris, 1925, where he was briefly associated with the Surrealists who acclaimed his early painting. Exhibited with the Société Anonyme from 1926.

Witnessing the rise of new esthetics, in contact with the different expressions of the "heroic" period in the early part of the twentieth century, de Chirico found himself in 1912 confronted with the problem of following one of the roads already opened or of opening a new road. He avoided Fauvism as well as Cubism and introduced what could be called "metaphysical painting". Instead of exploiting the coming medium of abstraction, he organized on his canvases the meeting of elements which could only meet in a "metaphysical world". These elements, painted in the minutest technique, were "exposed" on a hori-

zontal plane in orthodox perspective. This technique, in opposition to the Cubist or purely abstract formula in full bloom at the moment, protected de Chirico's position and allowed him to lay down the foundation of what was to become Surrealism ten years later. About 1926 de Chirico abandoned his "metaphysical" conception and turned to a less disciplined brushstroke. His admirers could not follow him and decided that de Chirico of the second manner had lost the flame of the first. But posterity may have a word to say.

M.D. 1943

EXH.: *Indépendants, Paris*, 1913–1914; *Salon d'automne*, 1914; *Société Anonyme, Brooklyn* 1926; "Twentieth-Century Italian Art," Museum of Modern Art, 1949; Yale 1, 2, 15, 21, 48, 54.

BIBL.: J. T. Soby, *The Early de Chirico, New York*, 1941 (bibl.); G. Lo Duca, *Dipinti di Giorgio di Chirico (1912–1932)*, 2nd ed., Milan, 1945; J. T. Soby and A. H. Barr, Jr., *Twentieth-Century Italian Art, New York*, 1949 (bibl.).

METAPHYSICAL INTERIOR: "No. 8523"

Oil on canvas, 28 x 21½. 1941.423

Purchased: Léonce Rosenberg Gallery, Paris, 1927.

THE LOVERS

Oil on canvas, 28 x 21. 1941.422

Purchased: Léonce Rosenberg Gallery, Paris, 1926.

DAVID KAKABADZE

Painter



1941.520

David Kakabadze was born in Koutais, Georgia, Russia, about 1890. He was one of the most interesting of all the modern painters and sculptors, partly because of his passion for the independence of Georgia and partly because of his scientific training which made him a creative artist of unusual quality. He was unceasingly searching for new forms and new sensations of the eye and was one of the most promising sculptors. He achieved some beautiful results in sculpture, sculpture-reliefs, and in paintings both in watercolor and oil. He was among the first to introduce polychromy into his abstract sculptural forms after the first World War. Kakabadze expressed himself through the opposition of strong hues with bits of glass, and other material incorporated in the surfaces. Trained as a scientist, he was for many years teacher of natural sciences in Moscow before coming to work and live in Paris. He wrote an important manifesto in 1926, a copy of which the Société Anonyme had hoped to secure but without success. From 1920 until he left Paris he was a constant exhibitor at the *Salon des indépendants*. He was included in the exhibition which the Société Anonyme arranged for the Brooklyn Museum in 1926, which traveled on to New York, Buffalo, and

Toronto, and his work is reproduced in the special catalogue of that exhibition. Unfortunately, the Société Anonyme has been unable to ascertain when he left Paris to return to Georgia and, because of the suppression of the rebellion, as it was called, for its independence, the worst is feared. He is represented in this Collection by one of his beautiful polychrome pieces of abstract sculpture which will be received later, watercolors of abstract sailboats and flower gardens, which are most stimulating. K.S.D. 1949

"The emotion of space is a characteristic trait which rouses and strengthens in us the vitality of life. . . The art of the Orient is characterized by an abstract conception. . . The art of the Occident is based on a concrete conception. . . These two conceptions of art characterize the two different spatial conceptions. . . The art of *trompe l'oeil* was invented by the spirit of the Occident; it places us in a space of concrete static conception. Linear perspective is one of the ways to obtain this result; it holds us in an immobile position and determines a very definite and limited space around us. By using this form of expression, one loses the faculty of creating, the feeling of art.

ODILON REDON, 1840–1916

Born Bordeaux, France, 1840, of a French father and Creole mother. Encouraged by his family in his interest in art he entered the *Atelier Gérôme*, Paris, in 1856, after having failed the examination for the *Ecole des Beaux-Arts*. Worked at architecture and sculpture without success. 1863, studied lithography and etching with Rudolphe Bresdin. 1867, represented for the first time at the Salon by an engraving. Redon was conscripted for the War of 1870 but because of ill health had soon to withdraw. 1879, published his first collection of lithographs. 1899, worked again in oil, pastel, and watercolor. Through his friendship with Armand Clavaud, the French botanist, his passion for flowers was developed. Associated with Bonnard, Vuillard and Maurice Denis. Through Mallarmé and Vollard became intimate with the Symbolist poets. 1886, exhibited with the Impressionists. 1894, showed 200 lithographs at Durand-Ruel, Paris. 1904, his pastels were exhibited at the 20th Salon des indépendants. A year later he turned his attention to designing Gobelin tapestries. 1909, bought his country home at Bièvres near Versailles. 1916, died in Royan, France. His work was exhibited with the Société Anonyme from 1931.

It is somewhat ironical that an artist who was a failure at assimilating the style of his own generation should have had so personal a vision as to influence the most progressive artists of the next.

"The man who conceives space in abstract cannot be satisfied by the illusion of *trompe l'oeil*. For him space is a vital and natural need." KAKABADZE

From "Deux conceptions spatiales", 1926

BIBL.: by Kakabadze, "*Deux conceptions spatiales (orient et occident)*", Bulletin de l'effort moderne, No. 21 (Jan., 1926), p. 6–8; Société Anonyme, International Exhibition, 1926; Edouard-Joseph, II (1931), p. 244.

Z: THE SPEARED FISH

Painted wood, height 28 inches.

Property of Katherine S. Dreier: to be hereafter presented to the Collection.

FIVE ABSTRACTIONS BASED ON FLOWER FORMS, 1921

Watercolor, each 9¼ x 7¼. 1941.514–518

Purchased: the artist, Paris, 1927.

SIX ABSTRACTIONS BASED ON SAILS, 1921

Watercolor, each 14 x 10¼. 1941.519–524

Purchased: the artist, Paris, 1927.

Painter, Graphic Artist



1941.663

Redon failed at the Beaux-Arts, and tried in vain to imitate the style of the Barbizon painters. Only when he detached himself from the real world so dear to Impressionism could he find his unique style. He may be thought of as the pictorial equivalent of some aspects of Verlaine and Rimbaud. Apparently his mastering the technique of etching and lithography opened up to him the possibilities of a personal style. Redon's dream figures float effortlessly through liquid, opalescent air, occasionally whimsical, sometimes macabre, but usually mysterious and poetic. His mature style has a peculiar lightness of touch that prefigured some of the most sophisticated aspects of the Fauve painters, while his poetic gift for direct expression recommended him to the early Picasso and also to the German Expressionists.

FREDERICK HARTT, 1949

EXH.: *Salon*, 1867; *La vie moderne*, Paris, 1881; 1st

Indépendants, 1884; 8th *Impressionist exhibition*, Paris, 1886; "*Les XX*", Brussels, 1890; *Durand-Ruel*, Paris, 1894; *Armory Exhibition*, 1913; "*Evolution of French Art*", New York, 1919; *Société Anonyme*, 62nd exhibition, 1931.

BIBL.: by Redon, *A soi-même*, journal (1867-1915), Paris, 1922; *Lettres d'Odilon Redon*, 1878-1916, Paris, 1926. See also, W. Pach, "*The Etchings and Lithographs of Odilon Redon*", *Print Connoisseur*, I (1921), p. 45-63; A. Mellerio, *Odilon Redon*, Paris, 1923; *Chicago Art Institute*, *The Etchings and Lithographs of Redon*, Chicago, 1929; C. Roger-Marx, "*Engraved Work by Odilon Redon*", *Print Collector's Quarterly*, XXII (1935), p. 166-88.

ASTRAL IDOL, from *Songes*, 1891

Lithograph, 10 $\frac{7}{8}$ x 7 $\frac{1}{2}$.

1941.663

Purchased: *Armory Exhibition*, 1913. Gift of Katherine S. Dreier, President, 1920.

DOUGLAS BROWN

Painter



1941.366

Born 1904. Studied with Myron Lechay in New Orleans and with Siqueiros in Mexico. Spent five years

in Mexico and the Caribbean. Has had numerous exhibitions in New York, most recently at the Mortimer Levitt Gallery, 1947, and the Babcock Gallery, 1949. His work has been exhibited with the Collection of the Société Anonyme at Yale since 1931.

Douglas Brown, born in the South, has always retained a deep feeling for the richness and exotic effect of strong Southern light. He has the power of entering the life of the South and portraying it for the North. His water colors have a technique of their own, which is very expressive of what he wants to say. Among those who have expressed their admiration for his work in forewords to his catalogues have been Oliver LaFarge and Martha Davidson. His first exhibitions were arranged by Mrs. Cornelius J. Sullivan, a founder of the Museum of Modern Art.

K.S.D. 1949

BIBL.: "*Painting a Nation*," *Art Digest*, November, 1932; *exhibition reviews*, *Art News*, March 19, 1938, April 20, 1940, January 1948, January 1949; *Art Digest*, December 15, 1947, January 1, 1949.

THE HOUSE OF THE RICH MAN, PORT-AU-PRINCE, HAITI, 1931

Watercolor, 15 x 22 $\frac{1}{4}$.

1941.367

Gift of Onya La Tour, 1941.

DECADENCE IN GUATEMALA, 1933

Watercolor, 22 $\frac{1}{4}$ x 15 $\frac{1}{4}$.

1941.366

Gift of the artist, 1941.



1941.382

Born Krefeld, Germany, 1889. Showed his love for art at an early age by studying the anatomy of animals as they grazed on the flat meadows, so akin to Holland. 1905-08, studied with the Dutch painter, Jan Thorn-Prikker, who drew his attention to van Gogh and Cézanne, Giotto and Fra Angelico. 1909, assistant for the murals in the cathedral of Osn-

brück. This laid the foundation for his fine technical knowledge of direct painting on the wall. 1910, returned to Krefeld where he concentrated on his own paintings which were seen by Franz Marc and Kandinsky. In 1911, when he was twenty-two, Franz Marc invited him to join the Blaue Reiter at Sindelsdorf, Bavaria. These were among the happiest years

of his life, rich in mental stimulation through the many discussions with Kandinsky and Franz Marc and the young August Macke, also from the Rhineland. Then came the first World War. After his discharge in 1916 he settled with his family at Seeshaupt on the Starnberger See to have the quiet to paint again. 1920, his first trip to Italy where he was able to study Giotto and Fra Angelico and the great mosaics of Ravenna. 1922, he and his family moved to Krefeld where he designed many unusual and remarkable stage settings. At the request of the silk manufacturers he gave a course in color relations to the workmen in the factories. 1923, he became a director of the Société Anonyme, and with the death of Kandinsky in 1944 second vice-president. 1926-33, professor at the Academy, Düsseldorf. Since 1935 professor at the Academy, Amsterdam. Introduced to America in 1921 through the Société Anonyme who gave him his first one-man exhibition in 1925. Especially skilled in painting behind glass.

Since Campendonk is the only remaining important living member of the original *Blaue Reiter*, he was asked to give us some historical data on the founding of this group. He wrote as follows: "In 1909 a group of *avant-garde* painters met under the name of the *Neue Künstlervereinigung, München*, and held their first exhibition in Munich that year at which Kandinsky, Jawlensky, Bechthejeff, Münter, Kubin, and Kogan as well as Picasso, Braque and Rouault exhibited. Two years later they decided not to accept a large painting Kandinsky had sent and asked him to resign. Franz Marc, who had recently joined this group, withdrew in protest and together they founded the *Blaue Reiter*, named by Kandinsky after a painting of blue horses by Franz Marc. Under this title they presented their first exhibition which included Rousseau, David and Vladimir Burliuk, Delaunay, besides at that time the absolutely unknown painters, August Macke, Bloch, Klee, Campendonk, and Maria Marc. This exhibition was made possible through the generosity of the elder Bernhard Koehler, of Berlin. He was not only the only connoisseur to recognize the contribution these painters made, but was their only buyer. He was deeply interested and in 1912 financed their publication called *Der Blaue Reiter*. Shortly thereafter, Herwarth Walden opened his gallery and published his magazine in Berlin, which he called *Der Sturm* and which became the channel through which the *Blaue Reiter* could show their paintings and through this magazine express their ideas. Again in 1913 Bernhard Koehler made possible *Der Sturm's* first *Herbstsalon*, representing besides the German group an international group from France, Russia, Switzerland, Italy and America. Then came the first World War, and with the death of Franz Marc

and August Macke something died in Bernhard Koehler. The paintings he owned he loved and cherished and set aside an apartment in the house he lived to which he could go, after business hours, to contemplate and enjoy them. But he never again was active in the art world."

Only those who have a comprehension of the spiritual contribution of the early masters of the Rhineland of the 13th through the 15th centuries can have a full understanding of Campendonk's contribution to German Art, for he expresses the mysticism which broods over that part of Germany. Deeply religious, with the mystic's attitude toward life, he brings together into one world the two kingdoms, the animal and the human. Through his paintings he belongs to the transcendentalists, like Ralph Waldo Emerson, who base their knowledge on a spiritual intuition of reality beyond the realm of outer material experience, for their Reality lies beyond. Campendonk shows an amazing insight into the religious world of the Bavarian peasant which he interprets, a mingling of catholicism with pantheism, which is still to be found among them. This he has expressed in his paintings behind glass, in which he especially excels. Campendonk in 1921 speaks of the fact that he is only interested in the spiritual existence of things when rooted in the cosmic oneness of life, and only those who are still naïve and unspoiled by false education can stand before the paintings of Campendonk and witness the wonder of his art which asks that they open their inner ear to these new songs.

K.S.D. 1949

If Marc was unsurpassed in his intimate, spiritual understanding of animals, Campendonk has reached an extraordinary expression of unspoken sympathy between animals and humans—a quiet inarticulate communion which is one of the loveliest things in modern German art. He creates a silent world of shy peasants, suspicious and tender animals, huge flowers, thick forests, a world of colored shadows suffused by the glow of strange suns, the personal world of a mystic of extreme sensitivity. In Campendonk's earlier work the spontaneity of nature and experience is expressed by rich color fluctuations, later on by means of more pungent color contrasts, but throughout by a soft flow of line and plane. His field is, however, not limited to the easel picture. He has handled murals with great success, and his love of glowing, translucent color has given him an unusual ability at stained glass.

FREDERICK HARTT 1949

EXH.: "*Der Blaue Reiter*," 1st and 2nd exhibitions, Munich, 1911-12; *Herbstsalon*, 1913; *Galerie Flechtheim, Düsseldorf*, 1920; *Société Anonyme*, 14th

exhibition 1921, Worcester 1921, MacDowell Club 1922, 22nd exhibition 1923, Vassar College 1923, Detroit 1923, 1st one-man exhibition Daniel Galleries, New York 1925, Brooklyn 1926, Philadelphia 1926, Board of Education 1927, Arts Council 1927, Workers' Center 1928, Rand School 1930, New School 1931, "8 Modes" 1934, Connecticut Public Schools 1935, Black Mountain College 1935-36, "Mysticism in Art" 1936, Columbia University 1938, Springfield 1939; celebration of 100th exhibition, Der Sturm, 1921; International Exhibition, Düsseldorf, 1922; one-man exhibition, Düsseldorf, 1923; "Modern German Art," Anderson Galleries, New York, 1923; "German Painting and Sculpture," Museum of Modern Art, 1931; Renaissance Society, University of Chicago, 1931; "Century of Progress," Chicago, 1933; "Painting and Sculpture by the Directors of the Société Anonyme, 1920-1948," Yale University Art Gallery, 1948; "Der Blaue Reiter," Munich, 1949; Yale 1, 2, 15, 21, 42, 48, 60.

BIBL.: F. Marc and W. Kandinsky, *Der Blaue Reiter*, Munich, 1912; G. Biermann, Heinrich Campendonk, Leipzig, 1921, p. 285-300; Kassak and Moholy-Nagy, 1922; W. Schlumeyer, Heinrich Campendonk, Frankfurt a. M., 1922; Catalogue, Düsseldorf, 1922; K. S. Dreier, Western Art and the New Era, New York, 1923; Hildebrandt, 1924; W. Cohen, Campendonks Welt, Leipzig, 1924; D. Burlin, Campendonk, Société Anonyme, New York, 1925; Société Anonyme, International Exhibition, 1926; German Painting and Sculpture, Museum of Modern Art, 1931; Société Anonyme, Anniversary Exhibition, 1939; Yale Associates Bulletin, XVI, No. 1, March, 1948; L. Grote, *Der Blaue Reiter, der Weg von 1908-1914*, Munich, 1949.

CLOISTER LIFE

Oil on canvas, 48 $\frac{1}{4}$ x 37 $\frac{1}{2}$. 1941.384
Purchased: J. B. Neumann, Frankfurt, 1920.

INTERIOR WITH FIGURES AND STILL LIFE, 1921.

Oil on canvas, 26 $\frac{5}{8}$ x 39. 1941.381

THE WOODCARVER, 1924.

Oil on canvas, 27 $\frac{3}{4}$ x 34 $\frac{3}{4}$. 1941.383

Inscribed: "Für Zadkin"

Purchased: one-man exhibition, Düsseldorf, 1924.

PASTORAL SCENE

Oil on panel, 37 $\frac{1}{2}$ x 23 $\frac{1}{4}$. 1941.382

Purchased: one-man exhibition, Société Anonyme, Daniel Gallery, New York, 1925.

THE RED CAT

Oil on canvas, 29 $\frac{1}{2}$ x 33 $\frac{1}{4}$. 1941.380

Purchased: International Exhibition, Brooklyn Museum, 1926.

STUDIES FOR A MURAL COMMEMORATING THE RETURN OF SCHEIDEMUHL TO THE GERMAN NATION

1. Accepted study, pencil and gouache, 41 $\frac{1}{8}$ x 69 $\frac{1}{8}$. 1946.64

Purchased: the artist, Amsterdam, 1937. Gift of Katherine S. Dreier, President, 1946.

2. Detail of three figures, gouache, 38 $\frac{1}{2}$ x 28 $\frac{3}{4}$. 1941.385

Purchased: the artist, Amsterdam, 1937.

3. Detail of owls, pencil and gouache, 20 $\frac{3}{4}$ x 29. 1941.386

Purchased: the artist, Amsterdam, 1937.

SEATED WOMAN

Woodcut on Japanese paper, 6 $\frac{1}{4}$ x 6 $\frac{7}{8}$. 1941.387

Purchased: Der Sturm, Berlin, 1922.

FARMYARD

Woodcut on Japanese paper, 6 x 7. 1941.388

Purchased: Der Sturm, Berlin, 1922.

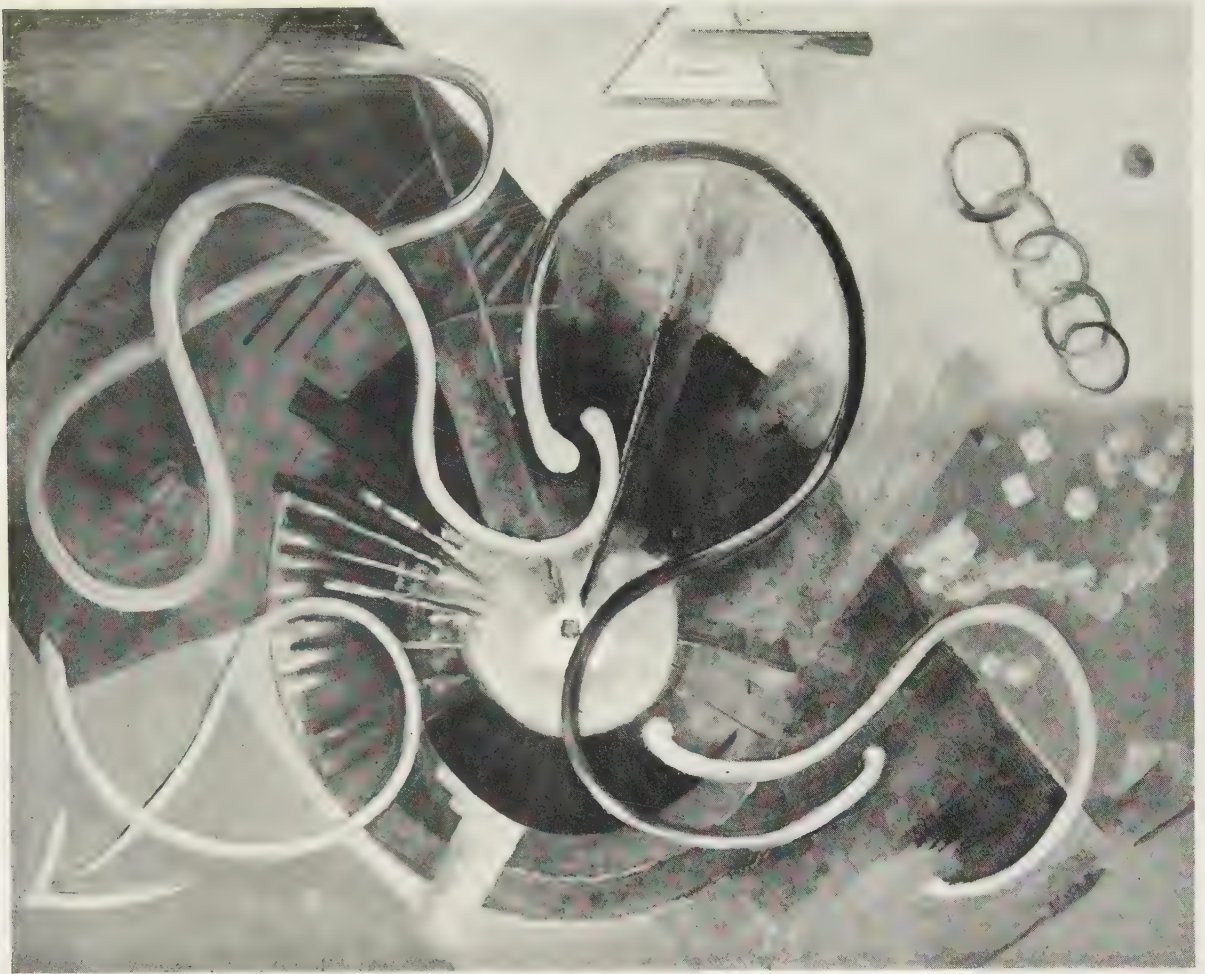
PEASANTS AND ANIMALS

Woodcut on Japanese paper, 3 x 9 $\frac{1}{4}$. 1941.389

Purchased: Der Sturm, Berlin, 1922.



1941.389



1950.1

Born Brooklyn, 1877, the youngest daughter of a family who emphasized the responsibility of the individual to his community. 1889-95, studied painting privately. 1895-97, studied at the Brooklyn Art Students League. 1900, Pratt Institute. 1902-03, important year in Italy studying the old masters. 1904-05, studied under Walter Shirlaw. 1905-10, divided her activities between art and social contribution to the community. 1907, Paris, to study with Raphael Colin. 1910-12, lived in London to devote herself entirely to art. 1912, Munich and Italy to study with Gustav Britsch. Summer of 1912, Holland. 1913, returned to New York. In contact with Arthur B. Davies and John Quinn, who organized the Armory Exhibition. As a result studied the latest movement in art and became an abstract painter five years later in 1918. 1914, invited to exhibit twelve paintings in the Salon d'automne, which was canceled, of necessity, because of the first World War. 1914-15, active in suffrage. 1915-17, president of the Coöperative Mural Workshops, which were disbanded by

the government when United States entered the war. 1916, one of the organizers of the Society of Independent Artists, New York. 1920, organized with Marcel Duchamp and Man Ray the Société Anonyme. 1921-22, China. From childhood constant trips to Europe. 1930-33, lived in Paris painting. 1932-33-34, member of Abstraction-Création. Exhibited with the Société Anonyme from 1920. On March 5, 1948 Katherine S. Dreier delivered the Trowbridge Lecture at Yale University on "Intrinsic Significance in Modern Art".

Katherine S. Dreier belongs to the fortunate generation of painters who, in their prime, witnessed the blossoming of complete freedom in art. She started as a pupil of Shirlaw, and went abroad to study with Colin in Paris. Later she studied in Munich and Florence with Gustav Britsch who through his teaching developed strict discipline and a keen observation governing the laws of art. Well-acquainted with the treasures of the European museums, she

was ready to welcome the new ideas when, in 1913, she coöperated with the Armory Exhibition which linked America and Europe for a new stride into artistic freedom. Katherine Dreier felt a kinship for what was to be called abstract art and experienced the full change in her understanding of form and color, applying her own measure to a series of canvases in a delicate balancing of abstract forms and mellow colors. Free-hand geometric patterns set in backgrounds of color perspective and interwoven in the general framing of the abstract theme are the chief characteristics of her personal contribution to painting, best shown in her "psychological portraits" as well as in her "cosmological" interpretations. Understanding the new aim of the artist, Katherine Dreier as early as 1920 established a Museum of Modern Art, the Société Anonyme. In the true sense of the word the Société Anonyme is today the only sanctuary of esoteric character, contrasting sharply with the commercial trend of our times. M.D. 1946

My credo: "Art exists in man. Art is, therefore, constantly in the making . . . fluid and possible of change as the development of any other force existing in man. It is not from our standpoint a state of development reached by man, but a developing force within man, to which he must, at all times, respond. . . . We have fallen into the era of separating man's spiritual and physical needs. We have divorced art from life, until we have arrived at a conscious mental attitude of considering art not an innate necessity of life, but a luxury easily to be dispensed with. . . . But art, when art, is always essential and meets some distinctive need in man. . . . The function of art is to free the spirit of man and to invigorate and enlarge his vision."

From *Western Art and the New Era*
by Katherine S. Dreier, 1923.

EXH.: *Mural installed in chapel, St. Paul's School, Garden City, L. I.*, 1905; *Beaux-arts, Paris*, 1907; *one-man exhibitions, Doré Gallery, London*, 1911, *Gallery Del Vecchio, Leipzig*, 1912, *Macbeth Gallery, New York*, 1913, *Drug and Chemical Club and Midtown Association, New York*, 1913; *Doll and Richards, Boston*, 1914, the original "40 Variations" at *Annot Art School, New York*, 1935; with Kühne Beveridge, *Frankfurt a.M.*, 1912; *Kunstverein, Dresden*, 1912, *Armory Exhibition*, 1913, (The Blue Bowl selected for traveling exhibition throughout the United States); *Grösse Kunstausstellung, Glaspalast, Munich*, 1913; *Independent Artists*, 1917; *Sesqui-Centennial Exposition, Philadelphia*, 1926; *Société Anonyme*, 17th exhibition 1921, *Worcester* 1921, *MacDowell Club* 1922, *Vassar College* 1923, *Detroit* 1923, *Brooklyn* 1926, *Arts Council* 1928, 55th Exhibition 1929, *Rand School* 1930, *New School* 1931,

"8 Modes" 1934, "13 Women Painters" 1934, "Four Painters" 1936, 83rd exhibition 1939, *Springfield, January 1939, Anniversary Exhibition*; "New Forms in Art," *College Art Association*, 1936-37; "Mysticism in Art," *Springfield*, 1936; *retrospective exhibition, Academy of Allied Arts, New York*, 1933; "Modern Works of Art," *Museum of Modern Art*, 1934; "Fantastic Art, Dada, Surrealism," *Museum of Modern Art*, 1936; *University Gallery, University of Minnesota*, 1937; *Columbia University* 1938; "Classic and Romantic Traditions in Abstract Painting," *Museum of Modern Art traveling exhibition*, 1939-40; 1st exhibition of the *Collection Société Anonyme, Yale University Art Gallery*, 1942; "Painting and Sculpture by the Directors of the Société Anonyme, 1920-48," *Yale University Art Gallery*, 1948; *Yale* 21, 48.

BIBL.: by K. S. Dreier, translation, *Elizabeth Du Quesne van Gogh*, *Personal Recollections of Vincent Van Gogh, Boston*, 1913; *Five Months in the Argentine, New York*, 1920; Dorothea A. Dreier, an *Appreciation, New York, Société Anonyme*, 1921; *Stella, New York, Société Anonyme*, 1923; *Kandinsky, New York, Société Anonyme*, 1923; *Western Art and the New Era, New York*, 1923; *Modern Art, catalogue of the International Exhibition arranged by the Société Anonyme for the Brooklyn Museum*, 1926; with C. Brinton, *Modern Art at the Sesqui-Centennial Exhibition, New York, Société Anonyme*, 1926; *Shawn the Dancer, New York, London and Berlin*, 1933; *Catalogue, 5th Anniversary Exhibition, Museum of Modern Art*, 1934; *Introduction and epilogue, New Forms of Beauty, 1909-1936, catalogue of the anniversary exhibition of the Société Anonyme at the George Walter Vincent Smith Art Gallery, Springfield*, 1939; with *Matta Echaurren, Duchamp's Glass, an Analytical Reflection, New York*, 1944; *Burliuk, New York*, 1944; with J. J. Sweeney and N. Gabo, *Three Lectures on Modern Art, New York*, 1949. See also, *H. Hildebrandt, Die Kunst des 19. und 20. Jahrhunderts, Potsdam*, 1924; *H. Hildebrandt, Die Frau als Künstlerin, Berlin*, 1928; *D. Burliuk, Russian Artists in America (in Russian), New York*, 1928, p. 31-4 (text in Russian and English); *D. Burliuk, J. Chillman, Jr., N. C. Darnton, W. H. Fox, H. Hildebrandt, P. Loving, L. Nadon, A. Pevsner, H. P. Roché, A. Reed, V. Savadsky, T. Shawn and J. Villon, Reflections on the Art of Katherine S. Dreier, brochure published on the occasion of the retrospective exhibition, Academy of Allied Arts, New York*, 1933; *S. Cheney, Expressionism in Art, New York*, 1934; *Yale Associates Bulletin, XVI, No. 1, March*, 1948. *Represented in: St. Paul's School for Boys, Garden City, L. I.; Kunsthalle, Bremen; Museum of Fine Arts, Houston, Texas; Brooklyn Museum; John H.*

Vanderpoel Art Association, Memorial Art Gallery, Chicago; Museum of Modern Art, New York; Yale University Art Gallery; and in numerous private collections in the United States and Europe.

MOONLIGHT ON THE THAMES, 1910

Oil on canvas, 19 $\frac{7}{8}$ x 13 $\frac{7}{8}$.

1941.439

Gift of the artist, 1941.

SELF PORTRAIT, 1911

Oil on canvas, 20 x 16.

Property of Katherine S. Dreier; to be hereafter presented to the Collection.

ZWEI WELTEN, 1930

Oil on canvas, 28 $\frac{1}{4}$ x 36 $\frac{1}{8}$.

1941.438

Gift of the artist, 1935.

THE ETERNAL HILLS

Oil on canvas, 24 x 48.

1941.437

Gift of the artist, 1941.

40 VARIATIONS

Forty lithographs in two portfolios, reproduced in color au pochoir, each 11 $\frac{7}{8}$ x 8 $\frac{1}{2}$. 1941.440 A and B

Gift of the artist, 1941.

TWO ORIGINALS, 40 VARIATIONS

Gift of the artist, 1950.

EXPLOSION, 1940-47

Oil on canvas, 24 x 30.

1950.1

Gift of the artist, 1950.

DOROTHEA A. DREIER, 1870-1923

Painter



1941.433

Born Brooklyn, New York, 1870. Studied with William Merritt Chase and John Henry Twachtman at the Art Students League, New York, and later at the Brooklyn Art School with Walter Shirlaw whom she considered her master. Yet there is no influence of any of these teachers in her work. Traveled throughout Europe from childhood studying the works of old and modern masters. As early

as 1895 she left the family to spend the summer painting in Holland, where she returned again and again. Her sisters, Margaret Dreier Robins and Mary E. Dreier were early presidents of the Women's Trade Union League of Chicago and New York, and Katherine S. Dreier was her younger sister. Dorothea A. Dreier died at Saranac, N.Y., September, 1923. A section of her Memorial Exhibition was

sent to Germany. Because of the popular demand for these paintings, at the request of Director Klug they were kept until the outbreak of World War II when they were sent into the interior of Germany for safety.

"In spirit Dorothea A. Dreier was modern and objective. Her first Dutch series marks for its author not alone a characteristic individual development; it forms a distinctive contribution to contemporary American painting. Modernism, as such, was virtually unknown to the general public in 1908, the year these canvases were completed. Gauguin was still acknowledged a barbarian, van Gogh's works were being shown to a few amateurs, and the sagacious Ambroise Vollard was having difficulty convincing anyone that Cézanne was worthy of serious consideration. It is midway between the delicacy of Impressionism and the more rigorous achievement of the modernist that Dorothea A. Dreier finds her place in contemporary art. . . . If the ablest of Miss Dreier's Holland series, *The Weavers of Laran*, recalls in subject matter Liebermann's *Cobbler Shop*, it nevertheless reveals a deeper psychological understanding of the Dutch temperament. They portray these men and women as they actually are. They never strike that note of comfortable studio convention. . . . The deeper sense of nature and humanity alone attracted her, and these simple, eternal elements she strove to express with all the plastic and coloristic conviction at her command. Among her American contemporaries one looks in vain for a parallel, though in Europe one instantly recalls Paula Modersohn-Becker, the gifted German pre-modernist. Their problem was in a measure the same, and was solved with kindred courage and surety. In a period of artistic transition they achieved that which was not transitory."

CHRISTIAN BRINTON
Catalogue, *Memorial Exhibition*,
Brooklyn Museum, 1925

"No remarks about the paintings of Dorothea A. Dreier would be complete without mentioning her remarkable interpretation of New York City. It has been said of these paintings, 'Walt Whitman interpreted Manhattan as was never done before and now comes a painter who, through the same love, born of the same inspiration that inspired Whitman, takes the usual Manhattan by-streets and imprisons them, vibrating with life and color on her canvases.'"

Brochure published by the Société Anonyme
for the exhibition of paintings by
Dorothea A. Dreier, 1921

"In her departure from old tradition, Dorothea Dreier has written one of the chief chapters in the

new and original book on Modern Art in which the younger American artists will register what, in the terminology of Spengler, might be called *Die Raum-symbolik der amerikanischen Kulturseele*. In this she had the distinction of being one of the first to express in terms of paint the new indigenous culture."

LOUIS LOZOWICK
The Little Review, Spring, 1925

EXH.: *Watercolor Exhibition*, Pennsylvania Academy, 1893; *Independent Artists*, 1917; *Société Anonyme*, 1st one-man exhibition 1921, Worcester 1921, MacDowell Club 1922, Vassar College 1923, Detroit 1923, Milch Gallery 1925, Pen and Brush Club 1926, Arts Council 1928, 55th exhibition 1929, "13 Women Painters" 1934, Springfield 1939; *Memorial Exhibition*, Brooklyn 1925, Worcester 1925, Houston 1925, Memphis, Brooks Gallery, 1926, Rochester 1926, Buffalo 1926. In 1926 twenty of the forty-two paintings in the Memorial Exhibition were sent to Germany and exhibited at the museums of Cologne, Krefeld, Bremen, and finally at the Kunstverein, Cologne, under the direction of Walter Klug. From 1929 the exhibition was shown at various art associations in Germany until the outbreak of World War II when the paintings which had not been purchased were sent for safety to the center of Germany where they are now.

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THE SPINNER

Oil on canvas board, 17¼ x 19½. 1941.434

SEATED DUTCH WOMAN

Watercolor, 20 x 15. 1941.435
Gift of the estate of Dorothea A. Dreier, 1941.

NEW YORK: THE LITTLE CHURCH AROUND THE CORNER, 1920

Oil on canvas, 30 x 20. 1950.61
Gift of Katherine S. Dreier, President, 1950.

FLOWER MARKET AT GENEVA, 1923

Oil on composition board, 31½ x 40. 1941.433
Gift of the estate of Dorothea A. Dreier, 1925.



1941.300

Born Bremen, Germany, 1885. Her father was a musician of distinction. She studied in Munich and led a quiet, retiring life in Bremen. She died at Minsk, Russia, 1942.

Emerson in his poem *Rhodora* expresses the unconscious spirit of beauty, which when one finds it unexpectedly causes one to pause lest the spell be broken:

Rhodora! if the sages ask thee why
This charm is wasted on the earth and sky,
Tell them, dear, that if eyes were made for seeing,
Then Beauty is its own excuse for being . . .

I never met anyone who was so indifferent to the effect the beauty she created had on others as was Dora Bromberger. She seemed to live Emerson's words:

Why thou wert there, O rival of the rose!
I never thought to ask, I never knew;
But, in my simple ignorance, suppose
The self-same Power that brought me there, brought
you.

It was her nature to create the beauty she saw and felt. When we first showed her work in 1924 not a critic passed her by. They did not just mention her name, though it was a group exhibition. When I told her about it she was not interested that New York had taken notice of her. Why should she be? She had her message, somber or gay, gentle or strong, as her mood would dictate. She seemed so sure of her colors or what medium to use to express

what she desired: the somberness of a winter's day in town where she used bare trees against a dreary stone wall to "work with lines, directing it so as to express mood through form," as Elisabeth Luther Cary wrote of her work in the *New York Times*. Or take her strong watercolors of fields which are painted on transparent paper as if to have the spirit enter the earth. She is mystic in a very subtle way. And though her last years were full of sorrow because of the false attitude the German government took toward those who were Jews or half-Jews yet she never met with greater personal appreciation and affection from her neighbors who wanted to ease her sorrow.

K.S.D. 1949

EXH.: Neue Sezession, *sixth exhibition, Munich, 1920*; *International Exhibition, Düsseldorf, 1922*; *Société Anonyme from 1924, "13 Women Painters," Hartford, 1935; Yale 4.*

VILLAGE STREET, 1916

Oil on canvas, 27½ x 37½.

1941.360

Purchased: the artist, Bremen, 1924.

CITY STREET

Watercolor on tracing paper, 17½ x 14¾. 1941.361

Purchased: the artist, Bremen, 1937.

THE HILL

Watercolor on tracing paper, 12 x 17. 1941.362

Purchased: the artist, Bremen, 1937.

THE ROAD

Watercolor on tracing paper, 13 x 17. 1941.363

Purchased: the artist, Bremen, 1937.

HORSES

Ink and wash, 10½ x 14¾.

1941.364

Purchased: the artist, Bremen, 1937.

FRANZ WILHELM SEIWERT, 1894–1933

Born Cologne, 1894. His father came to Cologne from Andernach and his mother from Oberpleiss, which is significant since both villages possess important art treasures of the Romanesque period. This played an important part in the early consciousness of Franz Seiwert, and influenced his conception and desire to emphasize great calmness in his work. In Franz Seiwert there are the roots of the peasant which he has never denied in his work. His father was a small-town official, and Seiwert from early childhood was conscious of the social difficulties confronting such a family. He realized the harm the present social order created, especially through the development of large cities and the housing conditions which the industrial situation produced. As a young man Franz Seiwert took a position in an architect's office. He then changed to art and became a self-taught painter. In this way he could choose his own development. Out of abstract art he has evolved a constructive realism. He was a regular contributor to *Aktion*, Berlin; an occasional contributor to the Workers' Dreadnought, London; and the Laborer, Chicago. He suffered a great deal during his life. An X-ray when a boy caused a deep burn in his head, which later turned to cancer and caused his death in Cologne in 1933. Introduced to America and exhibited with the Société Anonyme from 1924.

Franz Seiwert's most important works were produced between 1919 and 1933. During this period he and Heinrich Hoerle became associates. They were the keynotes of the progressive group of artists who could count only a few friends in the world. This school of art was in Cologne, in fact the *avant-garde* of those years. The subject these painters chose was "Man in his environment". Art became a social phenomenon. The artists of that generation laid their spiritual foundations on violent reaction to the first World War, and the causes which brought it about. They found among the progressive group the first expression of *Expressionismus* of German imprint, but soon developed their own line of art. Their first connection of importance was the painter August Macke, from the Rhineland, who fell in the war, the friend of Franz Marc with whom he established *Der Blaue Reiter*. In the last painting by Macke his colors are pure and clarified. Macke also was a figure painter, although no critic of the social order. His figures have a sculptural quality, even if not intentionally constructive. Franz Seiwert, out

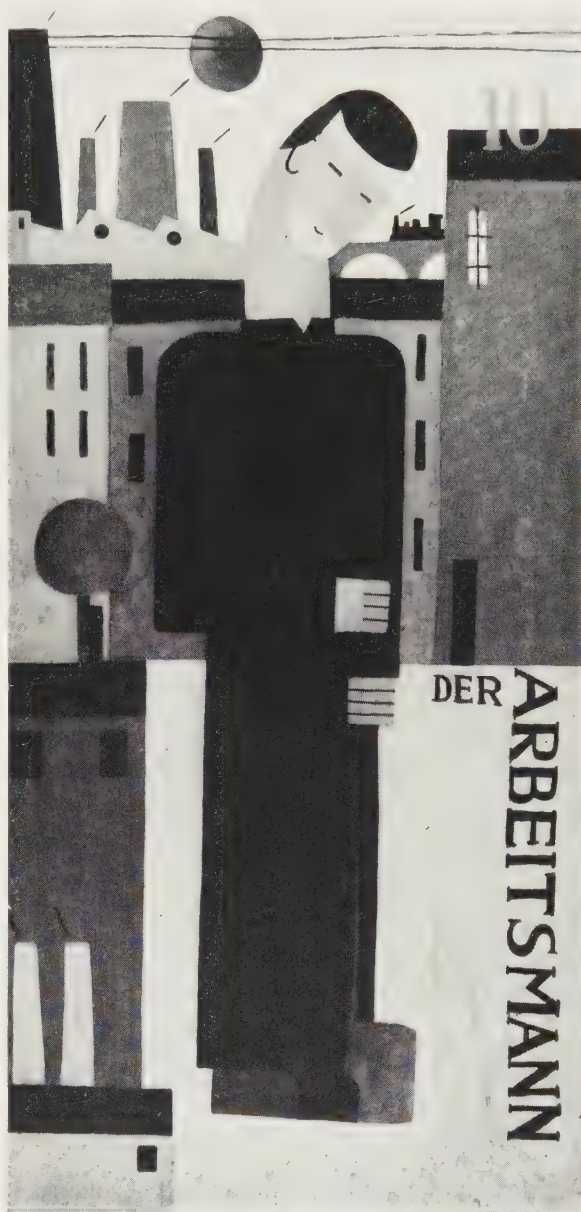
HARVESTING

Ink, 12½ x 18¾.

1941.365

Purchased: the artist, Bremen, 1937.

Painter, Sculptor



1941.683

of inner conviction, carried this line further. The mathematical construction is more seldom found in his work than in Hoerle's. After the early works of Picasso, Malevich, Kandinsky, Moholy-Nagy and others had cleansed the painting surface, and after the laws were recognized governing the relationship of the forms to the surfaces of the canvases, the progressive artists used construction as a medium for new concepts. These new concepts criticized the

existing social order and sought better conditions. Franz Seiwert was a convinced Rhinelander. He had a strong feeling of the international quality of the art of the Middle Ages found in the sculptures and the cathedrals. He had a deep faith in the possibilities of the spirit and existence of his Rhineland, which was the means to pass from the regional to the international. From one angle one could call him a socialist with a Catholic temperament. There was no personal persecution which Seiwert experienced, but every opportunity for further development of his art seemed to be withdrawn. Through the persecution of the Nazis as well as through the bombing of Germany many of his paintings have been lost. Only a few have been saved by friends.

HANS SCHMITT-ROST 1949

EXH.: *International Exhibition, Düsseldorf, 1922; So-*

MARJORIE PHILLIPS



1949.87

Born Bourbon, Indiana, 1894. 1916-20, studied at the Art Students League, New York. 1922, to France. 1934, traveled in Italy and Sicily; 1936, France, Berlin, Dresden, Italy, England; 1937, England and France. Among the painters who influenced her were Degas, Cézanne, Bonnard, and Marin, as well as the two old masters, Piero della Francesca and Masaccio. 1922, married Duncan Phil-

lippé Anonyme, 32nd exhibition 1924, Philadelphia 1926, Brooklyn 1926, 58th exhibition 1930, New School 1931.

BIBL.: by Seiwert, "Amerikanische Wissenschaft und neue Kunst", *Der Sturm*, XIX (1928-29), p. 211-7; repr., *Der Sturm*, XX (1930), p. 79, 81. See also, *Société Anonyme*, International Exhibition, 1926; K. S. Dreier and C. Brinton, *Modern Art at the Sesqui-Centennial Exhibition, New York, Société Anonyme*, 1926; Dresslers *Kunsthandbuch*, II (1930), p. 947; "Arbeiten von F. W. Seiwert", *Forum*, IV (1934), p. 268-9; *Thieme and Becker*, XXX (1936), p. 473.

THE WORKMAN

Oil on wood, 35 $\frac{3}{8}$ x 17 $\frac{7}{8}$.

1941.683

Purchased: Nierendorf Gallery, Cologne, 1922.

Painter

lips and became Associate Director of the Phillips Gallery in charge of the Print Rooms. The *Société Anonyme Collection at Yale University* has shown her work since 1949.

As the wife of Duncan Phillips, Marjorie Phillips has been co-director of that rare and beautiful collection, the Phillips Memorial Gallery at Washington, D. C., which has served both art and our country to a high degree. Her pictures are to be found in this Gallery side by side with the great masters of the past and present. It has always impressed me how they have held their own through their sincerity and modesty, a tremendous test. In her painting, *The Buzzard*, in the Collection of the *Société Anonyme*, the bird is poised in air. She has caught the sensation of flight which she felt and imprisoned on the canvas. The bird is not paint, it does not cling to the sky or trees, but is in flight. She exhibited a small still life of a cup, in her exhibition at the Bignou Gallery in 1941, which has remained as clear to me as the flight of *The Buzzard*, and also marks high achievement. The simplicity of her subject was felt and rendered. Her sensitivity was kept pure and, therefore, made a perfect recording. K.S.D. 1949

EXH.: "Century of Progress", Chicago, 1933-34; *New York World's Fair*, 1939-40; *Golden Gate Exposition*, San Francisco; exhibition of American painting, Tate Gallery, London, 1948; one-man exhibitions, Kraushaar Gallery, Durand-Ruel, Bignou Gallery, New York, 1941-1948; Santa Barbara Museum, 1941.

LANDSCAPE: BUZZARD

Oil on canvas, 35 $\frac{7}{8}$ x 26.

1949.87

Gift of the artist, 1949.



1941.680

Born Hanover, 1887. Graduated from the Real Gymnasium, Hanover. Started as an academic painter. Studied six years at the Academy in Dresden. He never discarded his academic work throughout his entire life, supporting himself by the excellent portraits he drew and painted. Returned to Hanover and founded the movement "Merz". 1917, published the magazine *Merz*. 1921, contributed to the Dada magazine *Mécano*, edited by van Doesburg. 1922, lecture tour on Dada throughout Holland with Théo and Pétro van Doesburg at the piano, joined by Tzara, Arp, and Raoul Hausmann. Lectured at the

Bauhaus, Dessau, where he gave his *Laut Sonate* and his tone poems consisting of recitations of numbers and the alphabet. These can only be rendered in German, since the sound conception changes with the language. These eventually were turned into records which we are now trying to trace after his death. "Merz" décor for the theatre. 1926, Paris. Connected with *Der Sturm* from 1919. Designed some interesting typography. Built within his own home at Hanover a large construction in the shape of a tree trunk, where he inserted all sorts of "Merz" objects, collected during the years. Wrote delightful fairy sto-

ries which were printed weekly in a local Hanover paper. Member of Abstraction-Création, 1932-34. 1933, settled in Norway. 1938-48, Westmoreland, England, where he started his second "Merz Column", which was unfinished at his death in 1948. Introduced to America and exhibited with the Société Anonyme from 1920.

I do not quite recall when I met Schwitters. We, including his lovely and rare wife Helma, became friends instantly. His generous personality, his quick wit, his delightful sense of humor, his tolerance, could not but endear him to all who came in contact with him. His deep respect for life and all its fragments which he collected was as Georges Hugnet states, "like fragments of life itself". Out of these fragments which most people would have discarded as rubbish he created his marvelous, sensitive, and strong collages which he called "Merz", and which delight the eyes of all those whose keen sight reveals to them the beauty achieved here. But why are these collages called "Merz"? It seems best to quote from Schwitters himself: "Art is a fundamental conception, exalted as the Godhead, inexplicable as Life, indefinable and objectless. The work of art originates through judgment of the art value of its elements. I only know how I do it. I only know my material from which I take, I do not know for what purpose. The material is unimportant, as I am myself. Important are the forms. Because the material is unimportant I use any material which the picture may demand. Since I use various materials to place in adaptation to each other, I have in contrast to oil paintings a plus, for I have besides color against color, line against line, form against form, still another element, material against material, as wood against sackcloth in value. I call this world-conception "Merz". The word "Merz" had no meaning when I created it. Now it means what I have conceived for it. The meaning of the conception "Merz" changes with the understanding of those who continue to work with the meaning of this conception. "Merz" will demand freedom from every chain to create art forms. Freedom is not lawlessness, but the result of strong art discipline. "Merz" also means tolerance towards all restriction based upon art grounds. It must be granted to every artist to create a picture, using only blotting paper if he can create with it. The reproduction of elements of nature is not of necessity a work of art. For it can have parts of reproduction from nature, which if judged in relation to other parts, do not contain art." Schwitters is not only a painter, but also a writer, poet, and architect. He has introduced a world-philosophy into his word "Merz", which name he applies to all that he creates. K.S.D. 1948

EXH.: 1st one-man exhibition of "Merz", *Der Sturm*,

1919; 100th exhibition celebration, *Der Sturm*, 1921; *Société Anonyme*, 5th exhibition 1920, 14th exhibition 1921, *Brooklyn* 1926, *Arts Council* 1928, 59th exhibition 1930, *New School* 1931, 62nd exhibition 1931, "New Forms in Art" 1936, *Delphic Studios* 1936, *Columbia University* 1938, *Springfield* 1939; large "Merz" exhibition, *Hanover*, 1927; "Cubism and Abstract Art", 1936; "Fantastic Art, Dada, Surrealism", 1936; memorial exhibition, *Pinacotheca Gallery, New York*, 1948; *Yale* 1, 2, 15, 31, 38, 39, 46, 48, 50.

BIBL.: by Schwitters, Anna Blume, *Hanover*, 1919; "Merz", *Der Ararat, II* (1921), p. 3-11; August Bolte, *Berlin*, 1923; with K. Steinitz and T. van Doesburg, *Die Scheucke, Hanover*, 1925; "Confession", *The Little Review, Spring*, 1929, p. 76-8; "Gestaltende Typographie", *Der Sturm, XIX* (1928-29), p. 265-79. See also, O. Nebel, Kurt Schwitters, *Berlin, Der Sturm, n.d.*; K. S. Dreier, *Western Art and the New Era, New York*, 1923; H. Walden, *Einblick in Kunst, Berlin*, 1924; *Hildebrandt*, 1924; *Einstein*, 1926; *Société Anonyme*, *International Exhibition*, 1926; J. C. Frey, "From Dada to Surrealism", *Parnassus, VII* (Dec., 1936), p. 12-3; A. H. Barr, Jr., ed., *Cubism and Abstract Art, New York*, 1936; C. Zervos, *Histoire de l'art contemporain, Paris*, 1938; *Société Anonyme*, *Anniversary Exhibition*, 1939; A. Dorner, *The Way Beyond Art, New York*, 1947; K. S. Dreier, *catalogue, memorial exhibition, Pinacotheca Gallery, New York*, 1948; C. Giedion-Welcker, "Schwitters or the Allusions of the Imagination," *Magazine of Art, XLI* (1948), p. 218-21.

MERZ 19, 1920

Collage, 7¼ x 5⅞. 1941.681
Purchased: *Der Sturm, Berlin*, 1922.

MERZ 380: SCHLOTHEIM, 1922

Collage, 7½ x 5¼. 1941.682
Purchased: the artist, *Hanover*, 1924.

MERZ 1003: PEACOCK'S TAIL, 1924

Oil and wood on composition board, 28¼ x 27½. 1941.680
Gift of the artist, *Hanover*, 1931.

RELIEF WITH RED SEGMENT: 1927

Oil and wooden blocks on wood, 29½ x 24½. 1941.678
Purchased: the artist, *Hanover*, 1930.

MERZ: OVAL, 1930

Oil and collage, 11⅝ x 15⅜. 1941.679

OVAL CONSTRUCTION

Painted wood on composition board, 45 x 30. 1948.210
Gift of the Société Anonyme, 1948.



1941.559

Roberto Matta Echaurren, born Santiago, Chile, 1911, of Spanish lineage. 1936-39, in Paris where he studied architecture with Le Corbusier. 1937, joined the Surrealists. Visited England. 1939, came to the United States. 1940, first one-man exhibition in New York. 1941, visited Mexico. 1948, returned to France where he now lives.

A few years before World War II Matta started his career as an architect but very soon turned completely to painting and to the Surrealist theories which, although then twenty years old, had been kept alive by the constant flow of young new talents. Matta was among the last newcomers. He did not undergo the routine schooling but at once imposed his personal vision. His first and important contribution to Surrealist painting was the discovery of regions of space hitherto unexplored in the realm of art. Matta followed the modern physicists in the search for his new space which, although depicted on canvas, was not to be mistaken for another three-dimensional illusion. His first "period" was charac-

terized by the slow rendering of an exploration, the fight with all the obstacles of oil painting, a medium lending itself to centuries-old interpretations. Later he succeeded in introducing in "his space" descriptive and figurative elements which added to the completion of his important achievement. Still a young man, Matta is the most profound painter of his generation.

M.D. 1946

EXH: Julien Levy Gallery, New York, 1940; Pierre Matisse Gallery, New York, annually 1942-47; "European Artists in America", Whitney Museum, 1945; Galerie Drouin, Paris, 1947; Yale 1, 2, 15, 21, 48.

BIBL.: by Matta, "Hallucinations", in M. Ernst, Beyond Painting, New York, 1948, p. 193-194; with K. S. Dreier, Duchamp's Glass... an Analytical Reflection, Société Anonyme, 1944. See also, S. Janis, "School of Paris Comes to U.S.", Decision, II (1941), Nos. 5-6, p. 85-95; J. J. Sweeney, "Five American Painters", Harper's Bazaar, April, 1944; A. Breton, Le Surréalisme et la peinture, New York, 1945;

"Matta's Symbolic Alarums", MKR's Art Outlook, No. 10 (May, 1946), p. 5; J. T. Soby, "Matta Echaurren", Magazine of Art, XL (1947), p. 102-6, reprinted in J. T. Soby, Contemporary Painters, New York, 1948; H.-R. Hitchcock, Painting Toward Architecture, New York, 1948.

FABULOUS RACETRACK OF DEATH (INSTRUMENT VERY DANGEROUS TO THE EYE)

Oil on canvas, 28 x 36.

1941-559

Purchased: the artist, New York, 1941.

DAVID DAVIDOVICH BURLIUK

Painter, Sculptor, Poet



1941-379

Born Khar'kov, Russia, 1882. Attended school at Sumi. 1893, studied with Anisfeld and Brodsky at the Academy, St. Petersburg. 1899-1902, at the Kazan Art School, Odessa. 1903, studied with Azb  in Munich. 1905, Paris. 1910, graduated from the school in Odessa and published his first book of poetry and prose, The Bait Box of Judges. That same year Kandinsky asked Burliuk and his brother Vladimir to participate in the second exhibition of the Neue K nstlervereinigung in Munich. Burliuk with his brother joined in the movement of Der Blaue Reiter, 1911-12, and collaborated with Kandinsky and Franz Marc in the publication. 1911, co-founder of the "Jack of Spades", Moscow. 1911-12, with Mayakovsky and Kamiensky lectured on modern art and poetry in thirty-three cities throughout Russia. 1913, exhibited through Der Sturm, Berlin. Published with Mayakovsky A Slap at Common Taste. Because of the loss of an eye in childhood Burliuk was not drafted in the first War; his brother was killed in action. Since 1900 extensive travels through Russia and Europe. Until 1918 published many

books of poetry and prose in Russia where he is as well-known as a poet as he is as a painter. 1918-20, Siberia and northern China; 1920-22, Japan, where his paintings met with great success. 1922, New York. 1924, first one-man exhibition in America presented by the Soci t  Anonyme. Extensive travels through the United States organizing exhibitions of his work. Lives in New York.

"Burliuk belongs to those rare painters who are born with a strong personal individuality which has expressed itself from the beginning. A mastery of any technique which might touch his fancy or meet his needs has given him a freedom of expression denied to many. But out of all these various methods of painting there has been developed with time a special technique which is peculiarly Burliuk, and it enables his colors to sing with a clarity and vibrancy few have achieved. He has taken the Russian ikon and has re-translated it into his own form of expression when painting Russian peasant scenes, giving it an undertone similar to what the Chinese

poets do when they weave a well-known quotation from the Chinese classics into their own poems. Unless one has a deep knowledge of Chinese literature and culture that undertone, which acts as a minor key, is lost to one. Just so with these paintings of Burliuk; unless one has a knowledge of the Russian ikon and what it signifies to the Russian peasants, Burliuk's handling of these peasant heads, done with miniature skill and set in a heavy impasto, only appears strange. . . . Burliuk's contribution as a painter is not that of a Cubist or an abstract painter, but rather does he foregather with the Expressionists who, though they remain true to their realistic visual experience yet introduce a psychological angle, which was not found in the realistic work of the nineteenth century, except in Cézanne and van Gogh. . . . In his portraits, Burliuk again strikes a most interesting and unique note in that he uses the background as an extension of the personality, which it is claimed to be in some of the East Indian philosophies. . . . His facility would, in the lives of lesser men, be a decided handicap, but Burliuk is not carried away by his technical ability. He uses it when and how it pleases him. There is too much that he really wants to say to the world through his paintings. In other words, having a definite visual experience which he wants to share with the world and knowing how to express himself, the technical side is simply a means to an end. To have kept that attitude in a land where technique is worshipped, as with us, shows not only the quality and strength of his character, but above all the power of his unique imagination."

K.S.D.

Excerpts from *Burliuk*, 1944

Art is as wide and varied in form as nature, life, and our existence.

DAVID BURLIUK, 1949

FELIX-MULLER

Born Klotzsche, Dresden, Germany, 1897. One of the younger generation of German Expressionists, Müller has worked within the general pattern of strong color and subjective distortion defined by the activities of Die Brücke.

G.H.H. 1950

BIBL.: *Thieme and Becker, XXV* (1931), p. 225; *W. Grohmann, and others, "Zehn Jahre Novembergruppe"*, *Kunst der Zeit, III* (1928); *F. Böttger, Felix Müller, Katalog der Holzschnitte, Lithographien, Radierungen, Dresden, 1919.*

THREE NUDES

Woodcut, $4\frac{3}{8} \times 5$.

1944-58

Gift of J. B. Neumann, 1944.

EXH.: *Moscow, St. Petersburg, Berlin, 1907-17*; *Neue Künstlervereinigung, Munich, 1910*; *Der Blaue Reiter, Munich, 1911-12*; *Herbstsalon, 1913*; *one-man exhibition, Der Sturm, 1914*; *Siberia, 1918-20*; *Japan, 1920-22*; *Russian exhibition, Brooklyn Museum, 1923*; *Société Anonyme, Detroit 1923*, *one-man exhibition, New York 1924*, *Philadelphia 1926*, *Brooklyn 1926*, *Arts Council 1928*, *59th exhibition 1930*, *New School 1931*, *62nd and 67th exhibitions 1931*, *Springfield 1939*; *one-man exhibition, New Art Circle, New York, 1926*; *A.C.A. Gallery, New York, 1939 and subsequently*; *Yale 1, 15, 17, 20, 42.*

BIBL.: *K. S. Dreier, Western Art and the New Era, New York, 1923*; *C. Brinton, Burliuk, Société Anonyme, 1924*; *L. Lozowick, Modern Russian Art, Société Anonyme, 1925*; *K. S. Dreier and C. Brinton, Modern Art at the Sesqui-Centennial Exhibition, New York, Société Anonyme, 1926*; *Société Anonyme, International Exhibition, 1926*; *D. Burliuk, Russian Artists in America, New York, 1928*, in *Russian*; *D. Burliuk, ed., American Art of Tomorrow, New York, 1929?*; *Burliuk issue, Color and Rhyme, No. 9 (1938)*; *Société Anonyme, Anniversary Exhibition, 1939*; *K. S. Dreier, Burliuk, New York, 1944.*

DEEP SEA FISHING, 1921

Oil on canvas, $42\frac{7}{8} \times 68\frac{5}{8}$.

1941-379

Purchased: Société Anonyme exhibition, New York, 1924.

HARLEM RIVER BRIDGE

Oil on canvas $29 \times 33\frac{7}{8}$.

1941-377

Gift of the artist, 1928.

THE EYE OF GOD, 1923

Oil and sand on canvas, $39\frac{3}{4} \times 30\frac{1}{8}$.

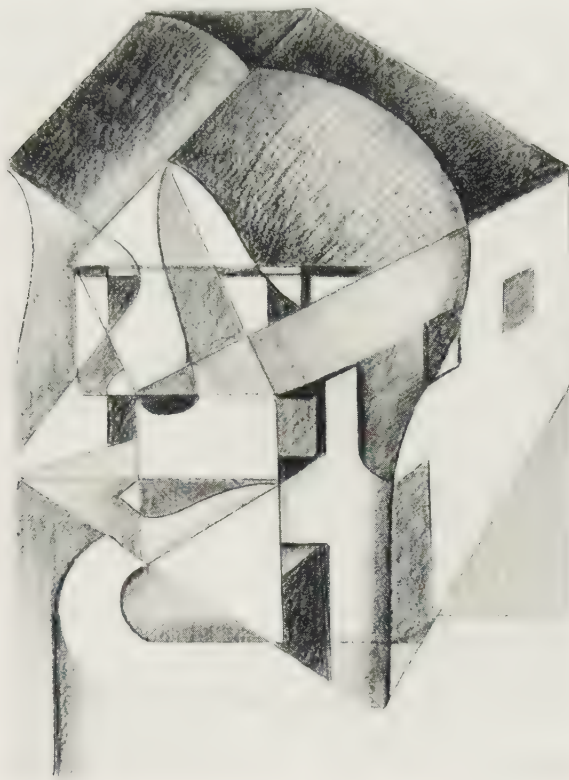
1941-378

Gift of the artist, 1928.

Painter, Graphic Artist



1944-58



1941.642

Born Modena, Italy, 1894. Studied at the Academy, Rome. Joined the Futurist Movement, 1912. Author of many theoretical manifestoes on Futurist art including "Atmosferostruttura" on Futurist architecture, 1914; "Scenotecnica" on Futurist stage design, 1915 and 1924; manifesto on sculpture as "chromatically plastic and poly-expressive," 1915; and on machine-aesthetics, 1922 and 1923. After 1920 active in Rome, and Paris 1925-37, as architect and stage designer. Has participated in many artists' organizations including November Gruppe, Berlin 1919; Abstraction-Création, Paris, 1931. Exhibited with the *Société Anonyme* from 1923. Lives in Rome.

Prampolini shared with his fellow Futurists their admiration of force and their desire to create works expressive of the highest concentration of dynamic energy. At the same time he had learned the lessons of Cubism too well to allow mechanistic mannerisms to disturb the essentially Italian serenity of his speculations. Each of the works in this Collection illustrates his ability to release the Cubist object from the static condition which all too often threatened its mobility, yet he never thereby sacrifices the unity of well-wrought design. It is historically of interest that

in 1920 he signed the drawing here reproduced as "Futurista." As late as 1929, Prampolini, replying to a questionnaire submitted by *The Little Review* which asked "What would you most like to do, to know, to be?", stated that he wished to "Fling myself into the conquest of the future; I haven't time to be satisfied. I prefer to be the creative artist of tomorrow's plastic dynamism rather than the contemplative juggler of today." Futurist in this sense has been Prampolini's incessant activity as stage designer, architect and organizer of innumerable exhibitions of his own and other artists' work.

G.H.H. 1949

EXH.: *Lugo di Romagna*, 1916; *Galerie Reinhardt, Paris*, 1921; *International Theatre Exposition, New York*, 1926; *Machine-Age Exposition, New York*, 1927; *Société Anonyme*, from 1923; Yale 1, 2, 4, 48.

BIBL.: *Der Sturm*, XI (1920), p. 31, repr.; XIII (1922), p. 103, 113, repr.; E. Prampolini, "The Aesthetic of the Machine and Mechanical Introspection," *Broom*, III, No. 3 (Oct., 1922), p. 235-7, reprinted *The Little Review*, Autumn and winter, 1924-25, p. 49-51; E. Prampolini, with P. Dermée and M. Seuphor, *Documents internationaux de l'esprit nouveau, Paris*, 1927; "The Magnetic Theatre and the Futuristic Scenic Atmosphere," *The Little Review*, May, 1929; "Confession," *The Little Review*, Spring, 1929, p. 68-9; *Scenotecnica*, Milan, 1940 (bibl.); *Arte Polimaterica*, Rome, 1940. See also, F. Pfister, *Enrico Prampolini*, Milan, 1940.

ABSTRACT STILL LIFE, 1919

Pencil, ink and watercolor, 6 x 6.

1941.640

Purchased: Vasari, New York, 1923.

SPATIAL CONSTRUCTION: LANDSCAPE,

1919

Ink and wash, 9¼ x 6¼.

1941.641

Purchased: Der Sturm.

ARCHITECTONIC ABSOLUTE: HEAD AND HOUSES, 1920

Charcoal, 24⅞ x 17⅞.

1941.642.

STILL LIFE: TAPESTRY DESIGN, No. 13

Cut and pasted colored papers, 17½ x 15.

1941.643

Purchased: Vasari, New York, 1923.

LANDSCAPE: WHITE HOUSE WITH BROWN DOOR

Cut and pasted colored papers, 20 x 15¾.

1941.644

Purchased: Vasari, New York, 1923.



1941.84

Born West Newton, Mass., 1899. Worked for one year at the Boston Museum School where he studied the old masters at the Museum of Fine Arts. He went to Hartford and entered the newspaper world to give himself greater freedom to express his art. He also wrote the art column for the Sunday edition of the Hartford Courant. In 1925 he had his first one-man exhibition in Hartford. That autumn he went to New York and continued his newspaper work. In 1925 he made masks for the theater.

Wallace Putnam belongs to those rare artists who must keep their spirit free from all compromise where their own expression of art is concerned and thus are content to earn their living along totally different lines to achieve this end. He has been in no hurry to exhibit and hence his work can only be seen in galleries far apart as to time. We have been interested in him ever since 1926 when we first saw his work which we included in the large International Exhibition which the Société Anonyme

arranged for the Brooklyn Museum. Ten years passed before we again privately saw his work which, in the meantime, had grown strong and powerful almost to the point of brutality. Then in 1945 he exhibited once more a completely new expression where, through a few lines and a lightness of touch, he was able to express himself fully. In spite of this lightness of touch, his art had deepened, which aroused in us a keener interest in his art. Again four years had to pass before another exhibition brought us in contact with him personally. Again his art had grown and was beginning fully to express what is one of the greatest contributions of this century—Space Consciousness—whether in art or in science. In his painting, *Sheep in Fog*, this is brought out clearly. It could not have been painted in any other century. It is of special interest because in the last half of the nineteenth century the Dutch painters centered so much on this subject. But there was no Space Consciousness to be found in their paintings. Instead they were rather genre paintings of pleasing subjects even if pertain-

ing to the out-of-doors. There was nothing Cosmic in their approach. But those of us who have achieved Space Consciousness must give expression to it in our work. For that is the contribution of this century.

K.S.D. 1949

The practice of art may be like Yoga—a way toward real attainment.

WALLACE PUTNAM 1949

EXH.: *one-man exhibition*, Hartford, 1925; *Société Anonyme*, Brooklyn 1926, *Arts Council* 1928, *New School* 1931; *Masks for the theater*, Museum of Mod-

ern Art, 1935; "*Fantastic Art, Dada, Surrealism*", *Museum of Modern Art*, 1936; *one-man exhibitions*, *Bignou Gallery*, 1945, *Chinese Gallery*, 1948.

BIBL.: by Putnam, *Manhattan Manners*, New York, 1935; See also, *Société Anonyme*, *International Exhibition*, 1926; A. H. Barr, Jr., *Fantastic Art, Dada, Surrealism*, New York, 1936.

SHEEP IN FOG

Oil on canvas, 36 x 40.

1949.84

Gift of the Société Anonyme, 1949.

ANNOT

Painter



1941.329

Annot Krieger-Menzel, born Berlin, Germany, 1904. Daughter of the adopted son of the famous German painter Adolf Menzel. 1919-23, studied with Lovis Corinth in Berlin. 1923-25, traveled in Italy. 1925-28, studied with André Lhote in Paris and traveled throughout France. Impressed by Braque and Derain. 1927, first one-man exhibition, Berlin. 1927-33

member Verein Berliner Künstlerinnen; 1929-33, Berlin Sezession. Directed her own Annot Malschule in Berlin, 1928-33. Came to America, 1934, and reopened her school in New York. Member New York Society of Women Artists. Designed wallpaper in Germany, window displays in New York. Has exhibited since 1931 in the Carnegie International Exhibitions and at the Art Institute of Chicago. Exhibited through the Société Anonyme from 1933. Joined the Society of Friends, 1942.

Annot is one of the most vibrant and colorful artists who came to us from abroad in 1934. She is alive and untrammled, and no subject on canvas is too powerful for her to attempt, whether it is the life-size canvas of *Kaethe Kruse with Her Seven Children*, exhibited at Carnegie Institute, Pittsburgh, in 1935, or an equally large canvas of the German Reichstag exhibited at the Wadsworth Atheneum, Hartford, 1935. She is free and wants others to be free. Therefore there are no restrictions in her school, and in her studio you will find Abstractionists "side by side" with Realists, and Cubists with Impressionists. As she states: "Anything but hollow academism." She wants her students to know about "the organic growth of a painting within the four corners of the canvas." She wants them to know about the color relations and the influence of one color upon another—not necessarily even a neighboring color. And they will want to know about indirect painting, so much more subtle. Her own paintings are full of vitality with a fine rhythm and color sense. It is the expression of an outgoing nature.

K.S.D. 1949

EXH.: *Société Anonyme*, "13 Women Painters" 1934; "European Artists Teaching in America," *Phillips Academy*, Andover, Mass., 1941, catalogue, repr.

BIBL.: W. Wolfradt, "Gemälde von Annot," *Deutsche Kunst und Dekoration*, LXX (1932), p. 130-3.

STILL LIFE: FLOWERS IN VASE

Gouache, 18½ x 13.

Purchased: the artist, New York, 1935.

1941.329

STILL LIFE: FLOWERS IN VASE

Gouache, 19 x 12.

Purchased: the artist, New York, 1935.

1941.328

RUDOLF JACOBI

Painter



1941.506

Born Mühlhausen, Germany, 1889. Worked as a scene painter, 1903-07. Studied at the Academy, Berlin, 1907-14. Painted on the Baltic and North Sea coasts, 1919-21, and on the Gulf of Salerno, 1923-24. His early Impressionist attitude gradually became more Expressionist. Member of the Berlin Secession, 1922-23. Traveled extensively in Europe, 1923-32. Taught at the Annot art school, Berlin, 1928-33. Came to America in 1934 and has since lived in New York and Gloucester, Mass.

There is a close affinity in their paintings between Annot and her husband Rudolf Jacobi, although they have kept their own individualities intact. But they are both generous, out-going personalities; their paintings are technically brilliant and rich in color. Jacobi has a "passionate spontaneity" and freshness which he guards and which brings pleasure to the eye.

K.S.D. 1949

EXH.: Berlin Secession, 1922-23; Gurlitt Gallery, Ber-

lin, 1923-25; Salon d'automne, 1927; Nierendorf Gallery, Berlin, 1927; Galerie Joseph Billiet, Paris, 1927; Marie Sterner Gallery, New York, 1934; Addison Gallery, Andover, Mass., 1941; Marie Harriman Gallery, New York, 1942; Passadoit Gallery, New York, 1943.

BIBL.: I. Tavalato, Rudolf Jacobi, Rome, 1924; Thieme and Becker, XVIII (1925), p. 247; O. Brattskoven, "Rudolf Jacobi," Deutsche Kunst und Dekoration, LXVI (1930), p. 89-91; European Artists Teaching in America, Addison Gallery, Andover, Mass., 1941, p. 32-35.

BERLIN LANDSCAPE

Gouache, 12 x 19.

Purchased: the artist, New York, 1935.

1941.505

LANDSCAPE

Gouache, 12 x 16½.

Purchased: the artist, New York, 1935.

1941.506



1941.631

Suzanne Phocas, the wife of Jean Metzinger, was born at Lille, France, in 1897. I came across her work most unexpectedly in 1926 when I was in Europe that spring and summer selecting the works for the now famous exhibition which the Société Anonyme arranged for the Brooklyn Museum. What made this exhibition of such importance in America was that it was the first time that any museum had opened its doors to such a large international exhibition of modern work. As I wrote in the Special Catalogue that year: "One of the joys in assembling a work of this kind is the unexpected artists one discovers, and nothing gave me more pleasure than when I ran across *Travestis* by Suzanne Phocas, at the *Société des Indépendants* in Paris. The fineness of the quality of her work, and the conviction with which it was rendered, appeared all the more amazing when, after meeting her, I discovered she was not yet thirty. She was so absolutely unspoiled in her sincerity, and the naïve purity of her work is part of her own personality." We were able to secure for

the exhibition *Child with Dog*, which we found an excellent picture to introduce the public to the new forms of art and to break down the conventional traditionalism. It is now in our Collection and has served this purpose well for the winning of new friends and bridging from the conventional to the new forms in art.

K.S.D. 1949

EXH.: *Indépendants*, from 1916; *Société Anonyme*, Brooklyn 1926, *Arts Council* 1928, "13 Women Painters" 1934, *Springfield* 1939.

BIBL.: *Hildebrandt*, 1924; *Société Anonyme*, International Exhibition, 1926; *H. Hildebrandt*, *Die Frau als Künstlerin*, Berlin, 1928; *Edouard-Joseph, III* (1934), p. 127; *Société Anonyme*, Anniversary Exhibition, 1929.

CHILD WITH DOG

Oil on canvas, 28¾ x 39¼.

Purchased: the artist, Paris, 1927.

1941.631



1941.565

Born Nantes, France, 1883. Achieved a reputation for himself when very young. First joined the Neo-impressionists and later the Fauves under the influence of Matisse, but this too did not hold him for long. 1911, joined the Cubist movement founded by Picasso and Braque. With Albert Gleizes he enlarged the fame of Cubism through their book *Du cubisme*, 1912, for books travel farther than paint-

ing and help to bridge the chasm which prejudices create. Metzinger in the late 1920's returned to a more realistic expression of art, but in the 1930's again worked in an abstract manner. His color grew richer and the nuances showed a more sensitive relationship. However, one feels the influence of the early Cubist training throughout all the expressions of his art; the severity of outline and the accentuation

of design. He belonged to Léonce Rosenberg's L'effort moderne. Introduced to America through the Armory Show, 1913. Exhibited through the Société Anonyme from 1923.

In 1911 two distinct groups of painters were giving form to the new theory of Cubism which was then brooding in an incubating period. Picasso and Braque on one side; Metzinger, Gleizes and Léger on the other. Metzinger was then the most imaginative theoretician of Cubism and must be held responsible in a large measure for the critical and ever-increasing interest which the general public took in this new form of expression. Through his articles and his book, *Du cubisme*, written in collaboration with Gleizes, he managed to give a substantial *exposé* of the main intentions of the new painters and helped to clarify the really obscure results thus far achieved. His paintings of the first period were marked by a rich technical discipline, coupled with a very deep insight, leaning towards the intellectual. Such activities made Metzinger one of the outstanding pioneers of Cubism. Later his vigor lessened and he did not repeat his early achievements.

M.D. 1943

"There is nothing incomplete about Metzinger's works. Nothing which is not the fruit of a rigorous logic; and if he has ever been mistaken, (which is something I do not know, nor care to know) it has not been by chance. When one wishes to explain the art of our epoch, his work will be one of the surest documents. It is thanks to the pictures of Metzinger that a point of departure can be made between that which has an esthetic value in our art and that which has not. A painting of Metzinger always contains its own explanation. That is perhaps a noble weakness, but it is certainly the result of a lofty conscience, and is, I believe, a case unique in the history of art. From the moment that one approaches a picture of Metzinger one feels that the artist has had a firm resolve to take seriously only that which is serious . . . His work is sane, more so no doubt than that of many of

his contemporaries. He will charm those who love to know the reason of things, and these reasons have the qualities necessary to satisfy the mind. The works of Jean Metzinger have purity; his meditations take beautiful forms whose harmony tends to approach the sublime. The new ensembles which he composes are entirely stripped of all that was known before him. His art, always more and more abstract, but always agreeable, approaches and seeks to resolve the most difficult and unexpected problems of esthetics. . . . There is nothing incomplete in his works, poetry ennobles the smallest detail."

GUILLAUME APOLLINAIRE

From *Les peintres cubistes*, 1913, translated by Mary Knoblauch, *The Little Review*, 1922

EXH.: Salon d'automne, from 1906; Section d'or, 1912; Léonce Rosenberg, 1915 and subsequently; Herbstsalon, 1913; *Independent Artists*, 1917; *Société Anonyme*, Vassar College 1923, Detroit 1923, 30th exhibition 1924, Brooklyn 1926, Springfield 1939; John Quinn collection, *American Art Association*, New York, 1927; *Leicester Galleries*, London, 1930; *Cubist exhibition*, De Hauke, New York, 1930; "Contemporary Movements in European Painting," Toledo Museum, 1938; Yale 1, 15, 21, 48.

BIBL.: by Metzinger, with A. Gleizes, *Du cubisme*, Paris, 1912; "Art et esthétique", *Lettres parisiennes*, suppl., No. 9, April, 1920; "Evolution du coloris", *Bulletin de l'effort moderne*, No. 18, Oct., 1925, p. 14-15. See also, A. Salmon, *La jeune peinture française*, Paris, 1912; G. Apollinaire, *Les peintres cubistes*, Paris, 1913; A. J. Eddy, *Cubists and Post-Impressionism*, Chicago, 1914; H. Walden, *Expressionismus. Die Kunstwende*, Berlin, 1918; K. S. Dreier, *Western Art and the New Era*, New York, 1923; Hildebrandt, 1924; *Société Anonyme*, International Exhibition, 1926; John Quinn Collection, 1927; C. Zervos, *Histoire de l'art contemporain*, Paris, 1938; *Société Anonyme*, Anniversary Exhibition, 1939.

THE PORT, 1920

Oil on canvas 31¾ x 21⅛.

1941.565.

Purchased: Léonce Rosenberg, Paris, 1926.



1946.97

Born Rheinberg, Germany, 1881. When she was eight her family moved to Elberfeld. Studied in Düsseldorf and briefly with Georg Kolbe in Berlin, 1900. Florence, 1905. Lived and worked in Hagen, 1910-17. Executed monumental sculpture for the façade of the Municipal Theatre and a head above the portal of the Folkwang Museum in Hagen, 1912. In Danzig she executed sculpture for the City Hall, the Savings Bank, the School Building and the Municipal Museum, and after the first World War at Hamburg where her monumental sculpture was incorporated as part of the Coöperative Warehouse. Taught at the Academy in Berlin.

It is interesting that Dr. Hans Hildebrandt, Professor of Art at the Institute of Technology, Stuttgart, should have been the one to publish an important book on the contribution of women in art from the early days to the present. It came as a great surprise, even to me, when I saw the reproductions of the work done by women painters from the time of the Greeks, 330 B.C., through the Renaissance, and explains more fully the part woman has continued to play in the world of art, as painter, sculptor, and architect. Among those who have made a distinct contribution today through their sculpture, as related to architecture, is Milly Steger. Few sculptors have been as successful as she in incorporating their work as a structural part of architecture. Before the first World War she achieved her monumental figures, which she personally hewed out of stone, for the façade of the Municipal Theatre at Hagen. Here she lived and worked for many years in the circle surrounding Dr. Karl Ernst Osthaus (1874-1921), one of the important industrialists of the Ruhr, where he lived and had established his Folkwang Museum in Hagen. Besides this he was also an outstanding promoter of modern industrial design, art historian, and art collector. After his death the neighboring city of Essen acquired this famous collection which it continued under the name he had given it. What makes the work of Milly Steger so remarkable is that she had that rare combination of being able to create her monumental work which reached great simplicity and repose, and at the same time to create delicate, porcelain-like busts and figures, some of which were reproduced by the famous porcelain firm of Rosenthal and Company, Berlin. She is represented in this Collection by *A Memorial to Two Sisters*, carved out of the crotch of a tree where two branches joined. It is a remarkable expression of counterpoint in rhythm, an achievement rarely found in sculpture, besides the expression on the face of the one child as she awakens after death while the other one is still deep in sleep.

K.S.D. 1950

The example of Milly Steger's work in this Collection contains recollections of her study of primitive art and medieval sculpture, given a modern intensity through the tendency towards expressive simplification.

G.H.H. 1950

EXH.: Herbstsalon, 1913; *International Exhibition, Düsseldorf*, 1922; "Modern German Art", *Anderson Galleries, New York*, 1923; *International Exhibition, Dresden*, 1926.

BIBL.: H. Friedeberger, "Die Berliner Herbstausstellung," *Der Cicerone*, V (1913) p. 794-800; R. Kuhn, *Die neuere Plastik*, 1921; W. R. Valentiner, "Modern German Art," *Anderson Galleries, New York*, 1923; Hildebrandt, 1924; H. Hildebrandt, *Die Frau als Künstlerin*, Berlin, 1928; F. Nemitz, "Milly Steger," *Die Kunst*, LXXXI (1934), p. 10-15; A. Hentzen, *Deutsche Bildhauer der Gegenwart*,

Berlin, 1934; Thieme and Becker, XXXI (1937), p. 538.

MEMORIAL TO TWO SISTERS

Wood, 44 high.

Purchased: "Modern German Art," Anderson Galleries, New York, 1923. 1946.97

Gift of Katherine S. Dreier, President, 1946.

RUDOLF BAUER

Painter, Writer



1941.333

Born Lindenwald, German Poland, 1889, where he attended school. 1905, studied at the Academy, Berlin. Became well-known as a caricaturist and for his humorous publications. Passed through the phases of Impressionism, Expressionism and Cubism until he became more and more abstract or non-objective. 1915-19, member of *Der Sturm*, Berlin. 1929, founded in Berlin a private museum, "Das Geistreich", of abstract or non-objective paintings. 1939, came to America where he now lives. Introduced to America by the *Société Anonyme* in 1920 and exhibited with them since then.

When the *Société Anonyme* found the paintings by Rudolf Bauer at *Der Sturm*, they were deeply in-

terested, for though the paintings were abstract or non-objective, they appeared to be closely related to the forms and iridescent colors of the sea and sea life, which found a response from the American public when first shown here. Since Americans love to rationalize, they felt on firm ground with these paintings for which they could imagine an equivalent in undersea life. They were very beautiful and subtle in color and helped to introduce abstract art to the people. We had no artist in those early years whose work so appealed to the public in general and which received so much response. Then we lost sight of Bauer completely, to find in 1931 that he and Kandinsky had become the nucleus of the Solomon Guggenheim collection which later became the

Solomon Guggenheim Foundation of Non-Objective Painting, where one can study his later works. With the years he has turned more and more to Kandinsky's theory: "That eventually the rhythm of line and color, of color in juxtaposition to color, will be built up architecturally on principles of construction, as well as music, and through this construction of color-harmony there will develop a sensation to the eye, which in time will become as important as music now is to the ear." His search has brought him to greater austerity through his geometric forms and choice of color, a seeking of the austere in music.

K.S.D. 1949

EXH.: *Der Sturm*, 1915-19; *Glaspalast, Berlin*, 1915-19; *Société Anonyme*, 5th exhibition 1920, Worcester 1921, *MacDowell Club* 1922, 22nd exhibition 1923, *Vassar College* 1923, *Philadelphia* 1926, *Delphic Studios* 1936; *Royal Palace, Berlin*, 1927; *Jeu de Paume, Paris*, 1937; *Museum of Non-Objective Painting, New York*; Yale 4, 21, 42, 48, 54.

BIBL.: *woodcuts repr. Der Sturm from* 1917; *Manifest der Malerei, Berlin*, 1921; *Das Geistreich, Berlin* (1931). See also, *H. Walden, Einblick in Kunst, Berlin*, 1924; *W. Grohmann, and others, "Zehn Jahre Novembergruppe"*, *Kunst der Zeit, III* (1928); *Art of Tomorrow, Solomon R. Guggenheim Foundation, New York*, 1939; *M. Seuphor, L'art abstrait, Paris*, 1949; *Eppur si muove, Berlin*, 1935.

ANDANTE V

Oil on canvas, 30 x 31¾. 1941-333
Purchased: Der Sturm, Berlin, 1920.

ABSTRACT FORMS

Watercolor, 8½ x 12½. 1941-334
Purchased: Der Sturm, Berlin, 1922.

SEA FORMS

Pen and ink, watercolor and gouache, 8¼ x 6½. 1941-335
Purchased: Der Sturm, Berlin, 1922.

MAX PECHSTEIN

Born Zwickau, Germany, 1881. 1896, worked as an art apprentice. 1900, studied at the Dresden Academy. 1902, studied with Otto Juszmann. 1906, joined Heckel and Kirchner in Die Brücke. 1907, Italy where he was deeply impressed by Giotto, and to Paris where he studied the paintings of van Gogh, Gauguin and Matisse. These changed his attitude toward art and he became one of the leaders of German Expressionism. Entered the first World War serving on the Western Front. Original member of the November Gruppe. 1919, went to live in Berlin. Professor at the Academy, Berlin, since 1923.

ABSTRACT FORMS, NO. 22

Pen and ink and gouache, 16¼ x 11. 1941-336
Purchased: Der Sturm, Berlin, 1922.

ABSTRACT FORMS

Brush and ink with gouache, 12¾ x 8¾. 1941-337
Purchased: Der Sturm, Berlin, 1922.

ABSTRACT FORMS

Pen and ink, 11¾ x 8¾. 1941-338
Purchased: Der Sturm, Berlin, 1922.

ABSTRACT FORMS

Pen and ink, 8½ x 12½. 1941-339
Purchased: Der Sturm, Berlin, 1922.

ABSTRACT FORMS

India ink, pen and brush, 8¾ x 7¾. 1941-340
Purchased: Der Sturm, Berlin, 1922.

ABSTRACT FORMS

Pen and ink, 7¼ x 8. 1941-341
Purchased: Der Sturm, Berlin, 1922.

ABSTRACT FORMS

Pen and ink, 8¾ x 5½. 1941-342
Purchased: Der Sturm, Berlin, 1922.

ABSTRACT FORMS

Pen and ink, 12 x 8. 1941-344
Purchased: Der Sturm, Berlin, 1922.

LITHOGRAPH NO. 14 (33)

Lithograph, 12 x 6. 1941-343
Purchased: Der Sturm, 1922.

Painter, Sculptor, Graphic Artist



1944-54

Professor Hildebrandt, in his illuminating book, *Die Kunst des 19. und 20. Jahrhunderts*, speaks of Max Pechstein in the following words, which I have freely translated:

"Perhaps Pechstein is the most flexible of all the group of *Die Brücke*. Strong to the point of brutality, self-conscious and reckless with an amazing range of ability in figure painting, still life, murals of all kinds, landscapes from all parts of the world, woodcuts, lithographs, all approached with the same *élan*. The power to please is never missing. Only Pechstein at times is too easily satisfied with this power of pleasing and his great dexterity. But his hours of achievement reaching great heights are not rare. Then every stroke of the brush brings forth his rhythm in full joyous colors, where the harmony is contested by pure unbroken chords. He was aware of the distortions so prevalent among many painters during those early years, but modified them so that they left the impression of a personal expression." Therefore, Pechstein became one of the most influential and admired of all those who formed *Die Brücke*. His free style based on sound composition, strong and powerful, made Franz Marc and Kandinsky include him in their publication *Der Blaue Reiter* in 1912. His dash and intensity have made many people not see the fine construction underlying his important work. He was among those chosen to do the big

posters representing the revolution and reconstruction period of Germany after the first World War. These posters had to speak of "Young Freedom" and one of the finest was the one by Pechstein representing a child clinging to the new flag with the words: "Do not strangle the young freedom through disorder and murder, otherwise your children will starve." It was one of the most powerful posters appearing at that time, and showed his interest in the social problems confronting Germany in 1919.

K.S.D. 1949

EXH.: "*German Painting and Sculpture*", *Museum of Modern Art*, 1931.

BIBL.: F. Marc and W. Kandinsky, eds., *Der Blaue Reiter*, Munich, 1912; P. Fechter, "*Das graphische Werk Max Pechsteins*", *Jahrbuch der jungen Kunst*, Leipzig, 1920, p. 319-32; M. Osborn, Max Pechstein, Berlin, 1921; K. S. Dreier, "*Posters and Paving Stones*", *Survey*, May 1, 1920, p. 177-80; W. Grohmann, and others, "*Zehn Jahre Novembergruppe*", *Kunst der Zeit*, III (1928); A. H. Barr, Jr., *German Painting and Sculpture*, New York, 1931; Thieme and Becker, XXVI (1932), p. 334; Huyghe, 1935.

HOLY FAMILY

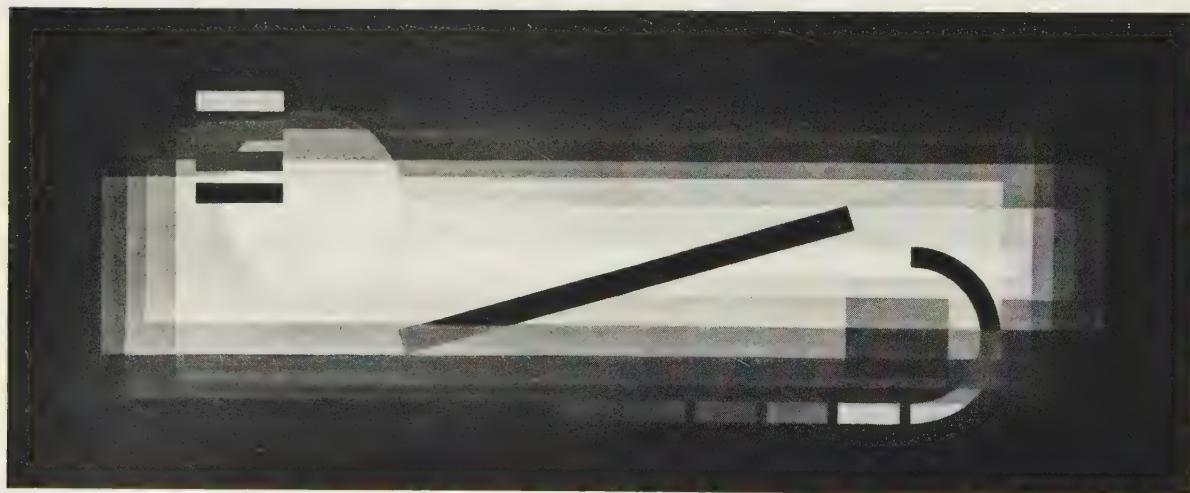
Woodcut, $4\frac{3}{8}$ x $7\frac{7}{8}$.

1944-54

Gift of J. B. Neumann, 1944.

VLADIMIR SHWAB

Painter



1941.676

Vladimir Shwab was born into an industrial family near Basel, Switzerland, at the beginning of this century. His passion for mathematics as a pure science led him to take up engineering. His love for art, however, soon took up his whole time and drew him to Paris to devote himself entirely to it. He was a great admirer of Mondrian and valued his theories

of Neo-plasticism, but felt that he must work alone since he was conscious that his own contribution was a mission. In creating a picture he would work out the principal scheme of colors for his central motif, generally confined to brown-blue-gray or green-brown-yellow or red-brown-orange. Then deciding on his secondary and harmonizing colors, he created

his final composition, eliminating every unnecessary detail and strengthening the geometric relation of his forms. His paintings were done with a precision similar to the method used by a chemist going over a series of formulas, and achieved a harmony of balance calculated to the last decimal fraction. The result was often amazing in the spiritual heights reached through this method of simplicity, precision, and integrity. His contact with the public was rare. He usually showed two of his paintings in the foyer of the Studio des Ursulines, a Parisian movie house, when the abstract films of Hans Richter, Oskar Fischinger and others were shown. Sometimes he would transfer his work on to frosted glass, showing them of an evening at the "R Group" in the same hall. In 1928, at the gallery, Le sacre du printemps, a major exhibition of his work was held in Paris. He also exhibited in Zurich, at Der Sturm, Berlin and at Das Geistreich, the private museum of Rudolf Bauer. To achieve economic freedom he taught tennis at fashionable resorts, which allowed

him to live and paint as he desired for the balance of the year. In 1929 he collaborated with van Doesburg, Hélion and Tutundjian in the magazine *Art-Concret* in Paris. That year he made the movie *Les coeurs perdus*, and in 1939 his paintings were included in the Paris exhibition, *Réalités nouvelles*, arranged by Madame Théo van Doesburg. He is well represented in the Solomon R. Guggenheim Foundation, New York, and by one painting of the series of 1928 in this Collection, secured through Der Sturm in 1930. He has exhibited with the Société Anonyme since then.

K.S.D. 1949

BIBL.: *repr.*, Numéro d'introduction du groupe et de la revue Art Concret, Paris, 1930; Art of Tomorrow, New York, Solomon R. Guggenheim Foundation, 1939, p. 181.

CONSTRUCTION 14, 1928

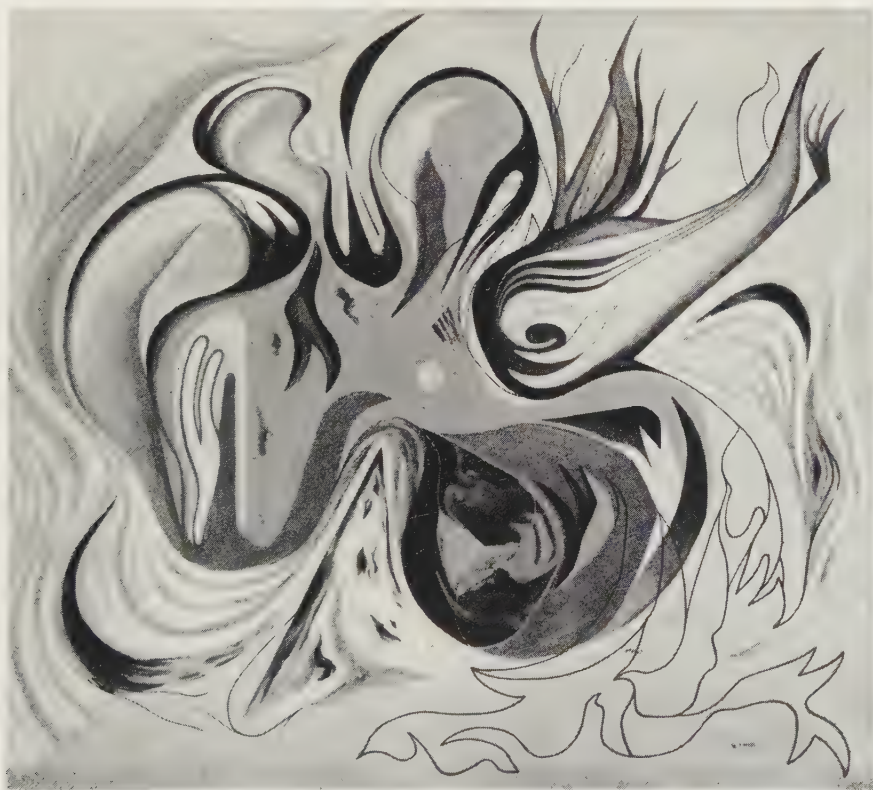
Oil on canvas, 19 x 46 $\frac{1}{4}$.

Purchased: Der Sturm, Berlin, 1930.

1941.676

WALTER KAMYS

Painter



1949.5

Born Chicago, 1917. 1940-41, first trip to New York and Philadelphia. Awarded the Prix de Rome in painting, 1942. Graduated from the school of the Chicago Art Institute, 1943. 1943-44, studied inform-

ally with Gordon Onslow Ford in Mexico. To Los Angeles, 1944. Resident artist at the Putney School, Putney, Vermont, 1945-46. Instructor at the George Walter Vincent Smith Art Gallery, Springfield,

Mass., 1947-48. Since 1947 has lived at Montague, Mass.

Walter Kamys is, we believe, one of our promising younger artists. His technique combines various media in a single picture. His draftsmanship is sure and flows with ease throughout his paintings, always with the suggestion of underlying power. His color is strong and tends to be very warm. He speaks in symbols but combines his symbols to create beautifully integrated designs. There is an elemental quality in many of his canvases, a suggestion of the immensity of the universe. CORDELIA SARGENT POND

From the foreword to the one-man exhibition at the George Walter Vincent Smith Art Gallery, Springfield, Mass., 1948.

Those who have followed abstract forms in their various expressions since 1913 have been both saddened and bored by the constant repetition of forms or parts of forms which were first expressed by the men who have, with time, become the masters of these new expressions of beauty and vigor in our century. But, in the paintings by Walter Kamys the

forms and relation and division of space are his own. There is always a diversion from the expected form which enhances the paintings and awakens a keener interest through the freshness of the conception. K.S.D.

From the foreword to the exhibition at the Margaret Brown Gallery, Boston, 1949.

EXH.: 4th annual Ohio Valley exhibition, 1946, Athens, Ohio; 6th annual watercolor exhibition, Municipal Art Gallery, 1947, Jackson, Miss.; "Abstract and Surrealist American Art," Art Institute, Chicago, 1947-48; 59th annual exhibition American watercolors, Art Institute, Chicago, 1949; George Walter Vincent Smith Art Gallery, Springfield, Mass., 1948; Margaret Brown Gallery, Boston, 1949; Yale 48.

SEAQUAKE, 1948

Oil on canvas, 36 x 40 1/8.

1949-5

Gift of the Société Anonyme, 1949.

EARTHWORM, 1948

Watercolor, 15 1/8 x 22 1/8.

1949-4

Gift of the artist, 1949.

GERARDO DOTTORI

Painter



1941.432

Born Perugia, Italy, 1889. Studied at the Academy, Perugia, where he is now a director and teacher. He joined the Italian Futurists in 1913 and is deeply impressed with the mysticism of his Italy, especially with the teaching of St. Francis. He has created the Futurist approach of "aero-painting" in which he translates the rhythm of things, vision of the world from above, the distribution of light in a plasticoluminous construction; a conception which can be disputed but is original and suggestive. First exhibited in America in 1923 by the Société Anonyme and subsequently thereafter.

"In 1929 the painter Gerardo Dottori decorated the airport at Ostia with admirable Futurist murals of aviation, an impetuous *élan* of aeroplanes in the sky of Rome—propellers like rockets, wings transfigured and yet reduced to plastic elements. This work of Gerardo Dottori, already famous for his large triptych *Speed*, is an important date in the history of aero-painting. By gazing at the walls and ceiling of the airport at Ostia the public and critics are convinced that the mere representation of traditional wings, far from glorifying aviation, resembles miserable hens, when compared with the splendor of the machinery of a flying engine . . . From among the many ideas I suggested in the *Gazzetta del Popolo*, of September 1919, I note that the supreme inspiration of the *avant-garde* is no

longer the sea but the entire sky. With the painting *Prospective di Volo* by Azari, the decorations of the airport at Ostia by Dottori, the aero-paintings of Tato, Marasco, Corona, etc., we enter the beautiful abstract synthesis of a new art."

F. T. MARINETTI

From the Catalogue of the *Biennale*, Venice, 1932

"Gerardo Dottori, Futurist painter, native of Perugia, after submitting his brush to an iron discipline of synthesis, has actually organized a fantastic militarization which takes his Umbria up into the sky. This is an audacious desire expressing in a new plastic pantheism the infinite of the landscape added to the ardent esthetics of the machine. His famous triptych *Speed*, in which the wheels of his automobile roll exasperatingly, furiously beyond the tops of hills and mountains, becomes unintentionally a magnificent aero-painting. His lakes, full of meditation and secret melancholy, like human eyes, absorb the audacious flying temerities, while from the sky the pilots take part in their damp abysmal tenderness. On the one hand, the aero-painting, in which the great genius, Gerardo Dottori, flies like the absolute spiritual patron of earthly forms, and simul-

taneously the whole Italian landscape is systematically harmonized and completed by exciting aerial speed which embodies in outward form all the mysterious forces and literary suggestions. His aero-paintings are typical transfigurations of lyricism and space."

F. T. MARINETTI

From *Stile Futurista*, September, 1934

EXH.: *Galleria Bragaglia*, Rome, 1921-35; *Société Anonyme*, 22nd exhibition 1923, *Brooklyn* 1926; *Venice Biennale*, 1932; *Galleria Pisaro*, Milan, 1933; *Galerie Bernheim-Jeune*, Paris, 1941; *Casa d'artiste*, Milan, 1941.

BIBL.: by Dottori, *Il regio istituto d'arte "Bernardino di Betto" di Perugia*, Florence, 1943. See also, *Société Anonyme*, International Exhibition, 1926; F. T. Marinetti, "Il pittore futurista Gerardo Dottori", *Stile futurista*, I (1934), No. 3, p. 26-31; U. Nebbia, "La seconda quadriennale", *Emporium*, LXXXI (1935), p. 67-130.

THE TOWER

Colored crayon on cardboard, 19½ x 13½. 1941.432
Purchased: Vasari, New York, 1923.

EDMUND KESTING

Painter



1941.530

Born Dresden, Germany, 1892. Thoroughly trained in academic technique. Associated with *Der Sturm* from 1922. Exhibited by the *Société Anonyme* from 1926. No further information now available.

The quick facility with which Edmund Kesting brought to completion his technique turned him

from the realistic form of expression in art, since it brought him no spiritual contentment. He began to play with abstract forms in linoleum cuts, which were reproduced in *Der Sturm* in the issues of September and December 1928. However, his finest abstract works, as far as we know, were his collages which he made, primarily to amuse himself with odds and ends of material at hand. The one example which is included in this Collection is made out of sections of folded paper, partly tinted. It is one of the finest and most sensitive examples of small collages which we have seen.

K.S.D. 1949

EXH.: *Yale* 1, 2, 31.

BIBL.: *Kesting's woodcuts and linoleum cuts, collages and constructions were reproduced in Der Sturm at frequent intervals from XVI (1925) through XX (1929-30)*. See also, *Société Anonyme*, International Exhibition, 1926; G. and E. Kesting, "Artist on Tour," *London Studio*, III (1932), p. 159-163; M. C. Rathbun and B. H. Hayes, Jr., *Layman's Guide to Modern Art*, New York, 1949.

COLLAGE, 1923

Cut and folded paper, ink, wash and net, 9 x 9¼.
1941.530

Purchased: the artist, Hanover, 1927.

Born Montroig, near Barcelona, Spain, 1893. 1907, studied at the Academy, Barcelona. 1910-12, gave up painting and worked in a shop. 1912, resumed painting at the Academy Gali. 1918, first one-man exhibition in Barcelona, arranged by Señor Dalmau. 1919, to Paris; 1920 participated in Dada demonstrations. 1921, Señor Dalmau arranged his first one-man exhibition at the Galerie Licorne, Paris. 1925, designed the curtain and costumes for Diaghilev's ballet, *Roméo et Juliette*, at Monte Carlo, in collaboration with Max Ernst. In 1931 designed the setting and costumes for *Jeux d'enfants* for the Ballet Russe de Monte Carlo. Miro's painting in this Collection, *Somersault*, was the first of his works ever to be exhibited in America, at the International Exhibition of the Société Anonyme at the Brooklyn Museum, 1926. He painted murals for the Paris Exposition of 1937, and the following year nursery decorations for the children of Pierre Matisse with the same humor which characterized his early work. In 1939 he left Paris for Varengeville-sur-Mer. During the second World War he lived at Majorca where, in addition to painting, he worked in pottery. In 1946 he came to the United States for his first visit, and executed a mural for the Terrace-Plaza Hotel in Cincinnati.

Miro came of age as an artist just at the time World War I ended. With the end of the war came the end of all the new pre-war art conceptions. A young painter could not start as a Cubist or Futurist, and Dada was the only manifestation at the moment.

Miro began by painting farm scenes from the countryside of Barcelona, his native land. Although realistic in appearance, these first pictures were marked with a definite sense of unreal intensity.

A few years later he came to Paris and found himself among the Dadaists who were, at that time, transmuting into Surrealism. In spite of this contact Miro kept aloof from any direct influence and showed a series of canvases in which form submitted to strong coloring expressed a new two-dimensional cosmogony, in no way related to abstraction. He also made some constructions directly related to Sur-

realism but his real self was best exteriorized in the play of colored elements one upon another.

M.D. 1946

Few artists have had the power to express space as has Miro. In some of those early exhibitions of his work in Paris in the late 20's and early 30's he painted a series of canvases of large dimensions which could never be forgotten. For though the canvas was hardly filled with lines or forms, yet there was not a single void in the whole canvas. This, in my judgment, was one of the greatest achievements, and though his work always carries an individuality and a sense of color which alone is his, these paintings were nearer to the creation of the world than any of his other work. His delightful humor and whimsicality carry with it a quality which is as enchanting, though different, as that which is presented by Klee.

K.S.D. 1949

EXH.: first one-man exhibition, Galerie Dalmau, Barcelona, 1918; Galerie La Licorne, Paris, 1921; Société Anonyme, Brooklyn 1926, New School 1931, "8 Modes" 1934, Columbia University 1938, Springfield 1939; Valentine Gallery, New York, 1930; Pierre Matisse Gallery, New York, 1932 and subsequently to 1949; retrospective exhibition, Museum of Modern Art, 1941; "Picasso, Gris, Miro, the Spanish Masters of Twentieth-Century Painting", San Francisco and Portland, 1948; Yale 15.

BIBL.: Société Anonyme, International Exhibition, 1926; C. Zervos, and others, "L'oeuvre de Joan Miro de 1917 à 1937", Cahiers d'art, IX (1934), Nos. 1-4; J. J. Sweeney, Joan Miro, New York, 1941; C. Greenberg, Joan Miro, New York, 1948; H. Read, "Joan Miro", in Picasso, Gris, Miro, San Francisco and Portland, 1948.

SOMERSAULT (LE RENVERSEMENT)

Oil, pencil, charcoal, and tempera on canvas, 36¼ x 28½.

1941-572

Gift of Marcel Duchamp, Paris, 1937.



Born Argenteuil-sur-Seine, France, 1882. In 1890 his family moved to Le Havre where in 1893 he entered the Lycée and attended evening classes at the Ecole des beaux-arts. At Le Havre he met Friesz and Dufy. Apprenticed as a house painter, 1899, and in Paris, 1900. Military service, 1901. From 1902 to 1904 studied painting at the Académie Humbert and the Ecole des beaux-arts, Paris. Early work influenced by Signac, the Fauve paintings of Matisse, Friesz, and Vlaminck, and later by Cézanne. Met Picasso, 1909, and with him developed Cubism, 1909-14. First collage, 1912. Service in World War I; wounded, 1915. Returned to painting, 1917. After 1920 change in style toward richer color and less austere design. Settings and costumes for the ballets *Les fâcheux*, 1924, and *Les sylphides*, 1925, for Diaghilev's Ballets Russes; *Salade*, 1924, for the Comte de Beaumont's Soirées de Paris. The Yellow Tablecloth, 1935, awarded first prize, Carnegie Institute, Pittsburgh, 1937. Remained in Paris throughout World War II. Officer of the Legion of Honor, 1945. The Billiard Table, 1945, awarded first prize, Venice Biennial, 1948. Braque was introduced to America at the Armory Show, 1913, and exhibited through the Société Anonyme from 1920.

The "heroic" period of painting around 1910 was marked by a confusion which only recently has been cleared by art historians, when the greater talents revealed themselves with time. Among the numerous artists trying to free themselves from Impressionism and the short-lived revolt of Fauvism was Braque who is recognized as one of the outstanding inventors of the Cubist formula. As early as 1908 he showed at the Paris *Indépendants* his famous view of a Mediterranean town which is considered the arrow pointing toward the new road. For ten years Braque devoted himself, as a chemist might, to creating delicate oil color combinations. His discoveries in color and form were directed by an inner sense of geometry, not by the intellectual application of scientific theories. The end of World War I freed him from the disciplinarian technique to which he had submitted himself. Yet one can feel the structural conception underlying the realism of his recent paintings.

M.D. 1943

EXH.: *Indépendants*, 1906, 1907, 1909, 1920; *Salon d'automne*, 1907, 1920, 1922, 1943, 1944; *first one-man exhibition*, Galerie Kahnweiler, 1908; *Sonderbund*, 1912; *Armory Exhibition*, 1913; *Galerie Léonce Rosenberg*, Paris, 1919; "Evolution of French Art," New York, 1919; *international exhibitions*, Berlin, 1920, Dresden, 1926; *International Theatre Exhibition*, Vienna, 1924; *Galerie Simon*, Paris, 1925; *Société Anonyme*, Vassar 1923, Detroit 1923, Brooklyn 1926, "8 Modes of Modern Painting" 1934; *Basel, Kunsthalle*, 1933; "Cubism and Abstract Art," *Museum of Modern Art*, New York, 1936; *retrospective exhibition*, Chicago, Washington, and San Francisco, 1939-40; *Paul Rosenberg Gallery*, New York, 1942, 1943, 1946, 1948; *Tate Gallery*, London, 1946; *retrospective exhibition*, *Cleveland Museum of Art and Museum of Modern Art*, New York, 1949.

BIBL.: G. Apollinaire, *Les peintres cubistes*, Paris, 1913; Daniel Henry (Kahnweiler), *Der Weg zum Kubismus*, Munich, 1920; A. Ozenfant and C. Jeanneret (Le Corbusier), *La peinture moderne*, Paris, 1924; *Société Anonyme*, *International Exhibition*, 1926; G. Janneau, *L'art cubiste*, Paris, 1929; Volné Smery, *Prague*, Nos. 4 (1928), 5 (1929), 7 (1931); C. Zervos, and others, *Braque issue of Cahiers d'art*, VIII (1933), pp. 1-84; H. R. Hope, *Georges Braque*, *Museum of Modern Art*, 1949 (bibl.).

BLACK AND WHITE COLLAGE, 1913

Pasted paper, charcoal and white chalk, 24½ x 18⅞.
1949.138
Gift of Katherine S. Dreier, President, 1949.

VIOLIN

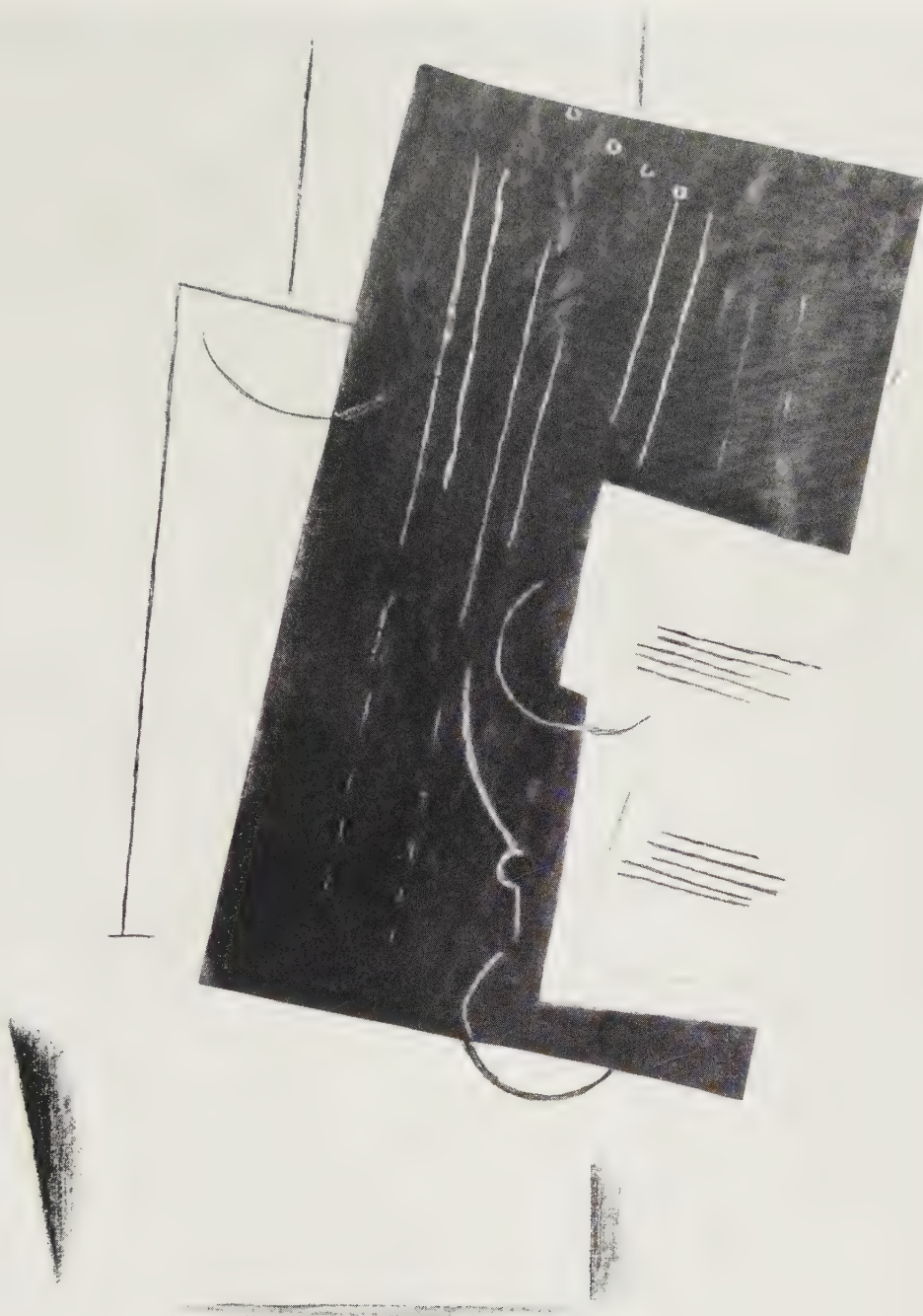
Reproduction in colored stencil, 6 x 9¼. 1941.357

COMPOSITION

Reproduction in colored stencil, 6 x 7¼. 1941.358

GREEN JUG

Reproduction in colored stencil, 7 x 9¾. 1941.359



1949.138

Born Craiova, Roumania, 1876. 1900-04, studied at the Academy in Bucharest. 1904, to Paris. His first works were admired by Rodin who offered him instruction. Brancusi declined and soon established his own studio. He continues to live and work in Paris.

"Simplicity is not an end in art, but one arrives at simplicity in spite of oneself, in approaching the real sense of things. Simplicity is complexity itself, and one has to be nourished by its essence in order to understand its value".
BRANCUSI

Brancusi's biography is not to be found in the infrequent public records of a life singularly undisturbed throughout an era marked by artistic storms equalled only in violence by the tempests of the outward world of action. It must be sought in those sculptures with which he has not only changed our understanding of this art but imposed his vision on many other aspects of contemporary culture. His work is proof that the highest art is still related in the most private way to a nature intimately experienced by the artist yet transfigured and transformed into that of which nature is itself incapable, and which remains man's noblest challenge to his fate, the work of art.

The process, too easily described as simplification, whereby Brancusi uncovers in the most complex natural phenomenon, an animal or a man, the ultimate form which communicates the essence of being, this process remains as mysterious and inevitable as that which shapes the natural form itself. Such a search, so long and so intense, precluded the easy rewards attached to "periods" and "styles". Each work by Brancusi has inevitably proceeded from the one before; the first mysterious and aggressive beaked *Bird* of 1912 became the self-contained and silent *Yellow Bird* of this Collection before it was transformed into the effortlessly soaring *Bird in Space*. If the world was at first slow to perceive that what Brancusi returned to us in the way of beauty and vitality was of infinitely greater worth than the superficial appearances he had discarded, slow also may be the return to any other vision which would sacrifice this study of fundamental form for the descriptive variations which assist only the cataloguer of nature's multiple disguises.

In Brancusi's work we share man's momentary pride in artistic creation and experience his humility in the presence of the vitality which links him to the whole of created life. Full of years and of the devotion we bring him the sculptor lives among his creatures in the high white studio, deep in the country in the very heart of Paris. The peace he has found he imparts to us now by his presence and through his works to posterity.
G.H.H. 1950

EXH.: 1st exhibition, Paris, 1906; *Armory Exhibition*, 1913; *Independent Artists*, 1917; *Wildenstein Gallery*, New York, 1926; *Brummer Gallery*, New York, 1926, 1933; *Société Anonyme*, 1st and 3rd exhibitions, 1920, Brooklyn 1926; "*Cubism and Abstract Art*", 1936; "*20th Century Art from the Louise and Walter Arensberg Collection*," *Art Institute*, Chicago, 1949.

BIBL.: E. Pound, "Brancusi", *The Little Review*, Autumn issue, 1921, p. 3-7, 24 repr.; A. Kuhn, *Die neuere Plastik*, Munich, 1922; M. M., "Constantin Brancusi", *The Arts*, IV (July, 1923), p. 15-29; C. Brancusi, "Réponses de Brancusi sur la taille directe, le poli et la simplicité dans l'art; quelques-uns de ses aphorismes à Irène Codreane", *This Quarter*, I (1925), p. 235-37, 44 repr.; W. Zorach, "The Sculpture of Constantin Brancusi", *The Arts*, IX (March, 1926), p. 143-50; P. Morand and others, *Brancusi*, New York, *The Brummer Gallery*, (1926); A. Dreyfus, "Constantin Brancusi", *Cahiers d'Art*, II (1927), p. 69-74; R. Vitrac, "Constantin Brancusi", *Cahiers d'Art*, IV (1929), p. 382-96; P. Fierens, *Sculpteurs d'aujourd'hui*, Paris, 1933; C. Zervos, "Réflexions sur Brancusi à propos de son exposition à New York", *Cahiers d'Art*, IX (1934), p. 80-83; C. Giedion-Welcker, *Modern Plastic Art*, Zurich, 1937; C. Giedion-Welcker, "Constantin Brancusi's Weg", *Werk*, XXXV (1948), p. 321-31; C. Giedion-Welcker, "Brancusi", *Magazine of Art*, XLII (1949), p. 290-5; D. C. Rich, "Constantin Brancusi" in *20th Century Art from the . . . Arensberg Collection*, Chicago, 1949.

YELLOW BIRD

Marble, height including carved limestone base, 86¾.

Property of Katherine S. Dreier: to be hereafter presented to the Collection.



Born Brühl, Cologne, Germany, 1891. He has said that he learned to express himself in art the way a child learns to talk. Studied philosophy at the University of Bonn, 1909–14. His friendship with Jean Arp dates from 1914. With Baargeld, Hülsenbeck and Arp founded the Dada movement in Cologne, 1919–20, which united with the political Dadaists in Berlin in opposition to the art Dadaists led by Kurt Schwitters in Hanover. 1919, his first Dada exhibition at Cologne and Düsseldorf, arranged by Herr Klug, director of the Cologne Kunstverein. Meetings in the Tyrol with Arp, Tzara, Breton and others, 1921–22. Extensive travels in Europe until 1914; Indo-China, Annam and Cambodia, 1924. Co-founder of the Surrealist movement in Paris, 1924. With Joan Miro sets and costumes for ballet, *Roméo et Juliette*, Monte Carlo, 1926; sets and costumes for Alfred Jarry's *Ubu enchaîné*, Paris, 1937. Collage novels: *La femme 100 têtes*, 1929, *Rêve d'une petite fille*, 1930, *Une semaine de bonté*, 1934. Lived in France, 1921–41; New York, 1941–45; since 1945 in Arizona. With Duchamp and Breton arranged Surrealist exhibition, New York, 1942. Max Ernst possesses one of the richest and most fertile imaginations of any of the leading 20th-century masters.

The Dada Movement was an anti-movement which corresponded to a need born of the first World War. Although neither literary nor pictorial in essence, Dada found its exponents in painters and writers scattered all over the world. Max Ernst's activities in Cologne in 1917 made him the foremost representative of the Dada painters. Between 1918 and 1921 his paintings, drawings and collages depicting the world of the subconscious were already a foretaste of Surrealism. Among his technical discoveries the use of the old Chinese "frottage" or rubbing technique shows "automatic" textures of wood and different materials. When the Surrealist Movement took shape in 1924, Max Ernst was the only painter in the group of Dadas who joined the writers in the Surrealist venture. In fact his previous achievements had certainly influenced, to a great extent, the literary Surrealist exploration of the subconscious. Extremely prolific, Max Ernst has had a long Surrealist career and given through his work a complete *exposé* of the different epochs of Surrealism.

M.D. 1945

When Max Ernst was asked what important influences had touched him, he replied: "After having been impressed in my youth by the French from Manet and Seurat to van Gogh and Matisse, and after having been influenced for a short time by de Chirico in 1919, I liberated myself from all influence and departed for an absolutely new experience in painting based on the disruption and transvaluation of all known relations between the object and its environment. Since then I have never stopped in my advance in exploring my newly discovered world."

MAX ERNST 1948

EXH.: 1st one-man exhibition, Cologne, 1919; 1st one-man collage exhibition, Paris, 1920; *Société Anonyme*, Brooklyn 1926, *New School* 1931, "8 Modes" 1934, *Delphic Studios* 1936, *Columbia University* 1938, *Springfield* 1939; "Cubism and Abstract Art," *Museum of Modern Art*, New York, 1936; *Valentine Gallery*, New York, 1942; numerous one-man exhibitions in Europe, 1926–39, in America, 1941–49; Yale 1, 2, 15, 21, 48.

BIBL.: by Max Ernst: *Les malheurs des immortels*, with P. Eluard, Paris, 1922; *Oeuvres de 1919 à 1936*, Paris, 1937; statement in "Eleven Europeans in America," *Museum of Modern Art Bulletin*, XIII (1946), Nos. 4–5, p. 16–8, 37 (bibl.); *Beyond Painting*, New York, 1948 (bibl.). See also, *Société Anonyme*, International Exhibition, 1926; *Max Ernst issue*, View, 2nd series, No. 1, April, 1942.

PARIS RÊVE, 1924–25

Oil on canvas, with frame, 28 x 24.

Property of Katherine S. Dreier: to be hereafter presented to the Collection.

ANTHROPOMORPHIC FIGURE, 1930

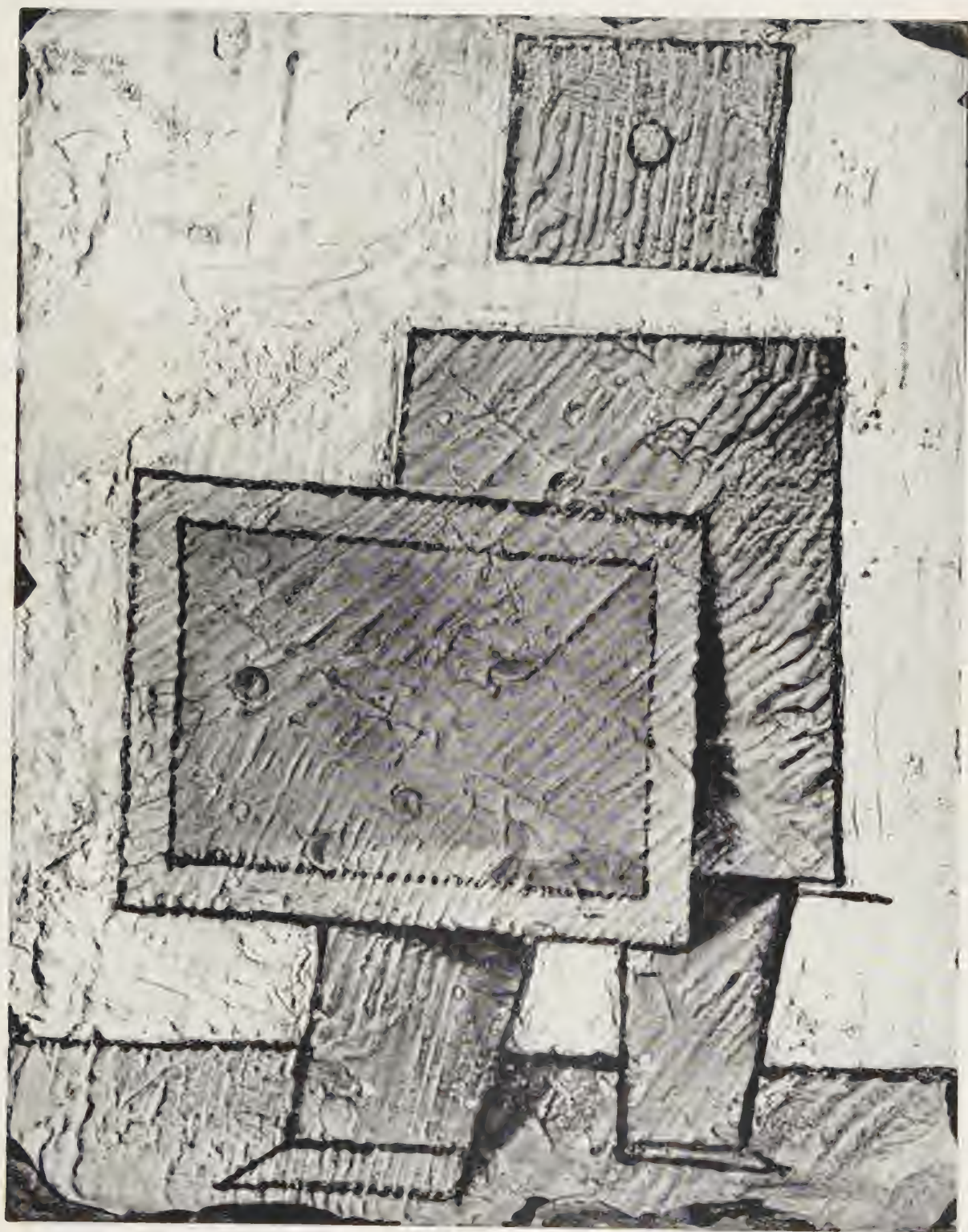
Painted and modeled plaster on wood, 27 $\frac{3}{4}$ x 21 $\frac{1}{2}$.
1941.454

Gift of the artist, 1937.

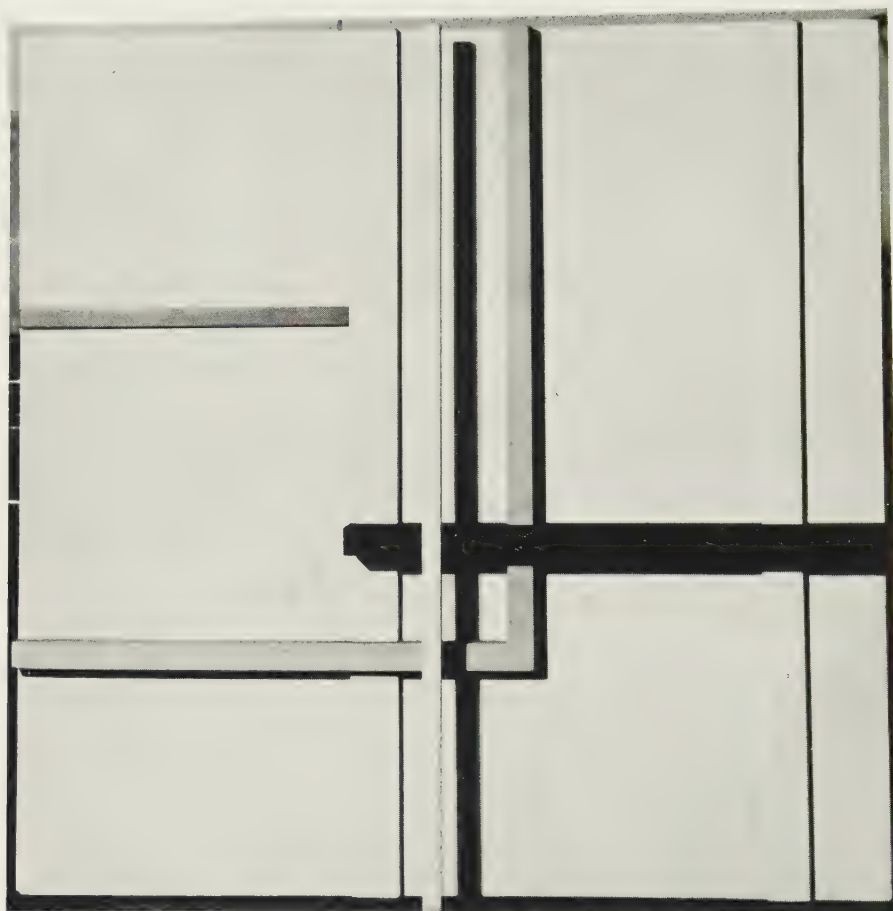
BUTTERFLIES, 1932

Oil on canvas, 25 $\frac{1}{2}$ x 31 $\frac{3}{4}$.

1941.455



1941-454



1950.52

Born New York, 1906. 1926-27, studied at Michigan State College and at the Art Students League, New York. First interested in Post-impressionism through Cézanne and Seurat. Later became more interested in van Doesburg and de Stijl which led him to the understanding of the philosophy of Mondrian. 1935-40, head of the mural division of the Federal Art Project, New York City. 1940-41, Assistant Technical Director of the W. P. A., New York City Art Project. Served during World War II in the following capacities: 1941-42, Director, W.P.A. New York City War Service Art Section; 1942-45, United States Navy, Lieutenant, Training Aid Development Center. 1945 to present day, assistant professor, Design Department, Brooklyn College, Brooklyn, New York. Member of the American Abstract Artists since 1936.

Burgoyne Diller belongs to those artists who have the capacity to translate their constructive imagination and art understanding into various phases of their work and life in general. While serving as Assistant Technical Director of the W.P.A., New

York City Art Project, he was assigned to the new Workingman's Housing Project. There he introduced in the basement of these buildings carpenters' workshops where tenants could repair and make furniture. It was fortunate for the art world that Mondrian came to New York, and that during the few years that Mondrian lived here he was able to introduce the philosophy underlying his work to both Burgoyne Diller and Fritz Glarner. There were others who were fascinated by Mondrian's approach to art, but they never seemed to have absorbed his philosophy, and without the philosophy there is no continuity of thought and work. However, Diller and Glarner have absorbed Mondrian's philosophy without becoming imitators, but have instead retained their own individuality. Diller is one of the most imaginative of these Neo-plastic painters. It is impossible to realize the richness and possibilities of this form of art unless one has seen the hundreds of studies which Diller has made in pencil, crayon, pastel and watercolor on white paper. The value of these to students is untold. Therefore, in 1946 the Société Anonyme acquired fourteen in addition to the very

fine oil painting. Lately Diller has added to his Neo-plasticism expressions of Constructivism, which have the same high quality of technical perfection, as well as the intellectual and emotional expression that his Neo-plastic paintings and drawings possess.

K.S.D. 1949

EXH.: *one-man exhibition, Contemporary Arts, New York*, 1933; *American Abstract Artists*, 1936-38, 1948-49; *Munson-Williams-Proctor Institute, Utica, New York*, 1945; *Graduate School of Design, Harvard University*, 1946; *Pinacotheca Gallery, New York*, 1946, 1949; "*Contemporary Sculpture, Objects, Constructions*," *Yale University Art Gallery*, 1946; *Yale* 48, 54.

BIBL.: *S. Janis*, *Abstract and Surrealist Art in America*, *New York*, 1944.

COMPOSITION

Oil on canvas, 35 $\frac{7}{8}$ x 42.

1946.37

Gift of Katherine S. Dreier, President, 1946.

14 STUDIES

Variously in pencil, pastel and watercolor on paper.

1946.38-51

Gift of Katherine S. Dreier, President, 1946.

CONSTRUCTION

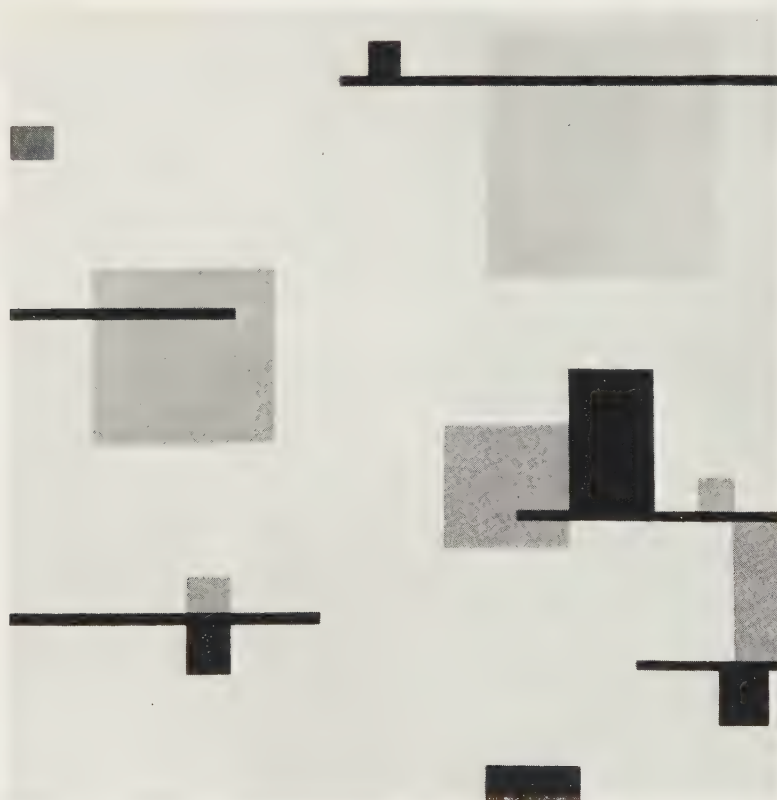
Painted wood, 24 x 24.

1950.52

Gift of Katherine S. Dreier, President, 1950.

FRITZ GLARNER

Painter



1946.65

Born Zurich, Switzerland, 1899. 1915-18, studied painting at the Academy, Naples, Italy. 1918-23, Rome and Milan. His first paintings were influenced by Impressionism. 1933, member of Abstraction-Création. 1935, returned to Zurich. 1936, New York. Became more and more interested in Neo-plasticism. In 1940, when Mondrian came to New York, Glarner formed a close friendship with him. 1944, joined the *American Abstract Artists*. 1945, first one-man show

of his Neo-plasticism at Samuel Kootz Gallery, New York. 1949, lectured on "Relational Painting" at the New Art School, New York.

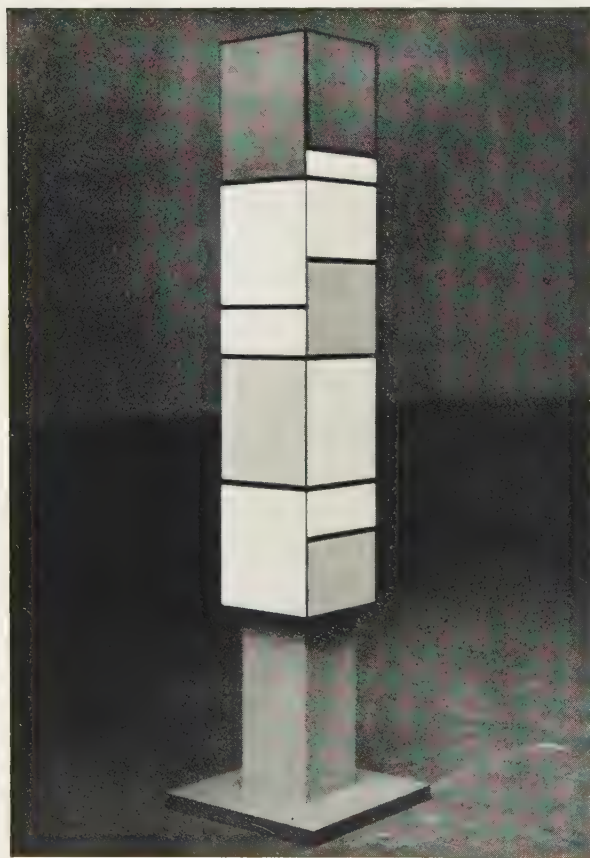
It is interesting to follow the development of Fritz Glarner from Impressionism through abstract painting to Neo-plasticism. It is this latter expression in art with which he is now entirely associated. His present paintings are strong personal interpretations

of the philosophy which was first introduced into art by Mondrian. But in no way are they an expression of anybody's interpretation but his own. Therefore, in his last exhibition at the Pinacotheca, February 1949, he showed a series of Neo-plastic paintings from 1945 to 1948. In his last work he emphasizes the circle with its tension from the center to the circumference, a new form of Neo-plasticism, and a complete expression of Glarner's present work. His enthusiasm for Neo-plasticism expresses itself through his canvases, and extends as well as communicates itself to the onlooker, for these paintings sing.

K.S.D. 1949

I am working for the establishment of new and

HARRY HOLTZMAN



1950.112

Born New York, 1912. Attended the Art Students League, New York, 1928-33. 1934, Paris, including brief visits to Switzerland, Belgium and Holland. 1935, returned and spent three years traveling in the United States and British Columbia. The summer of 1948, Europe. 1929, joined art and educational groups. Took a prominent part in the following organizations: 1935, American Abstract Artists; 1943, International Society for General Semantics;

essential values; towards a realistic aspect of painting, freeing it from the naturalistic.

FRITZ GLARNER 1948

EXH.: *Galerie de l'art contemporain, Paris, 1925; Galerie Povolozky, Paris, 1928-29; Société Anonyme, 67th exhibition 1931; Kootz Gallery, New York, 1945; Pinacotheca, New York, 1949; Yale 48.*

BIBL.: *S. Janis, Abstract and Surrealist Art in America, New York, 1944; J. J. Sweeney, introduction to catalogue, Pinacotheca exhibition, 1949.*

RELATIONAL PAINTING, 1943

Oil on canvas, 46 x 44½.

1946.65

Gift of Katherine S. Dreier, President, 1946.

Painter, Writer

1948, *Committee on Art Education. 1947-49, Institute of General Semantics, Lakeville, Conn., summer seminar-workshops. 1949, chairman, five lectures on general semantics, Department of Philosophy, Cooper Union, New York. 1949, three symposia, "Interrelations of Art", "Architecture and Engineering", Department of Social Philosophy, Cooper Union. Editor of Transformation, 1950.*

Harry Holtzman's work in the plastic field follows a gradual and logical evolution from the use of descriptive systems to structures directly visual. He is highly aware of the fact that transformations in the arts and sciences have revolutionized our consciousness of the mechanisms of human behavior—the artist's activity included. He questions the conception of the artist as an isolated and compulsive personality. The vitality of the artist's function has never grown from despair, pessimism, and the cult of individuality. Holtzman, of a generation following the *de Stijl* movement, the Constructivists, the Bauhaus, the Surrealists, holds that the modern artist's research now transcends the specialization of the studio; it affects our visual environment as a whole: education, painting, sculpture, architecture, industrial products, urbanism—what one might group under the term *socio-visual continuum*. The penetrating efforts of the last generation, he believes, need to be systematically carried forward and applied to present-day culture. New, inclusive viewpoints are called for. The unifying empiricism of the social sciences—anthropology and sociology; the study of communication—semiotic and general semantics—and the philosophy of science should help to bridge the hiatus which in our talking and thinking separates art from fields "outside" of art. These presuppositions guide Holtzman's many-sided activity as painter, teacher, writer, editor.

MARTIN JAMES 1949

Harry Holtzman is represented in this Collection by two works: his *Sculpture* and one of his Neo-plastic paintings. His *Sculpture*, which is most unusual, is a fine expression of his Neo-plasticism, for he had not only the good fortune but the intelligence to appreciate the great contribution which Mondrian made. It was his privilege to stand by Mondrian during the last period of his life, and to give him that freedom which he had always sought but which the changing times had made precarious. It is a great satisfaction that the circle around Mondrian during the last years of his life in New York is completed, and that the Collection of the Société Anonyme can include the three artists who have carried on his philosophy, not only through their painting but also through their teaching.

K.S.D. 1949

To be of my own time in its own terms.

HARRY HOLTZMAN 1949

KASIMIR MEDUNIEZKY

Sculptor



1941.562

EXH.: *American Abstract Artists, from 1936; New York World's Fair, Contemporary Arts Building, 1940; "Masters of Abstract Art", Helena Rubinstein, New York, 1942; "Post-Mondrian Painters", Janis Gallery, 1949.*

BIBL.: by Holtzman, "*Attitude and Means*", *American Abstract Artists, New York, 1938*; editor, *Piet Mondrian, Plastic Art and Pure Plastic Art, New York, 1945*; editor, *Transformation, 1950.*

SCULPTURE

Oil on canvas, 60 x 12 x 12.

1950.112

Gift of the artist, 1950.

LATERAL VOLUME

Oil on canvas, 60 x 12.

1950.113

Gift of the artist, 1950.

Born in Russia c. 1899. Studied at the Vchutemas art school, Moscow. In 1919 a group of students from this school organized under the name of "Obmochu" or "Society of Young Artists". This group was especially interested in the teaching of Tatlin, Malevich, Pevsner and Gabo. In 1920 at their first exhibition the work of Meduniezky was prominent and was included in the "First Russian Exhibition" in Berlin in 1922. That year Gabo met him again in Berlin and was told that "Obmochu" had dissolved. His work, which was introduced to America by the Société Anonyme in 1924, has been exhibited by them since that date. Subsequently he returned to Russia where he was active as a theatrical and industrial designer.

It is strange how a work of art can so catch the imagination of other artists and sculptors that it creates a life of its own. And so it was with *No. 557 Konstruktion*, 1919, which was exhibited by Meduniezky at the "First Russian Exhibition", in Berlin in 1922. It was bought for the Société Anonyme and has continued to speak to all who have seen it and who are sensitive to the modern spirit in sculpture. It is a very unusual piece, and through its open forms, rhythm and balance, it has held its own all these years. Gabo says: "I ascribe to art a function of a much higher value, and put it on a much broader plane . . . I denominate by the word 'art' the specific and exclusive faculty of man's mind to conceive and represent the world without and within himself, in form, and by means of artfully constructed images . . .

Furthermore, I maintain that these mentally constructed images are the very essence of the reality of the world which we are searching for. When I say 'images' I do not mean images in the platonic sense, not as reflections or shadows of some reality . . . Any talk and reference to a higher, to a purer, to a more exact reality which is supposed to be beyond these images, I take as a chase after illusions, unless and until some image has been constructed by our mind about it to make it appear on the plane of our consciousness, in some concrete and coherent form: tangible, visible, imaginable, perceptive". This is what Meduniezky did, and, therefore, his work will live and he through his work, even if it is the only piece that survives.

K.S.D. 1949

FINNUR JONSSON

We were always impressed by how many countries had been touched by the spirit of modern art, when searching for international groups who were imbued with this spirit, countries in which one would not have expected to find expressions of new forms in art. One of the greatest surprises which came to us was when we found paintings by Finnur Jonsson, a member of Der Sturm from Iceland. What was especially interesting was how individual and different the approach in color was from that of other countries. The effect of glittering ice was expressed through the glitter of gold and silver paint, reproducing the reflection of that glitter on the nerves of individuals. It was of interest to note that in the two paintings which the Société Anonyme acquired there lies a bigness of conception belonging to the whole world—not to an isolated Iceland. It was a revelation of the mental attitude of the Icelanders. Therefore, it has been a great disappointment that the Société Anonyme has been unable to find out anything further about Finnur Jonsson except that he was born in Reykjavik, Iceland, and that he first exhibited through Der Sturm, Berlin, in 1925. He also belongs to those who, through the war, have been separated; and through the unfortunate dissolving of Der Sturm the avenues of approach have been closed. He is represented in this Collection by the two paintings which were shown at the International Exhibition which the Société Anonyme arranged for the Brooklyn Museum in 1926, and which traveled on to New York City, Buffalo and Toronto; reproduction of one painting appears in the Special Catalogue for that Exhibition. Besides this, he also was exhibited in the Anniversary Exhibition at the George Walter Vincent Smith Art Gallery, Springfield, Massachusetts, 1939.

K.S.D. 1949

EXH.: "Obmochu", Moscow, 1922; 1st Russian exhibition, Berlin, 1922; Société Anonyme, 30th exhibition 1924.

BIBL.: L'esprit nouveau, No. 21 (1923-24), p. 2385 repr.; stage designs, with K. and G. Sternberg, "International Theatre Exposition", The Little Review, Winter 1926, p. 85; L. Lozowick, "Représentations récentes du Théâtre Kammerny de Moscou", Cahiers d'art, III (1928), p. 74-79; N. Gabo, J. L. Martin and B. Nicholson, eds., Circle, International Survey of Constructive Art, London, 1937, repr.

CONSTRUCTION No. 557, 1919

Tin, brass and iron, 17¾ high.

1941.562

Purchased: 1st Russian Exhibition, Berlin, 1922.

Painter



1941.509

COLORED WORLD

Oil and gold paint on burlap, 26½ x 19. 1941.509

Purchased: Der Sturm, Berlin, 1926.

WOMAN AT THE CARD TABLE (NO. 9)

Oil and gold paint on burlap, 25½ x 20½. 1941.510

Purchased: Der Sturm, Berlin, 1926.



1949.88

Born in Shanghai, China, 1919, of American parents. Educated in Iran, Switzerland, England, and later at Columbia University, New York. Self-taught in painting. Lived in India, Iran and Egypt, 1925-30; Italy, France, Germany, Switzerland and England, 1930-36. 1939, studied photography in Rabinovitch Workshop, New York. Deeply interested in the teachings of the Buddha, Meister Eckhart, and the writings of A. K. Coomaraswamy and S. Jung. Deliberately avoids belonging to any movement, po-

litical or esthetic. Developed his own technique. Awarded a Guggenheim Fellowship, 1948-49.

James Fitzsimmons has developed a new personal technique which produces an amazing result and, since his work is completely abstract, creates a keen interest as to how it is accomplished. In the catalogue of his San Francisco exhibition in 1947 he wrote: "My pictures are made through the use of such processes as montage, solarization, negative printing, bas-relief and reticulation, carefully controlled, in various new combinations." Man Ray wrote in the same catalogue: "It was only when Jim Fitzsimmons came along with his color compositions that I finally got the thrill one experiences in making a discovery. Here at last is one who has broken the little black box and its glass-eye into a million new facets of lyrical color. It is the sort of thing I have been saying to myself, I should like to do some day, and Fitzsimmons has done it." Fitzsimmons' sensitive feeling for color expressed through his own personal forms creates a distinct contribution to abstract art, whether his medium be oil, watercolor, or his own new technique which eliminates all consciousness of the process used.

K.S.D. 1949

My personal creed is a collection of beliefs, experiences and intuition, the essence of which I cannot express in rational terms. I regard the artist's effort as an attempt to express Truth, rather than ego-phenomena, and the artist himself as a funnel endowed with the capacity of shaping or ordering the percepts which rise from the deepest levels of his personality—the collective unconscious—to ideal form. While we may subscribe to some general body of belief, our personal creed must never become a dogma, must remain a process of experience, constantly evolving towards an Absolute, unattainable in this mode of Space and Time.

JAMES A. FITZSIMMONS 1949

EXH.: Berkeley, California, 1947; M. H. De Young Memorial Museum, San Francisco, 1947; Coronet Theater Gallery, Los Angeles, 1947; Los Angeles County Museum, 1948; Museum of Modern Art, 1948; Addison Gallery, Andover, Mass., 1948; San Francisco Museum of Art, 1949; Pinacotheca Gallery, New York, 1949.

ESSENTIAL STRUCTURE, NO. 2

Monotype, 33½ x 18⅞.

1949.88

Gift of the artist, New York, 1949.



1941.614

Born Burkall, Schleswig, 1867, the son of a well-to-do Frisian farmer. 1884–86, studied sculpture in Flensburg. Teacher of drawing and design at the arts and crafts school in Flensburg. Taught at the arts and crafts school, St. Gall, Switzerland, 1892–98. After 1898 to Munich, Paris, and Copenhagen to paint. 1905, joined Die Brücke, in Dresden. 1913 traveled through Russia, Siberia, Japan, and the South Seas returning at the beginning of World War I via Java and Burma to Berlin. Since 1902 spends his winters in Berlin and summers on his farm in Schleswig.

Nolde began his artistic career in 1893 with ordinary realistic watercolors of street scenes of St. Gall. Two years later he developed the beginning of what was to be his own style. In dreary colors he painted grin-

ning giants and dark water scenes. In 1904 the Impressionists heightened his palette, but only temporarily. The decisive change in his style took place when he joined *Die Brücke* in Dresden. From then on Nolde's colors and forms assumed the glowing mysteriousness of purely emotional expression, different from Schmidt-Rottluff, Kirchner, Heckel or Otto Müller, the other members of the group. Nolde was not impressed by the Cubists' revolution of form. He adhered to vague and floating outlines which have their closest relationship to the works of *L'art nouveau*. In subject matter Nolde continued to love the world of the primitives, such as savages, gypsies, and peasants. From 1890 masks fascinated him especially. Between 1909 and 1913 he became absorbed in biblical scenes. Wistfully interpreted nature is the ever present fundamental chord. In 1904 Nolde developed a prolific activity as a print-maker

while his production of sculpture remained a series of rather isolated events.

In his oil paintings and watercolors, the outlines are always washed away by indistinct fluctuations of burning colors which seem to enlighten the darkness. The darkness of the early days never quite left Nolde's work; it was only dimly lit by the flickering blaze of heavy colors. Glowing colors are the visionary language in which Nolde expresses his emotional experiences, that same strength and sincerity in sympathy with the landscapes and flowers, which is less convincing in his "unio mystica" with biblical subjects.

Thus Nolde's art is the strongest counterpart to the new Constructivist movement in France, Holland, and Russia. More obviously than any other Expressionist, he clings to the roots of German mysticism which were strongest in the Middle Ages and Renaissance, and dissolved under the increased subjectivism of the Romanticists. More clearly than his associate Expressionists did, he demanded the absolute spiritual leadership which the mystical expects. By 1933 Nolde was represented in most German museums and many private collections.

ALEXANDER DORNER 1949

EXH.: 2nd exhibition, *Der Blaue Reiter*, Munich, 1912; *Sonderbund*, 1912; *International Exhibition*, Düsseldorf, 1922; "Modern German Art", *Anderson Galleries*, New York, 1923; *International Exhibition*,

Berlin, 1926; "Art vivant en Europe", Brussels, 1931; *Société Anonyme*, New School 1931, "8 Modes" 1934, Springfield 1939; "German Painting and Sculpture", *Museum of Modern Art*, 1931; "Expressionisme, van Gogh tot Picasso", Amsterdam, *Stedelijk Museum*, 1949; Yale 1, 2, 15, 48.

BIBL.: by Nolde, *Das eigen Leben: die Zeit der Jugend*, 1867-1902, *Flensburg*, 1949; *Briefe aus der Jahren 1894-1926*, Berlin, 1927; *Jahre der Kämpfe*, Berlin, 1934. See also, G. Schiefler, *Das graphische Werk Emil Noldes bis 1910*, Berlin, 1911; W. Hausenstein, *Die bildende Kunst der Gegenwart*, Stuttgart and Berlin, 1914; G. F. Hartlaub, *Kunst und Religion*, Leipzig, 1919; E. Sauerlandt, *Emil Nolde*, Munich, 1922; P. F. Schmidt, "Emil Nolde", *Jahrbuch der jungen Kunst*, Leipzig, 1923, p. 110-23; Hildebrandt, 1924; Einstein, 1926; G. Schiefler, *Das graphische Werk Emil Noldes 1910-1925*, Berlin, 1927; P. F. Schmidt, *Emil Nolde*, Leipzig and Berlin, 1929; Thieme and Becker, XXV (1931), p. 503-504; Huyghe, 1935; R. Goldwater, *Primitivism in Modern Painting*, New York, 1938; R. Hoffmann, *Holzschnitte von Emil Nolde*, Bremen, 1947; R. Hoffmann, *Radierungen von Emil Nolde*, Bremen, 1949; F. Nemitz, *Deutsche Malerei der Gegenwart*, Munich, 1948.

MORNING IN THE FLOWER GARDEN

Oil on canvas, 28¾ x 34¾.

1941.614

Purchased: Kunstverein, Cologne, 1930.

KAETHE STEINITZ

Painter

Born in Germany, 1889. Educated in Berlin. Studied with Lovis Corinth. Received her deeper training in art through her travels in France, Italy, and Spain where she studied the old and modern masters. 1913, married Dr. Ernst Steinitz of Hanover. They and their three children migrated to the United States in the 1930's and settled in New York. After the death of Dr. Steinitz she, with her daughters, moved to California.

Kaethe Steinitz was an active influence in the art world during her life in Hanover. In 1924 she founded with Kurt Schwitters and Théo van Doesburg the APOSS Verlag, the word APOSS standing for: "Activity. Paradoxical. Without Sentiment (*Ohne Sentiment*). Sensitive." This she felt could also be used as a rule of life. In 1925 they published first *Die Scheuche* (Scarecrow), an amusing child's tale printed in a new form of typography, and next *Die Märchen vom Paradies*. She is represented in this Collection by one of her unusual watercolors of pine trees.

K.S.D. 1949

EXH.: *Kestner Gesellschaft*, Hanover, 1921; *Société Anonyme*, Brooklyn 1926.



1941.688

BIBL.: *Société Anonyme*, International Exhibition, 1926; H. Hildebrandt, *Die Frau als Künstlerin*, Berlin, 1928.

PINE TREES

Watercolor, 6 x 9¼.

1941.688

Purchased: the artist, Hanover, 1926.



1941.729

Maria Uhden, the wife of Georg Schrimpf, was born in Coburg, Germany, in 1892. Though only twenty-six when she died, she left a distinct imprint on the German art of her day, through her marked individuality and power of expression as well as through her color and technique, both in painting and the graphic arts. Her rare imagination and delightful fantasy were held in check by her early training, until they found release by seeing an exhibition of painting by Marc Chagall at *Der Sturm* in Berlin. It released her inhibitions which had prevented her giving free rein to her rich imagination. Through her early training at the museum school for decorative arts in Berlin and later in Munich her fine decorative sense had been developed, which she now had to keep constantly under control to prevent a superficial pleasing element from becoming the leading expression of her work. It is amazing how consciously, through the strong and often awkward primitive figures of her compositions she mastered this danger. This showed her strength. The mingling of her animal world with her world of people belongs to transcendentalism and introduces the pantheistic, metaphysical concept that all life is one. When she died Herwarth Walden expressed the grief felt in the art world when he wrote in fine

blank verse these lines: "The wind sweeps cold over the earth—Art suns itself in your pictures, Maria Uhden—All children meet you smiling." It was the wonderful influence of her woodcuts, as she entered the world of the child, that stimulated his imagination. Her rhythm, interwoven throughout the action she portrays, is her strong personal contribution to art. The subtlety of her rich color with its relationship of controlled values emphasized the quality of her paintings. Professor Hans Hildebrandt remarks: "Her joy in her woodcuts places them among the finest examples of this art."

K.S.D. 1949

EXH.: *Der Sturm*, from 1915.

BIBL.: woodcuts reproduced in *Der Sturm* from 1915; H. Walden, *Expressionismus. Die Kunstswende, Berlin*, 1918; O. M. Graf, "Maria Uhden", *Jahrbuch der jungen Kunst, Leipzig*, 1921, p. 81-90; H. Walden, *Einblick in Kunst, Berlin*, 1924; Hildebrandt, 1924; H. Hildebrandt, *Die Frau als Künstlerin, Berlin*, 1928.

DANCE

Woodcut, $8\frac{3}{8} \times 7\frac{1}{4}$.

1941.730

Repr.: *Der Sturm*, VII (1917), p. 41.

Purchased: *Der Sturm*, Berlin, 1922.

MEN AND BEASTS

Woodcut, $11\frac{3}{4} \times 10\frac{3}{4}$.

1941.731

Repr.: *Der Sturm*, VIII (1917), p. 117.

Purchased: *Der Sturm*, Berlin, 1922.

RIDERS

Woodcut, $7 \times 5\frac{1}{2}$.

1941.728

Repr.: *Der Sturm*, VII (1917), p. 139.

Purchased: *Der Sturm*, Berlin, 1922.

BEAR TRAINER

Woodcut, $7\frac{7}{8} \times 10\frac{1}{4}$.

1941.726

Repr.: *Der Sturm*, IX (1918), p. 11.

Purchased: *Der Sturm*, Berlin, 1922.

THE DRIVE

Woodcut, $6\frac{1}{4} \times 8\frac{1}{4}$.

1941.727

Repr.: *Der Sturm*, IX (1918), p. 39.

Purchased: *Der Sturm*, Berlin, 1922.

COMPOSITION

Woodcut, 12¼ x 8¾.

1944:55

Repr.: *Der Sturm*, IX (1918), p. 109

Gift of J. B. Neumann, 1944.

GEORG SCHRIMPF, 1889–1938

Born Munich, Germany, 1889. Attended public schools. As a child was deeply interested in the life of the American Indian which he depicted in his drawings, always giving the victory to the Indian over the white man. At 16 he began his "Wanderjahre" on foot, first through Germany, then down the Rhine to Rotterdam, along the coast of Belgium and into France; there he was asked to leave. To make these wanderings possible, he took up whatever means presented itself to meet his modest needs, working as waiter, baker, coal heaver and finally ending in a chocolate factory back in Berlin. 1909, interested in anarchism and joined, as an active member, the Anarchist Party, which often took him to Italy and Switzerland. 1913, went to live in their colony at Lago Maggiore, Italy, where he started to paint, copying Michelangelo and Raphael. When this colony left for Brazil, he decided to return to Munich where he again worked as baker and coal heaver, drawing and painting in watercolor in his spare time. 1915, returned to Berlin to enter again the chocolate factory and later various offices which gave him more time to paint; there he worked on his first oil painting. In the same year he first saw the paintings of Maria Uhden whom he married in 1916. 1926, teacher at the arts and crafts school, Munich. 1933, professor in the state school, Berlin-Schöneberg. Died in 1938.

It is most interesting to note that in spite of the violent youth through which Georg Schrimpf passed, he developed one of the most gentle styles in painting and became the leader of what was known in Germany as *Die neue Sachlichkeit* (New Realism). He has none of the vindictive bitterness which you find in men like Otto Dix, or George Grosz with his satirical poison. This is especially interesting because of the hardships Schrimpf passed through. It was *Die neue Sachlichkeit* which Grant Wood saw while in Munich and studied with such success for his own interpretation and which became for him a perfect medium of expression. In many of the paintings by Schrimpf you are made conscious of his years in Italy, and yet in some strange way he belongs absolutely to this century. He is represented in this Collection by a small woodcut, *Woman at Window*, which is an excellent example of his art.

K.S.D. 1949

THE HEAVENS

Woodcut, 7½ x 5¾.

1941:729

Repr.: *Der Sturm*, IX (1919), p. 125

Purchased: *Der Sturm*, Berlin, 1922.

Painter, Graphic and Decorative Artist



1944:57

EXH.: *Der Sturm*, 1915; *Autumn exhibition*, Hans Goltz, Munich, 1921; *International Exhibitions*, Düsseldorf, 1922, Dresden, 1926; "German Painting and Sculpture", Museum of Modern Art, 1931.

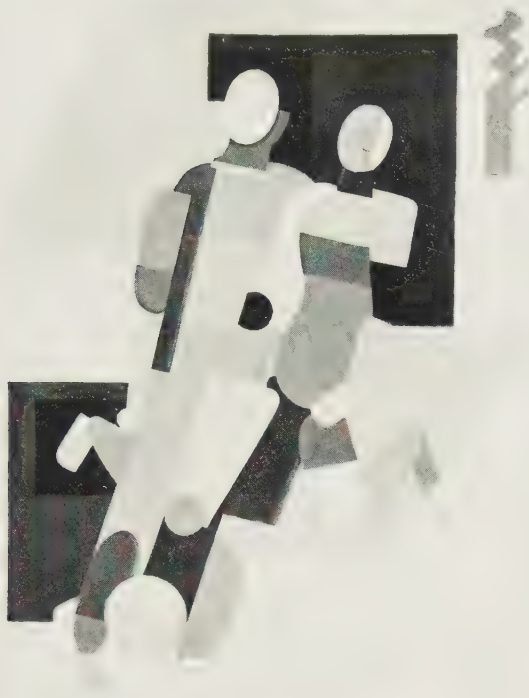
BIBL.: O. M. Graf, Georg Schrimpf, Leipzig, 1923; Hildebrandt, 1924; A. H. Barr, Jr., ed., German Painting and Sculpture, Museum of Modern Art, 1931; Thieme and Becker, XXX (1936), p. 288; B. Kroll, Deutsche Maler der Gegenwart, die Entwicklung der deutschen Malerei seit 1900, Berlin, 1937.

WOMAN AT WINDOW

Woodcut, 8¼ x 6¼.

1944:57

Gift of J. B. Neumann, 1944.



1941-345

Born Stuttgart, Germany, 1889. Educated in Stuttgart where he later attended the Academy, a pupil of Adolf Hölzel. He continued his education independently, in coöperation with Oskar Schlemmer and the Swiss painter, Otto Meyer-Amden. First one-man exhibition was held at the Gallery Neupert, Zurich, Switzerland, which acquired all his work. From 1914 he was able to support himself as an independent artist in Stuttgart. Made designs for new stage productions. Served in World War I. 1928, appointed professor of graphic and commercial design, school of the Städel Museum, Frankfurt-am-Main. 1933, dismissed without reason. He returned to Stuttgart where he worked in retirement. 1946, appointed professor at the Stuttgart Academy. Associated with *Der Sturm* from 1912. According to the *Société Anonyme*, his *Raum Konstruktion* or *Mauerbilder* are among the most advanced and interesting examples of the work of this many-sided and gifted artist. They were constructed to break the monotony of long factory walls. Exhibited with the *Société Anonyme* from 1926.

The development of Baumeister, who today is one of the leading abstract painters, was an organic one. In his early years at the Stuttgart Academy he al-

ready showed the tendency toward free innovations and detachments from nature and objects. In 1919 he organized a series of paintings, *Mauerbilder*, which were architecturally geometric. This series brought Baumeister in contact with a group of painters in Paris who belonged to *L'esprit nouveau*: Le Corbusier, Ozenfant, Léger, etc. In 1924 he made two seemingly contradictory series of paintings: the non-objective, geometrical *Maschinenbilder* and the unnaturalistic but objective *Sportbilder*. During his period in Frankfurt his forms were beginning to be freed from the binding qualities of Constructivism. Since his return to Stuttgart, his paintings have grown in fluidity and tonal accords, accompanied by a growing mastery of all technical problems; creation in parallels, which released themselves in these new paintings surprising even the painter himself through their intuitive fancy. In his revealing book, *Das Unbekannte in der Kunst* (*The Unknown in Art*), he states: "While the artist believes that he comes closer to the final goal of his vision and image, the powers of creation and form lead him unconsciously into a new determined direction unknown to him until then." Besides his productivity as a painter, he has produced a number of graphic works such as: *Buch Gilgamesch*, *Salome und der Prophet*, Shakespeare's *Tempest*, etc. Also designed sets for the modern ballet at the Academy. Baumeister's great gift as a teacher is to influence the younger generation towards purer artistic standards. Since the removal of his paintings from the public galleries in 1933, he is again included in the collection of many museums.

HANS HILDEBRANDT, 1949

Professor, Institute of Technology, Stuttgart

EXH.: Stuttgart, 1907; Zurich, 1912; *Der Sturm*, 1912, 1920, celebration of 100th exhibition, 1921; Herbstsalon, 1913; Arnold Gallery, Dresden, 1920; Folkwang Museum, Hagen, 1920; Paris, 1921; Galerie von Garven, Hanover, 1922; Düsseldorf, 1922; "L'art d'aujourd'hui", Paris, 1924; Dresden 1926; *Société Anonyme*, Brooklyn 1926, New School 1931; Galerie de l'art contemporain, Paris, 1927; Galerie Flechtheim, Berlin, 1929; Galerie Bonaparte, Paris, 1930; "L'art vivant en Europe," Brussels, 1931; "German Painting and Sculpture," Museum of Modern Art, 1931; *Jeu de Paume*, Paris, 1937; retrospective, Galerie Günther Franke, Munich, 1947; Berne, 1947; Yale 2, 48, 54.

BIBL.: repr. in *Der Sturm* from 1918; K. K. Dussel, "Willi Baumeister," Hanover, Galerie von Garven, 1922; Kassak and Moholy-Nagy, 1922; W. George, "Willi Baumeister," *L'esprit nouveau*, 1922, No. 15, p. 1790-4; Hildebrandt, 1924; Einstein, 1926; K. K.

Dussel, and others, Willi Baumeister, *Stuttgart*, 1927; *W. Grohmann*, Willi Baumeister, *Paris*, 1931; *Abstraction-Création*, *Paris*, 1932; *M. Schwichtenberg, ed.*, *Omnibus*, 1932; *E. Westerdahl*, Willi Baumeister, *Tenerife*, 1934; *W. Grohmann, and others*, "Willi Baumeister," *Sélection*, *Antwerp*, 1931; *portfolio*, Willi Baumeister, *Sportbilder und Maschinenbilder*, *Berlin*, *Galerie Flechtheim*, 1929; *O. Domnick*, *Die schöpferische Kräfte in der abstrac-*

ten Malerei, *Stuttgart*, 1947; *portfolio*, 8 original lithographs, Willi Baumeister, *Heinz Rasch*, 1947.

FOOTBALL PLAYERS, 1923

Pencil and gouache, 15½ x 11¼.

1941.345

Purchased: the artist, *Stuttgart*, 1931.

ABSTRACT DESIGN

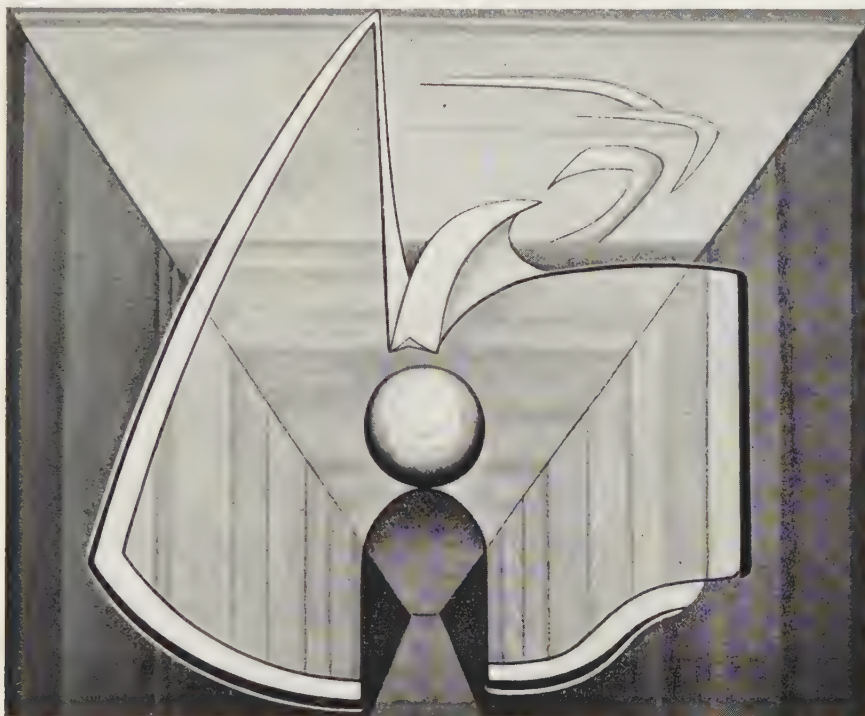
Colored reproduction.

1941.346

Purchased: 1932.

LAWREN HARRIS

Painter, Writer



1950.42

Born Brantford, Canada, 1885. Started to draw and paint as a child. Left the University of Toronto to become an artist, as he insisted on continuing his painting and drawing instead of attending classes. *Toronto Art School*, 1904. *Berlin*, 1907-09. During those years short trips to *Paris*, *Syria*, *Palestine*, and *Egypt*, 1910. Designed stage sets for *Hart House Theatre*, *University of Toronto*, 1920-21. One of the organizers of the *Group of Seven* and member, 1910-29. Lived a number of years from 1930 in *Santa Fe*, *New Mexico*. One of the organizers of the *Ontario Society of Artists*, 1935. *Greenland and England*, 1935. Moved to *Vancouver*, 1940. Second president of the *Canadian Federation of Artists*, 1944-45. Represented in various museums in *Canada*, and in *Detroit*. Retrospective exhibition of his paintings, 1910-48, opened at the *Art Gallery*, *Toronto*, October 1948, later traveled for a year throughout *Canada*. It was the first time that a Canadian artist, while liv-

ing, had been thus honored. Exhibited with the *Société Anonyme* from 1926.

Lawren Harris, one of the most important Canadian artists and the leading spirit in art in *Canada*, is leaving a strong impress, both through his painting and art activities, which is carrying the art of *Canada* beyond its boundaries. He is one of those rare artists who is financially independent, and through his social consciousness, he knows how to use that independence, not only for himself and others, but also to further an understanding of art in his country. He has always been true to himself, and his passion for the North has found expression in many of his paintings. He feels the psychic power which is found in those silent snow-covered regions, which does not alarm him as it does so many, who cannot meet the onslaught of the powerful vibration one finds there. In the painting he sent to the Interna-

tional Exhibition arranged by the Société Anonyme for the Brooklyn Museum, *Miners' Houses*, he expresses all the stark dreariness which such rows of houses contain, even when land is almost had for the asking. The stark ugliness has always remained with those who saw it, for in spite of the social problem depicted, he had solved it through esthetics. He is represented in this Collection by a painting in a gayer mood, which brings joy to the beholder. The clear colors, the unusual transparency which carries you through the sails to the further shore, recall the mood and spirit of Venice. The fine relationship of color is of a very high degree. It is a painting that speaks to many through the joyous vibration it releases.

K.S.D. 1949

EXH.: *Société Anonyme, Brooklyn* 1926; *retrospective exhibition, Toronto, Ottawa, Vancouver*, 1948-49.

BIBL.: by Harris, "Revelation of Art in Canada," *Canadian Theosophist*, 1926, "Reconstruction through the Arts," *Canadian Art*, I (1943-44), p.

185-6; "An Essay on Abstract Painting," *Canadian Art*, VI (1948-49), p. 103-7; "The Federation of Canadian Artists," *Canadian Review of Music and Other Arts*, III (1944), Nos. 5-6, p. 16-17. See also, *Société Anonyme, International Exhibition*, 1926; F. B. Houser, *A Canadian Art Movement, the Story of the Group of Seven, Toronto*, 1926; *Emily Carr, Growing Pains, Toronto*, 1942; Y. McK. Housser, "The Canadian Group of Painters, Canadian Art, I (1943), p. 142-7; J. D. Robins, "Lauren Harris," *Canadian Review of Music and Other Arts*, III (1944), Nos. 3-4, p. 13; D. W. Buchanan, *Canadian Painters, Oxford and London*, 1945; A. Bell, "Lawren Harris, a Retrospective Exhibition of His Paintings, 1910-1948," *Canadian Art*, VI (1948-49), p. 51-3; Northrup Frye, "The Pursuit of Form," *Canadian Art*, VI (1948-49), p. 54-7.

ABSTRACTION, NO. 3

Oil on canvas, 29 x 36.

1950.42

Gift of the artist, 1950.

ELLA BERGMANN-MICHEL

Painter

in Weimar. 1927-28, traveled in Holland, France, and Switzerland. 1929, established a studio in Frankfurt. Active in documentary films and industrial design. 1937-39, in England with a studio in London. Admires the work of Molzahn, Kandinsky, Klee, and Schwitters. Married to the painter Robert Michel. Her work was introduced to America by the Société Anonyme in 1928.

Ella Bergmann-Michel's collages reveal the mathematical precision and investigation of tactile qualities sought by the pioneers of abstract design within the circle of the Bauhaus. But they are so penetrated with their creator's artistic taste that they escape from theoretical limitations to charm the beholder through the delicate interplay of color and shape.

G.H.H. 1950

EXH.: *Kunsthalle, Mannheim*, 1926; *Der Sturm, Wiesbaden, Stuttgart, Frankfurt, Zurich*, 1929; "Abstract Painting", *Frankfurt*, 1932; *Société Anonyme, Arts Council* 1928; Yale 51, 54.

BIBL.: Hildebrandt, 1924; H. Hildebrandt, *Die Frau als Künstlerin, Berlin*, 1928; P. Hussareck, *Bedeutende Frauen der Gegenwart, Prague*, n.d.

COLLAGE: B-209

Collage and spatter on cardboard, 21 x 19¼.

1941-347

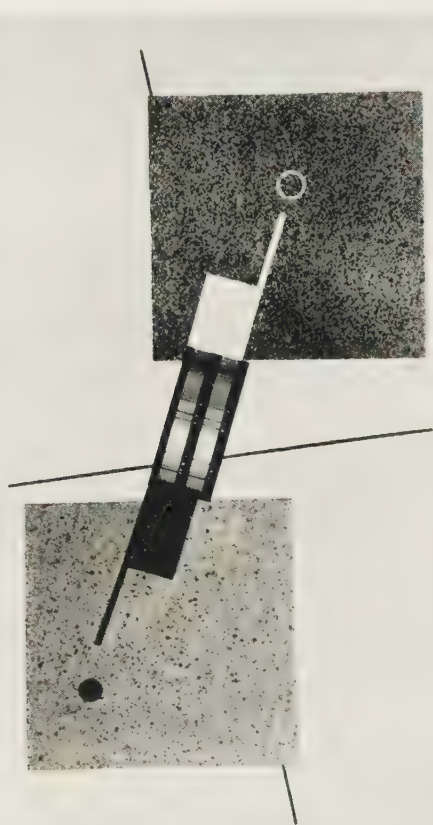
Purchased: the artist, Switzerland, 1928.

COLLAGE: 9

Collage and spatter on cardboard, 16¾ x 14½.

1941-348

Purchased: the artist, Switzerland, 1928.



1941-347

Born Paderborn, Westphalia, Germany, 1896. Studied at the art school in Weimar, 1915-18. Afterwards independent work in close relation to the Bauhaus

ROBERT JOHAN GUSTAV MICHEL

Architect, Typographer, Graphic Artist

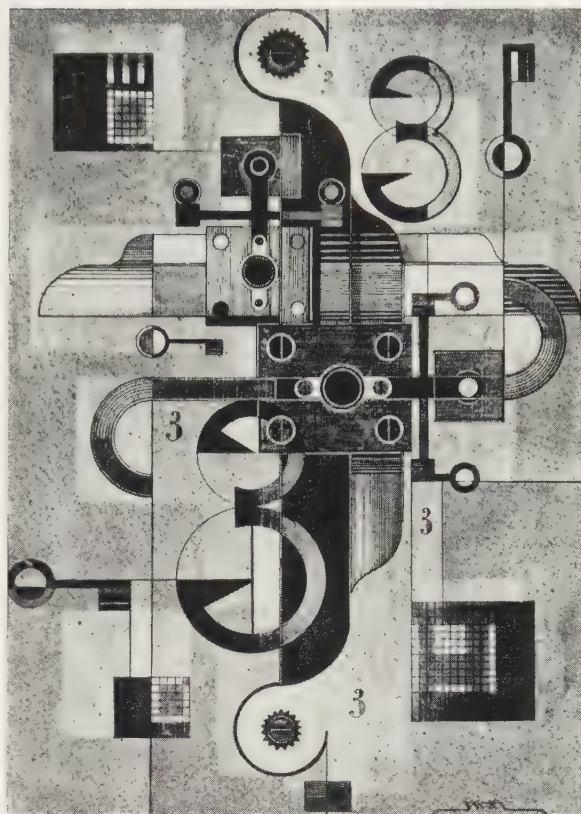
Born Vöckelshausen, Germany, 1897. Studied at the Art School, Weimar, 1916–19, before it became the Bauhaus. Continued his studies independently. Later studied architecture. Deeply interested in the contribution of the Bauhaus. Traveled to Holland and Paris, 1927–28. Active as a designer in Frankfurt. His work, which was sponsored by Kurt Schwitters, was introduced to America by the Société Anonyme in 1928.

Robert Michel felt the currents of the new movements in art which became so evident after the first World War. He was especially intrigued by combining nature and the machine. In his early work he introduced the machine as the motive power of the animal world. It was an interesting reflection of the thought of our time when, though conscious of the soul in nature, he rationalized it through the machine, for the whole tendency was a complete turning away from the romantic. Georg Biermann, that early ardent interpreter, writer, and publisher of the modern spirit in art, felt that Michel had achieved esthetic solutions in these works. He is represented in this Collection by a colored drawing, *Three by Three*, which is also an interesting interpretation of "the tectonic bearing of modern typography" in which he was so active, and which had been introduced among others by Baumeister, Tschichold, Moholy-Nagy, Schwitters, and the Dutch designer, Zwart, and which was continued at the Art School in Frankfurt.

K.S.D. 1949

EXH.: *Galerie von Garven, Hanover, Nov.–Dec., 1920–21*; *Société Anonyme, Arts Council 1928*; *Yale 51*.

BIBL.: *E. v. Sydow, "Der Graphiker Robert Michel,"*



1941.571

Jahrbuch der jungen Kunst, Leipzig, 1923, p. 432–7, with editor's note by Georg Biermann.

ABSTRACTION: THREE BY THREE

Oil, ink, and watercolor, 12¾ x 9. 1941.571

Purchased: the artist, Switzerland, 1928.



1949.174

Born Bulle, Switzerland, 1878. 1896, studied painting in Munich. 1901, Académie Julian, Paris. 1905 and 1912, Italy. 1915, first visit to New York and exhibited at the Montross Gallery. Joined the Dadaist group in New York with Picabia, Man Ray, and Duchamp in 1917. 1919, Vienna. 1921 and 1938, further trips to New York. 1925, Jean Crotti persuaded Villon to reproduce in the form of color etchings, paintings by the leading French moderns, and took charge of distribution and exhibitions. Invented a new technique of translucent paintings in glass, which he called Gemmaux. First exhibition of Gemmaux at the Galerie Gérard, Paris, 1946. On his trip in 1946-47 to New York, the cultural center of the French Embassy presented an exhibition of Gemmaux. 1949, opened an atelier in Bogota, Colombia. Exhibited at the Salon des indépendants from 1908 and at the Salon d'automne from 1910. Exhibited with the Société Anonyme from 1926.

One of the questions which comes to many minds again and again is why does the art of some find recognition commensurate with their talent, while with others this recognition passes them by, or is given only occasionally. There are a number of such artists in this collection of various degrees of achieve-

ment, but one who stands out and for whom the answer is more difficult to find, is Jean Crotti. From the beginning, his mind was restlessly seeking new avenues of expression, but with the exception of having joined the Dadaist movement in New York in 1917, he stood aloof from all groups and coteries and their theories, to guard and preserve his independence and to seek and explore those regions of art which held and captivated his imagination. During his Dada period he was the first to construct, out of wire, a fine portrait of his brother-in-law, Marcel Duchamp, with optician's false eyes and a mass of wire hair. Alas, it has not survived, but one can find the reproduction of it in *Jean Crotti* by Waldemar George. Another outstanding achievement was the colored slides of the windows of Chartres Cathedral, which brought the glow which the stained-glass of Chartres seems to have imprisoned. Out of this experiment grew his new technique of translucent painting on glass, which he calls *Gemmaux*. Maybe Jean Crotti is that rare personality, ahead of his time in the technical expression which the public cannot follow. Picasso, who enjoys the friendship and stimulation of Crotti's mind, had him reproduce two of his paintings through this new technique, which he felt added a new note to his work. Crotti is represented in this Collection by a recent painting where he departed from his earlier painting of "relationship" of color to the use of the opposition of color—again something the public of today does not seek in art.

K.S.D. 1949

"Through what one usually calls 'your successive periods' and which I dare call the multiple expressions of your personality, I discover the norm of an active and dynamic intellect at the service of prestige and talent."

WALDEMAR GEORGE

From the catalogue for the exhibition at the
Galerie Danthon,
Paris, 1927

Independence and absolute liberty for the artist's thought and his work are completely necessary.

The sky and the earth; the black and white; the rain and the sun; the bees and the flowers; the secret thoughts—all these make and are the most important influences.

JEAN CROTTI 1949

EXH.: Indépendants, since 1908; Salon d'automne since 1910; Montross Gallery, New York, 1916; Bourgeois Gallery, New York, 1916; Independent Artists, 1917; Galerie Montaigne, Paris, 1921; Galerie Tremois, Paris, 1922; Galerie Paul Guillaume, Paris, 1923; Melik Gallery, Berlin, 1925; Galerie Hodebert,

Paris, 1926; *Société Anonyme*, Brooklyn 1926; *Galerie Danthon*, Paris, 1927; *Galerie de France*, Paris, 1930; *Balzac Gallery*, New York, 1931; *Galerie Jeanne Castel*, Paris, 1936; "Maîtres de l'art indépendant", *Petit Palais*, Paris, 1935-37; *Galerie de France*, Paris, 1942; *Galerie Drouant-David*, Paris, 1943; *Galerie Gérard*, Paris, 1945; *Centre d'études supérieures Franco-Américaines*, "Gemmaux", New York, 1947.

BIBL.: by Crotti, *Courants d'air sur le chemin de ma*

vie, with 13 engravings by Jacques Villon, Paris, 1940. See also, *Société Anonyme*, International Exhibition, 1926; *Waldemar George*, introduction, catalogue, *Galerie Danthon*, Paris, 1927; *W. George*, Jean Crotti, Paris, 1930; *B. Champigneulle*, "Les gemmaux", *Masques*, II (1945), p. 25-28.

COMPOSITION

Oil on canvas, 28 $\frac{5}{8}$ x 21 $\frac{1}{4}$.

1949.174

Gift of the artist, 1949.

SUZANNE DUCHAMP

Painter

Born Blainville, France, 1889. Younger sister of the gifted brothers Jacques Villon, Raymond Duchamp-Villon and Marcel Duchamp, and the wife of Jean Crotti. Granddaughter of Emile Nicolle, painter and engraver, whose paintings surrounded her as a child, hung as they were, not only in her parents' home, but also in the home of her relatives, thereby leaving a deep impress on her mind. Before she was fifteen she exhibited a portrait of her brother Jacques Villon in the *Salon des artistes normands* at Rouen. She has exhibited in the *Salon d'automne* as well as with the *Indépendants* since 1921. Participated in the Dada movement. Lives in Neuilly. Exhibited through the *Société Anonyme* from 1926.

It is amazing that Suzanne Duchamp, the granddaughter of so beloved a painter and etcher as Emile Nicolle, surrounded by such brilliant brothers, and married to a distinguished painter, was not crushed by her environment. She has a resilience which caused her to hold her own in spite of her surroundings and to present a very personal expression in art which has found its own recognition. She has never become an abstract painter as her brothers did, but rather a semi-abstract painter as her husband is. She could not escape the discipline of the new form of art, and you find it in the construction of her paintings. She also has a great deal of humor and it has been this humor which has sustained her individuality. In 1916 she took up the subjective reaction toward subject matter, giving it a synthesis of reality. She has a great deal of feeling in her work.

K.S.D. 1949

EXH.: *Salon des artistes normands*, Rouen, 1913; *Salon d'automne* from 1921; *Indépendants*, from 1921; *Salon des Tuileries*; *Galerie Paul Guillaume*, Paris, 1922; *Société Anonyme*, Brooklyn 1926, *New School* 1931, "13 Women Painters" 1934; *Galerie Zivy*, Paris, 1928; *Galerie Le Portique*, Paris, 1929; *Galerie Danthon*, Paris, 1930; *Delphic Studios*, New



1949.173

York, 1929; "Art vivant en Europe", Brussels, 1931; "Femmes artistes d'Europe", Paris and Prague, 1937-38; "Réalités nouvelles", Paris, 1939.

BIBL.: *Société Anonyme*, International Exhibition, 1926; *Edouard-Joseph*, I (1930), p. 431.

CHEF D'OEUVRE: ACCORDÉON, 1921

Oil on canvas, 39 $\frac{1}{4}$ x 31 $\frac{3}{4}$.

1949.173

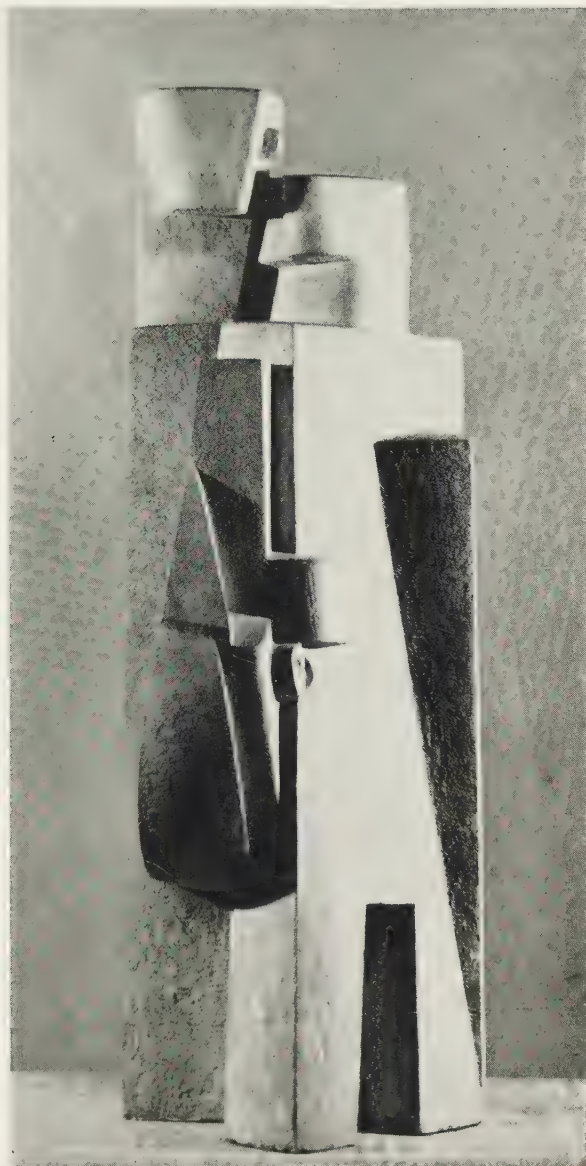
Gift of the artist, 1949.

SAILBOATS

Watercolor, 39 $\frac{1}{4}$ x 31 $\frac{3}{4}$.

1941.448

Purchased: the artist, Paris, 1932.



1941.547

Born Druskeniki (Lithuania), Poland, 1891. To Paris, 1909. Studied at the Académie Julian and with Raoul Verlet at the Ecole des beaux-arts. Early influenced by the work of Archipenko, African sculpture and Cubist painting, 1913-14. Used the prism and sphere as basic forms for abstract sculpture, 1911-15. Member of L'esprit nouveau, 1922. First transparent sculptures of twisted cast bronze strips, 1927. Exhibited through the Société Anonyme from 1924. To America, 1941. His extensive investigation of the space and volume potentials inherent in the Cubist esthetic are typified in the well-known *Man with Mandolin* in this Collection. After 1925 Lipchitz developed the expressive aspects of subject matter, par-

ticularly in the human figure. With such work as the *Prometheus for the Ministry of Education in Rio de Janeiro* he shares in the widespread interest in the psychological aspects of mythology. In his work in New York during the war he returned to an early interest in plant forms, now tinged with Surrealist terror.

The main roots of Cubism are to be found in Cézanne's last paintings and in negro sculpture. This explains why the Cubist sculptors had to work "backwards" so to speak, when they tried to apply the principles of Cubism to their work. Lipchitz, the youngest of the Cubist sculptors, shows evidence of the negro influence in his first experiments. Interpenetration of planes marks his second period. In his search for a colder and dryer use of sharp planes he discarded exotic sculpture. All the time, true to the Cubist tradition, he kept in close contact with nature and never turned to complete abstraction. The titles of his sculptures helped the "reading" of the complicated lines. After the War of 1914-18 Lipchitz gradually developed a more personal formula from which the Cubist synthesis is excluded. Doing away with "compactness," he introduces air again in sculpture. The pieces from that period are in a more poetic vein and deal more with thoughts than with representation. In recent years he has been interested in open-air sculpture, obtaining remarkable results in the study of relationship between sculpture and a fixed out-of-door perspective.

M.D. 1945

Like and like likely and likely likely and likely like and like.

He had a dream. He dreamed he heard a pheasant calling and very likely a pheasant was calling.

To whom went.

He had a dream he dreamed he heard a pheasant calling and most likely a pheasant was calling.

In time.

This and twenty and forty two make every time a hundred and two thirty.

Any time two and too say.

When I knew him first he was looking through the glass and the chicken. When I knew him then he was looking looking at the looking at the looking. When I knew him then he was so tenderly then standing. When I knew him then he was then after then to then by then and when I knew him then he was then we then and then for then. When I knew him then he was for then by then as then so then to then in then and so.

He never needs he never seeds but so can they sink settle and rise and apprise and tries. Can at length

be long. No indeed and a song. A song of so much so.

When I knew him I look at him for him and I look at him for him and I look at him for him when I know him.

I like you very much.

GERTRUDE STEIN: Ray, London, No. 2, 1927.

EXH.: *Indépendants from 1919*, L'effort moderne, Léonce Rosenberg, Paris, 1920; *Société Anonyme*, from 1927; *retrospective exhibition*, 1911–30, Galerie La Renaissance, Paris, 1930; "Art vivant en Europe," Brussels, 1931; *Brummer Galleries*, New York, 1935, 1942; "Cubism and Abstract Art," New York, 1936; *Buchholz Gallery*, New York, 1942 and subsequently; Yale 1, 22.

KARL SCHMIDT-ROTTLUFF

Born in Rottluff near Chemnitz, Germany, 1884, of a German father and Dutch mother. 1903–06, studied architecture at the technical school, Dresden. 1905, formed Die Brücke (The Bridge) with Heckel and Kirchner, joined by Nolde and Pechstein in 1906, and Otto Müller in 1911; dissolved in 1913. 1906, first exhibition of Die Brücke, Dresden. 1907–12, lived in Oldenburg. 1911, moved to Berlin. 1915–18, served on the Russian front in the first War. On his return he continued to live in Berlin and spent his summers on the Baltic Sea. 1923, visited Italy. 1925, Dalmatia. 1926, Paris. 1927–29, the Tessin. 1930, taught at the German Academy, Rome. Since then he has lived in Berlin teaching in his own art school.

Schmidt-Rottluff's art grew from the soil of Impressionism. The group which formed *Die Brücke* sowed in that materialistic soil the romantic seeds of spiritual expressiveness. Hence his inclination to use strong colors and to separate them more and more abruptly from each other by equally hard and simple lines. He thus dissolved the Impressionism in his work progressively until from 1910 on his style is clearly Expressionistic. Schmidt-Rottluff used lines in color which distort and later nearly dissolve the unity of the perspective which, since the Renaissance, has been the basis of the Western vision of reality, including Impressionism. This transformation in Schmidt-Rottluff's art was the result of a propitious ambiance at the time of van Gogh, Gauguin, Matisse, etc., between 1907 and 1910. Munch's work also played a part in the formation of Schmidt-Rottluff's style. He also admired primitive art as did all these pioneers.

It is the Cubist trend which separates Schmidt-Rottluff's work, especially since 1919, from those of his fellow Expressionists. None of them went as far as

BIBL.: P. Dermée, "Lipchitz," *L'esprit nouveau*, I (1920–21), p. 169–82; Kassak and Moholy-Nagy, 1922; A. Ozenfant and C. Jeanneret (*Le Corbusier*), *La peinture moderne*, Paris, 1924; V. Huidobro, "Jacques Lipchitz," *Cahiers d'art*, III (1928), p. 153–57; Einstein, 1926; C. Giedion-Welcker, *Modern Plastic Art*, Zurich, 1937; J. J. Sweeney, "Interview with Lipchitz," *Partisan Review*, XII (1945), p. 83–89; statement by Lipchitz, *Museum of Modern Art Bulletin*, XIII (1946), Nos. 4–5, p. 24–27, 38; W. Pach, "Lipchitz and the Modern Movement," *Magazine of Art*, XXXIX (1946), p. 354–9.

MAN WITH MANDOLIN, 1917

Limestone, 29¾ inches high.

1941.547

Purchased: the artist, Paris, 1924.

Painter



1941.675

he did in dissecting the face, the figure, and the landscape into an explosion of almost isolated blocks of strong yellow, blue, green, orange, and brown, side by side. A dark brown moon and a glaring yellow sun sending out dark brown beams; faces that are separated into blocks of unmitigated basic colors; landscapes that have no horizon or any perspective; these are typical of Schmidt-Rottluff's art. Yet the explosion never aims at setting up a new self-moving vision of reality. It remains distortion of the traditional vision, driven to the breaking point, and that

makes Schmidt-Rottluff the boldest of the Expressionists and prevents him from becoming an abstract pioneer. His faces, figures and landscapes writhe to express their immortal soul. The revolutionary means of Cubism which were developed to convey the new vision of a transforming world are, so to speak, bent back to reveal the spiritual mystery of a wholly subjective vision of ultimate truth.

Schmidt-Rottluff does not confine his romantic spiritualization to painting. He made bold woodcuts, etchings and lithographs; and besides, wood and metal sculptures, mosaics, tapestries, stained-glass pictures, colorful furniture, and primitive jewelry of unpolished silver and stones. He also wrote about city planning in 1919. By 1933 Schmidt-Rottluff was represented in practically all German museums and in many private collections. Special attention was drawn to his work in 1931, through the exhibition of German painting and sculpture arranged by the Museum of Modern Art.

ALEXANDER DORNER 1949

EXH.: Sonderbund, 1912; *"Modern German Art"*, Anderson Galleries, New York, 1923; *"German Painting and Sculpture"*, Museum of Modern Art, 1931; *"Art vivant en Europe"*, Brussels, 1931; *Westerman Gallery*, New York, 1936.

BIBL.: E. L. Kirchner, *Chronik der Brücke*, privately printed, 1916; W. R. Valentiner, Karl Schmidt-Rottluff, Leipzig, 1920; R. Schapire, Karl Schmidt-Rottluff, *Graphisches Werk bis 1923*, Berlin, 1924; Hildebrandt, 1924; Einstein, 1926; A. Dorner, catalogue, Landesmuseum, Hanover, 1930; L. Justi, Von Corinth bis Klee, Berlin, 1931; A. H. Barr, Jr., ed., *German Painting and Sculpture*, Museum of Modern Art, 1931.

CHRIST

Woodcut, 15½ x 19¾.

1941.675

Purchased: "Exhibition of Modern Art", Anderson Galleries, New York, 1923.

LOVERS

Woodcut, 5 x 11½.

1944.56

Gift of J. B. Neumann, 1944.

ANDRÉ DERAIN

Painter, Graphic Artist



1941.426

Born Chatou-sur-Seine, near Paris, 1880. Studied engineering at the École Polytechnique. Turned to painting, 1895. Close friend of Vlaminck. Worked at Académie Carrère, 1899. Early work influenced by

van Gogh and Signac. With Matisse, Braque, Dufy, and Friesz, participated in the Fauve exhibit at the Salon d'automne, 1905. Woodcut illustrations for Apollinaire's *L'enchanteur pourrissant*, 1909, and

Max Jacob's *Les oeuvres burlesques et mystiques*, 1912. *Armory Exhibition*, 1913. *Served in World War I as artillery driver. Designed sets and costumes for many ballets including La boutique fantasque*, 1919, *Jack-in-the-Box*, 1924, *La concurrence*, 1932, *L'épreuve d'amour*, 1936. *Has also made sculpture, and many etchings, lithographs, and drawings. Exhibited through the Société Anonyme from 1920. Although his early work was first Fauve and then influenced by primitive art and early Italian painting, after 1920 he turned to a more conservative and eclectic style.*

At the turn of the century, when Impressionism and Pointillism were a "recognized revolution", the younger generation felt the urge for further experimentation in the realm of color. Among the Fauves, Derain stands out as a pioneer of this experiment, based on optical contrasts of vivid colors applied to a systematic distortion of the natural form. While at the same time the "Intimists," Bonnard, Vuillard and others, were applying Impressionist technique to indoor scenes, Derain and the Fauves rehabilitated black as a color and used the heavy-lined form in reaction to the delicate and nebulous painting of Monet and Cézanne. The three important "Fauves," Matisse, Braque and Derain, had too great personalities to keep to a strict common formula. And as early as 1907 Derain had already switched away from Fauvism proper to a more somber technique, in many ways a forerunner of the Cubist palette. Braque turned to Cubism and Matisse became Matisse. Derain is consistently adverse to "theories." He has always been a true believer in the artistic mes-

sage unadulterated by methodical explanations and to this day belongs to the small group of artists who "live" their art.

M.D. 1949

EXH.: Salon d'automne, 1905; Sonderbund, 1912; *Armory Exhibition*, 1913; *Independent Artists*, New York, 1917; "Evolution of French Art," New York, 1919; Knoedler, New York, 1920; *Société Anonyme*, 6th Exhibition, 1920; *International Exhibitions*, *Galerie Tannhauser*, Munich, 1922, Berlin, 1926; Knoedler, New York, 1930; "Art vivant en Europe," Brussels, 1931; *Cincinnati Museum*, 1931; *Bliss Collection*, *Museum of Modern Art*, New York, 1931; *French Exhibition*, *French Institute*, New York, 1931; *Pierre Matisse Gallery*, New York, 1944; Yale 1, 4, 21.

BIBL.: A. J. Eddy, *Cubists and Post-Impressionism*, Chicago, 1914; *Daniel Henry (Kahnweiler)*, André Derain, Leipzig, 1920; C. Carrà, Derain, Rome, 1921; E. Faure, A. Derain, Paris, 1923; A. Salmon, Derain, Paris, 1924; D. Phillips, "Derain and the New Dignity in Painting," *Art and Understanding*, I (1929), p. 78-91; R. Brielle, "André Derain, peintre classique," *L'art et les artistes*, n.s., XXVIII (1934), p. 220-6; D. Tselos, "Derain and Medievalism," *Parnassus*, X (1938), p. 7-10; W. George, "André Derain ou l'apprenti sorcier," *La Renaissance*, XXII (March 1939), p. 37-41; M. Vaughan, Derain, New York, 1941.

WOMAN AND MOUNTAIN

Watercolor, 7¾ x 8⅞.

1941.426

Purchased: Arden Gallery, New York, 1919.

Gift of Katherine S. Dreier, President, 1920.

BÉLA KÁDÁR

Painter



1941.511

Born Budapest, Hungary, 1877. Apprentice to a locksmith. At the age of nineteen, he traveled afoot as an itinerant locksmith to Vienna, Munich, Strasbourg, and finally Paris where he devoted himself to art. In 1902 he returned to Budapest and in 1910 won the Kohnner prize at the Budapest Academy. His paintings attracted much attention in the official Salon, 1906. He was associated with *Der Sturm* in Berlin from 1922 until it closed in March 1932. His paintings and portrait drawings were frequently reproduced in the magazine *Der Sturm* from 1924. Exhibited with the *Société Anonyme* from 1926.

"Béla Kádár has always painted with a joyous genuine creative experience. His individual conception of plastic forms, his radiant color and above all his really refreshing folk fantasy at once aroused the interest of the well-known Hungarian critic, Dr. Rozsa Miklos, editor of *AHét*. From henceforth Béla Kádár counted in Dr. Miklos a devoted friend and champion. And thus the little itinerant locksmith's first and hardest battle for artistic recognition was won. The rest, as they say, is history—part of the living history of the Modernist movement in Europe and likewise fortunately in America. You spontaneously think, in surveying Kádár's paintings, of the tenderly human yet stylistic appeal of Byzantine figures and the bejewelled interiors of Mosques as well as bright tinted peasant cottages and rubicund *Hausfrau*. One meets here a fruitful fusion of the Slav and the Turco-Mongol and hence, while we may seek a parallel to Kádár in the art of today, it cannot be readily found. For its counterpart we must turn to the rich texture of Oriental tales or glance northward to the endearing fabulist of Odense. Like Andersen, Kádár gives us a new glimpse of the world—fresh, fantastic, simple in form and content, universal in feeling. This, in brief, is the keynote of Kádár's art."

CHRISTIAN BRINTON 1931

Foreword to the catalogue of the one-man exhibition of Béla Kádár at the Penthouse of the S.P.R. Galleries, 40 East 49th St., New York.

Those who love the legends and fantasy of peasant art will turn to the paintings of Béla Kádár with rare pleasure. It is with regret that the *Société Anonyme*, because of the last World War, has lost sight

of one of their most beloved painters, whose art was introduced to them through *Der Sturm*. Béla Kádár's later work, which was exhibited in 1931, showed a technical completion and richer colors which some might miss in the earlier work represented in this Collection.

K.S.D. 1949

EXH.: *Société Anonyme*, Brooklyn 1926, Philadelphia 1926, Springfield 1939; *Penthouse of the S.P.R. Galleries*, New York, 1931; *Christian Brinton Collection*, Philadelphia Museum, 1941; Yale 42, 48.

BIBL.: I. Hevesy, Kádár Béla, (*sic*), *Budapest*, 1922; H. Walden, *Einblick in Kunst, Berlin*, 1924; E. Kállai, *Die neue Malerei in Ungarn, Leipzig*, 1925; *Société Anonyme*, International Exhibition, 1926; *Thieme and Becker, XIX* (1926), p. 490; "Biographical Sketch," *London Studio, IV* (1932), p. 324-325.

SEPARATION

Oil on composition board, 39 x 58 $\frac{1}{4}$. 1941.511
Purchased: *Der Sturm*, Berlin, 1927.

THE SYMPATHETIC HORSE

Crayon and watercolor, 13 $\frac{1}{4}$ x 16 $\frac{1}{4}$. 1941.512
Purchased: *Der Sturm*, Berlin, 1927.

PORTRAIT OF HERWARTH WALDEN

Lithograph, published in *Der Sturm*, frontispiece, XV, No. 3 (Sept., 1924), 12 $\frac{3}{4}$ x 9 $\frac{3}{8}$. 1941.513
Purchased: *Der Sturm*, Berlin, 1927.

THE EMBRACE

Woodcut, double printed, 7 $\frac{5}{8}$ x 9 $\frac{1}{2}$. 1944.59
Gift of J. B. Neumann, 1944.

COUPLE ON HORSEBACK

Woodcut, double printed, 7 $\frac{3}{4}$ x 9 $\frac{5}{8}$. 1944.60
Gift of J. B. Neumann, 1944.

THE FLIGHT

Woodcut, 7 $\frac{1}{2}$ x 9 $\frac{1}{8}$. 1944.61
Gift of J. B. Neumann, 1944.

THE FLIGHT

Woodcut, double printed, 7 $\frac{1}{2}$ x 9 $\frac{1}{2}$. 1944.62
Gift of J. B. Neumann, 1944.



1941.805

Born Biesenrode, Germany, 1888, the son of a minister. Related to Eduard Zeller, historian of Greek Philosophy. 1908–11, studied with Lovis Corinth. 1912–13, studied in Paris. During the first World War served with the press at Vilna where Schmidt-Rottluff was also stationed. 1923–24, taught at the Academy in Dorpat, Estonia. Back to Berlin and later to Blomberg. 1912, sent a painting to the Berlin Secession. 1913, became member both of the Berlin Secession and the Academy. Settled in Caputham. Introduced to America by the Société Anonyme in 1923.

Magnus Zeller is represented in this Collection by a large oil painting, *Field Workers During the War, Germany*, a painting to which the workers of America, especially, respond and which was repeatedly asked for by them, for it brings out the tragedy of starvation. It is an interesting technique which he applies, for through his color he emphasizes the tragedy he wishes to portray, and through the abstract breaking up of light he achieves an added

interpretation of his subject. He has centered his interest on and in people and is deeply stirred by their suffering. Hunger, illness, loneliness; these he portrays with a subtle psychology whereby to awaken an understanding. This he achieves through the use of his colors, which the chosen technique heightens—a technique of which one is never conscious. These paintings are an expression of an inner necessity; experiences he must share to lessen these tragedies. He seems to reach his greatest height when he reveals the inner loneliness of the people he portrays. His first important painting was a *Crucifixion* which the German critic, Paul Fechter, mentions. It caused at that time much discussion because it did not portray an historical rendering, but rather revealed that a strange, sinister, uncanny, and fantastic scene was being enacted. It is amazing to think that he was the pupil of Corinth, that past-master of the obvious and of a brush-stroke which overpowers his whole canvas. It shows the inner strength and very personal approach which Magnus Zeller possesses.

K.S.D. 1949

EXH.: *Berlin Secession*, annually from 1912; *Berlin Academy*, annually from 1913; *Société Anonyme*, Detroit 1923, 32nd exhibition 1924, *Philadelphia* 1926, *Workers' Center* 1928, 58th exhibition 1930, *Springfield* 1939; *Yale* 42.

BIBL.: P. Fechter, "Magnus Zeller", *Jahrbuch der jungen Kunst*, Leipzig, 1921, p. 185-200; *Hilde-*

brandt, 1924; A. Dresdner, "Tendencies in Modern German Art", *Drawing and Design*, III (1927), p. 31-39; *Société Anonyme*, Anniversary Exhibition, 1929; *Thieme and Becker*, XXXVI (1947), p. 451.

FIELD WORKERS, 1922

Oil on canvas, 43¼ x 39¼.

1941.805

Purchased: the artist, Detmold, Germany, 1922.

JACQUES VILLON

Painter, Engraver

Gaston Duchamp, born Damville, France, 1875, the grandson of Emile Nicolle, the painter and engraver. Attended the Lycée, Rouen, 1895, studied law. Left this profession for the Ecole des beaux-arts, Rouen, and later the Atelier Cormon, Paris. 1895-1910, drew for the illustrated magazines, *Quartier latin* and *Courrier français*, using the name of Jacques Villon. Made engravings in color. 1903, member of the committee founding the Salon d'automne. 1911, joined the Cubists, and in 1912 named the first cubist salon Section d'or. 1914-18, mobilized in the first World War in the camouflage section. 1919-30, in addition to his painting, made color engravings of modern paintings by other artists. 1932-33, member of Abstraction-Création. 1936, visited the United States. Since then has been painting and working at Puteaux near Paris. Exhibited with the Société Anonyme from 1920.

Four of the seven children in the Duchamp family became artists; Jacques Villon, the oldest; Raymond Duchamp-Villon, the sculptor and architect; Marcel Duchamp; and Suzanne Duchamp. Jacques Villon first made a name for himself as a cartoonist around 1900, but his real avocation was etching and oil painting. His many etchings show the technical perfection and traditional respect for that medium. He expressed still more personality in his oil paintings; after joining the Cubist movement among the first he never lost his lyrical qualities and kept true to himself even during his most severe Cubist period. After passing through the various experiments of his long career, Villon has now reached an incisive formula, where the relationship of color is supported by an architectural drawing; an affirmation, a conclusion, which brings added joy to those who have witnessed his constant growth and great achievement.

M.D. 1949

I must add my tribute to that of Marcel Duchamp for, ever since 1919, now thirty years ago, the paintings, etchings, and drawings of Jacques Villon have stimulated and sung to me. They have increased my sensitivity and I have shared deep experience of resurrection through his painting *In Memoriam*.

He is one of the truly great artists of our time.

K.S.D. 1949

EXH.: Salon d'automne from 1903; Indépendants, 1911; Section d'or, 1912; *Armory Exhibition*, 1913; *Christiania Group*, 1916; *Independent Artists*, 1917; "Evolution of French Art", New York, 1919; *Société Anonyme*, 1st and 6th exhibitions 1920, *Worcester* 1921, *MacDowell Club* 1922, *one-man exhibition* 1922, 22nd exhibition 1923, *Vassar College* 1923, *Detroit* 1923, *Brooklyn* 1926, *Arts Council* 1928, 58th exhibition 1930, *New School* 1931, 62nd exhibition 1931, "New Forms in Art" 1936, *Delphic Studio* 1936, *Springfield* 1939; *L'effort moderne*, Paris, 1922; *Brummer Gallery*, New York, 1928, 1930; *exhibition of French art*, Tokyo, 1930; *Arts Club*, Chicago, 1933; *Marie Harriman Gallery*, New York, 1934; "Cubism and Abstract Art", 1936; *Galerie de France*, 1942, with Duchamp and Duchamp-Villon; *Galerie Louis Carré*, Paris, 1944-48; "Duchamp, Duchamp-Villon, Villon," *Yale University Art Gallery*, 1945; *Louis Carré*, New York, 1949; *Institute of Contemporary Art*, Boston, 1949; *Arensberg Collection*, *Art Institute*, Chicago, 1949; *Yale* 1, 2, 4, 10, 16, 42, 46, 48, 55, 59.

BIBL.: by Villon, with W. Pach, "Thus is Cubism Cultivated", *Art News*, XLVII, May 1949, p. 23; "Reflections on Painting", Villon, *Institute of Contemporary Art*, Boston, 1949, p. 7. See also, A.J. Eddy, *Cubists and Post-Impressionism*, Chicago, 1914; W. Pach, Villon, *Société Anonyme*, 1921; K. S. Dreier, *Western Art and the New Era*, New York, 1923; *Société Anonyme*, *International Exhibition*, 1926; W. Pach, *catalogue foreword*, *Arts Club*, Chicago, 1933; *Société Anonyme*, *Anniversary Exhibition*, 1939; B. Dorival, *Les étapes de la peinture française contemporaine*, II, *Le fauvisme et le cubisme*, Paris, 1944; G. H. Hamilton, "Duchamp, Duchamp-Villon, Villon", *Yale Associates Bulletin*, XIII, March, 1945; P. Eluard and R. Jean, *Jacques Villon ou l'art glorieux*, Paris, 1948; G. H. Hamilton, "The Dialectic of Later Cubism: Villon's Jockey", *Magazine of Art*, XLI (1948), p. 268-272; G. H. Hamilton, "Jacques Villon", Villon, *Institute of Contemporary Art*, Boston, 1949, p. 8-11.



1941.741

STILL LIFE, (1912-13)

Oil on burlap, 35 x 45 $\frac{3}{4}$.

1941.742

Purchased: the artist, Paris, 1920. Gift of Katherine S. Dreier, President, 1920.

IN MEMORIAM, 1919

Oil on burlap, 51 $\frac{1}{8}$ x 32 $\frac{1}{4}$.

1941.741

Purchased: the artist, Paris, 1920. Gift of Katherine S. Dreier, President, 1920.

COLOR PERSPECTIVE, 1922

Oil on canvas, 23 $\frac{3}{4}$ x 36 $\frac{1}{4}$.

1941.745

Purchased: the artist, Paris, 1922.

COLOR PERSPECTIVE, 1922

Oil on canvas, 36 $\frac{1}{4}$ x 28 $\frac{3}{4}$.

1941.744

Purchased: the artist, Paris, 1922.

THE JOCKEY, 1924

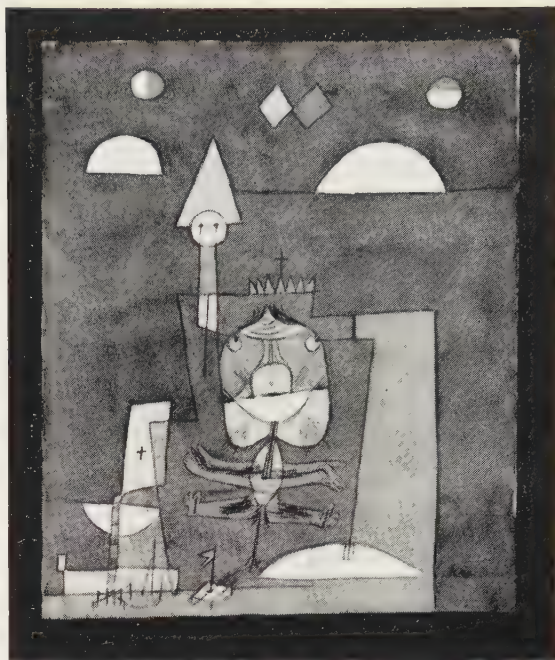
Oil on canvas, 25 $\frac{3}{8}$ x 50 $\frac{1}{4}$.

1941.746

- SEATED GIRL, 1936
Oil on canvas, $37\frac{7}{8} \times 23\frac{5}{8}$. 1941.743
Purchased: the artist, Paris, 1937.
- ABSTRACT CONSTRUCTION, 1920
Pen and ink on paper $8\frac{1}{4} \times 5\frac{1}{2}$. 1941.747
Based on R. Duchamp-Villon's bust of *Baudelaire*.
Purchased: the artist, Paris, 1936.
- STUDY FOR THE JOCKEY, 1921
Pencil, $12\frac{3}{4} \times 16\frac{3}{8}$. 1941.748
Purchased: the artist, Paris, 1924.
- STUDY FOR THE JOCKEY, 1921
Ink and pencil on tracing paper, $11\frac{1}{4} \times 18\frac{7}{8}$. 1941.749
Purchased: the artist, Paris, 1924.
- STUDY FOR THE JOCKEY, 1921
Pencil, $5\frac{1}{2} \times 14\frac{1}{4}$. 1941.750
Purchased: the artist, Paris, 1924.
- STUDY FOR THE JOCKEY, 1921
Pencil and watercolor on tracing paper, $15\frac{1}{4} \times 21\frac{3}{4}$. 1941.751
Purchased: the artist, Paris, 1924.
- STUDY FOR THE JOCKEY, 1921
Pencil and watercolor on tracing paper, $15\frac{1}{2} \times 21\frac{3}{4}$. 1941.752
Purchased: the artist, Paris, 1924.
- STUDY FOR THE JOCKEY, 1921
Pen and ink on tracing paper, $10\frac{5}{8} \times 17\frac{3}{4}$. 1941.753
Purchased: the artist, Paris, 1924.
- STUDY FOR THE JOCKEY, 1921
Pencil, $5\frac{7}{8} \times 14\frac{1}{8}$. 1941.754
Purchased: the artist, Paris, 1924.
- STUDY FOR THE JOCKEY, 1921
Pencil on paper, $27\frac{7}{8} \times 14\frac{1}{4}$. 1941.755
Purchased: the artist, Paris, 1924.
- PORTRAIT OF EMILE NICOLLE, 1891
Etching, $7 \times 5\frac{1}{4}$. 1941.761
Purchased: the artist, Paris, 1936.
- SEATED WOMAN, 1902
Colored aquatint, $18\frac{1}{4} \times 13\frac{3}{8}$. 1941.756
Purchased: the artist, Paris, 1936.
- THREE FIGURES ON A BEACH, 1905
Colored etching, $18\frac{1}{4} \times 22\frac{3}{4}$. 1941.793
Purchased: the artist, Paris, 1936.
- FOUR SAILORS, 1907
Etching and aquatint, $5\frac{3}{4} \times 7\frac{3}{4}$. 1941.763
Purchased: the artist, Paris, 1936.
- GIRL WITH THREE CATS, 1909
Etching and drypoint, $9\frac{3}{8} \times 6\frac{5}{8}$. 1941.764
Purchased: the artist, Paris, 1936.
- WOMAN SITTING ON BED, 1909
Aquatint, $15\frac{1}{2} \times 12$. 1941.765
Purchased: the artist, Paris, 1936.
- NUDE WOMAN RECLINING, 1910
Etching, $13\frac{5}{8} \times 18$. 1941.766
Purchased: the artist, Paris, 1936.
- TWO SOLDIERS, 1911
Softground etching, $20 \times 15\frac{1}{8}$. 1941.762
Purchased: the artist, Paris, 1936.
- THE LITTLE MULATTO, 1912
Drypoint, $9 \times 7\frac{1}{2}$. 1941.759
Purchased: the artist, Paris, 1936.
- STILL LIFE, 1913
Etching and drypoint, $11\frac{1}{4} \times 15\frac{1}{8}$. 1941.760
Purchased: the artist, Paris, 1936.
- PORTRAIT OF AN ACTOR
Drypoint, $15\frac{3}{4} \times 12\frac{3}{8}$. 1941.757
Purchased: the artist, Paris, 1936.
- SEATED WOMAN, 1913
Etching, $33\frac{1}{2} \times 28\frac{1}{4}$. 1941.758
Purchased: the artist, Paris, 1936.
- TWENTY-NINE COLOR ETCHINGS
Executed between 1922 and 1928 after works by the following painters: Bonnard, Braque, Cézanne, Crotti, Derain, K. S. Dreier, van Dongen, S. Duchamp, Dufy, Friesz, van Gogh, Gromaire, Laurencin, Léger, Manet, Marquet, Matisse, Metzinger, Modigliani, Picasso, Renoir, Signac, Utrillo, Vallotton, and Villon. 1941.767-795
Purchased: Jean Crotti, Paris, 1936.
- SKETCH FOR SELF PORTRAIT (c. 1930)
Oil on canvas, 14×11 .
Property of Katherine S. Dreier: to be hereafter presented to the Collection.

Born Berne, Switzerland, 1879. The son of a Bavarian musician, he grew up in an atmosphere of music, poetry, philosophy, and art. At the age of 10 he started to paint and to study the violin which was his constant companion throughout his life. His maternal grandmother taught him design and coloring. 1898, went to study in Munich, first under Knirr and later with Franz Stuck at the Academy. 1901, his first trip to Italy and, in 1905, Paris. In 1906 he first showed his drawings at the Munich Sezession. That same year he married a professional musician of high quality and settled in Munich. 1911, met Kandinsky, Franz Marc, and Macke, who persuaded him to join them in forming *Der Blaue Reiter* which held its first exhibition in 1912. Shortly after, Herwarth Walden opened his gallery, *Der Sturm*, in Berlin and published his magazine; it became the channel through which *Der Blaue Reiter* both exhibited and expressed its ideas. From 1912 Klee was a constant exhibitor at the Goltz Gallery, Munich. That same year his second trip to Paris when he met Picasso, Delaunay, Le Fauconnier, and Uhde. 1914, North Africa with August Macke, an exciting and eventful trip. That same year he became a member of the Munich Sezession where he exhibited yearly thereafter. 1916–18, returned to Switzerland for mobilization in the army. 1920–29, professor at the Bauhaus in Weimar and Dessau. One of the group of The Blue Four, which Mme. Scheyer organized in California in 1926. 1930, professor at the Academy at Düsseldorf. Resigned in 1933 and returned to Switzerland where he died at Locarno in 1940. Introduced to America in 1921 by the *Société Anonyme*, who gave him his first one-man exhibition in this country in 1924.

A deep conception of the use of watercolor, a personal method in oil painting applied to apparently decorative forms, have made Klee stand out in contemporary painting as unrelated to anyone else. On the other hand his experiments over the last thirty years have been used by other artists as a basis for new developments in the different fields of art. The first reaction before a painting by Paul Klee is a pleasant realization of what we all might have done when drawing in childhood. Most of his compositions show this delightful side of unsophisticated, naïve expression. But this is only the first contact with his work and a very appealing one. When we look closer we immediately discover how incomplete the first impression was and if Klee often uses a "childish" technique, it is applied to a very mature form of thinking which an analysis of his work discovers. His extreme fecundity never shows signs of repetition as is generally the



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case. He had so much to say that a Klee is never like another Klee.

M.D. 1949

EXH.: Sezession, Munich, 1906; Galerie Tannhauser, Berlin, 1911; Sonderbund, 1912; Goltz Gallery, Munich, from 1912; Herbstsalon, 1913; *Société Anonyme*, 14th exhibition 1921, 22nd exhibition 1923, one-man exhibition 1924, Philadelphia 1926, Brooklyn 1926, Arts Council 1928, 59th exhibition 1930, New School 1931, 62nd exhibition 1931, "8 Modes" 1934, Springfield, January 1939, 83rd exhibition 1939; one-man exhibition, Goltz Gallery, Munich 1920; Galerie von Garven, Hanover, 1922; *Ten Years of Modern Art*, Goltz Gallery, Munich, 1922; *International Exhibition*, Dresden, 1926; one-man exhibition, Paris, 1928; memorial exhibition, Buchholz and Willard Galleries, New York, 1941; Berne, 1935; retrospective exhibition, Galerie Rosengart, Lucerne, 1945; Museum of Modern Art, 1950.

BIBL.: by Klee, illustrations for *Candide*, Munich, 1920; Paul Klee, Berlin, *Der Sturm*, 1918; "Schöpferischen Konfessionen", *Tribune der Kunst und Zeit*, XIII (1920), p. 28–40; *Pädagogisches Skizzenbuch*, Munich, 1925 (English translation as *Pedagogical Sketchbook*, New York, Nierendorf, 1944). See also, A. J. Eddy, *Cubists and Post-Impressionism*, Chicago, 1914; L. Zahn, Paul Klee, Potsdam, 1920; H. von Wedderkop, Paul Klee, Leipzig, 1920; Kassak and Moholy-Nagy, 1922; Hildebrandt, 1924; Paul Klee, with 200 reproductions, Munich, Galerie Goltz, 1925; Einstein, 1926; *Société Anonyme*, Inter-

national Exhibition, 1926; *Thieme and Becker*, XX (1927), p. 424-6; *W. Grohmann*, Paul Klee, *Paris*, 1929; *A. H. Barr, Jr.*, German Painting and Sculpture, *New York*, 1931; *J. Lurçat*, "Hommage à Paul Klee, Omnibus, ed. by M. Schwichtenberg and C. Valentin, 1932; *K. Nierendorf and J. J. Sweeney*, Paul Klee, *New York*, 1941; *A. H. Barr, Jr., J. J. Sweeney, J. and L. Feininger*, Paul Klee, *Museum of Modern Art*, 1941; *A. Dorner*, The Way Beyond Art, *New York*, 1947.

ARCHITECTURE: RED-GREEN, 1922
Oil on canvas, 15 x 16 $\frac{7}{8}$. 1941.533
Purchased: Der Sturm, Berlin, 1922.

RED-GREEN STEPS, 1921
Watercolor, 12 $\frac{3}{4}$ x 8 $\frac{3}{4}$. 1941.535
Purchased: Galerie Goltz, Munich, 1922.

AUTUMN FLOWERS, 1922
Oil on canvas, 15 x 12 $\frac{1}{8}$. 1941.534
Purchased: Galerie Goltz, Munich, 1922.

KING OF ALL THE INSECTS, 1922
Ink and watercolor, 13 $\frac{5}{8}$ x 11 $\frac{1}{4}$. 1941.536
Purchased: the artist, 1924.

AMBASSADOR OF AUTUMN, 1922
Watercolor, 10 $\frac{3}{8}$ x 13 $\frac{1}{8}$. 1941.537
Purchased: the artist, 1924.

GROUND FESTIVALS, 1922
Ink and watercolor, 10 $\frac{3}{4}$ x 14 $\frac{5}{8}$. 1941.538
Purchased: the artist, 1924.

PRECIOUS CONTAINER FOR STARS, 1922
Ink and watercolor, 9 $\frac{1}{4}$ x 11 $\frac{3}{4}$. 1941.539
Purchased: the artist, 1924.

STUDY FOR MA, 1922
Ink and watercolor, 11 $\frac{1}{4}$ x 8 $\frac{5}{8}$. 1941.540
Purchased: the artist, 1924.

DESTRUCTION AND HOPE, 1919
Lithograph with watercolor, 18 $\frac{7}{8}$ x 13. 1941.541
Purchased: Der Sturm, Berlin, 1924.

PATRICK HENRY BRUCE, 1880-1937

Painter



1941.369

Patrick Bruce was one of the most elusive of painters. He exercised a deep influence on other artists, yet we know almost nothing concerning his personal life. He was born in Virginia in 1880 of Scotch parents. In New York he studied under Robert Henri in the same class with many well-known American painters including Guy Pène Du Bois, who remembers Bruce in Paris in his studio-house set in a garden on the Boulevard Arago. He had a passion for art and a great gift for gathering young people about him and leading them in absorbing discussions on art. By 1916 he was living in a large old-fashioned apartment on the rue Furstemberg near St. Germain-des-Prés with his wife and their remarkable five-year-old son who made extraordinary animals out of wire and wood which he painted in vivid colors.

In 1917 Arthur B. Frost, Jr. arranged at the Montross Gallery an exhibition of Bruce's paintings of which James Daugherty writes as follows: "These were almost entirely small canvases of still lifes, very sensitively organized in color relation and some painted in opaque color with a palette knife." A few months later Bruce sent young Frost, who was deeply interested in the color theory of Bruce and Delaunay, the six abstract paintings rolled on a drum, now in the Collection of the Société Anonyme, which were also shown the following year at Montross.

Bruce's paintings, as far as we know, are only to be found in the public collection of the Société Anonyme and in the private collection of Henri Pierre Roché in Paris, who writes as follows:

"I have known Patrick Bruce since 1916 in Paris. I only saw Bruce again in 1919 after the war, always with our mutual friend, Harrison Reeves. He invited us for lunch. I was in the habit of staying after Reeves had left for another hour or two alone with Bruce. The conversation between us was difficult, laconic. Our silences were the best moments. He showed me with apathy his paintings which became more beautiful every year. We could contemplate them at leisure, he explaining, patiently and thoroughly, certain obscure details. I formed the habit of visiting him at least twice a year for an entire afternoon. All those years from 1920 to 1930 he continued to paint. Painting was the passion of his life, and I realize this more and more. It was both his sorrow and his pleasure. It overwhelmed him. He decided several times to renounce it entirely. But then some months later he would start painting again. Little by little, with a grumble of modesty on his part and a great reserve on mine, we arrived at the decision to contemplate his paintings more than the new acquisitions of his collection. His effort was directed towards building paintings which would be supported main-

ly by their four sides, having a structural quality. The absence of this quality in other modern paintings made him suffer, rightly or wrongly. He exhibited several years in the *Indépendants*. He stopped because nobody realized the problem he had set himself to solve, and because everybody considered his work only as good decorative colored surfaces. He stopped exhibiting and even showing his paintings, a large number of which he destroyed. He kept some for himself and continued to devote his time and labor to his "folly," as he called it, which made him unhappy about himself. During those years I became convinced, little by little, that through his silent research, through his calm and intensive perseverance, he had achieved the essential quality for which he was looking. I did not tell him this because he did not like to talk about it. He was angry with himself and with his painting, and also with me because he showed his paintings to me. He was the most discouraging man an amateur, a critic, or dealer can dream about. Always correct in manners, he was the opposite of pleasant because he found that it was superficial and insupportable. And it was indeed unbearable for him because this touched his most sensitive inner self.

"As for me, I remained before his works in complete peace. He looked at them and was soon calmed by them, recaptured by them, forgotten in them. I took the chance of asking him one day if he would lend me a painting to hang in my study to live with. He did not answer. Two months later he brought me one. He inquired nonchalantly about my habits, like a father who brings his son for the first time to a boarding school. I kept this picture for several months. One day he came to me unexpectedly. He saw his painting hanging alone on a large wall; he looked at it for a long time.

"I saw him for the last time in 1932. His work seemed to me riper, more harmonious than before. This time I told him so. He repeated that he wanted to stop painting. I traveled. One year later, July 3, 1933, I received a letter from him telling me: 'For reasons of health I am going to live in Versailles. I have destroyed all but fifteen of my paintings. I will get rid of these before July 15. Please let me know immediately if you will accept them.' Next day he sent them to me in a little cart. On July 30 he wrote me: 'I am happy that you have my paintings and that you like them. You are the only person in the world who likes them. I am going to travel. I will let you know as soon as I return.' Time passed but this was never of importance between us. Twice we both were not free at the same time to make a date. In the spring of 1937 I was incidentally informed about his death, which had occurred several months earlier. Several times he had told me that he suffered from incurable stomach trouble.

"Very often I have shown his paintings to friends of mine. Each time I find them stronger. Besides their profound virtue I find them pleasant and also excellent company. In a room where I had two of the best Braques of 1912 and several small Picassos the Bruces held their own and had their own significance. They showed the effort of fifteen years of the life of a man who had abandoned tangible success and started to paint only for himself.

"Bruce did not want to sign his canvases. I asked him one day why. He answered: 'A signature adds nothing to a picture. It always makes a spot.' Hard on others, Bruce was extremely hard on himself. He earned his living, aside from his art, by buying antiques in Paris for American clients. In the beginning I thought he was only a minor Cubist painter, one of the good followers of the movement created by Picasso and Braque. It is true that he was awakened by them. But I feel more and more that he is a different being, one hundred per cent non-Latin with his nordic problems.

"Twelve years before his death his canvases represented an ensemble, comparable to a mass of large collapsed wooden beams. His last works express a strong vision, clear and cool: on a table palpitate some small essential forms.

"What does it prove that nobody understood him during his lifetime? Nothing, except perhaps something to his advantage. His isolation, his irascible modesty, his exclusiveness formed a wall. His slowness, his perseverance, his abrupt seriousness were unbelievable for Paris. This altogether was enough to push people temporarily away.

"Bruce holds for American youth a message: self-confidence, continuity, construction, realization. Young people come to borrow his pictures for a time to live with them." HENRI PIERRE ROCHÉ, 1938

EHX.: Salon d'automne, 1907-10; *Armory Exhibition*, 1913; Herbstsalon, 1913; Indépendants, 1914; *Independent Artists*, 1917; *Société Anonyme*, 1st and 2nd exhibitions 1920, Worcester 1921, *MacDowell Club* 1922, *Vassar College* 1923; *Yale* 1.

BIBL.: G. Apollinaire, "Le 30e Salon des Indépendants" (1914), reprinted in *Il Y A*, Paris, 1925, p. 190-8; W. H. Wright, *Modern Painting*, New York, 1915; K. S. Dreier, *Western Art and the New Era*, New York, 1923; Quinn Collection, 1926; G. P. Du Bois, *Artists Say the Silliest Things*, New York, 1940.

PLUMS

Oil on canvas, 12¾ x 16. 1941.371
Purchased: New York, 1928.

COMPOSITION I

Oil on canvas, 45½ x 34¾. 1941.368
Purchased: the artist, New York, 1918. Gift of Katherine S. Dreier, President.

COMPOSITION II

Oil on canvas, 38¼ x 51. 1941.369
Purchased: the artist, New York, 1918. Gift of Katherine S. Dreier, President.

COMPOSITION III

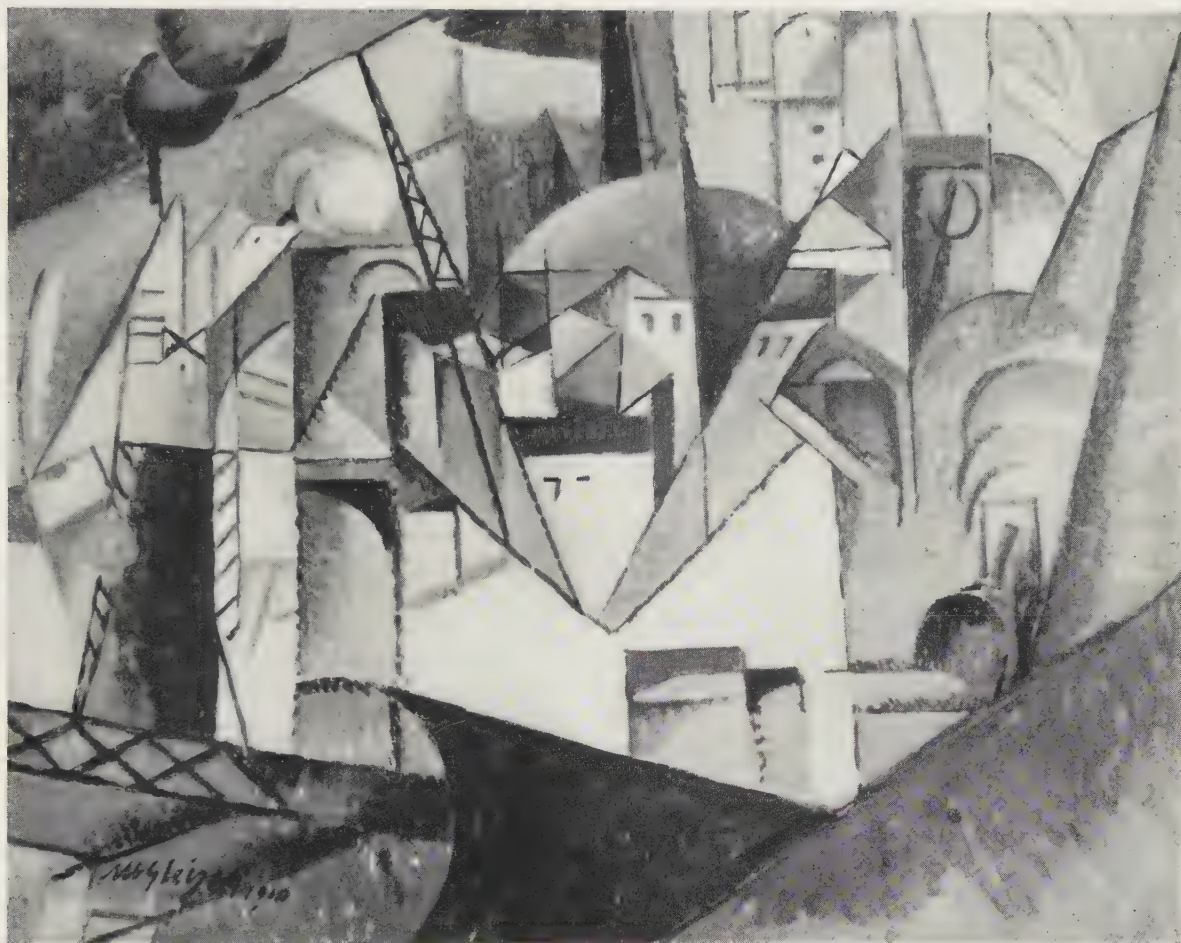
Oil on canvas, 63¼ x 38. 1941.370
Purchased: New York, 1928.

COMPOSITION IV

Oil on canvas, 50¾ x 76½. 1941.372
Purchased: New York, 1928.

COMPOSITION V

Oil on canvas, 51¾ x 63⅝. 1941.373
Purchased: New York, 1928.



1941.485

Born Paris, 1881. Pupil of his father, an industrial designer. First interested in the Symbolists, Neo-impressionists, and Fauves. Joined the Cubist movement, 1911. Exhibited at the Salon d'automne from 1903; and at the Salon des indépendants from 1909. Participated in the first Cubist manifesto in "Salle 41" of the Indépendants, 1911. One of the organizers of the Section d'or, 1912. Member of Der Sturm, 1921. Has traveled widely in Europe and the United States. Gleizes has been one of the most active theorists of the Cubist movement. He has written many treatises and arranged frequent conferences on the modern movement. In recent years his painting has become brighter in color and expressive of his attempt to communicate mystical and religious concepts in the modern idiom. Exhibited with the Société Anonyme from 1921.

On the strength of the first tangible results which Cubism had already obtained, in 1912 Gleizes and Metzinger wrote a book, *Du cubisme*, in which they clarified the mental chemistry of Cubism. Through the analysis and conclusion Gleizes showed the con-

nection between the theoretical mind and the brush, winning the reading public to the new cause. In his personal approach to Cubism Gleizes dissected several large compositions of a descriptive character. This was in opposition to the almost microscopic research of Braque. Gleizes was among the first to see the application of the new methods to the "Unanimist" scenes. The "Unanimists" were members of a literary group in Paris, about 1905, who concerned themselves with the conflicts between organized bodies of society one against another, or organized bodies of society one against the individual. Gleizes showed great personality in his form of painting, and later on when the technique of Cubism became more a dogma than a necessity Gleizes turned to his writing again, this time with a humanitarian touch. It was natural, therefore, that in later years he should have left the Cubist world, as all Cubists have done, and have continued to develop his own ideas of visualization. Albert Gleizes is deeply concerned with the social problems of our day, especially those affecting the workman. His re-

cent paintings serve a definite religious purpose and have become the stained-glass windows of his new creed.

M.D. 1943

As Guillaume Apollinaire wrote in 1913 in his *Les peintres cubistes*: "All the figures in Albert Gleizes' paintings are not the same figure, all the trees one tree, all the rivers one river; but the spectator, if he can rise to generalized concepts, can easily generalize that figure, that tree or that river, because the painter's work has raised these objects to a higher degree of plasticity, to such a degree that all the elements which compose their individual characteristics are represented with the same dramatic majesty. Majesty, this above all characterizes the art of Albert Gleizes. Thus he brought to contemporary art a striking innovation. Before him, it is found in only a few modern painters."

EXH.: *Armory Exhibition*, 1913; *Gallery Dalmau, Barcelona*, 1916; *Independent Artists*, 1917; *Montross Gallery, New York*, 1918, with J. Metzinger; *Der Sturm, Berlin*, 1921; *Société Anonyme*, 6th ex-

hibition 1921, *Brooklyn* 1926; *Galerie des Garets, Paris*, 1947, 1948; *Passadoit Gallery, New York*, 1949; *Yale* 1, 2, 15.

BIBL.: by Gleizes: *Du cubisme (with Jean Metzinger)*, Paris, 1912 (English translation, *Cubism, London*, 1931); *Du cubisme et des moyens de le comprendre*, Paris, 1920; *La mission créatrice de l'homme dans le domaine plastique*, Paris, 1922; *Vers une conscience plastique*, Paris, 1926; *Tradition et cubisme*, Paris, 1927; *Homocentrisme ou le retour de l'homme chrétien*, Paris, 1937. See also: G. Apollinaire, *Les peintres cubistes*, Paris, 1913; A. Ozenfant and C. Jeanneret (*Le Corbusier*), *La peinture moderne*, Paris, 1925; A. Ozenfant, *Art*, Paris, 1929; G. Janneau, *L'art cubiste*, Paris, 1929; *Edouard-Joseph, II* (1931), p. 120-125; R. Huyghe, *Histoire de l'art contemporain*, Paris, 1935; C. Zervos, *Histoire de l'art contemporain*, Paris, 1938; B. Dorival, *Le fauvisme et le cubisme*, Paris, 1944.

LANDSCAPE, 1914

Oil on canvas, 28 $\frac{3}{4}$ x 36 $\frac{1}{4}$.

1941.485

Purchased: New York, 1930.

FRIEDEBALD DZUBAS

Painter, Designer



1949.8

Born Berlin, Germany, 1915. Studied at the Bauhaus, 1933-39, traveled extensively throughout Europe and

England. 1942, came to New York where until 1948 he was a free-lance designer of books and advertising layouts. 1947, became an American citizen. 1948-49, instructor of art at the University of Florida, Gainesville, Fla.

When Friedebald Dzugas brought his watercolors to show Marcel Duchamp and me, we were much impressed by the remarkable freedom of execution as well as color sense they possessed. We knew that he had been most successful as a free-lance designer of books and were, therefore, unprepared for the high quality of technique his watercolors showed. The *métier* of designing books and advertisements leaves a dryness on most men of that profession, because of the exactness of their work. But the beautiful flow of color, rich and luminous, which is to be found in Dzugas' paintings, amazes one. This freedom was only possible to a mind belonging essentially to that of a painter. And no matter what form of art he had to follow, through the alertness and sensitivity of his mind he could always keep himself free.

K.S.D. 1949

To have a sense of the Actual and a sense of the Past and a sense of the Past as Actual in the Present. this seems to be a basic awareness necessary for creative activity.

FRIEDEBALD DZUGAS 1949

ABSTRACTION

Watercolor, 24⁵/₈ x 29¹/₄.
Gift of the artist, 1949.

1949.7

DEATH OF THE GENERAL

Watercolor, 17¹/₄ x 12³/₄.
Gift of the artist, 1949.

1949.8

JOSEPH ALEXANDRE CZAKY

Painter, Sculptor

Born Szeged, Hungary, 1888. Studied in Budapest. Went to Paris and was influenced by the Cubists. 1912, exhibited with Section d'or. 1914, became a French citizen and served in the French Army. Frequent exhibitor, between the two World Wars, at the Beaux-arts, the Indépendants, the Salon d'automne, and the Tuileries. Member of Léonce Rosenberg's L'effort moderne. Exhibited with the Société Anonyme from 1923. A large group of Czaky's sculpture is in the Kröller-Müller Foundation, Otterloo, Holland. Represented in this collection by one small watercolor, unique in conception.

Czaky belongs to a group of sculptors, who, before 1914, gave a new direction to their work. The theory of Cubism was then the springboard to unexplored regions, and Czaky, although influenced by Cubism, introduced his own views on the treatment of space. At first his work appeared more theoretical and intellectual than later when he found his more personal development in an atmospheric structure.

M.D. 1943

"Czaky, with his surprising, playful, intellectual forms, also belonged to this International Group."

HANS HILDEBRANDT

Die Kunst des 19. und 20. Jahrhunderts, Berlin, 1924

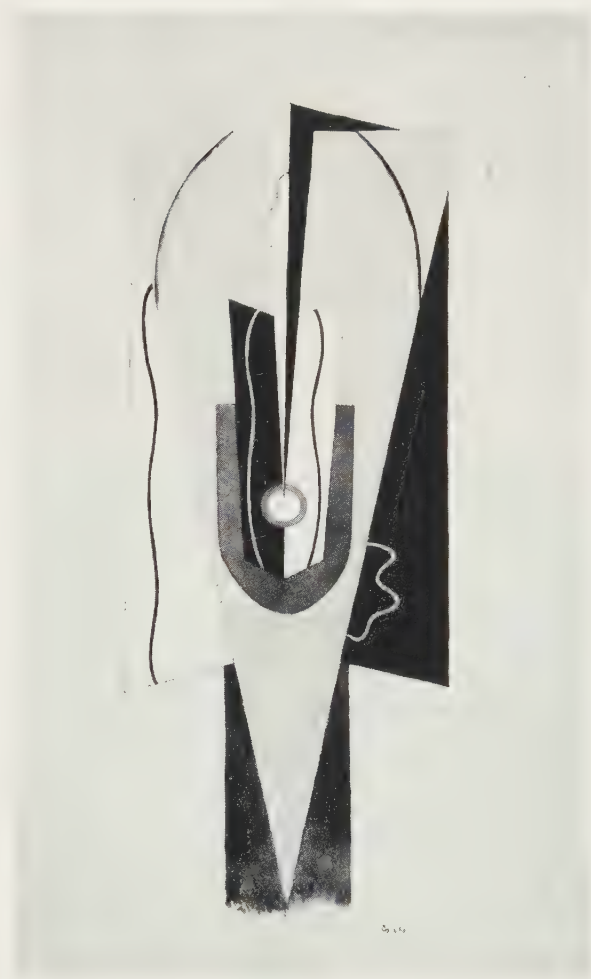
"Obviously the artist is of his time, he cannot escape, since he is surrounded by it. However, to create an art in the collective sense does not arbitrarily indicate to search for an expression of social character. Here is neither social nor religious art, but an art so simple that the events appear sometimes either at the service of the religious spirit or of the social problem. It is impossible to have great works of art without authenticity, without the profound co-operation of all the potentialities of one's being. Art is sufficient to itself. In itself it finds its strength and its nourishment; and if it makes use of the elements of the time in which it is created, it is only in the final analysis to manifest itself humanely and freely."

JOSEPH CZAKY 1936

From Edouard-Joseph,

Dictionnaire biographique, Supplément,
Paris, Librairie Gründ, 1936

EXH.: Section d'or, 1912; Léonce Rosenberg, Paris, 1917; Reid and Lefevre, London, 1930; Saarbrücken, 1932; Heilbronn, 1932; Gallery Gaspary, Munich,



1941.418

1933; Valentine Gallery, New York, 1933; "1940", Paris, 1940; Yale 1, 21.

BIBL.: repr. extensively in *Bulletin de l'effort moderne*, Paris, 1924-27; W. George, *Czaky, Paris*, n.d.; Hildebrandt, 1924; Einstein, 1926; H. Kröller-Müller, *Die Entwicklung der modernen Malerei*, Leipzig, 1925; A. Basler, "Die neue Plastik in Frankreich", *Jahrbuch der jungen Kunst*, Leipzig, 1922, p. 210-17; G. Janneau, *L'art cubiste*, Paris, 1929; A. Basler, *La sculpture moderne en France*, 1928; Edouard-Joseph, *supplément*, 1936, p. 38.

ABSTRACTION

Ink and watercolor, 18¹/₂ x 11¹/₂.
Purchased: Paris, 1922.

1941.418

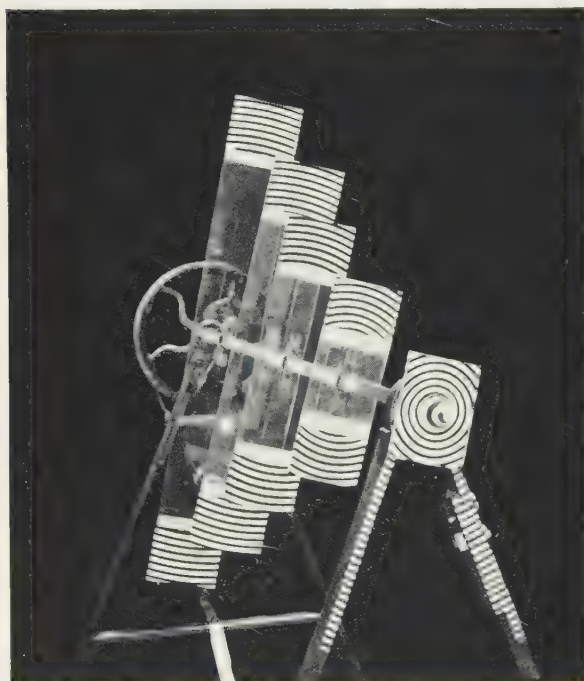
Born Blainville, France, 1887, the youngest of the three famous brothers whose father was a lawyer in Rouen. Attended the Lyceum, Rouen. 1904, Paris. Studied at the Académie Julian. 1911, joined the Cubists. Studied to be a librarian. Was introduced to America through the Armory Exhibition, 1913. In June, 1915, New York. Active in the Dada movement with Picabia and Man Ray. A very productive period. 1918, Argentine. 1919, returned to Paris. Frequent visits to New York. 1921, his first abstract film. 1947, took out his first American papers. 1916, one of the organizers of the Society of Independent Artists of New York where, however, he did not exhibit. Organized with Katherine S. Dreier and Man Ray the *Société Anonyme*: Museum of Modern Art, New York, 1920. In 1941, he and Katherine S. Dreier, as trustees, presented to Yale University the Collection of the *Société Anonyme*. Joined the Surrealists, and also signed his work as "Rose



1941.446

he meets with the slightest danger of their being dull and static, he throws a bomb shocking them back to life. Sometimes the bomb is caustic, sometimes shocking to the sensibilities, but in general effective. We, in America, have tried to imprison him in his first great achievement, his *Nude Descending the Stairs*, which gives the sense of motion to a static, two-dimensional surface emphasized by the title. When asked whether he called it a painting, he replied: "No, it is an organization of kinetic elements, an expression of time and space through the abstract presentation of motion. A painting is, of necessity, a juxtaposition of two or more colors on a surface. I purposely restricted the *Nude* to wood coloring so that the question of painting *per se* might not be raised. There are, I admit, many patterns by which this idea could be expressed. Art would be a poor muse if there were not. But remember, when we consider the motion of form through space in a given time, we enter the realm of geometry and mathematics, just as we do when we build a machine for that purpose. Now if I show the ascent of an airplane, I try to show what it does. I do not make a still-life picture of it. When the vision of the *Nude* flashed upon me, I knew that it would break forever the enslaving chains of Naturalism. Technically it was well painted, but when I sent it to the *Salon des indépendants*, some of my confrères objected and I withdrew it."

Strange how seekers of new forms try to limit those whose forms do not fall into their pattern. When the *Nude* was shown at the Armory Exhibition it caught the imagination of the American public; 80,000 peo-



1941.446

Sélavy". 1925. Though stimulating and encouraging the various movements, he personally held himself aloof and free. Exhibited with the *Société Anonyme* from 1920.

Few artists have exercised so profound an influence on their times as has Marcel Duchamp. It has been a vital, vibrant influence, both in Paris and the United States. To him the most important thing is for people, and above all artists, to remain free and vital. If

ple came to see it in two weeks, and the gate receipts rose 20,000 above former weeks. This, at a time when New York City's population was approximately five million as against the eight million we have now. Besides, the exploitation of art was then practically unknown. Duchamp's most famous achievement is his "big glass", *La mariée mise à nu par ses célibataires, même* . . ., on which he worked eleven years, creating a new technique on glass. Few artists of today have reached such perfection in the various techniques they employ. But above everything, Marcel Duchamp believes in the freedom of the spirit. He has no patience with those who believe that steady plodding hours are a virtue, for they can destroy the inspirational achievement of the moment. It is the result which one should count. This clearness of perception is one of his great contributions to American thought. Whistler held the same tenet, which brought the famous suit, where the court ordered Ruskin to pay him one farthing damage. Whistler was the first to do away with representative titles which caused a swing of the pendulum to deriding all subjects also, as belonging to literature. Duchamp laid emphasis on the point that the title could be an extension of the painting, not a literary handle. He decidedly believes in subject matter for painting, and through his deep interest in philosophy he was always searching to give it expression through his art. One of the finest expressions is his only mural, done for a private library, where he emphasizes the philosophical conception that the value of an object lies not in the subject *per se*, but in the mind of him who creates the value.

K.S.D. 1949

"Just as a picture by Cimabue was paraded through the streets, our century has seen a Blériot airplane, all charged with the efforts of a thousand years of humanity, triumphantly escorted to the Academy of Arts and Sciences. It will, perhaps, be reserved for an artist as detached from esthetic preoccupations, as preoccupied with energy as Marcel Duchamp, to reconcile art and the people."

GUILLAUME APOLLINAIRE

From *Les peintres cubistes*, 1913, translated by Mary Knoblauch, *The Little Review*, 1922

EXH.: *Section d'or*, 1912; *Armory Exhibition*, 1913; "*Evolution of French Art*", organized by M. de Zayas, New York, 1919; *Société Anonyme*, 1st and 3rd exhibitions 1920, Brooklyn 1926, Springfield 1939; *Cubist exhibition*, De Hauke Gallery, New York, 1930; "*Art vivant en Europe*", Brussels, 1931; 5th anniversary exhibition, Museum of Modern Art, 1934; "*Cubism and Modern Art*", Museum of Modern Art, 1936; "*Fantastic Art, Dada, Surrealism*", Museum of Modern Art, 1936; *one-man exhibition*, Arts Club, Chicago, 1937; *Galerie de France with*

Villon and Duchamp-Villon, 1942; 15th anniversary exhibition, Museum of Modern Art, 1944; "*Duchamp, Duchamp-Villon, Villon*", Yale University Art Gallery, 1945; "*European Artists in America*", Whitney Museum, New York, 1945; *Arensberg Collection*, Art Institute, Chicago, 1949.

Objects and publications by Duchamp: "*A Complete Reversal of Art Opinions by Marcel Duchamp Iconoclast*", Arts and Decoration, Sept., 1915; with Halberstadt, *Opposition et cases conjuguées*, Paris and Brussels, 1932; *The Play Toy*, 1934, six roto-reliefs (see catalogue below); *La mariée mise à nu par ses célibataires, même*, Paris, R. Séavy, 1934, 94 facsimile reproductions of documents, drawings, and photographs relating to the large glass *Mariée*, in a box designed by the artist; *Boîte-en-valise*, New York, 1941-42, a leather box containing miniature reproductions or facsimiles of the artist's work.

BIBL.: A. Gleizes and J. Metzinger, *Du cubisme*, Paris, 1912; G. Apollinaire, *Les peintres cubistes*, Paris, 1913; A. J. Eddy, *Cubists and Post-Impressionism*, Chicago, 1914; W. C. Williams, "*A Prologue*", The Little Review, V (1919), No. 11, p. 7-27; K. S. Dreier, *Western Art and the New Era*, New York, 1923; Hildebrandt, 1924; A. Ozenfant, *Art*, Paris, 1928 (English translation as *Foundations of Modern Art*, New York, 1931); C. Zervos, *Histoire de l'art contemporain*, Paris, 1938; E. Tériade, "*Documentaire sur la jeune peinture, III. Conséquences du cubisme*", Cahiers d'art, V, 1930, p. 17-27; *Cubism and Abstract Art*, 1936; *Fantastic Art, Dada, Surrealism*, 1936; G. Buffet, "*Coeurs volants*," Cahiers d'art, XI (1936) p. 34-44; J. Levy, *Surrealism*, New York, 1936; F. J. Kiesler, "*Design Correlation*," Architectural Record, LXXXI (May 1937), p. 53-59, "*Marcel Duchamp's 'Frankenstein'*", Art Digest, Jan. 1, 1938, p. 22; A. Gallatin, *Museum of Living Art*, New York, 1940; P. Guggenheim, ed., *Art of This Century*, New York, 1942; S. Janis, *Abstract and Surrealist Art in America*, New York, 1944; K. S. Dreier and M. Echaurren, *Duchamp's Glass, an Analytical Reflection*, New York, 1944; *Marcel Duchamp issue of View*, series V, No. 1, March, 1945; G. H. Hamilton, "*Duchamp, Duchamp-Villon, Villon*," Yale Associates Bulletin, XIII (1945), No. 2; J. J. Sweeney, interview with Duchamp, "*Eleven Europeans in America*," Bulletin, Museum of Modern Art, XIII (1946), Nos. 4-5, p. 19-21, 37 (bibl.); R. Melville and E. L. T. Mesens, *The Cubist Spirit in its Time*, London, The London Gallery, 1947; K. Kuh, "*Four Versions of 'Nude Descending a Staircase'*", Magazine of Art, XLII, (1949), p. 264-5; K. Kuh, "*Marcel Duchamp*," in 20th Century Art from the . . . Arensberg Collection, Chicago, 1949, p. 11-18.

THE BACHELORS (NEUF MOULES MALIC),

1914

Study for *La mariée mise à nu par ses célibataires, même*, 1915-23.

Pencil and watercolor, 25½ x 39. 1948.311

Gift of Katherine S. Dreier, President, 1948.

REVOLVING GLASS (APPAREIL ROTATIF, OPTIQUE DE PRÉCISION), 1920

Three strips of painted glass, arranged to revolve on a metal frame, height 47½, length 72½. 1941.446

Purchased: the artist, New York, 1925.

PLAY-TOY: SIX ROTO-RELIEFS, 1934

Six circular printed cardboard discs, phonograph records each 7⅛ in diameter. 1941.447

IN ADVANCE OF THE BROKEN ARM, 1945

Wood and metal "ready-made" snow shovel, length 47¾. 1946.99

Replica of the original of 1915.

Gift of Katherine S. Dreier, President, 1946.

ANTOINE PEVSNER

Sculptor, Painter

Born Orel, Russia, 1886. Studied at the Academy, Kiev. 1910, joined the Bubnovy Valet ("Jack of Diamonds"). 1911, studied further at the Academy, St. Petersburg, and went to Paris that same year. 1913, met Modigliani and Archipenko and came closer to the Cubists. 1914, with the outbreak of World War I returned to Russia and later joined his brother, Gabo, in Norway. After the Revolution Pevsner and Gabo returned to Russia and published in 1920 their Realistic Manifesto on which Constructivism is based. Since 1923 has lived in France; became a French citizen in 1930. Introduced to America through the Little Review Gallery. Did the costumes, settings, and scenery with Gabo for the Russian Ballet La chatte, Monte Carlo, 1927. 1932, member of Abstraction-Création, Paris. 1946, with Sidès, Gleizes, Herbin and others, organized Réalités Nouvelles, a group of non-representational artists in Paris. Shown through the Société Anonyme from 1926.

Pevsner started as a painter in Russia long before the Revolution; his wax paintings of 1913 show his awakening interest in the technique of transparency and already announce his later experiments with translucent materials. But *trompe l'oeil* painting was too limited a medium for Pevsner who, quite naturally, turned to sculpture.

Sculpture of construction, or Constructivism, is an esthetic attitude toward life which the two brothers, Gabo and Pevsner, conceived and expressed in their 1920 Manifesto.

Pevsner's demands on art could not be satisfied by volume sculpture, but led him to create a new "setting", a sort of "chamber architecture" to express his space-time reality. In his recent works on the analysis of the "surface", Pevsner uses bronze instead

of transparent materials. The surface, expressed only by its generating elements, fine lines close together, becomes a "denatured" surface, another important discovery of Constructivism: The surface is suggested by the lines but not actually seen or visible as real surface. M.D. 1949

EXH.: 1st Russian exhibition, Berlin, 1922; with Gabo, Galerie Percier, Paris, 1924; with Gabo and van Doesburg, Little Review Gallery, New York, 1926; Société Anonyme, Brooklyn 1926, "New Forms in Art" 1936; "Modern Works of Art", Museum of Modern Art, 1934; Hartford, 1936; "De Stijl", Basel, 1937; Stedelijk Museum, Amsterdam, 1938; 1st one-man exhibition, Galerie René Drouin, Paris, 1947; "Gabo and Pevsner", Museum of Modern Art, 1948.

BIBL.: by Pevsner, with N. Gabo, Realistic Manifesto, Moscow, 1920, excerpts printed in R. Goldwater and M. Treves, Artists on Art, New York, 1945, p. 454-5; "To Katherine S. Dreier", in Recollections on the Art of Katherine S. Dreier, New York, 1933. See also, Catalogue, Erste russische Kunst Ausstellung, Berlin, 1922; Société Anonyme, International Exhibition, 1926; C. Giedion-Welcker, Modern Plastic Art, Zurich, 1937; K. S. Dreier, M. Duchamp, and others, Antoine Pevsner, Paris, 1947; R. Olsen and A. Chanin, Gabo and Pevsner, New York, 1948.

PORTRAIT OF MARCEL DUCHAMP

Celluloid on zinc, 37⅛ x 25⅞. 1941.628

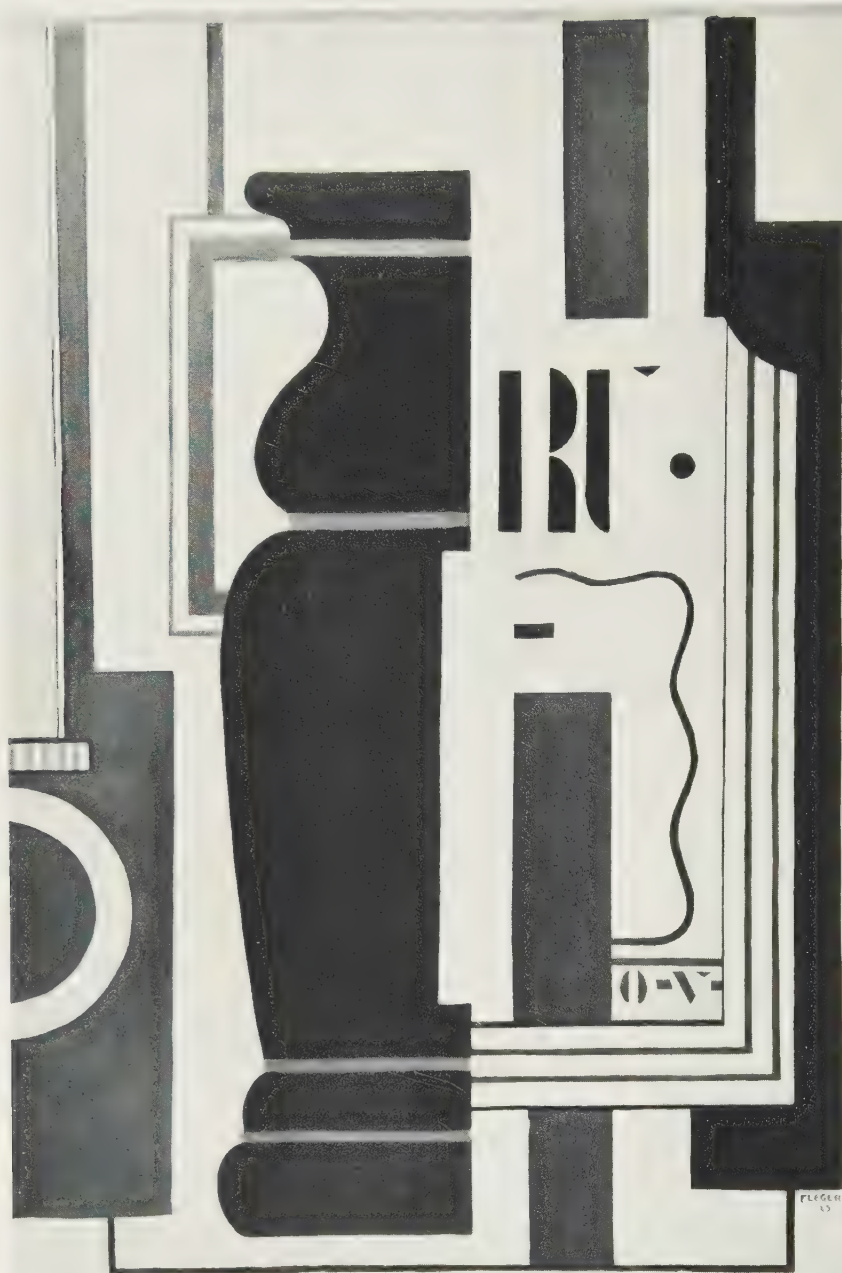
Commissioned by the Société Anonyme, 1926.

DANCER, 1927-29

Brass and celluloid, 31¼ high. 1941.629

Purchased: the artist, Paris, 1929.





1941-542

Born Argentan, Normandy, France, 1881. Studied architectural design at the Ecole des beaux-arts, Paris, 1902. Dedicated himself to painting from 1903. Studied with J. L. Gérôme and Gabriel Ferrier, 1901-03. In 1910 joined the Cubists. Served in the first World War. On his return to Paris lectured at the Sorbonne on machine esthetics. Léger's paintings were first introduced to America at the Armory Exhibition in 1913. 1923, designed the curtain, settings and costumes for *La création du monde* with music

by Milhaud, for Rolf de Maré's *Swedish Ballets*. 1924, made the important abstract film, *Ballet mécanique*, with music by George Antheil. Taught in Paris after the first World War and in New York during the second War. Returned to Paris in 1945.

Léger, for example, never painted cubes. His first attempts at a new expression in art were more in the vein of dynamic forms. He was inspired by the mechanical achievements of the modern world and

translated them into concise fragmentation. His color scheme was expressed in primary colors which added force to the subject matter. For the same purpose Léger used the cylinder shape in the drawings of his figures, trees, etc. His paintings of 1912 were called "cylindrist" and had only a remote relation to Cubism. In 1918 Léger reached the fullness of his expression—volumes and strong hues of primary blue, red, and yellow depict large scenes of contemporary life. He is among the rare painters of our time who have treated the technique of mural painting with modern comprehension. Léger's recent large compositions are imposing in their directness.

M.D. 1943

"There is no progress in art—there are simply works of art, more or less beautiful, of any epoch. There are no ancient or modern pictures—there are good works of art without dates—they are beautiful in themselves—that alone is essential. A fine work of art is the equivalent of life. A bad work is imitative of life."

FERNAND LÉGER 1925

"Notations on Plastic Values," from brochure published by the Société Anonyme, 1925.

EXH.: Section d'or, 1912; *Armory Exhibition*, 1913; *Société Anonyme*, 1st one-man exhibition 1925, *Brooklyn* 1926, *Arts Council* 1928, *Rand School* 1930, *New School* 1931, "8 Modes" 1934, *Springfield* 1939; *International Exhibition, Dresden*, 1926; "Cubism and Abstract Art", 1936; *Yale* 1, 2, 4, 13, 21.

BIBL.: by F. Léger, "L'esthétique de la machine", *L'effort moderne*, No. 1, Jan., 1924, p. 5-7; "New York", *Cahiers d'art*, VI (1921), p. 437-9; *La forme humaine dans l'espace*, *Montreal*, 1945; *statement in J. J. Sweeney, "Eleven Europeans in America"*, *Museum of Modern Art Bulletin*, XIII (1946), p. 13-15.

See also, A. Gleizes and J. Metzinger, *Du cubisme*, Paris, 1912; G. Apollinaire, *Les peintres cubistes*, Paris, 1913; D. Henry (Kahnweiler), "Fernand Léger," *Jahrbuch der jungen Kunst*, Leipzig, 1920, p. 301-4; M. Raynal, *Fernand Léger*, Paris, 1920; K. S. Dreier, *Western Art and the New Era*, New York, 1923; *Hildebrandt*, 1924; *Société Anonyme*, *International Exhibition*, 1926; E. Tériade, *Fernand Léger*, Paris, 1928; *Société Anonyme*, *Anniversary Exhibition*, 1939; C. Zervos, "Fernand Léger et la poésie de l'objet", *Cahiers d'art*, IX (1934), p. 99-108; L. Cheronnet, "L'expression murale chez Fernand Léger", *Art et décoration*, LXVIII (1939), p. 152-8; S. Giedion, "Léger in America", *Magazine of Art*, XXXVIII (1945), p. 295-299.

COMPOSITION NO. 7, 1925

Oil on canvas, 51½ x 35¼.

1941.542

Purchased: Léonce Rosenberg Gallery, Paris, 1926.

STUDY FOR DISCS, 1918

Watercolor, 13⅝ x 10⅞.

1941.543

Purchased: Société Anonyme exhibition, Anderson Gallery, New York, 1925.

STUDY FOR THE CITY, 1919

Watercolor, 15 x 11.

1941.544

Purchased: Société Anonyme exhibition, Anderson Gallery, New York, 1925.

LADDER, 1923

Watercolor, 9⅝ x 11⅜.

1941.545

Purchased: Société Anonyme exhibition, Anderson Gallery, New York, 1925.

UMBRELLA

Watercolor, 11 x 8.

1941.546

Purchased: Société Anonyme exhibition, Anderson Gallery, New York, 1925.



1941.450

Born in Arlington, N. J. of a conservative family of successful New York bankers. Studied in Dresden and at Cornell University. 1881, Art Students League, New York. His first painting, sent when only 18 to the National Academy of Design, was hung on the line and won a medal. But when, on his return from his extensive travels, he painted his own conception of art, he was never again accepted by the jury. 1886, to Paris and studied at the Académie Julian. Then extensive travels for two years through Europe, Africa, and the Islands of the Pacific. About 1900 he returned to his family who had moved to New York; here he secured a studio in the old Sherwood Building on 57th Street and Sixth Avenue, painting and writing. Bewildered by the lack of understanding, yet never retreating, always true to his concept of art and beauty, he sent some pictures to the first exhibition of the Society of Independent Artists in 1917, where Marcel Duchamp discovered them; for the unusual quality of Eilshemius' work showed in every line, as well as the fine lyrical quality of his art. 1920, his first one-man exhibition was organized by the Société Anonyme in New York, and was repeated in 1924. Public recognition came after 1930 when he had received from India the scroll making him a Mahatma, and exhibited at Durand-Ruel's, Paris; also yearly at the Valentine gallery. He continued to live in the family home on East 57th Street until his death in 1941. Exhibited constantly with the Société Anonyme from 1920.

In Eilshemius we face a tragedy which, although comparable to that of many artists, nevertheless takes an acute form for us, helpless witnesses to his long struggle. Eilshemius' tragedy was not a daily struggle to live, for the material side of his life was, like Cézanne's, modestly but well provided for. Eilshemius, born in the United States, never was able to convince his fellow citizens that his paintings were the expression of a subtle America, since through his training, partly abroad and partly here, he developed a conception entirely devoid of the teachings of any of the art schools of the moment. He was a true individualist, as artists of our times should be, who never joined any group. This attitude is only one reason for his late recognition. He was a poet and painted like one, but his lyricism was not related to his time and expressed no definite period. He painted like a 'Primitive'—but was not a primitive—and this is the origin of his tragedy. His landscapes were not landscapes of a definite country; his nudes were floating figures with no studied anatomy. His allegories were not based on accepted legends. One can hardly find words to define him. Eilshemius' paintings speak for themselves.

M.D. 1943

"I do not think any one in America has ever given the recognition to Eilshemius which the sons of India gave—those students from Columbia who came to pay homage to the poetic quality which was his, and arranged that famous exhibition when some-

thing like three hundred of his paintings were sent to India to be shown in various cities and towns. He showed me with great pride the scroll which had been sent to him, making him a Mahatma, and I was always glad that he showed me the original document, because the average American thought this episode a figment of his brain. There was something strangely in common between the temperament of Eilshemius and the temperament of the Hindus. For they could perceive in his paintings the quality of his heart and mind, which they honored as expressed through his peculiar form of beauty and poetry."

From *Burliuk* by Katherine S. Dreier, 1944

Eilshemius was delighted at the two one-man exhibitions which the Société Anonyme organized for him in 1920 and 1924. It gave him great pleasure because of the spirit of true values which were given his art through us. But when the worldly success and recognition came at last, he said to me: "It now means nothing!"

K.S.D. 1949

EXH.: *New York*, 1914; *Independent Artists*, 1917; *Société Anonyme*, 4th exhibition 1920, *Worcester* 1921, *MacDowell Club* 1922, 33rd exhibition 1924, *Brooklyn* 1926; *Valentine Gallery, New York*, 1926, 1932, 1933, 1937, 1941, 1945; *Boyer Galleries, New York*, 1937; *Kleeman Gallery, New York*, 1937, 1939, 1941, 1943; *Ferargil Gallery New York*, 1939-1940;

Pinacotheca, New York, 1941; *Brooklyn Symphony Hall*, 1940; *University of Newark*, 1940; *Durand-Ruel, New York*, 1942.

BIBL.: by *Eilshemius*, *Songs of Southern Scenes, New York*, 1904; *The Art Reformer, New York*, Sept., 1911—Feb., 1912. See also, K. S. Dreier, *Western Art and the New Era, New York*, 1923; H. McBride, "The Discovery of Louis Eilshemius", *The Arts*, X (1926), p. 316-20; W. George, "That Other America; Eilshemius the Magic Painter", *Formes*, 1932, p. 308-10; J. Charlot, "Louis Eilshemius", *Hound and Horn*, VI (1933), p. 242-5; M. C. Cheney, *Modern Art in America, New York*, 1939; D. Phillips, "Duality of Eilshemius", *Magazine of Art*, XXXII (1939), p. 694-7; W. Schack, *And He Sat Among the Ashes, New York*, 1939; L. Venturi, *catalogue, Durand-Ruel*, 1942; J. Mellquist, *The Emergence of an American Art, New York*, 1942.

THE POOL

Oil on music paper, 10¼ x 13¼. 1941.450
Purchased: the artist, New York, 1924.

MOUNTAIN LANDSCAPE

Oil on composition board, 8½ x 8. 1941.451
Gift of the artist, New York, 1924.

THE CONCERT SINGER

Oil on composition board, 18½ x 14. 1941.452
Gift of the artist, New York, 1924.

MARSDEN HARTLEY, 1877-1943

Painter, Poet

Born of English parentage, Lewiston, Maine, 1877. His family later moved to Cleveland, Ohio, where at the age of thirteen Hartley made accurate drawings of insects and flowers for a professional naturalist. Studied at the Cleveland School of Art, 1892; in New York with William Merritt Chase, c. 1898; at the National Academy of Design, 1900. Early landscapes influenced by the Impressionists and Ryder. First one-man exhibition at Stieglitz's Photo-Secession Gallery, "291," 1909. To Paris, Berlin, Munich, 1912-13, 1914-16. Interested in Cubism and German Expressionism. Exhibited with Der Blaue Reiter, Munich, 1913; first German Herbstsalon, 1913. Assisted Arthur B. Davies with the *Armory Exhibition, New York*, 1913. Returned to Germany, 1914-17. Frequent sojourns in France, Italy, Germany, and the American Southwest, 1921-36. After residence at Aix-en-Provence, 1926-28, developed stricter composition and color influenced by Cézanne. In the foreword to his 1937 exhibition at *An American Place* Hartley declared himself a regionalist as "the painter from Maine." In the work of his last years his world-wide, life-long search for subject and style was fulfilled in an intensely personal



1941.500

yet American expressionism. With his poetry, still too little-known, Hartley takes his place with the generation of Edgar Lee Masters and Sherwood Anderson. He died at Ellsworth, Maine, 1943. Hartley was one of the first members of the *Société Anonyme*. In 1920 his work was exhibited in the fifth exhibition, and he delivered the second lecture held in the galleries of the *Société Anonyme* on November 20. On April 30, 1921, he read and interpreted unpublished works by Gertrude Stein on the occasion of the first anniversary of the *Société Anonyme*.

There are few American painters who have so held their own and reached such heights in achievements as has Marsden Hartley. His years of searching were long for he never seemed to be satisfied. In fact it almost seemed as if he were afraid that once he would become content with what he was seeking to express, the source of his inspiration would become dry. This seeking created a restlessness of spirit which sent him after the star which could not be reached. Though Paris held him, especially because of his friendship for Gertrude Stein, yet it was the German spirit which gave his restlessness that which steadied and quieted him. And so he returned again and again to Berlin or Munich to draw of that strength which he wanted and felt the need of. As he grew older and turned more and more within because of his growing deafness, his paintings became richer and more powerful and he found himself in the granite strength of Maine. His whole approach was towards the modern spirit and the modern rhythm. When the *Société Anonyme* celebrated its first year in 1921 with an "Evening of Reading of Gertrude Stein," it was Marsden Hartley who could interpret her poems and writings so that the beauty of the new forms was brought out. Not only was he able to do it because he knew Gertrude Stein, but because, being himself a modern poet, he had an insight into her work. There are few painters who also have the gift of words, as had Marsden Hartley.

K.S.D. 1943

JOHN STORRS

John Henry Bradley Storrs, born Chicago, 1885. 1907 went to Germany to study art. 1907-08, traveled throughout Europe, Turkey, Greece, and Egypt. 1908, Paris. 1908-10, returned to Chicago, then to Boston and Philadelphia to continue his studies. 1910-1912, returned to Paris and attended the *Académie Julian*. 1912-14, studied under Rodin. 1915-16, Canada. 1923, Italy. 1925, Germany, Austria, and Belgium. 1928, England and Ireland. Between 1907 and 1939 he crossed the Atlantic 33 times. 1914,

In 1913, at Hartley's request, Gertrude Stein wrote to Alfred Stieglitz giving her opinion of Hartley's work. We quote, in part, as follows: "Each canvas is a thing in itself and contained within itself, and the accomplishment of it is quite extraordinarily complete. There is another quality in his work which is very striking and that is the lack of fatigue or monotony that one gets in looking at his things. In some way he has managed to keep your attention freshened and as you look you keep on being freshened. There is not motion but there is an absence of the stillness. . . . He seems to me to be entirely on the right tack. He is the only one working in color, that is considering the color as more dominant than line, who is really attempting to create an entity in a picture which is not a copy of light. He deals with his color as actually as Picasso deals with his forms."

EXH.: *Photo-Secession Gallery*, New York, 1909, 1912, 1914, 1916, 1917; *House of Max Liebermann*, Berlin, 1916; *Daniel Gallery*, New York, 1915; *Intimate Gallery (Alfred Stieglitz)*, New York, 1926; *Société Anonyme*, 5th exhibition 1920, Worcester 1921, MacDowell Club 1922, Vassar College 1923, Brooklyn 1926, Springfield 1939; *retrospective, Museum of Modern Art*, New York, 1944; "Pioneers of Modern Art in America," *Whitney Museum*, 1946; Yale 1, 15, 42, 48.

BIBL.: *Société Anonyme*, International Exhibition, 1926; Dorothy C. Miller, ed., Lyonel Feininger—Marsden Hartley, *Museum of Modern Art*, 1944 (bibl.); H. W. Wells, "Pictures and Poems," *Magazine of Art*, XXXVIII (1945), p. 26-30; E. W. Watson, "Two Painters: Roy Brown and Marsden Hartley," *American Artist*, IX (May, 1945), p. 12-18; L. Goodrich, *Pioneers of Modern Art in America*, *Whitney Museum*, 1946; D. Gallup, "Weaving of a Pattern: Marsden Hartley and Gertrude Stein," *Magazine of Art*, XLI (1948), p. 256-61.

THE RUBBER PLANT

Oil on canvas, 32 x 26 $\frac{1}{8}$.

1941.500

Purchased: the artist, New York, 1920.

Sculptor, Graphic Artist, Painter, Poet

designed the monument for the Aero Group of France to mark the site of the first European flight of Wilbur Wright. 1924, the statue of Christ the King for Cork, Ireland. 1929, monument for the United States Navy at Brest, France. Also the figure of Law for the United States Government Building and a statue of Ceres for the Board of Trade Building, both in Chicago. 1930, Night and Day, a life-size bronze statue, private collection Alfred Hamill. 1933, Science for the Century of Progress Exposition,

Chicago, also reliefs for the Hall of Science. 1930, taught at the Art Institute, Chicago. 1931, took up painting. Exhibited with the Société Anonyme from 1923. Lives in France.

"I have no doubt that John Storrs' audacity as well as patience, will be repaid—the marvelous patience which is the only wisdom of a born artist. . . . He never stops inventing. He never ceases being himself. . . . The moderns, those independents, who for almost twenty-five years have recognized the genius of a Cézanne, who have better understood a Courbet, could receive better the lesson Delacroix taught, who going back to Raphael have rehabilitated Ingres and rediscovered El Greco, these same artists who question with the same heart the carvers of negro idols and the Egyptians of high epoch, taught by the negroes, those very artists reverting to the classical virtues by acknowledging the principles of art, have been as a whole, with their ardent youth, this master who was awaited. . . . John Storrs had just passed through long years of intensive creation, inventing with passion; but without renouncing anything of the "day before". I am talking of the principles of art—for he had mastered one important principle from the great Rodin: to care for plastic truth . . . What Storrs has realized in a voluntarily limited space, he has fully realized . . . One of the eminent virtues of living art is its freedom of expression which the creator receives in acknowledging the essential verities of art . . . The more John Storrs advances in his constructive researches, the more he approaches the great architectural relationship, which is the very aim of sculpture . . . John Storrs asks of polychromia what the old masters demanded, the firm and subtle linking of values. The works that John Storrs presents today teach this, and the welcome of Paris has shown him that he teaches in the only way allowed an artist, through the emotions. If he owes anything to Paris, which has become the universal studio, America should give it back to us by giving to John Storrs the possibility, the happy opportunity of being the first one to prove by a work that the art controlled by pure principle, austere, is also the freest and most fertile, most capable of invention, of enduring time."

ANDRÉ SALMON 1923

From the brochure written for John Storrs' exhibition at the Société Anonyme, New York

One world, one religion, and one God.

JOHN STORRS 1949

EXH.: 1st one-man exhibitions, Folsom Gallery, New York, 1920; Arts Club, Chicago, 1921; Société Anonyme, one-man exhibition 1923, Brooklyn 1926; one-man exhibitions, Brummer Gallery, New York, 1928; Arts Club, Chicago, 1928; silverpoint draw-



The Dancer

ings, Knoedler, New York, 1928; 1st one-man exhibition of paintings, Chicago, 1931; one-man exhibitions, Galerie Jeanne Bucher, Paris, 1937; municipal library, Orléans, France, 1949; Yale 2, 4.

BIBL.: by J. Storrs, "Museums or Artists", The Little Review, Winter, 1922, p. 63. See also, H. E. Field, "The Art of John Storrs", The Arts, II (Jan., 1921), p. 22-3; A. Salmon, John Storrs and Modern Sculpture, New York, Société Anonyme, 1923; "Machine-Age Exposition", The Little Review, 1927, p. 35; Société Anonyme, International Exhibition, 1926; Cahiers d'art, XII (1927), p. 99-100; Roger Toulouse, catalogue, municipal library, Orléans, 1949.

THE DANCER

Polychrome plaster, with base, 6¼.

Property of Katherine S. Dreier: to be hereafter presented to the Collection.

MACHINE FORM

Pen and ink, 11⅝ x 8⅞.

Purchased: the artist.

1941.693

SEATED FIGURE

Pen and ink, 7⅝ x 4⅞.

Purchased: the artist.

1941.694

Eliezer Lissitzky, born Smolensk, Russia, 1890. 1909-14, studied at the technical school, Darmstadt. 1914, returned to Russia. 1919, designed his first Proun and joined, with Rodchenko, the Constructivist group led by Tatlin. 1921, professor at the State Art School, Moscow. The growing hostility of the Soviet government to modern art drove him to Germany later that year. In Berlin founded and edited with Ilya Erenburg, *Vesh—Gegenstand—Object*, 1922, and with Werner Gräff, Hans Richter, Théo van Doesburg, and Mies van der Rohe, *G. (Gestaltung)*, 1922-23. 1923-25, lived in Switzerland where he organized, with Mart Stam, H. Witwer and others the group A.B.C., and published under the same title a journal dealing with art and architecture. 1925-28, lived in Hanover, partly as the guest of the Kestner Gesellschaft. During this period he designed the abstract gallery in the Landesmuseum at the request of Dr. Alexander Dörner. At that time he married the widow of Paul Küppers and shortly thereafter returned to Moscow. Between the two Wars he designed the decoration of most of the Soviet exhibitions in international expositions, and published many children's books. Lissitzky exhibited with the *Société Anonyme* from 1924.

Of all the Russian painters, none had such influence on Western Art as El Lissitzky, although he was not one of the Russian pioneers who founded Suprematism, Constructivism and Non-Objectivism in 1913 and 1914. It was only in 1919 that he painted his first Constructivist composition which he called *Proun No. 1*, and only in 1919 that he joined Tatlin's Constructivist movement. But Lissitzky developed the vision of a world that was free from spatial tradition, and more dynamic with inner movement than anything his Russian co-pioneers envisioned. This modest and quiet man was possessed by a messianic drive to liberate man's vision and thereby man's action from the shackles of traditional absolutes. Expelled from his own country by the reactionary and unimaginative narrowness of the Soviet regime, and living on borrowed time under the shadow of a deadly disease of the Russian slums, he doubled his life span by an intensity of action that was breathtaking to watch. He visualized and organized new

ways of exhibiting, and was a pioneer in printing and photomontage. He was an architect and a designer of a boldness that did not shrink from the fantastic. He was a Constructivist painter—if the term "painter" is not obsolete for his compositions in texture and fields of visual energies, both of which have transcended the prison of space. *Proun 99* conveys magnificently Lissitzky's vision in the new substratum of autonomous movability.

ALEXANDER DÖRNER 1949

EXH.: 1st *Russian exhibition*, 1922; November Gruppe, Berlin, 1925; *Société Anonyme*, 30th exhibition 1924, Brooklyn 1926, Rand School 1930, Rand School 1931, "8 Modes" 1934, "New Forms in Art" 1936, Columbia University 1928, Springfield 1939; "Cubism and Abstract Art", Museum of Modern Art, 1936; one-man exhibition, Pinacotheca Gallery, New York, 1949; Yale 1, 2, 5, 31, 48, 53.

BIBL.: *El Lissitzky and H. Arp*, Die Kunstismen, Zurich, 1925. See also, catalogue, Erste russische Kunst Ausstellung, Berlin, 1922; E. Kállai, "El Lissitzky", Jahrbuch der jungen Kunst, Leipzig, 1924, p. 304-9; *Société Anonyme*, International Exhibition, 1926; A. Dörner, Amtlicher Führer, Landesmuseum, Hanover, 1927; L. Lozowick, "El Lissitzky," Menorah Journal, XII (1926), p. 175-6; G. Harilaub, Wege und Richtgen der Abstraction Malerei, Mannheim, 1927; L. Lozowick, "El Lissitzky," Transition, 1929, No. 18, p. 284-6; A. H. Barr, Jr., Cubism and Abstract Art, New York, 1936; *Société Anonyme*, Anniversary Exhibition, 1939; A. Dörner, The Way Beyond Art, New York, 1947; M. Seuphor, L'art abstrait, Paris, 1949.

PROUN 99

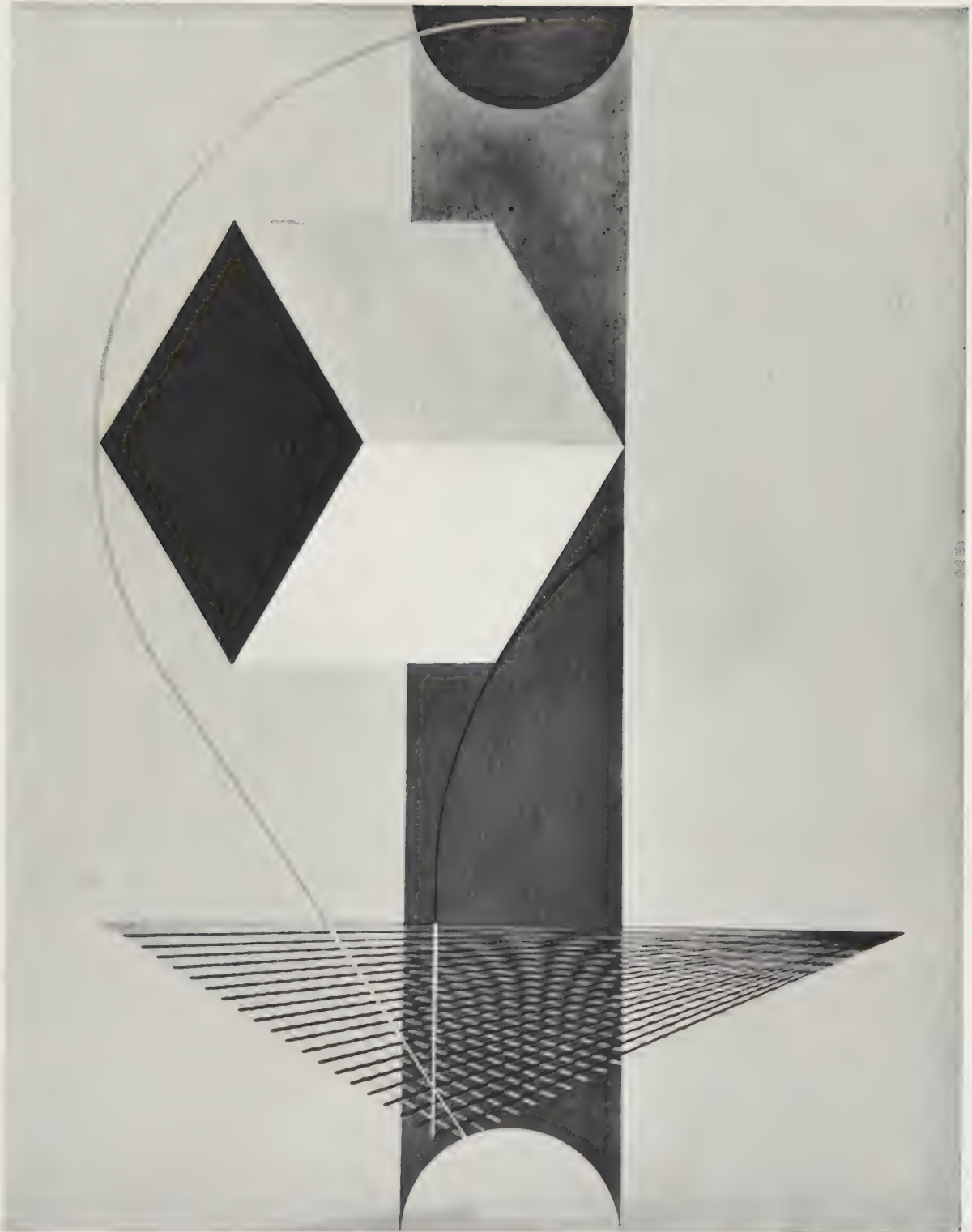
Oil on wood, 50¾ x 39. 1941-548

Purchased: Galerie Sophie Küppers, Hanover, Germany, 1926.

L. N. 31 (FORMS)

Pencil, crayon and gouache on cardboard, 36 x 26¾. 1941-549

Purchased: Galerie Sophie Küppers, Hanover, Germany, 1926.



1941-548



1941.494

Born near Warsaw, Poland, c. 1880. After studying at the Academy in Cracow and graduating from the University of Warsaw went to Munich to study art. Because of family affairs was recalled to Warsaw. First one-man exhibition at the Krywult Salon. Received excellent reviews from Wladyslaw Rabski of the Warsaw Courier, the leading art critic of Poland. The Polish Fine Arts Society offered Gwozdecki a stipend with which he could continue his studies in Paris. The first pictures he sent to Poland seemed too modern and were rejected, only to be given an award later. The art world of Poland was stirred by the paintings. In Paris he was recognized by Apollinaire and André Salmon. As a result of his Paris reputation, Polish artists came to him for study, and he decided to found a Polish academy in Paris which became in fact, "an intellectual embassy of Poland". The inauguration was attended by the Polish representative, W. Sieroszewska, and André Salmon. Gwozdecki exhibited from 1904 at the Salon and later was a member of the Salon d'automne where he frequently exhibited. 1911, exhibited in Vienna and Munich, and in the International Exhibition in Venice. 1921, came to New York where he exhibited with Robert Chanler, Kuniyoshi, Florine Stettheimer, and others at "Belmaison", the Wanamaker Gallery. He was included in the Quinn Col-

lection. Gwozdecki had a deep appreciation of American life and American ideals which caused Maria Ostrowska to write of Gwozdecki: "Only the love one bears towards one's own country can open the eyes to the virtues of other nations. Gwozdecki is a true patriot who cherishes ever in his soul the dream of his country." He died in 1934, the day after a successful one-man exhibition in Paris.

The charming impressions of heads which Gwozdecki gave us before returning to Paris in the spring of 1921 have a charm and freshness which, in those years, were considered very modern. However, some of his heads were even more abstract, as the portrait of Tadeusz Jarecki demonstrates. All his paintings have retained their charm through the freshness of his color and give pleasure to those who will study them, for the simplicity of technique and the emphasis of only the essentials which is to be found in them. Gwozdecki, having established the Polish Academy of Fine Arts in Paris, had a keen appreciation of the aims which the young organization called the Société Anonyme was establishing in April 1920 in New York, and wanted to show his appreciation of what they were trying to do through the gift of his drawings. The directors of the Société Anonyme were deeply touched for they only had a slight acquaintance with Gwozdecki and had not realized that he had understood so clearly what they were striving for. The gift came unsought, and showed an appreciation at a time when very few people could see what the Société Anonyme was striving to accomplish.

K.S.D. 1949

"I saw some singular drawings at Gwozdecki's, wherein subtlety was coupled with science in a manner worthy of the great epochs in art, and painters of Greek vases, such as Douris, for instance, could have envied the profound imagination of this artist."

GUILLAUME APOLLINAIRE

L'intransigeant

BIBL.: "Spirits' Portrait by a Polish Artist", Vanity Fair, XIII (1920), No. 10, p. 56; Thieme and Becker, XV (1922), p. 373; T. Jarecki, "The Lion's Paw", Poland, IX (1928), No. 1, p. 29-33.

FIVE HEADS

Watercolor each 11¼ x 8½.

1941.491-495

Gift of the artist, New York, 1921.

HEAD

Oil on paper, 7¾ x 6½.

1941.490

Gift of the artist, New York, 1921.



1941.441

Born Canig (Poland), Germany, 1899. Studied architecture in Berlin and Stuttgart, 1919-20. Studied at the Bauhaus under Kandinsky, 1921-22 and 1928. To Italy and Spain, continuing around the world 1923-30. Came to the United States, 1930, where he has since lived except for extensive travels in Europe, Russia, Mexico, and the Far East. Taught drawing and print-making at the Brooklyn Museum under the Federal Art Project, 1934-37. Instructor in drawing and painting, Columbia University, 1937-40. Director of graphic arts, Federal Art Project, 1940. Instructor at Brooklyn College, 1945. Since 1947 instructor at Washington University, St. Louis. Exhibited with the Société Anonyme from 1931.

Werner Drewes belongs to those artists who have kept themselves free to express themselves either realistically or abstractly as their moods dictate. He has a very personal color sense which one finds especially in his abstract work, which is not limited by nature. Drewes' impulse is more towards the romantic of Kandinsky than towards the abstract based on Cubism. To those who love the richness and fullness of the romantic temperament, he will speak. K.S.D. 1949

Art is a world with its own laws, whether they underlie a painting of realistic or abstract forms. It can only be a work of art if it is built upon the laws which govern its own world, with its own limita-

tions which cannot be transgressed. To create new universes within these laws and to fill them with the experiences of our life is our task. Then, when they convincingly reflect the wisdom or struggle of the soul, a work of art is born.

Werner Drewes, from *Four Painters*, 1936

EXH.: Abstract Painting in America, *Whitney Museum*, 1935; *Société Anonyme*, *Four Painters*: Albers, Dreier, Drewes, Kelpé, 1936, *Springfield*, 1939; *Lilienfeld Galleries*, *New York*, 1945; *Kleeman Galleries*, *New York*, 1946, 1947; *Smithsonian Institution*, *Washington*, 1948.

BIBL.: *Société Anonyme*, *Four Painters*: Josef Albers, Katherine S. Dreier, Werner Drewes, Paul Kelpé, 1936; *H. Bayer, W. and I. Gropius*, *Bauhaus* 1919–1928, *New York*, 1938; "Portrait of Drewes," *Architectural Forum*, LXX (1939), *supp.*, p. 26; *European Artists Teaching in America*, *Addison Gallery*, *Andover, Mass.*, 1941, p. 18–21; R. F. (Rosamund Frost), "Werner Drewes: Nature and Abstract," *Art News*, XLIV (Feb. 15, 1949), p. 25. *Portfolio by Drewes*, *Variation of a Dance Motif*, 10 colored woodcuts, 1944.

NIGHT FANTASY, 1935

Oil on canvas, 43 x 33½. 1941.441
Purchased: the artist, New York, 1935.

MARC CHAGALL



1941.407

COMPOSITION 140, 1936

Oil on canvas, 45 x 34. 1941.442
Gift of the artist, New York, 1936.

COMPOSITION

Woodcut in five colors on Japanese paper, 7¾ x 8½. 1941.443
Gift of the artist, New York, 1935.

RED IN RED, 1936

Color linoleum cut, 9 x 11⅞. 1941.444
Gift of the artist, New York, 1936.

CRYSTALLIC GREEN

Color linoleum cut, 9⅞ x 15⅝. 1946.66
Gift of Katherine S. Dreier, President, 1946.

INNER TROPICAL SEAS, 1944

Color linoleum cut, 9⅞ x 15. 1946.67
Gift of Katherine S. Dreier, President, 1946.

THE CLOUD

Etching, 7¼ x 9⅞. 1946.68
Gift of Katherine S. Dreier, President, 1946.

Painter, Graphic Artist

Born Vitebsk, Russia, 1889. Studied at the Academy, St. Petersburg, and with Léon Bakst, 1907–10. To Paris, 1910–14. Met Blaise Cendrars, Guillaume Apollinaire; influenced by Cubism. Returned to Russia, 1914–22. Minister of Fine Arts for Vitebsk, 1918; murals for the State Jewish Theater, Moscow, 1919–21. To Paris, 1923–41. Came to America, 1941. In addition to his painting he has made illustrations for many books, notably the unpublished series for Gogol's *Dead Souls*, 1923–27, *La Fontaine's Fables*, 1927–31, and the Bible, 1929–39. Also costume designs and curtains for the ballets *Aleko*, 1942, and *Firebird*, 1945.

The art of Marc Chagall is at once disconcertingly simple and deceptively complex. Only through the exercise of the most scrupulous taste and the most cultivated imagination could he have combined his dream world of immemorial peasant Russia with the compositional devices of Cubism, thereby creating an art which is neither entirely Russian nor purely French but which is completely Chagall's. It is French in its fundamental formal structure, popular and Jewish in content, and Russian in the sense of that world of Russian elegance and sophistication which Chagall first encountered in St. Peters-

burg where he was enrolled, however briefly, in the studio of the designer Léon Bakst. In his art Cubism acquired new grace and Expressionism new subtlety, for like all multiple artistic experiences it is capable of wide emotional expression. Its gay fantasy and irreverent wit have been fertile sources of inspiration for the Surrealists, yet when Europe became a battleground he expressed his concern for the inexpressible tragedy in compositions of dramatic and desolate power. The ineffaceable images of the peasant world of his childhood became symbols so intensely humane that they touched the divine. G.H.H. 1949

EXH.: *Der Sturm*, 1914; *Moscow, State Jewish Theater*, 1921; *Galerie Lutz, Berlin*, 1923; *retrospective, Galerie Barbazanges-Hodebert, Paris*, 1924; *Reinhardt Galleries, New York*, 1926; *Institute of Mod-*

GEORGES VALMIER, 1885–1937

Born Angoulême, France, 1885. Studied at the *Ecole des beaux-arts, Paris*, 1905–10. His early work was influenced by Cézanne. After 1918, through his friendship with Braque and the sculptor Henri Laurens, he became interested in Cubism and problems of abstract design. Extensive work for the theater including sets and costumes for numerous plays for Marinetti's Théâtre art et action, Paris, 1922, and for La farce du Pont-Neuf for Adolf Bolm, 1926. Member of Léonce Rosenberg's L'effort moderne, and of Abstraction-Création, Paris, 1932. Exhibited through the Société Anonyme from 1926. At the time of his death in 1937 he was working on murals for the hall of transportation at the Paris Exposition.

Valmier's art is proof that for the progressive painter during that period of intense artistic activity after the first World War Cubism imposed a strict, almost anonymous technical discipline, yet simultaneously permitted the most various personal expression. His years of academic study prepared Valmier for the discipline of Cubism; his taste led him to enlarge the area of expression toward designs of mural proportions even when executed on a small scale in his own range of clear and delicate color. His many inventions for the theater and his textile designs were additional proof of the almost infinite possibilities for creative work when Cubism moved, so to speak, from picture-making into action. G.H.H. 1949

EXH.: *Indépendants*, from 1913; *Surindépendants*, from 1929; *Léonce Rosenberg, L'effort moderne, Paris*, 1920, 1927, 1928; *Société Anonyme, Brooklyn* 1926, *Rand School* 1931; *Yale* 1, 4, 51.

BIBL.: *Extensive repr. and also cover designs Bulletin de l'effort moderne*, 1924–27; *G. Janneau, L'art cubiste, Paris*, 1929; *G. Valmier, Décor et costume,*

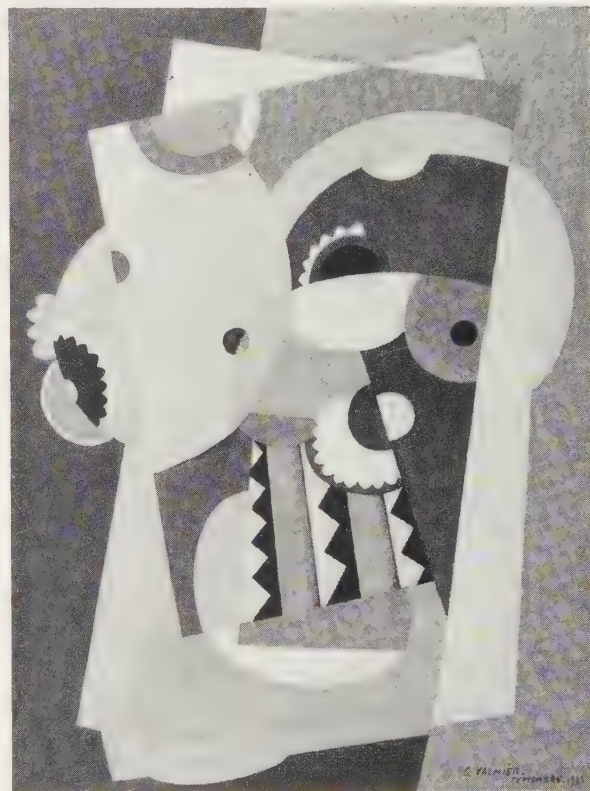
ern Art, Boston, 1945, (with Soutine); *retrospective, Museum of Modern Art, New York, and Art Institute, Chicago*, 1946; *Yale* 1, 2, 49.

BIBL.: *H. Walden, Expressionismus, Berlin*, 1918; *K. Umanskij, Neue Kunst in Russland, 1914–1919, Potsdam*, 1920; *B. Aronson, Marc Chagall, Berlin*, 1924; *M. Chagall, Ma vie, Paris*, 1931; *R. Maritain, Marc Chagall, New York*, 1943; *J. J. Sweeney, "An Interview with Marc Chagall," Partisan Review*, XI (1944), p. 88–93; *J. J. Sweeney, Marc Chagall, New York*, 1946.

VILLAGE FANTASY: PEASANT WITH PIG
Lithograph, 18 $\frac{1}{4}$ x 12 $\frac{3}{4}$. 1941.408

VILLAGE FIDDLER
Woodcut, 11 $\frac{1}{2}$ x 8 $\frac{7}{8}$. 1941.407

Painter



1941.733

Paris, 1930; *G. Pillement, "Georges Valmier, peintre et décorateur," Art et décoration, LVIII (Sept., 1930), p. 91–6*; *L. Moussinac, Les nouvelles tendances du théâtre, Paris*, 1932; *Edouard-Joseph, III (1934), p. 373*; *obituary notice, Cahiers d'art, XI (1936), p. 275*; *Art of Tomorrow, Fifth Catalogue of the Solomon R. Guggenheim Collection, New York*, 1939; *Thieme and Becker, XXXIV (1940), p. 87*; *E. Pramolini, Scenotecnica, Milan*, 1940.

COMPOSITION, NO. 7888

Gouache on paper, 9 $\frac{3}{8}$ x 6 $\frac{7}{8}$.

1941.732

Purchased: Léonce Rosenberg, Paris, 1927.

COMPOSITION, NO. 8073, 1923

Gouache on paper, 10 $\frac{1}{4}$ x 7 $\frac{1}{2}$.

1941.733

Purchased: Léonce Rosenberg, Paris, 1927.

GINO SEVERINI

Painter, Writer



1941.685

Born Cortona, Italy, 1883. 1901, studied painting in Rome. About 1904 met Boccioni and Balla. 1905, to Paris. 1910, signed the first Manifesto of the Futurists founded by Marinetti. February 1912, exhibited with the Futurists in the Paris exhibition at the Galerie Bernheim-Jeune. Associated with *Der Sturm* from 1913. His work was first exhibited in America in 1917 by Alfred Stieglitz at "291". Abandoned Futurism during the first World War. Has painted murals and frescoes of religious subjects in Italy and Switzerland. Lives in Paris. Exhibited with the *Société Anonyme* from 1926.

Severini is one of the most gifted painters of the Futurist group, and his canvases are a true translation of the famous Futurist Manifesto. His titles,

his interpretation through form and color, every thing in his technique was directed toward the representation of a world of the future in its new structure. Severini's pictures looked, at the time they were painted, like prophecies, although they never took the shape of illustrative "anticipations". Like most of the Futurists he was attracted by the problem of movement. Giving up static representation he invented a technique through which color, form, and lines, used as elements of force and speed, transferred to the spectator the impression of moving figures in a moving world. But "movements" begin as a group formation and end with the scattering of individuals. The Futurist movement ended its revolutionary career with the death of Boccioni in 1916. Severini turned away from Futurism during the first World War and today there is no trace of Futurism in his painting.

M.D. 1949

EXH.: 1st international Futurist exhibition, Paris, 1912, and elsewhere in Europe; Herbstsalon, 1913; Léonce Rosenberg, 1916; Photo-Secession Gallery, "291", New York, 1917; Independent Artists, 1917; International Exhibition, Dresden, 1926; Société Anonyme, 22nd exhibition 1923, Brooklyn 1926; "Twentieth-Century Italian Art", Museum of Modern Art, 1949.

BIBL.: by Severini, *Du cubisme au classicisme*, Paris, 1921; "D'un art pour l'église", Bulletin de l'effort moderne, Nos. 28, 30-32 (1926-27); "Peinture murale, son esthétique et ses moyens", L'effort moderne, Nos. 35-37 (1927); *Tutta la vita di un pittore*, Rome and Paris, 1946. See also, H. Walden, *Expressionismus. Die Kunstwende*, Berlin, 1918; H. Walden, *Einblick in Kunst*, Berlin, 1924; K. S. Dreier, *Western Art and the New Era*, New York, 1923; Hildebrandt, 1924; Einstein, 1926; J. Maritain, *Severini*, Paris, 1930; Huyghe, 1935; Thieme and Becker, XXV (1936), p. 544; P. Courthion, *Gino Severini*, Milan, 2nd ed., 1941; J. T. Soby and A. H. Barr, Jr., *Twentieth-Century Italian Art*, New York, 1949.

HARLEQUIN

Gouache, 12 $\frac{1}{8}$ x 9 $\frac{1}{8}$.

1941.685

Purchased: Galerie Léonce Rosenberg, Paris, 1926.



1944.64

Born Chicago, 1915. Studied at Miami University, Oxford, Ohio, 1934; Santa Monica School of Design, Calif., 1936. Studied fine and commercial art at the John Herron Art Institute, Indianapolis, Ind., 1938-40. To Canada, 1939. Entered the War, 1941, and saw service in Africa and Italy. In Westport, Conn., 1947-48. Now active as an interior decorator in Indianapolis, painting when leisure permits, more frequently in oil than in watercolor.

Before leaving for the war Charles Barnes showed a deep interest in abstraction and a great sensitivity in his watercolors, such as those which represent him in the Collection of the Société Anonyme. While serving in the army a complete change took place, which has happened to so many of our men. On his return from the war his pictures were more realistic and restricted in color. It will be interesting to note what in the future he will produce. K.S.D. 1949

EXH.: Indiana University, Bloomington, Ind., 1941; Carnegie Exhibition, Pittsburgh, 1941; joined the group, "The Twenty," in Indianapolis, 1948-49.

ABSTRACT COMPOSITION

Watercolor and ink, 7½ x 6.

1944.63

Gift of Onya La Tour, 1944.

ABSTRACT COMPOSITION

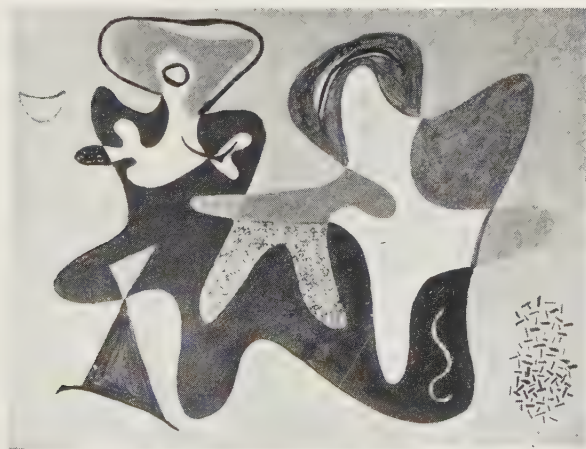
Watercolor and ink, 9¼ x 5⅝.

1944.64

Gift of Onya La Tour, 1944.

ILYA BOLOTOWSKY

Painter



1950.2

Born St. Petersburg, Russia, 1907. Educated at St. Joseph's College, Constantinople. Came to New

York and entered the National Academy of Design. Mural painter, working also in oil and watercolor. Extensive travels: to Greece, Athens and Patras, 1923; bicycle trip to see the art of the small towns of Italy, Germany and Denmark, and to Paris and London, 1932. Charter member and co-founder of American Abstract Artists, 1936; charter member and co-founder of the Federation of Modern Artists and Sculptors, 1940. Acting head of the art department, Black Mountain College, N. C., 1946-48. Since 1948 assistant professor, University of Wyoming, Laramie.

Bolotowsky has had the good fortune to paint many murals: for the Hall of Medical Science at the New York World's Fair 1939, for the Williamsburg Federal Housing Project and the Hospital for Chronic Diseases, New York, and he has made a mosaic

for the Theodore Roosevelt High School, New York. He is, therefore, best known as a mural painter. But to many his beautiful little abstract paintings have stood out. One would not think it possible that so much poetry could be introduced into such small abstract work as one finds here. They have reached completion through their form in relation to space and fusion of color. He is represented in this Collection by several of these small fine examples of his work.

K.S.D. 1949

Structure, and emotion and imagination subdued to the needs of structure, are my main interest in the art of others and a main purpose of my own.

ILYA BOLOTOWSKY, 1949

EXH.: *American group exhibition, Galerie Bonaparte, Paris, 1935; American Abstract Artists from 1936; Federation of Modern Artists and Sculptors, from 1940; one-man exhibition, New Art Circle,*

J. B. Neumann, New York, 1946; Pinacotheca, New York, 1947; "Réalités nouvelles," Paris, 1948.

BIBL.: *exhibition reviews, Art Digest, Oct. 15, 1943, Feb. 15, 1946, Dec. 1, 1947; Art News, March, 1946, Dec. 1947.*

ABSTRACTION, 1939

Tempera on composition board, $5\frac{3}{4} \times 7\frac{1}{2}$.

1950.2

Gift of Mary E. Dreier, 1950.

ABSTRACTION

Tempera on panel, 5×7 .

1950.3

Gift of Katherine S. Dreier, President, 1950.

ABSTRACTION

Tempera on panel, $3\frac{7}{8} \times 9\frac{3}{4}$.

1950.4

Gift of Katherine S. Dreier, President, 1950.

ABSTRACTION

Tempera on panel, $10\frac{1}{8} \times 7$.

1950.5

Gift of Katherine S. Dreier, President, 1950.

ERNST BARLACH, 1870–1938

Sculptor, Graphic Artist, Writer



1950.49

Born Wedel, Holstein, Germany, 1870. First studied graphic arts and later sculpture. 1888–94, School of Applied Design, Hamburg and the Academy, Dresden. 1895–96, studied in Paris. 1897–1900, returned to the Academy in Hamburg, and later studied in Berlin. 1906, trip to South Russia. 1907, settled in the small town of Güstrow, Mecklenburg, where his mature creative work as sculptor and dramatist began. 1910, studio in Florence, Italy. Returned to Güstrow. During Hitler's regime Barlach's sculpture was removed from the museums, and his dramas were banned from the stage. Among his many prints

may be included the illustrations for his own poetic dramas, *Der tote Tag*, 1912, *Der arme Vetter*, 1918, *Die echten Sedemunds*, 1920, *Die Sündflut*, 1924, and *Der blaue Boll*, 1926. Died at Rostock, Germany, 1938.

Ernst Barlach, with the totally different Wilhelm Lehmbruck, are the two outstanding sculptors of German Expressionism. As man and artist his strongly nordic temperament could not be influenced by either Paris or Italy. Melancholy, grave, deeply religious, but not in the sense of the established

church, the sculptor and dramatist are completely one. Man conceived in the simplicity of the peasant type, with his inner struggle is his theme, both in sculpture and drama, which evolves through reality, but seeks beyond reality that which is of another world. The sculptures never sought an inner quiet which rests upon itself. His earthbound art with its background of the fantastic reaches, as do the dramas, from deep, often gloomy, gravity to scurrilous humor. His sculpture is created from a special angle. The form, the expression of the soul, the inner movement is big in conception, powerful, often too forceful and harsh in expression. Barlach's favorite material, which is spiritually related to German Gothic, is wood. Next to wood bronze, and, now and then, pottery. Commissions for monuments were given Barlach between 1923 and 1930 at Güstrow, Magdeburg, Kiel and Hamburg. They were so in opposition to the spirit of the Third Reich that they were either removed or destroyed. His Beethoven monument was never completed. His frieze, *Die Lauschenden*, was treated as individual figures in relief. Barlach's charcoal and crayon drawings, and woodcuts are alive with rhythm. His series of woodcuts are as follows: *Die Wandlungen Gottes*, *Goethe's Walpurgisnacht*, Schiller's *Lied an die Freude*, and his own dramas. Illuminating both the man and the artist is his autobiography, *Ein selbsterzähltes Leben*, as well as the autobiographical novel found after his death, *Seespeck*. Examples of his sculpture were, before 1933, in all the large German museums which seek now to replace those missing. An example of the *Beggar on Crutches*, one of the incomplete series

of figures in niches which he executed for the Cathedral at Lübeck, is now at Harvard University.

HANS HILDEBRANDT 1949

Professor, Institute of Technology, Stuttgart

EXH.: *Berlin Secession*, 1907-08; *Sonderbund*, 1912; *Düsseldorf*, 1922; *Dresden*, 1922; "*Art vivant en Europe*", *Brussels*, 1931; "*German Painting and Sculpture*", *Museum of Modern Art*, 1931; *Yale* 1, 2. BIBL.: by *Barlach*, *Ein selbsterzähltes Leben*, *Berlin*, 1928; *Aus seinem Briefen*, *Munich*, c. 1947. See also, *Thieme and Becker*, II (1908), p. 504; *H. Friedeberger*, "*Ernst Barlach*", *Jahrbuch der jungen Kunst*, *Leipzig*, 1921, p. 233-43; *C. Glaser*, *Die Graphik der Neuzeit*, *Berlin*, 1922; *Hildebrandt*, 1924; *Einstein*, 1926; *K. Scheffler*, "*Barlachs Bronzen*", *Kunst und Künstler*, XXIX (Dec., 1930), pp. 99-103; *C. D. Carls*, *Ernst Barlach*, *Berlin*, 1931; *A. H. Barr, Jr., ed.*, *German Painting and Sculpture*, *New York*, 1931; *H. J. Neitzke*, *Barlach, deutscher Geist zwischen Westen und Osten*, *Eisenach*, 1934; *P. Thoene*, *Modern German Art*, *London*, 1938.

HOPE AND DESPAIR, 1920

Lithograph, 12 $\frac{3}{4}$ x 18 $\frac{1}{8}$.

1941.332

Purchased: New York, 1938.

BURIAL

Woodcut, proof on Japanese paper, 10 $\frac{1}{4}$ x 14 $\frac{1}{4}$.

1950.49

Gift of Katherine S. Dreier, President, 1950.

SCENE FROM *DER TOTE TAG*

Lithograph, 10 x 12 $\frac{3}{8}$.

1950.50

Gift of Katherine S. Dreier, President, 1950.

RALPH M. ROSENBERG

Painter



1947.19

Born New York City, 1911. Studied privately with Henriette Reiss. Active as a teacher in his own classes

and for the Federal Art Project at the Brooklyn Museum, 1936-40. Member of Artists Equity; American

Congress, 1938-40; American Abstract Artists, 1937-41; and The Ten, 1937-42. Has participated in numerous group exhibitions of abstract art throughout the country. Lives in New York.

One of the uncharted regions of the artistic imagination which the contemporary abstract painter has chosen to explore is implicit in Rosenberg's *Subjective Landscape*. This is no longer an aspect of nature "seen through a temperament", but temperament intensified until it projects in color and texture the contours of the landscapes of the mind. Rosenberg invokes no other authority for his topography than the intensity of his feeling and the integrity of his presentation. With work such as his the limitations of abstract dogma are surpassed and the range of abstract expression is revealed to be as wide as human experience itself. G.H.H. 1950

EXH.: 18 one-man exhibitions since 1935, including Phillips Memorial Gallery, Washington, 1941; Wildard Gallery, New York, 1941, 1942; Pinacotheca, New York, 1945, 1946; the Chinese Gallery, New York, 1947.

BIBL.: repr., *American Abstract Artists, New York, 1938, 1939; S. Janis, Abstract and Surrealist Art in America, New York, 1944; Who's Who in the East II, (1947); C. Greenberg, "The Crisis of the Easel Picture", Partisan Review, April, 1948.*

AT NIGHT, 1940

Gouache, 9 $\frac{1}{8}$ x 12 $\frac{1}{4}$.

1941.666

Purchased: the artist, New York, 1941.

SUBJECTIVE LANDSCAPE

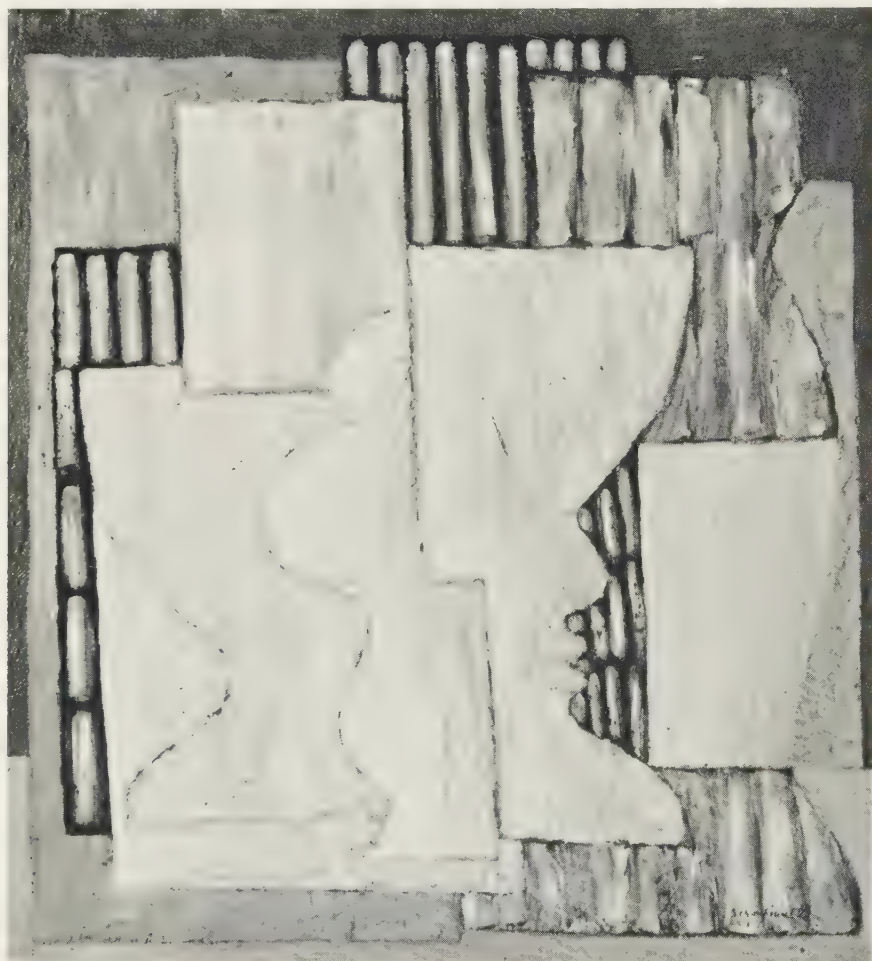
Oil on canvas, 20 x 34.

1947.19

Gift of Katherine S. Dreier, President, 1947.

SERGE CHARCHOUNE

Painter, Lithographer



1941.410

Born Bougourouslan, Samara, Russia, 1888. Educated at Simbirsk. Early interest in nature led him

to write poetry and to paint. Refused admission to the Academy in Kazan; studied in Moscow. To

Paris, 1912, where he worked with Le Fauconnier, Metzinger and Segonzac. Exhibited with the Indépendants from 1913. To Spain, 1914–17, where Mozarabic art influenced his conception of "Cubisme ornemental". One-man exhibitions, Paris, 1920; Berlin, 1922–23; Paris, 1926–27. Participated in Dadaist manifestations. Influenced by Picasso, Braque, Ozenfant and Otto Carlsson. After 1928 approached abstract art in his "Paysages élastiques" and "Impressionisme ornemental". Lives in Paris. Charchoune exhibited with the Société Anonyme from 1926.

Charchoune is a painter's painter. The delicacy and subtlety of his color along the somber lines of grays are too subtle to be even experienced by the average person. Its very reticence and quiet harmony, varying from form to form, is responsible for much of the charm of the pictures. And underneath this subtlety there is a structural building up of planes which creates a firmness which escapes one at first. That he is not appreciated by the many does not disturb him, for he has kept the same kind of enthusiasm which he has always had for his own austere work. He belongs to those artists who are content to live their own inner life. People are not important to him, although he has some true friends, among others John Graham, and Picasso whom he has greatly ad-

mired. It is interesting to note that to him the creative process is the essential thing in life, not the result. Therefore, although he has written a novel which has never been published, that too does not disturb him. It is a remarkable experience to come across an artist who is so immersed in his creative work that nothing else matters—even though he has known what it has been to be poor to the point of starvation.

K.S.D. 1949

EXH.: Galerie Percier, Paris, 1920 and subsequently; Indépendants, 1926; "Art vivant en Europe," Brussels, 1931; Société Anonyme, "New Forms in Art" 1936, Springfield 1939; Paris, Galerie R. Creuze, 1947–1949; Yale 1, 15, 21.

BIBL.: The Little Review, Spring-summer, 1926, p. 64, repr.; Edouard-Joseph, I (1930), p. 273; statement by Charchoune in M. Scuphor, L'art abstrait, Paris, 1949, p. 282–5.

STILL LIFE IN BROWN AND GRAY

Oil on canvas, 8½ x 14½.

1941.409

Gift of John Graham, 1936.

STILL LIFE IN GRAY, 1927

Oil on burlap, 29 x 26¾.

1941.410

Gift of John Graham, 1937.

JAY VAN EVEREN, 1875–1947

Born Middlepatent, Westchester, New York, 1875. 1876–89, lived at Mt. Vernon, New York. After the death of his father the family moved to Brooklyn. Educated at the Adelphi Academy, Brooklyn. 1897, graduated from the School of Architecture, Cornell University. Studied art off and on from 1897 to 1917 at various art schools in New York. Belonged to the Architectural League of New York. Made tile designs for New York's first subway. Painted murals for the De Witt Clinton High School, and panels for Mrs. Belmont's teahouse, "Marblehouse", Newport. 1911, moved to New York. From 1930 until his death, lived at Monterey, Mass., first during the summer and then the year round. He never went abroad and traveled very little, even in this country, outside of New York state, New England, Pennsylvania and Maryland. All his Indian paintings were done from research work, and he did not reach New Mexico until he was in his sixties. In 1920, through his friendship with James Daugherty, he became interested in the theories of modern art, and through that, conscious that he had wasted much of his time in studying at art schools. Influenced strongly by Mayan, Aztec, and primitive art. He was a close friend of the poet Edward Arlington Robinson, and married the poetess Margery Mansfield. Exhibited with the Société Anonyme from 1920. Usually signed

Painter, Muralist, Illustrator

his paintings "Jay Van Everen", but sometimes just "Van".

Van's character and ideas were so uniquely gracious. He certainly lived richly within himself, and poured out the gold of his generous nature in friendship to all who were fortunate enough to know him. We shared intimately the high and exciting adventure of modern painting when it was new and dangerous and young. He was esthetically provincial, singularly free from influences, either past or contemporary. He evolved his subtle and complex rhythms out of personal moods and individual fantasies and meditation, that were romantic, lyric, and precise. The whole, bright, ordered, dynamic, witty, and essentially American. He conveyed with perfect immediacy his gay and delicate visions of a bright and ordered universe in terms of color, form, and space. The painting at the Brooklyn International, now in the Collection of the Société Anonyme at Yale, is a superb example of Van Everen's organization of tension and equilibrium in abstract color, shapes, and uses of dynamic symmetry. His best works in this manner of abstract painting are perfectly organized and form a significant contribution to the modern movement in America.

JAMES DAUGHERTY 1949

"All art is built on surprise."

"All areas in a painting or illustration must be kept working."

"There will be no art, until there is a great religious or spiritual revival which can be represented in pictures or symbols."

JAY VAN EVEREN

EXH.: *Architectural League, New York, 1908-14; National Society of Mural Painters; Société Anonyme, 2nd exhibition 1920, Worcester 1921, MacDowell Club 1922, Vassar College 1923, Detroit 1923, Brooklyn 1926; Anderson Galleries, New York, 1924; "Philadelphia Art Week", Art Alliance, 1925; "Berkshire Artists", Great Barrington, Mass., 1948.*

BIBL.: *books illustrated by Van Everen, A. C. Moore, Nicholas and the Golden Goose, New York, 1924;*

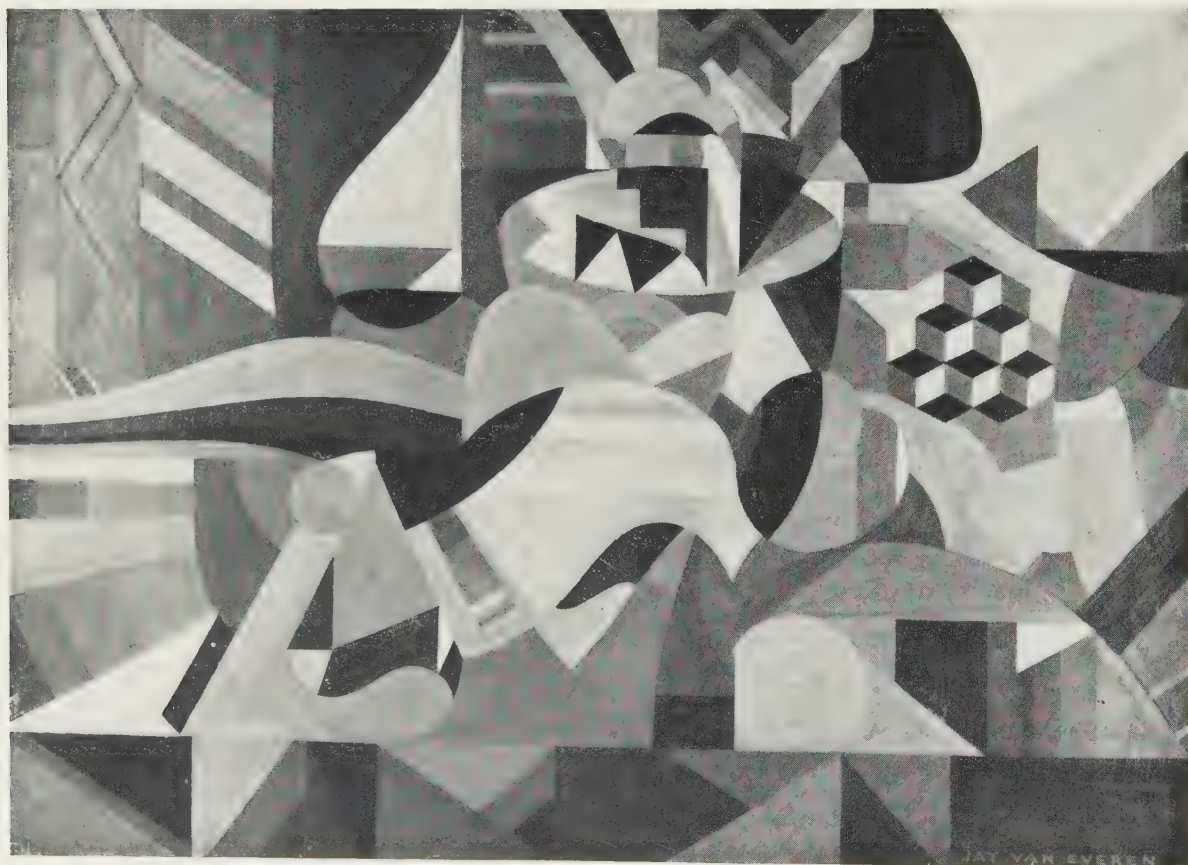
K. Adams, Redcaps and Lilies, New York, 1924; P. Fillmore, Fillmore Fairy Tales, New York, 1926; D. Baruch, Big Fellow, New York, 1929; M. G. Davis, The Truce of the Wolf, New York, 1931; M. Charnley, Jean Lafitte, New York, 1934; M. Mansfield, Workers in Fire, New York, 1937. See also, Société Anonyme, International Exhibition, 1926.

ABSTRACTION

Oil on composition board, 29 $\frac{7}{8}$ x 47 $\frac{3}{4}$. 1948.293
Gift of Mrs. Jay Van Everen, 1948.

ABSTRACTION

Oil on canvas, 36 x 50. 1948.294
Gift of Mrs. Jay Van Everen, 1948.



1948.294



1950.139 (detail)

Born Berlin, Germany, 1888. 1908, studied at the Academy, Berlin. 1910, Weimar. 1911–13, Paris. 1916, joined the Dadaist Group in Zurich; 1922, the Constructivists in Berlin. 1923, published the magazine *G in Berlin* with Mies van der Rohe and Werner Gräff, and joined the November Gruppe. 1929, member of the Association for the Independent Film, Paris. 1925–39, traveled throughout Europe and came to the United States in 1941.

Hans Richter is a great-great-grandson of the Egyptian scribes. His scrolls belong to the great documents of human calligraphy. In spite of being addressed as a dynamic and a constructivist “who seizes Reality as a function growing in its form”, I am convinced that in secret the South wind and glowing poppy-seed tears occur in his dreams. Through his scrolls of script, of free calligraphic drawings, he captures the movements, planes and lines. Richter withdraws all non-essential details. The picture-poem is Apollonian-Dionysian and “not at different moments, but simultaneously calm and intoxicating.” In spite of delicate sparks which seem to ripple out of naked cubes, here and there, only a rose-red witch would presume that they are not part of a profound deep drama. Without boasting they tower over each other, leaning on sounding arches, dreaming of a dynamic super-pearl with a peaceful atomic heart, which moves from star-dust to star-dust. Lines unfold into brilliant artifices. Lines dragging mother-lines behind them. Points are strong like seeds. How futile in contrast seem golden arabesques, crowns, and whirling treasures. I have known Richter since the years of our youth. I know his work and the work of Viking Eggeling. Both have an equal merit in the dynamic realization of plastic art. Out of their scrolls the abstract film was evolved. It is certain that Richter succeeded in

making out of these scrolls magnificent poems. Today he paints dynamic static paintings, symbols in which the spiritual fruit ripens in an infinite heart.

JEAN ARP, ASCONA, 1949

The revolutionary step by the early Cubists, the dissolution of the representational object, was followed by a kind of counter-action in abstract art of the late 1910's. The freedom which the Cubists offered in their abstract, structural forms (still representing something), was taken literally in abstract art. The object was discarded altogether! But that was done not to enjoy anarchy, not for a new form of im- or ex-pressionistic soul-opening, not to enjoy a super-individual *carte blanche*, but, on the contrary, to create a synthesis (in the Cubist-shattered universe), a style (Mondrian-Doesburg), a universal language (Eggeling-Richter).

During this period, 1917–18, I found keys to an over-personal order in the positive-negative relationship in painting and looked into the counterpoint of music for further advice. When I met the Swedish painter Viking Eggeling in 1918, I found that he had covered much of the same ground and had gone himself a long way to “orchestrate” line, surface, color. From then on for three years we pooled our experiences and worked together. What made us friends immediately was the acceptance and understanding of counterpoint, the negative-positive, the contrast-analogy relationship, not only as a technical device but as a living philosophy for which we found proof in life, in every process of growth. This philosophy or conviction gave our research direction. In our studies of the expression of elementary forms under a multitude of conditions we were faced soon with a peculiar and unexpected result. The static dynamism of large to small, of one to many, of horizontal to vertical, of heavy to light, of light to dark

(experienced on many sheets of paper spread over the floor in a sequence), had led to a kind of continuity! And when we followed up this suggestion and drew the form-sequence on large scrolls of paper we found that these scrolls suggested movement, dynamism in action. Eggelings's first scroll, *Horizontal-Vertical Mass*, 1919, and my first scroll, *Prelude*, 1919, consisted of a series of simple form elements transformed step by step into a complex form group. These scrolls expressed movement yet kept a static unity. The onlooker could see continuity but also compare and experience the relationship between all parts of the scroll. We did not know it then but we had left already the traditional field of easel painting and were forced to accept the next step, film. The static image which had been our medium for so long disappeared in a dynamic flow in which no single image but movement revealed the idea. As far as I am concerned, there remains, nevertheless, a near relationship between these two forms of creative expression—film and painting. I still consider film as fundamentally a visual art, not as literature, and I feel that it would gain essentially by becoming more of a visual art than it is now, part of the great visual tradition of which modern art is heir.

HANS RICHTER 1950

EXH.: *Berlin*, 1915; *one-man exhibition, Munich*, 1916; *Dada exhibitions, Zurich*, 1917–18; *first ab-*

stract scroll, Prelude, 1919; *first abstract film, Rhythm 21*, 1921; *November Gruppe, Berlin*, 1923; *American Abstract Artists, New York*, 1941; *Masters of Abstract Art, New York*, 1942; *Art of This Century, New York*, 1946; *San Francisco Museum of Art*, 1949; *Galerie Maeght, Paris*, 1949.

BIBL.: by Richter, *Dada publications, Zurich*, 1917–18; *Filmgegner von Heute—Film Freunde von Morgen, Berlin*, 1920; "Von der statischen zur dynamischen Form", *Plastique, No. 2, Summer*, 1937, p. 16–18; "History of the Avantgarde", *Art in Cinema, San Francisco*, 1947; *program, Dreams that Money Can Buy, New York*, 1948; "Experiment on Celluloid", *Penguin Review, London*, 1949; "The Avantgarde. Seen from Within", *Hollywood Quarterly*, 1949. See also, *Die Aktion, Sondernummer, "Hans Richter"*, *Berlin*, 1916; de Stijl, *Amsterdam*, May, 1921; R. Kurtz, *Expressionismus und Film, Berlin*, 1926; H. G. Weinberg, *An Index to the Creative Work of Two Pioneers; II, Hans Richter, London*, May, 1946, *suppl. to Sight and Sound, Spring*, 1946.

FILMS BY RICHTER: *Rhythmus*, 1921, 23, 25; *Filmstudie*, 1926; *Vormittagspuk*, 1928; *Dreams that Money Can Buy*, 1947.

PRELUDE (1919)

Paper scroll, 27¼ x 131¼.

1950.139

Gift of Katherine S. Dreier, President, 1950.

RUBY WARREN NEWBY



1941.610

Painter

Born Goff, Kansas, 1886. Educated in Kansas City, Mo. 1921–32, director art department, Rollins College, Winter Park, Florida. 1924, founder, Orlando Art Association, Florida. 1928–29, Carnegie scholarship to Harvard. 1936–39, studied at Teachers College, Columbia. 1933–45, New York City and Kansas City, Mo. Since 1945, Tucson, Arizona. Especially interested in education. Has experimented with flower pigments, thereby introducing a new technique.

Ruby Warren Newby's work is notable in that it presents a new technique, or perhaps a rediscovered technique practiced by the Chinese. It is not watercolor, but the juices of flowers and plants. Mrs. Newby possesses a rare feeling for design. Her colors are clear and delicate. She uses the lithographic pencil somewhat to give definiteness to outline, but she paints with the actual flowers. The result is that ethereal beauty to be found in the paintings and prints of the Chinese.

CORDELIA SARGENT POND

Mrs. Newby was entranced at the result achieved by some children whom she saw using flower pigments with which to paint their pictures. She saw what children all over this country could do if this pro-

cess would be universally used. How their interest in nature and botany could be heightened! And through the very quality of the flowers themselves, these children would be awakened to the essence of beauty and develop a sensitivity towards beauty which, in time, would be transmuted into their own lives. For such is the power of beauty that it can transform the lives of those it enters. Carl Zigrosser, at that time with the Weyhe Gallery, New York,

saw the possibilities and gave her a one-man exhibition. K.S.D. 1940

EXH.: *Weyhe Gallery, New York, 1940; Montclair Museum, Montclair, N. J.; Salt Lake City Art Center; George Walter Vincent Smith Art Gallery, Springfield, Mass., 1940.*

FLOWERS

Flower juices, 10 $\frac{3}{4}$ x 8 $\frac{3}{8}$. 1941.610
Purchased: Weyhe Gallery, New York, 1940.

LILY HILDEBRANDT

Painter, Decorator, Illustrator

Lily Uhlmann, born Fürth, Nuremberg, Germany, 1887. Her studies under Adolf Hölzel, first at Dachau and then, after 1911, at the Academy in Stuttgart, were the decisive factor in her career. Traveled in France, Italy, and England. Married Hans Hildebrandt. Until 1933 member of the Verein der Malerinnen, Berlin and of the Sezession, Stuttgart; since 1945 member of the Verein der bildenden Künstler, Württemberg. 1927, first one-man exhibition, Gurlitt Galleries, Berlin. Excels in painting under glass, murals for children, and designs for textiles. Exhibited through the Société Anonyme from 1930.

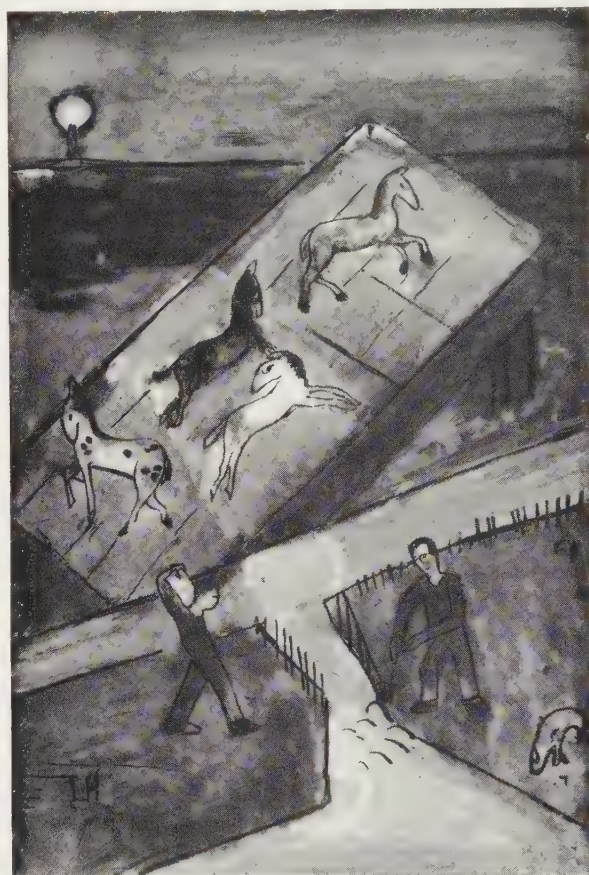
The early works of Lily Hildebrandt, landscapes, portraits, still lifes, figure compositions, and ventures into the abstract, were typical of the group around Prof. Hölzel. Later she became conscious that she could best express her temperament by combining sensibility and naïveté. She was among the first to revive the old technique of painting behind glass and to fill it with the modern spirit, which attracted her because she ascribes to color the basic element of her feeling in creative work. Color in its purity forces her, through this technique, to great simplification, and the intensified light, like a deep note, connects the charm of the mysterious. Her picture fantasies are always based on inner experiences, extending from the gay to the melancholic, even to the mystic.

HANS HILDEBRANDT 1949

Professor, Institute of Technology, Stuttgart

EXH.: *one-man exhibitions, Gurlitt, Berlin, 1927; Garven Gallery, Hanover; Schaller, Stuttgart, 1931; Munich, 1931; Mannheim, 1932; Modern Gallery, London, 1936; Schulthess, Basel, 1937; Bernard Köhler, Berlin; von Heydt, Elberfeld; Société Anonyme, 59th exhibition 1930; "Seeing the Unseeable", Addison Gallery, Andover, Mass., 1947.*

BIBL.: *by Hildebrandt, illustrations for Klein Rainers Weltreise, Munich, 1918. See also. H. Hildebrandt,*



1941.501

Die Frau als Künstlerin, Berlin, 1928; A. Schmidt-Beil, Die Kultur der Frau, Berlin, 1931; M. C. Rathbun and B. H. Hayes, Layman's Guide to Modern Art, New York, 1949.

HORSES

Oil on glass, 12 $\frac{1}{4}$ x 8, 1941.501
Purchased: the artist, Stuttgart, 1931.

MAN RAY

Born Philadelphia, Pa., 1890. To Brooklyn, 1897, and Ridgely, N. J., 1913. Studied at the National Academy, 1908, and first exhibited in New York, 1912. Became interested in abstract art at the Armory Exhibition, 1913. With Marcel Duchamp and Picabia founded a Dada group in New York, 1917. In 1920 organized, with Katherine S. Dreier and Marcel Duchamp, the Société Anonyme: Museum of Modern Art 1920. With Duchamp published one issue of New York Dada, 1921. To Paris, 1921, where he became a member of the Dada group, and of the Surrealists, 1924–39. From 1922 exhibited and reproduced by Der Sturm, Berlin, and from 1924 by de Stijl, Holland. 1921, developed "Rayograph" technique in photography. With Dudley Murphy photographed Fernand Léger's Ballet mécanique, 1924. Abstract and surrealist films: Le retour de la raison, 1923; Emak Bakia, 1926; L'étoile de mer, 1928; Les mystères du château de dés, 1929. Member of the Surindépendants, Paris, 1930. Since 1940 has lived in Hollywood, California.

Before World War I Man Ray already belonged to the group of painters whose works made history in the development of revolutionary ideas in art. His paintings of 1913–1914 show the awakening of a great personality in his own interpretation of Cubism and abstract painting. He arrived in Paris in 1921, already known as a Dadaist, and joined the ranks of this active group with Breton, Aragon, Eluard, Tzara, and Max Ernst, the founders of Surrealism three years later. The change of milieu gave a new impetus to Man Ray's activities. He took up photography and it was his achievement to treat the camera as he treated the paint brush, a mere instrument at the service of the mind. It was also in Paris at the Institut Poincaré that he was attracted by the "mathematical objects always beautiful in their very nature," and he has painted many canvases bringing this inherent beauty in contact with organic themes. Today, back in Hollywood where he writes, lectures, paints, Man Ray has his place among the "old masters of Modern Art." Incidentally, the name "Société Anonyme" was suggested by Man Ray, who has been an active member from the start.

M.L.D. 1949

"To paint as much as possible unlike other painters. Above all, to paint unlike myself, so that each succeeding work, or series of works, shall be entirely different from preceding works. As for producing profound or significant works of art, I believe one has no control; if one has it in one, the most apparent superficiality will be profound and over the heads of one's contemporaries; and if one has not in him the stuff, all his efforts at significance and weight will

Painter, Photographer, Writer

be in vain. I feel no responsibility in the matter; and as gracefully as possible leave the decision to my contemporaries and to posterity, if the work survives; which I sincerely hope it won't. I have no interest in future generations and do not believe in art education. As I have said elsewhere: liberty and the pursuit of pleasure are the guiding motives in my work, motives which have enabled me to continue to produce without cynicism or disillusionment." MAN RAY

From *To Be Continued Unnoticed*, 1949 "This work cannot be considered experimental. The pursuit of pleasure, my guiding motive, is not a science. Or, as I have previously stated, the desire not the necessity, is the stimulant." MAN RAY

Exhibition Catalogue, Julien Levy Gallery, 1945.

EXH.: Daniel Gallery, New York, 1915, 1917, 1927; Société Anonyme, 5th Exhibition 1920, MacDowell Club 1922, Brooklyn 1926, Springfield 1929; Librairie Six, Paris, 1922; Galerie Surréaliste, Paris, 1926; Galerie Myrbor, Paris, 1929; Surrealist exhibitions, London, New Burlington Galleries, 1936, New York, Museum of Modern Art, 1936; Paris, Galerie des beaux-arts, 1938; Paris, 1947; London Gallery, London, 1939; Galerie de Beaune, Paris, 1939; retrospective exhibition, Pasadena Art Institute, 1944; Julien Levy Gallery, New York, 1945; "Pioneers of Modern Art in America", Whitney Museum, 1946; Copley Gallery, Beverly Hills, 1948; "Painting and Sculpture by the Directors of the Société Anonyme 1920–1948", Yale Art Gallery, 1948; Yale 2, 41, 48.

BIBL.: by Man Ray: *Revolving Doors*, New York, 1916; *Les champs délicieux*, Paris, 1921–22; *Photographs*, Paris, 1920–34, Hartford, 1934; *La photographie n'est pas l'art*, Paris, 1937; *To Be Continued Unnoticed*, Beverly Hills, 1948; *Alphabet for Adults*, Beverly Hills, 1948. See also, G. Ribemont-Dessaignes, Man Ray, Paris, 1924; Société Anonyme, International Exhibition, 1926; R. Desnos, "The Work of Man Ray," *Transition*, No. 15 (1929), p. 264–6; L. Aragon, *La peinture au défi*, Paris, 1930; J. Levy, *Surrealism*, New York, 1936; C. Zervos, "Mathématiques de l'art abstrait," *Cahiers d'art*, XI (1936), p. 11–20; G. Hugnet and A. H. Barr, Jr., eds., *Fantastic Art, Dada, Surrealism*, 2nd ed., New York, 1946; *Man Ray issue*, London Bulletin, No. 10, Feb., 1939; S. Janis, *Abstract and Surrealist Art in America*, New York, 1944; L. Goodrich, *Pioneers of Modern Art in America*, Whitney Museum, 1946.

PROMENADE, 1941

Oil on canvas, 60 x 40 1/4.

Gift of the artist, 1948.

1948.97



The following Rayographs were the gift of the artist, Paris, 1937:

WEB, 1922	
Rayograph, 9¼ x 7.	1941.648
FEATHER, 1922	
Rayograph, 11¾ x 9¾.	1941.650
PLANES, 1922	
Rayograph, 11¾ x 9½.	1941.657
MANIKIN, 1923	
Rayograph, 9¼ x 7.	1941.649
FORMS, 1923	
Rayograph, 11¾ x 9¾.	1941.651
MAGNET, 1923	
Rayograph, 9¾ x 7.	1941.652
SPIRAL, 1923	
Rayograph, 11¾ x 9¾.	1941.654

LEON CARROLL, 1887-1937



1941.404

Born Chicago, 1887. In 1890 his family moved to Elmhurst and Oak Park, Ill. Traveled extensively. Studied at the Art Institute, Chicago. 1909, leading commercial artist for the J. T. Mitchell advertising company, Chicago. 1916, moved to New York with the firm. Lived in Brooklyn, New York, Stamford and Darien, Connecticut. Member of the Darien

RIBBONS, 1924	
Rayograph, 11¾ x 9¾.	1941.653
FORMS, 1924	
Rayograph, 11¾ x 9.	1941.660
SHIPS, 1924	
Rayograph, 9¼ x 11½.	1941.661
CLOCK WHEELS, 1925	
Rayograph, 11 x 9.	1941.655
LETTERS, 1925	
Rayograph, 11½ x 9¼.	1941.656
SUGAR LOAVES, 1925	
Rayograph, 11¾ x 9¾.	1941.658
REVERSED MANIKINS, 1925	
Rayograph, 11¾ x 9¼.	1941.662
MANIKINS	
Rayograph, 11¾ x 9¾.	1941.659

Painter

Guild of the Seven Arts. One was conscious of his love for great music through the rhythm of his paintings which had a strong architectural foundation. He died at Darien in 1937. His work was shown through the Société Anonyme from 1940.

Leon Carroll had an unusual life. Only at the Art Institute of Chicago did he come in contact with his own age. At twenty-two he found himself the sole supporter of his mother and grandmother. Through his amazing dexterity of technique he became a most successful commercial artist. He hoped to be a painter and achieved this during the last ten years of his life. His work contains the echoes of the larger world—the world of timelessness—yet is not in advance of its time. Carroll's larger flower paintings done in his amazing mastery of watercolor technique are flawless and beautiful, yet arresting beyond the technique of flawlessness. For he caught and imprisoned something, which in turn catches the imagination and arrests the eyes of his public. He had essentially the American point of view and in saying that I am not referring to his subject, but to the way he expressed it. His world was full of imagination, full of vigor and strength. He had the power completely to put aside his dispassionate rational side expressed in his commercial work when he entered the world of pure art. And through his passionate love for flowers, both whimsical and at times sardonic, he expressed the turmoil of his soul. K.S.D. 1940

Leon Carroll looked at flowers and saw beauties few of us ever notice. He discovered and produced flower characters that are vibrant, dynamic, mysterious,

joyous as the case may be. Each plant form retains its integrity, but we see it anew and, like Alice, we wander through a wonderland of familiar yet unknown beauty. No common flowers, these, but moving, dramatic, gorgeous! In them are embodied a sure feeling for design, rhythmic line, a rare color sense and that something else which is the essence of art.

CORDELIA SARGENT POND 1940

EXH.: *Marie Sterner Gallery, New York*, 1930; *Babcock Galleries, New York*, 1932, 1933; *Grand Central Art Galleries, New York*, 1934; *Memorial Exhibition, George Walter Vincent Smith Art Gallery, Springfield, Mass.*, 1940.

BIBL.: *Leon Carroll, "New Art of Light," Creative Art, March 1930, p. 173-83; Anon., "Flower Paintings of Sensuous Beauty," Arts and Decoration, Oc-*

tober 1931, p. 30-31; Anon., "Leon Carroll's Magical Flower Paintings," Arts and Decoration, June, 1932, p. 58.

SKYROCKET (RED HOT POKER), 1929

Watercolor and gouache, 25¼ x 18. 1941.406

Gift of Katherine S. Dreier, President, 1939.

CHINESE DELPHINIUM

Watercolor and gouache, 30⅛ x 22⅞. 1941.403

Gift of Katherine S. Dreier, President, 1939.

THREE GOLD DIGGERS, 1931

Watercolor and gouache, 26⅛ x 19½. 1941.404

Gift of Katherine S. Dreier, President, 1931.

EMERALDS (CACTUS), 1931

Watercolor and gouache, 27¾ x 19¾. 1941.405

Gift of Katherine S. Dreier, President, 1931.

PAUL GAULOIS, 1901-1943

Painter

Paul Gaulois was one of the most fantastic of our American painters. Born in the Middle West in 1901, he came to New York to devote himself to art. He was one of the most gifted of all the young American painters I have happened to meet, but unfortunately his many interests created an inner tension which broke his talent into particles. He was constantly seeking new expression and forsaking that which he was doing. Though just before his death he reached great technical perfection, in my judgment he never surpassed that fine painting, *Construction in Blue*, which the Société Anonyme bought and exhibited at the large International Exhibition which it arranged for the Brooklyn Museum in 1926. His brilliant mind constantly sought an interplay with other minds, and thus it was that when he succeeded in having his own gallery, both in New York and Chicago, he was able to arrange interesting and unusual evenings of discussions, taking up the various problems of art. In fact, he belonged to the very few Americans who were intellectually alive to the problems which were confronting the art of his day. One evening stands out especially in my memory, when he had asked the son of the great Tolstoy and me to be the speakers on some interesting subjects of art relating to life.

Then, apparently without any warning, he would drop the activity and leave, living for years in Florida raising orchids, or return to New York or Washington to start a restaurant, for he loved the art of cooking as much as the art of painting. So he was constantly confronting poverty. About 1929 I was in a position to give him a trip to Paris where he was to paint and where he could live for the greater part of a year and longer, since I had succeeded in making the connection with Léonce Rosenberg who was so impressed by his talent that he



1941.476

offered to be his dealer. But again this strange restlessness took possession of him, and instead of staying in Paris to work he traveled in Italy and Spain. Naturally Léonce Rosenberg lost interest, and when Gaulois found that he had lost out he left all the paintings with Lefebvre-Foinet and came back to America. I did not even know of this until years later when I received a letter from Lefebvre-Foinet, asking what they were to do with these paintings, as they could store them no longer. In the meantime Gaulois had returned to New York, and I, therefore, had them ship the paintings to Gaulois in New York and paid Lefebvre-Foinet for the storage. However, Gaulois never claimed the paintings, which were then sold at public auction. The two other painters who stood by him in America were David Burliuk who holds Gaulois's art in great esteem, and the late Mrs. Louis Brumbach, who died in Paris the day he landed. His death in New York in 1943 was both a release and a tragedy.

K.S.D. 1949

EXH.: *Société Anonyme*, Brooklyn 1926, *Arts Council* 1928, *New School* 1931, "New Forms in Art" 1934; *Yale* 42, 48.

BIBL.: *Société Anonyme*, International Exhibition, 1926.

CONSTRUCTION IN BLUE

Oil on canvas, 68 x 36. 1941.476
Purchased: the artist, New York, 1927.

CUBIST COMPOSITION

Colored crayon, 10 x 6¼. 1941.481
Purchased: the artist, New York, 1925.

EWALD MATARÉ

SEATED NUDE

Colored crayon on tan paper, 15¼ x 9¾. 1941.482
Purchased: the artist, New York, 1925.

CUBIST DESIGN

Colored crayon, 16⅞ x 9. 1941.483
Purchased: the artist, New York, 1925.

PLANE CONSTRUCTION NO. 1, 1925

Colored crayon, 13¾ x 5⅞. 1941.484
Purchased: the artist, New York, 1925.

HOUSES

Watercolor, 19½ x 24. 1941.477
Purchased: the artist, New York, 1929.

FLORAL DESIGN, 1927

Pencil and watercolor on cardboard, 14⅞ x 12¼. 1941.478
Purchased: the artist, New York, 1929.

STILL LIFE: FISH AND FRUIT

Ink and watercolor, 14¼ x 16⅞. 1941.479
Purchased: the artist, New York, 1929.

SHIP'S SIGNAL

Gouache on cardboard, 9⅞ x 9⅞. 1941.480
Purchased: the artist, New York, 1929.

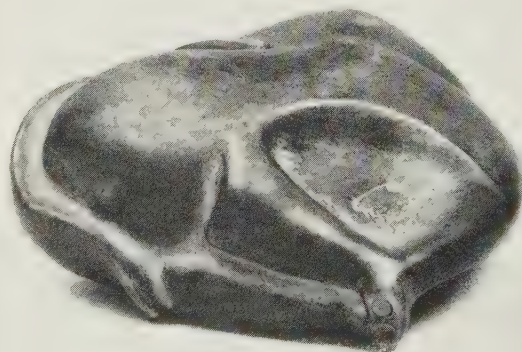
COMPOSITION

Watercolor, 11½ x 14¼. 1944.53
Gift of Katherine S. Dreier and Marcel Duchamp, 1944.

Sculptor, Painter, Designer



1950.6



1950.6

Born Aachen, 1887, of an old Spanish family which had settled in Germany. 1907, studied painting and the graphic arts at the Berlin Academy under Kampf and Corinth. Self-taught as a sculptor. Traveled in France, Italy and Finland. Lived in Berlin prior to 1932. 1932, professor of sculpture at the Academy, Düsseldorf; 1933, dismissed without notice since he belonged to the avant-garde. Received from the Catholic Church the following commissions: a bronze Crucifixion group for Wittler; Man of Sorrows in wood for the monument of the prelates of Aachen; Antonius for St. Columba, Cologne; a Christ and wrought iron lattice for St. Elizabeth, Cologne-Hohenlind. Though disbarred from exhibiting and his works dispersed from many museums, he was given the freedom he needed to continue his creative work through these commissions. 1945, recalled as professor at the Academy, Düsseldorf. Member of the Rhein Sezession, Nordwest Deutscher Künstlerbund. Mataré lives and works near Buderich, Aachen.

The keynote of Mataré's work is his sculpture, which is not only created for the visual approach, but also for the sense of touch. As he himself remarks: "A piece of sculpture exists in the dark—but not a picture." His incessant observation of nature, his entering into its active forces, is sometimes built on the principles of Cubist laws. The crystallization of the inner life of his object is akin to Asiatic art, whose inner power demands no outward mass form. His intimate knowledge of organic nature in its simplification maintains even with occasional usage of mathematical forms the richness of life. Exotic

woods and bronzes are the material used. His interest in animals overbalanced his interest in the human form since they are more closely related to nature. He has centered, of late years, on the cow lying down, as a symbol of self-contained existence. He speaks of this as follows: "I am not copying, I visualize the lying down; I create it. I construct the act anew and try to build the quality and sensation of lying. I no longer want an esthetic piece of art. I make my own fetish." This same cosmic religious sense is expressed in hundreds of Mataré's woodcuts, whose geometrical and simplified forms are held in check by planes. Mataré, at sixty-two, is now at the height of his creative activity, which has a growing influence on the new generation in Germany.

HANS HILDEBRANDT 1949

EXH.: November Gruppe, Berlin, 1925; Grosse Berliner Kunstausstellung, 1928; Sonderschau, Berlin, 1930; Société Anonyme, 66th exhibition 1931; Galerie Möller, Paris, 1931.

BIBL.: E. Mataré, "Ein Wort über Plastik", in W. Grohmann, "Zehn Jahre Novembergruppe", Kunst der Zeit, III (1926), p. 25-6. See also, Marburger Jahrbuch für Kunstwissenschaft, I (1924), opp. p. 285; Hildebrandt, 1924; A. Hentzen, Deutsche Bildhauer der Gegenwart, Berlin, 1934; G. Schön, "Die Kuh des Mataré", Das Kunstwerk, II (1948), p. 33-34; A. S. Vellinghausen, "Ewald Mataré", Werk, XXXIV (1947), p. 337-40.

HORSE RESTING

Bronze, 4½ x 4.

1950.6

Gift of Katherine S. Dreier, President, 1950.

UMBERTO BOCCIONI, 1882-1916

Painter, Sculptor, Writer



1941.354

Born Reggio, Calabria, Italy, 1882. Studied with Giacomo Balla in Rome, 1898–1902, and at the Academy, Milan. In Paris, 1902; Russia, 1903; Italy, 1904–06, later returning to Paris before settling in Milan, 1907. In 1909 met Marinetti and with Carrà, Russolo, Severini and Balla organized the Futurist Movement in 1910 and signed the famous Futurist Manifestoes. Initiated all the important Futurist exhibitions in Paris and London, 1912, Rome and Berlin, 1913. In his Technical Manifesto of Futurist Sculpture, 1912, he suggested the use of mechanical elements and of all kinds of material for sculpture of dynamic movement such as his own Unique Forms of Continuity in Space. In 1916 he was accidentally killed while convalescing from wounds received in action. His work was exhibited by the Société Anonyme from 1923.

It is a curious anomaly that although Futurism and “futuristic” have long since passed into the American popular vocabulary, the work of Boccioni, the foremost Futurist master, should have remained so little known in this country. There are no paintings by him in any museum and, apparently, no other works except the three drawings in the Société Anonyme Collection and several works in the Museum of Modern Art. Umberto Boccioni, the leader of the Italian Futurist artists, was a man of extraordinary energy and courage. Not only was he the boldest and most original of the Futurist painters, but he drafted their early manifestoes in 1910, made dozens of Futurist speeches throughout Italy, organized the Futurist assault on Paris in 1912, accompanied the Futurist exhibition to London and Berlin, produced the only important Futurist sculpture and, in 1914, published the most authoritative book on Futurist art and theory. The war took him in 1915, and by 1916 he was dead at the age of thirty-three. Few modern artists have accomplished so much, so dramatically, and in so short a time. Boccioni’s art was as strenuous as his life as a Futurist. At first he attempted to incorporate light and color, movement and the passage of time, indoor and outdoor space, sensations and emotions, all simultaneously in one picture or sculpture. But in 1913 he began to limit his art to simpler problems such as the figure in strenuous motion—running, striding, playing football or cycling. Two of the Société Anonyme’s drawings are studies for the *Dynamic Force of a Cyclist*, a painting of 1913 now in the collection of the Duchess of Permolata. In these studies Boccioni has distorted the figure and eliminated all lines which do not suggest speed and energy. The analysis and dissection of the forms of bottles also preoccupied Boccioni whose art owed much to the Paris Cubists. The Société Anonyme’s collage is closely related to—and may be a study for—the glass and siphon bottle which appears

in the painting now in the Milan Galleria d’Arte Moderne, dated 1914, and called *Woman at a Table: Interpenetration of Lights and Planes*.

ALFRED H. BARR, JR. 1949

Unlike other art movements, Futurism had a dynamic literary leader in Marinetti—but the prince of Futurism was Boccioni, who conceived the most convincing manifestoes at a time when the world was thirsty for new art expressions. Boccioni’s paintings and sculptures demonstrated the theory and completed point by point the explanations which words are unable to give. Of all the Futurists, Boccioni was the most gifted, and his premature death was certainly a reason for the breaking up of the movement in its further development. But since movements in art remain only as vague labels representing a period, the artist continues to live through his work. Thus Boccioni will be remembered, not so much as a Futurist but as an important artist.

M.D. 1943

EXH.: *Futurist section*, Famiglia artistica, Milan, 1909; *first Futurist exhibitions*, Milan, 1911, Paris, 1912, and elsewhere; *Herbstsalon*, 1913; *first Futurist sculpture exhibition*, Paris, 1913; *Panama-Pacific Exposition*, San Francisco, 1915; *International Exhibition*, Düsseldorf, 1922; *Société Anonyme*, 22nd exhibition 1923, *Rand School* 1931; “*Twentieth-Century Italian Art*,” *Museum of Modern Art*, 1949; Yale 2, 4, 21, 46.

BIBL.: by Boccioni, *Pittura, scultura futuriste*, Milan, 1914; *Opera completa*, Foligno, 1927. See also, A. J. Eddy, *Cubists and Post-Impressionism*, Chicago, 1914; G. Coquiott, *Cubistes, futuristes, passésistes*, Paris, 1914; W. H. Wright, *Modern Painting*, New York, 1915; V. G. Sarfatti, “*Umberto Boccioni*,” *Vita d’arte*, XVI (1917), p. 41–69; Franz Marc, *Die Futuristen*, Berlin, 1918; H. Walden, *Umberto Boccioni*, Berlin, 1918; Kassak and Moholy-Nagy, 1922; J. T. Soby, “*Italy: Two Movements and Two Paintings*,” *Magazine of Art*, XXXIX (1946), p. 46–51, 76–79; J. T. Soby and A. H. Barr, Jr., *Twentieth-Century Italian Art*, New York, 1949.

STILL LIFE: GLASS AND SIPHON

Collage, gouache and ink, 12 x 8 $\frac{1}{4}$. 1941-353
Purchased: Vasari, New York, 1923.

STUDY FOR DYNAMIC FORCE OF A CYCLIST, I, 1913

Ink, 8 $\frac{1}{4}$ x 12 $\frac{3}{8}$. 1941-354
Purchased: Vasari, New York, 1923.

STUDY FOR DYNAMIC FORCE OF A CYCLIST, II, 1913

Ink, 8 $\frac{1}{4}$ x 12 $\frac{1}{4}$. 1941-355
Purchased: Vasari, New York, 1923.
Repr.: *Twentieth-Century Italian Art*, p. 126.



1941.419

Born Asheville, N. C., 1889. Studied at the Corcoran Art School, Washington, D. C., 1906; Pennsylvania Academy, 1907. Worked as Frank Brangwyn's assistant on murals, London, 1908-10. Camouflage artist in World War I. Exhibited at the first Society of Independent Artists, New York, 1917. Exhibited through the Société Anonyme from 1920. Upon his return to New York after the first War he found himself in the same building with Arthur B. Frost, Jr. Here heated discussions about the new expressions in art took place, joined by Jay Van Everen and letters from Patrick Henry Bruce. It was all most stimulating and exciting. During the period of these

lively discussions in Arthur B. Frost, Jr.'s studio, he was deeply impressed by what was happening in the art world. After 1920 active as a mural painter. Murals in the Stamford High School, 1935, and Fairfield courthouse. Member of the Mural Painters, 1925, Silvermine Guild and Darien Guild, 1935. Author and illustrator of children's books, *Andy and the Lion*, 1938, *Daniel Boone*, 1939, *Poor Richard*, 1941, *Abraham Lincoln*, 1943.

Those who have followed the development of James Daugherty's art from the days when he was such an ardent disciple of Frank Brangwyn will recognize

the various changes through which his art has passed. His contact with young Frost left its mark and James Daugherty became deeply impressed by what was happening in the art world. The Société Anonyme first exhibited his work in 1920 and in 1926 bought his remarkable mural, *Wall Decoration*, which had been included in the large International Exhibition arranged for the Brooklyn Museum. It was an amazing achievement and would have lent itself perfectly as a tapestry design. It has all the vitality of the Renaissance with none of the harshness which one finds in Benton's vigorous expression of American life. Yet Benton left a deep impress, not only on Daugherty but on many of our American painters. We are living in difficult times, and the ebb and flow of life leaves its mark. There is no question of the remarkable dexterity which James Daugherty has achieved, but one wishes that a nature as poetic as his would express more of its poetry to bring the healing quality the world has such need of.

K.S.D. 1949

Modern painting opened a new era and impulse in art. The character of its highest manifestation will be spiritual. It will open a clear vision above the fog of psychology and surrealistic dreams. It will be liberating and expansive, rousing and freeing human consciousness from materialism to infinite possibilities of living, creating universal harmony, energy

and renewal. It will be realistic in that it expresses the real nature of man. All great paintings hold these implications to some degree—but especially in the art of Fra Angelico, Cézanne, Ryder and Redon. The later works of Marsden Hartley often achieved universality and spiritual depth. Through great paintings the artist will restore meaning to life and announce its beauty and capacity.

JAMES HENRY DAUGHERTY 1949

EXH.: *Independent Artists*, 1917; *Société Anonyme*, 1st and 2nd exhibitions 1920, *Manhattan Trade School* 1921, *Colony Club* 1921, *Worcester* 1921, *MacDowell Club* 1922, *Vassar College* 1923, *Detroit* 1923, *Brooklyn* 1926, *MacBeth Gallery* 1938.

BIBL.: *Catalogue*; International Exhibition, *Société Anonyme*, Brooklyn, 1926; A. de Salle, "Pictorial Pleasantries by James Daugherty," *Print Connoisseur*, IX (1929), p. 328-363; L. Ward, "A Note on James Daugherty," *The Horn Book Magazine*, XVI (1940), p. 239-246.

MURAL DECORATION

Oil on burlap, 76 x 74½.

1941.419

Purchased: the artist, New York, 1927.

TWO FIGURES IN LANDSCAPE

Colored aquatint, 8¾ x 13¾.

1941.420

Purchased: the artist.

LOUIS LOZOWICK



1950.8

Painter, Graphic Artist, Writer

Born in a small Ukrainian village, 1892. While still a child his family moved to Kiev where he started his education and art study. 1906, came to the United States. 1912-15, studied at the National Academy of Design, New York. 1915-18, Ohio State University, taking his B.A. in three years. Served in the U. S. Army in the first World War. 1921-23, spent one year studying at the Friedrich Wilhelm University, Berlin, and a year at the Sorbonne, Paris. 1923-24, traveled through Europe including Russia, returning again to Europe and Russia in 1927 and 1931. To make ends meet worked at every possible trade from shoemaker to bartender while writing and painting whenever he could. Did the settings for the Chicago production of *Gas* by G. Keiper, 1926. 1923, first one-man exhibition, Berlin. 1926, first one-man exhibition, New York. Exhibited with the Société Anonyme from 1924.

Louis Lozowick is especially known for his powerful and expressive graphic work in lithography, wood-engraving, etching, and drawing in pen-and-ink and pencil. No matter what medium he uses for his black-and-whites he has knitted them into a

powerful whole. Though he also expresses himself through color he has never reached the power he achieves in his black-and-white. Something of the integral knitting together of values escapes through his use of it. He has a rare grasp of the problems underlying modern art which the present-day artist is trying to solve. His contribution, therefore, through the written word has awakened a growing respect for it, for his presentation is clear and forceful. He is represented in this Collection by a fine powerful oil, *City Shapes*, with just a touch of color in the lights, as well as a beautiful pen-and-ink drawing.

K.S.D. 1949

EXH.: *Alfred Heller Gallery, Berlin, 1923; New Art Circle, New York, 1926; Société Anonyme, Brooklyn 1926; International Theatre Exposition, New York, 1926; Galerie Zak, Paris, 1928; Weyhe Gallery, New York, 1929, 1931, 1934, 1935; Stendahl Gallery, Los Angeles, 1932; Courvoisier Gallery, San Francisco, 1932; Casson Gallery, Boston, 1932.*

BIBL.: by Lozowick, "Dorothea A. Dreier", *The*

*Little Review, Spring, 1925, p. 33-4; Modern Russian Art, New York, Société Anonyme, 1925; "Gas', a Theatrical Experiment", The Little Review, International Theatre Exposition, Winter, 1926, p. 58-60; "The Americanization of Art", "Machine-Age Exposition", The Little Review, 1927, p. 18-19; "Soviet Painting and Architecture", in *Voices of October*, ed. by J. Freeman and others, New York, 1930; 100 Contemporary American Jewish Painters and Sculptors, New York, 1947. See also, B. W. Reimann, "Louis Lozowick", *Jahrbuch der jungen Kunst, Leipzig, 1923, p. 312-5; Index of Twentieth-Century Artists, III, No. 7, April, 1936, p. 275-7; W. Gropper, "Louis Lozowick", in Universal Jewish Encyclopedia, VII (1942), p. 222.**

ABSTRACTION

Pen and ink on paper, 16 x 10½.

1941.550

Purchased: the artist, New York, 1925.

CITY-SHAPES

Oil on composition board, 18 x 14⅞.

1950.8

Gift of the artist, New York, 1950.

ADOLF ERBSLÖH, 1881-1947

Painter, Graphic Artist



1941.453

Born New York of German parentage, 1881. In 1888 the family returned to their home in Barmen in Wupperthal where he graduated from the gymnasium. Studied art with Schmidt-Reutte in Karlsruhe and later with Haterich at the Academy in Munich. Settled permanently in Munich in 1904. Traveled in France, Italy, Holland, Belgium and England. 1909, co-founder, with Kandinsky and Jawlensky,

and secretary of the Neue Künstlervereinigung, Munich. Developed a most interesting technique of blocking forms and concentrated rhythms. 1925-26, visited New York and traveled in South America. Exhibited through the Société Anonyme from 1926. Died at Irschenhausen, near Munich, 1947.

Adolf Erbslöh felt he owed much to van Gogh,

Cézanne and Jawlensky in widening and deepening his horizon as an artist. Their influence is very apparent in Erbslöh's composition, landscapes, and still lifes, in his early period of moderate expressionism which the progressive-minded of the *Neue Münchner Sezession* exercised, though none of the members were as advanced as those of the *Blaue Reiter*. Influences of Cubism were already apparent in his early landscapes, but Erbslöh did not follow through to the complete conclusion of Cubism. Within the last twenty years he has searched the strength of construction, remaining close to nature, following through in the spirit of the *Neu-Realismus*. Erbslöh's search for greater power of expression through large forms was always his from the very beginning. He had a fine sensitivity towards the inner life of colors and his feeling for rhythm was equally achieved in his drawing and lithographs, as well as in his paintings, mastering the translation of nature into forms. The power of his color rests upon the harmony of the deep values and recalls the dark mountains surrounding Barmen of his early memories. Erbslöh's confession as an artist is somewhat as follows: The artist builds that which he imagines. His images are the children of his fantasy, the source of all his creative work. Through the search for adequate forms he reveals his power of

imagination. This is the true activity of the artist. These forms must be born anew with each work. The form changes according to the artist's evolution which represents his momentary inner development. Adolf Erbslöh's paintings are to be found in those of the German museums not destroyed, which were: Ruhmeshalle, Barmen; the Museum at Dresden; the State Museum of Elberfeld; the Museums at Erfurt and at Jena.

HANS HILDEBRANDT 1949

Professor, Institute of Technology, Stuttgart

EXH.: Neue Künstlervereinigung, *Munich*, 1909, 1910; Sonderbund, 1912; *Bremen*, 1912; Neue Sezession, *Munich*, from 1916; *Société Anonyme*, 32nd exhibition 1924, *Philadelphia* 1926; "Der Blaue Reiter", *Munich*, 1949.

BIBL.: A. Erbslöh, "Phantasie und Form", *Die Kunst*, LV (1929), p. 201-6; O. Fischer, *Das neue Bild*, *Munich*, 1912; A. J. Eddy, *Cubists and Post-Impressionism*, *Chicago*, 1914; *Thieme and Becker*, X (1914), p. 590; G. J. Wolf, "Münchner Neue Sezession 1927", *Die Kunst*, LVII (1927), p. 29-40; L. Grote, *Der Blaue Reiter, der Weg von 1908-1914*, *Munich*, 1949.

THE FACTORY

Oil on canvas, 25½ x 32⅞.

1941.453

Purchased: the artist, *Munich*, 1922.

NICHOLAS VASILIEFF

Painter



1941.740

Born Moscow, Russia, 1892, son of a bartender of extremely unyielding and severe disposition, yet with such a deep appreciation for his son's creative gift that Vasilieff was able to attend the Academy in Moscow. 1914, graduated with high honors and received first prize in the exhibition. Served in the War, 1914-18. 1918, became assistant professor at the Academy, Moscow. In 1919 the family migrated first to Constantinople and then in 1923 to New York. Painted murals for the Greek Orthodox Church, New York. He was deeply influenced always by the Russian ikon.

Nicholas Vasilieff is essentially Russian in his conception of painting. He is represented in this Collection by the painting, *Laying the Cards*. It could only have been painted by a Russian. The quality of the woman's character and the whole presentation of her background could only represent a Russian scene. Though realistic they include the Cubist influence emphasized in the background through the breaking up of surfaces, creating a new form of beauty. In all his paintings of this period you find the deep Russian roots. It is, therefore, interesting that you see the same characteristics in the paintings which he does now; though they no longer represent Russian life and Russian people, and the background no longer contains abstract conceptions. The

people he paints are the descendants of old pioneer stock in a small village in New York State. But they are of the same quality—placing importance on unimportant things—taking pride in wearing their best clothes—which brings out hidden qualities in their character. And it is strange what the eyes tell, set so closely together. They are interesting studies in psychology, for Vasilieff expresses a quality of character which is in our midst, interesting, though it may be disturbing.

K.S.D. 1949

EXH.: *Société Anonyme, Brooklyn* 1926, *Arts Coun-*

cil 1928, 67th exhibition 1931; *Yale* 1, 42.

BIBL.: *Société Anonyme, International Exhibition*, 1926; K. S. Dreier and C. Brinton, *Modern Art at the Sesqui-Centennial Exhibition, New York*, *Société Anonyme*, 1926; D. Burlin, *Russian Artists in America, New York*, 1928, in *Russian*; S. Kagen, *Vasilieff, New York*, 1929; *Catalogue, Christian Brinton Collection, Philadelphia Museum*, 1941.

LAYING THE CARDS, 1926

Oil on canvas, 39 $\frac{7}{8}$ x 30.

1941.740

Purchased: the artist, New York, 1927.

HEINRICH VOGELER

Painter, Etcher, Designer



1941.796

Born Bremen, Germany, 1872. Studied at the Academy in Düsseldorf. Traveled extensively. 1894, settled in Worpswede where F. Mackensen, Otto Modersohn and Hans am Ende had established an art colony in 1889. Became the leader and most beloved artist of the colony. Served on the Russian

front during the first World War. Exhibited through the Société Anonyme from 1920. Left Germany for Russia in 1923. Tremendously impressed by the Communist theory of life and on his return to Worpswede turned his home into a trade school for children of the working classes.

Vogeler is one of the most romantic personalities of all the painters of the turn of the century. Charming, poetic, swinging back in his taste and dress to the Biedermeier period, he seemed to be the last word of German culture. His paintings, his etchings, his silversmith work, his furniture were sought by every one. While serving during the first World War on the Russian front his entire outlook on life met with a complete change. It was said that the privileges the officers of the army had, in contrast to the lot of the common soldier offended his sensibilities and caused this sensitive, poetic person to become a Bolshevik in 1917. When the first uprising against the Bolsheviks occurred in Germany in 1919, a group of young soldiers were sent to arrest him at Worpswede where he was conducting his trade school for the children of working people. So great was his personal charm and power of speech that he converted the young men sent to arrest him during the two-hour drive into Bremen. In 1923 he left for Russia where he is living now. He is represented in this Collection by two paintings of his wife and children, of 1916, showing his strong characteristics as a painter, a study of the Kremlin in Moscow, and a semi-abstract painting of the same subject. His most famous and popular painting, *The Island of Peace*, is reproduced here. His study of Buddha shows the philosophic influences that had entered his life. K.S.D. 1949

EXH.: *Société Anonyme*, 1st exhibition 1920, Worcester 1921, MacDowell Club 1922, Vassar College 1923, Detroit 1923, 32nd exhibition 1924, Philadelphia 1926, 58th exhibition 1930, Springfield 1939; Yale 42.

BIBL.: by *Vogeler*, *Dir* (poems); Expressionismus der Liebe, *Hanover*, 1918; Kosmisches Werden und menschliche Erfüllung, *Hamburg*, 1921; Friede, 1922. See also, *H. Bethge*, Worpswede, *Berlin*, c. 1904; *R. M. Rilke*, Worpswede, *Bielefeld and Leipzig*, 1905; *K. S. Dreier and C. Brinton*, Modern Art at the Sesqui-Centennial Exhibition, *New York, Société Anonyme*, 1926; *Thieme and Becker*, XXXIV (1940), p. 489.

THE ARTIST'S CHILDREN, 1914

Oil on cardboard, 15½ x 21⅛. 1941.801

Purchased: Kunstgalerie, Worpswede, 1920.

THE INVALID, 1916

Oil on composition board, 21¼ x 16¼. 1941.800

Purchased: Kunstgalerie, Worpswede, 1922.

THE ISLAND OF PEACE

Oil on canvas, 41¼ x 37⅞. 1941.796

Purchased: Kunstgalerie, Worpswede, 1920.

A VISION: BUDDHA, 1922

Oil on composition board, 21¼ x 16⅞. 1941.799

Purchased: Kunstgalerie, Worpswede, 1922.

THE KREMLIN, MOSCOW, 1923

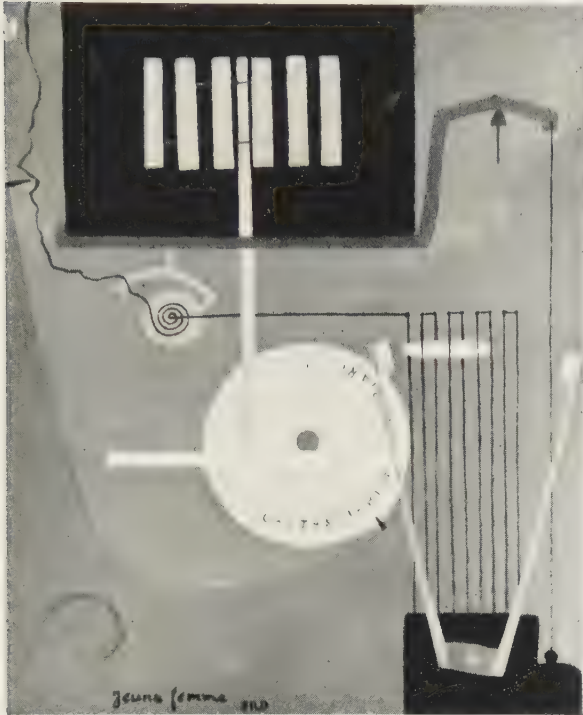
Oil on panel, 24⅛ x 16¾. 1941.797

Purchased: Kunstgalerie, Worpswede, 1922.

THE KREMLIN, MOSCOW, 1923

Oil on composition board, 21½ x 16¾. 1941.798

Purchased: Kunstgalerie, Worpswede, 1922.



1941.665

Born 1884, the son of a famous French physician of Paris. A self-taught painter. 1908–12, exhibited at the Indépendants. 1914, changed his style in reaction against Cubism. 1918, joined the French Dada group in Paris. 1918–22, wrote Dada scenarios and acted on the stage with Tzara, Breton, Aragon, etc., demonstrating the “Manifestations Dada”. Between the two wars he gave up painting and turned to writing with the Surrealist group. 1929–31, editor of a literary journal *Bifur*, Paris. Lives in the country in France. Exhibited with the *Société Anonyme* from 1920.

A modern painter from the beginning, Ribemont-Dessaignes exhibited regularly at the *Indépendants* between 1908 and 1912. Contemporary and friend of the Cubists, he never was influenced by the new

movement. About 1911 he was, instead, more interested in the study of a stylized single flower, while his alert mind wandered in heated discussions with the theoreticians of Cubism. Out of these discussions grew a complete change in his painting which became an intellectual *exposé* of mechanical forms. In fact, he was among the first artists to oppose Cubism as early as 1914, and to sense the coming Dada Revolution which was to be fomented during the war of 1914–18. His inclination toward writing soon took precedence over painting and found a fertile terrain in the exuberant public Dada demonstrations in Paris around 1918. He acted “Dada” and he gave Dada the support of his acute sense of revolt. Among the Dadas, Ribemont-Dessaignes was a “non-professional” as compared with the Dada-painters, the Dada-writers, or the Dada-politicians; he went beyond an anti-painting or anti-writing attitude. The deepest a-metaphysical metaphysics of Dada were in great part the contribution of Ribemont-Dessaignes. This contribution crystallized, after Dada, in surrealist novels and essays full of humor and gentle pessimism.

M.D. 1949

EXH.: Indépendants, 1908–12; *Société Anonyme*, 1st and 3rd exhibitions 1920, Worcester 1921, MacDowell Club 1922, Vassar College 1923, Springfield 1939; Dada exposition, Paris, 1922; “Fantastic Art, Dada, Surrealism”, Museum of Modern Art, 1936; Yale 15, 21, 60.

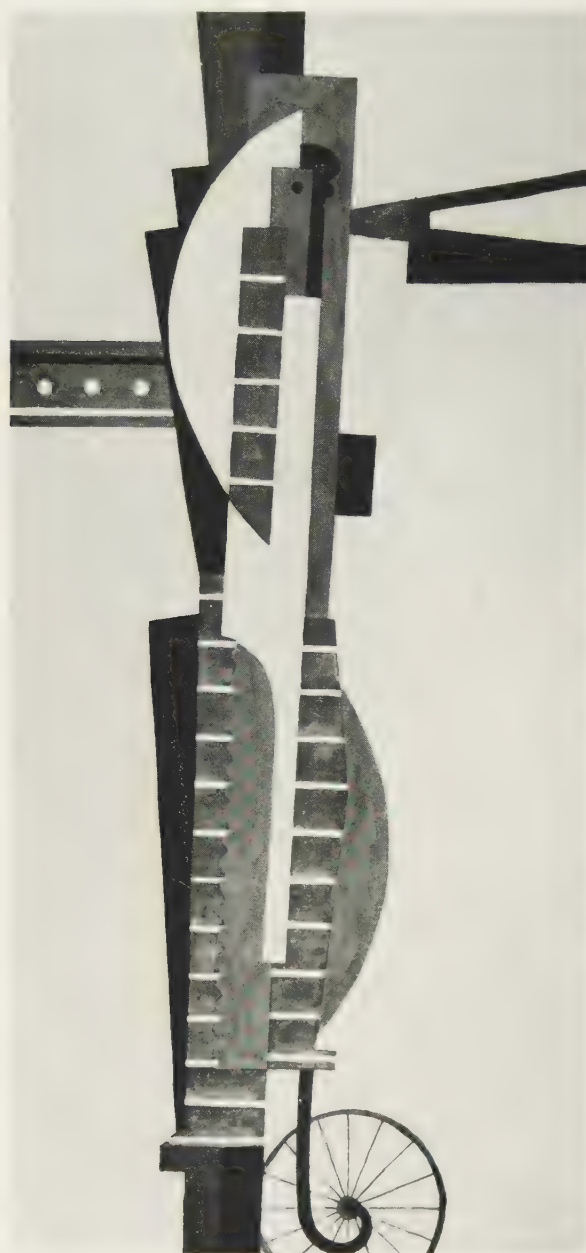
BIBL.: by Ribemont-Dessaignes, “Dadaïsme”, *de Stijl*, II (April, 1923), p. 28–30, and III–IV (May–June, 1923), p. 38–40; “Dada Painting or the Oil-Eye”, *The Little Review*, Autumn–Winter, 1923–24, p. 10–12; Man Ray, *Paris*, 1924; *L'autruche aux yeux clos*, Paris, 1924. See also, *Anthologie de la nouvelle prose française*, Paris, 1926; *Société Anonyme*, Anniversary Exhibition, 1939.

YOUNG WOMAN

Oil on canvas, 28¾ x 23⅝.

1941.665

Purchased: the artist, New York, 1920.



1941.395

Born of Swedish and French parentage, St. Petersburg, Russia, 1897. Educated in Sweden; studied art in Dresden, 1921–22, and Oslo, 1922–23. To Paris, 1924, to study for five years with Léger in his Académie moderne where he became one of its most brilliant pupils. Through his friendship with Mondrian he developed the latter's concept of Neo-plasticism. His mural studies inspired by Erich Mendelsohn's Einstein observatory in Potsdam were exhibited by the Société Anonyme in its International Exhibition

of 1926 at the Brooklyn Museum. In 1928 he came to New York for an exhibition arranged by The Little Review. Founded in 1929 with van Doesburg, Héliou and Tutundjian the group Art concret which sought a synthesis between Neo-plasticism and Purism. Organized the important exhibition of abstract art, "From Cubism to Sur-impressionism," Stockholm, 1930. Discouraged by unfavorable critical response Carlsund turned from painting to criticism, but after Mondrian's death in 1944 he decided to devote himself entirely to painting and adopted a pure Neo-plastic style which was praised in his last one-man exhibition in Stockholm, 1947. He edited and published the art journal, *Konstvärlden*, from 1940, and was president of the artists' association in Stockholm from 1947 until his death July 25, 1948.

Otto Carlsund was one of the most gifted of the Swedish abstract painters. His set of sketches for nine mural panels for a cinema belong to the most interesting and original designs of modern murals the Société Anonyme has seen. They are beautifully integrated and full of humor. It is a pity that they have not found their completion on the walls of some important movie-house. His color is very personal and rich. The three blue panels for a dining-room which he presented to the Société Anonyme in appreciation for its purchase of the cinema designs are delightful, designed as they are for a cottage or a small home.

K.S.D. 1949

EXH.: *Société Anonyme*, Brooklyn 1926, *Arts Council* 1928, *Rand School* 1931, *Springfield* 1939; *Little Review Gallery*, New York, 1928; *Yale* 1, 2, 4, 21.

BIBL.: O. G. Carlsund, *introduction and catalogue*, *From Cubism to Sur-impressionism*, Stockholm, 1930; *Art concret*, Paris, 1930; *Svensk Uppslagsbok* (Swedish encyclopedia), V (1947), p. 891; O. Reuterswärd, "Carlsund och neoplasticismen," *Konsthistorisk Tidskrift*, 1949, No. 1, p. 19–27, with English summary.

THREE DECORATIVE PANELS FOR A DINING-ROOM

Oil on canvas in a single frame, 19³/₈ x 46¹/₂.

1941.390–392

Gift of the artist, New York, 1928.

ABSTRACT COMPOSITION

Oil on canvas, 22¹/₂ x 9⁷/₈.

1941.393

Gift of the artist, New York, 1928.

NINE DESIGNS FOR MURALS IN A CINEMA, 1926

Watercolor and gouache on paper, averaging 9³/₄ x 4³/₄.

Purchased: the artist, New York, 1928. Titled as follows:

BROWN OPERATOR	1941.394
GRAY OPERATOR	1941.402
MAN WITH MEGAPHONE I	1941.395
MAN WITH MEGAPHONE II	1941.401

HERMAN POST, 1873 (?)–1939

Herman Post was born in Germany about 1873. After studying law he became business manager of the Bremer Werkstätte. This was a movement throughout Germany whereby the artists participated in designing rugs, wall-paper, furniture, book-binding, jewelry, etc., to create for them the opportunity of a livelihood and to give them greater freedom to paint as their vision dictated. These organizations were closely connected with the leading architects of Germany who, in building a house, designed it in its entirety. The interior was, therefore, designed from an architectural point of view, not, as with us, by interior decorators; this was called "Innen Architektur" and created a house planned as a whole. Because of the terrible inflation in Germany in 1923, Herman Post and his wife migrated to America, not realizing that his inability to master languages easily would imprison his contribution to this country, since he was unable to share with others his great erudition and love of art. Neither did his austere and silent personality help him in meeting Americans. During those first early difficult years he was forced, therefore, to become a factory hand, instead of holding the art position he had held in Germany. There he had associated with those who represented the last word in art, in literature, in the theatre. But throughout all those tragic years he held his position as art-correspondent, reporting to leading German newspapers and art magazines on exhibitions and what was happening in the art world of America. In 1930–31 he was director for the Société Anonyme at the Rand School of Social Science, assisting and arranging the exhibitions and lectures. Later, through the W. P. A. and his growing knowledge of the English language, he received a position as instructor of art and was able to support himself also as illustrator, making strong, satirical drawings and paintings of the life of New York and its subways. He had a remarkable collection of the international posters including Toulouse-Lautrec and others, which was exhibited throughout Germany. He is represented in this Collection by a sensitive watercolor of the backyards of upper New York, a lithograph, the jacket design for Thomas Mann's *Mario and the Magician*, and a copy

MUSICIAN I	1941.397
MUSICIAN II	1941.399
RED MACHINE	1941.400
GREEN MACHINE	1941.396
ACTORS	1941.398

Painter, Illustrator



1941.639

of *The Jawbreaker's Book of Prehistoric Animals*, which he illustrated. Exhibited with the Société Anonyme from 1930. Died in New York in 1939.

K.S.D. 1949

BACKYARDS

Watercolor, 13 $\frac{3}{8}$ x 12 $\frac{5}{8}$. 1941.638
Purchased: the artist, New York, 1929.

THE ELEVATED RAILWAY, BERLIN

Color lithograph, 17 $\frac{1}{4}$ x 12 $\frac{1}{8}$. 1941.639
Purchased: the artist, New York, 1930.

PREHISTORIC ANIMAL

Gouache on paper, 13 $\frac{3}{4}$ x 17 $\frac{1}{2}$. 1941.637
Gift of the artist, New York, 1931.



1941.466

Oskar Fischer was born in 1892 in Karlsruhe, Germany, where he attended both the grammar school and the Gymnasium. At the age of fourteen he was apprenticed to a house painter, but by 1910 he was able to attend the school of applied arts and later the Academy. Then came the first World War in which he served until its close. In 1919 *Der Sturm* became interested in his work, and he was not only exhibited but included in Herwarth Walden's private collection. His first one-man exhibition was held at Griesheim, near Darmstadt, in 1920, where a collection of his work was bought by the museum of Karlsruhe. In 1922 the *Société Anonyme* bought three examples of his amusing and delicate drawings. *The Unlucky Droshky Ride* as well as *A Summer's Day* and *Tomorrow* belong to this series. Only those who have an understanding of the quality which underlies these whimsicalities can realize what knowledge such humorous illustrations show, and those with the same sense of humor can enjoy them. They are too much like thistledown to reach the height of a Klee, for they are so delicate they almost vanish. They recall Paul Schneerbart's remark: "Sei klein, dann ist die Welt so gross." In contrast to these del-

icate drawings is the strong black-and-white graphic work which he made at the same time, and of which a group was secured for this Collection. The contrast is so great that it almost seems impossible that the same mind and spirit created them. Fischer taught at the Academy in Karlsruhe. K.S.D. 1949

EXH.: *celebration of 100th exhibition, Der Sturm*, 1921; *Société Anonyme*, 22nd exhibition, 1923; *Yale* 2, 48.

BIBL.: *woodcuts frequently reproduced in Der Sturm from 1918; A. Behne, "Oskar Fischer," Jahrbuch der jungen Kunst, Leipzig, 1921, p. 148-52; A. Behne, Von Kunst zur Gestaltung, Berlin, 1925; W. Grohmann, and others, "Zehn Jahre Novembergruppe," Kunst der Zeit, III (1928), No. 1-3, p. 1-9.*

The following works were purchased from *Der Sturm*, Berlin, 1922:

BELIEF, 1918

Colored chalk on red paper, 15 x 10 $\frac{1}{8}$. 1941.466

STUDY FOR BICYCLING, 1919

Ink and watercolor, 9 $\frac{3}{4}$ x 10. 1941.458

A SUMMER'S DAY, 1919

Ink and watercolor, 12 x 8 $\frac{1}{4}$. 1941.459

THE UNLUCKY DROSHKY RIDE, 1919

Colored crayon, 18 $\frac{1}{2}$ x 14 $\frac{3}{4}$. 1941.464

TOMORROW!, 1919

Pen and ink, 18 $\frac{1}{2}$ x 15. 1941.465

SHEET 11A, 1919

Pen and ink, 18 x 14. 1941.467

SHEET NO. 19, 1919

Brown crayon, 18 $\frac{1}{2}$ x 15. 1941.468

SHEET NO. 21, 1919

Black crayon, 18 $\frac{1}{4}$ x 15. 1941.461

SHEET NO. 22, 1919

Black crayon, 18 $\frac{1}{4}$ x 15. 1941.463

PRINT NO. 3, 1919

Linoleum cut, 12 x 8 $\frac{3}{4}$. 1941.470

PRINT NO. 4, 1919

Linoleum cut, 12 $\frac{1}{4}$ x 9 $\frac{7}{8}$. 1941.471

PRINT NO. 5, 1919

Linoleum cut, 6 $\frac{1}{2}$ x 8. 1941.472

SHEET NO. 27, 1919

Black crayon on paper, 18 $\frac{3}{8}$ x 15. 1941.460

SHEET NO. 29, 1919
Black crayon, 18¼ x 15.

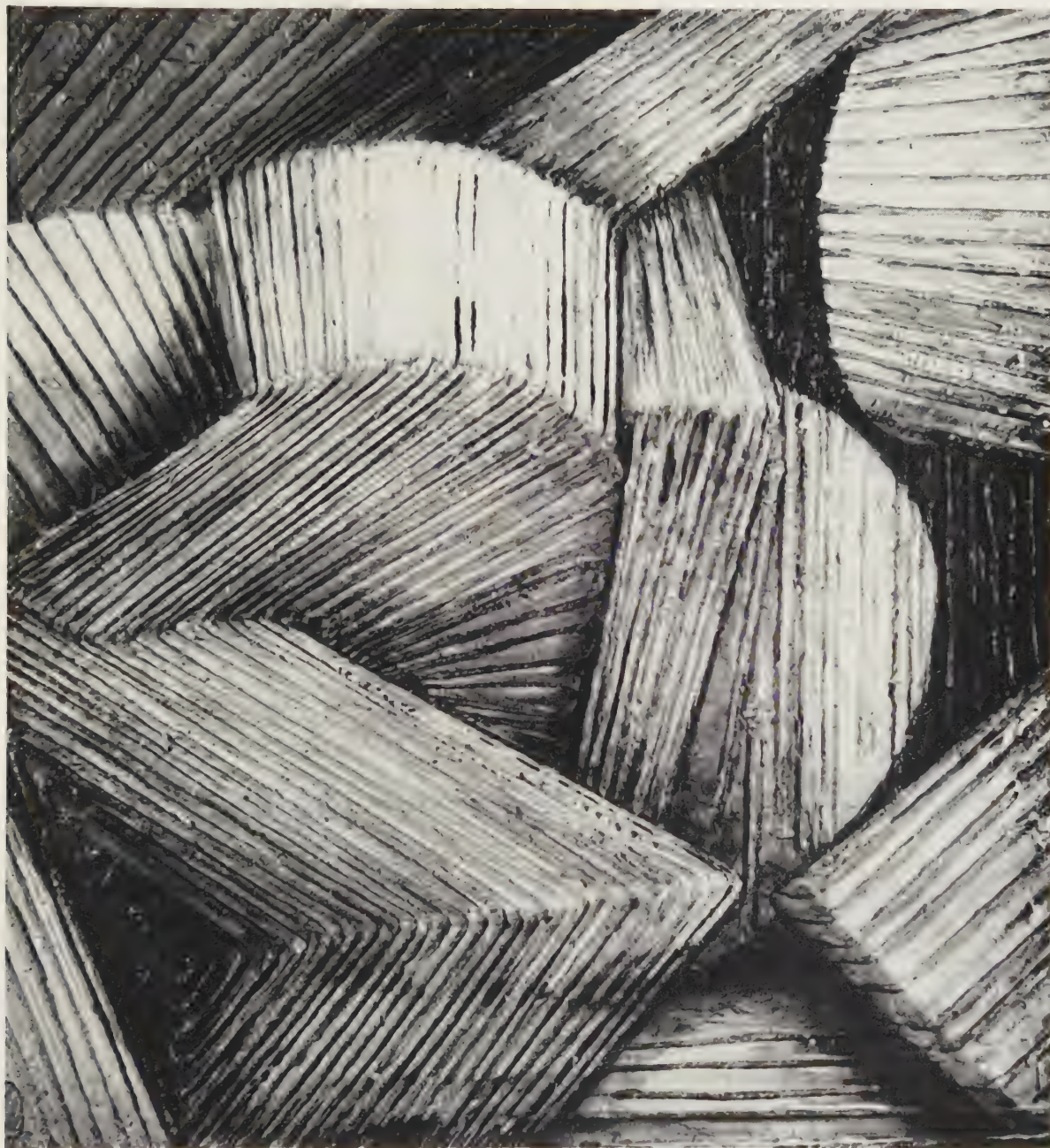
1941.462

PRINT NO. 2, 1919
Linoleum cut, 8⅞ x 12.

1941.469

JOHN COVERT

Painter



1941.411

Born Pittsburgh, Pa., 1882. Active in Pittsburgh, 1901-07; Munich, 1908-12, where he won a government scholarship which included the necessary canvases and paints; Paris, 1912-14. Traveled in England and on the continent. Exhibited at the Paris

Salon, 1914. A founder, director and first exhibitor of the Society of Independent Artists, New York, 1917. Exhibited with the Société Anonyme from 1921. The Collection of the Société Anonyme was started by his gift of six paintings when, in 1923, he was

obliged to cease painting and enter the commercial world. After vanishing for 30 years he returns in 1949 to begin painting again.

Among the young American painters who, in 1915, joined forces with the pioneers of the new art movements, John Covert was an outstanding figure from the beginning. Instead of following and adopting one of the new expressions, he found his personal form in a combination of painting and sculpture, reliefs made of superimposed planes. If this technique, as such, showed Covert's imagination, far more important was the direction given to the material by his idea; the unrolling of interwoven surfaces. The same process was used later in several institutes of mathematics to illustrate the non-Euclidean geometries as well as in Pevsner's latest sculpture. For a number of years Covert went on affirming his first intentions and giving an American interpretation of these new esthetic needs at the time of the first World War.

M.D. 1945

EXH. and BIBL.: *Salon, Paris*, 1914; *Independent Artists*, 1917, repr. in catalogue; *Société Anonyme*, 17th exhibition 1921, Worcester 1921, MacDowell Club 1922, Vassar College 1923, Detroit 1923, Brooklyn 1926, repr. in catalogue, "8 Modes" 1934, Delphic Studios 1936, Springfield 1939, repr. in catalogue; M. C. Rathbun and B. H. Hayes, Jr., *Layman's Guide to Modern Art*, New York, 1949; Yale 1, 2, 15, 21, 48, 60.

OSKAR FISCHINGER

TEMPTATION OF ST. ANTHONY, 1916
Oil on canvas, 25 $\frac{3}{4}$ x 23 $\frac{3}{4}$. 1941.416
Gift of the artist, New York, 1923.

TIME, 1919
Oil and upholstery tacks on composition board, 25 $\frac{5}{8}$ x 23 $\frac{1}{2}$. 1941.412
Gift of the artist, New York, 1923.

VOCALIZATION, 1919
Oil and wooden dowels on composition board, 23 $\frac{3}{4}$ x 26 $\frac{1}{2}$. 1941.413
Gift of the artist, New York, 1923.

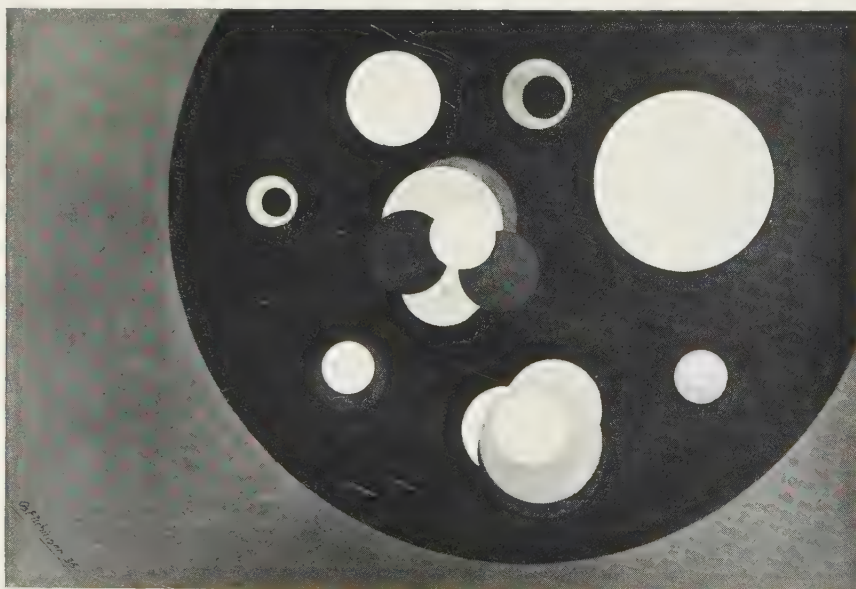
WEIGHTS, 1919
Oil on composition board, 24 $\frac{3}{8}$ x 22 $\frac{3}{8}$. 1941.414
Gift of the artist, New York, 1923.

BRASS BAND, 1919
Oil and string on composition board, 26 x 24. 1941.411
Gift of the artist, New York, 1923.

WILL, INTELLECT, SENSATION, EMOTION, 1923
Oil on composition board, 23 $\frac{1}{4}$ x 25 $\frac{1}{2}$. 1941.415
Gift of the artist, New York, 1923.

FROM WORD TO OBJECT, 1923
Oil on canvas, 27 x 20. 1941.417
Purchased from the artist, 1927.

Painter, Photographer, Film Producer



1941.473

When in 1924 Walther Ruttmann asked Oskar Fischinger to assist him with his new film, *Melody of the World*, it was the turning point in Fischinger's career. A painter up to then, he changed over to the film world. His first attempts were in black and white in 1933 to music by Wagner. In 1936 he created his first color short, *Allegetto*, which he brought with him on a trip to New York to see his friend, Karl Nierendorf, who arranged a private viewing for a group of his friends. It was on this visit that Nierendorf persuaded the Société Anonyme to add one of the stills from this film, a watercolor, to their Collection. Fischinger's sense of color led him to try to establish color rhythm in relation to music. He did not attempt to have the color represent the music, but to establish a similar rhythm and accent through color and its weight, based on Kandinsky's theory of musical painting. It is interesting to note that he avoided trying to express music through color. For at present color must be an arbitrary conception since the rate of vibration of color and sound is at such varying speeds. Thomas Wilfred, through his color-organ, has worked on this problem for years, but as yet, the point of synchronization has not been found.

K.S.D. 1949

"The flood of feeling created through music intensified the feeling and effectiveness of this graphic cinematic expression, and helped to make understand-

able the absolute film. Under the guidance of music, which was already highly developed there came the speedy discovery of new laws—the application of acoustical laws to optical expression was possible. As in the dance, new motions and rhythms sprang out of the music—and the rhythms became more and more important.

"Then came the color film. Of course, the temptation was great to work in color, and I made thereafter a number of absolute color films. But I soon found out that the simplicity of my own black and white film could never be surpassed. The color film proved itself to be an entirely new art form with its own artistic problems as far removed from black and white films as music itself—as an art medium—is removed from painting. Searching, for the last thirteen years, to find the ideal solution to this problem, I truly believe I have found it now, and that my new, forthcoming work will show it."

OSKAR FISCHINGER

From "My Statements Are in My Work",
Art in Cinema, 1947

BIBL.: F. Stauffacher, ed., *Art in Cinema*, San Francisco Museum of Art, 1947.

DESIGN FOR ABSTRACT FILM IN COLOR, 1936

Watercolor and gouache, 17 $\frac{1}{8}$ x 11 $\frac{1}{4}$. 1941.473
Purchased: Nierendorf Gallery, New York, 1939.

GEORGES PAPAZOFF

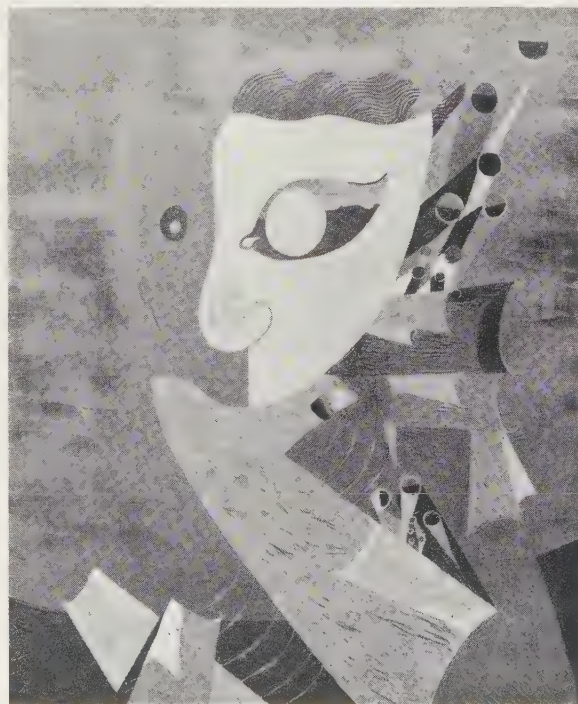
Painter

Born near Jamboli, Bulgaria, 1894. Studied to be an architect but turned to painting. 1913–14, studied art at Munich and Vienna. 1918, first exhibition, Sofia. 1918–19, Berlin. Between 1913 and 1923 traveled to Sofia, Munich, Vienna, Berlin, Prague, and Geneva. Especially interested in the French Impressionists. Lives in Paris. The Société Anonyme has exhibited his works from 1931.

There are few modern painters today as original in conception and color as is the painter Georges Papazoff. He succeeds in achieving an electric touch through his color, which he uses quite sparingly, but which conveys a shock like an electric spark. In his early work Papazoff expressed the life of the mountain peasants of Bulgaria, among whom he was born. This life he expressed in oil and watercolor with rare enchantment. His sensitiveness to nature and other atmospheric aspects of his country he rendered through a very individual form.

K.S.D. 1949

EXH.: 1st one-man exhibition, Sofia, 1918; Société Anonyme, Brooklyn 1926, New School 1931, 62nd exhibition 1931; "Portraits of Maria Lani by 51 Painters", Brummer Gallery, New York, 1929; Ga-



1949.6

lerie de la Renaissance, Paris, 1934; 1st one-man exhibition in New York, Marie Harriman Gallery, 1934; Yale 48.

BIBL.: by Papazoff, Pascin . . . Pascin . . . c'est moi, Paris, c. 1932; Peinture moderne, Paris, Sofia, 1935. See also, M. Seize, "Georges Papazoff", Les arts plastiques, Nos. 4 (1925), and 6 (1926); M. Loebe, "Georges Papazoff", The Little Review, Spring-Sum-

mer, 1926, p. 24; C. T. (Charles Terrasse), "Papa zoff", L'art d'aujourd'hui, V (1928), p. 24, pl. 49-52; Thieme and Becker, XXVI (1932), p. 217; Edouard —Joseph, III (1934), p. 107.

HEAD

Oil on canvas. 39 $\frac{3}{8}$ x 32.

1949.6

Gift of Henri Pierre Roché, Paris, 1949.

FORTUNATO DEPERO

Painter, Designer, Writer



1941.425

Born Fondo in the Trentino, Italy, 1892. Self-taught. 1915, officially accepted by the Italian Futurists through Balla who had recommended him. 1917, first one-man exhibition at Capri. 1920, opened his handicraft workshop at Rovereto where appliquéd tapestries were produced. These were exhibited in Florence, Rome, Milan, Genoa, and throughout Europe. 1924, exhibition of sketches for his Mechanical

Flora and Artificial Trees, which were utilized by the Swiss architect, Mallet-Stevens, at the Exposition of Decorative Arts in Paris, 1925. 1926, Depero built at the exhibition in Monza his Pavilion of the Book for the Italian publishing house of Bestetti, Tumminelli and Treves. This was composed of gigantic letters superimposed and built into each other, forming an effective architectural advertisement. 1927, presented his famous Mechanical Ballet in Russia. 1929-30, in New York. 1929, one-man exhibition at the Guarino Gallery of Contemporary Italian Art. During his stay in New York he worked for the Roxy Theater and for Vanity Fair. 1929, returned to Italy. From 1936 to 1947 he lived in Rovereto, working on tapestries, inlays and mosaics. During the last two years of the second War he returned to the mountains to devote himself to painting and his plastic art. In 1947 he visited New York. Exhibited with the Société Anonyme from 1929.

In 1929 at the request of Dr. Christian Brinton the Société Anonyme became interested in the Italian Futurist, Depero, who was having his first one-man exhibition of paintings and decorative art at the Guarino Gallery in New York. Dr. Brinton wrote the introduction to the catalogue in which he addressed the artist: "Just as Boccioni was the intrepid initiator of the Futurist movement, just as Marinetti is its fervid fugleman, Prampolini its protean experimentalist, and Balla its lyric abstractionist, so you have given the organic dynamism. Yet so potent, so explosive is your energy, that it transcends the confines of any specific coterie. You have created a rhythmic vibration, an esthetic wave length entirely your own." Though Depero is primarily a decorative artist, even in his architectural work, his dynamic personality has brought such originality into his work that the Société Anonyme became greatly interested in his art. Depero has repeatedly stated his ideas on new forms for exposition pavilions, declaring that they should be built in relation to what they exhibit. He feels the incongruousness of displaying automobiles, airplanes, and engines in pavilions of Greek, Roman, or Baroque design. In his judgment

the pavilion should suggest by line and color the articles that are exhibited therein. What interested the Société Anonyme especially were the scenes and costumes which he designed for Stravinsky's *Rossignol*, Rome, 1916, as well as for *Pagliacci*, *L'Uomo, Dai Baffi*, etc., which were given in collaboration with Gilbert Clavel under the musical direction of Alfredo Casella. Depero has left his impress on Berlin, Brussels, Paris, Prague, Holland, Belgrade, Poland, Vienna, and Bucharest.

K.S.D. 1949

EXH.: *Futurist exhibitions from 1915; one-man exhibition, Capri, 1917; Futurist congress, Milan, 1924; Exposition of Decorative Arts, Paris, 1925; Official Italian exhibition, Grand Central Galleries, New York, 1926; Pavilion of the Book, Monza, 1926; Milan, 1927; Guarino Gallery, New York, 1929; New School for Social Research, New York, 1947.*

ALEXANDER BORTNYCK

Born in Hungary, c. 1890. With Kassak, Moholy-Nagy, Alexander Barta and others organized the well-known Hungarian periodical, *MA* (Today). These artists were chiefly interested in Constructivism. Bortnyck later "returned" to Neo-classicism, more akin to his earlier work. Associated with *Der Sturm* from 1922.

The Société Anonyme, in building up its collection, was always aware of its educational side and included many paintings by lesser men who had the ability to awaken the eye. Among these paintings is Alexander Bortnyck's *Train Leaving Tunnel*. Although in lighter vein it is such a good example of the merging of realism and abstraction that it has opened the eyes of many newcomers to modern art. Bortnyck was one of the original organizers of the Hungarian magazine *MA*. Keenly alive to the contribution of Constructivism and Space Construction he played a very important part in Hungary during those early years. Since later in life he returned to his earlier realistic technique, his may have been rather an intellectual approach stimulated by the men with whom he worked, rather than one of deep inner conviction. His work was exhibited by the Société Anonyme from 1923 when they introduced him to America.

K.S.D. 1949

EXH.: *Société Anonyme, Vassar College 1923, Detroit 1923, 30th exhibition 1924, Philadelphia 1926; Yale 42, 60.*

BIBL.: *Der Sturm, XIII* (1922), p. 185, repr.; *Kassak and Moholy-Nagy, 1922; Hildebrandt, 1924; E. Kállai, "Konstruktivismus," Jahrbuch der jungen Kunst,*

BIBL.: *by Depero, So I Think, So I Paint, Rovereto, 1948. See also, F. Azari, Depero futurista, Milan, 1927, New York, 1928; Société Anonyme, Brochure Quarterly, New York, 1928-29; C. Brinton, catalogue, Depero, Guarino Gallery, New York, 1929; A. L. Ern , "Fortunato Depero", Gebrauchsgraphik, VII (1930), No. 4, p. 32-40; F. Marinetti, C. Brinton, and S. Frankl, "La mostra individuale Depero", Trentino, VIII (1932), No. 9, p. 287-92; Enciclopedia Italiana, XII (1931), p. 632.*

NEW MARIONETTE FOR PLASTIC BALLET

Collage of colored papers on cardboard, 20 $\frac{3}{4}$ x 16.

1941.424

Purchased: the artist, New York, 1929.

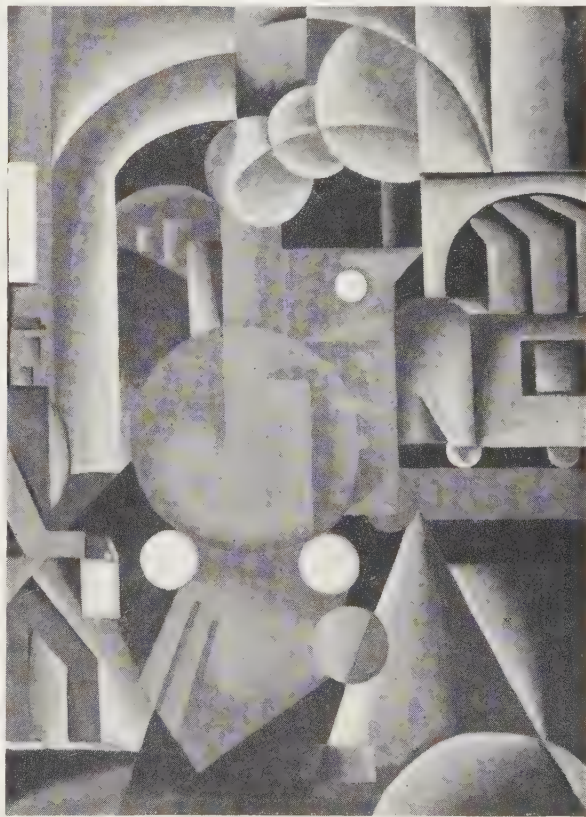
MECHANICAL BALLERINA

Photograph, 18 $\frac{3}{8}$ x 10 $\frac{7}{8}$.

1941.425

Gift of the artist, New York, 1929.

Painter



1941.356

Leipzig, 1924, p. 275-86; E. Kállai, Neue Malerei in Ungarn, Leipzig, 1925; K. S. Dreier and C. Brinton, Modern Art at the Sesqui-Centennial Exhibition, New York, 1926.

TRAIN LEAVING TUNNEL

Oil on composition board, 49 x 35.

1941.356

Purchased: *Der Sturm*, Berlin, 1922.



1941.563

Born Rheine, Germany, 1886. Studied with Janssen in Düsseldorf and with Corinth in Berlin. Active in Bonn and Munich. Ascona, Italy, became his second home. Deeply impressed by the works of the Master of St. Severin, Bartel Bruyn, and the masters of the Rhine and Westphalian schools. His paintings were first exhibited at the Sonderbund in Cologne, 1912, with the Blaue Reiter group. Later he organized an exhibition with August Macke in Düsseldorf and belonged to the November Gruppe in Berlin. Exhibited through *Der Sturm* from 1913. First shown in America through the Société Anonyme and exhibited from 1920. 1925, professor at the Academy in Breslau.

The beauty of any new form of art—the breaking up of light, the consciousness of the movement of waters, the reflection of light on these waters, the sinking of the sun into the waters, the sun drawing water—all these poetic expressions of nature were caught and imprisoned by Mense in the early period of his paintings. Later he returned to a more academic form of art and one finds a touch of Derain's

interpretation of figure and landscape, beside the influence of the early Umbrian school. The painting, *The River Wuppe*, which was exhibited in 1913 and bought by the Société Anonyme through *Der Sturm*, as well as the pen and ink drawing of the same river, are from the period when, with Macke, he exhibited with *Der Blaue Reiter*. It represents the expression of his earlier and more poetic work. K.S.D. 1949

EXH.: Sonderbund, 1912; Herbstsalon, 1913; Neue Sezession, Munich, 1920; *International Exhibition, Düsseldorf*, 1922; *Société Anonyme*, 5th exhibition 1920, Worcester 1921, MacDowell Club 1922, Vassar College 1923, Philadelphia 1926, Springfield 1939; *International Exhibition, Dresden*, 1926; Yale 1, 4, 15.

BIBL.: by Mense, autobiographical notice, *Der Ararat*, I (1920), p. 105. See also, H. Zeder, "Carl Mense" in H. V. Wedderkop, *Deutsche Graphik des Westens*, Weimar, 1922, p. 44-5; O. Graf, "Carl Mense", *Jahrbuch der jungen Kunst*, Leipzig, 1923, p. 201-7; Hildebrandt, 1924; F. Roh, *Nach-expressionismus*, Leipzig, 1925; A. Schinnerer, "Die münchener neue

Sezession", *Die Kunst*, XXVI (1925), p. 209-17; H. Schmitz, "*Die frühjahrausstellung der Akademie der Künste zu Berlin*", *Die Kunst*, XXVI (1925), p. 305-318; A. Dresdner, "*Tendencies of Modern German Art*", *Drawing and Design*, III (Aug., 1927), p. 31-9; A. Neymeyer, "*Zur raumpsycho-logie der 'Neue Sachlichkeit'*", *Zeitschrift für bildende Kunst*, LXI, June 1927, p. 66-72; W. Grohmann, "*Zehn Jahre Novembergruppe*", *Kunst der Zeit*, III (1928), repr.; Thieme and Becker, XXIV (1930), p. 397; W.

Witthaus, "*Carl Mense*", *Die Kunst*, LXX (1934), p. 1-8.

THE RIVER WUPPE (1913)

Oil on canvas, 45½ x 43¾.

1941.563

Purchased: Der Sturm, Berlin, 1922.

THE RIVER WUPPE, 1921

Pen and ink on paper, 12½ x 15⅞.

1941.564

Purchased: Der Sturm, Berlin, 1922.

ANTONIO MARASCO

Painter



1941.554

Antonio Marasco was born at Nicastro, Italy, in 1896. While studying at the Academy in Florence he came in contact with the Futurist Movement and was deeply influenced by the dynamic quality of Boccioni, his vitality and the new forms and ideas which he had introduced into Italian art. In 1918 Marasco had his first one-man exhibition in Florence. In 1920 he went to Germany, Switzerland, and the Baltic States. While at first he introduced the "dynamism of architecture" in his painting, his searching led him from 1921 to 1932 to develop "a constructivism of abstract forms" based on "free intuition". And finally, he found himself seeking a more spiritual, more communicative form of expression through man. Marinetti wrote the foreword to his catalogue for his exhibition at the Galleria Bellini in Florence

in 1931. He is represented in many important private collections—Dr. Reber of Lausanne; Herwarth Walden, Berlin and Moscow; Marinetti, Rome; and others. He is also represented in the public museums in Rome, Moscow, Berlin, Hamburg, and Düsseldorf. He was a constant exhibitor at the Biennial Exhibition in Venice from 1926 to 1942, but was not included in the last one because of his former political connection. He is represented in this Collection by one of his small early paintings showing the futurist "dynamism" of houses. He now lives and works in Rome.

K.S.D. 1949

COMPOSITION, LANDSCAPE

Oil on canvas, 19⅞ x 27½.

1941.554

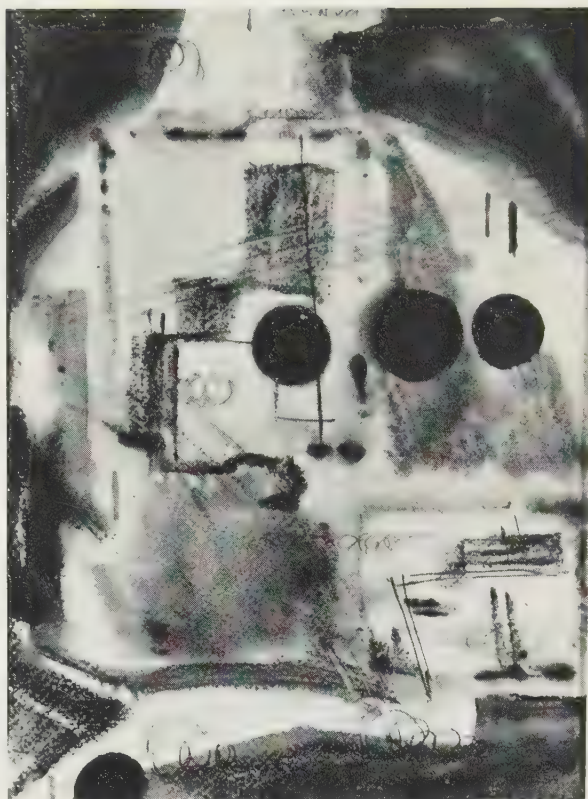
Purchased: Vasari, New York, 1923.

Born Friedrich Bernhardt Stuckenberg, Munich, 1881. 1893, his family moved to Delmenhorst-Bremen. Attended school at Oldenburg. Played the violin. Studied architecture at Brunswick and theatre design at the Academy, Leipzig. 1903, art school Weimar. 1904, Holland. 1905, Munich and Italy. At the close of that year, Paris until 1914. Friendship with Uhde. 1910-13, exhibited at the Salon d'automne and the Salon des indépendants until 1914. Returned to Germany at the outbreak of the first World War. Settled in the village of Sindelsdorf where Franz Marc and Campendonk were living. Then to Berlin. 1916-20, associated with *Der Sturm*. Returned to Delmenhorst where many years were spent in the hospital completely bedridden. 1924-25, southern France and Brittany. 1928, Switzerland. Introduced to America by the *Société Anonyme* in 1921 and exhibited with them from then. Died at Füssen, Bavaria, 1944.

Fritz Stuckenberg was among the first painters to recognize the contribution of the modern vision in art. During his stay in Paris, although not actually joining the Cubists he was greatly impressed by what they were doing and incorporated much of their conception in art in his work. He achieved a fine balance through his abstract forms and his rich palette ascending from quiet but never subdued colors to vibrant heights. In time his illness forced him to withdraw from all activities in the art world, but since art was a part of him he turned to painting watercolors. These took many forms, both abstract and semi-realistic. His color sense remained as rich as ever, whether he painted abstract pictures related to his earlier work in Paris or Berlin, or his new venture into flower paintings, which are very beautiful in design and color. K.S.D. 1949

EXH.: Salon d'automne, 1910-13; Indépendants, 1910-14; *Glaspalast, Munich*, 1915-16; *Der Sturm, Berlin*, 1916-20; *Société Anonyme*, 14th and 17th exhibitions 1921, Worcester 1921, MacDowell Club 1922, 22nd exhibition 1923, Vassar College 1923, Philadelphia 1926, Brooklyn 1926, Springfield 1926; Landesmuseum, Oldenburg, 1925.

BIBL.: *Der Sturm*, VIII (1917), p. 65, repr.: *H. Walden, Expressionismus. Die Kunstwende, Berlin*, 1918; *A. Behne, "Fritz Stuckenberg", Der Cicerone*, XI (1919), p. 281-6; *Société Anonyme*, International Exhibition, 1926; *W. Grohmann, and others, "Zehn Jahre Novembergruppe", Kunst der Zeit, III* (1928), p. 46; *Thieme and Becker, XXXII* (1938), p. 234; *Société Anonyme*, Anniversary Exhibition, 1939.



1941.705

LANDSCAPE IN THE PARK, 1920

Oil on canvas, 27 $\frac{3}{4}$ x 19 $\frac{3}{8}$.

1941.695

Purchased: *Der Sturm*, Berlin, 1922.

COMPOSITION, 1920

Oil on canvas, 21 $\frac{3}{8}$ x 19.

1941.696

Purchased: *Der Sturm*, Berlin, 1922.

THE ROSE

Watercolor, 11 $\frac{3}{4}$ x 9.

1941.697

FLOWERS

Watercolor, 13 $\frac{3}{4}$ x 10 $\frac{3}{8}$.

1941.698

ABSTRACTION: STAR SHAPES

Watercolor, 14 $\frac{1}{8}$ x 10 $\frac{5}{8}$.

1941.699

ABSTRACTION: BLACK FORMS ON RED

Watercolor, 14 $\frac{1}{8}$ x 10 $\frac{5}{8}$.

1941.700

ABSTRACTION: GREEN SQUARES

Watercolor, 10 $\frac{7}{8}$ x 14 $\frac{1}{4}$.

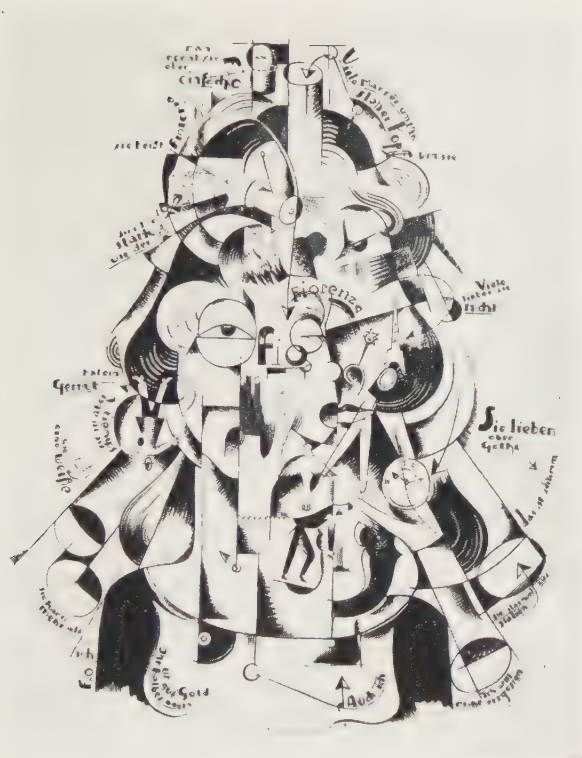
1941.701

- ABSTRACTION: ORANGE WITH BLACK CIRCLES
Watercolor, $10\frac{3}{4} \times 7\frac{5}{8}$. 1941.702
- ABSTRACTION: SQUARES, 1925
Watercolor, $13\frac{3}{4} \times 10\frac{1}{8}$. 1941.703
- ABSTRACTION: D, 1925
Watercolor, $13\frac{3}{4} \times 10\frac{3}{8}$. 1941.704
- ABSTRACTION: THREE BLACK CIRCLES
Crayon and watercolor, $13\frac{1}{4} \times 9\frac{3}{4}$. 1941.705

- FORMS: 1060
Watercolor, $14\frac{3}{8} \times 10\frac{1}{2}$. 1941.706
Purchased: the artist, Bremen, 1922.
- FORMS: 1040
Watercolor, $20\frac{3}{8} \times 13\frac{3}{4}$. 1941.708
Purchased: the artist, Bremen, 1922.
- ABSTRACT FORMS
Watercolor, $14\frac{1}{2} \times 10\frac{3}{4}$. 1941.707
Purchased: the artist, Bremen, 1922.

WALTHER WAHLSTEDT

Graphic Artist



1941.802

Walther Wahlstedt, one of the Sturm group, was born in Hamburg in 1898, and attended the Arts and Crafts School there. Unfortunately, there is very little information regarding him. He is represented in the Kunsthalle in Hamburg, which acquired his painting *Aus Güstrow* in 1919, listed in their catalogue of 1927. He is represented in this Collection by a woodcut, *A Portrait or the Tale of a Life*, with many annotations. It is well organized and most amusing, besides being original in conception. It was acquired through Der Sturm in 1922.

K.S.D. 1949

BIBL.: *Thieme and Becker*, XXXV (1942).

- A PORTRAIT OR THE TALE OF A LIFE,
1925
Woodcut with gilt paint, $15\frac{3}{4} \times 12\frac{1}{2}$. 1941.802
Purchased: Der Sturm, Berlin, 1922.



1941.436

Born in Bremen, the son of Senator Gustav Wilhelm Dreyer. In 1796 he went to Dresden to study art and later to Vienna to study under Casanova. About 1798 he went to Rome to continue painting independently, when he was suddenly recalled to Bremen through the death of his father in 1800. Since he was the second son of ten children he entered the business world, for his older brother, a minister, had accepted a call to Baltimore, Md. As soon as Friedrich Adolph could, he returned to his painting and in 1817, though without success, he attempted to establish the first art gallery in Bremen, which he hoped would eventually become a permanent museum. It was to be supported by the public and the prospectus is now in the archives of the Kunsthalle, Bremen. In 1821 he took charge of the first Lithographic Institute in Bremen, which had been organized by the well-known Bremen educator, Betty Gleim. This Institute received, in part, support from the Senate of Bremen. Through the marriage of his sister with J. H. Menken, the well-beloved Bremen painter, his art life became very active. At that period Aesop's *Fables* were again in vogue and Menken illustrated the poem by Caspar Friedrich Renner, *Hennigk der Hahn*, which Friedrich Adolph Dreyer etched for the book published by Dr. Nicholas Meyer, a young friend of Goethe and a cousin of John Caspar Dreier, the great-grandfather of Katherine S. Dreier. At the founding of the Bremer Kunstverein in 1824, Friedrich Adolph Dreyer was made honorary member. However, it was not till 1849 that the building was completed and the doors opened for the first exhibition. His son, Johann Daniel Dreyer, was curator from 1850 to 1873. Fifty years later, the present building was opened in

1899 with Gustav Pauli, the young director who, through his acquisitions, brought such distinction to the museum which was continued under Dr. Waldmann. Friedrich Adolph Dreyer is represented in the museum by his portrait, his paintings, etchings and lithographs. His paintings are also in many private collections. He is represented in the Collection of the Société Anonyme by a lithograph, one of a series of six, in which he depicts the life and activity of the citizens of Bremen in the satirical form of animals. It is also of interest to note that he married in 1805 Gesche Catharine Noltenius, whose family was related to Professor John Christopher Schwab, Librarian of Yale University, 1905-1916. Strange that in 1950 the catalogue of the Collection of the Société Anonyme will be published, which represents the 100th anniversary of the death of Friedrich Adolph Dreyer. Both Marcel Duchamp and I wanted to include in this Collection the art influences out of the past which existed in the two families. In this generation art plays an important part both as educator, painter and restorer in the lives of Dorothea A. Dreier, Katherine S. Dreier and their cousin in Bremen, Anna Dreier. Anna Dreier, the restorer, invented an instrument whereby the paint which had separated with time was drawn together. It was made of a heavy etching needle which was fastened into a handle and heated through electricity. It took her two years to work out this problem. When she met the eminent restorer Ruhemann, and told him about it, he laughed and told her that it had taken him fifteen years to make a similar instrument. But he added, the need of the work demands it. Later in meeting the restorer Klein, of Cologne, she found that he also had in-

vented such an instrument. She was the pupil of Professor Max Doerner in Munich.

Originally the name Dreier was spelled "Dreijer". Later this was corrupted into "Dreyer" whereas other branches of the family dropped the "j".

K.S.D. 1949

BIBL.: W. Hurm, *Beschreibendes Verzeichnis der Gemälde und Bildhauerwerke des Kunstvereins zu Bremen, Bremen, 1892.*

THE BURGER MILITIA

Colored lithograph, $6\frac{3}{4} \times 16\frac{3}{8}$.

1941.436

Gift of Katherine S. Dreier, President, 1941.

EMILE NICOLLE, 1830–1894

Painter, Engraver

Born Rouen, France, where, after attending the Lycée, he studied art with Bérat. Until 1874 he held the office of "courtier maritime" in Rouen when he resigned to devote the rest of his life to painting and engraving. From 1864 he exhibited at the *Salon* in Paris. He was mainly a landscape painter and was especially fond of painting the underbrush of the woods in the manner of Harpignies. His farm studies in Normandy as well as his seascapes and his cliffs of St. Valéry, show some affinity with the school of Boudin. He was also a passionate etcher. Black and white etchings of the churches, old streets, and houses in Rouen were treated with great mastery, and although one might recognize some relationship to Meryon's street scenes of old Paris, Emile Nicolle introduced to engraving the broad spirit of a painter. His famous large etching, *Notre Dame de Paris*, can compare with any masterpiece of that period. As children we were surrounded by hundreds of his paintings on the walls of our home, and this detail may well have been an additional incentive to the atavistic and avocational careers of Jacques Villon, Raymond Duchamp-Villon, Suzanne and Marcel Duchamp, his grandchildren. Some of his paintings and etchings are at the Museum in Rouen. The Chalcographic Department of the Louvre has all his copper plates. The Print Room in the Bibliothèque Nationale in Paris has one series of etchings from his album, *Vieux Rouen*.

M.D. 1949

BIBL.: H. Béraldi, *Les graveurs du XIX^e siècle*, X (1890), p. 197; E. Bénézit, *Dictionnaire . . . des peintres*, III (1924), p. 361; Thieme and Becker, XXV (1931), p. 457.

STREET SCENE WITH HORSE AND CARRIAGE, 1880

Etching, $12\frac{5}{8} \times 9\frac{3}{8}$.

1941.611

Gift of Marcel Duchamp, Paris, 1936.



1941.611

STREET SCENE

Etching, 1st state, $12\frac{1}{2} \times 9\frac{3}{8}$.

1941.612

Gift of Marcel Duchamp, Paris, 1936.

STREET NEAR A HARBOR

Etching, $13\frac{1}{2} \times 19\frac{1}{2}$.

1941.613

Gift of Marcel Duchamp, Paris, 1936.

WALTER SHIRLAW AND HIS INFLUENCE



1941.686

Those who know the life and influence of Walter Shirlaw in the art world of America realize how fitting it is that this catalogue should end on the note of his influence. Not only was he a remarkable teacher who guided his students to develop the talent inherent in them, but he stimulated them to keep art alive and fluid. Of Scotch birth, brought to Chicago at the age of three, as an artist he fought to establish art in his adopted country with a zeal which only those can give whose hearts are aflame with beauty. When in 1878 he tried to bring new life and vitality into the Academy, he realized with Augustus St. Gaudens and Wyatt Eaton that it was hopeless and the thing to do was to organize a new and vital Society of American Artists to which he was elected the first president. Through petty politics Edwin Austin Abbey also became discour-

aged and moved to London, where Whistler and Sargent had long made their home. They tried to persuade Shirlaw to join them, saying that he would soon be forgotten if he continued working and living in New York. He answered that if all forsook America how could art ever be established here, and he, for one, would continue the fight. This faith that art could be established in America, in spite of its commercialism, he planted in his pupils, for them to continue the battle for art. It is interesting to note that his niece, Florence Heywood, who studied under him, gave up being a painter at his advice to become, for twenty-five years, the official lecturer on art for the French government at the Louvre where she came in touch with thousands of Americans in consequence. It was she who did so much to awaken an interest in El Greco when Bae-



Walkowitz. (See page 32)

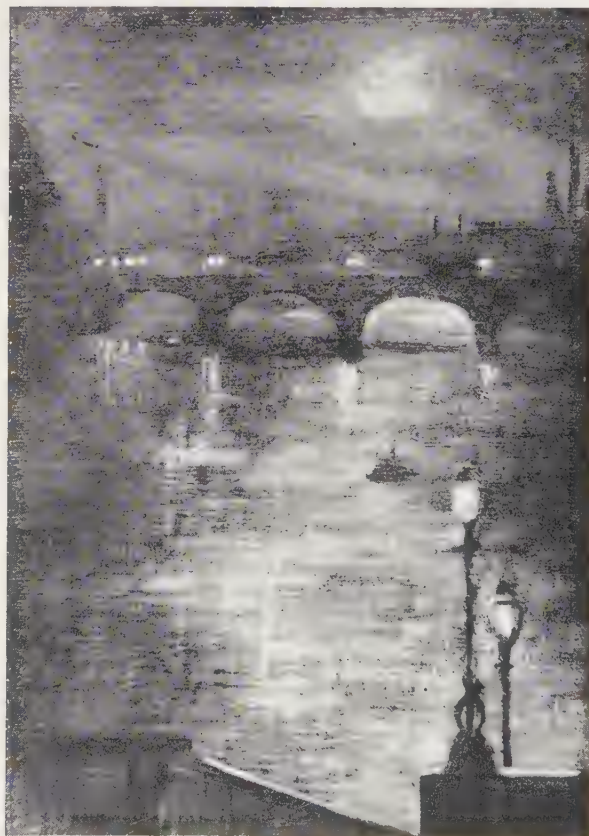
1943.139

decker did not think of starring him. Anne Goldthwaite through her teaching for twenty years at the Art Students League in New York carried on the importance Shirlaw placed on the appreciation of what constitutes art. Robert Reid and Dorothea A. Dreier always claimed their debt to his teaching, and Walkowitz felt that Shirlaw developed his inherent sensitivity toward rhythm. It was Katherine S. Dreier who, through the Société Anonyme, was also able to reach thousands of Americans and to awaken in them the realization that art must be kept alive and fluid. Shirlaw, born in 1838 in Scotland of Scotch parents who migrated to Chicago, was first trained as an engraver and supported himself by working for the United States Mint and engraving stock certificates, all of which bear the imprint of his rare gift of rhythm. In 1870 he went to Munich to study painting, where he found Chase and Duveneck who, because of the Franco-Prussian War, had also gone there to study art. His *Toning of the Bell* won a medal at the Philadelphia Centennial Exposition, and he was acclaimed one of our leading artists on his return to New York. In 1880 he was the first to illustrate the Pittsburgh furnaces and the life of the workers in his own article for *Harper's*. In 1889 the Government sent him to



D. A. Dreier (See page 84)

1950.61



Katherine S. Dreier (See page 82)

1941.439

study and make drawings of the Indians on the Crow and Cheyenne Reservations. He was a master craftsman and you find this love and knowledge in all the mediums at his command—whether as engraver of beautiful designs on our ten- or thousand-dollar banknotes or on stock certificates; in murals, which demand flat treatment and heroic conception, or in his easel paintings in oils or pastels, and, last but not least, in his exquisite pencil sketches tinted with watercolor, in which he reached perfection as seen in his very last work done in Spain just before his death in 1909 at the age of seventy-one. In 1892 he decorated the large dome of the Manufactures and Liberal Arts Building at the Chicago World's Fair. He is represented by his murals of the *Eight Figures of Science* in the Library of Congress, Washington. He won medals in Munich, at the Centennial Exposition in Philadelphia, the Chicago World's Fair in 1893, St. Louis, Buffalo, Atlanta, and received in 1889 honorable mention at

the Paris Exposition. Memorial exhibitions were held at the City Art Museum, St. Louis and the Albright Art Gallery, Buffalo, New York in 1910; Carnegie Institute, Pittsburgh; the Corcoran Gallery, Washington; Museum of Fine Arts, Boston; Chicago, 1911; and an exhibition of paintings and drawings by Walter Shirlaw and a group of his pupils was held at the Brooklyn Museum in 1929. He is represented in the museums in the following cities: Brooklyn, Hartford, St. Louis, Chicago, Berlin, Munich, etc. Why is there no Shirlaw in the Metropolitan?

K.S.D. 1949

PORTRAIT OF DOROTHEA A. DREIER, 1908

Oil on canvas, 27 x 30.

1941.686

Gift of Mrs. Raymond Robins, 1941.

SAPPHO

Oil on canvas, diameter 17½.

1941.687

Gift of Katherine S. Dreier, President, 1941.

ROBERT REID, 1862–1929

Painter

Though Robert Reid studied under many men of his time, both here and in Paris, he felt that he owed his success as a mural painter to the training he received under Walter Shirlaw; for Shirlaw never made subservient to his excellent technical training, the inherent nobility the mural subject should possess. It was this splendid demand for the balance of quality between technique and subject matter which made his pupils so loyal to him. He called forth their best, for nothing less satisfied him. Reid belongs in color to the American Impressionists, to whom Twachtman (1853–1902) also belonged. He died at Clifton Springs the day of the opening at the Brooklyn Museum of the exhibition: "Shirlaw and His Pupils", December 2, 1929. He was one of the eight artists chosen to paint one of the domes of the Liberal Arts Building at the Chicago World's Fair, 1893. Among his other murals are those in the Library of Congress, Washington, D. C.; the Appellate Court House and the Paulist Fathers' Church, New York; the State House, Boston; and the Palace of Fine Arts, San Francisco. He belongs to the few American artists whose careers were successes from the beginning. He is represented in the Metropolitan Museum, the Brooklyn Museum, and the Corcoran Gallery, Washington. In 1906 he was elected to membership in the National Institute of Arts and Letters.

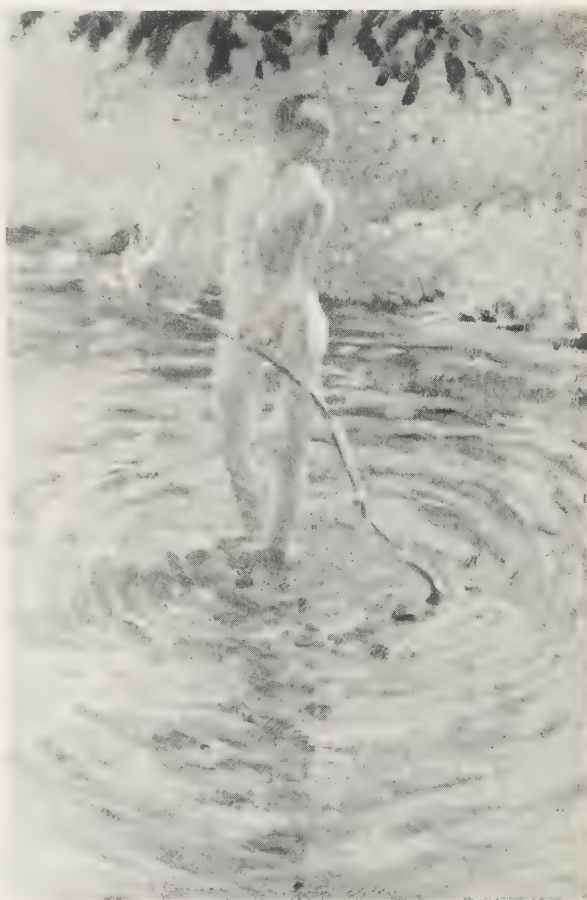
K.S.D. 1949

THE BATHER

Oil on panel, 10½ x 13¾.

1941.664

Gift of Katherine S. Dreier, President, 1941.



1941.664



1941.486

Only those who have benefited by the remarkable teaching of Walter Shirlaw believed Anne Goldthwaite when she used to say: "Walter Shirlaw taught me more than anyone else." To others it fell on disbelieving ears since she had studied and lived in Paris for seven years. But those who understood knew that Shirlaw had a great power of awakening in his students a love for what constitutes art besides being a remarkably fine technical instructor. It was because of this consciousness which he had awakened in Anne Goldthwaite that almost everything she touched had that quality in her work, and especially is it to be found in her paintings and etchings of her own South. "The slow rhythm of lines, the very ease in execution, the sense of hot sun and consequent relaxation mark these as among the most vivid and eloquent graphic works yet produced of the South." So wrote Adelyn Breeskin of the Baltimore Museum of Art in Anne Goldthwaite's Memorial Catalogue. But one could say the same of her

watercolors of the South. It was, therefore, a great satisfaction that just before her death she was able to complete the two murals dealing with the South for the post offices at Atmore and Tuskegee, Alabama, for her "subtle understated color" lent itself especially to this form of art. She will always rank as one of the leading American women painters. Her work is to be found in many museums: the Metropolitan; Whitney; Museum of Modern Art; Brooklyn; the New York Public Library; Library of Congress; the Museums of Baltimore, Cleveland, Newark and the Art Institute of Chicago; the Bibliothèque Nationale and the Musée de la Rue Spontini, Paris. She had the distinction of having Brummer give her two one-man exhibitions in 1926 and in 1931.

K.S.D. 1949

PORTRAIT OF KATHERINE S. DREIER

Oil on canvas, 21 $\frac{3}{8}$ x 18 $\frac{3}{8}$.

1941.486

Gift of Katherine S. Dreier, 1941.

Abbreviations

EACH object in the Collection is recorded as follows: title and date (for certain undated works an attributed date is added in parentheses); medium and support (watercolors and drawings are on paper unless otherwise indicated); size in inches, height preceding width; number; place and date of purchase or gift.

The following abbreviations are used:

Anniversary Exhibition: *Société Anonyme*, Anniversary Exhibition: Some New Forms of Beauty, *catalogue of the 20th anniversary exhibition, George Walter Vincent Smith Art Gallery, Springfield, Mass., Nov. 9-Dec. 17, 1939.*

Armory Exhibition: *Association of American Painters and Sculptors, International Exhibition of Modern Art, New York, 1913.*

Beaux-arts: *annual exhibitions of the Société nationale des beaux-arts, Paris.*

Der Sturm: *the gallery established by Herwarth Walden in Berlin.*

Der Sturm: *the periodical published by Herwarth Walden, 1910-32.*

Edouard-Joseph: *Edouard-Joseph, Dictionnaire biographique des artistes contemporains, 1910-1930, Paris, Vols. I-III, 1930-34.*

Einstein: *C. Einstein, Die Kunst des 20. Jahrhunderts, Berlin, 1926.*

1st Russian Exhibition: *Erste russische Kunstausstellung, Berlin, Galerie van Dieman, 1922.*

Hildebrandt, 1924: *H. Hildebrandt, Die Kunst des 19. und 20. Jahrhunderts, Potsdam, 1924.*

Huyghe: *R. Huyghe, ed., Histoire de l'art contemporain, la peinture, Paris, 1935.*

Indépendants: *annual exhibitions of the Société des artistes indépendants, Paris.*

Independents: *annual exhibitions of the Society of Independent Artists, New York.*

International Exhibition: *Société Anonyme*, International Exhibition: Modern Art, *catalogue of the exhibition arranged by the Société Anonyme for the Brooklyn Museum, Nov.-Dec., 1926.*

Kassak and Moholy-Nagy: *L. Kassak and L. Moholy-Nagy, Buch neuer Künstler, Vienna, 1922.*

L'effort moderne: *Bulletin de l'effort moderne, published by Léonce Rosenberg from his gallery of the same name, Paris, 1924-27.*

Salon: *annual exhibitions of the Société des artistes français, Paris.*

Salon d'automne: *annual exhibitions of the Société du salon d'automne, Paris.*

Section d'or: *Salon de la section d'or, 1st major Cubist exhibition, Paris, 1912.*

Sonderbund: *Internationale Kunstausstellung des Sonderbundes Westdeutscher Kunstfreunde und Künstler, Cologne, 1912.*

Thieme and Becker: *U. Thieme and F. Becker, Allgemeines Lexikon der bildenden Künstler, Leipzig, Vols. I-XXXVI, 1907-47.*

Yale Associates Bulletin: *Bulletin of the Associates in Fine Arts at Yale University.*

Directors of the Société Anonyme: Museum of Modern Art 1920

19 East 47th Street

Galleries and Reading Room Decorated by Marcel Duchamp
1920

EXHIBITION COMMITTEE

Marcel Duchamp, *Chairman*
Joseph Stella
Katherine S. Dreier
Man Ray



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Mrs. Daniel O'Day
Miss Helen Iungerich

LIBRARY COMMITTEE

Mrs. Charles Knoblauch, *Chairman*
Dr. Christian Brinton
Mr. Sheldon Cheney
Mr. Marsden Hartley

Mr. Henry McBride
Mr. Carl Placht
Mr. Franklin J. Walls

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Dr. Phyllis Ackerman
Miss Ernestine Evans
Mr. Marsden Hartley

Mr. Horace Holley
Mr. Henry McBride

LUNCH HOUR COMMITTEE Mrs. John B. Putnam, *Chairman*
To relieve the only paid secretary

Miss Margaret Huntington
Mrs. Thayer Iacacci
Miss Edith Meystre

Miss Anne O'Brien
Miss Louise O'Brien

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Man Ray
Heinrich Campendonk
Marcel Duchamp
Alfred H. Barr, Jr.
Naum Gabo
Rose Fried
Eleanor Williams

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1st Vice-Pres., Hollywood, Calif.
2nd Vice-Pres., Amsterdam, Holland
Secretary, New York City
New York City
Woodbury, Conn.
New York City
New York City

Since the work of the Société Anonyme was international, Kandinsky was 1st Vice-President from 1923 until his death in 1944.
Campendonk was Director from 1930 to 1944 and became 2nd Vice-President at the death of Kandinsky.

List of Exhibitions of the Société Anonyme: Museum of Modern Art 1920

from 1920 to 1930

The Société Anonyme did not keep any record as to which paintings or sculptures they exhibited in their various exhibitions, since the importance, in the minds of the Directors, lay in the men whose originality they promoted and sponsored, and not in the special expression of their work which was shown.

When the Société Anonyme loaned its pictures to the Museum of Modern Art, 1929, or to the College Art Association, they were often loaned for six months to two years. But no record as to where they were sent during that period was ever received.

K.S.D.

List of Exhibitions 1920-1939

*Exhibitions arranged by the Société Anonyme are numbered 1 to 84. Loans made by the Société Anonyme are lettered A to GG. Italicized words correspond to the abbreviations used in the catalogue. * indicates that a complete list of artists will be found in the catalogue of the Anniversary Exhibition, Springfield, Mass., 1939 (See No. 84). Unless otherwise indicated all exhibitions were held in New York City.*

1920

- 1 Galleries of the Société Anonyme, 19 E. 47th St., Apr. 30-June 15. Brancusi, Bruce, Daugherty, Duchamp, Gris, Man Ray, Picabia, Ribemont-Dessaignes, Schamberg, Stella, Villon, Van Gogh, Vogeler.
- 2 Galleries of the Société Anonyme, June 17-Aug. 1. Bruce, Daugherty, Matulka, Van Everen.
- 3 Galleries of the Société Anonyme, Aug. 2-Sept. 11. Brancusi, Braque, Duchamp, Gauguin, Matisse, Picabia, Picasso, Ribemont-Dessaignes.
- 4 Galleries of the Société Anonyme, Sept. 13-Oct. 23. Eilshemius, first one-man exhibition, 16 paintings.
- 5 Galleries of the Société Anonyme, Nov. 1-Dec. 15. Derain, Hartley, Kandinsky, Man Ray, Stella, Walkowitz. First American presentation: Bauer, Mense, Schwitters, Van Heemskerck.
- 6 Galleries of the Société Anonyme, Dec. 15-Feb. 1, 1921. Braque, Derain, Gleizes, Gris, Matisse, Picasso, Rivera, Villon.

1921

- 7 Manhattan Trade School for Girls, with lecture, Jan. 15. 15 paintings.
- 8 Colony Club, with lecture, Jan. 18. 30 paintings.
- 9 Manhattan Trade School for Girls, with lecture, Jan. 29. 20 paintings.
- 10 Galleries of the Société Anonyme, Feb. 1-Mar. 15. Archipenko, first one-man exhibition in America, abstract work.
- 11 Daniel Galleries, Feb. 1-15. Archipenko, realistic work.
- 12 Civic Club, with lecture, Feb. 17. 20 paintings.
- 13 Heterodoxy Club, Feb. 21-Mar. 5, with lecture. 20 paintings.

- 14 Galleries of the Société Anonyme, Mar. 15-Apr. 12. First American presentation: Campendonk, Klee, Molzahn, Tour-Donas, Stuckenberg, Schwitters.
- 15 Miss Weir's School of Design, Feb. 24. 16 paintings.
- 16 Galleries of the Société Anonyme, Apr. 16-May 15. Dorothea A. Dreier, first American one-man exhibition, 16 paintings.
- 17 Galleries of the Société Anonyme, May 16-June 15. 10 artists.* First American presentation: Godewols, Muche, Topp.
- 18 Worcester Art Museum, *Worcester*, Mass., Nov. 3-Dec. 5. 32 artists.*

1922

- 19 MacDowell Club, Apr. 24-May 8. 31 artists.*
- 20 Galleries of the Société Anonyme, Dec. 16-Jan. 10. Jacques Villon, first American one-man exhibition, 20 paintings.

1923

- 21 Galleries of the Société Anonyme, Jan. 10-Feb. 5. Joseph Stella, "New York Interpreted and Other Paintings."
- A Brooklyn Museum, Russian Exhibition, Jan. 23-Mar. 4. Kandinsky, Archipenko,
- 22 Galleries of the Société Anonyme, Feb. 5. 20 artists.* First American presentation: Dottori, Puni, Fischer, King.
- 23 Galleries of the Société Anonyme, Feb. 23. John Storrs.
- 24 Literary Forum, Jewish Community Center Brooklyn, with lecture, Mar. 20. 12 paintings.
- 25 Galleries of the Société Anonyme, Mar. 23-May 4. Kandinsky, first American one-man exhibition.

- 26 *Vassar College*, Poughkeepsie, N.Y., Apr. 4–May 12. 24 artists.* First American presentation: Bortnyck.
- B State Fair Park, *Detroit*, Mich., Aug. 31–Sept. 9. 19 artists.* First American presentation: Peri, Zeller.

1924

- 28 Galleries of the Société Anonyme, 44 W. 57th St., Jan. 7–Feb. 7. Paul Klee, first American one-man exhibition, 26 paintings.
- 29 Kingore Galleries, Jan. 20–Feb. 9. Archipenko, 30 works.
- 30 Galleries of the Société Anonyme, Feb. 13. 21 artists.* First American presentation: Drevin, Malevich, Medunetzky, Exter, Ioganson, Sternberg, Tatlin.
- 31 Galleries of the Société Anonyme, Mar. 18–29. Burliuk, first American one-man exhibition, 34 paintings.
- 32 Galleries of the Société Anonyme, Mar. 31–Apr. 12. 14 artists.* First American presentation: Bromberger, Drexel, Kowarzik, Seiwert, Schwichtenberg.
- 33 Galleries of the Société Anonyme, Apr. 16–29. Eilshemius, 35 paintings.

1925

- C Baltimore Museum of Art, January. Picasso, Braque, Van Gogh.
- 34 Daniel Galleries, Mar. 23–Apr. 4. Campendonk, first American one-man exhibition, 34 paintings.
- 35 Vassar Alumnae, New York, Mar. 27. 10 paintings.
- D Brooklyn Museum, Dorothea A. Dreier Memorial Exhibition, Apr. 14–May 9. 42 paintings.
- 36 Anderson Galleries, Nov. 16–28. Léger, first American one-man exhibition, 24 paintings.
- 37 Mount Vernon Seminary, Washington, D.C., with lecture, Nov. 20. 12 paintings.
- 38 Milch Gallery, Dorothea A. Dreier, "Large Impressions on Small Canvases," Dec. 7–19.

1926

- 39 Pen and Brush Club, Feb. 19–28. Dorothea A. Dreier, 20 paintings.
- 40 Art Center, Mar. 8–12. Matulka, 17 paintings.
- 41 Albright Art Gallery, Buffalo, March. Dorothea A. Dreier Memorial Exhibition, 42 paintings.
- 42 Sesquicentennial Exposition, *Philadelphia*, June 1–Dec. 1. German section, 58 paintings.*
- E Sesquicentennial Exposition, Russian section.
- 43 Brooklyn Museum, Brooklyn, Nov. 19–Jan. 9.

"International Exhibition of Modern Art." 307 works from 23 countries.* First American presentation: Klien, Servranckx, Papazoff, Filia, Gutfreund, Clausen, Storm-Peterson, Haines, Cahn, Nau, Phocas, Kakabadze, Baumeister, Hoerle, Kuethe, Nietzsche, Buchheister, Kesting, Steinitz, Vordemberge, Domela-Niwenhuis, Vantongerloo, Huszar, Kadar, Peri, Scheiber, Jonsson, Dottori, Paladini, Pannaggi, Keyser, Halicka, Miro, Carlsund, Osterblom, Itten, Bronson.

1927

- 44–46 Anderson Galleries, Jan. 25–Feb. 5. 95 paintings from 22 countries selected from the International Exhibition of Modern Art. This was exhibited as the 45th exhibition, Albright Art Gallery, Buffalo, Feb. 25–Mar. 20; and as the 46th exhibition, The Grange, Toronto Museum, April.
- 47 Residence of Mrs. Caroline O'Day, Rye, N.Y., with lecture, Mar. 10. 12 paintings.
- 48 Cosmopolitan Club, with lecture, Mar. 15. 20 paintings.
- 49 Art Center, Board of Education, with lecture, Mar. 17.

1928

- 50 Arts Council Gallery, The Barbizon, Feb. 10–Mar. 24. 26 artists from 8 countries.* First American presentation: Taran, Golubiatnikoff, R. Michel, Bergmann-Michel.
- 51 Workers' Center, May 12. 12 paintings, 1 sculpture.
- F Macy's, "International Exhibition of Art and Industry," May 14–26. Malevich.
- 52 Women's City Club, Oct. 4–20. 22 paintings.

1929

- 53 Daniel Galleries, Jan. 7–19. 20 paintings.
- G Brummer Gallery, cooperating with the New York University Gallery of Living Art, Nov. 30–Dec. 13. Stella, *Brooklyn Bridge*.
- 54 Kaiser Wilhelm Museum, Krefeld, Germany, December. Dorothea A. Dreier, 20 paintings.
- 55 Brooklyn Museum, Dec. 2–Jan. 2. "Walter Shirlaw as Painter and Teacher," including work by D. A. Dreier, K. S. Dreier, Goldthwaite, Reid.

1930

- 56 Kunsthalle, Bremen, Germany, April–May. Dorothea A. Dreier, 20 paintings.
- 57 Seven Arts Guild, Darien, Conn., with lecture, Aug. 7. 6 paintings.

- 58 Rand School of Social Science, Oct. 7–Nov. 8. 10 artists.*
 59 Rand School, Nov. 10–Jan. 2, 1931. 11 artists.*
 60 Kunst Verein, Cologne, Germany, July. Dorothea A. Dreier, 20 paintings. This exhibition traveled throughout Germany through July 1939.

1931

- 61 Exhibition arranged for the opening of the *New School* for Social Research, Jan. 1–Feb. 10. 70 paintings by 37 artists from 10 countries.* First American presentation: Ozenfant, Viollier.
 62 Rand School, Jan. 5–Mar. 16. 30 artists.*
 63 Heterodoxy, Town Hall Club, with lecture, Jan. 31. 6 paintings.
 64 Albright Art Gallery, Buffalo, Feb. 18–Mar. 8. Exhibition of the group arranged for the New School in January.
 65 Women's University Club, February. 7 paintings.
 66 New School for Social Research, February. Collection of prints.
 67 Rand School, Mar. 16–Apr. 30. 15 artists.*
 I Museum of Modern Art, "German Painting and Sculpture," Mar. 12–Apr. 26. Campendonk.
 J Renaissance Society, University of Chicago, July 1–Aug. 15. Campendonk.
 K Wadsworth Atheneum, Hartford, Conn., "Newer Super-Realism," November. Miro, Ernst.

1932

- L Society of Fine Arts, Wilmington, Del., "Russian Painting and Sculpture," Jan. 11–31. Malevich.
 M Marie Harriman Gallery, "Juan Gris," February. Gris.

1933

- N Chicago Art Institute, "Century of Progress Exhibition," June 1–Nov. 1. Campendonk.

1934

- O Marie Harriman Gallery, "Jacques Villon," Jan. 8–27. Villon.
 P Renaissance Society, University of Chicago, June 15–Aug. 18. Gris, Mondrian, Arp.
 Q College Art Association, traveling exhibition, "8 Modes." 11 paintings.*
 68 A. W. A. Club House, Nov. 14–Dec. 8. "From Impressionism to Abstraction: 13 *Women Painters*."
 69 Wadsworth Atheneum, Hartford, Conn., Dec.

13–Jan. 30, 1935. "From Impressionism to Abstraction: 13 Women Painters."

- R Museum of Modern Art, "Modern Works of Art," Nov. 19–Jan. 20, 1935. Archipenko, Duchamp, K. S. Dreier, Kandinsky, Marc, Pevsner.

1935

- S Whitney Museum, "American Genre Painting," Mar. 26–Apr. 29. Shirlaw.
 70 Women's Organization, Methodist Episcopal Church, Bethel, Conn., with lecture, June 10.
 71 Black Mountain College, Black Mountain, N.C., Oct.–June 1936. 20 paintings.
 72 Connecticut Public School Art Teachers Association, Hartford, Conn., with lecture, Oct. 25. 12 paintings.
 T Wadsworth Atheneum, Hartford, Conn., Oct. 22–Nov. 15. Pevsner.
 U Springfield Museum of Art, Springfield, Mass., "French Painting: Cézanne to the Present," Dec. 7–Jan. 5, 1936. Gris, Picabia.

1936

- V Museum of Modern Art, "Cubism and Abstract Art," Mar. 2–Apr. 19, 1936. 12 artists.*
 W College Art Association, traveling exhibition "*New Forms in Art*," Sept.–July 1937. 14 artists.*
 X George Walter Vincent Smith Art Gallery, Springfield, Mass., "Mysticism in Art," Oct. 5–25. Campendonk, K. S. Dreier.
 73 *Delphic Studios*, Nov. 23–Dec. 5. 10 works* and 27 "Merz Bilder" by Schwitters.
 Y Museum of Modern Art, "Fantastic Art, Dada, Surrealism," Dec. 7–Jan. 17, 1937. K. S. Dreier, Duchamp, Ribemont-Dessaignes, Schwitters.
 74–82 Bennington College, Bennington, Vt., Oct. 15–Nov. 9. "*Four Painters*," Albers, K. S. Dreier, Drewes, Kelpé. This collection was also exhibited as the 75th exhibition, *Delphic Studios*, New York, Nov. 16–Dec. 5; 76th exhibition, Wadsworth Atheneum, Hartford, Dec. 7–28; 77th exhibition, Springfield Museum of Art; Jan. 1–15, 1937; 78th exhibition, Wells College, Aurora, N.Y., Jan. 16–30; 79th exhibition, Addison Gallery, Andover, Mass., February; 80th exhibition, Arts Club, Chicago, March; 81st exhibition, San Francisco Museum; 82d exhibition, Wisconsin Union, University of Wisconsin, June.
 Z Arts Club, Chicago, January. Works by Duchamp.
 AA University Gallery, University of Minnesota, Minneapolis, Jan. 17–Mar. 14. Albers, K. S. Dreier, Drewes.

BB The Circle, International Group organized in England and touring in this country, Oct. 18-June 14, 1938. Mondrian.

1938

CC *Columbia University*, Art Department, Feb. 28-Mar. 24. 14 artists.*

DD Museum of Art, Toledo, Ohio, Nov. 6-Dec. 11. Ernst.

1939

EE Springfield Museum of Art, Jan. 10-30. 9 artists.*

FF Carnegie Institute, Pittsburgh, Pa., Mar. 16-Apr. 30. Lauren Ford.

83 Nierendorf Gallery, Mar. 28-Apr. 8. "An Exhibition of Contrasts. 8 artists.*

GG Museum of Modern Art, "Classic and Romantic Traditions in Abstract Painting," traveling exhibition, 1939-40. Kandinsky, K. S. Dreier.

84 George Walter Vincent Smith Art Gallery, *Springfield*, Mass., Anniversary Exhibition of the Société Anonyme, "New Forms of Beauty, 1909-1936," Nov. 9-Dec. 17. 71 works representing 53 artists from 14 countries.

Exhibitions held at Yale and loans from the Collection during this period are numbered consecutively 1 to 60 and are indicated in the catalogue by the corresponding number following the word "Yale."

1942-1950

1942

- 1 Exhibition inaugurating the Collection Société Anonyme, Yale Art Gallery, Jan. 13-Feb. 23. For list of works see Yale Associates *Bulletin*, X, No. 3. Since this date a representative selection of works from the Collection has been continuously on exhibition in the Art Gallery and in other buildings of the University.
- 2 Wesleyan University, Middletown, Conn., March. Selections from the Collection, 80 works.
- 3 Addison Gallery, Andover, Mass., "The Artist Looks at Architecture," Nov. 13-Dec. 16. 1 painting, Servranckx.

1943

- 4 Saybrook College, Yale University, March-May. Selections from the Collection, 29 works.
- 5 Connecticut College, New London, Conn., October. Selections from the Collection, 6 works.
- 6 A. C. A. Gallery, New York, "Joseph Stella," Nov. 8-28. 3 paintings.

1944

- 7 "Abstract and Surrealist Art in the United States," traveling exhibition, Cincinnati, Denver, Seattle, Santa Barbara, San Francisco, February-July. Stella, *Spring*.
- 8 Museum of Modern Art, 15th anniversary exhibition, May 23-Oct. 8. Stella, *Brooklyn Bridge*.
- 9 Museum of Modern Art, "Variety in Abstraction," circulating exhibition, 1944-45. 4 paintings, Kandinsky, Klee, Malevich.

1945

- 10 Yale Art Gallery, "Duchamp, Duchamp-Villon, Villon," Feb. 25-Mar. 25. 17 objects. For list of works see Yale Associates *Bulletin*, XIII, No. 2.
- 11 Museum of Non-Objective Painting, New York, Kandinsky Memorial Exhibition, Mar. 15-May 15. 4 paintings.
- 12 Museum of Modern Art, Mondrian Memorial Exhibition, Mar. 27-Apr. 29. 2 paintings.
- 13 Connecticut College, March. Léger, *Composition No. 7*.
- 14 Connecticut College, April. Stella, *Brooklyn Bridge*.
- 15 Mt. Holyoke College, South Hadley, Mass., October. Selections from the Collection, 37 paintings. See also Nos. 17, 20.
- 16 College of William and Mary, Williamsburg, Va., November. Traveling exhibition, "Duchamp and Villon," 29 objects. See also Nos. 19, 24, 27, 29, 33.
- 17 Amherst College, Amherst, Mass., December. Selections from the Collection, 37 paintings.
- 18 Museum of Modern Art, circulating exhibition, "Variety in Abstraction," 1945-46. 1 painting, Kandinsky.
- 19 California School of Fine Arts, San Francisco, December-January. "Duchamp and Villon."

1946

- 20 Lyman Allyn Museum, New London, Conn., January. Selections from the Collection. 37 paintings.
- 21 Duke University, Durham, N.C., February. Traveling exhibition, "Abstract and Cubist

- Art," 27 works. See also Nos. 25, 26, 28, 30, 32, 36.
- 22 Yale Art Gallery, "Plastic Experience in the 20th Century: Contemporary Sculpture, Constructions, Objects," Apr. 4–May 6. For list of works see Yale Associates *Bulletin*, XIV, No. 2.
 - 23 Whitney Museum of American Art, "Pioneers of Modern Art in America," Apr. 9–May 19. Stella, 3 paintings.
 - 24 Allegheny College, Meadville, Pa., May. "Duchamp and Villon."
 - 25 State Art Gallery, Raleigh, N.C., May–June. "Abstract and Cubist Art."
 - 26 Gibbes Art Gallery, Charleston, S.C., September. "Abstract and Cubist Art."
 - 27 St. Paul Gallery and School of Art, St. Paul, Minn., September. "Duchamp and Villon."
 - 28 College of William and Mary, October–November. "Abstract and Cubist Art."
 - 29 Carlton College, Northfield, Minn., October. "Duchamp and Villon."
 - 30 University of North Carolina, Chapel Hill, November–December. "Abstract and Cubist Art."

1947

- 31 Addison Gallery, Andover, Mass., "Seeing the Unseeable," Jan.–Feb. 10. 7 works.
- 32 University of Alabama, Tuscaloosa, January–February. "Abstract and Cubist Art."
- 33 University of Maine, Orono, January. "Duchamp and Villon."
- 34 Pinacotheca, New York, "The White Plane," March. 3 paintings, Buchheister, Mondrian, Schwitters.
- 35 Museum of Modern Art, "Large Scale Modern Paintings," Stella, *Brooklyn Bridge*.
- 36 University of Maine, October. "Abstract and Cubist Art."
- 37 Brooklyn Museum, "American Print-Making, 1913–1947," Nov. 18–Dec. 17. 6 roto-reliefs by Marcel Duchamp.

1948

- 38 Pinacotheca, New York, Collages by Schwitters, Jan. 10–21.
- 39 Pinacotheca, New York, Schwitters Memorial Exhibition, Feb. 1–28. 2 collages.
- 40 Museum of Modern Art, "Gabo–Pevsner," Feb. 10–Apr. 25. 2 sculptures, Pevsner.
- 41 Yale Art Gallery, "Painting and Sculpture by the Directors of the Société Anonyme, 1920–1948," Mar. 4–Apr. 4. For list of works see Yale Associates *Bulletin*, XVI, No. 1.

- 42 Norfolk Music School, Norfolk, Conn., August. Selections from the Collection, 19 paintings.
- 43 Museum of Modern Art, Collage Exhibition, Sept. 21–Nov. 28. 1 collage, Schwitters.
- 44 California Palace of the Legion of Honor, San Francisco, "Mobiles and Articulated Sculpture," Oct. 2–Nov. 21. 6 roto-reliefs by Marcel Duchamp.

1949

- 45 Addison Gallery, "Material and the Immaterial," Jan. 7–Feb. 15. 1 sculpture, Pevsner.
- 46 Museum of Art, Rhode Island School of Design, Providence, "'Isms' in Art Since 1800," Feb. 3–Mar. 9. 17 objects.
- 47 Denver Art Museum, "The Modern Artist and His World," Mar. 5–Apr. 26. Stella, *Battle of Lights*.
- 48 Institute of Contemporary Art, Boston, June 4–Sept. 30. Selections from the Collection, 41 objects. See also No. 54.
- 49 Museum of Modern Art, "20th-Century Italian Art," June 29–Sept. 11. 2 drawings, Boccioni.
- 50 Germanic Museum, Harvard University July 5–Sept. 2. 8 paintings, Klee, Kandinsky, Schwitters.
- 51 Institute of Contemporary Art, Boston, Sept. 6–Oct. 2. 25 prints and drawings. See also No. 54.
- 52 Whitney Museum of American Art, "Juliana Force and American Art," Sept. 24–Oct. 30. Stella, *Battle of Lights*.
- 53 Pinacotheca, New York, "El Lissitzky," Oct. 5–31. 1 painting.
- 54 Mt. Holyoke College, October. Selections from the Collection, 61 prints and drawings.
- 55 Institute of Contemporary Art, Boston, "Villon–Feininger," Oct. 7–Nov. 20. 12 works. For list see *Jacques Villon–Lyonel Feininger*, Boston, 1949.
- 56 Virginia Museum of Art, Richmond, "Modern Sculpture," Oct. 18–Jan. 31, 1950. 2 sculptures, Archipenko, Arp.
- 57 Cincinnati Art Museum, "Joseph Albers," Oct. 27–Nov. 22. 1 painting.
- 58 M. Knoedler Galleries, New York, "To Honor Henry McBride," Nov. 29–Dec. 17. Stella, *Brooklyn Bridge*.
- 59 Phillips Memorial Gallery, Washington, D.C., "Villon–Feininger," Dec.–Jan., 1950.

1950

- 60 Museum of Fine Arts, Springfield, Mass., "In Freedom's Search," Jan. 15–Feb. 19. 8 paintings.

Lectures organized and given
through the Société Anonyme:
Museum of Modern Art 1920

1920-1939

The subject was always New Forms in Art and why they had entered present-day life.

These lectures were always given in relation with actual paintings. If not in connection with an exhibition, a collection of six to twenty was brought to where the lecture was held, since the policy of the Société Anonyme was never to speak without important examples. This did not apply to the lectures on architecture which were given with lantern slides. Unless otherwise indicated all lectures were held in New York City.

K.S.D.

Oct. 15	1920	Louis Eilshemius. Galleries of the Société Anonyme, 19 East 47th St.
Nov. 20		Marsden Hartley. Galleries of the Société Anonyme.
January	1921	Katherine S. Dreier, assisted by Marcel Duchamp and Joseph Stella, three lectures. Manhattan Trade School for Girls, under the auspices of the People's Institute, Cooper Union.
Jan. 18		Walter Pach. Colony Club.
Jan. 27		Joseph Stella. Galleries of the Société Anonyme.
February		Symposium—"Psychology of Modern Art." Archipenko, Phyllis Ackerman, Christian Brinton, Marsden Hartley, Man Ray, Katherine S. Dreier, Chairman. Galleries of the Société Anonyme.
Feb. 17		Katherine S. Dreier. The Civic Club.
Feb. 24		Katherine S. Dreier. Miss Weir's School of Design.
Mar. 5		Katherine S. Dreier. The Heterodoxy Club.
Apr. 1		Symposium—"Dadaism". Galleries of the Société Anonyme.
Apr. 16		Katherine S. Dreier. Residence of Mrs. Henry White, New Haven, Conn.
Apr. 30		Symposium—"An Evening with Gertrude Stein". Marsden Hartley, Henry McBride, Mina Loy, Mrs. Charles Knoblauch. Galleries of the Société Anonyme.
Apr. 30	1922	Dr. Christian Brinton. MacDowell Club.
Dec. 28		Walter Pach. Galleries of the Société Anonyme.
January	1923	Dr. Phyllis Ackerman. Galleries of the Société Anonyme.
Feb. 21		Elie Nadelman. Galleries of the Société Anonyme.
March		Dr. Alexander Goldenweiser. Three Lectures. Galleries of the Société Anonyme.
Mar. 20		Katherine S. Dreier. Jewish Community Center, Brooklyn.
Apr. 16		William Zorach. Galleries of the Société Anonyme.
Feb. 19	1924	Louis Lozowick. Galleries of the Société Anonyme, 44 West 57th St.
Feb. 20		Katherine S. Dreier. Women's University Club.
Mar. 19—		Francis de Villa Ball. Three lectures with piano recitals on modern music.
Apr. 4		Galleries of the Société Anonyme.
Jan. 26	1925	Katherine S. Dreier. Baltimore Museum, Baltimore.
Mar. 23		Katherine S. Dreier and David Burliuk. Campendonk Exhibition. Daniel Galleries.
Mar. 27		Katherine S. Dreier. Vassar Alumnae of New York.
Nov. 20		Katherine S. Dreier. Mt. Vernon Seminary for Girls, Washington, D. C.
Dec. 3		Katherine S. Dreier. Zonta Club.
January	1926	Symposium—Katherine S. Dreier, Count Tolstoy and Mme. George of Paris. Paul Gaulois' Gallery, Painters and Sculptors, New York.
Nov. 19		Opening of the International Exhibition. Brooklyn Museum. Modern music arranged by the League of Composers.
Nov. 20		Katherine S. Dreier. School Art League, Brooklyn Museum Auditorium.
Nov. 28		Katherine S. Dreier. Brooklyn Museum Auditorium.
Dec. 4		Alfred Stieglitz. Brooklyn Museum Gallery.
Dec. 11		David Burliuk. Brooklyn Museum Gallery.
Dec. 18		Louis Lozowick. Brooklyn Museum Gallery.

Dec. 14		Katherine S. Dreier. Talk arranged for the National Association of Women Painters and Sculptors. Brooklyn Museum Gallery.
Dec. 15		Katherine S. Dreier. Talk arranged for the National Association of Women Painters and Sculptors. Civitas Club, Brooklyn.
Jan. 24	1927	Radio Talk: International Exhibition of Modern Art at the Brooklyn Museum, WEAf. Katherine S. Dreier.
Feb. 1		Piano recital of modern compositions—Henry Cowell. Anderson Galleries.
Feb. 4		Henri Barzum. Anderson Galleries.
Mar. 15		Katherine S. Dreier. Lecture luncheon for members only, Cosmopolitan Club.
Mar. 17		Katherine S. Dreier. Board of Education, City of New York, Elementary and High School Art Teachers, Art Center.
Apr. 3		Katherine S. Dreier. International Exhibition of Modern Art, The Grange, Toronto, Canada.
Apr. 4		Katherine S. Dreier. Board of Education, City of New York, High School Art Teachers of Greater New York, Public School No. 59.
Feb. 20	1928	Katherine S. Dreier. Exhibition Société Anonyme, Arts Council, The Barbizon.
Feb. 25		Katherine S. Dreier. The School Art League. Auditorium of the Metropolitan Museum.
Feb. 27		Henri Barzum. Exhibition Société Anonyme, Arts Council, The Barbizon.
Oct. 16		Katherine S. Dreier. Women's City Club.
Nov. 28		Symposium—"Modern Painting, Music and Poetry." Katherine S. Dreier, Imre Weisshaus and recital of Sound Poems by Kurt Schwitters. Denishawn School of Dancing.
May 9	1929	Katherine S. Dreier. Kasten Haus, Hanover, Germany. Carl Buchheister, Chairman.
Aug. 25		Leon Carroll's Art. Katherine S. Dreier and Ted Shawn. Seven Arts Guild, Darien, Conn.
Dec. 13		Radio Talk under the auspices of the Women's City Club, Coast to Coast, WEAf. Katherine S. Dreier.
Feb. 9	1930	Modern Music, introducing Wassily Savadsky. Forest Theatre.
Mar. 15		Modern Dancing, introducing Ted Shawn. Berlin, Germany.
Mar. 25		Modern Dancing, introducing Ted Shawn. Munich, Germany.
Oct. 7—		Twelve Lectures, first series—Katherine S. Dreier. Rand School for Social Science.
Dec. 23		
Dec. 7		Modern Architecture—Katherine S. Dreier. Brooklyn Auditorium.
Jan. 6—	1931	Twelve Lectures, second series. Speakers: Buckminster Fuller, Peter Mueller-Munk, Pousette-Dart, Florence Newcombe and Henri Barzum. Rand School for Social Science.
Mar. 31		
Jan. 5—		Twelve Lectures celebrating the opening of the new building of the New School for Social Research. Katherine S. Dreier, last lecture illustrated by the film <i>Prince Achmed</i> , second act by Lotte Reiniger, abstract film by Marcel Duchamp, <i>Archipentura</i> by Archipenko and <i>Clavilux</i> by Thomas Wilfred.
Mar. 23		
Jan. 31		Katherine S. Dreier. The Heterodoxy Club.

Feb. 18		Modern Architecture—Katherine S. Dreier. Buffalo.
March		Architects' Dinner given by the Women's University Club. Speakers: Katherine S. Dreier; Van Allen, architect; Buckminster Fuller; Lamb, architect; Harvey Corbett, architect; Frank Lloyd Wright, architect; Mr. Parks of the Regional Planning; Mr. McEnneny, City Planning.
May 7		Modern Dancing by Ted Shawn, introducing American Suites, Munich, Germany.
Dec. 2		Symposium—"The Need of <i>Art, Music and Drama</i> ". Speakers: Art, Katherine S. Dreier; Music, Dr. Harriet Seymour; Drama, Mrs. Herbert K. Stockton, New York League for Mental Hygiene of Children. The Cosmopolitan Club, New York.
Jan. 13	1933	Katherine S. Dreier, under the auspices of Kandinsky. Bauhaus, Berlin, Germany.
Nov. 9-Dec. 21		Seven Lectures—Katherine S. Dreier. Academy of Allied Arts.
Jan. 7	1934	Katherine S. Dreier. Black Mountain College, N.C.
Jan. 9-10		Two round table talks led by Prof. Josef Albers and Katherine S. Dreier. Black Mountain College.
Feb. 4		Katherine S. Dreier. Forum of the Beekman Neighbors. Pan Hellenic.
Feb. 17		Dinner in honor of Orozco. Speakers: Carl B. Hess, Professor Artemas Packard, Nathaniel Goodrich, Lewis Mumford, Katherine S. Dreier. Dartmouth College, Hanover, N.H.
Oct. 4, 15-18		Three lectures—Katherine S. Dreier. Annot Art School, RKO Building.
Dec. 20		Discussion—Annot and Katherine S. Dreier. Wadsworth Atheneum, Hartford, Conn.
Jan. 7	1935	Katherine S. Dreier, Annot Art School.
Feb. 4		Annot and Katherine S. Dreier. Annot Art School, RKO Building.
June 10		Katherine S. Dreier. Women's Organization of the M.E. Church, Bethel, Conn.
June 17		Katherine S. Dreier. Opening of the Weekly Forum, Annot Art School, Westport, Conn.
Sept. 6		Katherine S. Dreier, The Art Teachers' Association of Connecticut Public Schools, Bond Hotel, Hartford, Conn.
Jan. 15	1937	Discussion by Anne Hard and Katherine S. Dreier, radio talk, WJZ, coast to coast.
Mar. 19	1938	Katherine S. Dreier, under the auspices of the Art Department, Columbia University.
Mar. 15	1939	Katherine S. Dreier, under the auspices of the Art Department, Columbia University.

For a list of titles of the lectures see the *Anniversary Catalogue: Collection of the Société Anonyme: Museum of Modern Art* 1920, George Walter Vincent Smith Art Gallery, Springfield, Mass., 1939.

Publications of the Société Anonyme: Museum of Modern Art 1920

- 1920 *Société Anonyme: Its Why and Wherefore* (out of print). 2nd printing, 1923.
- 1921 Ivan Goll, *Archipenko*, translated from the French by Mary Knoblauch. 5 illustrations.
Jennings Tofel, *Form in Painting* (out of print).
Dorothea A. Dreier: *an Appreciation by an Unknown*. 7 illustrations.
Some French Moderns Says McBride. Layout by Rose Sélavy (Marcel Duchamp).
Report: Société Anonyme: Museum of Modern Art 1920-1921. 24 illustrations.
- 1922 Guillaume Apollinaire, *Aesthetic Meditations, the Cubist Painters*, translated from the French by Mary Knoblauch. Published in *The Little Review*, Spring, Autumn and Winter issues, 1922. (This was the first English translation of this work).
Walter Pach, *Villon*. 2 illustrations.
- 1923 Katherine S. Dreier, *Stella*. 5 illustrations.
André Salmon, *Storrs*. 3 illustrations.
Katherine S. Dreier, *Kandinsky*. 4 illustrations. Cover by Kandinsky.
Jennings Tofel, *Expression*.
Christian Brinton, *Modernism in Art*.
- 1924 Christian Brinton, *Archipenko*. 8 illustrations (out of print).
Christian Brinton, *David Burliuk*. 1 illustration (out of print).
- 1925 Louis Lozowick, *Modern Russian Art*. 20 illustrations (out of print).
David Burliuk, *Campendonk*. 5 illustrations.
Carl Einstein, *Fernand Léger*, introduction by Katherine S. Dreier. "Notations on Plastic Values" by Léger. 6 illustrations.
- 1926 *Modern Art: Sesqui-Centennial, Philadelphia*. Foreword by Katherine S. Dreier, text by Christian Brinton. Cover design by Alajálov. 22 illustrations.
Special Catalogue: *International Exhibition of Modern Art* arranged by the Société Anonyme for the Brooklyn Museum. Introduction by Dr. W. H. Fox, text by Katherine S. Dreier. Layout by Katherine S. Dreier and Alajálov. 23 maps and 205 illustrations.
- 1927 Catalogue, *International Exhibition of Modern Art*, travelling sections, Anderson Galleries. 7 illustrations (out of print).
- 1928 *Brochure — Quarterly*, July, 1928. Katherine S. Dreier, "The Invisible Line". Sarah Parsons, "Photography in Aesthetics". Cover design by Alajálov. 16 illustrations.
Margaret Norrie: An Appreciation by the Société Anonyme. Cover design by Alajálov. 1 illustration (out of print).
- 1929 *Brochure — Quarterly*, October 1928-July 1929. Lucia Moholy-Nagy, "Report on the International Congress for Art Education, Prague". "Modern Art: a Definition by F. J. S. Schwanskorsky; an Open Letter and Questionnaire". Reviews.
- 1933 Katherine S. Dreier, *Shawn the Dancer*. Introduction by Hans Hildebrandt and Dr. Niedecken-Gebhard. 81 illustrations. Published in German and English.
- 1944 Katherine S. Dreier and Matta Echaurren, *Duchamp's Glass: an Analytical Reflection*. Katherine S. Dreier, *Burliuk*. Foreword by Duncan Phillips. 53 illustrations.

With every exhibition the Société Anonyme always printed and distributed what they called "flyers". These "flyers" introduced to the general public the new approach shown in art and the painters and sculptors who presented it.

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The Collection represents 169 artists from 23 countries and includes 616 items: oils, watercolors, sculpture, etchings, woodcuts, commercial designs, etc. from 1909 to 1950.

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