

# **Modern works of art fifth anniversary exhibition, November 20, 1934-January 20, 1935**

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# MODERN WORKS OF ART

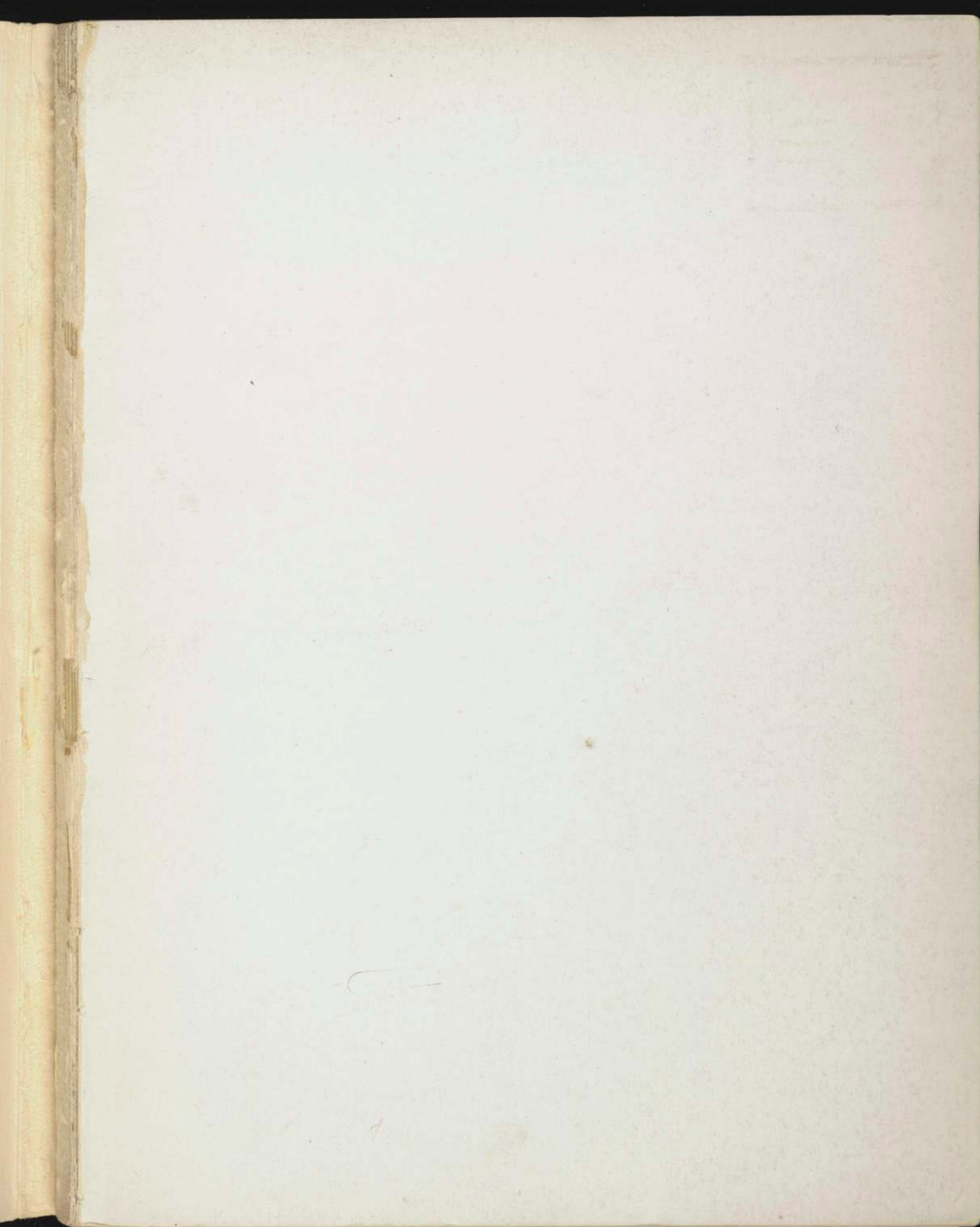
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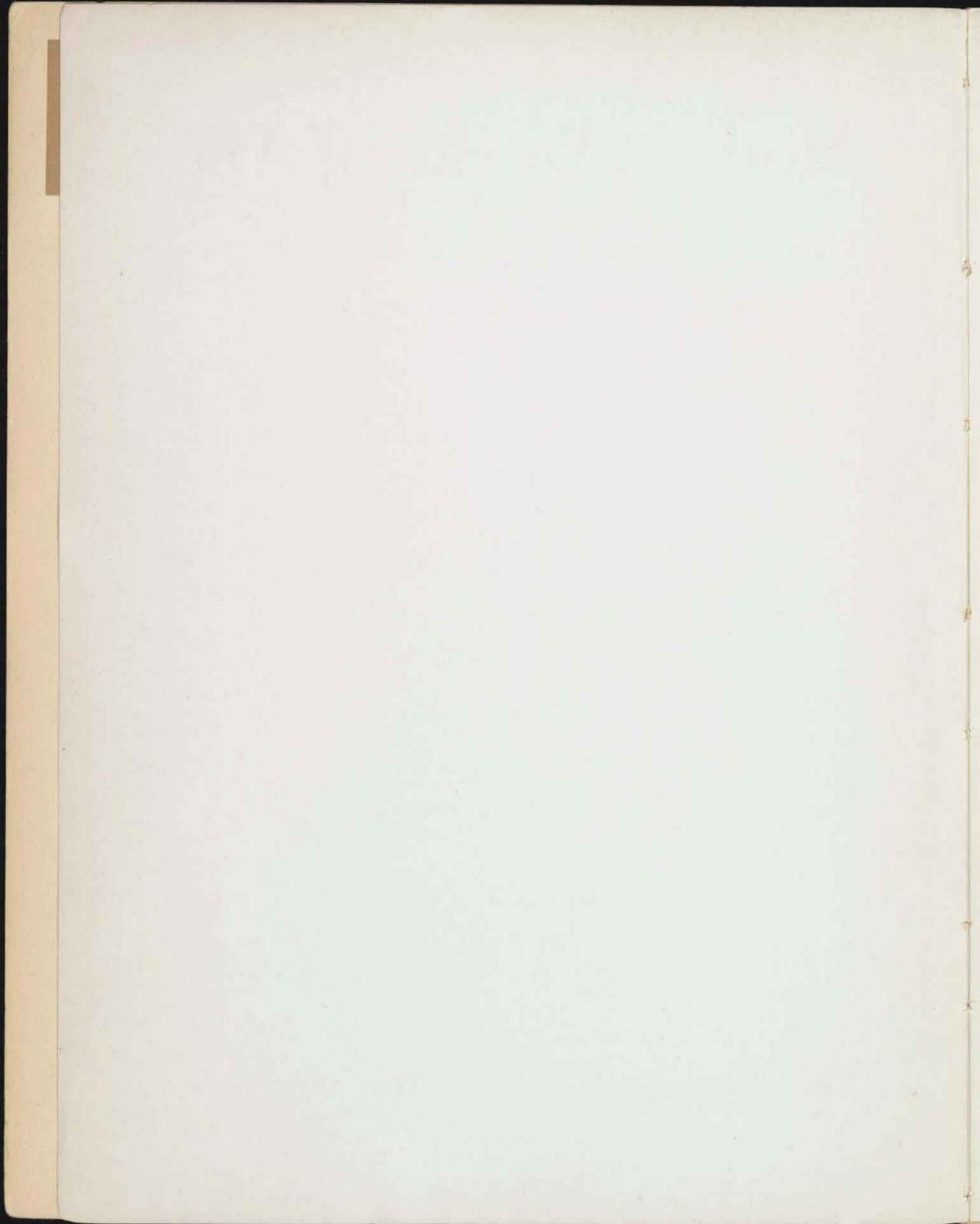
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# Modern Works of Art

Fifth Anniversary Exhibition

November 20, 1934—January 20, 1935

The Museum of Modern Art, New York

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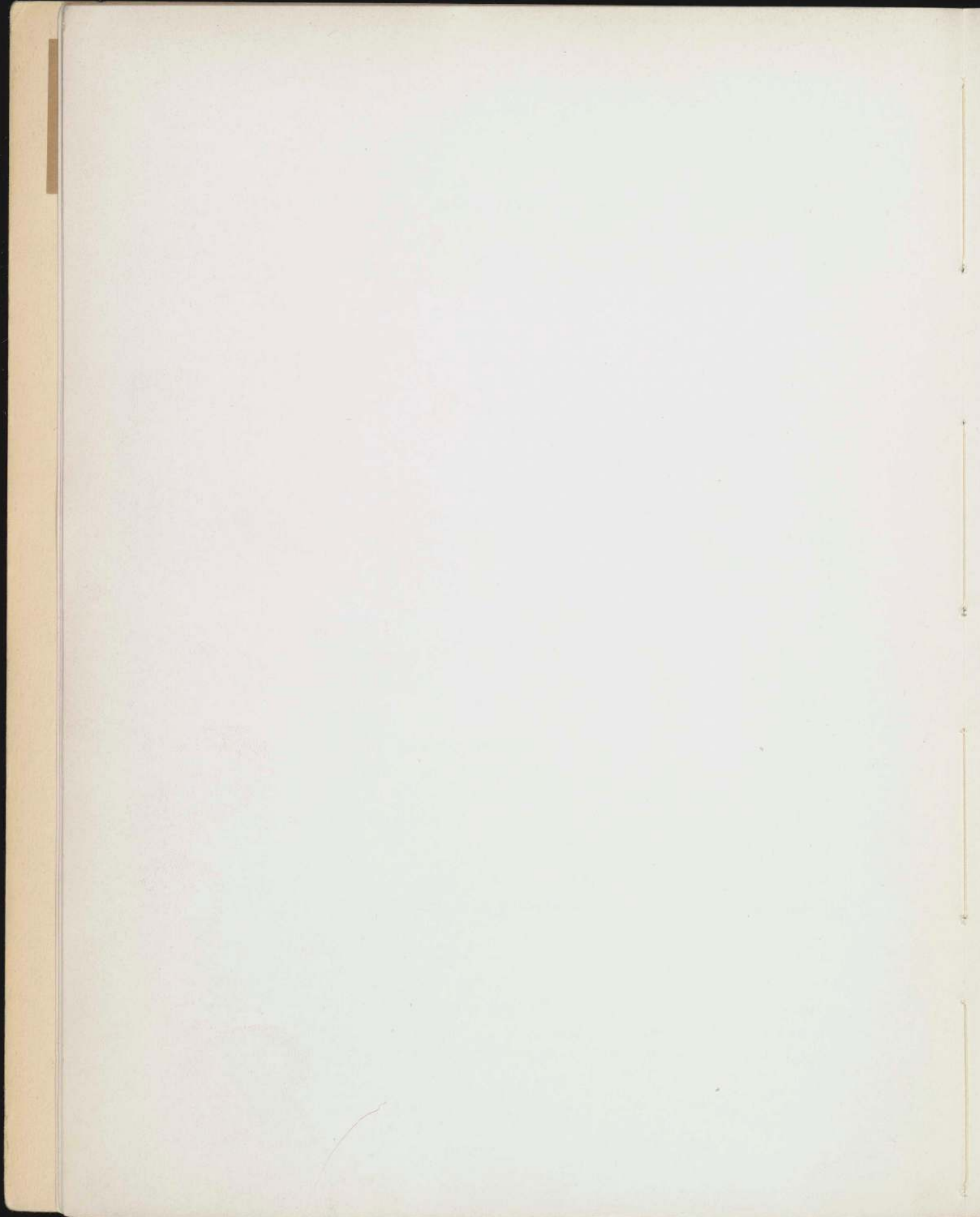
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## 1929-1934

This exhibition marks the fifth anniversary of the opening of the Museum of Modern Art to the public. It includes paintings, sculpture, and other works of art selected by the Director of the Museum as representing what would be desirable for the Museum's Permanent Collection today. The number of works shown and to some extent the number of artists represented are limited by the space available in our present galleries and by the inclusion with a few exceptions of loans from New York collections only. In bringing together the exhibition, the Director has taken into consideration the collections of other museums in New York.

A fifth anniversary is a landmark in the life of a public institution. In five years the value of a museum should be proved or disproved. The critical reaction to the thirty-five exhibitions we have held during this period; the attendance of nearly one million persons; the circulation of many exhibitions throughout the country; the wide publicity given to the Museum's activities both in this country and abroad; our establishment in a separate building; a steadily increasing membership during a period of acute depression; the series of Museum publications; the securing of an endowment fund of over \$600,000 in the troubled times of today without public appeal, and the consequent inclusion of Miss Lillie P. Bliss' splendid bequest in the Museum's Permanent Collection, are the principal proofs of the Museum's value.

We believe that a museum of modern art must be forward looking. But this is a moment of retrospection. The five years have been pleasant years. They have been exciting, creative, expanding, driving years of hard work with just enough of disappointment and failure to flavor them. And at their end we look out upon wide new fields of possibility and beckoning roads of advance.

What has been accomplished has come in part from good fortune, but mostly as the result of a united directed effort. To the founders of the Museum we make our first obeisance. To the Trustees and friends of the Museum we acknowledge our gratitude for their support and contributions of money and their constant and untiring attention to the affairs of the Museum. To the entire Museum staff we wish to express our appreciation of their ceaseless and unselfish efforts in carrying on the work assigned to them, many times under heavy pressure and great difficulties.

Especially has good fortune waited upon us in bringing our way the three principals of our staff.

Philip Johnson is responsible for the building up of the Department of Architecture of the Museum and for the wide success of the exhibitions of that department. Furthermore, he has evolved a new technique for the installation of other exhibitions, ranging from pre-Incan jewelry to post-depression machinery.

As Executive Director, Alan R. Blackburn, Jr., came to the rescue when the Museum "business" threatened to overwhelm an overworked staff. The smoothly operating machine we boast today is his creation.

When Paul J. Sachs was asked to recommend a director for the Museum he had only one question to ask: Would we accept a young man for the position—because the very best qualified person he knew was a very young man. Alfred H. Barr, Jr. has proved the accuracy of his sponsor's brevet. To a wide acquaintance with the art of the past as well as the present, he adds a fine flair for the first-rate, a constant quiet enthusiasm, a clairvoyant anticipation of new developments and above all a lucid mastery of the written word. His catalogs and other publications are a lasting contribution to the literature of modern art.

During the first three years of the Museum Jere Abbott contributed taste and discrimination as Associate Director. Holger Cahill created a successful season while the Director was absent on a needed vacation. Among the Museum's volunteer workers have been Edward M. M. Warburg, who has coöperated constantly in the Museum's educational work; Lee Simonson, who organized the admirable Theatre Arts Exhibition, and James Johnson Sweeney, who is now assembling the exhibition of African Art.

Lastly we would express our thanks to the press and the public of this city, who have been so generous in their praise and so lenient in their criticism. We hope that we may deserve a like reception in the years to come.

A. CONGER GOODYEAR,  
*President.*



## MODERN WORKS OF ART

Words about art may help to explain techniques, remove prejudices, clarify relationships, suggest sequences and attack habitual resentments through the back door of the intelligence. But the front door to understanding is through experience of the work of art itself.

### MODERN PAINTING

*Pioneers of the late 19th Century.* For many reasons impressionism is a convenient point of departure for a review, however brief, of modern painting. Purple shadows and the technique of painting shimmering effects of light with little brush strokes of bright color were to Monet and Pissarro in 1875 like the new knowledge of modelling in light and shade and of perspective to Masaccio and Uccello in 1425. The impressionists saw themselves as the logical culmination of several centuries of effort to paint what the human eye sees. They read the treatises of physicists on light and color; in an age of growing faith in science they had scientific sanction. They felt that they were on the right track. And the public which had ridiculed the first impressionist exhibition in 1874 had, by 1900, been won by the prettiness of Monet's pictures and the scientific plausibility of his theories.

Most of the great painters of the late 19th century were affected by impressionism but they all saw that Monet was not on the right track but in a blind alley. Cézanne said: "I wish to make of impressionism something solid and enduring like the art of the museums." In this famous sentence he asserted both the importance of tradition and the validity of contemporary discovery and in so doing defined not only his own problem but that of his chief contemporaries as well.

Cézanne's *Bathers* (4) shows him in the early 80's at work with an impressionist technique upon a subject obviously inspired by the Renaissance-Baroque tradition of figure composition—trying, as he himself explained, to paint "Poussin over again from nature." Long years of solitary toil in which conscience and sensibility were sharpened to exasperation led to the masterpieces of the 1890's, such as the *Card Players* (6), the *Mme. Cézanne* (5), *Still Life with Apples* (7). In them the vehemence and power of his early *Man in a Blue Cap* (1) and the experiments of his impressionist period are fused, disciplined and transmuted into an art which was to dominate the painting of our period.

Cézanne spent thirty years in patient trial and error but Seurat in a brief decade made of impressionism "something solid and enduring" by a method so coldly rational, so calculated, that for many years after his death even his greatest works were generally looked upon as laboratory demonstrations. Seurat sys-



tematized the impressionist technique of irregular small brush strokes by painting in a mosaic of confetti-like dots, using only the six primary colors lightened with white or darkened with black; and for a casual haphazard method of composition he substituted a conscious, structural system of parallel lines and planes, horizontal, diagonal and vertical. Before his death in 1891, Seurat had painted six large paintings which are among the masterpieces of modern art both aesthetically and as evocations of a period. One of them is the *Side Show* (29); another, the *Grande-Jatte*, is represented by the large final study (27). Less important but equally fine in quality are a group of land- and seascapes, such as the *Fishing Fleet* (28) and a long series of small studies among which are the monumental *Peasant Woman* (26) and the exquisite *Quai* (25).

Van Gogh, too, struggled with impressionism and even with Seurat's method. But a technique and attitude so cold, impersonal and objective could not have suited him less. In such pictures as the *Sunset over Ploughed Fields* (19) he tore impressionism to ribbons and in masterpieces like the *Arlésienne* (16) and the *Café at Night* (17) practically abandoned it. During his last years only the most intense colors, the most violent brushwork could satisfy a man who on the verge of madness and death cried out in paint his fanatical passion for life. Gauguin, his friend, for years painted and exhibited as an impressionist. The vigorous *Farm* (11) is a transitional work between impressionism and his later style which is magnificently shown in the *Mary* (12) and the *Spirit of the Dead Watching* (13). The strong, clearly defined color patterns of van Gogh and Gauguin, derived in part from Japanese prints, were to have a great influence upon painting during the early 20th century but no more than the tragically romantic legends of their lives.

Toulouse-Lautrec and Odilon Redon lived upon opposite margins of the art of their period although both were affected by impressionism. Lautrec was a biting satirist, master of a whip-like line (32). His influence is seen in some of the early work of Picasso and in that of many satirists such as Pascin (122) and Grosz (82). In his visionary art (20) Redon anticipated the surrealists.

Henri Rousseau was until the last decade of his life an obscure customs officer painting as a naïve amateur. About 1905 in his old age the extraordinary decorative quality and direct primitive vision of his art (22-24) were discovered and admired by a group of young painters, among them Picasso and Max Weber. Rousseau's painting has encouraged much false naïveté but it has also led to the recognition of many genuinely naïve artists of excellent ability, such as the American John Kane (91).

*About 1900.* The art of painting about the year 1900 must have seemed almost as bewildering and various as it does today. Monet, Degas and Renoir were passing a respectable middle age and had still twenty years in which to watch their



reputations and their prices soar. Their juniors, van Gogh and Seurat, had died ten years before. Toulouse-Lautrec had a year to live; Gauguin, three; Cézanne, six; Henri Rousseau, ten. At the official Salons the populace enjoyed the followers of Millet (peasants), Corot (soft trees), Daubigny (moonlight), Bouguereau (perfect nudes), Jacques (sheep), Gérôme and Meissonnier (silks, marbles or soldiers), Rosa Bonheur (stallions), Ribot (wrinkles). To these the smart world preferred the flash and glitter of Boldini, Sargent and Zorn. It is little wonder that the artists should have shown their contempt for such taste by occasionally—and usually unconsciously—"shocking the bourgeois."

At the turn of the century the more adventurous younger artists were divided between two schools. The neo-impressionists, Signac and Cross, had carried on during the '90s Seurat's system of "dot painting." Opposed to their analytic method were the synthetists such as Vuillard, Bonnard and Denis, who in their work of this time (150 and 43) painted in flat tones and decorative outlines inspired by Toulouse-Lautrec posters, Japanese prints, *art nouveau*, and especially by Gauguin. Denis wrote: "Gauguin freed us from all the restraints which the idea of copying nature had placed upon us. . . . How does that tree look to you? Green? All right, then use green, the greenest green on your palette. And that shadow, a little bluish? Don't be afraid. Paint it as blue as you can! . . . If it was permissible to use vermilion in painting a tree which seemed reddish, why not stress even to the point of deformation the curve of a shoulder or conventionalize the symmetry of a bough. Now we understood everything in the Louvre, the Primitives, Rubens, Veronese." These principles of Gauguin, pronounced at Pont Aven in 1889, were to be profoundly influential. The impressionists and neo-impressionists had appealed to science in defense of what seemed to them the ultimate technique of painting "nature." But Gauguin appealed to the museums, the primitives, for sanction in departing from "nature."

*Les fauves*. In 1905, at the Autumn Salon, fifteen years after Gauguin's exhortations, Matisse, Rouault and Derain caused such an explosion that they were named the *fauves* or *wild beasts*. Their pictures, bold and "unnatural" in color, often with heavy outlines and distorted drawing, seemed gratuitously violent. But the *fauves* had in their minds the work of Gauguin, van Gogh, Cézanne, mediaeval stained glass, Italian primitives, Japanese prints and Persian pottery, and in their hearts a contempt both for the vacuities of the official Salon and the superficialities of impressionism.

*Expressionism*. The *fauves* were by no means a unified band. Matisse was interested primarily in powerful decorative arrangements. Three years after the *fauve* outburst he wrote: "What I am after, above all, is expression. . . . The arrangement of my picture is expressive. . . . Composition is the art of arranging in a decorative manner. . . . I am unable to proceed beyond a purely visual



satisfaction. . . ." But the decorative element in Rouault's *fauve* work is a by-product of a deep interest in the human spirit. He paints like a somber van Gogh with Goya and Daumier at his shoulder. Matisse's work such as the *Music* of 1908 (108) might be called decorative expressionism, Rouault's *Two Women* of 1906 (136), psychological expressionism. Both involve the intuitive, spontaneous and often violent deformation or distortion of "nature." The psychological expressionism of Rouault was exceptional in France but was the rule in the most advanced art of northern Europe, where the Dutch van Gogh, the Norwegian Munch and primitive art inspired the early expressionist work of Kokoschka, Nolde, Barlach and many others. Max Weber (152), who returned from Paris to New York in 1909, became a leading American expressionist. Long before him Maurice Prendergast (133) under French influence had developed a kind of decorative expressionism unsurpassed by any other American. But the most complete American manifestations of the expressionist principle are the explosive watercolors of John Marin (104-106). In New York before the war even the athletic Americanism of John Sloan and George Bellows was considered the work of a "revolutionary black gang." Painters such as Prendergast, Weber and Marin had to bear the brunt of violent public and critical hostility until conservatism or indifference was undermined by Stieglitz's guerilla campaigns and finally overwhelmed by the Armory Show of 1913.

Decorative expressionism with its two-fold implication of spontaneous freedom and pure aesthetic experience reached its logical extreme in the work of Kandinsky. Before 1910, Kandinsky, under the influence of van Gogh and peasant art, had done *fauve*-like paintings in Moscow. Gradually his work lost all resemblance to natural objects until in Munich about 1912 he painted pure "improvisations" of fluent shapes, lines, and bright colors—a kind of abstract expressionism embodying perfectly the romantic ideal of vaguely lyrical spontaneity. Kandinsky's *Blue Circle*, 1921 (90), belongs to a later and more geometrical period. In Munich Kandinsky had founded the Blue Rider group, of which Franz Marc (103) and Paul Klee were members. The robust abstraction (85) of 1914, by the American Marsden Hartley was painted under Kandinsky's influence.

In Paris, during the ten years following the *fauve* outbreak, the influence of van Gogh and Gauguin waned while that of Cézanne grew. Matisse, Derain, Friesz turned from violent color to sober tones and austere, classical composition. Derain's famous *Window* of 1912 (68) and Friesz's Cézannesque *Bathers* of 1909 (80) are characteristic of the period.

*Cubism.* But this tendency towards less violent and more analytical research into the problems of design was most exactly carried on by the cubists under the leadership of Picasso and Braque. Picasso, who had come from Barcelona to Paris in 1901, had been a figure painter of alternating refinement (123) and ex-



pressionist power. Braque had been a secondary *fauve*. Under the influence of Cézanne and primitive Negro sculpture they had begun about 1907 to reduce landscapes or figures to block-like forms with surfaces of flat planes. Two years later they had broken up these block-like forms, shifting their planes about, mingling the planes of foreground objects with the background as in Picasso's *Portrait of Braque* (124). Gradually in this process of disintegration and re-integration, cubist pictures grew more and more abstract, that is, abstracted from ordinary resemblances to nature. In the Braque oval *Still Life* (44) only a suggestion of natural objects remains. As a natural consequence of the elimination of subject they began to vary the surface of the painting by pasting on bits of newspaper or tickets or mixing the pigment with sand or sawdust. This was accompanied about 1914 by a return to decorative color as in the Picasso *Green Still Life* (125) and the *Composition* (81) by Juan Gris.

Meanwhile outside of Paris the cubist tendency towards geometric forms had been carried to an extreme by the Russian suprematists who by 1913 had painted compositions absolutely independent of any natural object and executed with compass and ruler throughout. Later, similar geometrical compositions were painted by Mondrian (118) and the neo-plasticists in Holland.

*Futurism.* The Italian futurists of 1910 took from cubism the simultaneous representation of different aspects of the same object but they used this device to express their mania for movement. The famous *Dog on a Leash* (33) by Giacomo Balla is a lucid and charming kinetic diagram. More often the futurists made ambitious attempts to abstract the dynamics of automobiles, cabarets or riots.

*The "Heroic" 'Isms.* Fauvism and cubism in Paris, expressionism in Germany, futurism in Italy, these were the principal advance-guard movements of the heroic age of "Modern Art" before the war. They had a world-wide influence not only on painting but on sculpture, decorative arts and architecture especially in the period immediately following the war. And they are far from dead today, though they exist as metamorphoses or revivals. Matisse, for instance, has recently painted decorations for the Barnes Foundation as *fauve* as his famous *Dance* and *Music* of 1910 (cf. 108). It was after the war in 1921 that Picasso painted his greatest cubist composition *The Three Musicians* (128). Today Picasso and Léger still paint magnificent semi-abstract pictures such as the *Pitcher and Fruit Dish* (131) and the *Composition* (100). Mondrian is the center of an active group of young abstract painters and sculptors in Paris. Two of the most talented and original post-war painters in Paris, Miro (115) and Masson (107), are also primarily masters of abstract design. Abstract art flourishes in London. Davis (63) and Gorki lead the cubists in New York. Bauer (34) thrives in Berlin. Even futurism has won official recognition successively in the U. S. S. R. and Fascist Italy.



*Post-War Painting.* At the close of the war the march of the advance-guard in painting changed direction from researches in the aesthetics of design to the revaluation of subject matter and even to the discovery of new kinds of subject matter. A reaction toward more traditional ways of drawing and painting set in.

From 1918 to 1924 Picasso produced a long series of neo-classic figures and compositions of which *The Rape* of 1920 (127) and the *Woman in White* of 1923 (129) are characteristic. Derain, Segonzac, Matisse, Friesz, all turned to more relaxed and traditional styles. Back to Ingres! (70, 127) Back to Corot! (71) Back to Courbet! (141, 142) Back to Manet! (112) In Germany painters of the *neue Sachlichkeit* (new objectivity) emulated the vigorous realism of Holbein and Cranach as in the portrait of *Dr. Meyer-Hermann* (73) by Otto Dix, a former dadaist.

In America, too, painters such as Sheeler (145), Benton and Hartley, who had painted abstract pictures; Demuth (66, 67), Dickinson (72) and Davies (62), who had embraced cubism; Kuhn and Weber, both American *fauves*, all turned around 1920 from radical experiment. More conservative painters of figures and still life, such as McFee, Speicher and Sterne, also won stronger positions. Conspicuous was the sudden rise to fame of Edward Hopper (88, 89) and Charles Burchfield (49, 50), painters of emphatically American houses and streets. The revaluation of such 19th century American realists as Eakins and Homer, the reaction against European influence and, since 1930, the swelling of a self-conscious but vigorous nationalistic feeling have made painting of the American scene abundant to the point of excess. The central figure of the movement, Thomas Benton, combines vivid journalistic observation with mannered drawing and dynamic composition (37).

*Dada and Surrealism.* To the extreme advance-guardists these movements seemed, as indeed they were, reactionary. In Zurich in 1916, well before the end of the war, Dada was born, the child of disillusion and spiritual exhaustion. The dadaists scoffed cynically at all standards and all pretensions. They rejected everything and accepted anything. They held, in the words of Kurt Schwitters, that "whatever the artist spits is art." They made pictures of flotsam, odds and ends, paper, string, snapshots, clock-works, lace and bus tickets (82 and 140). After the Armistice dadaism grew in Paris and Germany. Dada was a bitter gesture made by artists for whom the war, Versailles and inflation had made civilization and art, temporarily at least, a bad joke.

The subject matter of the dadaists had been as casual as spitting or as contrived (Duchamp, 164) as Rube Goldberg's burlesque machinery—but it had often a real interest as subject matter over and above aesthetic values. Surrealism, which developed in Paris around 1924, was the direct descendant of the dadaist interest in the bizarre, the spontaneous and the anti-rational. But while the



surrealist program carried on the iconoclasm of Dada it added serious researches into subconscious images, dreams, visions, automatic and psychoanalytic drawings and the art of children and the insane. Surrealism had been anticipated by the sensitive child-like fantasies of Paul Klee (93, 94), the antic pictorial folklore of Chagall (53, 54), Pierre Roy's strangely poetic arrangements (139) and the mystery and silence of Giorgio de Chirico's deserted squares (56) and bizarre still life (57) painted ten or fifteen years before. Among earlier artists they admired Goya in his *Caprichos*, William Blake, Redon and above all the 15th century Dutchman Hieronymus Bosch. Klee, de Chirico, Picasso (130), Miro (115), Masson (107), Arp (155), Lurçat (101), have all been related, sometimes distantly, to the movement, but the leaders at present are the former dadaist, Max Ernst (77, 78) and the prodigious young Catalan, Salvador Dali (60, 61). Dali owes much to de Chirico, Ernst and Bosch; the minute and polished realism of his work makes his hallucinations all the more disturbing. In America surrealism has had considerable influence, though Peter Blume (40), sometimes called a surrealist, has developed independently of the Paris group.

*Romanticism.* Romanticism less esoteric and more traditional than that of the surrealists has appeared in the work of many painters during recent years, especially in America under the inspiration of Ryder. A mood, melancholy, nostalgic or ominous, is evoked by a variety of methods and subjects in the works of the Europeans Bérard, Berman (39), Tchelitchev, Picasso (132) and the Americans Kopman (96), Hopper (89), Watkins, Mattson and Brook (47).

*Mexican Murals.* The most impressive development in art since the war has been the school of mural painting in Mexico. The great trio Rivera (135), Orozco (121) and Siqueiros (146), working in the midst of war and revolution, have combined strong national flavor, radical economic ideas and an understanding of the great European fresco tradition in many series of murals which for grandeur, power and human significance are without rival in our time. They are represented here by canvases which give something of the character if not the scale and quality of their frescoes.

*Unfinished Conclusion.* It is dangerous to generalize about the painting of the last fifty years. It falls possibly into three periods: first, the late 19th century, in which the foremost painters, confronted by impressionism, made of it something aesthetically valuable by assimilating it into the traditions of European pictorial design. Second, the period 1905 to 1920, during which the dominant painters for the most part disregarded the traditional importance both of resemblance to nature and of subject matter. Instead they concentrated interest, more and more exclusively, upon the purely aesthetic values of design. In the third period, since the war, the traditional values of resemblance to nature and of subject matter with its numberless associations have been rediscovered. Three fresh tendencies



have appeared: mural painting has been reborn to a new and vigorous life; painters have joined psychoanalysts in discovering an iconography of the subconscious; and in Europe, Asia and America the spirit of nationalism has led or driven many painters to work in a national idiom upon national subjects. Yet painting today is infinitely various. Side by side work the classicist and the romantic, the devotee of machinery and of ruins, the master of abstract design and of insistent realism, the neo-primitive and the neo-baroque, the painter of gigantic political murals and of miniature and private hallucinations.

## SCULPTURE AND CONSTRUCTIONS

The variety of material, technique and aesthetic intention in contemporary sculpture is amazing. Some of it can, in fact, scarcely be called sculpture and for this reason the term "constructions" has been added to cover those objects which are neither carved nor modelled.

Thirty years ago Rodin dominated sculpture, which consisted primarily in the subtle naturalistic modelling of surfaces whether the material were bronze or stone. Many sculptors since Rodin have used a rougher, more unfinished modelling, so that even the bronze cast suggests the feeling of thumb and scalpel at work upon the surface of clay pellets with which the modeller builds up his forms. This "lack of finish" reveals the highly plastic character of the medium and adds a warmth and emotional quality to the surface, vigorously in the Epstein bust (166), subtly in the Despiau head (162) and the Haller figure (169). In the heads by Duchamp-Villon (165) and Noguchi (183), the *Standing Woman* by Lehmbruck (174) and the figure by Kolbe (170), a smoother, more classical treatment of the surfaces turns attention from the modelling of the original clay to the smoothness and hardness of the bronze and, more important, to the composition of the form. Emphasis of metallic polish is carried to an extreme in Brancusi's *Bird in Space* (159) and Belling's *Head* (157).

The aesthetics of sculpture in stone have been transformed since the days when sculptors turned clay models over to a craftsman, who reproduced them mechanically in marble. Rodin often left part of a figure in rough stone but only to emphasize the organic naturalism of the finished part. Today the art of the sculptor in stone consists in chiselling out a form which retains something of the compactness and integrity of the original block, as in the work of Ben-Shmuel (158), Zorach (187) or Nakian (182), while at the same time exploiting the surface quality of the stone, as in the rough finish of Flannagan's granite (167), the translucence of Laurent's alabaster (173), or the polished surface of Brancusi's marble (160).

Precedents for these techniques and principles in clay modelling, bronze and stone sculpture may be found in the European tradition, but the more radical

experiments in modern sculpture have been inspired by a great variety of sources. The long cylindrical torso of Matisse's *Standing Woman* (181) may well have been suggested by primitive African sculpture; the complicated interlace of Lipchitz's *Pegasus* (176) by Melanesian fetiches; the concentric compactness of Flannagan's *Alligator* (167) by Aztec stone serpents.

Archipenko's figure in contrasting metals seems a literal embodiment of Cézanne's "cones and cylinders," but is influenced more directly by cubism. Gargallo, a friend of Picasso, working in wrought iron, composes by abbreviations of plane and silhouette. His *Picador* (168) and Lipchitz's *Pegasus* are comparable. Arp's relief sawn out of two-inch planking (155) and Duchamp's *Disturbed Balance* (164) in glass and oil color are perhaps closer to abstract painting than sculpture.

*Constructions.* The term "construction" is derived from the Russian constructivist movement of 1920 which had its genesis partially in cubism but more especially in mechanics and experiment with modern materials. Pevsner, one of the original constructivists, has used celluloid and copper to contrive a torso (184) of transparent, interpenetrating planes. Belling's half-cubist, half-constructivist *Head* (157) suggests the polished forms of machinery. Calder in his *Mobile* (161) adds movement by making strung wooden balls wind about a construction of wire and lead pipe. Ingenuity and wit are frequent in the constructivist tradition.

Technique, form, composition are often as much overemphasized in contemporary sculpture as they have been in recent painting. In Brancusi's *Bird in Space* the modern passion for pure form, polished, elegant, subtly simple, is carried almost to an absolute extreme. In Maillol's *Torso* (177) and metope (178), in the restraint and spiritual calm of Lehmbruck's *Standing Woman* (174), in the carnal exuberance of the Lachaise *Torso* (171) and in the work of Laurent, Kolbe, Barlach, Zorach, Despiau, the great central tradition of European sculpture flourishes technically and spiritually.

ALFRED H. BARR, JR.



## ARCHITECTURE AND INDUSTRIAL ART

The last century was an unfortunate period for architecture and allied fields of design. Instead of a uniform tradition there were diverse experiments without relation to each other. Le Doux's work in France, Schinkel's in Germany, Richardson's in America and Soane's in England, though good in themselves, were without precedence or important consequence. For the most part revivals followed revivals in meaningless succession.

Architecture during the whole period was divorced entirely from its own technique, engineering. New inventions in steel and concrete were utilized only for greenhouses and factories, never for schools and homes. The lack of a live tradition was also illustrated in the fact that architecture could no longer dominate the minor arts. Interior decoration and the decorative arts developed on a line of their own, independent of the mother art. As in architecture there were some individual experiments, such as the Arts and Crafts Movement in England and the *Art Nouveau* on the Continent, but these were without permanent effect.

Today 19th century architecture and the minor arts strike us as entirely chaotic. Vestiges still remain of this split-up of the art of architecture into its various parts and its divorce from engineering. Only a few years ago the beautiful *engineering* of the George Washington Bridge was thought to need an *architectural* coating; and it is still possible in an interior decorator's shop to buy a Directoire or Victorian interior to go into your Colonial Revival house.

Since 1900, however, the development has been a convergent one, away from diversification and toward a single consistent architecture. The split between engineering and architecture is disappearing: the design of our houses as well as our factories is based on the latest metal skeleton construction. In the minor arts objects are not only being made by the machine but are designed to suit machine process. The design of advertisements, dresses, jewelry, chairs, machine tools, rugs, boats and automobiles is dominated by one style. It is the same style as in modern architecture. Whether the movement be called "functionalism," "modernism," "sachlichkeit," "stile razionale," "international style" or "machine art" the style is uniform and is easily recognizable in the objects themselves.

In all historical periods of artistic creation from the Egyptian to the Baroque a unified style has dominated architecture and the manufacture of objects. The 19th century broke this sequence, making the converging tendency of the 20th century seem revolutionary. Miës van der Rohe and the nameless designer of an aluminum pot have the same thing in common as Ictinus and an unknown designer of a Greek earthenware dish. The heterogeneity of the 19th century was an anomaly in the history of architecture. Re-integration is now in progress.

PHILIP JOHNSON.

# CATALOG

The catalog is divided into four sections:

**Pioneers of Modern Painting, Nos.1-32**

**Twentieth Century Painting, Nos.33-153**

**Twentieth Century Sculpture and Constructions, Nos.154-187**

**Architecture and Industrial Art, Nos.188-208**

All the objects are from New York collections unless otherwise indicated.

In the dimensions of the pictures the height is given first.

A star (\*) before a catalog number indicates that the item is illustrated by a plate which bears the same number. Not all the listed objects are illustrated.



## Publications of the Museum of Modern Art referred to by abbreviation in the text of the catalog:

- Amer. Ptg. & Sc.** – *American Painting and Sculpture, 1862–1932*. 1932, by Holger Cahill.
- Bliss, 1931** – *The Bliss Collection. Memorial Exhibition*. 1931. Out of print.
- Bliss, 1934** – *The Lillie P. Bliss Collection*. 1934. Catalogue raisonnée of the collection bequeathed to the Museum. Forewords by A. Conger Goodyear and Alfred H. Barr, Jr. Essay on Cézanne by Jerome Klein.
- Burchfield** – *Charles Burchfield, Early Watercolors*. 1930. Foreword by Alfred H. Barr, Jr. Notes by the artist.
- Cézanne, etc.** – *Cézanne, Gauguin, Seurat, van Gogh*. 1929, by Alfred H. Barr, Jr.
- German Ptg. & Sc.** – *German Painting and Sculpture*. 1931. Foreword and extensive notes by Alfred H. Barr, Jr.
- Hopper** – *Edward Hopper*. 1933. Notes by the artist. Essays by Charles Burchfield and Alfred H. Barr, Jr.
- Klee** – *Paul Klee*. 1930, by Alfred H. Barr, Jr. Out of print.
- Lautrec & Redon** – *Toulouse-Lautrec and Odilon Redon*. 1931. Introduction by Jere Abbott. Notes by Daniel Catton Rich.
- Lehmbruck & Maillol** – *Lehmbruck and Maillol*. 1930. Essay by Jere Abbott. Out of print.
- Living Americans** – *Painting and Sculpture by Living Americans*. 1930.
- Matisse** – *Henri-Matisse*. 1931. Notes by the artist. Essay by Alfred H. Barr, Jr.
- Machine Art** – *Machine Art*. 1934. Brief history by Philip Johnson. Essay by Alfred H. Barr, Jr. Complete listing of 1000 industrial objects.
- Modern Architecture** – *Modern Architecture*. 1932, by Henry-Russell Hitchcock, Jr., and Philip Johnson. Essays by Lewis Mumford and Alfred H. Barr, Jr.
- Murals** – *Murals by American Painters and Photographers*. 1932. Essays by Lincoln Kirstein and Julien Levy.
- Ptg. in Paris** – *Painting in Paris*. 1930, by Alfred H. Barr, Jr.
- Rivera** – *Diego Rivera*. 1931. Essays by Frances Flynn Paine and Jere Abbott. Out of print.
- Sterne** – *Maurice Sterne*. 1933. Introduction by Horace Kallen. Notes by the artist. Biography by Holger Cahill.
- Theatre Art** – *Theatre Art*. 1934. Four centuries of Theatre Art. By Lee Simonson.
- Weber** – *Max Weber*. 1930. Foreword by Alfred H. Barr, Jr. Notes by the artist.
- 16 Cities** – *Painting and Sculpture from Sixteen American Cities*. 1933. Edited by Alfred H. Barr, Jr.
- 19 Americans** – *Paintings by 19 Living Americans*. 1929, by Alfred H. Barr, Jr.
- 46 under 35** – *46 Painters and Sculptors under 35 Years of Age*. 1930.
- Bulletin** – *Bulletin of the Museum of Modern Art*. Issued to members of Museum only. Vol. I, 1933–34; Vol. II, 1934–35.



## Pioneers of Modern Painting

**CEZANNE, Paul.** Born, Aix-en-Provence, 1839. To Paris, 1861. Influenced first by Daumier, Delacroix, Courbet, Renaissance and Baroque masters, and later, in the '70s, by Pissarro and the Impressionists with whom he exhibited. Painted principally in Provence, with occasional excursions to Paris. Died at Aix, 1906. (See *Cézanne, etc.*, pp. 18-23, pl. 1-34A; *Bliss 1934*, pp. 9-13, 21-38, pl. 1-21A)

- \*1. **Man in a Blue Cap** (Uncle Dominic) (c. 1865)  
Oil,  $31\frac{3}{8} \times 25\frac{1}{4}$  inches  
The Museum of Modern Art  
The Lillie P. Bliss Collection
- 2. **Chocquet in an Arm-Chair** (1877)  
Oil,  $18\frac{3}{8} \times 14\frac{3}{4}$  inches  
Reproduced: *Bliss 1934*, pl. 4  
The Museum of Modern Art  
The Lillie P. Bliss Collection
- 3. **The Bathers** (c. 1880)  
Watercolor,  $5 \times 8\frac{1}{8}$  inches  
Reproduced: *Bliss 1934*, pl. 12  
The Museum of Modern Art  
The Lillie P. Bliss Collection
- \*4. **The Bathers** (c. 1882-85)  
Oil,  $15 \times 18$  inches  
Collection Mrs. Nathan J. Miller, New Rochelle
- \*5. **Mme. Cézanne in the Conservatory** (1891)  
Oil,  $36\frac{1}{2} \times 28\frac{1}{2}$  inches  
Private Collection
- \*6. **The Card Players** (1892)  
Oil,  $25\frac{5}{8} \times 32\frac{1}{2}$  inches  
Private Collection
- \*7. **Still Life with Apples** (c. 1891-93)  
Oil,  $26\frac{7}{8} \times 36\frac{1}{2}$  inches  
The Museum of Modern Art  
The Lillie P. Bliss Collection

8. **Provençal House and Trees** (c. 1895)  
Watercolor,  $12\frac{7}{8} \times 19\frac{3}{4}$  inches  
Reproduced: *Bliss 1934*, pl. 15  
The Museum of Modern Art  
The Lillie P. Bliss Collection

9. **Still Life** (c. 1895)  
Watercolor,  $24 \times 17\frac{1}{2}$  inches  
Collection Mr. and Mrs. Samuel A. Lewisohn

\*10. **Pines and Rocks** (c. 1895-1900)  
Oil,  $31\frac{7}{8} \times 25\frac{7}{8}$  inches  
The Museum of Modern Art  
The Lillie P. Bliss Collection

**GAUGUIN, Eugène Henri Paul.** Born, Paris, 1848. Stockbroker, 1868-83. Began to paint 1873. Influenced by the Impressionists, especially Pissarro. Martinique, 1887. Arles, 1888. Leader of Synthetists, 1889-90. Tahiti, 1891-93. Paris, 1893-95. Tahiti and the Marquesas, 1895 till his death in 1903. (See *Cézanne, etc.*, pp. 12-15, pl. 35-54; *Bliss 1934*, pp. 50-52, pl. 38)

\*11. **Landscape** (c. 1889)  
Oil,  $28\frac{1}{2} \times 35\frac{1}{2}$  inches  
The Adolph Lewisohn Collection

\*12. **We Greet You, Mary** (*Ia Orana Maria*) (1891)  
Oil,  $44\frac{3}{4} \times 34\frac{1}{2}$  inches  
The Adolph Lewisohn Collection

\*13. **The Spirit of the Dead Watching** (*Manao Tupapau*) (1892)  
See *Cézanne, etc.*, p. 40, for Gauguin's own analysis of this painting  
Oil,  $28\frac{3}{4} \times 36\frac{1}{4}$  inches  
Private Collection

\*14. **Self Portrait**  
Gouache,  $14 \times 11$  inches  
Collection George Gershwin

**VAN GOGH**, Vincent Willem. Born, Zundert, The Netherlands, 1853. Evangelist, 1878-79. Studied painting in Holland under Mauve and Breitner, 1880-86. Paris, 1886-88, influenced by Impressionists. First fit of insanity, 1888. Sanitarium at St. Rémy near Arles, 1889-90. Shot himself, Auvers-sur-Oise, 1890. (See *Cézanne, etc.*, pp. 15-18, pl. 72-98)

**15. Poppies (1886-88)**

Oil,  $25\frac{5}{8} \times 19\frac{3}{4}$  inches  
Reproduced, *Cézanne, etc.*, pl. 92  
Private Collection

**\*16. L'Arlésienne (Madame Ginoux) (1888)**

Oil, 36 x 29 inches  
The Adolph Lewisohn Collection

**\*17. Café at Night (1888-89)**

Oil, 29 x 35 inches  
Private Collection

**\*18. Hospital Corridor, St. Rémy (1888-89)**

Watercolor,  $24\frac{3}{4} \times 18\frac{1}{2}$  inches  
Private Collection

**\*19. Sunset over Ploughed Field (1890)**

Oil,  $28 \times 35\frac{1}{2}$  inches  
Collection J. R. Oppenheimer

**REDON**, Odilon. Born, Bordeaux, 1840. Painter, graphic artist, illustrator. Most of his pastels and important oils done after 1900. Died, Paris, 1916. (See *Lautrec & Redon*, pp. 8-9, pl. 67-104; *Bliss 1934*, pp. 59-60)

**\*20. Silence**

Oil on paper,  $21\frac{1}{4} \times 20\frac{3}{4}$  inches  
The Museum of Modern Art  
The Lillie P. Bliss Collection

**21. Etruscan Vase**

Oil,  $31\frac{3}{4} \times 23$  inches  
Reproduced: *Bliss 1934*, pl. 50  
The Museum of Modern Art  
The Lillie P. Bliss Collection

**ROUSSEAU**, Henri-Julien. Born, 1844, Laval (Mayenne), France. Military musician, Mexico, 1862-67. Sergeant, War of 1870. Customs officer for City of Paris, 1871. First pictures, 1885. Self-taught. First jungle paintings, 1904. Died, Paris, 1910. (See *Bliss 1934*, pp. 61-62)

**\*22. Still Life**

Oil on wood,  $27\frac{7}{8} \times 51\frac{1}{2}$  inches  
Inscribed on stretcher: "*Offert à mon ami Weber, le 20 d'août 1908, Union de l'Amérique et de la France, les 2 Républiques. Henri Rousseau.*"  
Collection Max Weber, Great Neck

**\*23. The Repast of the Lion (1904)**

Oil,  $44\frac{3}{4} \times 63$  inches  
The Adolph Lewisohn Collection

**24. Jungle with a Lion**

Oil,  $14\frac{3}{4} \times 18$  inches  
Reproduced: *Bliss 1934*, pl. 54  
The Museum of Modern Art  
The Lillie P. Bliss Collection

**SEURAT**, Georges-Pierre. Born, Paris, 1859. Ecole des Beaux-Arts, 1875-80. Founder with Signac of Neo-Impressionism. Died, Paris, 1891. (See *Cézanne, etc.*, pp. 23-27, pl. 55-71; *Bliss 1934*, pp. 63-65, pl. 56-64)

**\*25. The Quai (1881?)**

Oil,  $6\frac{5}{8} \times 5$  inches  
Collection Albert Rothbart

**\*26. Peasant Woman Sitting in the Grass (c. 1883)**

Oil, 15 x 19 inches  
Collection Mr. and Mrs. Solomon R. Guggenheim

**\*27. Sunday on the Grande-Jatte**

(1885-86)  
Oil,  $27\frac{3}{4} \times 41$  inches  
The Adolph Lewisohn Collection

**\*28. Fishing Fleet at Port-en-Bessin (1888?)**

Oil,  $21\frac{1}{2} \times 25\frac{1}{2}$  inches  
The Museum of Modern Art  
The Lillie P. Bliss Collection



**\*29. Side Show (*La Parade*) (1889)**

Oil,  $39\frac{1}{2} \times 59\frac{1}{2}$  inches

Private Collection

**SIGNAC, Paul.** Born, Paris, 1863. Influenced by the Impressionists. Became leader of Neo-Impressionists after Seurat's death. Lives in Paris.

**30. Harbor of La Rochelle (1922)**

Watercolor,  $9\frac{3}{4} \times 16\frac{1}{4}$  inches

Reproduced, *Bliss 1934*, pl. 65

The Museum of Modern Art

The Lillie P. Bliss Collection

**TOULOUSE-LAUTREC-MONFA, Henri-Raymond de.** Born, Albi, France, 1864.

Crippled by an accident to his legs. Influenced by Degas, Japanese prints, and by Pissarro. Interested in cabarets, cafés, circuses. Died, Malromé, 1901. (See *Lautrec & Redon*, pp. 5-7, pl. 1-42; *Bliss 1934*, pp. 69-70)

**\*31. May Belfort in Pink (1895)**

Oil on cardboard,  $24\frac{1}{2} \times 19$  inches

The Museum of Modern Art

The Lillie P. Bliss Collection

**32. In the Café (1893-94)**

Watercolor,  $24 \times 19\frac{1}{2}$  inches

*Note*—The figures at the left are Marcelle Lender and Oscar Wilde.

Private Collection

## Twentieth Century Painting

**BALLA, Giacomo.** Born, Turin, 1874. Original member of Milan-Turin Futurist group, 1910. Lives in Rome.

**\*33. Dog on Leash (1912)**

Oil,  $35\frac{5}{8} \times 43\frac{1}{4}$  inches

Collection the Artist, Rome

**BAUER, Rudolf.** Born, Rosenberg (Posen), Germany, 1889. Illustrator for *Simplicissimus*, etc. *Sturm* group, Berlin, 1914-20. Lives in Berlin.

**\*34. Abstraction**

Watercolor and crayon,  $17\frac{1}{4} \times 12\frac{1}{4}$  inches

Collection Mr. and Mrs. Solomon R. Guggenheim

**BECKMANN, Max.** Born, Leipzig, 1884. Studied at Weimar, 1900. Berlin Secession, 1906. Frankfurt since 1917 with visits to Paris. (See *German Ptg. & Sc.*, p. 19, pl. 7-9)

**\*35. Family Picture (1920)**

Oil,  $25\frac{1}{4} \times 39$  inches

Private Collection

**BELLOWS, George Wesley.** Born, Columbus, Ohio, 1882. Studied under Maratta, Chicago; Henri and K. H. Miller, New York. Died, New York, 1925. (See *Amer. Ptg. & Sc.*, pl. 2).

**\*36. Pigs and Donkey (1920)**

Oil on wood,  $18 \times 22$  inches

Collection Mr. and Mrs. Lesley Green Sheaffer

**BENTON, Thomas H.** Born, Neosho, Missouri, 1889. Studied Chicago Art Institute and in Paris. Murals at New School for Social Research and Whitney Museum of American Art, New York, and in Indiana. Lives in New York. (See *Amer. Ptg. & Sc.*, pl. 4).



**\*37. Homestead (1934)**

Oil, 25 x 34 inches  
Collection Ferargil Galleries

**BERARD, Christian.** Born, Paris, 1902. Studied with Vuillard and Maurice Denis. Lives in Paris.

**38. Illustration for "Phèdre"**

Watercolor, 11 $\frac{1}{4}$  x 14 inches  
Collection Julien Levy Gallery

**BERMAN, Eugène.** Born, St. Petersburg, 1899. In Paris since 1920. Many journeys to Italy.

**\*39. Souvenir d'Italie (1932)**

Oil, 38 $\frac{3}{4}$  x 31 inches  
Collection Mr. and Mrs. Kirk Askew

**BLUME, Peter.** Born, Russia, 1906. Educational Alliance and Art Students' League, New York. Italy, 1932-33. Lives in Connecticut. (See 46 under 35, p. 7; *Amer. Plg. & Sc.*, pl. 8).

**\*40. Parade (1930)**

Oil, 48 $\frac{3}{4}$  x 55 $\frac{3}{4}$  inches  
Private Collection

**BONNARD, Pierre.** Born, Paris, 1867. Influenced by Degas and Renoir. Lives in Paris.

**\*41. Breakfast**

Oil, 62 $\frac{1}{4}$  x 43 inches  
Private Collection

**42. The Plaid Dress**

Oil, 30 $\frac{1}{4}$  x 18 inches  
Private Collection

**43. Woman with a Dog (c. 1895)**

Watercolor, 10 x 7 inches  
Collection Mrs. Charles H. Russell, Jr.

**BRAQUE, Georges.** Born, Argenteuil, 1881. With *les Fauves*, 1905-07. With Picasso, was inventor of Cubism, 1908. Lives in Paris. (See *Plg. in Paris*, pp. 20-21, pl. 8, 12).

**\*44. Still Life (1914)**

Oil, 36 x 25 inches  
Collection Estate of Cornelius J. Sullivan

**45. Composition (1925)**

Oil, 11 $\frac{3}{8}$  x 28 $\frac{5}{8}$  inches  
Collection Mrs. Nathan J. Miller, New Rochelle

**46. "Le Journal" (1929)**

Oil, 9 $\frac{3}{4}$  x 16 $\frac{1}{4}$  inches  
Reproduced: *Bulletin*, Vol. II, No. 2  
The Museum of Modern Art  
Gift of Mrs. Sadie A. May

**BROOK, Alexander.** Born, Brooklyn, 1898. Studied under K. H. Miller. Lives in New York. (See 46 under 35, p. 7; *Amer. Plg. & Sc.*, pl. 9).

**\*47. Isis (1933)**

Oil, 40 x 24 inches  
Collection The Downtown Gallery

**BURCHFIELD, Charles.** Born, Ashtabula, Ohio, 1893. Studied at Cleveland School of Art. Lives at Gardenville, New York. (See *Burchfield; 19 Americans*, pl. 3).

**48. The East Wind (1918)**

Watercolor, 18 x 22 inches  
Collection Mrs. W. Murray Crane

**49. Railroad Gantry (1920)**

Watercolor, 17 $\frac{1}{2}$  x 24 inches  
Reproduced: *19 Americans*, pl. 2  
The Museum of Modern Art  
Anonymous Gift

**\*50. Promenade (1928)**

Watercolor, 32 x 42 inches  
Private Collection

**CAMPIGLI, Massimo.** Born, Florence, 1895. Self-taught; influenced by Etruscan fresco painting. Lives in Paris.

**\*51. The Orphans (1930)**

Oil, 32 x 39 $\frac{1}{4}$  inches  
Collection T. Catesby Jones

**CANADE, Vincent.** Born in Alvenese, Italy, 1879. Largely self-taught. Lives in New York. (See *Living Americans*, pl. 8).

**\*52. Double Self Portrait** (c. 1919)

Oil,  $9\frac{1}{2} \times 7\frac{1}{2}$  inches

Collection Weyhe Gallery

**CHAGALL, Marc.** Born at Vitebsk, Russia, 1887. Studied under Bakst. Influenced by Russian-Jewish folk culture. Paris, 1910, then Berlin and Moscow. Paris since 1922. (See *Ptg. in Paris*, pp. 21-22).

**53. Jewish Wedding**

Gouache and pastel,  $21 \times 25\frac{1}{2}$  inches

Reproduced: *Ptg. in Paris*, pl. 13

Private Collection

**54. I and the Village** (1911)

Watercolor,  $11\frac{1}{4} \times 8\frac{3}{4}$  inches

Collection Baroness Hilla von Rebay

**CHARLOT, Jean.** Born, Paris, 1898, of Franco-Russian parents. Mexico, 1921. Leader of new Mexican fresco school, 1922. Yucatan, 1926. New York since 1928. (See 46 under 35, p. 7).

**\*55. Malinches** (1926)

Oil,  $18 \times 23$  inches

Collection Mrs. Frances Flynn Paine

**de CHIRICO, Giorgio.** Born, Volo, Greece, 1888, of Italian parents. Studied in Munich and in Italian museums. Lives in Florence and Paris. (See *Ptg. in Paris*, pp. 22-23, pl. 17).

**\*56. Delights of the Poet** (c. 1913)

Oil,  $26\frac{1}{2} \times 33$  inches

Collection Cornelius N. Bliss

**\*57. Nature Morte Evangélique** (1916)

Oil,  $31\frac{1}{2} \times 28$  inches

Collection Sidney Janis

**58. Conversation** (1926?)

Oil,  $13\frac{1}{4} \times 10\frac{1}{4}$  inches

The Museum of Modern Art

Gift of Mrs. Sadie A. May

**COLEMAN, Glenn O.** Born, Springfield, Ohio, 1887. Studied with Henri and Shinn, New York. Died, New York, 1932. (See *Murals; Amer. Ptg. & Sc.*, pl. 17.)

**\*59. Cherry Lane**

Oil,  $12\frac{1}{2} \times 16\frac{1}{2}$  inches

Collection George Gershwin

**DALI, Salvador.** Born, Figueras, Catalonia, 1904. Expelled from Madrid Academy. Influenced by de Chirico, Ernst, *art nouveau*, Hieronymus Bosch. Interested in psychoanalysis. Member of Surrealist group. Lives in Paris.

**\*60. Les Plaisirs Illuminés** (1929)

Oil,  $9 \times 13\frac{1}{4}$  inches

Collection Sidney Janis

**\*61. The Persistence of Memory** (1931)

Oil,  $10 \times 14$  inches

Private Collection

**DAVIES, Arthur B.** Born, Utica, New York, 1862. Studied at Chicago Art Institute and in New York. Died, Italy, 1928. (See *Bliss 1931*, p. 22, pl. 35-54; *Amer. Ptg. & Sc.*, pl. 18.)

**\*62. Italian Landscape** (1925)

Oil,  $26 \times 39\frac{1}{2}$  inches

The Museum of Modern Art

The Lillie P. Bliss Collection

**DAVIS, Stuart.** Born, Philadelphia, 1892. Studied with Henri, 1910-12, and in Paris. Lives in New York. (See *Living Americans*, pl. 24; *Murals; Amer. Ptg. & Sc.*, pl. 22.)

**\*63. Sail Loft** (1934)

Oil,  $16 \times 20$  inches

Collection O'Donnell Iselin

**DEMUTH, Charles.** Born, Lancaster, Pennsylvania, 1883. Studied Pennsylvania Academy and in Paris. Lives in Lancaster. (See *19 Americans*, pl. 10, 13.)



- \*64. Dancing Sailors (1917)**  
Watercolor, 8 x 10 inches  
Collection Albert Rothbart

- 65. Acrobats (1919)**  
Watercolor,  $12\frac{3}{4}$  x  $7\frac{3}{4}$  inches  
Private Collection

- 66. In the Key of Blue (c. 1920)**  
Gouache,  $19\frac{1}{2}$  x  $15\frac{1}{4}$  inches  
Private Collection

- \*67. Eggplant and Tomatoes (1926)**  
Watercolor,  $12\frac{1}{2}$  x 19 inches  
Collection Philip Goodwin

**DERAIN, André.** Born, Chatou, France, 1890. Studied with Carrière; influenced by Signac, van Gogh, Gauguin. Exhibited with *les Fauves*, 1905. Lives in Paris. (See *Ptg. in Paris*, pp. 24-25, pl. 20-28; *Bliss 1934*, pp. 48-50.)

- \*68. The Window on the Park (1912)**  
Oil, 51 x 35 inches  
Collection Mrs. Cornelius J. Sullivan

- 69. Head of a Woman (1918-20)**  
Oil,  $14\frac{1}{2}$  x 9 inches  
Reproduced: *Bliss 1934*, pl. 34  
The Museum of Modern Art  
The Lillie P. Bliss Collection

- \*70. Portrait of Kisling (1921)**  
Oil, 29 x  $23\frac{1}{2}$  inches  
Collection George Gershwin

- \*71. Landscape (1927-28)**  
Oil,  $31\frac{1}{4}$  x  $37\frac{3}{8}$  inches  
The Museum of Modern Art  
The Lillie P. Bliss Collection

**DICKINSON, Preston.** Born, New York, 1891. Studied Art Students' League, New York. Died in Spain, 1930. (See *19 Americans*, pl. 14, 17; *Amer. Ptg. & Sc.*, pl. 26.)

- \*72. Still Life (1929)**  
Oil, 25 x 19 inches  
Collection Wolfgang S. Schwabacher

**DIX, Otto.** Born, Unterhaus, Saxony, 1891. Dresden Academy, 1910. Düsseldorf; Berlin. Discharged from professorship, Dresden Academy, 1933. (See *German Ptg. & Sc.*, pp. 21-22, pl. 13-15.)

- \*73. Dr. Meyer-Hermann (1926)**  
Oil,  $58\frac{3}{4}$  x 39 inches  
The Museum of Modern Art  
Gift of Philip Johnson

**DREIER, Katherine S.** Born, New York, 1877. Studied with Walter Shirlaw, New York; Paris; Munich; Italy. Organized with Marcel Duchamp the *Société Anonyme*, 1920. Lives in West Redding, Connecticut.

- \*74. Psychological Portrait of Marcel Duchamp (1918)**  
Oil, 18 x 32 inches  
Collection the Artist

**DUFY, Raoul.** Born, Le Havre, 1879. Studied in Paris. Lives in Paris. (See *Ptg. in Paris*, p. 26, pl. 34.)

- \*75. The Palm (1923)**  
Watercolor,  $21\frac{1}{4}$  x  $25\frac{3}{4}$  inches  
The Museum of Modern Art  
Gift of Mrs. Sadie A. May

**EILSHEMIUS, Louis.** Born near Newark, 1864. Studied with Kenyon Cox, New York, 1882; Bouguereau, Paris, 1888. Travelled extensively. Lives in New York.

- \*76. Jealousy (1915)**  
Oil,  $19\frac{1}{2}$  x 25 inches  
Collection Valentine Gallery

**ERNST, Max.** Born near Cologne, 1891. Member of *Sturm* group, Berlin; Dadaist group, Cologne, 1919; Paris, since 1922. Leader of Surrealist movement since 1925.

- \*77. Gestes Sauvages pour le Charme (c. 1926)**  
Oil,  $15\frac{3}{4}$  x  $18\frac{1}{4}$  inches  
Collection Julien Levy Gallery

**78. Forest (1931)**

Gouache,  $9\frac{3}{4}$  x 14 inches  
Collection Julien Levy Gallery

**FRIEDMAN, Arnold.** Born, New York, 1879. Studied at Art Students' League and with Henri, New York, and in Paris. Lives in Corona, New York. (See *Amer. Ptg. & Sc.*, pl. 35.)

**79. White Pony (1928)**

Oil, 14 x  $19\frac{1}{2}$  inches  
Reproduced: *Living Americans*, pl. 38  
Collection Mrs. Charles J. Liebman

**FRIESZ, Emile Othon.** Born, Le Havre, 1879. *Ecole des Beaux-Arts*. Influenced by Cézanne and *les Fauves*. Lives in Paris.

**\*80. The Bathers (1909)**

Oil,  $25\frac{5}{8}$  x 32 inches  
Collection Mrs. Sadie A. May

**GRIS, Juan (José Gonzales).** Born, Madrid, 1887. Largely self-taught. Paris, 1906. Influenced by Picasso's Cubism 1910. Died, Paris, 1927.

**\*81. Composition (c. 1914)**

Oil, 25 x 19 inches  
Collection George L. K. Morris

**GROSZ, George.** Born, Berlin, 1893. Dresden Academy, 1909. Berlin Dadaist group, 1919. Book illustrator and draftsman. New York, 1932, to become American citizen. (See *German Ptg. & Sc.*, p. 23, pl. 19.)

**82. The Engineer Heartfield (1920)**

Watercolor and clipping-montage, 16 x  $11\frac{1}{2}$  inches  
Reproduced: *German Ptg. & Sc.*, pl. 18  
Private Collection

**\*83. Punishment (1934)**

Watercolor,  $27\frac{1}{2}$  x  $20\frac{1}{2}$  inches  
Collection Mr. and Mrs. Erich Cohn

**HART, George Overbury ("Pop").** Born, Cairo, Illinois, 1868. Self-taught. Painted in

many countries. Died, New York, 1933. (See *19 Americans*, pl. 26, 29.)

**\*84. The Jury, Mexico (1928)**

Wash and charcoal, 14 x  $19\frac{1}{4}$  inches  
Private Collection

**HARTLEY, Marsden.** Born, Lewiston, Maine, 1878. Studied in Cleveland and under Chase and Cox in New York. Worked in Germany and France. (See *Living Americans*, pl. 44.)

**\*85. Portrait of a German Officer (1914)**

Oil, 68 x 41 inches  
Collection An American Place

**HILER, Hilaire.** Born, St. Paul, Minnesota, 1900. Studied art at Pennsylvania Academy, and theatre art with Geddes. Berlin, 1919; Paris, 1920.

**\*86. Pouter Pigeons (1928)**

Gouache,  $14\frac{1}{2}$  x 18 inches  
Private Collection

**HOFER, Karl.** Born, Karlsruhe, 1878. Studied Karlsruhe, Paris; Berlin since 1919. Expelled from Berlin State School of Arts and Crafts, 1933. (See *German Ptg. & Sc.*, p. 25, pl. 31-32.)

**\*87. Melon (1929)**

Oil,  $22\frac{1}{4}$  x  $27\frac{1}{4}$  inches  
Collection J. B. Neumann

**HOPPER, Edward.** Born, Nyack, New York, 1882. Studied under Chase, K. H. Miller and Henri, New York. Lives in New York. (See *Hopper*.)

**88. House by the Railroad (1925)**

Oil, 24 x  $29\frac{1}{2}$  inches  
Reproduced: *19 Americans*, pl. 31; *Hopper*, pl. 1  
The Museum of Modern Art  
Anonymous Gift

**\*89. Dawn before Gettysburg (1934)**

Oil, 15 x 20 inches  
Collection Frank K. M. Rehn Gallery



**KANDINSKY**, Vasily. Born, Moscow, 1866. Founder with Marc of *Blue Rider* group, Munich, 1910. Professor at Bauhaus, Weimar and Dessau till 1933.

**\*90. The Blue Circle** (1922)

Oil, 42 $\frac{3}{4}$  x 39 inches

Collection Miss Katherine Dreier

**KANE**, John. Born, West Calder, Scotland, 1859, of Irish parents. America, 1880. Self-taught; a house-painter. Died, Pittsburgh, 1934. (See *Living Americans*, pl. 48.)

**\*91. Scottish Day at Kennywood**

Oil, 19 x 26 $\frac{3}{4}$  inches

Anonymous Loan

**KARFIOL**, Bernard. Born near Budapest, 1886, of American parents. Studied New York and Paris. Lives in New York. (See *19 Americans*, pl. 39.)

**\*92. Seated Nude** (1929)

Oil, 40 x 30 inches

The Museum of Modern Art

Anonymous Gift

**KLEE**, Paul. Born near Berne, Switzerland, 1879, of Bavarian and French parentage. Studied with Franz Stuck, Munich, 1898. Original member *Blue Rider* group, Munich, 1912. Professor, Bauhaus, 1920-29. Discharged from professorship Düsseldorf Academy, 1933. Lives in Switzerland. (See *Klee; German Ptg. & Sc.*, p. 26, pl. 43, 44.)

**\*93. Romantic Park** (1930)

Oil, 13 x 20 inches

Collection Edward M. M. Warburg

**\*94. Cat and Bird** (1928)

Oil, 15 $\frac{1}{4}$  x 21 inches

Collection Dr. F. H. Hirschland

**KOKOSCHKA**, Oskar. Born, Pöchlarn, Austria, 1886. Studied with Klimt, Vienna, 1906. Berlin, 1908-14. Professor at Dresden Academy, 1918. Has painted in many countries. (See *German Ptg. & Sc.*, p. 28, pl. 51-54.)

**\*95. Landscape**

Oil, 32 x 45 inches

Collection Elmer Rice

**KOPMAN**, Benjamin. Born, Russia, 1887. Studied under Jones, Maynard and Ward at National Academy of Design, New York. Lives in New York. (See *Murals*.)

**\*96. The Ruin** (1930)

Oil, 23 x 36 inches

Private Collection

**KUHN**, Walt. Born, New York, 1880. Studied Paris, Munich, Holland, Italy. Lives in New York. (See *19 Americans*, pl. 49, 50; *Bliss 1931*, pl. 88, 90; *Amer. Ptg. & Sc.*, pl. 62.)

**\*97. Apples and Pineapple** (1933)

Oil, 25 x 30 inches

Private Collection

**KUNIYOSHI**, Yasuo. Born in Japan, 1893. Studied in Los Angeles and under K. H. Miller and Henri in New York. Lives in New York. (See *19 Americans*, pl. 52, 54; *Amer. Ptg. & Sc.*, pl. 63.)

**\*98. The Mirror** (1934)

Oil, 16 x 22 inches

Collection The Downtown Gallery

**LEGER**, Fernand. Born, Argentan, Normandy, 1881. Studied architecture. Influenced by Cézanne, Henri Rousseau and Cubism. Lives in Paris. (See *Ptg. in Paris*, pp. 31-32, pl. 47.)

**99. Breakfast** (c. 1920)

Oil, 25 x 19 $\frac{1}{2}$  inches

Private Collection

**\*100. Composition** (1925)

Oil, 51 $\frac{5}{8}$  x 38 $\frac{1}{2}$  inches

Private Collection

**LURÇAT**, Jean. Born, Paris, 1892. Studied in Paris and Germany. Lives in Paris. (See *Ptg. in Paris*, p. 32-33, pl. 49.)

**\*101. A Windy Day (1930)**

Oil, 40 x 23 inches

Collection T. Catesby Jones

**McFEE, Henry Lee.** Born, St. Louis, 1886. Studied in Woodstock and New York. Lives in Woodstock. (See *Living Americans*, pl. 69; *Amer. Ptg. & Sc.*, pl. 69.)

**\*102. Still Life**

Oil, 29 x 23½ inches

Private Collection

**MARC, Franz.** Born, Munich, 1880. Studied Munich Academy. A founder *The Blue Rider* group, 1911. Killed at Verdun, 1916. (See *German Ptg. & Sc.*, p. 29-30, pl. 55-60.)

**\*103. Deer (1914?)**

Oil, 39½ x 41 inches

Collection Miss Katherine Dreier

**MARIN, John.** Born, Rutherford, New Jersey, 1870. Studied in Philadelphia, New York and Paris. Lives at Cliffside, New Jersey. (See *19 Americans*, pls. 62, 64; *Amer. Ptg. & Sc.*, pl. 70.)

**\*104. Lower Manhattan (1920)**

Watercolor, 21 x 26¼ inches

Collection Philip Goodwin

**\*105. Pine Tree, Small Point, Maine (1926)**

Watercolor, 17 x 22 inches

Collection An American Place

**106. Buoy, Maine (1931)**

Watercolor, 14¾ x 19¼ inches

Collection Philip Goodwin

**MASSON, André.** Born, Balagny (Oise), 1896. Influenced by Gris. Allied for a time with Surrealists. Lives in Paris.

**\*107. The Lovers (1930)**

Pastel on canvas, 15 x 18 inches

Collection Pierre Matisse Gallery

**MATISSE, Henri.** Born, Le Cateau, Picardy, 1869. Paris, 1892. Influenced by Signac,

Gauguin, Cézanne, Near Eastern art. Leader of *les Fauves*, 1905. Morocco, 1911-13. Nice, since 1917. (See *Matisse; Ptg. in Paris*, pl. 52-54, 56-58; *Bliss 1934*, pp. 54-55, pl. 45.)

**\*108. Music (1908)**

Oil, 28¾ x 23⅝ inches

Private Collection

**\*109. Coffee (1917?)**

Oil, 40 x 25½ inches

Private Collection

**110. Interior with Violin-Case (c. 1917)**

Oil, 28¾ x 24 inches

Reproduced: *Bliss 1934*, pl. 44

The Museum of Modern Art

The Lillie P. Bliss Collection

**\*111. White Plumes (1919)**

Oil, 29 x 24 inches

Private Collection

**\*112. Shrimps (1921)**

Oil, 23¼ x 28¾ inches

Private Collection

**MAUNY, Jacques.** Born, Enghien-les-Bains, France, 1892. Several visits to America. Lives at Enghien, near Paris.

**\*113. New York**

Watercolor, 10 x 13¾ inches

Collection Mrs. Charles H. Russell, Jr.

**MILLER, Kenneth Hayes.** Born, Oneida, New York, 1876. Studied Art Students' League, New York. Europe, 1900. Influenced by Ryder. Lives in New York. (See *19 Americans*, pl. 69.)

**114. Preparations (1928)**

Oil, 30 x 24 inches

Reproduced: *19 Americans*, pl. 70

The Museum of Modern Art

Gift of A. Conger Goodyear

**MIRO, Joan.** Born, Barcelona, 1893. Paris, 1921. Influenced by Fauvism and Cubism. Claimed by Surrealists but maintains independence. Lives in Paris. (See *Ptg. in Paris*, p. 35, pl. 62.)



- \*115. Gouache on Red Paper (1934)**  
20 x 25 $\frac{3}{4}$  inches  
Collection Pierre Matisse Gallery

**MODIGLIANI, Amedeo.** Born, Leghorn, Italy, 1884. Painter and sculptor. Studied old masters in Naples, Florence, Venice. Paris, 1906. Influenced by Picasso and Negro sculpture. Died, Paris, 1920. (See *Bliss, 1934*, p. 56.)

- 116. Caryatid (1916<sup>3</sup>)**  
Gouache<sup>3</sup> 22 $\frac{1}{2}$  x 19 inches  
Collection George Gershwin

- \*117. Anna de Zborowska (1917)**  
Oil, 50 $\frac{1}{2}$  x 31 $\frac{1}{2}$  inches  
The Museum of Modern Art  
The Lillie P. Bliss Collection

**MONDRIAN, Piet.** Born, Amersfoort, Holland, 1872. Leader *Stijl* group, Leyden, 1917. Neo-Plasticism, 1917. Paris, 1918. Leader *Abstraction-Création*, 1932.

- \*118. Composition (1933)**  
Oil, 16 $\frac{1}{4}$  x 13 inches  
Collection Sidney Janis

**NOLDE, Emil.** Born near Tondern, Schleswig, 1867. Studied Munich, Paris, Copenhagen. Allied with *Bridge* group Expressionists, Dresden, 1906. Lives on Schleswig farm and in Berlin. (See *German Ptg. & Sc.*, p. 32, pl. 68-70.)

- 119. The Sea**  
Watercolor, 13 $\frac{3}{4}$  x 19 inches  
Collection Dr. F. H. Hirschland

**O'KEEFE, Georgia.** Born at Sun Prairie, Wisconsin, 1887. Studied at Art Institute of Chicago, Art Students' League, New York, and Teachers College under Bement and Dow. Lives in New York. (See *19 Americans*, pl. 73, 74; *Amer. Ptg. & Sc.*, pl. 76; *Murals*.)

- \*120. Canadian Barn No. 2 (1932)**  
Oil, 12 x 30 inches  
Collection An American Place

**OROZCO, José Clemente.** Born, Zapotlan (Jalisco), Mexico, 1883. Studied agriculture, mathematics, architecture. Frescoes, Mexico City; Orizaba; Pomona College, California; New School for Social Research, New York; Dartmouth College.

- \*121. Zapata (1930)**  
Oil, 78 x 48 inches  
Collection Delphic Studios

**PASCIN, Jules.** Born, Widden, Bulgaria, 1885. Studied in Vienna. Germany; Paris, 1905. Egypt, Spain, Tunis; America during the War. Suicide, Paris, 1930. (See *19 Americans*, pl. 80.)

- \*122. Susannah and the Elders (1916)**  
Oil, 31 $\frac{1}{2}$  x 24 inches  
Collection Frank Crowninshield

**PICASSO, Pablo Ruiz.** Born, Malaga, Spain, 1881. Studied Barcelona and Madrid. Paris, 1901. Early work influenced by Toulouse-Lautrec, then by Negro sculpture and Cézanne. Leader of Cubism, 1908. Lives in Paris. (See *Ptg. in Paris*, pp. 37-38, pl. 65-70; *Bliss 1934*, pp. 56-58; *Theatre Arts*, pl. 309-11.)

- \*123. The Blue Boy (1905)**  
Gouache, 38 $\frac{1}{2}$  x 21 inches  
Collection Edward M. M. Warburg

- \*124. Portrait of Braque (c. 1908)**  
Oil, 23 $\frac{1}{4}$  x 19 $\frac{1}{4}$  inches  
Collection Frank Crowninshield

- \*125. Green Still Life (1914)**  
Oil, 23 $\frac{1}{2}$  x 31 $\frac{1}{4}$  inches  
The Museum of Modern Art  
The Lillie P. Bliss Collection

- 126. Study for Ballet Costume**  
Gouache, 6 x 4 inches  
Collection Mrs. James B. Murphy

- \*127. The Rape (1920)**  
Gouache, 9 x 12 $\frac{1}{2}$  inches  
Collection Philip Goodwin

**\*128. The Three Musicians** (1921)  
Oil,  $80\frac{3}{4} \times 88\frac{1}{2}$  inches  
Collection Paul Rosenberg, Paris

**\*129. Woman in White** (1923)  
Oil,  $39\frac{3}{4} \times 32$  inches  
The Museum of Modern Art  
The Lillie P. Bliss Collection

**\*130. Figures on the Sea-shore** (1928)  
Oil,  $7\frac{1}{2} \times 12\frac{3}{4}$  inches  
Collection George L. K. Morris

**131. Pitcher and Fruit Dish** (1931)  
Oil,  $51\frac{3}{8} \times 64\frac{1}{8}$  inches  
Reproduced in catalog of Picasso exhibition, Zurich, 1932, No. 200, pl. XXXI  
Collection Paul Rosenberg, Paris

**\*132. The Balcony** (1933)  
Gouache,  $16 \times 19\frac{7}{8}$  inches  
Collection the Artist, Paris

**PRENDERGAST, Maurice.** Born, St. John's, Newfoundland, 1859. Julian Academy and Ecole des Beaux-Arts, Paris. Died, New York, 1924. (See *Bliss 1931*, pl. 113; *Amer. Plg. & Sc.*, pl. 80.)

**\*133. Group of Figures** (c. 1916)  
Oil,  $27\frac{1}{2} \times 32\frac{1}{4}$  inches  
Collection Kraushaar Galleries

**134. April Snow, Salem** (1898)  
Watercolor,  $14\frac{1}{4} \times 21\frac{1}{4}$  inches  
Private Collection

**RIVERA, Diego.** Born, Guanajuato, Mexico, 1886. Studied Academy of Fine Arts, Mexico, 1896. Influenced by Posada. Spain, 1907. Paris, 1909. Influenced by Picasso. Italy, 1919. Moscow, 1927. Frescoes in Mexico City; Chapingo; Cuernavaca; San Francisco, 1930; Detroit, 1931; New York, 1933-34. (See *Rivera*.)

**\*135. The Rivals** (1931)  
Oil,  $60 \times 48$  inches  
Private Collection

**ROUAULT, Georges.** Born, Paris, 1871. Studied under Moreau. Influenced by work of Rembrandt, Daumier, Goya and medieval stained glass. Lives in Paris. (See *Plg. in Paris*, p. 39, pl. 77-78.)

**\*136. Two Women** (1906)  
Watercolor,  $26\frac{1}{2} \times 24\frac{1}{4}$  inches  
Collection Dr. and Mrs. Harry Bakwin

**\*137. Three Judges** (1913)  
Oil,  $28 \times 40$  inches  
Collection Mr. and Mrs. Samuel A. Lewisohn

**138. Man with Spectacles** (1917)  
Watercolor,  $11\frac{3}{4} \times 6\frac{1}{2}$  inches  
Private Collection

**ROY, Pierre.** Born, Nantes, 1880. Paris, 1900. Studied architecture; decorative art under Grasset; painting with Laurens. Lives in Paris.

**\*139. Summer Hour**  
Oil,  $21\frac{3}{4} \times 15$  inches  
The Museum of Modern Art  
Gift of Mrs. James B. Murphy

**SCHWITTERS, Kurt.** Born, Hanover, 1887. Inventor of new literary forms. Lives in Hanover.

**140. Merz 199** (1921)  
Montage,  $7\frac{1}{8} \times 5\frac{5}{8}$  inches  
Collection Miss Katherine Dreier

**SEGONZAC, André Dunoyer de.** Born, Boussy - Saint - Antoine (Quercy), 1885. Studied with Guérin, Laurens, Blanche. Influenced by Courbet and Cézanne. Lives in Paris. (See *Plg. in Paris*, p. 40, pl. 83-84.)

**141. Landscape**  
Oil,  $25\frac{1}{4} \times 31$  inches  
Collection Frank Crowninshield

**\*142. Still Life** (1928)  
Oil,  $23 \times 31\frac{1}{2}$  inches  
Collection James W. Barney



**143. Landscape**

Watercolor, 18 x 24 $\frac{3}{4}$  inches  
Reproduced: *Bliss 1934*, pl. 55  
The Museum of Modern Art  
The Lillie P. Bliss Collection

**SHAHN, Ben.** Born, Kovno, Russia, 1898. Studied at National Academy of Design, New York. Lives in New York. (See 46 under 35, p. 10; *Murals*.)

**\*144. Sacco and Vanzetti (1932)**

Gouache, 10 $\frac{1}{2}$  x 14 $\frac{1}{2}$  inches  
Private Collection

**SHEELER, Charles.** Born, Philadelphia, 1883. Studied at Pennsylvania Academy and with Chase in New York. Lives in New York. (See *Murals*; *Amer. Ptg. & Sc.*, pl. 95.)

**\*145. American Landscape (1930)**

Oil, 24 x 31 inches  
Private Collection

**SIQUEIROS, David Alfaro.** Born, Mexico, 1894. Fought in Carranza revolution. Studied in Paris. Returned to Mexico, 1921. Frescoes University of Guadalajara.

**\*146. Proletarian Victim**

Duco paint on burlap, 80 $\frac{1}{2}$  x 47 inches  
Collection George Gershwin

**STERNE, Maurice.** Born, Latvia, 1877. Painter and sculptor. Studied in New York and Europe. Has travelled extensively. Lives in New York. (See 19 *Americans*, pl. 97, 98; *Amer. Ptg. & Sc.*, pl. 101; *Sterne*.)

**\*147. Girl in Blue Chair (1928)**

Oil, 34 x 24 inches  
Collection Mr. and Mrs. Samuel A. Lewisohn

**STETTMEIER, Florine.** Born, New York. Studied New York and Paris. Painter and stage designer. Lives in New York.

**\*148. Birthday Bouquet (1931)**

Oil, 38 x 26 inches  
Collection the Artist

**UTRILLO, Maurice.** Born, Paris, 1883. Studied with his mother, Suzanne Valadon. Influenced by Pissarro and Sisley. Lives in Paris. (See *Ptg. in Paris*, pp. 42-43.)

**\*149. Sacré Coeur (1916)**

Oil, 32 $\frac{1}{2}$  x 20 $\frac{1}{2}$  inches  
Collection Mr. and Mrs. Walter Hochschild

**VUILLARD, Jean Edouard.** Born, Cuisseaux (Saône-et-Loire), 1868. Studied under Bouguereau, Gérôme. Influenced by Degas, Gauguin, Toulouse-Lautrec. Lives in Paris.

**\*150. Portrait of Lugné Poë (1891)**

Oil, 8 $\frac{1}{2}$  x 10 inches  
Collection Miss Mabel Choate

**\*151. Mother and Sister of the Artist (c. 1900)**

Oil, 18 $\frac{1}{4}$  x 22 $\frac{1}{4}$  inches  
The Museum of Modern Art  
Gift of Mrs. Sadie A. May

**WEBER, Max.** Born, Russia, 1881. Studied with Dow at Pratt Institute, Brooklyn; under Laurens and Matisse in Paris. Lives in Great Neck, New York. (See 19 *Americans*, pl. 102, 104; *Weber*; *Amer. Ptg. & Sc.*, pl. 108.)

**\*152. Talmudists (1934)**

Oil, 50 x 34 inches  
Collection The Jewish Theological Seminary of America

**WOOD, Grant.** Born, Anamosa, Iowa, 1892. Studied at Art Institute of Chicago, Julian Academy, Paris. Lives in Cedar Rapids, Iowa. (See 16 *Cities*, No. 36.)

**\*153. Daughters of Revolution (1932)**

Oil on wood, 30 x 40 inches  
Collection Ferargil Galleries

## Twentieth Century Sculpture and Constructions

**ARCHIPENKO**, Alexander. Born, Kiev, 1887. Studied Kiev, 1902-05; Moscow, 1905-08; Paris, 1908. Founded art school, Berlin, 1921; New York, 1923.

- \*154. **The Metal Lady** (1923)  
Copper, brass and lead, 54 inches high  
Collection Miss Katherine Dreier

**ARP**, Hans. Born, Strasburg, 1888. Studied, Weimar, 1907; Paris, 1908. Leader of Dada, Zurich, 1916, Cologne, 1919; of Surrealists, Paris, 1925.

- \*155. **Relief** (1930)  
Painted wood, 27½ x 33½ inches  
Collection A. E. Gallatin

**BARLACH**, Ernst. Born, Wedel, near Hamburg, 1870. Studied Hamburg and Dresden. Influenced by Meunier and van Gogh. Since 1910 lived at Güstrow, north Prussia. (See *German Ptg. & Sc.*, pp. 37-38.)

- \*156. **Head from War Monument, Güstrow Cathedral** (1927)  
Bronze, 14½ inches high  
Collection Edward M. M. Warburg

**BELLING**, Rudolf. Born, Berlin, 1886. Berlin Academy, 1911-12. Moved to New York, 1934. (See *German Ptg. & Sc.*, pp. 38-39, pl. 95, 100.)

- \*157. **Head** (1923)  
Bronze, 15 inches high  
Collection the Artist, Courtesy Annot Art School

**BEN-SHMUEL**, Ahron. Born, New York, 1903. Worked as a stone carver in Barre, Vermont. Lives in New York. (See *Amer. Ptg. & Sc.*, pl. 122; 46 under 35, p. 4.)

- \*158. **Seated Woman** (1932)  
Granite, 13 inches high  
The Museum of Modern Art  
Gift of Edward M. M. Warburg

**BRANCUSI**, Constantin. Born, Roumania, 1876. Studied in Bucharest and Paris; worked in Rodin's atelier. Lawsuit, 1926, over *Bird in Space*, which U. S. Customs held was not a work of art. Brancusi lives in Paris.

- \*159. **Bird in Space** (1919)  
Brass, 54 inches high  
The Museum of Modern Art  
Anonymous Gift

- \*160. **Mlle. Pogany** (1919)  
Marble, 17 inches high  
Collection Mrs. Frances M. Pollak

**CALDER**, Alexander. Born, Philadelphia, 1899. Studied Art Students' League, New York. Lives in New York. (See *Living Americans*, pl. 90.)

- \*161. **Mobile** (1934)  
Pipe, wire and wood, 40½ inches high  
The Museum of Modern Art  
Anonymous Gift

**DESPIAU**, Charles. Born, Mont-de-Marsan, 1874. Studied, Paris, 1891. Became Rodin's assistant, 1903. Lives in Paris.

- \*162. **Maria Lani**  
Bronze, 14 inches high  
The Museum of Modern Art  
Anonymous Gift

163. **Seated Youth**  
Bronze, 30 inches high  
Private Collection

**DUCHAMP**, Marcel. Born, Blainville (Seine-Inférieure), 1887. Influenced by Cubists. Ex-



hibited *Nude Descending a Staircase*, New York, Armory Show, 1913. Dadaist, 1918. Founder with Katherine Dreier of Société Anonyme, New York, 1920. Lives in Paris.

**\*164. Disturbed Balance (1918)**

Glass and oil paint, 20 inches high  
Inscribed: "*A regarder (l'autre côté du verre) d'un oeil, de près, pendant presque une heure.*"  
Collection Miss Katherine Dreier

**DUCHAMP - VILLON**, Raymond. Born, Damville (Eure), 1876. Influenced by Cubists. Gassed in War, 1916; died, 1918.

**\*165. Head of Baudelaire (1911)**

Bronze, 15½ inches high  
Collection Alexander M. Bing

**EPSTEIN**, Jacob. Born, New York, 1880. Studied in Paris. Lives in London. (See *Amer. Ptg. & Sc.*, pl. 128.)

**\*166. Portrait of Oriol Ross (1932)**

Bronze, 25 inches high  
The Museum of Modern Art  
Gift of Edward M. M. Warburg

**FLANNAGAN**, John B. Born, U. S. A., 1898. Studied, Art Institute at Minneapolis. Lives in New York. (See *46 under 35*, p. 5.)

**\*167. Alligator (1932)**

Granite, 26 inches diameter  
Collection Weyhe Gallery

**GARGALLO**, Pablo. Born, Maella, Aragon, 1881. Studied in Barcelona. Paris, 1902; Madrid, 1908; Barcelona, 1917-25. Influenced by Negro sculpture. Works principally in wrought iron. Lives in Paris.

**\*168. Picador (1928)**

Wrought iron, 9¾ inches high  
The Museum of Modern Art  
Gift of A. Conger Goodyear

**HALLER**, Hermann. Born, Bern, Switzerland, 1880. Paris, 1907. Berlin; Zurich, 1915.

**\*169. Standing Girl (c. 1926)**

Bronze, 14 inches high  
The Museum of Modern Art  
Gift of Mrs. Sadie A. May

**KOLBE**, Georg. Born, Waldheim, Saxony, 1877. Studied, Dresden, Munich, Paris, Rome; influenced by Rodin. Since 1904 in Berlin. Teaches Berlin Academy. (See *German Ptg. & Sc.*, p. 40, pl. 108-11.)

**\*170. Grief (1921)**

Bronze, 15¾ inches high  
Collection Mr. and Mrs. Erich Cohn

**LACHAISE**, Gaston. Born, Paris, 1882. Studied in Paris with Palissy and G. B. Thomas. Lives in New York. (See *Living Americans*, pl. 105; *Amer. Ptg. & Sc.*, pl. 131)

**\*171. Torso (1930)**

Plaster, 45 inches high  
The Museum of Modern Art  
Gift of Edward M. M. Warburg

**172. Portrait Head (1932)**

Bronze, 15½ inches high  
Private Collection

**LAURENT**, Robert. Born, Concarneau, France, 1890. Studied with Hamilton Easter Field, Maurice Sterne and at British Academy, Rome. Lives in Brooklyn. (See *Amer. Ptg. & Sc.*, pl. 135.)

**\*173. Seated Figure (1928)**

Alabaster, 22 inches high  
Collection John A. Dunbar

**LEHMBRUCK**, Wilhelm. Born, Duisburg-Meiderich, Germany, 1881. Düsseldorf, 1901-09. Paris, 1910. Influenced by Maillol and Gothic sculpture. Suicide, 1919. (See *Lehmbruck & Maillol*, p. 6, pl. 2-7.)

**\*174. Standing Woman (1910)**

Bronze, 76 inches high  
The Museum of Modern Art  
Anonymous Gift

**\*175. Dancer (1913-14)**

Bronze, 10 $\frac{3}{4}$  inches high  
Collection Edward M. M. Warburg

**LIPCHITZ, Jacques.** Born, Druskeniki, Polish Lithuania, 1891. Paris, 1909. Influenced by Cubists. French citizen, 1924. Lives near Paris.

**\*176. Pegasus (1929)**

Bronze, 14 $\frac{1}{2}$  inches high  
Collection T. Catesby Jones

**MAILLOL, Aristide.** Born, Banyuls (Rousillon), Pyrenees, 1861. Studied painting under Cabanel, Paris, 1882. Influenced by Puvis de Chavannes. First sculpture 1900. Lives in Paris. (See *Lehmbruck & Maillol*, p. 5, pl. 12-16.)

**\*177. Torso (1910)**

Bronze, 43 inches high  
The Museum of Modern Art  
Gift of A. Conger Goodyear

**\*178. Desire (relief)**

Plaster, 47 x 45 inches  
The Museum of Modern Art  
Gift of the Sculptor

**179. Figure**

Terra cotta, 9 inches high  
Collection Mrs. Sadie A. May

**MATARE, Ewald.** Born, Aachen, Germany, 1887. First sculpture, 1920.

**\*180. Cow (1926?)**

Bronze, 24 inches long  
Collection Edward M. M. Warburg

**MATISSE, Henri.** See Painting Section. (See also *Matisse*, pl. 153-161.)

**\*181. Standing Woman (c. 1914)**

Bronze, 22 $\frac{1}{4}$  inches high  
Private Collection

**NAKIAN, Reuben.** Born, College Point, New York, 1897. Studied with Homer Boss, Manhattan, Lachaise. Lives in New York. (See 46 under 35, p. 5.)

**\*182. Young Calf (1929)**

Marble, 15 inches high  
Collection The Downtown Gallery

**NOGUCHI, Isamu.** Born, Los Angeles, 1904. Studied under Ruotolo, New York, and worked as stone cutter under Brancusi, Paris. Lives in New York.

**\*183. Portrait of George Gershwin (1929)**

Bronze, 18 inches high  
Collection George Gershwin

**PEVSNER, Antoine.** Born, Orel, Russia, 1882. Studied, St. Petersburg. Paris, 1911. Allied with Suprematists, Moscow, about 1915; with Constructivists, 1920. Designer for theater. Member of *Abstraction-Création* group, Paris. French citizen.

**\*184. Torso**

Celluloid and copper, 30 inches high  
Collection Miss Katherine Dreier

**STERNE, Maurice.** See Painting Section. (See also *Sterne*, pl. 164-74.)

**\*185. Bomb Thrower (1909)**

Bronze, 12 $\frac{3}{8}$  inches high  
The Adolph Lewisohn Collection

**ZORACH, William.** Born, Russia, 1887. America, 1891. Studied in Cleveland, National Academy of Design, New York, and in Paris. Lives in New York. (See *Living Americans*, pl. 129; *Amer. Plg. & Sc.*, pl. 150.)

**186. Learning to Walk (1918)**

Bronze, 6 $\frac{3}{4}$  inches high  
Private Collection

**\*187. Affection (1933)**

Black Marble, 30 inches high  
Collection The Downtown Gallery



## Architecture and Industrial Art

- \*188. Chair**  
Le Corbusier, architect  
The Museum of Modern Art  
Gift of Thonet Brothers, Inc.
- 189. Chair, Brunn model**  
Mies van der Rohe, architect  
Private Collection
- 190. Jewel case, silver and turquoise matrix**  
English c. 1900  
Private Collection
- 191. Scarf pin, gold**  
Designed by Cartier, Inc.  
Private Collection
- 192. Raw silk**  
Loaned by Alfred Kohlberg, Inc.
- \*193. Monel metal sink**  
Gustav Jensen, designer  
The Museum of Modern Art  
Gift of The International Nickel Co.
- 194. Calipers**  
Reproduced: *Machine Art*, pl. 294  
The Museum of Modern Art  
Gift of Brown & Sharpe
- 195. Microscope**  
Loaned by Bausch & Lomb
- 196. Chemical glass**  
Loaned by Eimer & Amend
- 197. Commutator for dynamo**  
Loaned by The American Brass Co.
- 198. Well screen**  
Loaned by The American Brass Co.
- 199. Bearings**  
Loaned by The Gwilliam Co.
- \*200. Model, Tugendhat House, Brno, Czechoslovakia (1930)**  
Miës van der Rohe, Architect  
The Museum of Modern Art
- 201. Photograph, Tugendhat House (1930)**  
Miës van der Rohe, Architect  
cf. *Modern Architecture*, p. 126  
The Museum of Modern Art
- 202. Photograph, Tugendhat House Interior (1930)**  
Miës van der Rohe, Architect  
The Museum of Modern Art
- 203. Photograph, Lange House, Krefeld, Germany (1929)**  
Miës van der Rohe, Architect  
The Museum of Modern Art
- 204. Photograph, Bauhaus School, Dessau, Germany (1926)**  
Walter Gropius, Architect  
Reproduced: *Modern Architecture*, p. 67  
The Museum of Modern Art
- 205. Photograph, Savoye House, near Paris (1930)**  
LeCorbusier, Architect  
cf. *Modern Architecture*, p. 87  
The Museum of Modern Art
- 206. Photograph, de Beistegui Apartment, Paris (1931)**  
LeCorbusier, Architect  
Reproduced: *Modern Architecture*, p. 89  
The Museum of Modern Art
- 207. Photograph, Workers' Houses, Hook of Holland (1926)**  
J. J. P. Oud, Architect  
The Museum of Modern Art
- 208. Photograph, Workers' Houses, Kiefhoek, Rotterdam (1928-30)**  
J. J. P. Oud, Architect  
cf. *Modern Architecture*, p. 107  
The Museum of Modern Art

## PLATES





1. CEZANNE, Man in a Blue Cap (Uncle Dominic) (c. 1865)





4. CEZANNE, *The Bathers* (c. 1882–85)





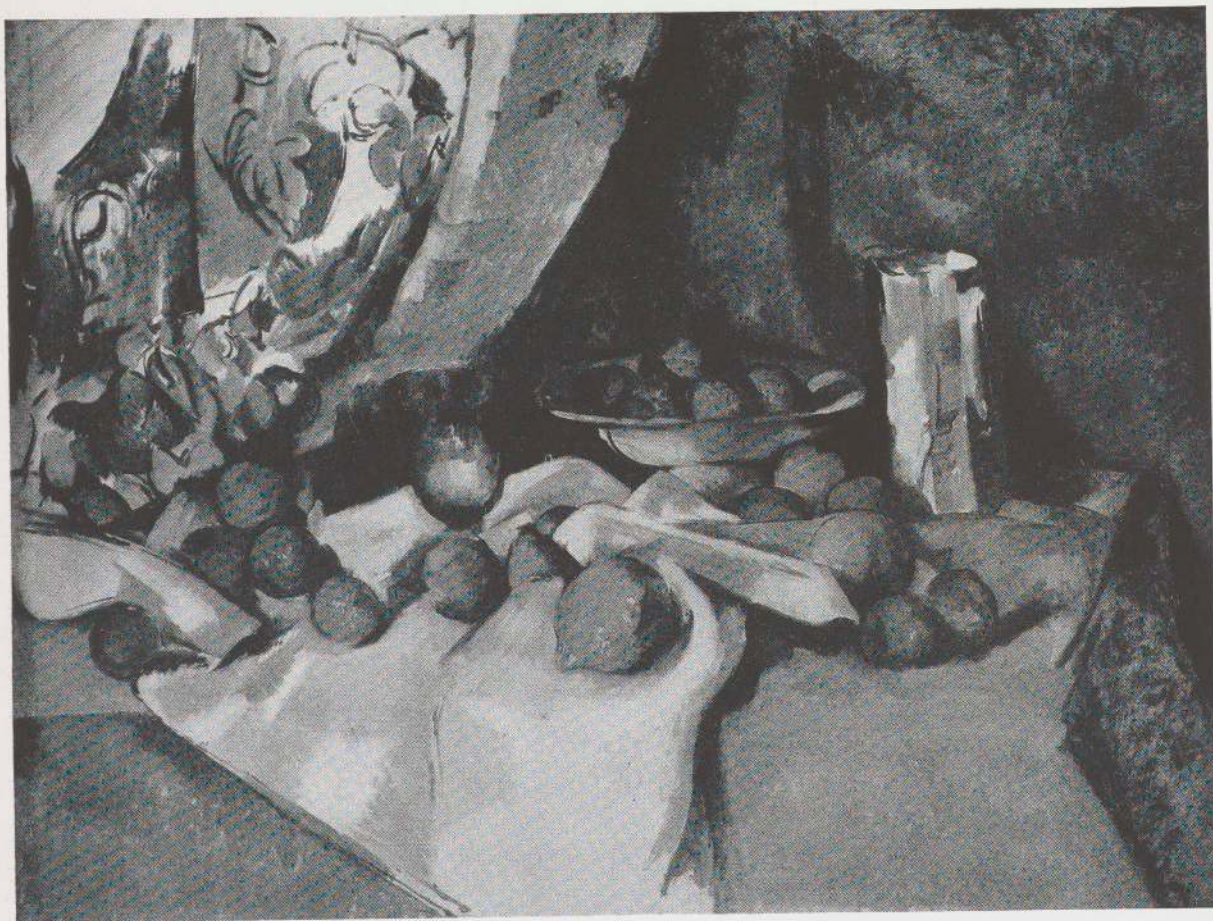
5. CEZANNE, Mme. Cézanne in the Conservatory (1891)





6. CEZANNE, The Card Players (1892)





7. CEZANNE, Still Life with Apples (c. 1891-93)





10. CEZANNE, Pines and Rocks (c. 1895–1900)





11. GAUGUIN, Landscape (c. 1889)

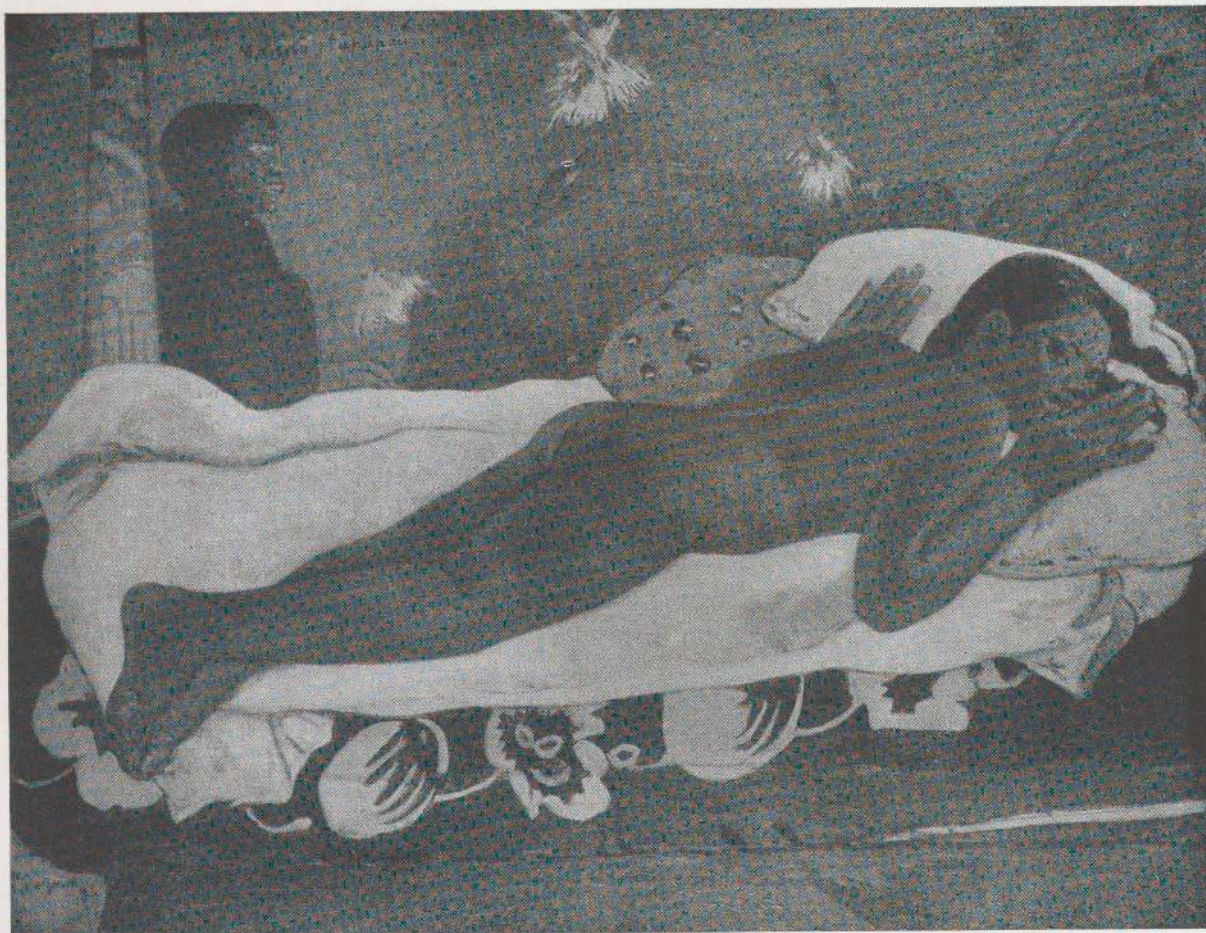




12. GAUGUIN, We Greet You, Mary (*Ia Orana Maria*) (1891)

Met





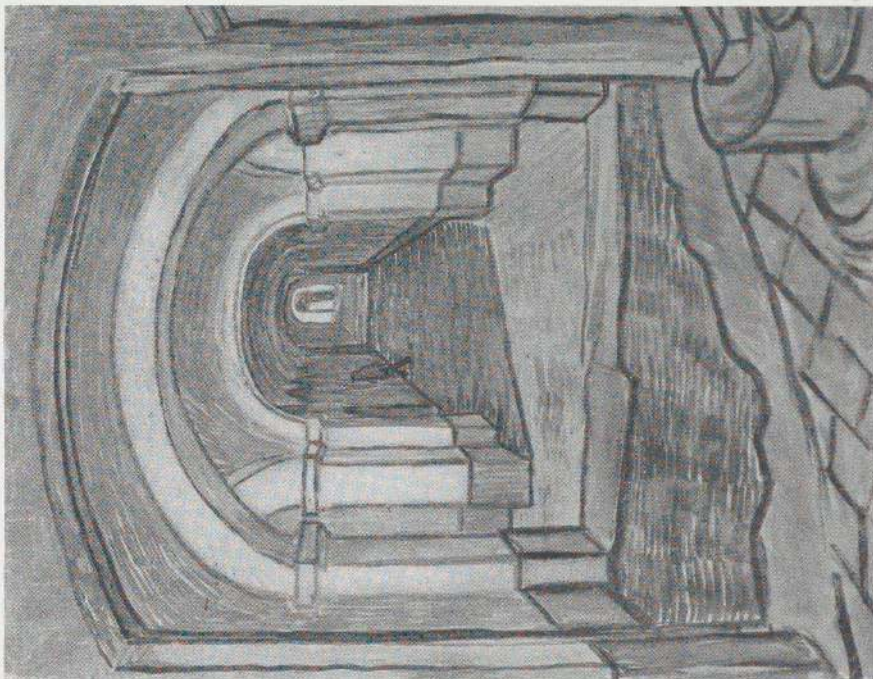
13. GAUGUIN, The Spirit of the Dead Watching (*Manao Tupapau*) (1892)

(Albright-Knox)





14. GAUGUIN, Self Portrait



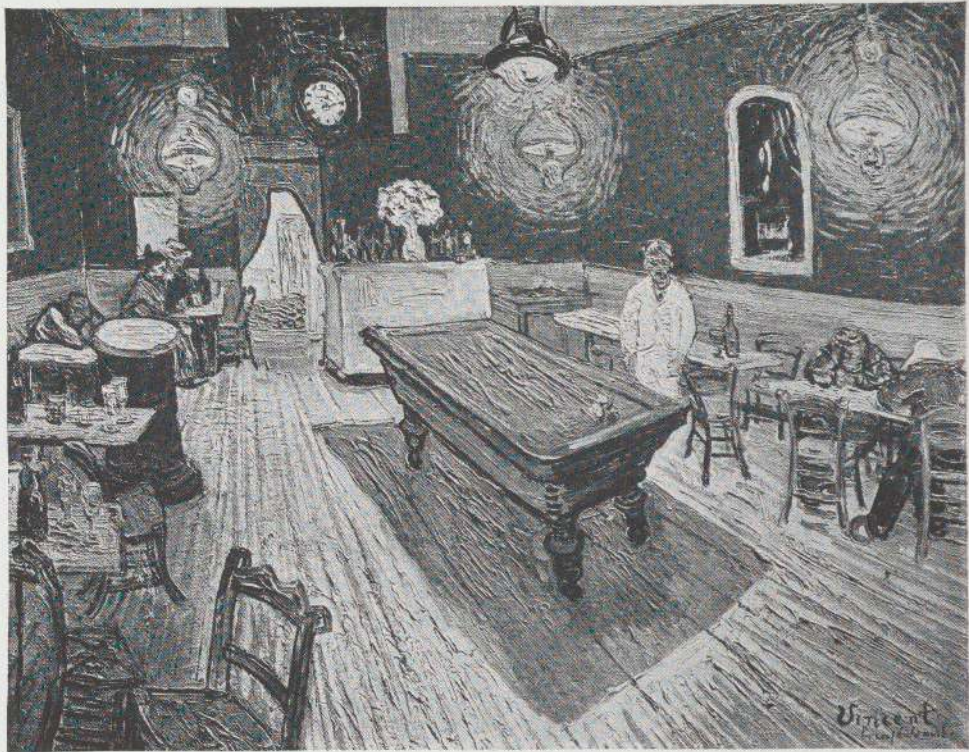
13. VAN GOGH, Hospital Corridor, St. Rémy (1888-89)





16. VAN GOGH, L'Arlésienne (Madame Ginoux) (1888)





17. VAN GOGH, Café at Night (1888-89)





19. VAN GOGH, *Sunset over Ploughed Field* (1890)





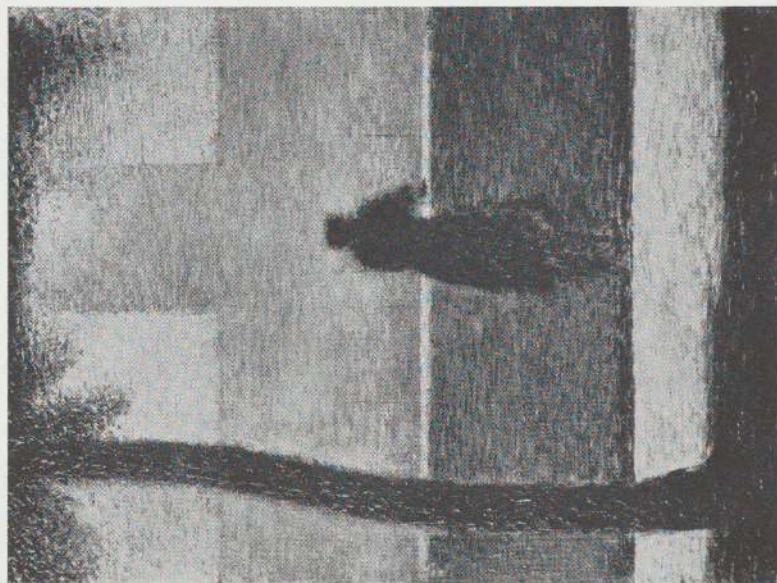
20. REDON, Silence





23. ROUSSEAU, The Repast of the Lion (1904)

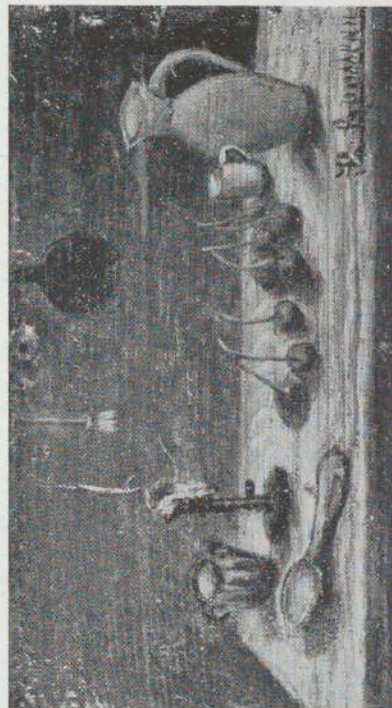




25. SEURAT, The Quai (1881?)



26. SEURAT, Peasant Woman Sitting in the Grass (c. 1883)



22. ROUSSEAU, Still Life





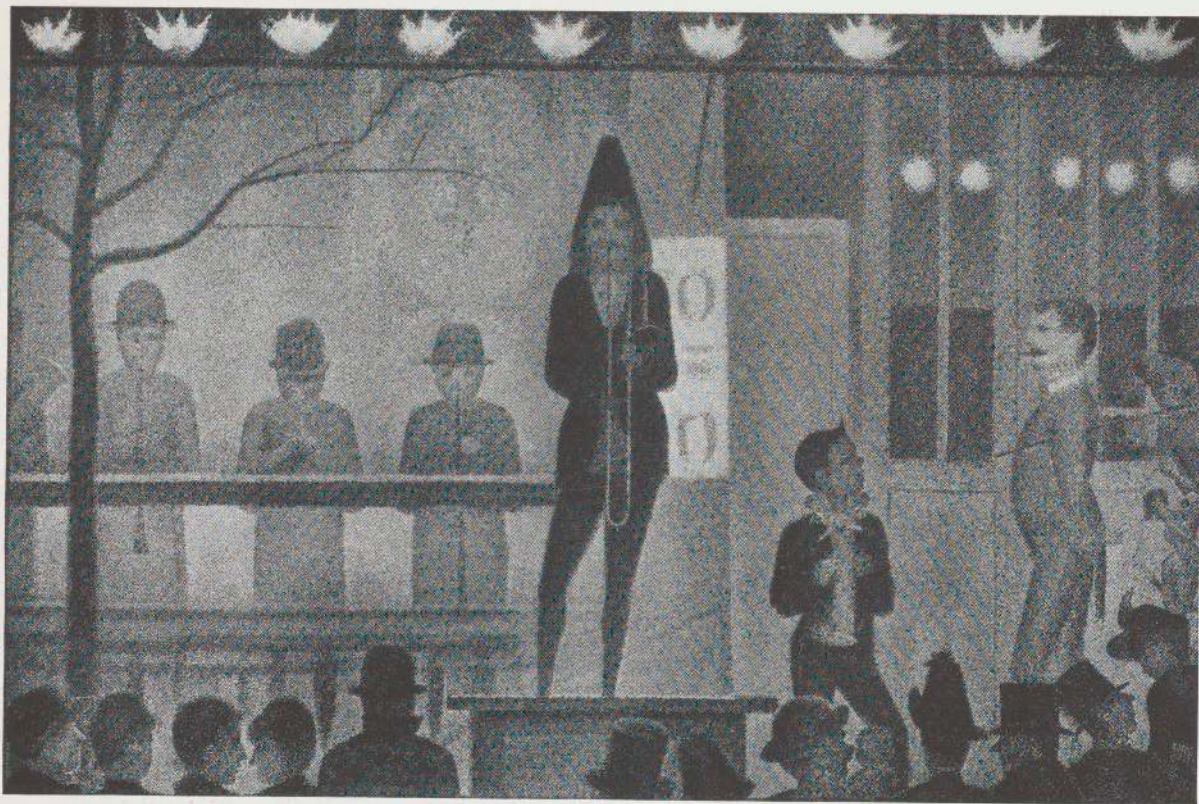
27. SEURAT, Sunday on the Grande-Jatte (1885-86)





28. SEURAT, Fishing Fleet at Port-en-Bessin (1888?)





29. SEURAT, Side Show (*La Parade*) (1889)





31. TOULOUSE-LAUTREC, May Belfort in Pink (1895)

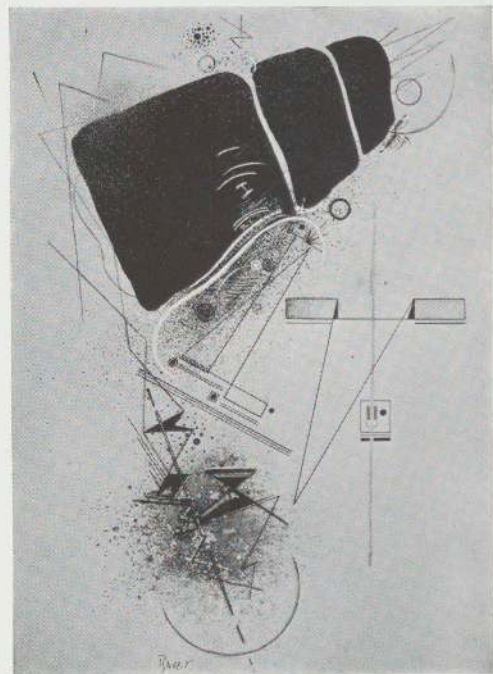




33. BALLA, Dog on Leash (1912)



35. BECKMANN, Family Picture (1920)

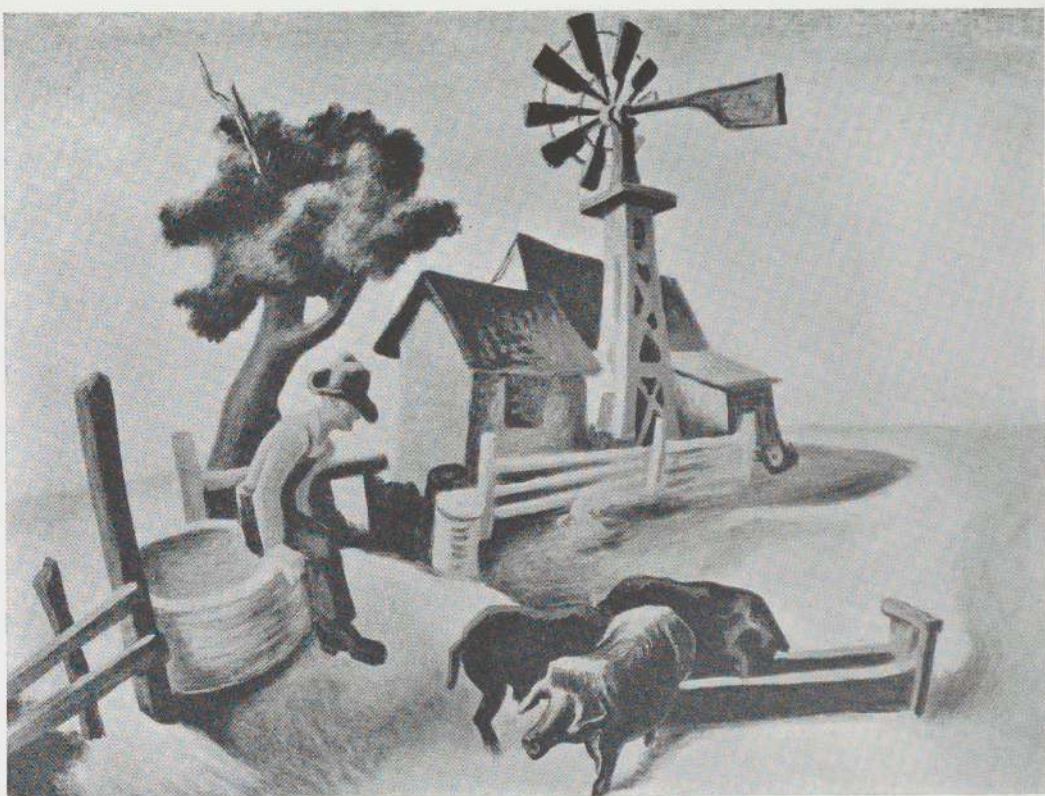


34. BAUER, Abstraction



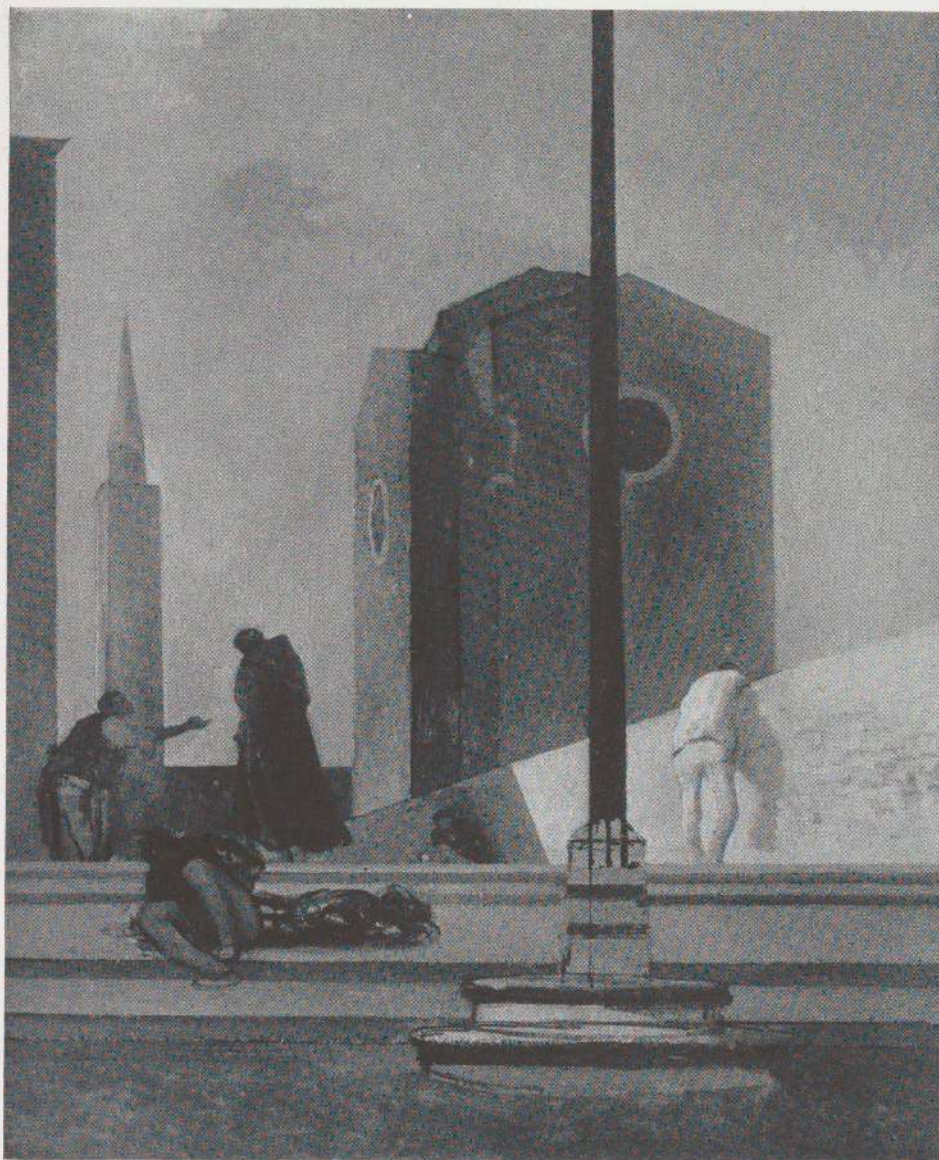


36. BELLOS, Pigs and Donkey (1920)



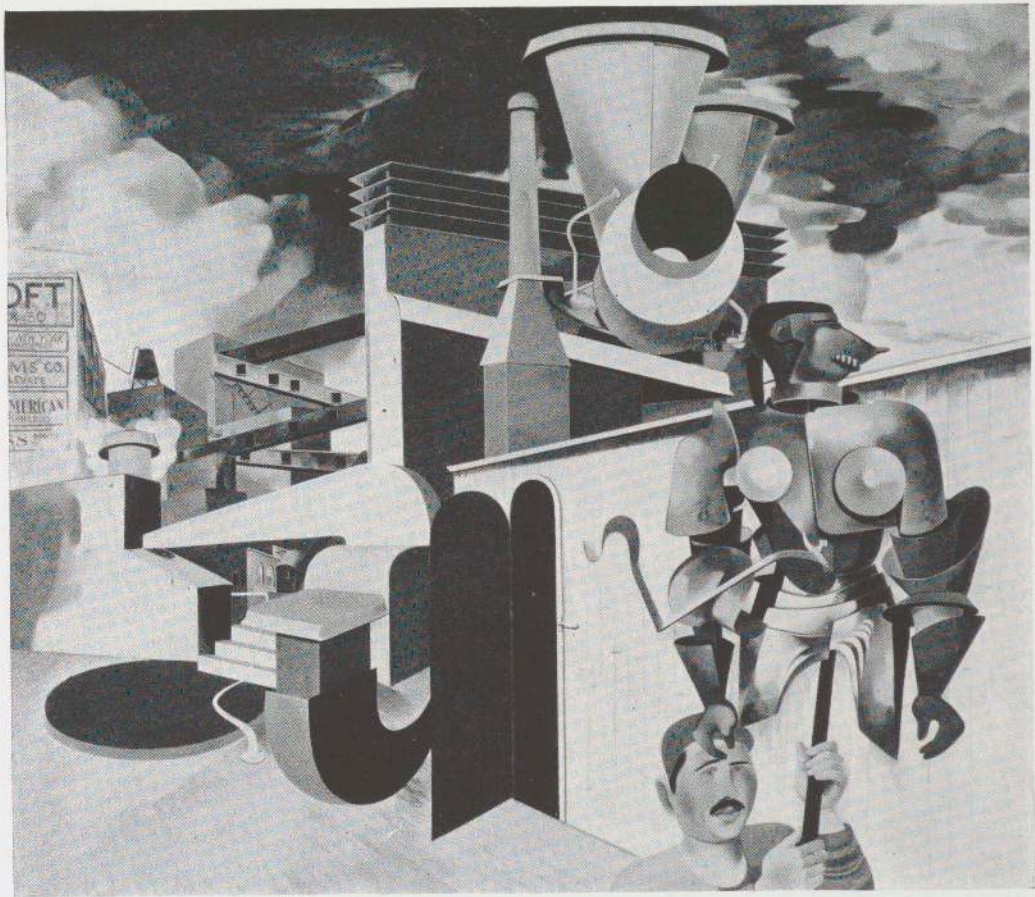
37. BENTON, Homestead (1934)





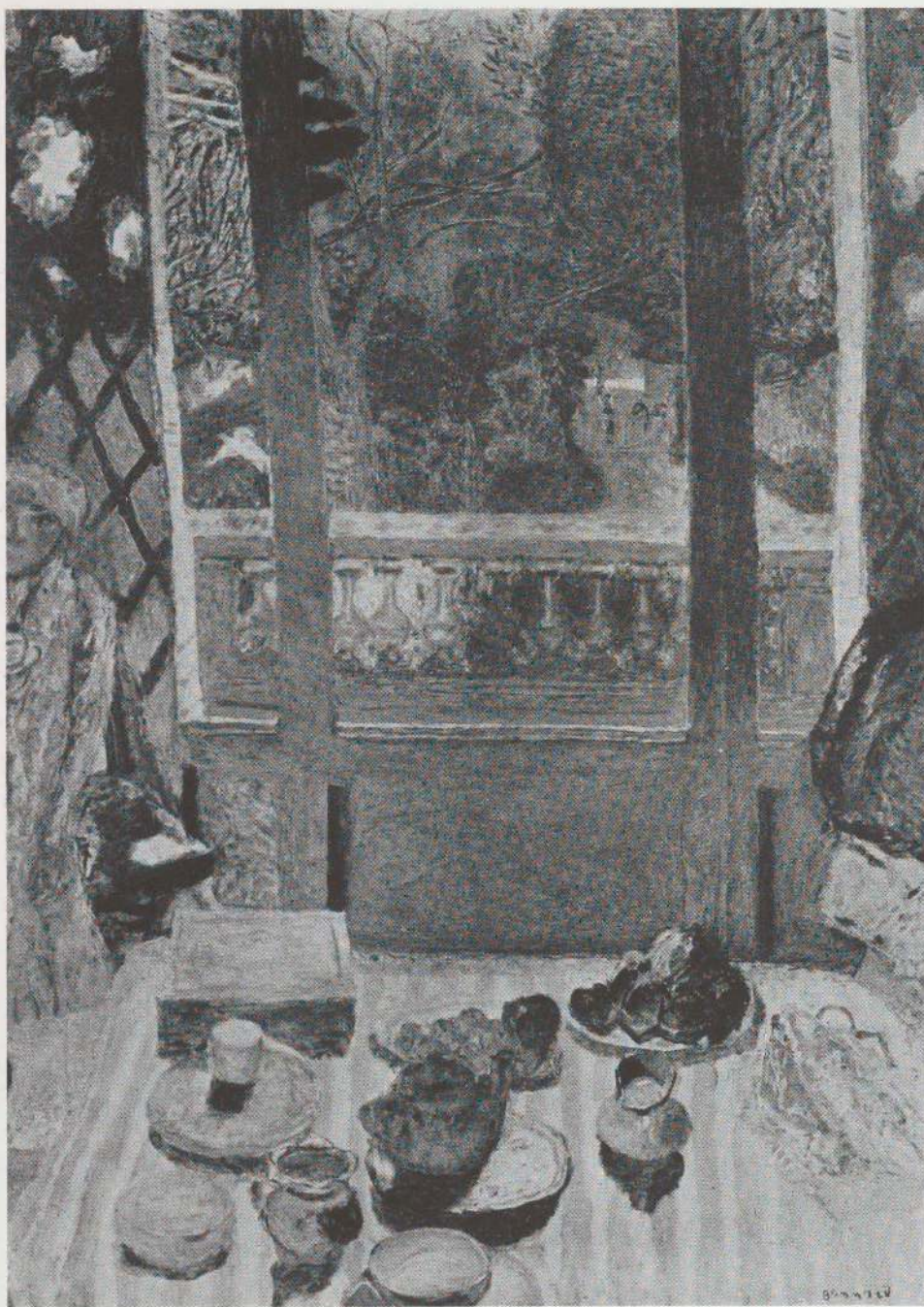
39. BERMAN, Souvenir d'Italie (1932)





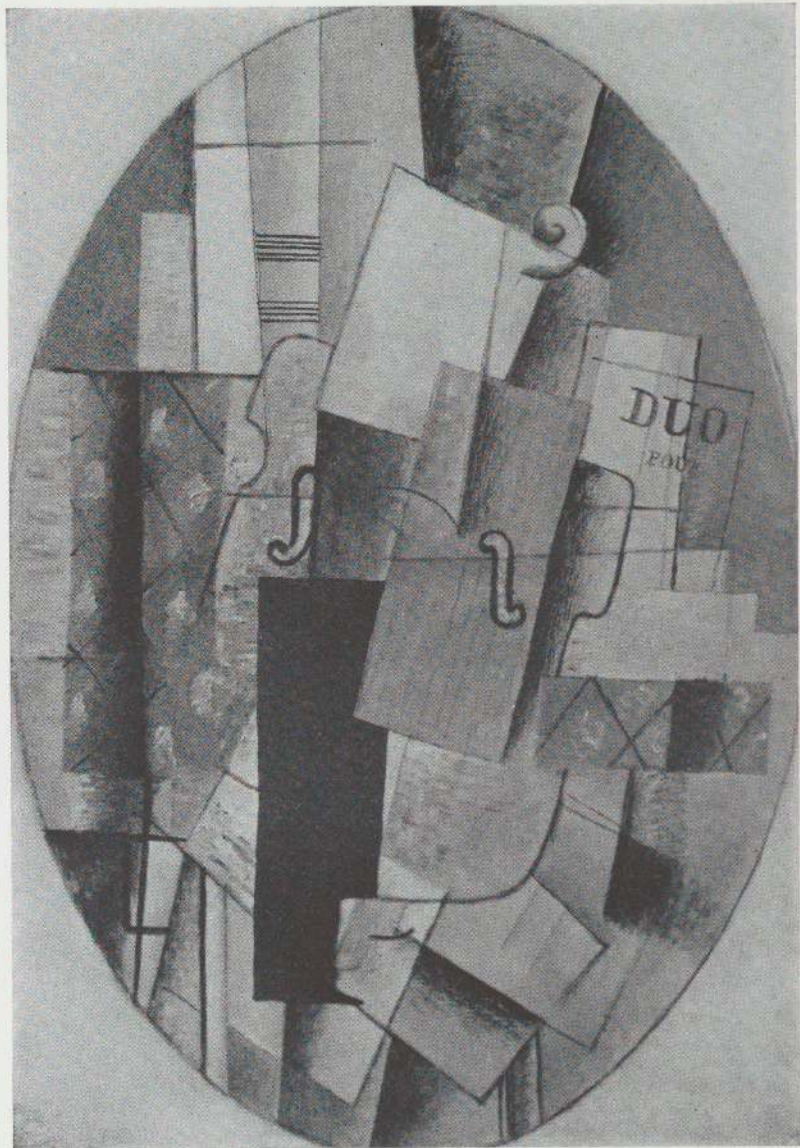
40. BLUME, Parade (1930)





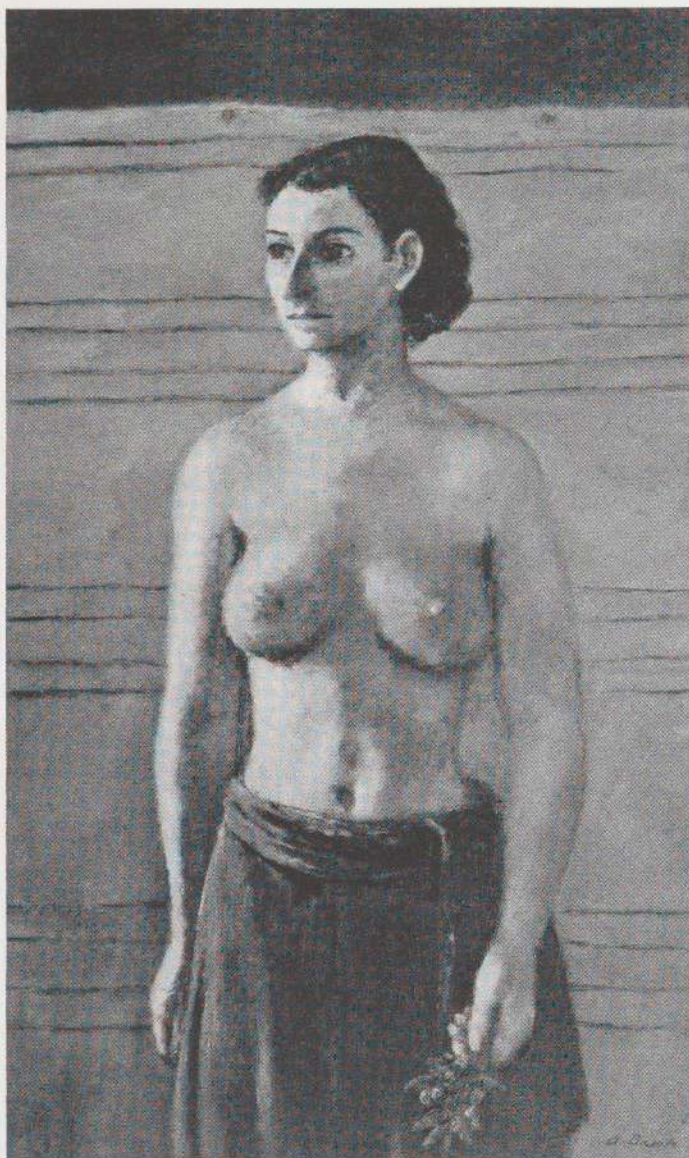
41. BONNARD, Breakfast





44. BRAQUE, Still Life (1914)



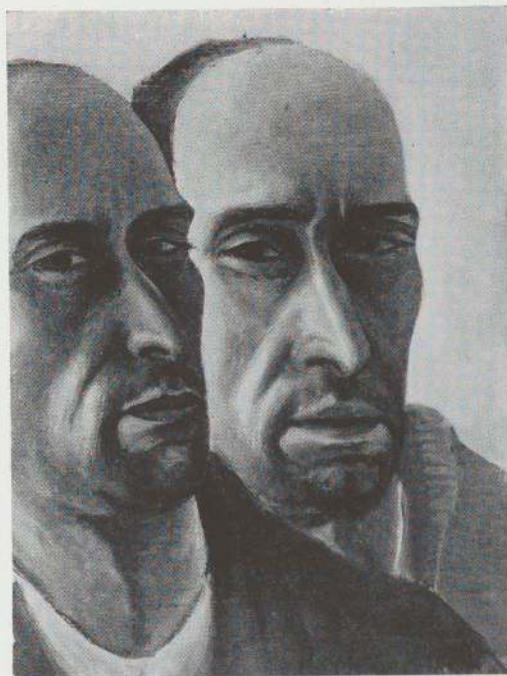


47. BROOK, Isis (1933)



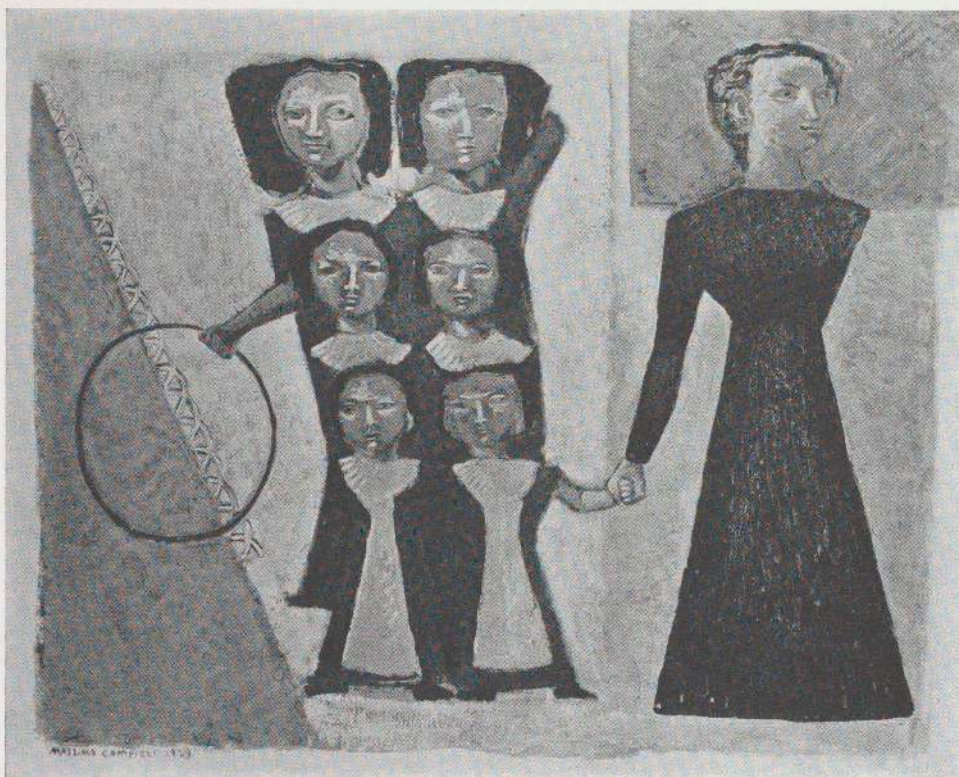


50. BURCHFIELD, Promenade (1928)



52. CANADE, Double Self Portrait (c. 1919)

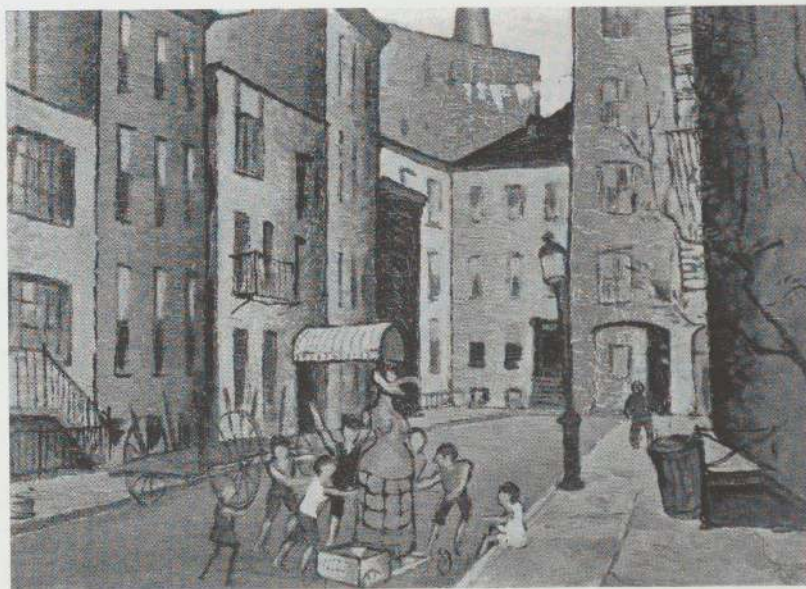




51. CAMPIGLI, *The Orphans* (1930)

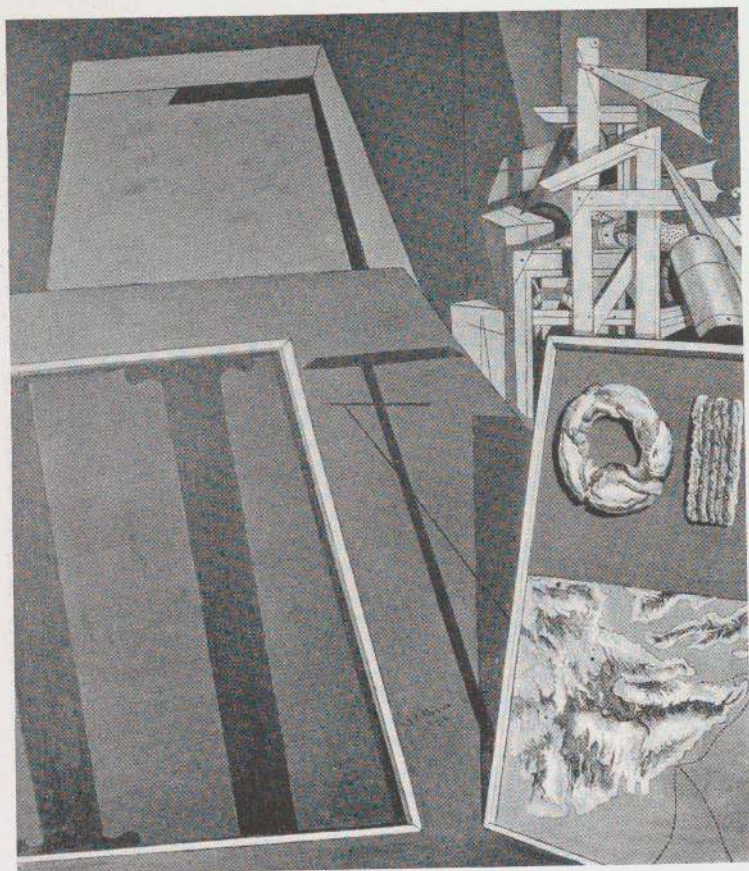


55. CHARLOT, Malinches (1926)

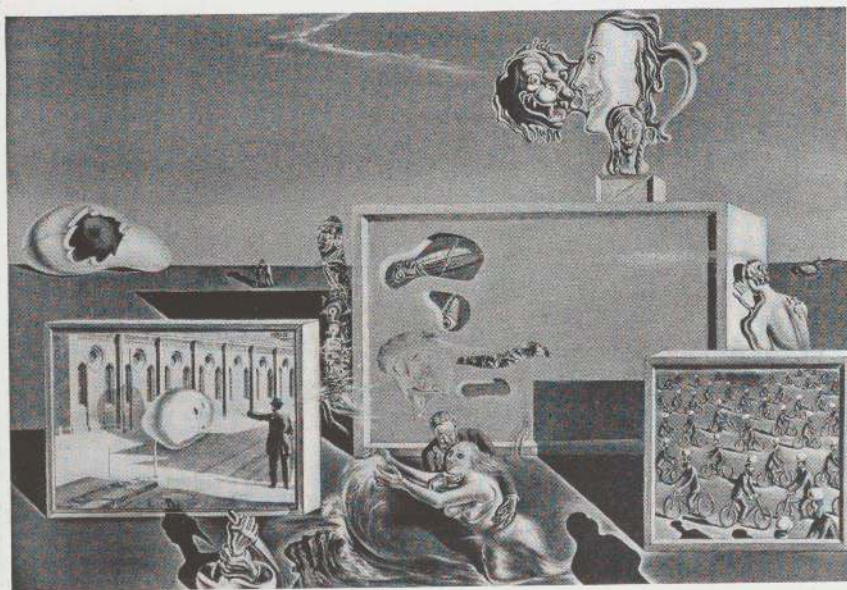


59. COLEMAN, Cherry Lane



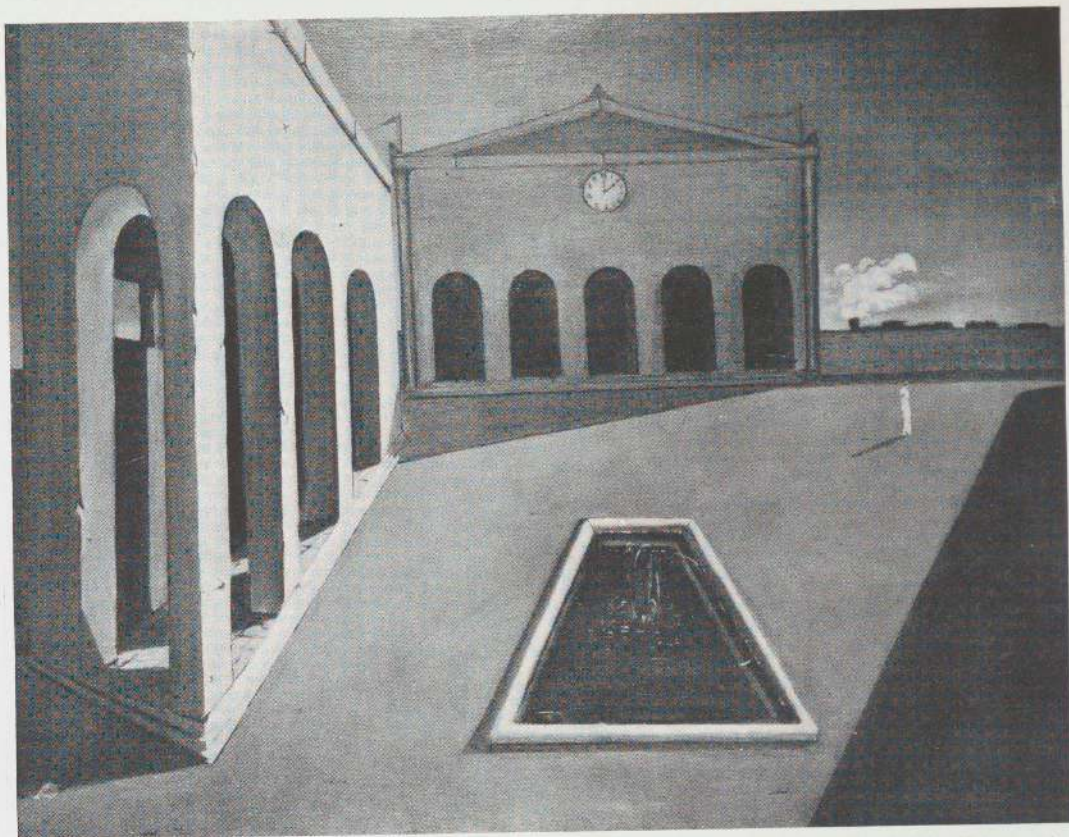


57. de CHIRICO, Nature Morte Evangélique (1916)

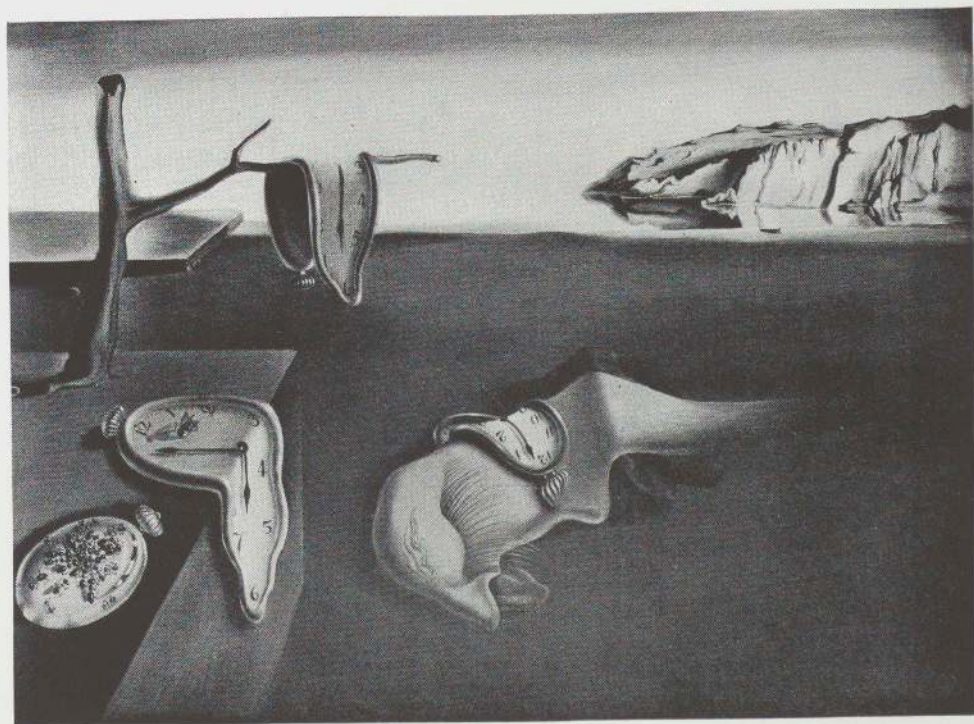


60. DALI, Les Plaisirs Illuminés (1929)



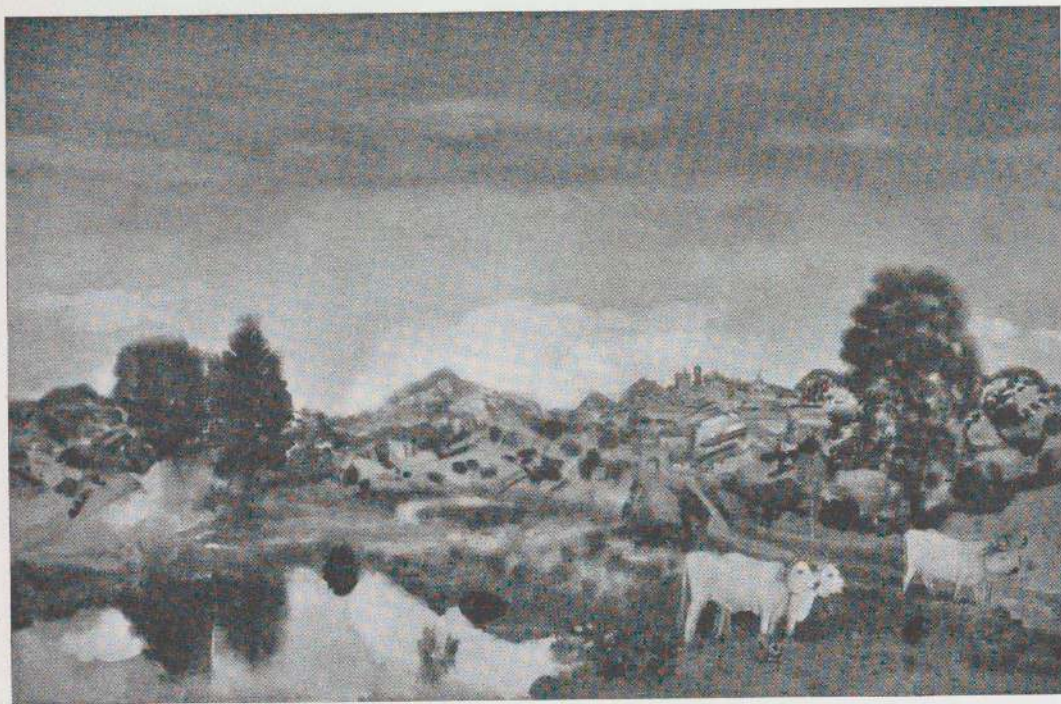


56. de CHIRICO, Delights of the Poet (c. 1913)



61. DALI, The Persistence of Memory (1931)



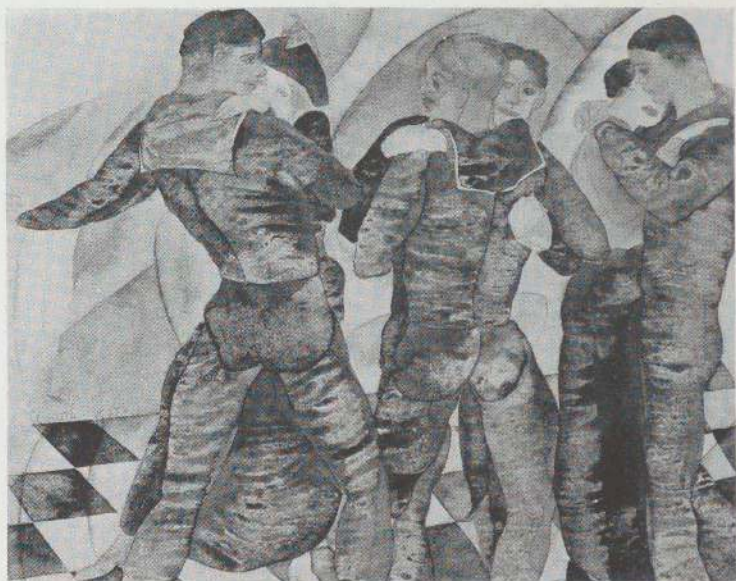


62. DAVIES, Italian Landscape (1925)

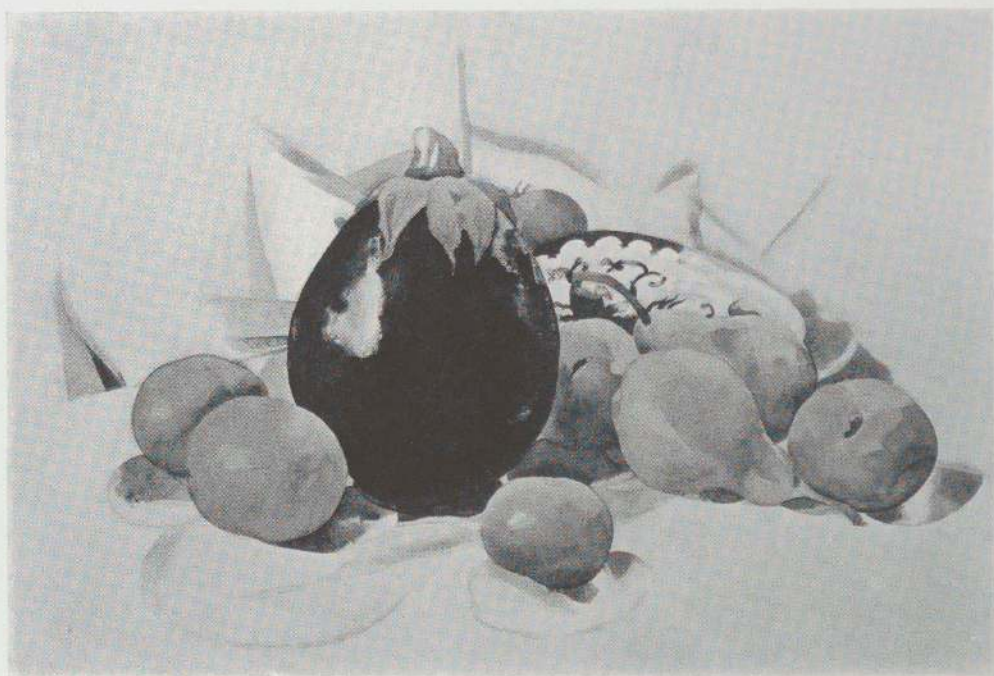


63. DAVIS, Sail Loft (1934)





64. DEMUTH, *Dancing Sailors* (1917)



67. DEMUTH, *Eggplant and Tomatoes* (1926)





68. DERAINE, *The Window on the Park* (1912)



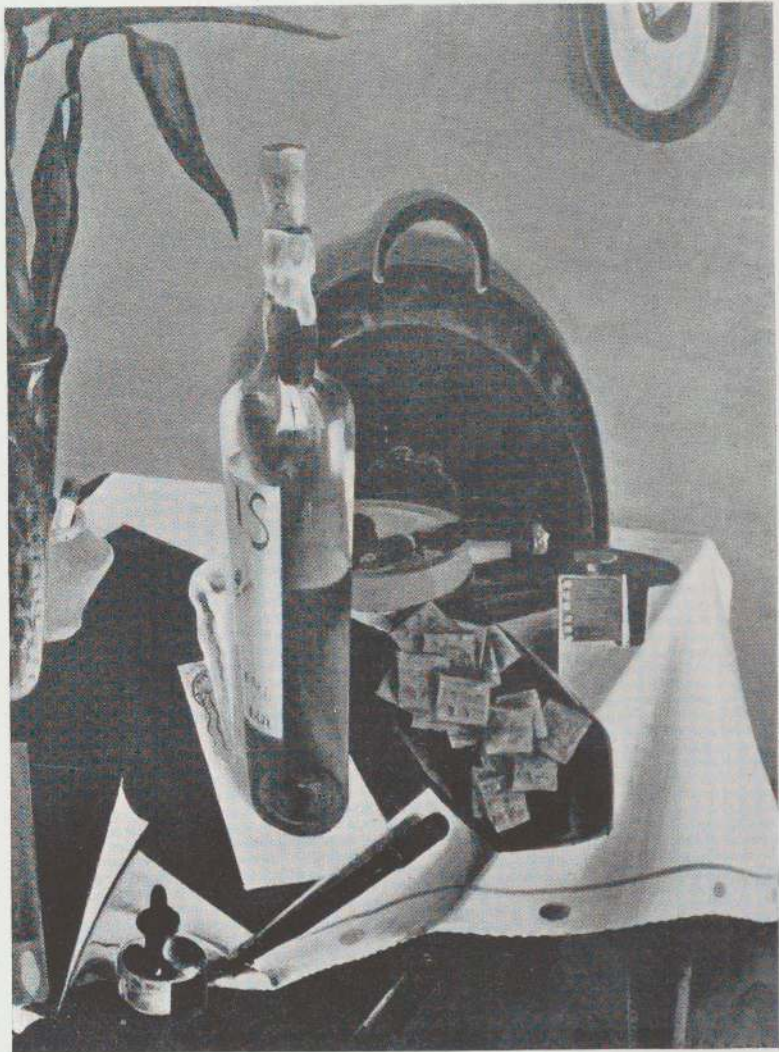


70. DERAINE, Portrait of Kisling (1921)



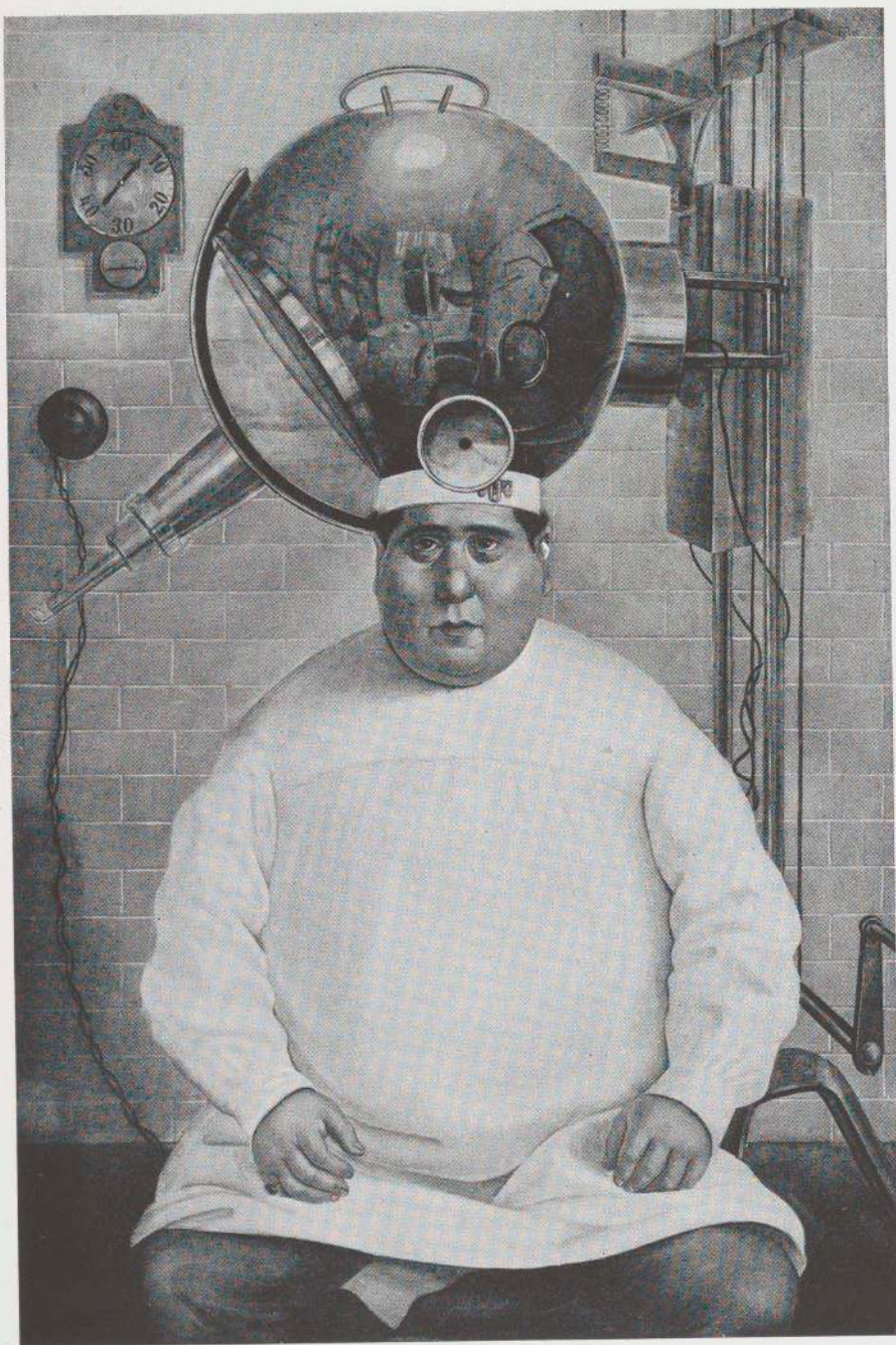


71. DERAÏN, Landscape (1927-28)



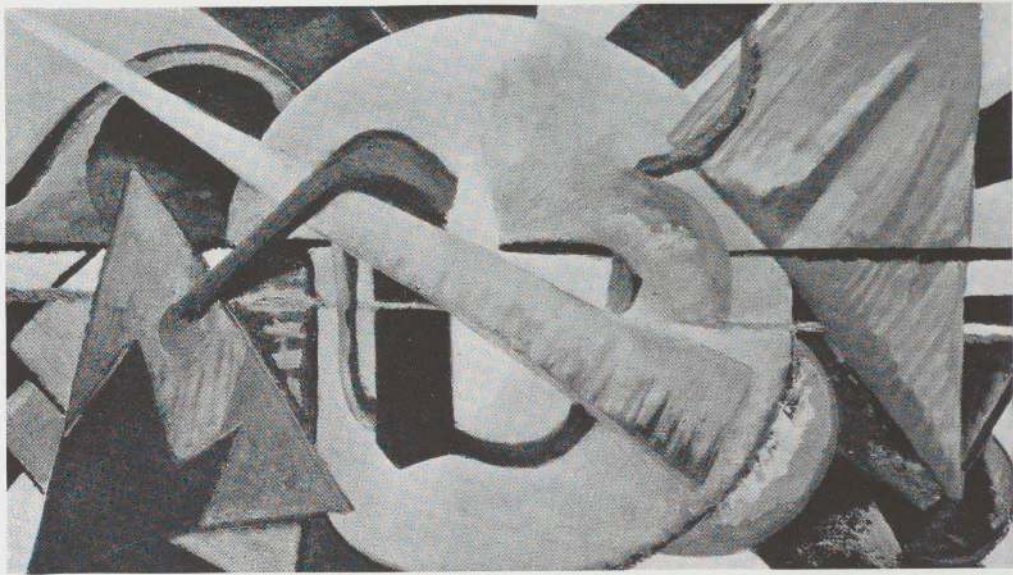
72. DICKINSON, Still Life (1929)





73. DIX, Dr. Meyer-Hermann (1926)





74. DREIER, Psychological Portrait of Marcel Duchamp (1918)



75. DUFY, The Palm (1923)





76. EILSHEMIUS, Jealousy (1915)



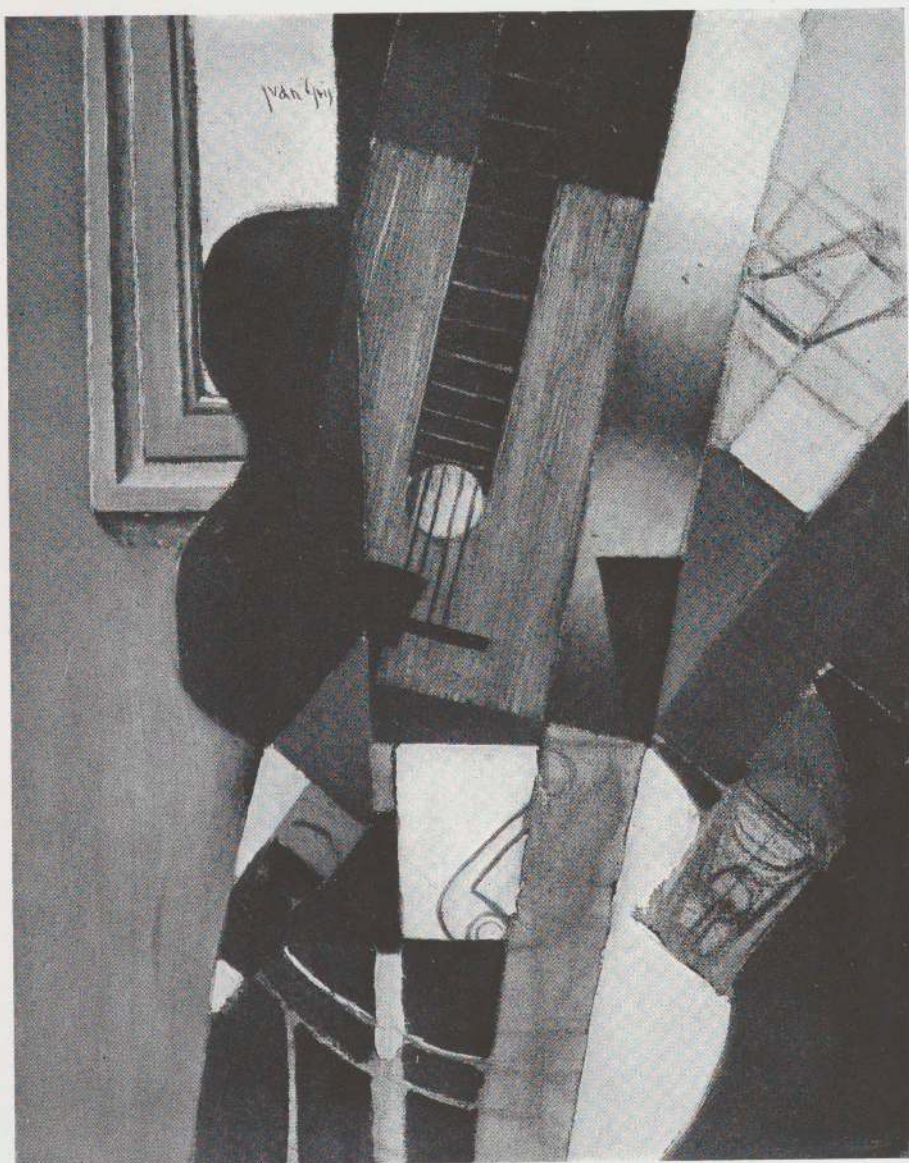
77. ERNST, Gestes Sauvages pour le Charme (c. 1926)





80. FRIESZ, The Bathers (1909)





81. GRIS, Composition (c. 1914)

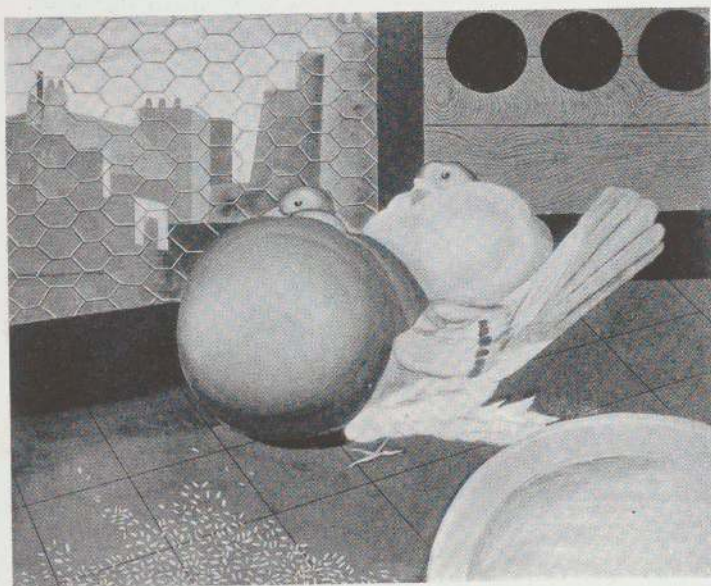


83. GROSZ, Punishment (1934)





84. HART, *The Jury, Mexico* (1928)



86. HILER, *Pouter Pigeons* (1928)



85. HARTLEY, Portrait of a German Officer (1914)



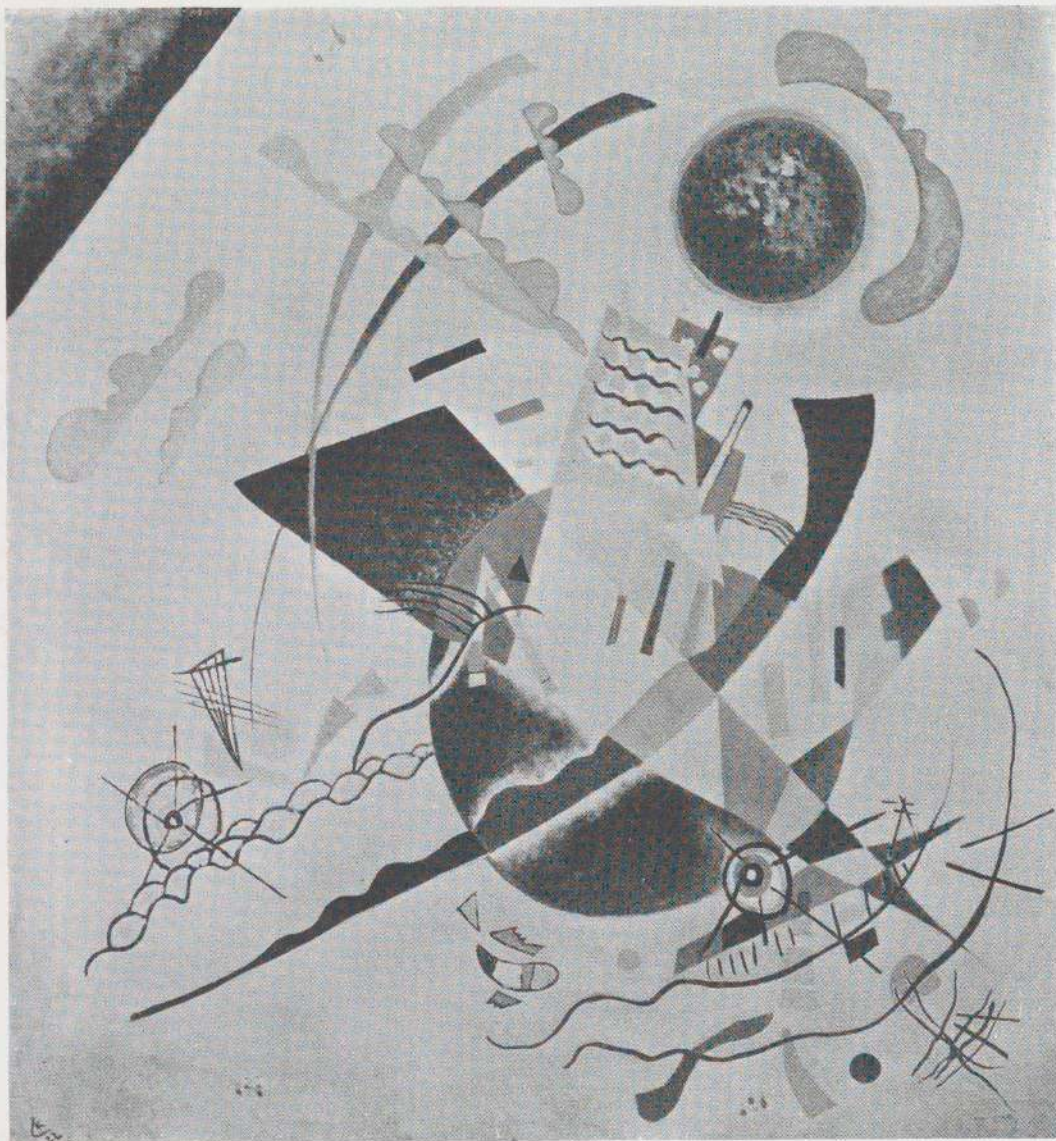


87. HOFER, Melon (1929)



89. HOPPER, Dawn before Gettysburg (1934)





90. KANDINSKY, The Blue Circle (1922)





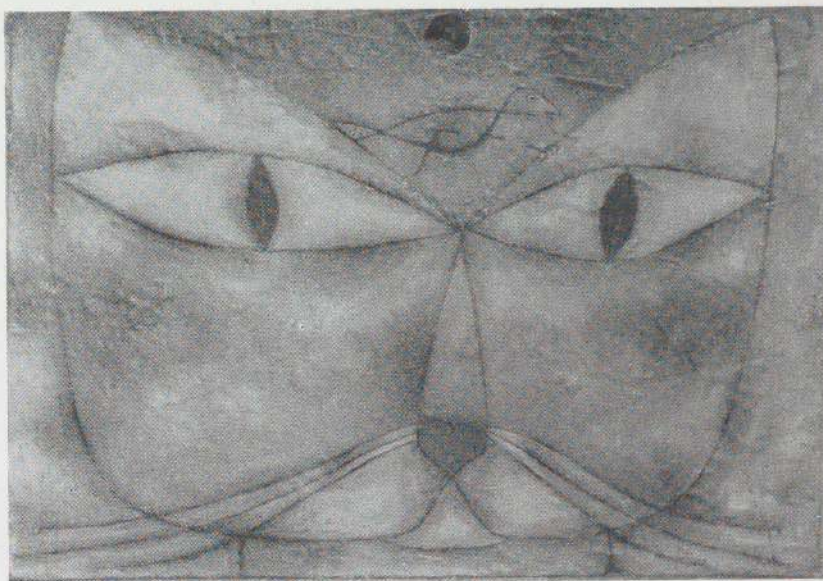
91. KANE, Scottish Day at Kennywood



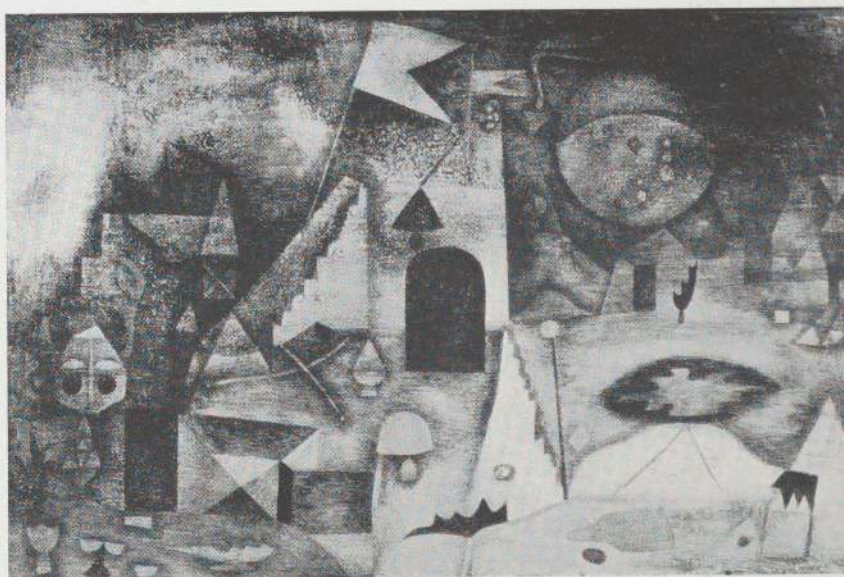


92. KARFIOL, Seated Nude (1929)





94. KLEE, Cat and Bird (1928)



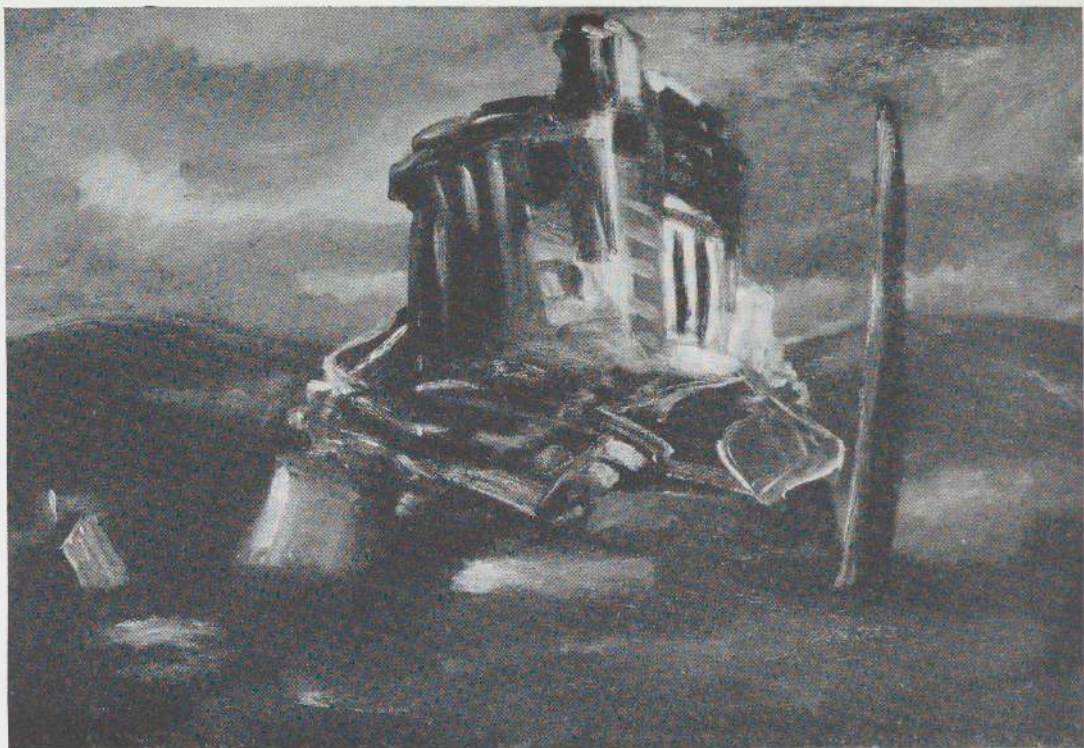
93. KLEE, Romantic Park (1930)



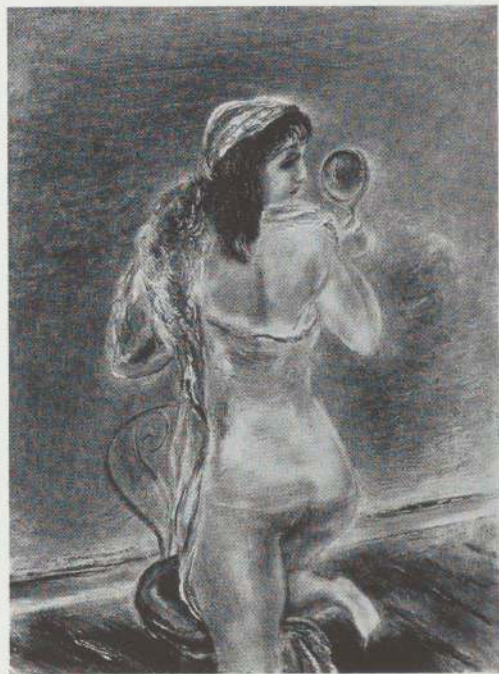


95. KOKOSCHKA, Landscape



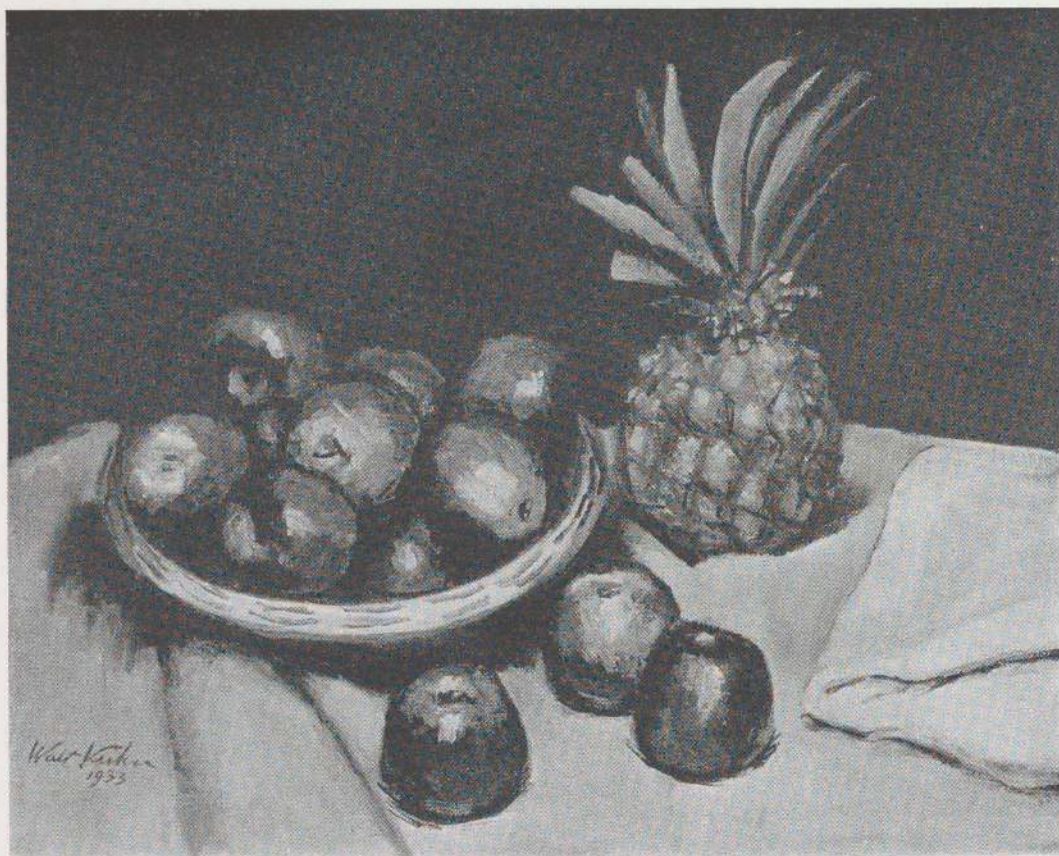


96. KOPMAN, *The Ruin* (1930)



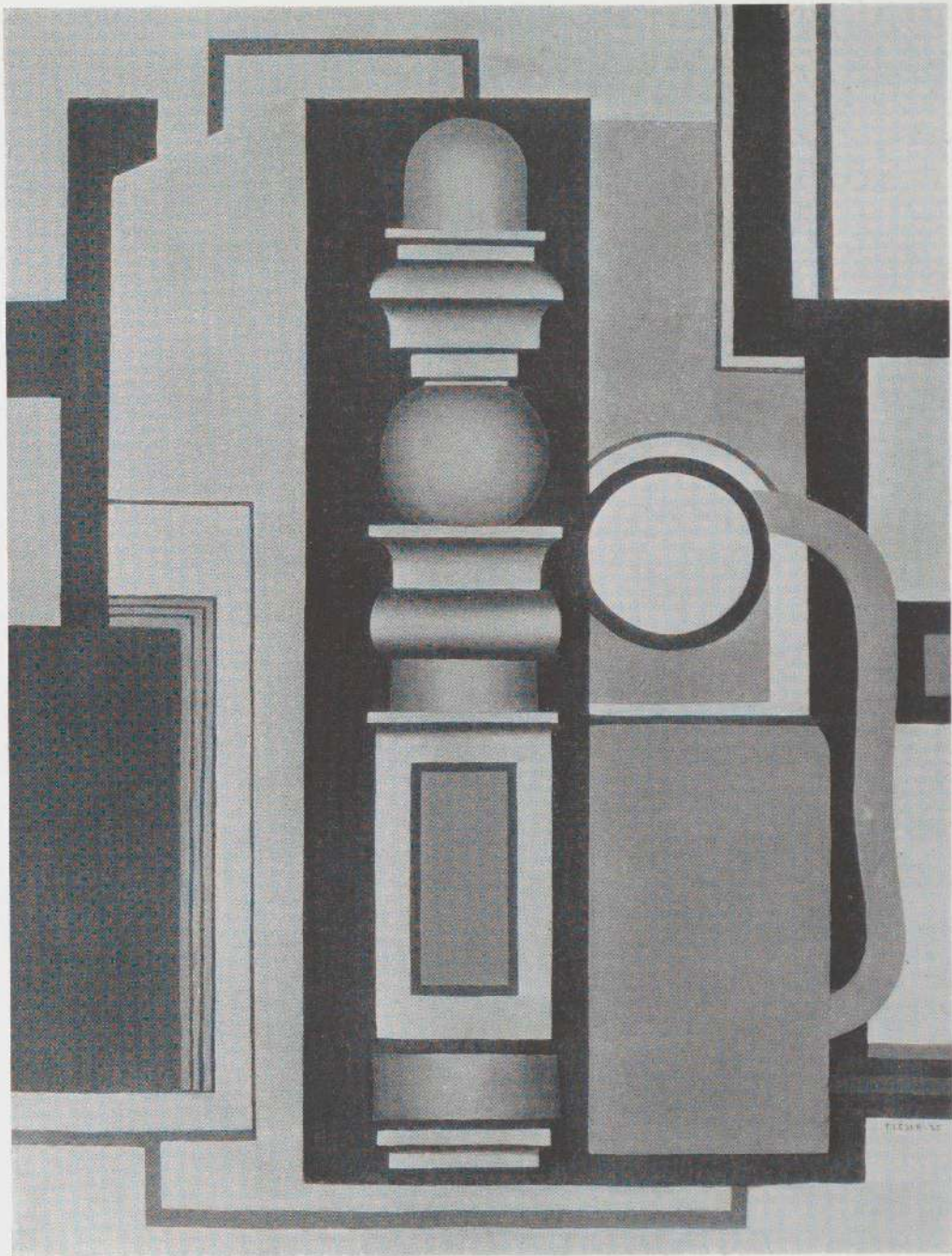
98. KUNIYOSHI, *The Mirror* (1934)





97. KUHN, Apples and Pineapple (1933)





100. LEGER, Composition (1925)



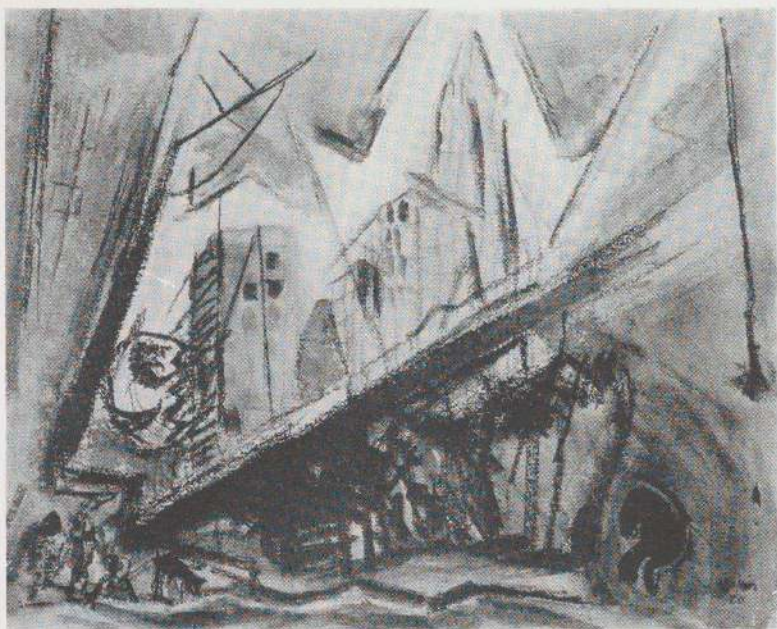


101. LURÇAT, A Windy Day (1930)



103. MARC, Deer (1914?)



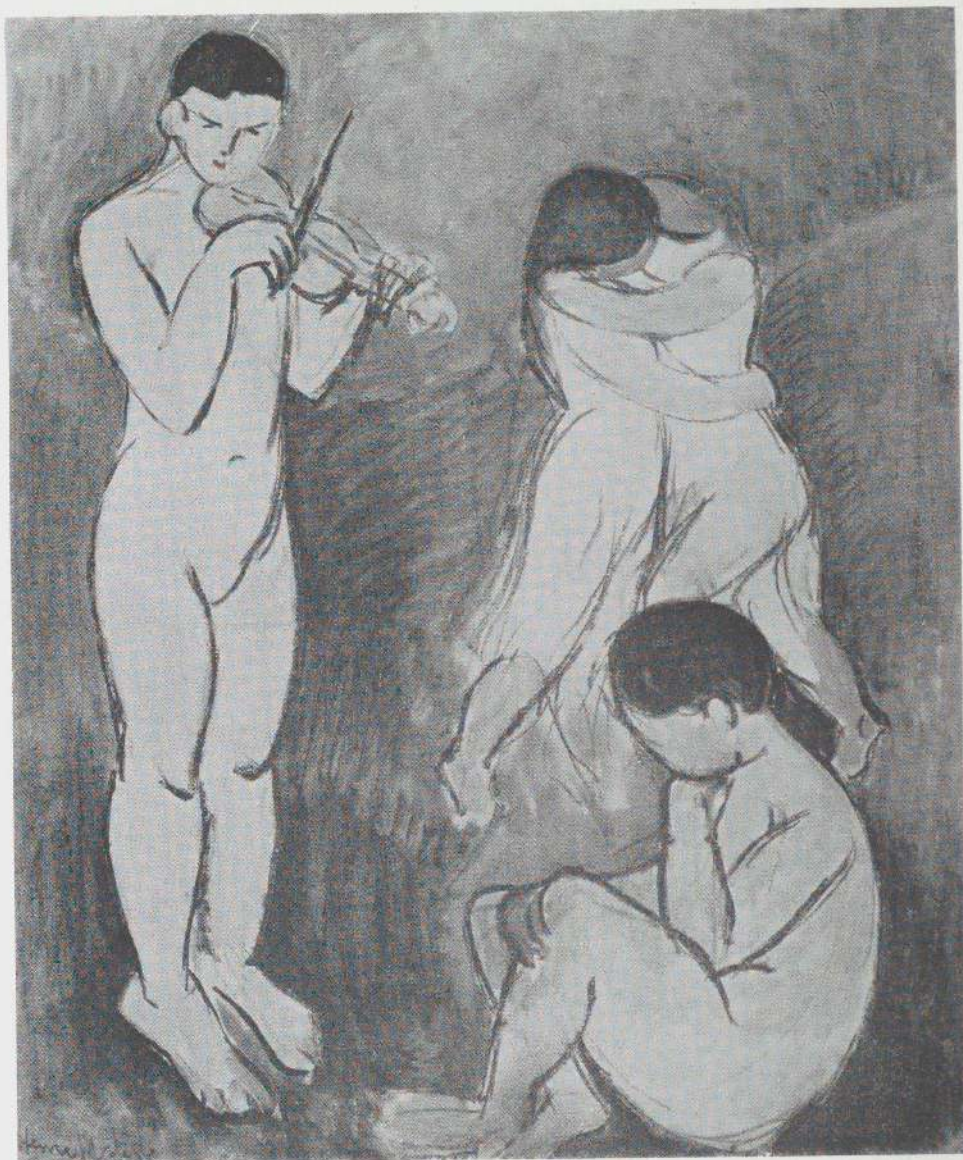


104. MARIN, Lower Manhattan (1920)



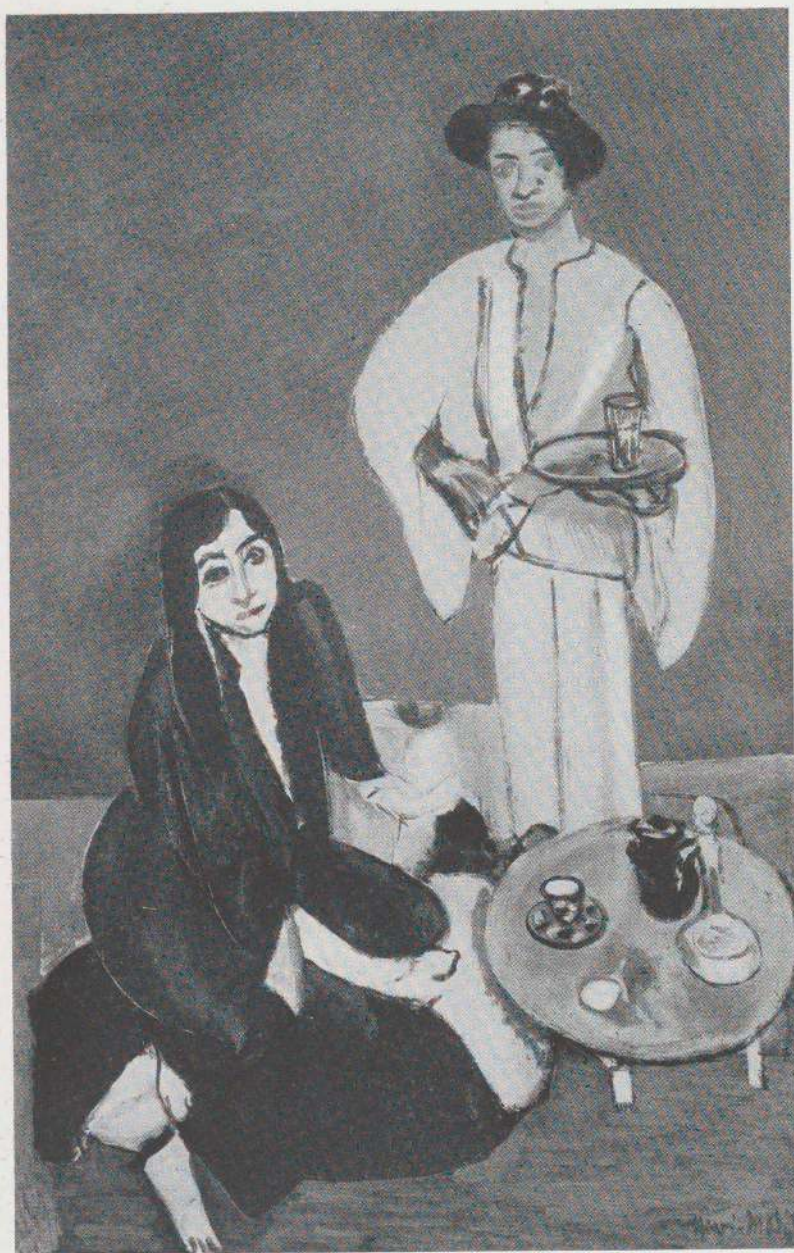
105. MARIN, Pine Tree, Small Point, Maine (1926)





108. MATISSE, Music (1908)





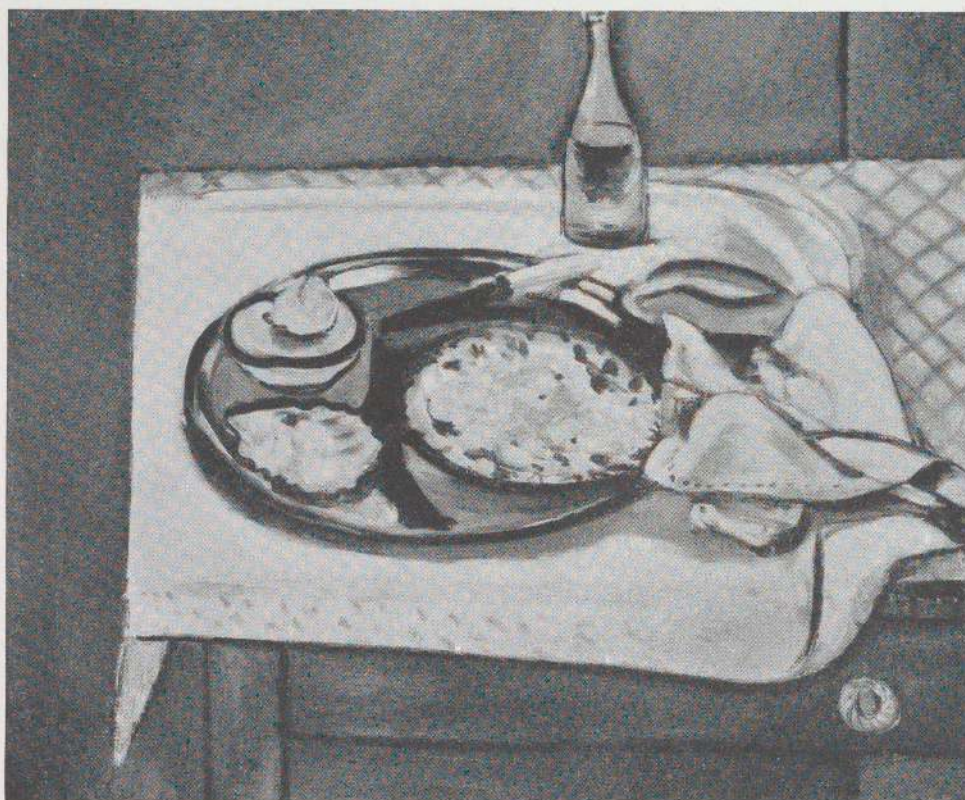
109. MATISSE, Coffee (1917?)





111. MATISSE, White Plumes (1919)





112. MATISSE, *Shrimps* (1921)



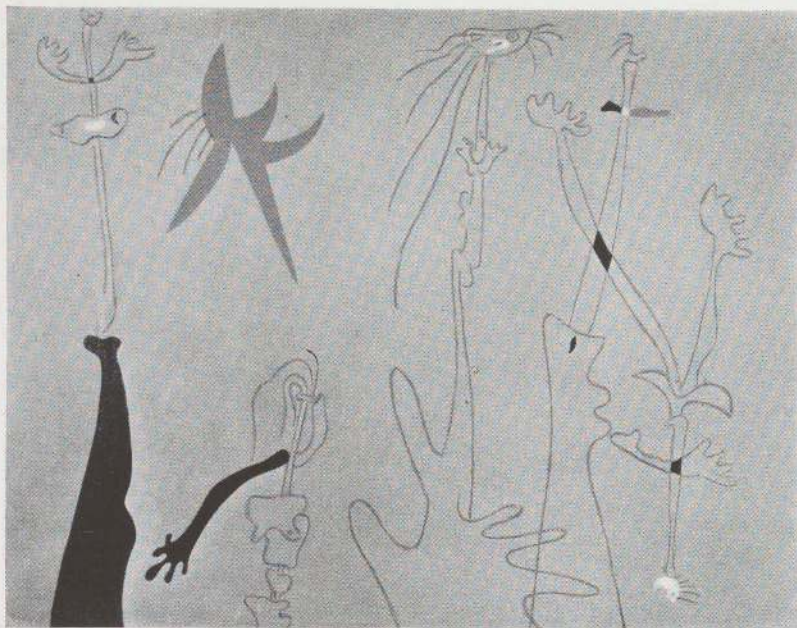


102. McFEE, Still Life



113. MAUNY,  
New York





115. MIRO, Gouache on Red Paper (1934)

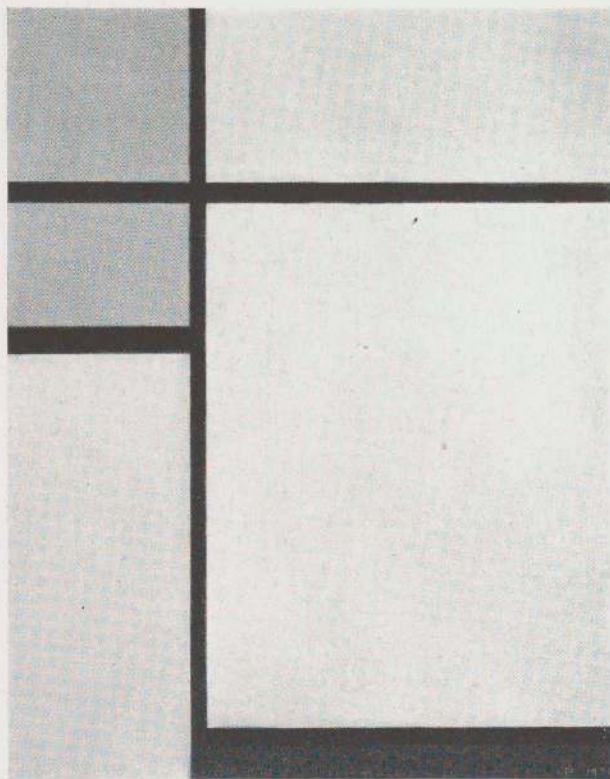


107. MASSON, The Lovers (1930)

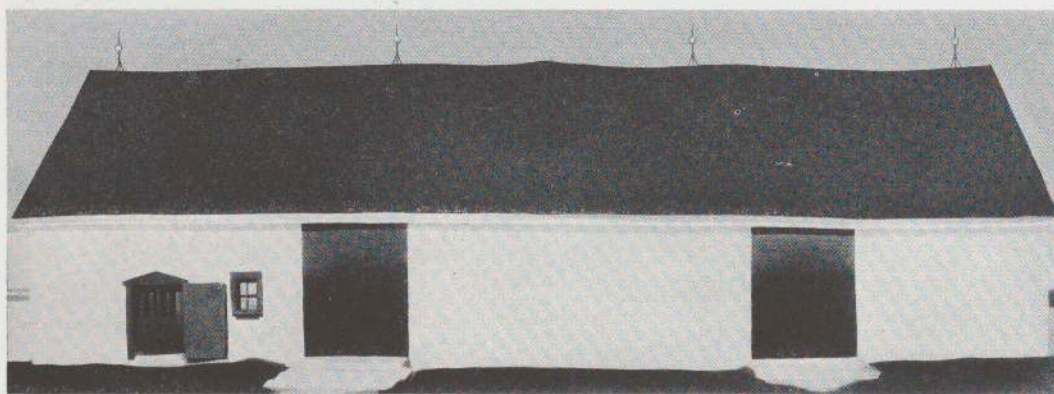


117. MODIGLIANI, Anna de Zborowska (1917)





118. MONDRIAN, *Composition* (1933)



120. O'KEEFFE, *Canadian Barn No. 2* (1932)



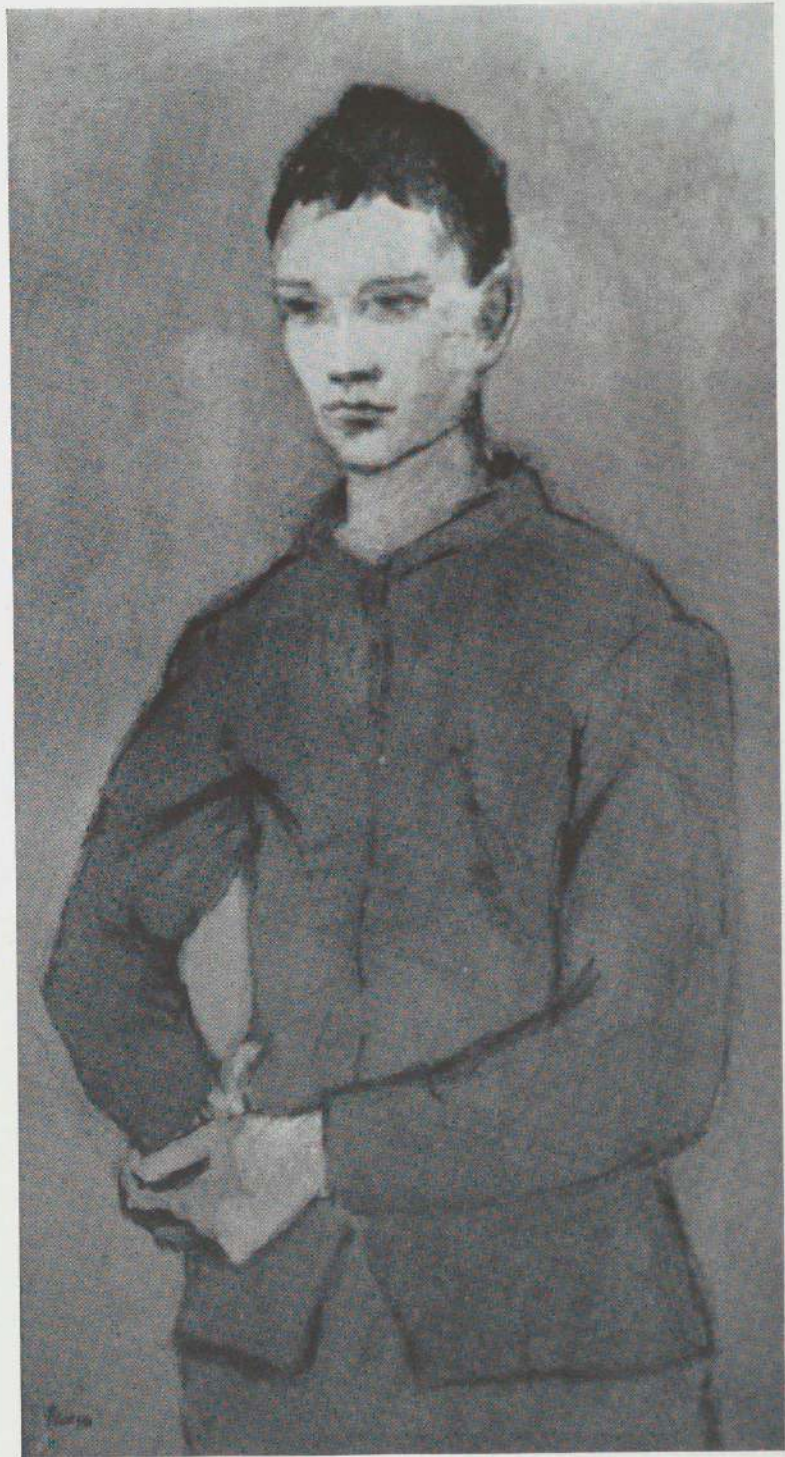
121. OROZCO, Zapata (1930)





122. PASCIN, *Susannah and the Elders* (1916)





123. PICASSO, The Blue Boy (1905)





124. PICASSO, Portrait of Braque  
(c. 1908)



125. PICASSO, Green Still Life (1914)





128. PICASSO, *The Three Musicians* (1921)

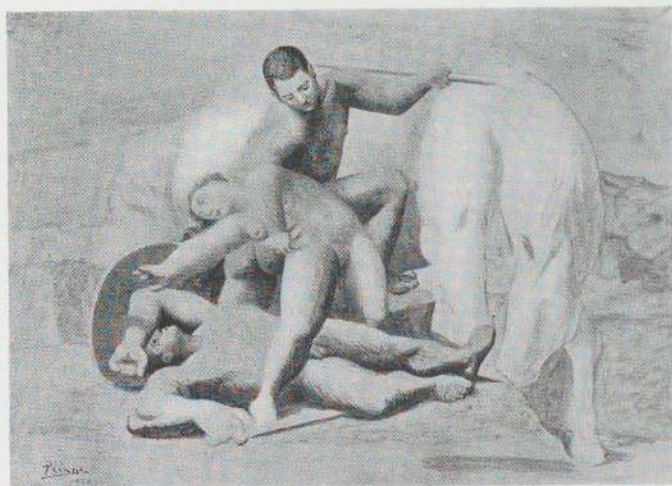




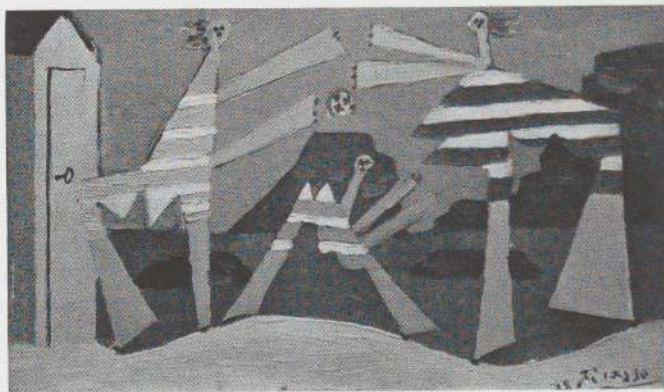
129. PICASSO, Woman in White (1923)



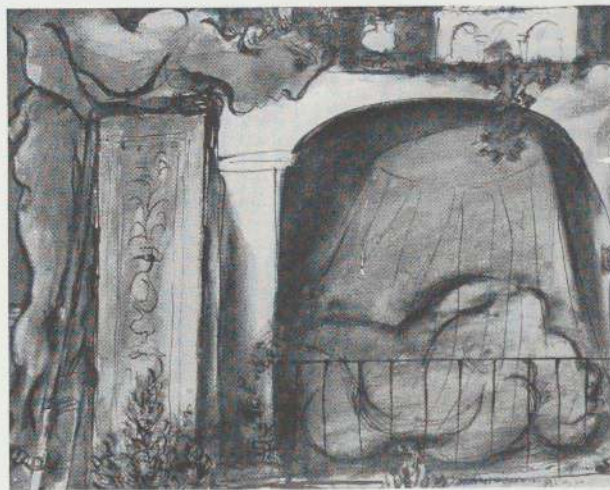
127. PICASSO,  
The Rape (1920)



130. PICASSO,  
Figures on the Sea-shore (1928)



132. PICASSO,  
The Balcony (1933)







133. PRENDERGAST, Group of Figures (c. 1916)





135. RIVERA, *The Rivals* (1931)





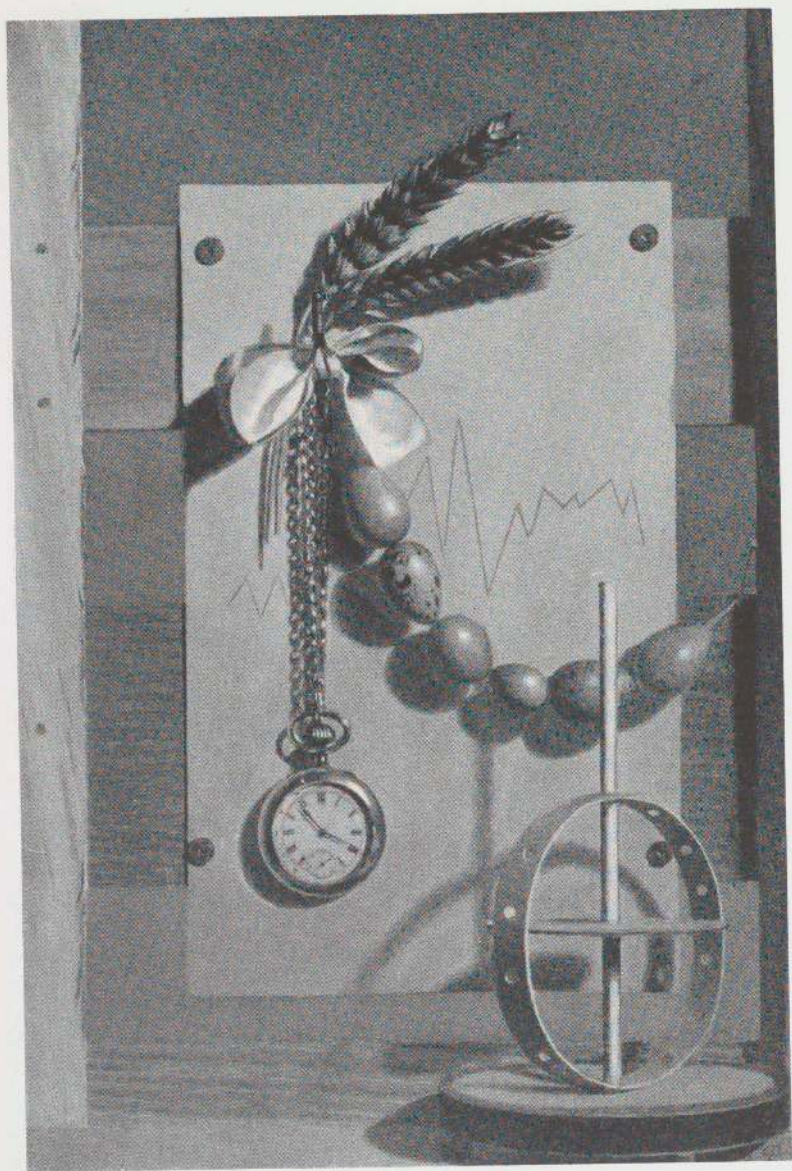
136. ROUAULT, Two Women (1906)





137. ROUAULT, Three Judges (1913)





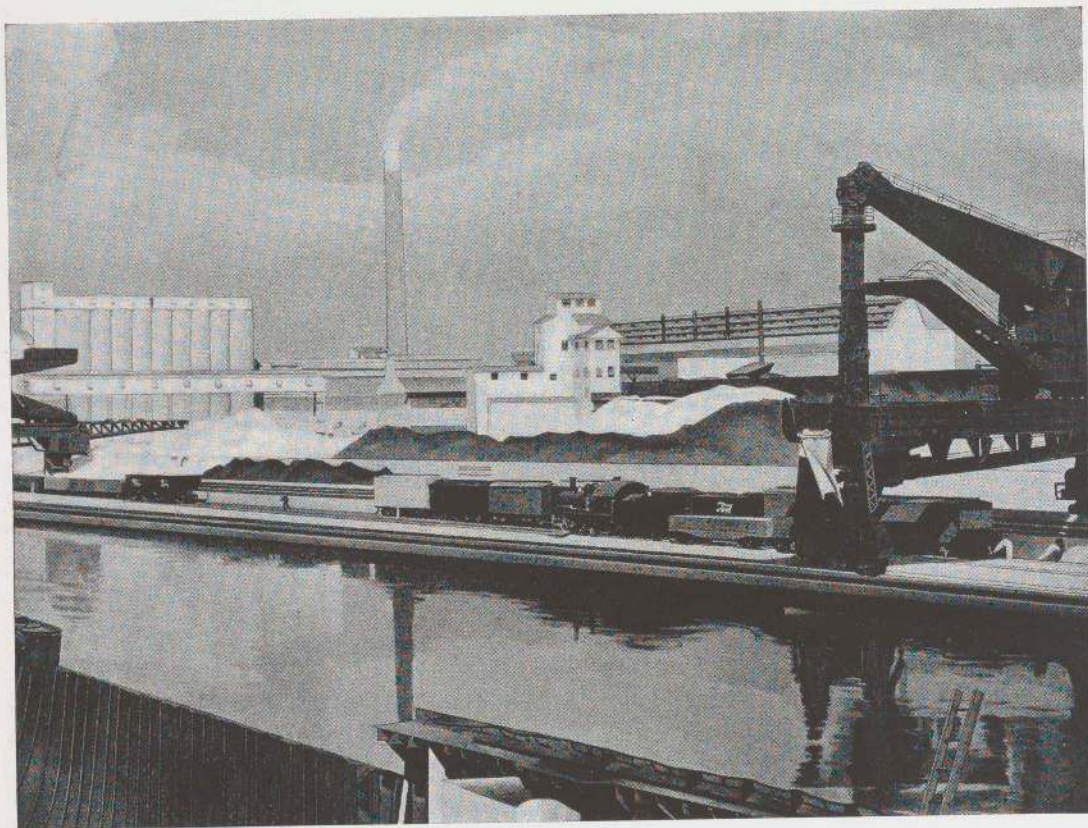
139. ROY, Summer Hour





142. SEGONZAC, Still Life (1928)



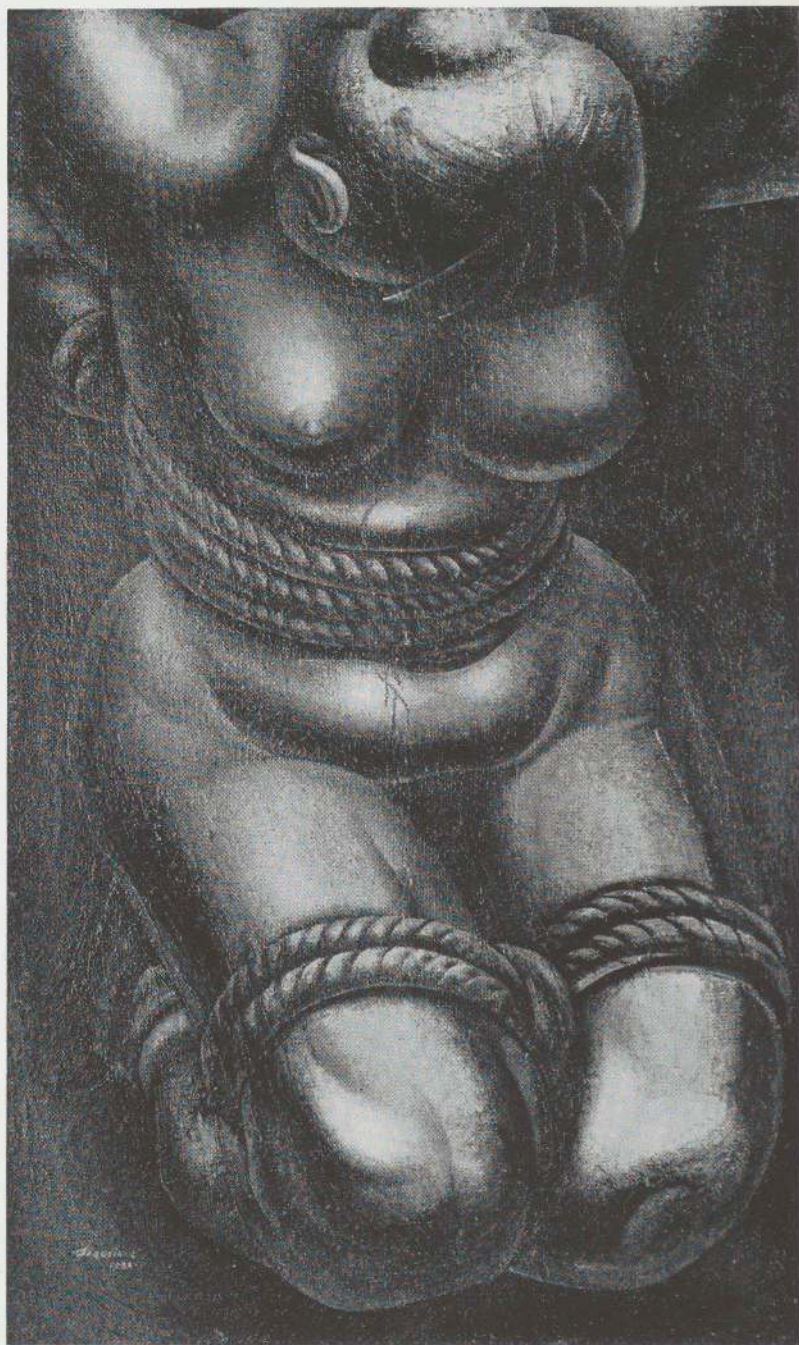


145. SHEELER, American Landscape (1930)



144. SHAHN, Sacco and Vanzetti (1932)





146. SIQUEIROS, Proletarian Victim





147. STERNE, *Girl in Blue Chair* (1928)





148. STETTMEIER, Birthday Bouquet (1931)



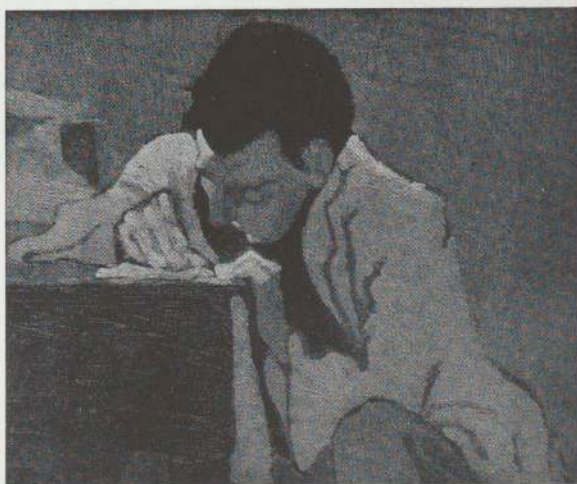


149. UTRILLO, Sacré Coeur (1916)





151. VUILLARD, *Mother and Sister of the Artist* (c. 1900)



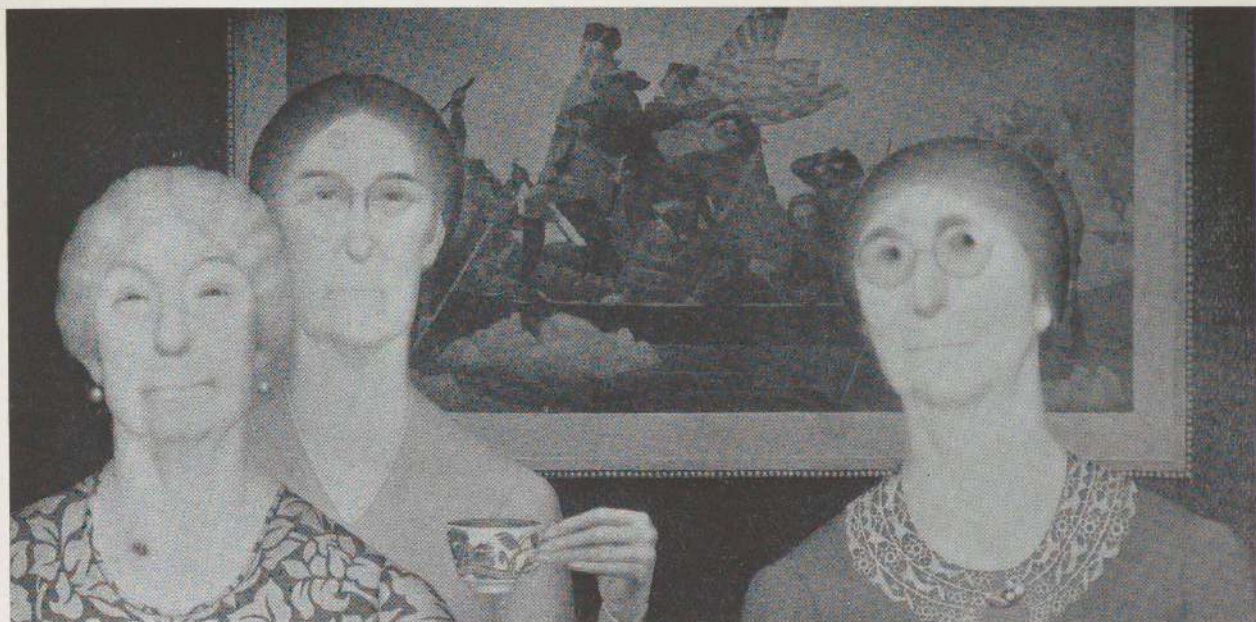
150. VUILLARD, *Portrait of Lugné Poë* (1891)





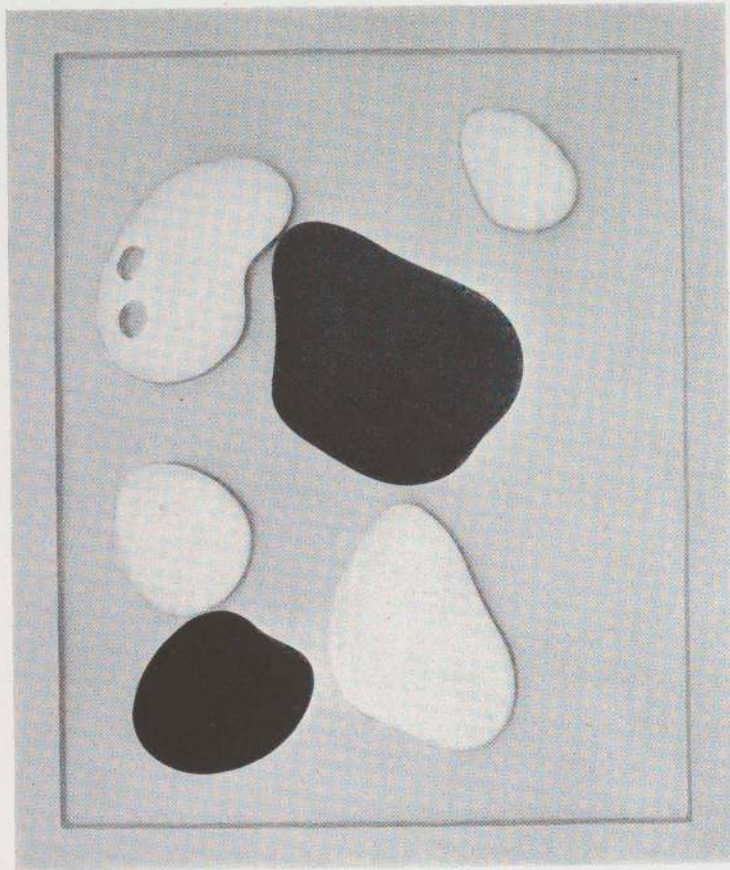
152. WEBER, Talmudists (1934)



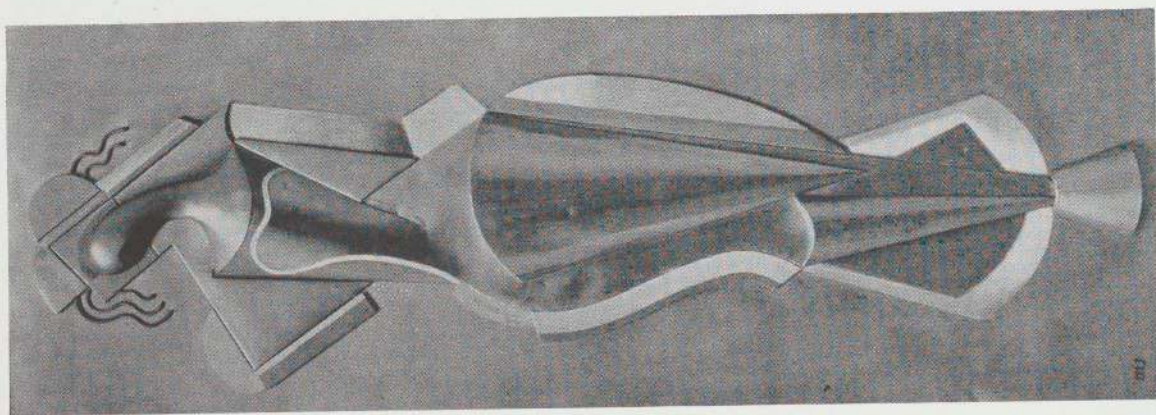


153. WOOD, Daughters of Revolution (1932)



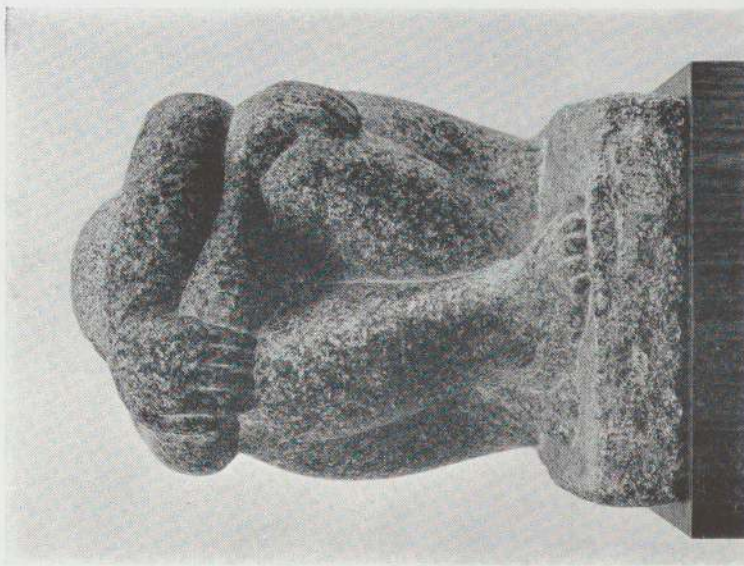


155. ARP, Relief (1930)

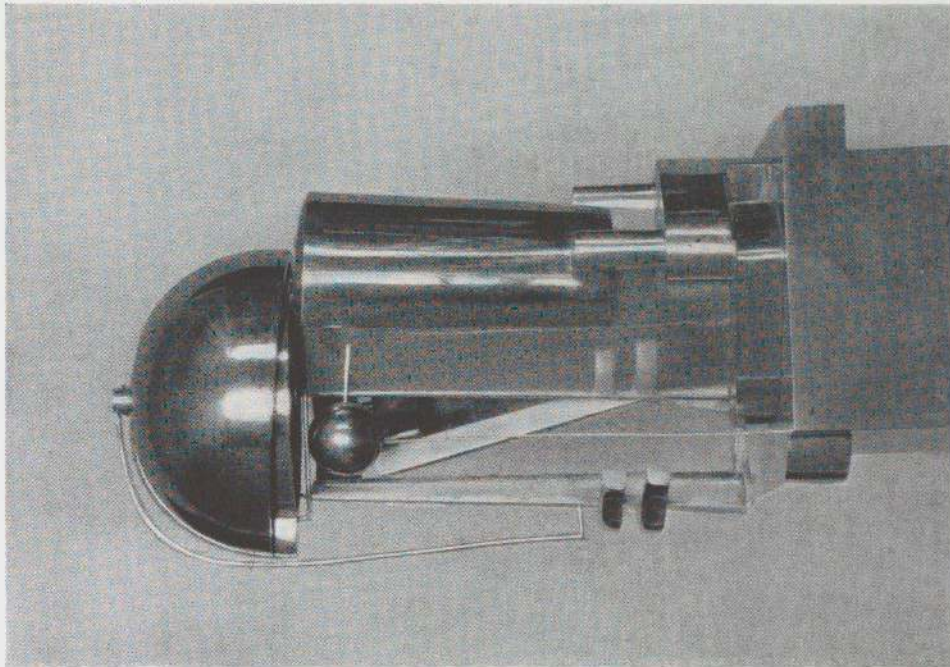


154. ARCHIPENKO, The Metal Lady (1923)





158. BEN-SHMUEL, Seated Woman (1932)



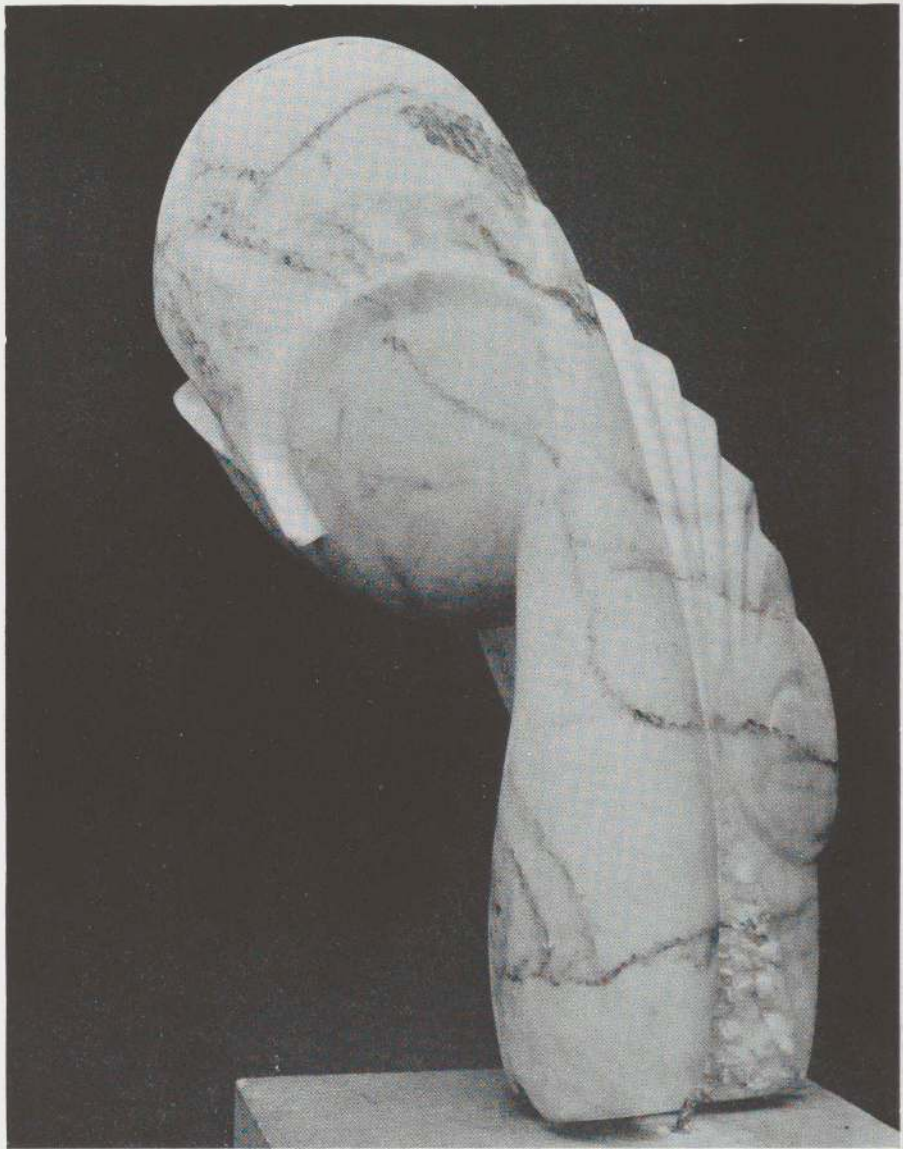
157. BELLING, Head (1923)





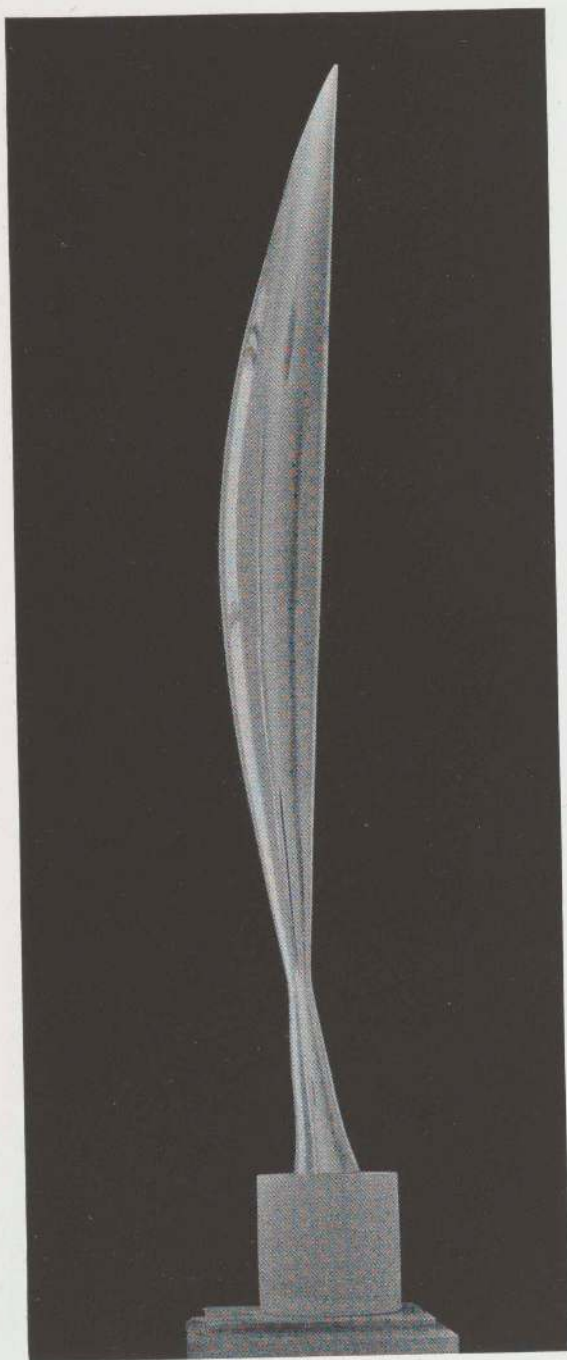
156. BARLACH, Head from War Monument, Güstrow Cathedral (1927)





160. BRANCUSI, Mlle. Pogany (1919)

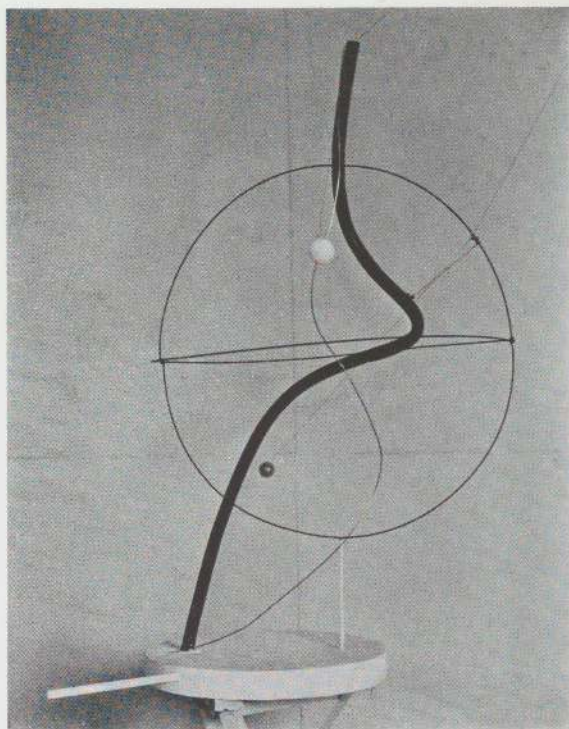




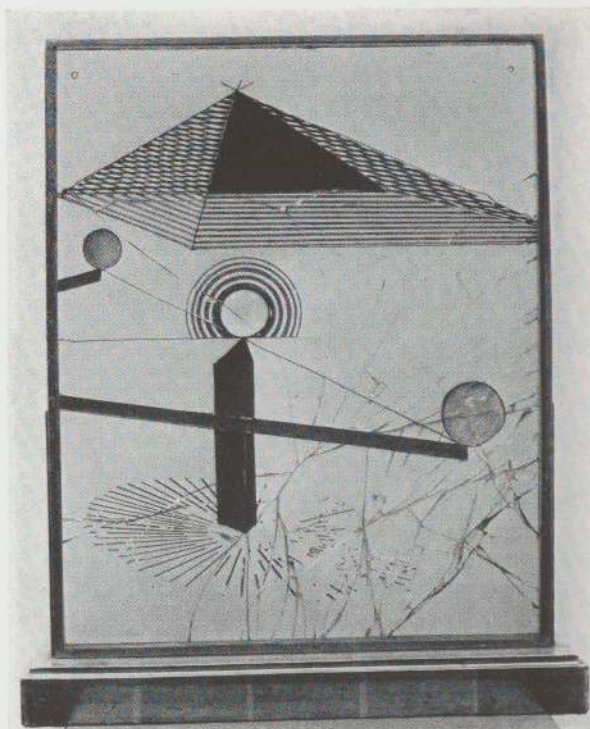
159. BRANCUSI, Bird in Space (1919)



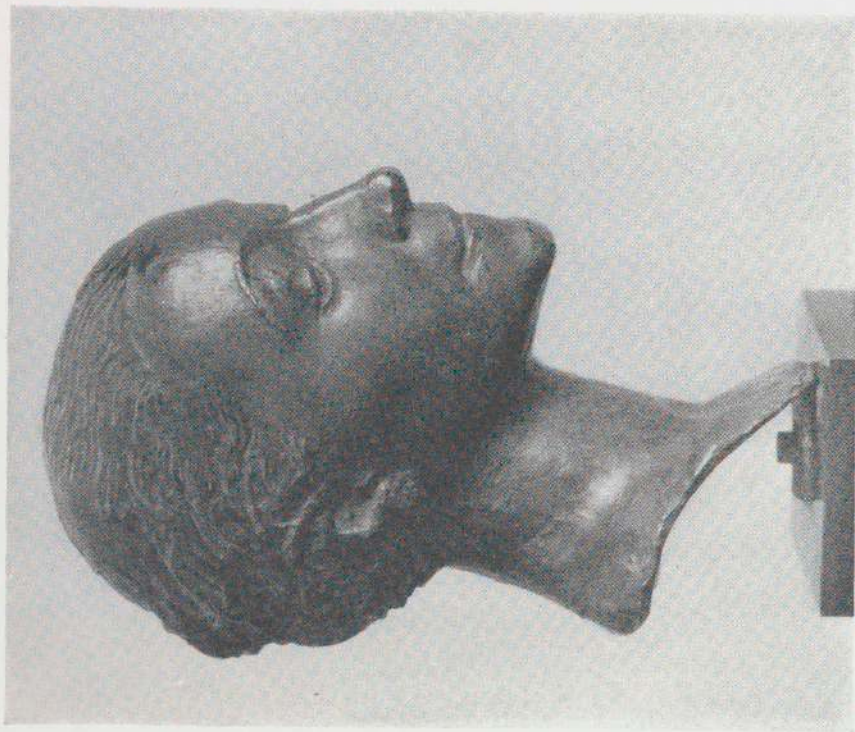
161. CALDER, Mobile (1934)



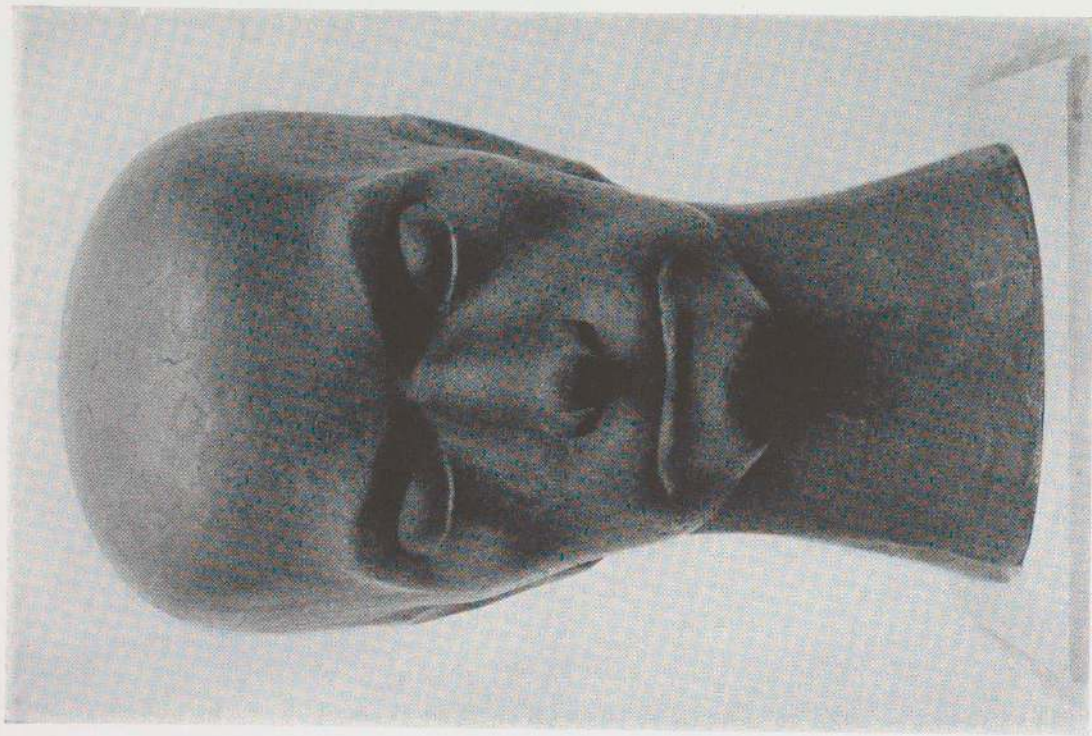
164. DUCHAMP,  
Disturbed Balance (1918)







162. DESPLAU, Maria Lani

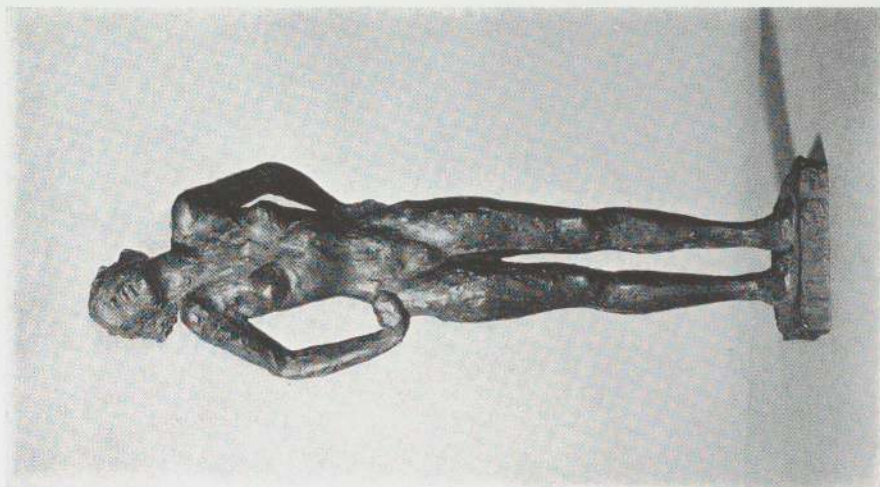


165. DUCHAMP-VILLON, Head of Baudelaire (1911)





167. FLANNAGAN, Alligator (1932)



169. HALLER, Standing Girl (c. 1926)





166. EPSTEIN, Portrait of Oriol Ross (1932)





170. KOLBE, Grief (1921)



168. GARGALLO,  
Picador (1928)





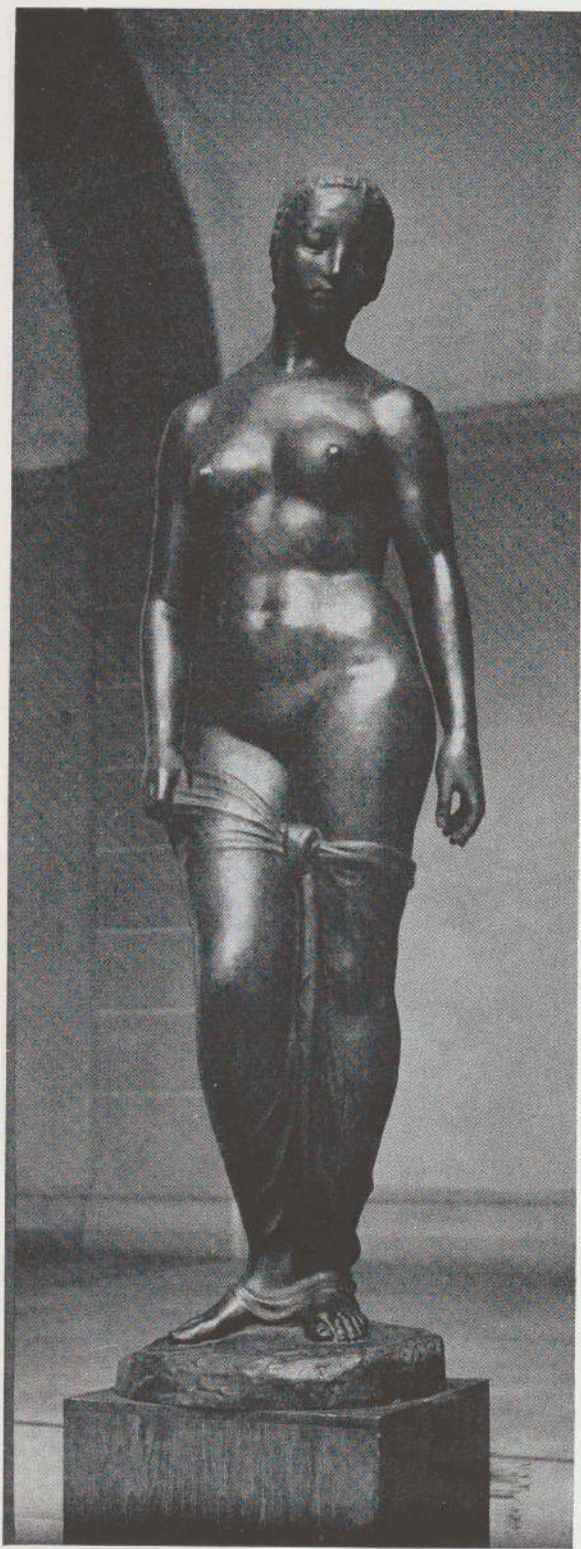
171. LACHAISE, Torso (1930)





173. LAURENT, Seated Figure (1928)

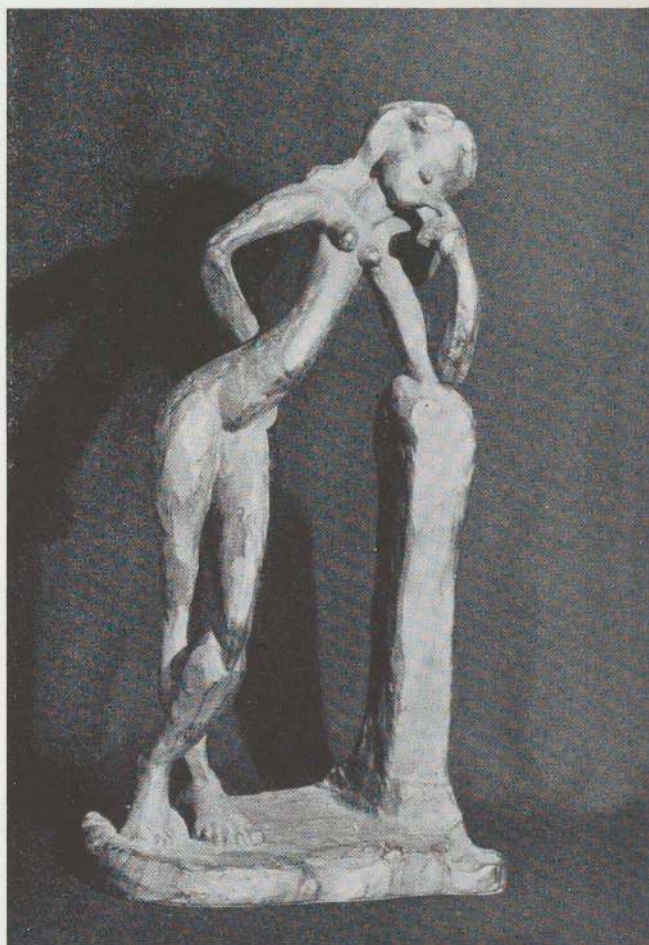




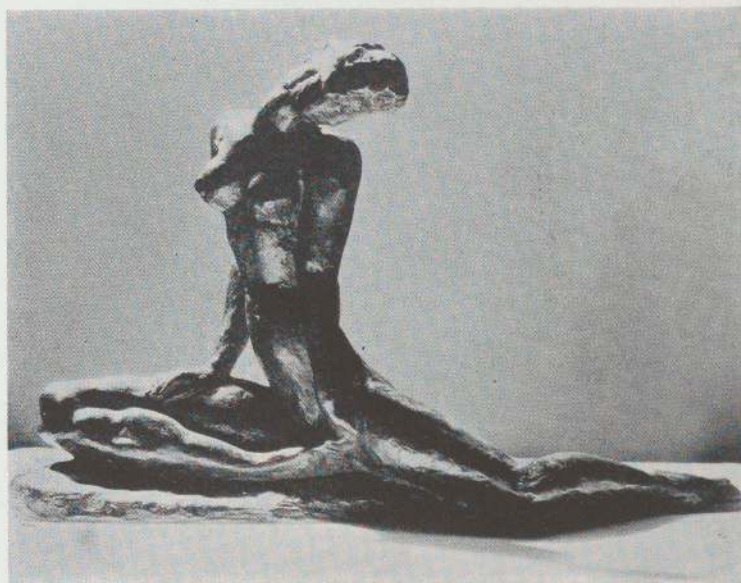
174. LEHMBRUCK, *Standing Woman* (1910)



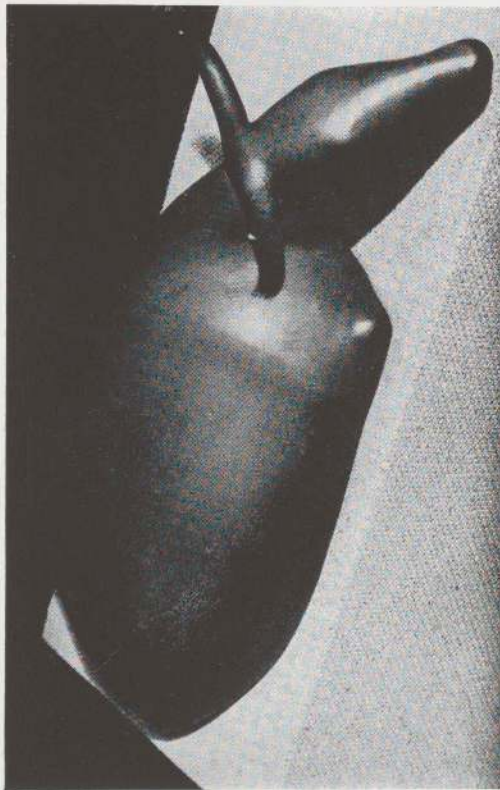
181. MATISSE,  
Standing Woman (c. 1914)



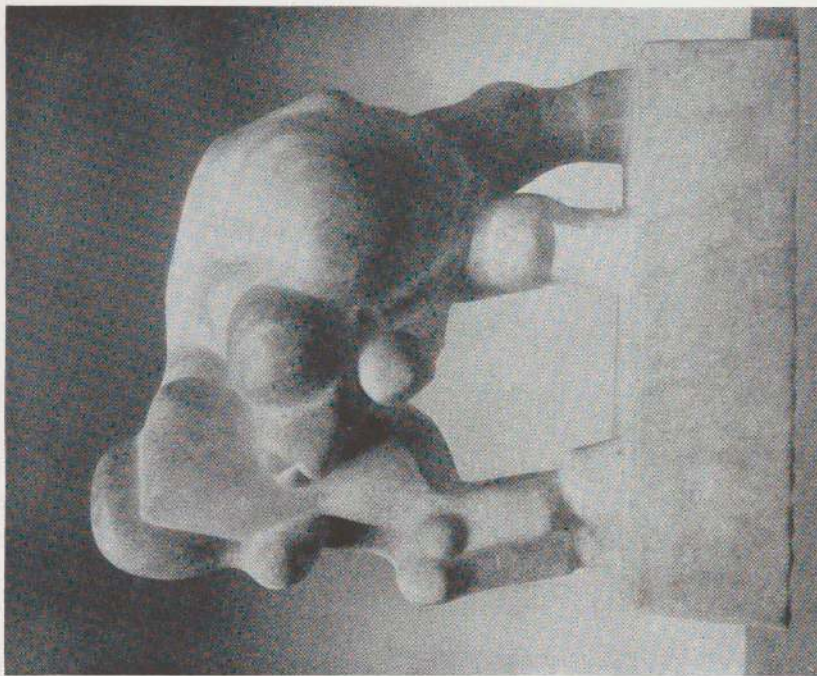
175. LEHMBRUCK,  
Dancer (1913-14)





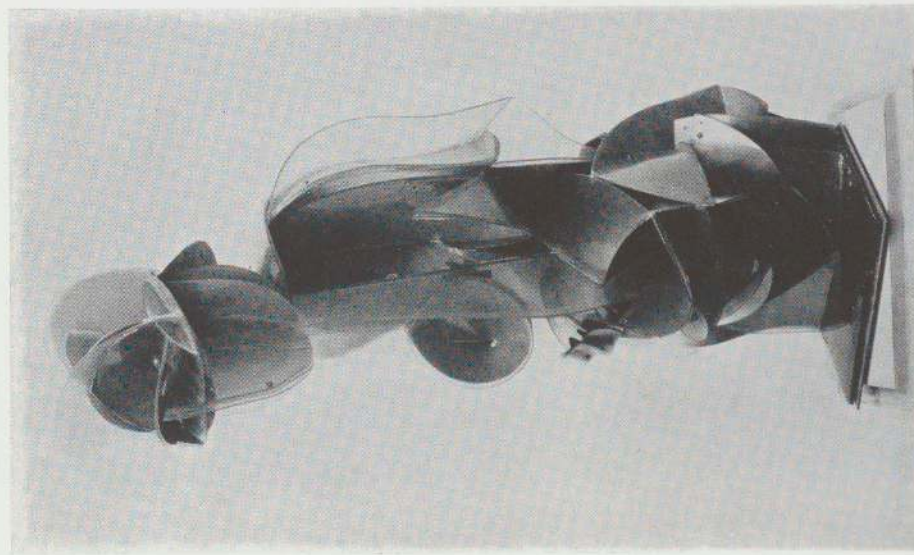


180. MATARE, Cow (1926?)

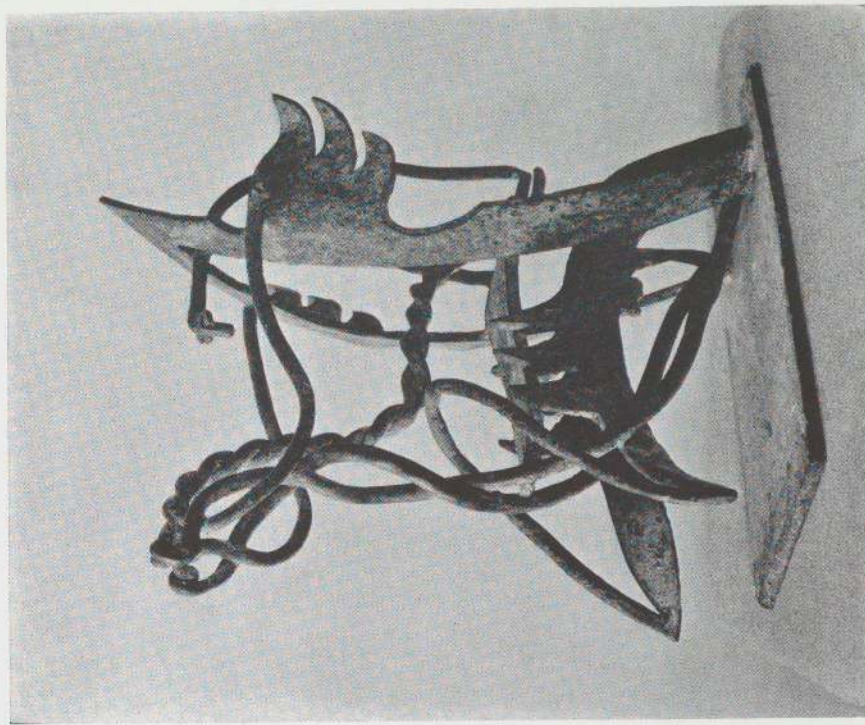


182. NAKIAN, Young Calf (1929)





184. PEVSNER, Torso



176. LIPCHITZ, Pegasus (1929)





177. MAILLOL, Torso (1910)



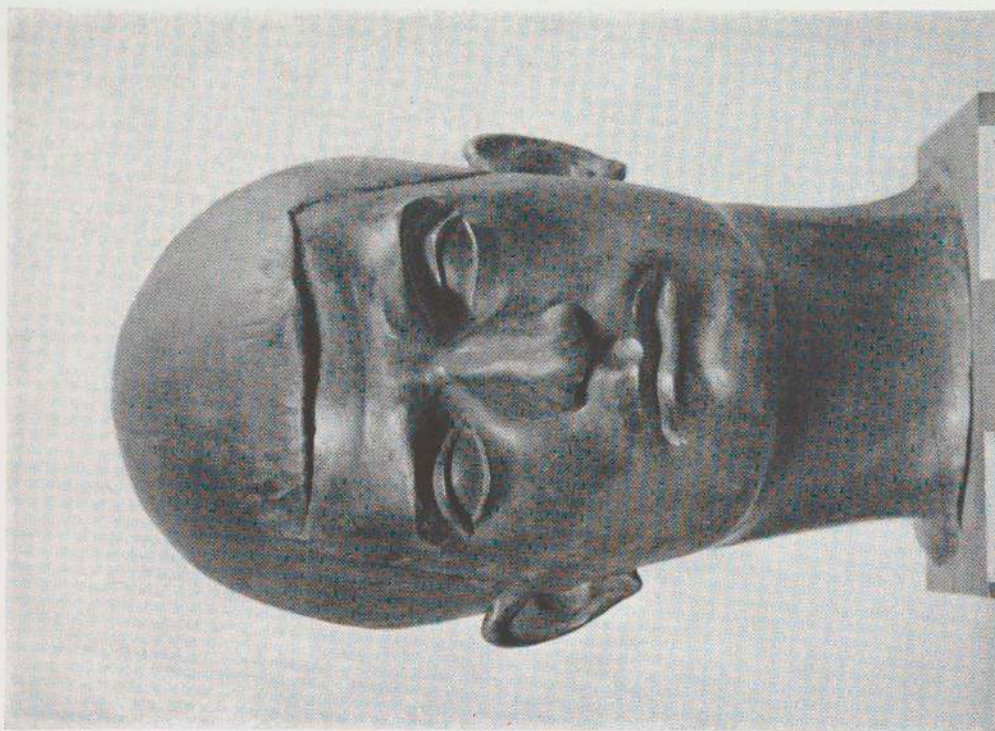


178. MAILLOL, Desire



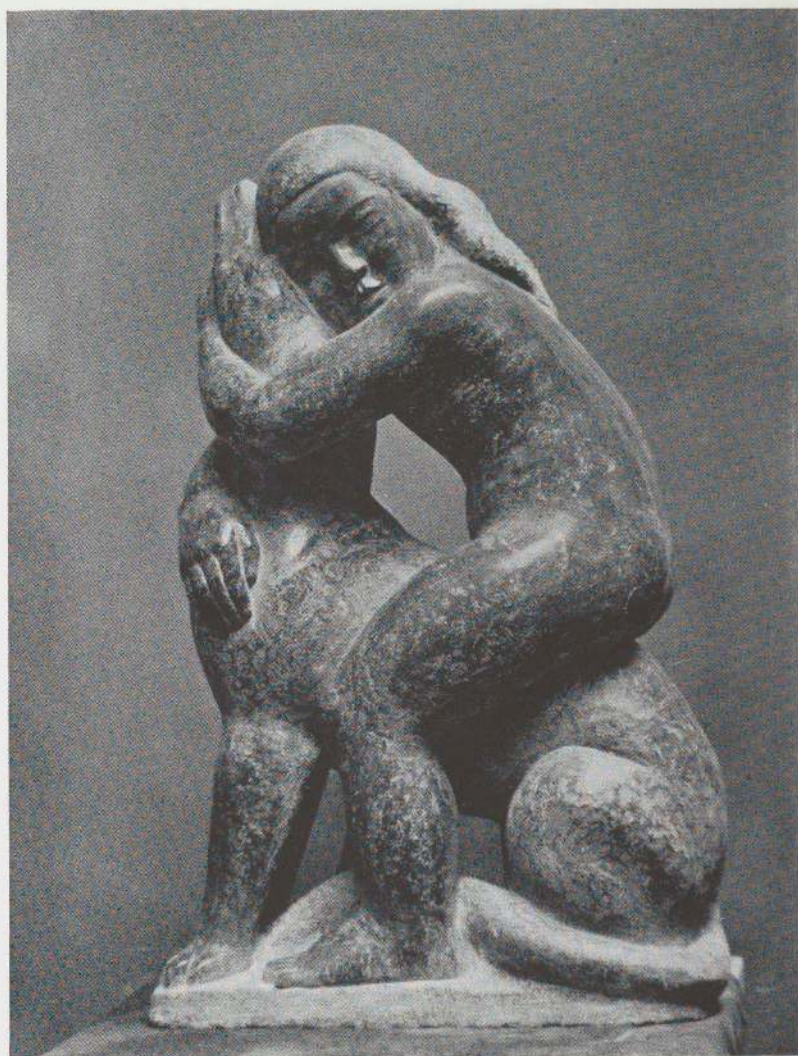


183. NOGUCHI, Portrait of George Gershwin (1929)



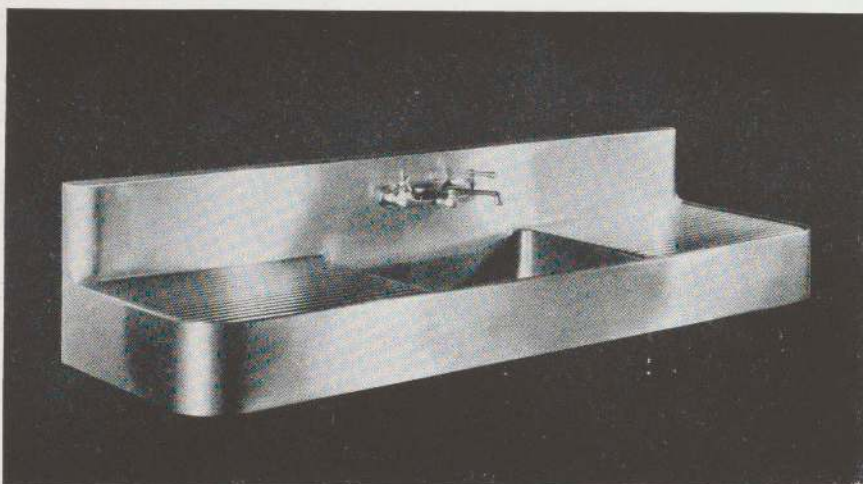
185. STERNE, Bomb Thrower (1909)



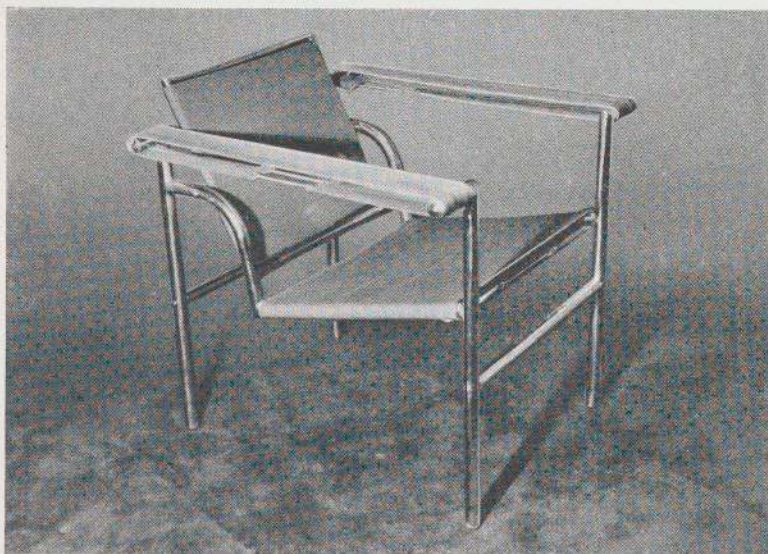


187. ZORACH, *Affection* (1933)



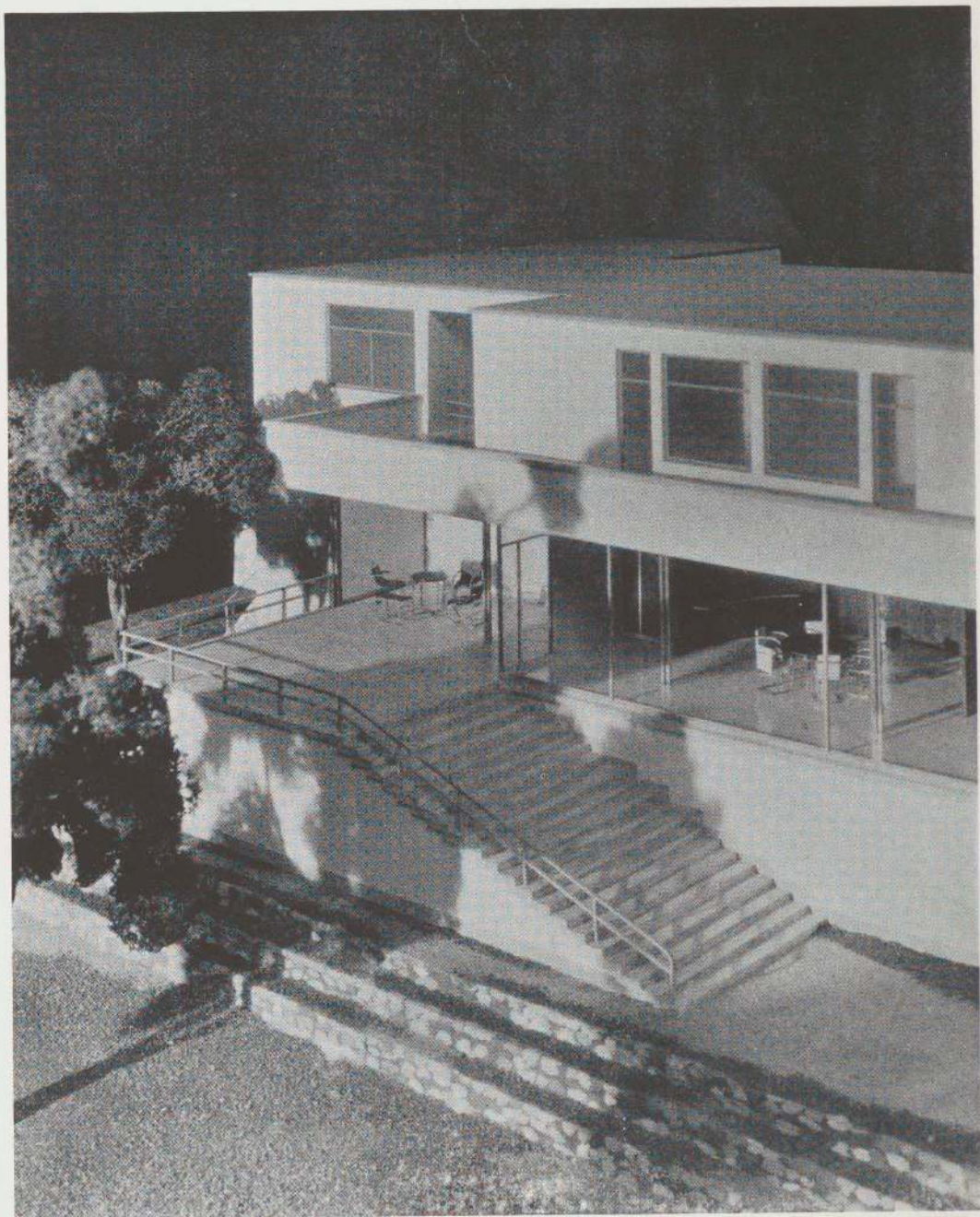


193. JENSEN, Monel metal sink



188. LE CORBUSIER, Chair





200. MIËS VAN DER ROHE, Model, Tugendhat House



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