

Adriaan Lubbers

1892–1954, DUTCH

Born in Amsterdam on 22 January 1892, from early childhood Adriaan Lubbers enjoyed drawing, but since his father opposed an artistic career, he became an engineer. Yet in 1916 when he travelled to New York for the first time, he stayed for four years and studied painting. Extreme poverty forced him to take odd jobs—cabaret singer, street vendor, chauffeur—and, unable to make a secure living, he returned with his American wife to Holland. From 1922 to 1923 they lived in the forests of Germany and Bohemia and then, until 1925, in Positano, Italy, a small village near Naples. Lubbers's numerous paintings of Italian hill towns revealed his admiration for Cézanne and for Cubism in their geometric organization, piling-up of simplified and faceted forms, and somber gray palette. He began to receive some recognition as an artist by the early 1920s and held his first one-artist show in 1923 in Berlin. At the 1926 Salon d'Automne he participated in an exhibition of contemporary Dutch art. Back in New York from 1926 to 1928, he began to produce, in drawings and lithographs, the substantial visual record of the city's bridges, streets, squares, parks, and skyscrapers for which he became best known. Lubbers's New York scenes share the interests and attitudes of much American art of the period and reflect none of his earlier poverty. Instead, optimism and enthusiasm for the changing, growing city, no doubt heightened by his early technical training, marked his work. New York remained his principal theme even after he moved to Paris in 1928. There he treated the city for

the first time in paintings that combined geometry and machine drawing with a thick application of paint and color, compared by some critics to the work of his compatriot Van Gogh. European writers responded more favorably to these scenes than to Lubbers's earlier work, and he gained a moderate reputation as the European interpreter of the modern American city. (In 1931 he illustrated a French edition of Paul Morand's *New York*.) Lubbers moved to Laren, Holland, in 1932 but made several subsequent trips to New York and in 1933 designed the "Old Dutch Village" at the Chicago World's Fair. His association with New York continued until he died there in May 1954 while on a visit to execute murals for the Holland-America steamship line.

Alon Bement introduced Lubbers's work to Dreier in 1926. Bement, the director of the Art Center, a New York organization founded in 1921 to advance the fine and industrial arts, hoped that Dreier would include Lubbers in her important Brooklyn exhibition (SA 43). Dreier responded (26 October 1926), however, that Lubbers belonged to "the group who have taken from us but are not of us." Nevertheless, in an undated letter to Dreier Lubbers referred to pictures she had kept for him and to his appreciation for her support. He also expressed feelings of isolation in New York and gratitude for his few conversations with her. In 1937 Dreier was a patron of his Rockefeller Center exhibition, but after that all contact between them seems to have ceased.

PRINCIPAL REFERENCES

Nino Frank, "Artistes d'aujourd'hui: Adriaan Lubbers," *L'Art vivant*, 1 Feb. 1929, pp. 140–41.
 Italo Tadolato, *Adriaan Lubbers* (Rome, 1925).
 Charles Terrasse, "Adriaan Lubbers," *L'Art d'aujourd'hui* 6 (Paris, 1929): 11.
 ———, "Adriaan Lubbers," *Bybitis* 9 (1930): 30–34.

Exhibitions

New York, Kraushaar Art Galleries, *Drawings and Lithographs by Adriaan Lubbers*, Mar.–Apr. 1927.
 Paris, Galerie Zak, *New York: Adriaan Lubbers*, text by Florent Fels, Feb. 1929.
 New York, Rockefeller Center, *Two Moral Decorations for the Holland-America Line, and Other Paintings, Drawings, and Lithographs of New York by Adriaan Lubbers*, presented by the Netherland-America Foundation, Nov. 1937.
 New York, Galerie Moderne, *A Tale of Two Cities: New York and Paris*, [Adriaan Lubbers and Moira Chabor], June 1954; circulated by

the American Federation of Arts, June 1954–Sept. 1955.
 Amsterdam, Kunstzaal Monet, *Lubbers: 1931–53*, Mar. 1960.

Société Anonyme Exhibitions

SA 61, 64 (New School, Buffalo 1931)

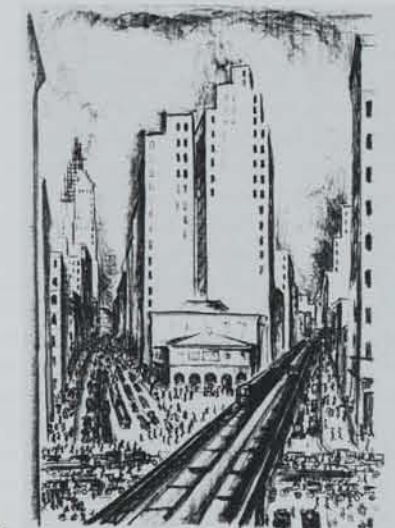
441 1941.551
 Herald Square
 ca. 1926
 Lithograph
 53.3 × 34.2 cm
 Signed in the stone l.c. "Adriaan Lubbers" and l.r. "Herald Square"
 KSD from E. Weyhe, New York, 1927

BIBLIOGRAPHY

SA 1950, p. 45, illus.

RELATED WORKS

Untitled triptych representing New York, probably ca. 1928, known only from a photograph in the Société Anonyme archives



441

442 1941.552
 New York Construction
 1926
 Lithograph
 40.5 × 28 cm
 Signed in pencil l.r. "Adriaan Lubbers 1926"
 Acquisition unknown

BIBLIOGRAPHY

SA 1950, p. 45.

RELATED WORKS

See cat. 441.

Prepared by Rosalyn Deutsche

Lubbers's love of New York's dynamism characterizes both lithographs in the Société Anonyme. Their focus is the new stepped-back skyscraper which, thanks to the 1916 zoning laws, began to mark the New York skyline in the years after the war. The simplified verticals of these tall buildings occupy the center of each composition. The diagonals of the cranes thrusting skyward convey movement and growth, as do the slanting wedges of *Herald Square* formed by receding avenues and the Sixth Avenue "El." Lubbers usually returned to the same subjects many times in different media. A lost triptych, known only from a photograph, includes the composition of *New York Construction* as its left panel, *Herald Square* as its right, and as its center, a panoramic view of rail yards, with a view across the river to Manhattan.

Kasimir Malevich

1878–1935, RUSSIAN

Kasimir Severinovich Malevich was born near Kiev on 26 February 1878. He attended the art school at Kiev, but when his father died in 1902 he moved to Moscow to study at the Institute of Painting, Sculpture, and Architecture. Active in the political and artistic avant-garde

circles, Malevich fought at the barricades in the revolution of 1905, and two years later he exhibited with Larionov, Burliuk, and Kandinsky. By 1910, associated with Goncharova and Larionov of the Jack of Diamonds group, Malevich was treating themes of peasant life in an



443 (see also plate 34)

In this painting a mustachioed workman, rendered in convex facets of red, green, and blue, treads his wheel to sharpen a large knife. To the left, other knives rest on a yellow wooden table under which is a blue bucket. The gray of the stone balusters above the table matches the color of the stairs cascading down the right edge of the canvas. Suggestions of an outdoor setting—sidewalk, basement yard, or courtyard—seem to identify this urban artisan as an itinerant, moving through the streets to sharpen household implements. His age-old trade connects him to the harvesters, women carrying pails, and similar rural laborers who peopled Malevich's paintings in the previous two years. Knife sharpeners were common in nineteenth century painting, occurring in the work of Goya, Decamps, and Courbet. The subject thus links Malevich's painting with socially conscious art of the past yet contributes to its modernism. Its implicit sympathy with artisans and workers is a reminder that the impending upheaval in Russia (as well as those in China and Africa later in the twentieth century) was a revolution of peasants and artisans more than of industrial workers.

More conspicuously modern is the effect of movement in the painting—the "principle of glittering"—produced by the sequential positions of the knifegrinder's head, hands, and left foot, and the radial swirling of the two wheels. This was Malevich's first (and nearly his only) painting to incorporate devices of Italian Futurism. Unlike Futurism, however, which often suggested movement beyond the picture frame, there is a well-defined zone of dynamic action in this composition. The knifegrinder is centrally placed and framed by the gray stone; his absorbed and independent activity generates a self-contained monumentality that is close to Cubism. Malevich exhibited this painting twice in 1913 as *Grinder*, *Principle of Glittering*. The second time he added the subtitle *cubo-futurist realism*. The term "cubo-futurism," often applied to Russian avant-garde art of this period, should not stress derivation but specify the extraordinary originality of Malevich and his contemporaries.

Prepared with the assistance of Peter Nisbet

Antonio Marasco

b. 1896, ITALIAN

Born in Nicastro in 1896, Marasco went to Florence about 1912. He came into contact with the Futurists and accompanied Marinetti on his famous lecture tour through Russia in 1914. A "second-generation" Futurist, Marasco began exhibiting only after his war service and in 1920 travelled throughout Europe. By 1923 (perhaps earlier) he was part of Antonio Bragaglia's entourage in Rome and created stage designs for the "Teatro degli Indipendenti." Like other artists who supported Fascism, Marasco converted his futurist style into a modified Constructivism during the 1930s.

Marasco's painting was one of a number of Italian works that Katherine Dreier purchased after seeing them in Berlin in 1922. She did not include it in any early exhibitions and did not name Marasco among the Italians she sought out in Italy in 1926 when organizing the Brooklyn exhibition. The capsule biography for the 1950 catalogue that Duchamp prepared for her two decades later does not indicate any special interest in the artist.

PRINCIPAL REFERENCES

- Maurizio Calvesi, *Il Futurismo* (Milan, 1970)
 Rosa Trillo Clough, *Futurism* (New York, 1961)
 Enrico Crispolti, *Il Mito della macchina e altri temi del futurismo* (Trapani, 1969)
 Drudi and Fiori 1958–62 Maria Drudi Gambillo and Teresa Fiori, eds., *Archivi del Futurismo*, 2 vols. (Rome, 1958–62)
 Giovanni Lista, *Futurismo* (Paris, 1973)
 Marinetti 1950 Filippo T. Marinetti, "La Seconde génération futuriste," *Cahiers d'art* 25 (1950): 108–17
 Walter Zeidl, "Bragaglia und die Erneuerung des Bühnenbildes," *Masken und Kostüme*, 12 (1966): 339–50

Exhibitions

- Milan, Galleria Pesaro, *Mostra di trenta quattro pittori futuristi*, Nov.–Dec. 1927
 Rome, Palazzo Barberini, *Il Futurismo*, texts by Aldo Palazzeschi et al., June 1959
 Munich, Städtische Galerie im Lenbachhaus, *Futuristen*, Dec. 1959–Feb. 1960
 Venice, XXV Biennale, *Mostra storica del Futurismo*, June–Oct. 1960



444

444 1941.554
 Expansion of the Plastic Forces of a Village
 1913
 Oil on composition board
 49.5 × 71 cm
 Signed u.l. "Marasco"
 KSD from P. R. Vasari, Berlin, Nov. 1922, for \$21.75

BIBLIOGRAPHY

Marinetti 1950, illus. [wrong collection listed]
 • SA 1950, p. 197, illus. • Drudi and Fiori
 1958-62, 2:454, illus.

EXHIBITIONS

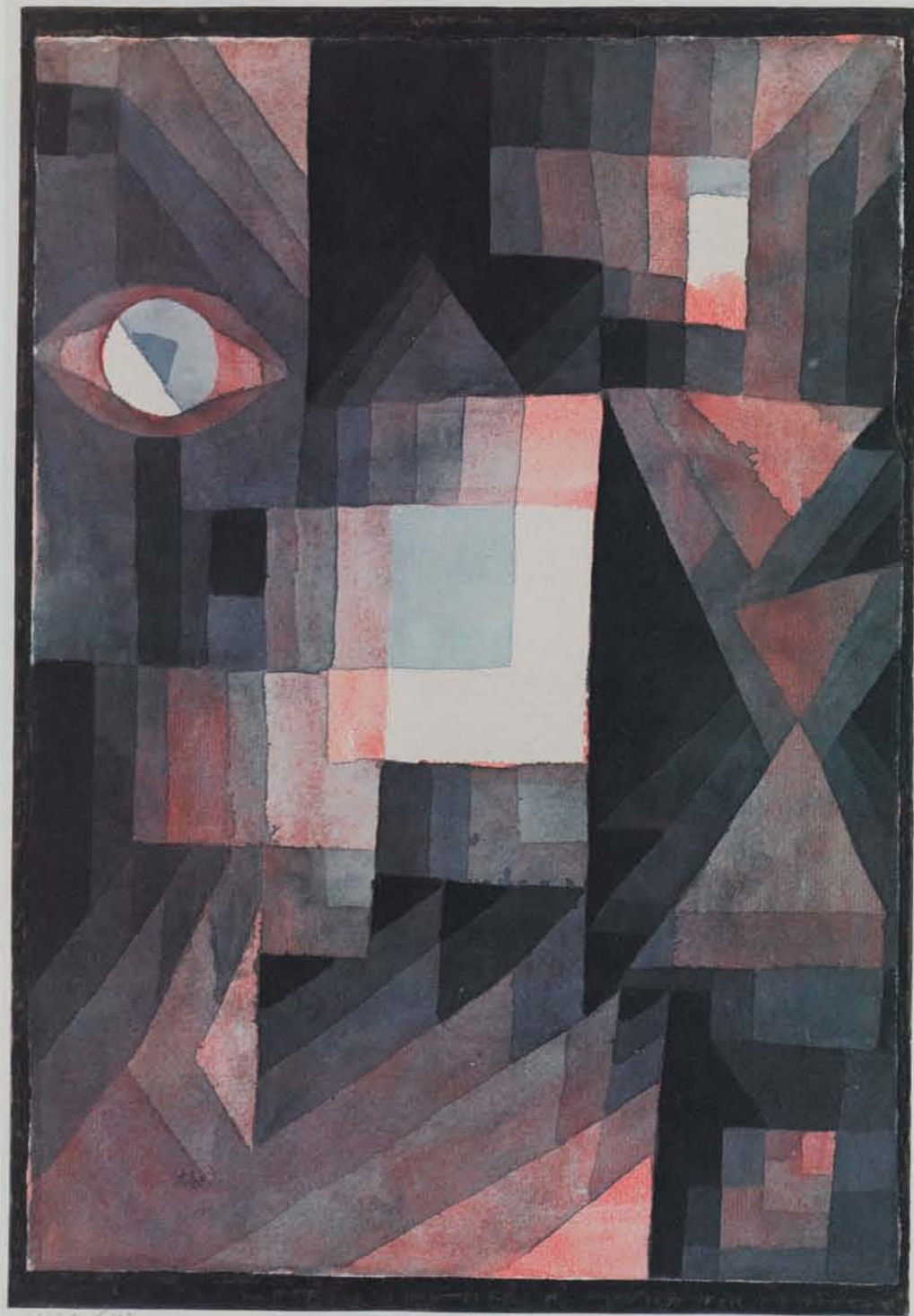
YSA 1 (Inaugural 1942) • YSA 42 (Norfolk
 1948)

Marinetti's article of 1950 supplied the title and date of the Société Anonyme work. If Marinetti is correct, Marasco was only seventeen when he painted it and very much under the sway of Boccioni. His composition reflects Cubism as it was transformed by Boccioni. In addition to its nearly monochromatic color scheme and segmented architecture, Marasco's painting contains in the upper left the active curvilinear pattern commonly found in the older Futurist's paintings. The prominent "OST/E" probably refers to *ostello* ("hotel").

Prepared with the assistance of Kenneth Silver

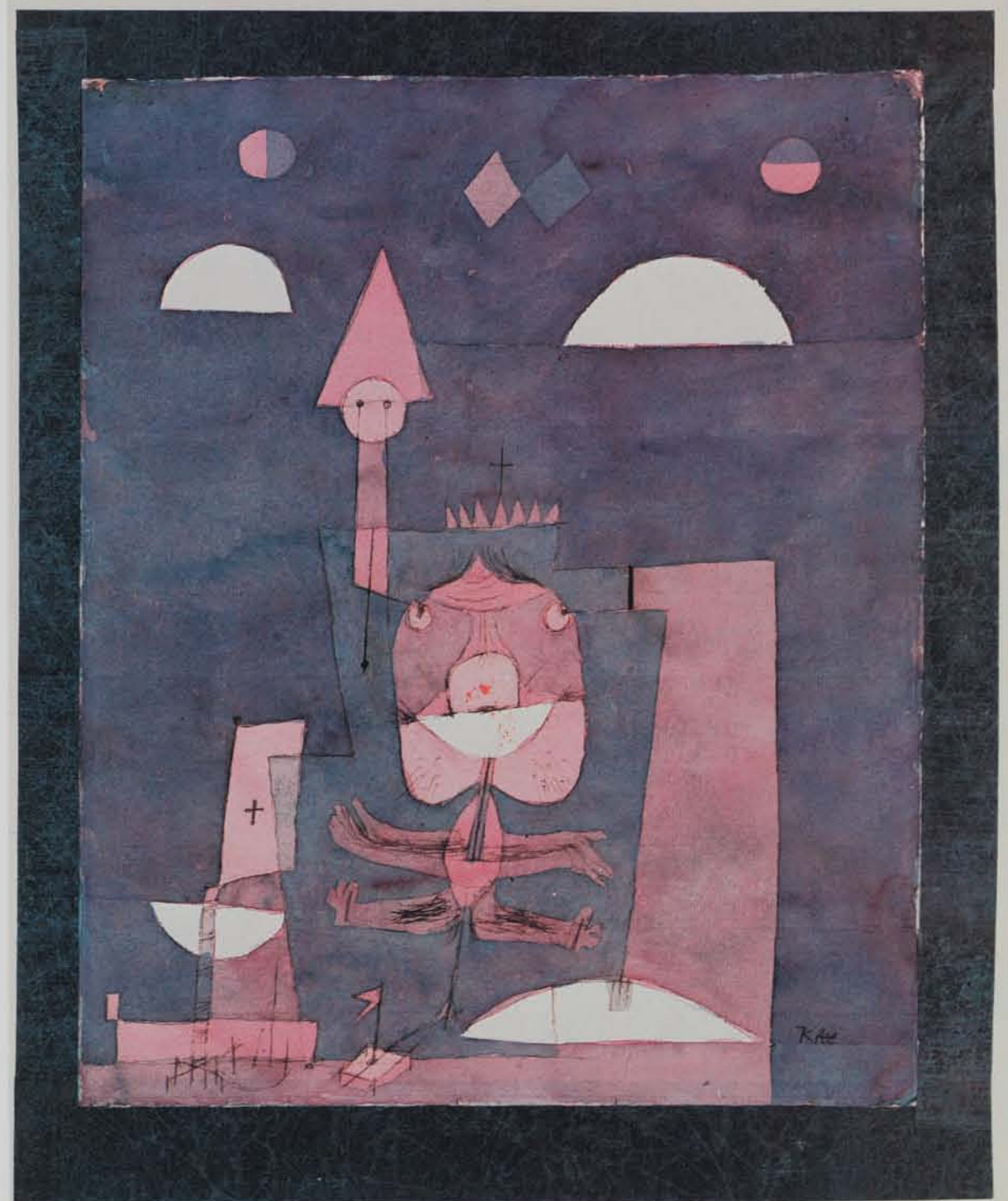


PLATE 27. Ragnhild Keyser, *Composition III*, oil, 81.4 × 40.2 cm, cat. 384



1927 / 1928
rot / grüne Abstufung

PLATE 28. Paul Klee, *Abstract. Red/Green Gradation*, watercolor, 30.7 × 21.8 cm (sheet), cat. 393



1922 1936

Der König aller Insekten

PLATE 29. Paul Klee, *The King of All Insects*, watercolor, 30 × 24.3 cm, cat. 400



PLATE 30. Fernand Léger, *Study for "La Ville."* watercolor, 39.4 × 28.7 cm, cat. 428

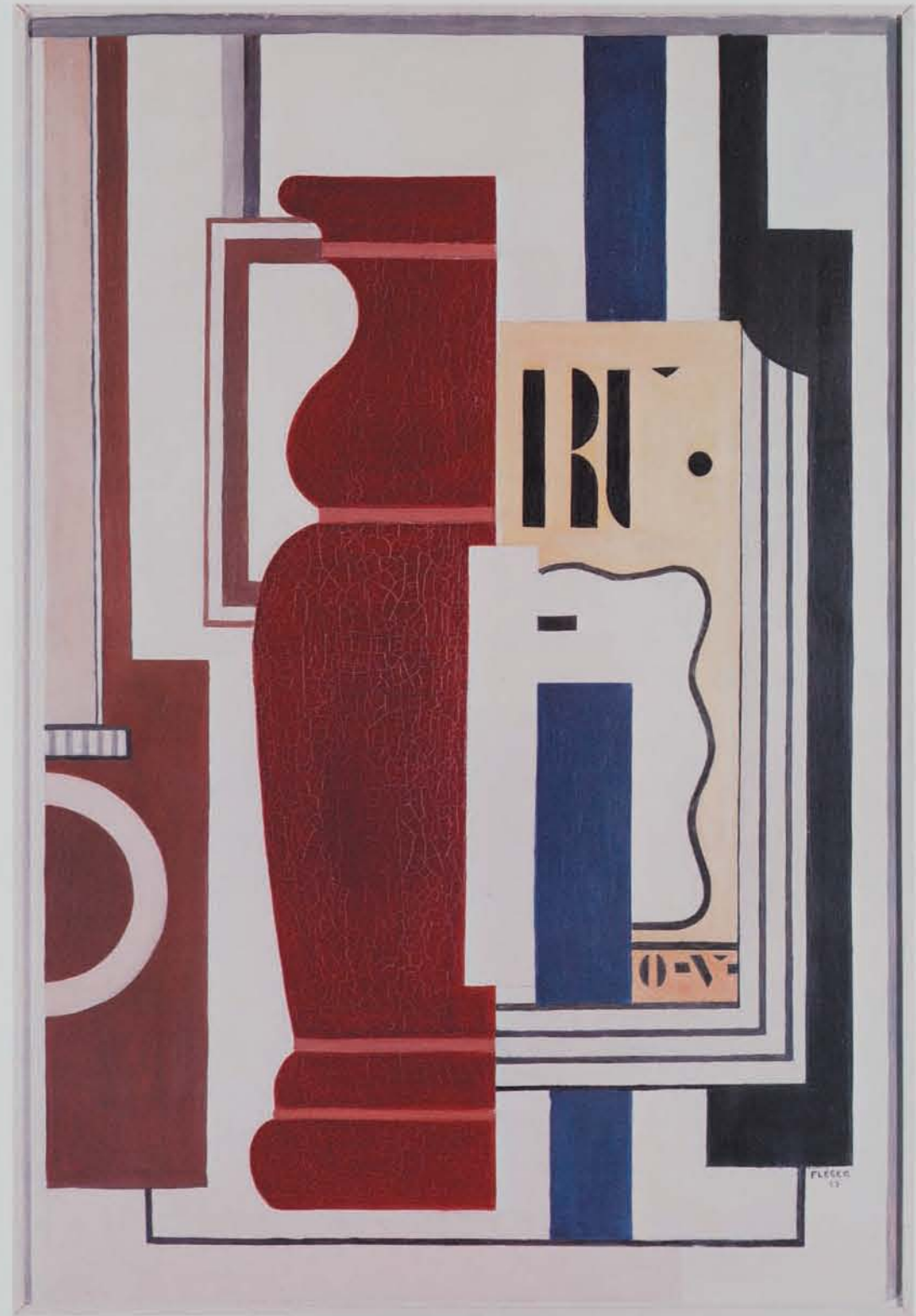


PLATE 31. Fernand Léger, *Composition No. VII.* oil, 130.5 × 89.4 cm, cat. 431



PLATE 32. El Lissitzky, *Proun 99*, painting, 129 × 99.1 cm, cat. 437



PLATE 33. El Lissitzky, *L.n. 31*, drawing, 91.5 × 68.8 cm, cat. 438



PLATE 34. Kasimir Malevich, *The Knifegrinder*, oil, 79.5 × 79.5 cm, cat. 443

Franz Marc

1880–1916, GERMAN

Franz Marc was born in Munich in 1880 and attended the Munich Art Academy beginning in 1900. In 1903, after a trip to Paris, he first studied the anatomy of animals, and from then on, believing he could better express his view of the universe through animate but nonhuman subjects, he almost invariably represented animals in his works. Marc returned to Paris in 1907 and discovered the art of Van Gogh and Gauguin. In 1910 he met August Macke, who became one of his closest friends. By then he had learned of the *Neue Künstlervereinigung* and met Kandinsky and Jawlensky, two of its organizers. Marc's painting, which until this time had remained pleasantly lyrical and representational, changed under the influence of Kandinsky's theories about the symbolic and abstract functions of form and color. Breaking with the *Künstlervereinigung*, Kandinsky and Marc organized a new group, *Der Blaue Reiter*, in December 1911. During this period Marc met Klee and the artists of *Die Brücke*—Nolde, Kirchner, Müller, Heckel, and Pechstein—as well as Herwarth Walden of *Der Sturm*. He learned of the artistic theories of the Italian Futurists through Walden's futurist exhibition in Berlin in 1912. That same year Marc travelled to Paris with Macke and became acquainted with Robert Delaunay. The impact of Delaunay and of the Futurists manifested itself in his work in the melding of animal forms and landscape through transparent overlapping areas and continuous lines of force. His colors, always bright, grew even more vivid as he continued to explore their symbolic nonrepresentational possibilities. With the outbreak of war in 1914, Marc was sent to the front; he died two years later in the battle of Verdun.

Katherine Dreier had learned of Marc through *Der Sturm* and her friends in Germany by 1920, if not earlier. Her unusually laudatory text in the 1950 catalogue (see below) testified to her regard for Marc as one of the greatest modern artists and revealed how he appealed to her spiritual nature. In 1922 she became friendly with the artist's widow, Maria, and while in Dresden purchased one of the prints now at Yale. Marc received a major place in the Brooklyn International of 1926. The following year Dreier purchased from Maria Marc *Deer in the Forest*, shown in Brooklyn and later bequeathed to the Phillips Collection.

Katherine Dreier's text from the 1950 catalogue

Franz Marc, like Boccioni, was one of the most vital personalities in the art world of the first quarter of this century. He was one of the greatest artists of all time which Germany had produced. No artist had made such a profound study of the psychology of color in relation to the animal kingdom as had Franz Marc. This is of special interest since it was Goethe who first introduced the psychology of color as related to man. Both opened new

fields of consciousness through this new psychological approach of color. Franz Marc's remarkable research into animal life opened a new world, for to him the soul of the animal was one with nature. He, too, was by nature and temperament a transcendentalist which brings out the strong affinity which he and Campendonk had for each other, and which made it possible for Campendonk, at the age of twenty-two, to become one of the group at Sindelsdorf. Franz Marc started as an impressionist and only his early work includes figures which he eliminated more and more as his interest developed in both nature and the animal kingdom. It was through his sense of color that he first freed himself and submitted his color only to the laws of harmony. Then, through the weaving of his rhythm, the oneness of animal and nature appeared. As Professor Hildebrandt states: "The interweaving between line and color blends and amalgamates. Only a painter of equal sensitivity to line and color could have developed that unity between nature and the animal kingdom which made it one." It is amazing with what little means he gives through the psychology of color the depths of the woods or the expanse of fields. "This makes possible for him to interpret the joy of the bird in flight, the pride and freedom of movement of the horse, the comfortable pleasure of a well-fed cow, the sprightliness of the monkey, the masterfulness of the tiger, the relaxation of the deer in the depths of the woods and the wicked stealthiness of the wolf. His passion, sensitivity, and understanding of the animal kingdom kept it so pure. Through his exchange of thoughts with the poetess, Else Lasker-Schüler, he entered, through the world of fancy an open country." His beautiful drawings of animals on postcards, which he sent her from the trenches, were of such rare quality that they were shown at the Kronprinzen Palais and belonged to the most valuable inspirational notes in existence. To quote Professor Hildebrandt further: "The group of *Der Blaue Reiter* was bound together in a common working association. The high aim of the art forms which were to serve the spirit and to make the spirit perceptible was not an Utopian dream. They felt that this strong desire of a united fellowship could achieve it. And if one takes the two books, *Der Blaue Reiter*, together with Kandinsky's *Das Geistige in der Kunst* as a double book, and compares it with A. Hildebrandt's book, *Probleme der Form*, published at the turn of the century, one can see the changes which the two generations created in the first decade of our century; the first deals with form and the second emphasizes the spirit. *Der Blaue Reiter* turned away from *Die Brücke* with its passion, for they were already too conscious of the need for order. It was because of this consciousness for order that they became interested in Cubism and took from it the contribution they needed for their own work. The surprisingly rare and beautiful works of Franz Marc, with their serene forms, which one finds in Bernhard

Koehler's collection, must be likened to a Mozart sonata, which Franz Marc loved above all else." His vision of art as a whole was expressed in one of his aphorisms which the Société Anonyme took as its motto: "Traditions are beautiful—but to create them—not to follow".

PRINCIPAL REFERENCES

Hermann Bünemann, *Franz Marc: Zeichnungen—Aquarelle* (Munich, 1948)
Lankheit 1970 Klaus Lankheit, *Franz Marc: Katalog der Werke* (Cologne, 1970)
 Klaus Lankheit, ed., *The Blaue Reiter Almanac*, ed. Wassily Kandinsky and Franz Marc, trans. Henning Falkenstein et al., Documents of 20th Century Art, dif. Robert Motherwell (New York, 1974; orig. ed., Munich, 1912)
Lankheit 1976 Klaus Lankheit, *Franz Marc: Sein Leben und seine Kunst* (Cologne 1976)
 August Macke and Franz Marc, *August Macke. Franz Marc: Briefwechsel* (Cologne, 1964)

Exhibitions

Basel, Kunstverein, *Der Blaue Reiter 1908–14. Wegbereiter und Zeitgenossen*, text by Ludwig Grote, Spring 1950
 Amsterdam, Stedelijk Museum, *Franz Marc*, Feb.–Mar. 1955
 Munich, Städtische Galerie im Lenbachhaus, *Franz Marc*, Aug.–Oct. 1963

Société Anonyme Exhibitions

SA 43 (Brooklyn 1926) SA 44, 45, 46 (Brooklyn selections 1927) SA 52 (Women 1928) SA R (Modern 1934) SA EE (Nine Artists 1939)

445 1953.6.57

Lion Hunt (after Delacroix)

1913

Woodcut on Japan paper

24 × 27.3 cm (image)

34.9 × 41.5 cm (sheet)

Inscribed in Maria Marc's hand l.l. "Maria Marc" and l.c. "Löwenjagd nach Delacroix"

From the estate of KSD, 1953; her acquisition unknown

BIBLIOGRAPHY

Lankheit 1970, p. 271, no. 838, illus.

EXHIBITION

YSA 96 (Columbus 1973)



445

Marc began to work in woodcut in 1911 or early 1912, supposedly in connection with illustrations for *The Blaue Reiter Almanac* (**Lankheit 1976**, p. 79). Yale's two woodcuts, *Lion Hunt* and *Birth of the Wolves*, evidence his early mastery of this medium. In *Lion Hunt* Marc explored Delacroix's compositional technique of portraying violent action through a tumultuous cascade of representational forms. Translated into the black and white of the woodcut medium, Delacroix's forms become flat and more abstract. The French painter had depicted wild beasts and exotic people in mortal struggle, but Marc's primary concerns were the underlying forces, rhythms, and formal patterns that bind humanity and beast together. He

strove to invent a new, more universal idiom to symbolize the elemental forces of strife and war. Fascinated by the biblical theme of creation, he sought to portray it symbolically. In 1913 he encouraged Klee, Kokoschka, Kandinsky, Heckel, and Kubin to participate in a project to illustrate the Bible. Marc executed several works relating to the creation, and Yale's woodcut, *Birth of the Wolves*, belongs to this series. Again, Marc expressed himself metaphorically through the use of animal forms, which are here almost totally subordinated to a dramatic overall abstract pattern. The sharp, ascending lines and shapes suggest a primeval birth and creation exempt from the laws of gravity and three-dimensional space.

446 1941.555

Birth of the Wolves

Geburt der Wölfe

1913

Woodcut on Japan paper

25.4 × 18.2 cm (image)

39.8 × 29.5 cm (sheet)

Inscribed in Maria Marc's hand l.l. "Maria Marc S.A.(?)" and l.c. "Geburt d. Wölfe"

Purchased from the Galerie Fides, Dresden, 1922, according to the later recollection of KSD

BIBLIOGRAPHY

Lankheit 1970, p. 272, no. 841, illus.

1973) • Portland, OR, Art Museum, *Masterworks in Wood: The Woodcut Print from the 15th to the Early 20th Century*, Jan.–Feb. 1976, no. 132, illus.

Prepared by Kimerly Rorschach

EXHIBITIONS

YSA 1 (Inaugural 1942) • YSA 2 (Wesleyan 1942) • YSA 62 (Minneapolis 1950), no. 84 • YSA 69 (Andover 1952) • YSA 96 (Columbus



446

Louis Marcoussis

1878–1941, POLISH, LIVED IN FRANCE

Louis Casimir Ladislas Markus was born on 10 November 1878 in Warsaw. In 1903, after two years of studying law and painting in Cracow, he arrived in Paris and enrolled at the Académie Julian. For a while he painted in an impressionist manner but was increasingly successful as an illustrator. He worked for humorous and, more often, for fashionable journals like *La Vie Parisienne*, caricaturing cubist paintings until 1913, three years after his own work had begun moving toward Cubism. In 1910, at Apollinaire's suggestion, he adopted the name Marcoussis from a small village in the Seine-et-Oise district. He married Alice Halicka in 1913 and became a French citizen by serving in the army from 1914 to 1918.

A painstaking craftsman, Marcoussis was especially appreciated during his lifetime for his graphic art. The *Planches de Salut* (1930) with a preface by Tristan Tzara, and the illustrations for Gérard de Nerval's *Aurélia* (1930) and Apollinaire's *L'Alcool* (1934), all etchings, established his reputation, particularly among poets and writers. Marcoussis died on 22 October 1941, at Cusset, near Vichy, in central France.

It is not known whether Katherine Dreier met Marcoussis before purchasing three of his works from *Der Sturm* in 1922 (one of them, a behind-glass painting, was later bequeathed to the Phillips Collection). In 1926 she acquired *Fish*, the behind-glass painting with a strik-

ing frame by Legrain, and included it, along with four watercolors, in the Brooklyn International of 1926. Dreier probably did not know Marcoussis very well, and they apparently had no contact while he was in the United States in 1934–35. By then Helena Rubinstein was the artist's patron and he advised her on the formation of her collection. He was much sought after as a portrait engraver by the haute-monde, as well as by artists, but this was not the kind of career that Miss Dreier admired.

Marcel Duchamp's original text (1949) for the 1950 catalogue

Louis Markous, after spending only a few months at the Académie Julian in 1903, realized the shortcomings of academic teaching and started on his own, painting and trying to earn a living by drawing for the illustrated magazines as Jacques Villon, Juan Gris and many others did at that time.

He lived in Montmartre, then the Village of all artists and between 1908 and 1910 the headquarters of the Cubist Revolution. Apollinaire, the apostle, was the central figure and grouped the scattered adepts. Around 1911 Louis Markous, changing his views on painting, joined the cubists and became Marcoussis.

Of the two cubist factions (Picasso, Braque on one side, Gleizes, Metzinger, Léger on the other) Marcoussis

felt more affinity with the former and remained faithful to its discipline long after most cubists had taken great liberties with their own dogma and in many cases had abandoned Cubism altogether.

A very important contribution of Marcoussis was his application of Cubism to engraving and his portrait of

PRINCIPAL REFERENCES

Lafranchis 1961 Jean Lafranchis, *Louis Marcoussis* (Paris, 1961)
Tériade 1929 E. Tériade, Tristan Tzara et al., *Marcoussis*, special issue of *Sélection*, no. 7 (Antwerp, June 1929)

Exhibitions

Turin, Palazzo Madama, *Marcoussis*, 1955
Cologne, Kunstverein, *Marcoussis*, text by Jean Cassou, Winter 1960
London, Roland, Browze and Delbanco, *Marcoussis*, May–June 1961
Paris, Musée National d'Art Moderne, *Louis Marcoussis*, July–Oct. 1964

Société Anonyme Exhibitions

SA 22 (Winter 1923) SA 43 (Brooklyn 1926) SA 44, 45, 46 (Brooklyn selections 1927) SA E-1 (Vassar 1927) SA 62 (Rand, Winter 1931) SA 84, 85 (Springfield 1939, Hartford 1940)

447 1941.557

Still Life with Knife

Nature morte au couteau

1920

Gouache on pale tan paper

60.7 × 45.8 cm

Signed in pencil l.r. "Marcoussis 1920"

KSD from Der Sturm, Berlin, 1923, for \$10

BIBLIOGRAPHY

SA 1950, p. 22 • Lafranchis 1961, no. D 26, illus.

EXHIBITIONS

Berlin, Der Sturm, [Gleizes, Villon, Marcoussis, Tour Donat, Sonia Delaunay], Jan. 1921, no. 26 • SA 22 (Winter 1923) • possibly SA 62 (Rand, Winter 1931), no. 15 • YSA 1 (Inaugural 1942) • YSA 2 (Wesleyan 1942) • YSA 51 (Boston 1949) • YSA 54 (Mt. Holyoke 1949), no. 50 • San Antonio, TX, McNay Art Institute, *Louis Marcoussis: An American Premiere*, Dec. 1958, no. 7 • YSA 98 (Paris 1977), illus.

RELATED WORK

Lafranchis 1961, no. F 17, *Nature morte au couteau*, behind-glass painting, 50 × 34 cm, collection unknown

Marcoussis's love for popular art was reawakened in 1919 by the behind-glass paintings he saw on a trip to his native Poland. Between 1919 and 1928, he made about one hundred of these glass paintings, his version of the *tableau-objet* in which the craftsman's sense of material perfection and elegance was a primary consideration. For each, he usually made two preparatory gouaches: the composition and its reverse. *Still Life with Knife*, one of the earliest gouaches, is the study in reverse for the finished glass of the same title. The elements of a simple meal on a table—knife, flask, bowl, and fish—are the basis for an ironic meditation, with the fish as protagonist. The table's wood grain suggests the water from

Apollinaire is among the best etchings produced at that time.

In book illustration, Marcoussis was also a novator and showed the same qualities as in his easel painting: the evocation of space beyond the three dimensions.



447

which the fish came. The bowl behind the apple alludes to the fish's interim fate—no longer free, but still alive. The ominous shadow cast by the apple (an extension of the angle of the tabletop) portends doom for both fish and apple, which are about to be skinned by the knife. The bricks or stones around the central objects suggest the exterior of a restaurant and contrast with the natural wood grain; they hint at the formality of the menu that includes the fish and apple. The double views at the base of the table offer glimpses of a riverside or seaside setting. Marcoussis's gentle poetic nature is revealed in his delicate manipulation of ordinary objects to invest them with evocative double meanings.

448 1941.556

Fish

1926

Oil under glass, with special wood frame by Pierre Legrain

54.5 × 40 cm

Signed l.c. "Marcoussis 1926"

KSD from the artist, Paris, 1926

BIBLIOGRAPHY

Tériade 1929, illus. only • SA 1950, p. 22, illus. • Lafranchis 1961, no. F 66, illus. • Bohan 1982, pp. 149, 220, illus.

EXHIBITIONS

SA 43 (Brooklyn 1926), no. 163 • SA E-1 (Vassar 1927), no. 46 • SA 84, 85 (Springfield 1939, Hartford 1940), no. 37 • YSA 1 (Inaugural 1942) • YSA 71 (New London 1952)

RELATED WORK

Lafranchis 1961, no. F 67, *L'Aquarium*, 1926, behind-glass painting, 18 × 38 cm, Van der Klip Collection, Paris



448

In *Fish*, the artist developed poetic analogies among the elements of his still life: fish, table, bowl, musical instrument, clouds, and moon in a night sky. The placement and rendering of the tabletop is reminiscent of a calm sea, the proper home for the fish which is inscribed in the wood grain with the waves. The opening of the fishbowl on the table is also the sound hole of a stringed instrument (violin/guitar) whose parts are rearranged to set up associations with a vessel—perhaps an amphora—to hold sound the way the bowl holds the fish. The strings of the instrument resemble bars of a cage, and as the sound escapes into the night sky, so the fish might long to join the fish-shaped clouds that float across the moon.

A considerable number of Marcoussis's paintings, gouaches, and behind-glass paintings possess elements of this subject. The violin appeared as early as 1921 in

John Marin

1870–1953, AMERICAN

Born in Rutherford, New Jersey, on 23 December 1870, John Marin grew up in nearby Weehawken where he was raised by his mother's family. This small-town background and the many hours spent on his grandfather's peach farm in Delaware stimulated his lifelong devotion to nature. Drawings done when he was only seven or eight record scenes on this farm. Although Marin continued to draw assiduously as he grew older, he studied architecture for a year at the Stevens Institute and then worked for four architectural firms. In 1893 he tried his hand at free-lance architecture, but the urge to draw and paint became too strong to resist. In 1899 he enrolled at the Pennsylvania Academy and later studied briefly at the Art Students League. Always more pragmatic than theoretical, he absorbed little from his formal art education, and his greatest guide during his early formative years was his instinctual approach to nature, stimulated by frequent sketching trips through New York and New Jersey, and as far west as St. Paul, Minnesota. In 1905, when Marin was thirty-five, he first travelled to Paris where he lived for most of the next six years, visiting Amsterdam, Venice, Rome, and Florence. While in Europe, Marin achieved modest success etching street scenes but seems to have associated very little with the local artistic communities. His most significant encounter in Paris was with Edward Steichen. Through Steichen, Marin met Alfred Stieglitz, who gave him his first one-artist show at 291 in 1910 and was his principal benefactor and advisor. After Marin returned to New York in 1911, he embarked on a series of watercolors and etchings bursting with his newly awakened energy and excitement in the

Marcoussis's work, and in a number of paintings and studies of 1925, he associated fish with clouds. The idea of suggesting the fish in the wood grain of the table seems to have appeared first in *Le Rouget* of 1925 (Lafranchis 1961, no. P 248), and recurred in *L'Aquarium* of 1926 (Lafranchis 1961, no. F 67), which should be regarded as the definitive version of the Yale composition.

The zigzag wood frame was commissioned by Katherine Dreier when she met Pierre Legrain in Paris, in April 1926. It was Duchamp who convinced the book-binder to make this frame and another for Villon's *Song* (now in the Guggenheim Museum).

Prepared by Daniel Robbins

American urban environment. Although he continued to exploit urban themes throughout his life, most of his late landscapes and seascapes owe their inspiration to the rugged coast of Maine, which he discovered in 1914, and to which he returned regularly almost every year thereafter. In the 1930s he worked more often in oil and incorporated people into his art for the first time. Marin enjoyed an enviable reputation during his lifetime and is today recognized as one of the country's greatest watercolorists. He died in Cape Split, Maine, on 2 October 1953.

Katherine Dreier first met Marin in Paris in 1908, when she arranged to purchase two of his watercolors through Steichen. Although they did not see much of one another after that, Dreier wrote to Marin in 1948 that she always considered him "our greatest American painter" (letter to Marin, 16 June 1948). In the early 1920s, she had hoped to organize a show of his work for the Société Anonyme but had to abandon the idea because of Stieglitz's lack of support. Undaunted, she became one of fifteen subscribers to a fund arranged by Stieglitz in 1923 to provide money for Marin, and in return she received the watercolor *Deer Isle, Maine: Stonington Water Front, Two Movements*, completed in 1924. Largely because of Stieglitz's paternalistic attitude toward Marin and the other artists in his circle, the Société Anonyme did not exhibit Marin's work until 1926, when four of his watercolors were included in the large Brooklyn exhibition (SA 43). In 1950, independently of Dreier and the Société Anonyme, Yale bestowed on Marin an honorary degree of Doctor of Fine Arts.

Duncan Phillips's text (1949) from the 1950 catalogue

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

Marin knows how to capture the sense of rapid movements in space, the imminence of colliding with a focal point far away. He can render a sense of immense and endless ocean, of the vertical impact of its force on the rocks, the way of the waves and the winds with the progress of a little boat in full sail, the tiny trees that cling to the side of a great mountain, the cross currents of the sea and of traffic on the streets of Manhattan where

the tall buildings seem to tilt and "a great music is being played." His creative energy seems to crackle in scattered sparks, to have exploded in lines and colors, to have resulted in imageries charged with the intensities and universalities of nature's forces and rhythms. This expressionism by electric design is disciplined by devoted study of pictorial balance, of the force lines, the lines of rest, the focus and the axis. We are charmed occasionally by ornamental beauties of calligraphy, by decorative hieroglyphics adapted to the subject and the texture of the paper. And yet, as in Cézanne, there is no apparently casual brush stroke and certainly no direction of line or plane but can be accounted for in the function of the pictorial structure. And always Marin is true to the character of his medium, to his chosen instrument of lyrical expression, whether to his inspired watercolors or to his less congenial practice with oil pigments. He thrills to raw material, never attempts to polish it nor to convert it into something different. He leaves to others optical illusions and cerebral abstractions. He seeks for the order and balance inherent in nature's structure and movement, writing in lines and colors, with his accents always on the instantaneous and the invigorating.

PRINCIPAL REFERENCES

Emanuel Mervin Benson, *John Marin: The Man and His Work* (Washington, D.C., 1935)
MacKinley Helm, *John Marin* (Boston, 1948)
Reich 1970 Sheldon Reich, *John Marin: A Stylistic Analysis and Catalogue Raisonné*, 2 vols. (Tucson, AZ, 1970)

Exhibitions

New York 1909 New York, Photo-Secession Gallery (Alfred Stieglitz), *Works of John Marin and Alfred Maurer*, Mar.–Apr. 1909
Boston 1947 Boston, Institute of Modern Art, *John Marin*, text by Frederick S. Wight and MacKinley Helm, Jan.–Feb. 1947; Washington, D.C., Phillips Memorial Gallery, Mar.–Apr. 1947; Minneapolis, Walker Art Center, May–June 1947
Salt Lake City, University of Utah, Museum of Fine Arts, *John Marin: Drawings, 1886–1951*, cat. by Sheldon Reich, Apr.–May 1969, travelling Sept. 1969–Nov. 1970

Société Anonyme Exhibitions

SA 43 (Brooklyn 1926) SA 44 (Anderson 1927) SA Q (CAA, travelling 1934–35)

449 1949.80
The Little Footbridge, Meaux
1908

Watercolor
31.3 × 26.1 cm (image)
39.5 × 28 cm (sheet)

Signed in watercolor l.r. "Marin / 08"; inscribed in pencil u.c. "Foot bridge Meaux"; inscribed in pencil verso "The little foot-bridge Meaux" and in ink "Drier"
Gift of KSD to the Société Anonyme, 1949; purchased by her in Paris, 1908

BIBLIOGRAPHY

SA 1950, p. 73 • Reich 1970, vol. 2, no. 08.21, p. 332, illus.

EXHIBITIONS

New York 1909, no. 3 • YSA 74 (Norwich 1953)



449

Dreier bought *Land and Sky, France* (cat. 450) and *The Little Footbridge, Meaux* through Edward Steichen in Paris in 1908. Both are scenes that Marin discovered on his frequent travels through the provinces. *The Little Footbridge* reflects his commitment to the silvery gray palette and quiescent mood popularized by Whistler just a few years earlier. More successfully than *Land and Sky*, it reveals Marin's developing command of watercolor. The blocky masses of the three distinctive mills paralleling the Marne are reduced to their simplest geometric forms and executed in thin washes of color. The white facade of the leftmost mill comes solely from the color of the paper. Small irregularly placed rectangles of color suggest multipaned windows dotting the facade. The wooden footbridge in the foreground is rendered with

450 1949.81
Land and Sky, France
(Sometimes) Land and Sky, (or) The Hill
1908

Watercolor
25.4 × 33.8 cm

Signature scratched in l.l. "Marin / 08"; inscribed in pencil on left side "Sky and hillside"; inscribed in pencil verso "Land and Sky / 8" and in ink "Drier"
Gift of KSD to the Société Anonyme, 1949; purchased by her in Paris, 1908

BIBLIOGRAPHY

SA 1950, p. 73 • Reich 1970, vol. 2, no. 08.20, p. 332, illus., as "The Hill"

EXHIBITIONS

New York 1909, no. 18, as "Land and Sky" • YSA 74 (Norwich 1953) • New York, ACA American Heritage Gallery, *59th Anniversary of the Forum Exhibition*, Mar.–Apr. 1966

equal economy. The almost calligraphic quality of line suggests an oriental influence, while the hooded figure on the bridge adds a note of mystery and intrigue to the otherwise placid setting. Marin visited Meaux several times and made other watercolor sketches of this scene. He also produced etchings of some of the city's prominent older structures, including the medieval cathedral of St. Stephen, which were tipped into the November 1908 issue of the *Gazette des Beaux-Arts*. Marin's watercolors of these years record his interest in late nineteenth century tonalism and provide important insights into his early working methods. Both *Land and Sky, France* and *The Little Footbridge, Meaux* have been cropped from larger images, which are still visible along the borders of the works.



450

451 1949.82

Deer Isle, Maine: Stonington Water Front, Two Movements

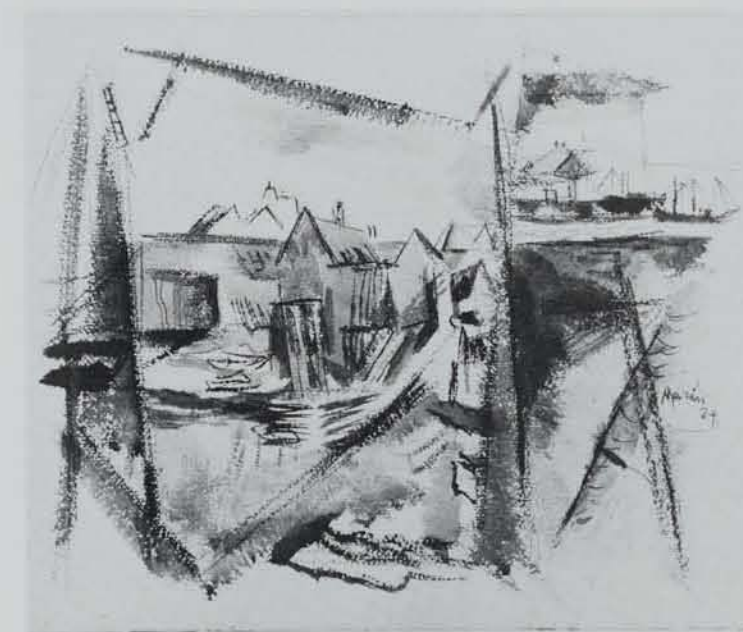
1924

Watercolor and charcoal or chalk

37.4 × 45.1 cm

Signed in two shades of chalk or charcoal and encircled l.r. "Marin / 24"; inscribed in pencil verso "Deer Isle Maine / 1924 / Stonington Water front / 2 movements"

Gift of KSD to the Société Anonyme; acquired in 1925 in exchange for contributions to fund for the artist arranged by Alfred Stieglitz in 1923



451

Marin once told Stieglitz that he was attracted to Maine because it made him feel "expansive" (cited in *Boston* 1947, p. 17). This feeling is reflected in his mature watercolors, particularly those inspired by the harbor town of Stonington on Deer Isle, Maine. Marin visited the little port in 1919, five years after his first trip to Maine. He returned to Stonington regularly throughout the 1920s and produced *Deer Isle, Maine: Stonington Water Front, Two Movements* in 1924. Dreier acquired the work in 1925 in return for her \$600 contribution to Stieglitz's fund for Marin's support. Congratulating Dreier on her selection, Stieglitz wrote that he considered the work an "A+1 Marin" (to KSD, 25 March 1925). The expressive use of charcoal to complement and define the watercolor washes, and the distinctive interior frames are typical of Marin's mature style. In this highly compressed and understated view of the harbor, Marin reduced the buildings, the wharf, even the waves to a personal sign lan-

guage. No longer delineated by the conventional, isolated strokes of color in *The Little Footbridge, Meaux*, the waves have become irregularly shaped washes which capture the essence of the undulating sea and the light reflected from its surface. In the Stonington watercolors, Marin first divided his work into smaller units by means of slashing, angular lines. Based on his interpretation of Cubism, these interior frames direct the viewer's attention to the major elements, while allowing each part to assert itself freely. The strong vertical to the right of center divides the work into a close-up and distant view, the two movements referred to in the title. The choice of the word *movement* underscores Marin's musical inclinations. An amateur pianist, he once commented that he always tried to make the parts of his pictures "move towards the center of the paper or canvas—like notes closing in on middle C of the keyboard" (cited in *Boston* 1947, p. 23).

BIBLIOGRAPHY

SA 1950, p. 73, illus. • Daniel M. Mendelowitz, *A History of American Art* (New York, 1960), pp. 557 ff., illus. • Harold von Hofe, *Die Kultur der Vereinigten Staaten von Amerika* (Konstanz, 1963), p. 162, illus. • Reich 1970, vol. 2, no. 24.8, p. 533, illus.

EXHIBITIONS

New York, Anderson Galleries, *Exhibition by John Marin, Alfred Stieglitz, Charles Demuth, Georgia O'Keeffe, Marsden Hartley, and Paul Strand*, Mar. 1925 • YSA 67 (Washington, D.C. 1951) • Milwaukee, Art Center, *Ten Americans*, Sept.–Nov. 1961 • Bridgeport, CT, Museum of Art, Science, and Industry, *Inaugural Exhibition*, Apr.–May, 1962 • YSA 97 (Palm Beach 1974), no. 45 • Yale University Art Gallery, *Early Twentieth Century American Realist Prints, Drawings and Watercolors, Selections from the Yale University Art Gallery*, June–July 1975; Clinton, NY, Hamilton College, Jan.–Feb. 1975; Exeter, NH, Phillips Exeter Academy, Feb.–Mar. 1975; Springfield, MA, Museum of Fine Arts, Sept.–Nov. 1975, no. 21, illus.

452 1949.86

Landscape
ca. 1940Colored crayon and pencil on paper, laid down on heavy paper
19.2 × 25.4 cm

Signed in pencil l.r. "Marin"

Gift of Duncan Phillips to the Société Anonyme, 1949

EXHIBITION

YSA 74 (Norwich 1953)

The jagged lines and irregular blotches of this mountain landscape give it a freshness and expansiveness that belie its Cézannesque formula. As Frederick Wight has observed, Marin's vision is essentially that of a child, for he seeks to demonstrate "that water flows, that light radiates, that rain descends . . ." (Boston 1947, p. 34). The inverted triangle in the sky can thus be read as a naive sign for the void between the two mountain peaks.

Duncan Phillips gave this colorful crayon drawing to



452

Marcel Duchamp for the Société Anonyme, in 1949. Sheldon Reich (personal communication) believes that it was drawn about 1940 when Marin was working in the White Mountains, New Hampshire.

Prepared by Ruth L. Bohan with assistance from Louise Scott and helpful advice from Sheldon Reich

Also at Yale: four etchings of European subjects, 1907–08, and five watercolors, one also of the early European period, *Meaux*, 33.7 × 40 cm (bequest of Edith Wetmore)

Ewald Mataré

1887–1965, GERMAN

Mataré, a native of Aachen in the Rhineland, was born on 25 February 1887. In 1907 he enrolled at the Hochschule für Bildende Künste in Berlin. He first worked with Arthur Kampf and then in the studio of Lovis Corinth. Trained primarily as a painter, Mataré turned to sculpture after World War I, working in wood, which remained his favorite medium. From 1923 to 1929 he exhibited with the Novembergruppe, which he had joined when it was founded in 1918. During these years he developed his best-known works, small animals carved in wood or cast in bronze and characterized by a polished smoothness and economy of shape that reveal his admiration for Constantin Brancusi and Elie Nadelman. Invited to teach at Düsseldorf in 1932, Mataré was removed the following year by the Nazis. He remained in Germany throughout the Hitler era and managed to continue working, having received decorative commissions from

the Roman Catholic Church. Reinstated in his professorship at Düsseldorf after the war, Mataré resumed making animal sculptures. His doors for the south portal of the cathedral of Cologne (1948–54) were the first of several major commissions for bronze doors, which included doors for the Church of World Peace in Hiroshima, completed in 1954. He died on 29 March 1965.

Katherine Dreier never met Mataré, but her letters to him in 1949 recall that she had seen his prints in New York when she selected his work for inclusion in a 1931 exhibition at the New School (SA 66). She also noted that she owned his small bronze *Cow* (acquisition and present whereabouts unknown). In 1949, so that he would be represented in the Société Anonyme, she chose the tiny *Horse* from its reproduction in the Wiesbaden album that Mataré had sent her.

PRINCIPAL REFERENCES

Hans Theodor Flemming, *Ewald Mataré* (Munich, 1955)
Ewald Mataré, *Tagebücher*, ed. Hanna Mataré and Franz Müller (Cologne, 1973)
Heinz Peters, *Ewald Mataré, das graphische Werk*, 2 vols. (Cologne, 1957–58)
Eduard Trier, *Ewald Mataré* (Cologne, 1956)

Exhibitions

Stockholm, Svensk-Franska Konstgalleriet, *Ewald Mataré, Skulptörer, Träsnitt*, 1921–1953, text by Hanns-Erich Haach, Jan. 1954
Amsterdam, Stedelijk Museum, *Mataré*, text by Joachim Büchner, Mar.–May 1964; Enschede, Rijksmuseum, May–June 1964
Düsseldorf, Städtische Kunsthalle, *Ewald Mataré, Plastiken, Kunsthandwerk, Handzeichnungen, Aquarelle, Graphik*, June–July 1967

Berlin, Akademie der Künste, *Mataré und seine Schüler, Besy. Haese, Heerich, Meistermann*, org. by F. J. and H. van der Grinten, Jan.–Feb. 1979; travelling Hanover, Nijmegen, and Krefeld, Mar.–Sept. 1979

Société Anonyme Exhibition

SA 66 (New School 1931)

453 1950.6


Horse

Pferd

1946–47

Bronze

9.7 × 9.4 × 4.5 cm

Incised on back "EM" with monogram 

Gift of KSD to the Société Anonyme, 1950; acquired from the artist, 1949, for 500 marks (\$150)

BIBLIOGRAPHY

Helmut Schoppa, *Mataré, 8 Plastiken 1946–47* (Wiesbaden, 1948), illus. only • SA 1950, pp. 78–79, illus.

EXHIBITION

1949, unidentified (artist to KSD, 17 May 1949; the work was about to be returned from unspecified exhibition)

Before the First World War Mataré was friendly with members of Der Blaue Reiter. His mystical ideas were no doubt encouraged by Franz Marc's belief that animals were in spiritual union with the universe. Animal sculptures dominate Mataré's work beginning about 1923. For the next decade, the simplified organic forms of his work bore no trace of the artist's hand and seemed to grow from an invisible source. He thought of these small sculptures as "fetiches" which, as in primitive cultures, possessed magical powers and reminded humanity of its ties to the earth. For a brief period after World War II Mataré again concentrated on animals; Yale's bronze horse was made at this time. Unlike the polished wood and uninterrupted surfaces of the prewar works, the horse's body has eccentric edges and indentations. Its mingling of anatomical



453

and mechanical forms follows the principles, if not the appearance, of Raymond Duchamp-Villon's pioneering *Horse* of 1914. The surface plane that flows around the form, the incised lines around the forelock, and the indication of nostrils and an eye enliven the surface and reveal Mataré's increasing interest in ornament. Designed to sit in the palm of the hand, the horse invites handling. (Mataré, like Brancusi, believed that sculpture should be comprehensible to the blind.) Mataré's animals are always calm; for him, the primal form was the reclining cow, an eastern symbol of self-containment, and he transferred its serenity to other animals.

Prepared principally by Leila Kinney

Henri Matisse

1869–1954, FRENCH

Katherine Dreier had a limited appreciation of Matisse and gave him little place in the activities of the Société Anonyme. The lithograph she acquired in 1925 was not exhibited until 1951, after the end of the Société's formal existence.

Katherine Dreier's text from the 1950 catalogue

While in Paris in 1908 to study under Raphael Collin, friends and I took the opportunity of attending, every Saturday night, the Open House of the Steins, where people came from all over the world to admire or gape at the latest work by Matisse. It was in his period of strong colors regardless of whether they existed in reality or

nature, of great achievements, pictures one could never forget. It was a most revealing experience in art. For the power of his color and new conceptions of beauty were at such variance with the current art one was accustomed to see! It was an esthetic shock; like a douche of cold water it left one gasping. It was only years later when my eyes had become accustomed to these new forms filled with rich startling colors that I grasped the remarkable rhythm which underlies all of Matisse's work. It is interesting, when rhythm has always meant so much to me, that the power of Matisse's early paintings was so strong that it blinded me to what seems to me now should be considered one of his greatest contributions to art.

Marcel Duchamp's original text (1943) for the 1950 catalogue

As early as 1904 Henri-Matisse began his search for new fields of expression when he opposed to Pointillism, last bastion of Impressionism, with thin, flat colored surfaces framed in a drawing of heavy lines.

The movement which was to be called fauvism a little later was sponsored by a number of young painters who felt the necessity to avoid the impasse to which impressionism and pointillism had arrived.

But Matisse, like all pioneers, was more than the theoretician of the movement. His first important reaction was in the treatment of form. Starting from a natural scene, he would purposely ignore all conventions of anatomy and perspective to introduce whatever drawing he felt adequate to give a maximum value to the flat hues of color inserted in the intentional outlines.

PRINCIPAL REFERENCES

Alfred H. Barr, Jr., *Matisse: His Art and His Public* (New York, 1951; rev. ed., 1966)
William S. Lieberman, *Matisse, 50 Years of His Graphic Art* (New York, 1956)

Exhibitions

MOMA, *Etchings by Henri Matisse*, text by William S. Lieberman, May 1955
Los Angeles 1966 Los Angeles, University of California Art Galleries, *Henri Matisse*, texts by Jean Leymarie et al., Jan.-Feb. 1966; Chicago, Art Institute, Mar.-Apr. 1966; Boston, Museum of Fine Arts, May-June 1966

Paris, Grand Palais, *Henri Matisse, Exposition du Centenaire*, Apr.-Sept. 1970
Paris, Bibliothèque Nationale, *Matisse, l'œuvre gravé*, Apr.-Sept. 1970
London, Victoria and Albert Museum, *Matisse Lithographs*, text by Susan Lambert, circulating exhibition, 1972

Société Anonyme Exhibitions

SA 3 (Late Summer 1920) SA 6 (Winter 1920-21)

454 1941.558

Nude Seated in an Armchair

Nu assis dans un fauteuil

1922

Lithograph

43.8 × 28 cm

Signed in pen l.l. "Henri Matisse 22/50"; annotated verso "Pl. 30"

Acquired by KSD from E. Weyhe, New York, 1925, for \$100

BIBLIOGRAPHY

KSD, "The Invisible Line," *Brochure Quarterly*, no. 1 (two issues only, New York, 1928), p. 6, illus. • SA 1950, p. 14, illus. • Los Angeles 1966, p. 203 • New York, Reiss-Cohen, Inc., *Henri Matisse: The Graphic Works*, Autumn 1972, no. 96, illus., not in exhibition

EXHIBITIONS

YSA 67 (Washington, D.C. 1951) • YSA 98 (Paris 1977), p. 383, illus.

454



tailoons of 1925, Matisse modelled his figures, who were often clothed or combined with still-life or landscape elements.

Prepared principally by Marcie Freedman Slepian

Also at Yale: fourteen prints; two drawings; and three oils, including *Nature morte à la statue*, 1906, 54 × 45.1 cm (bequest of K. L. Brewster)

Matta

b. 1911, CHILEAN

Roberto Sebastian Antonio Matta Echaurren was born in Santiago, Chile, of mixed Spanish and French heritage, on 11 November 1911. He studied architecture at the Catholic University in Santiago and in 1933 settled in France where, at his parents' urging, he became an apprentice in the office of Le Corbusier. He quickly gravitated to the company of painters, however. Through Salvador Dali, he met André Breton and in 1937 became one of the last artists to align himself formally with the Surrealists. That year he exhibited colored drawings in a surrealist group show and the following year executed his first oil painting. In 1939 Matta immigrated to America where he became a principal influence on the flowering New York art world of the 1940s. During the nine years that he lived in America, he developed an iconography based in large part on the morphology and mechanical spatial techniques employed by Duchamp in *The Bride Stripped Bare by Her Bachelors, Even* (Philadelphia Museum of Art). Matta's personal and highly individual response to the older artist's work continues to this day. Duchamp always reciprocated Matta's deep admiration and respect. In the 1950 catalogue he termed the Chilean "the most profound painter of his generation" (SA 1950, p. 91, text below). Since 1954 Matta has lived in Paris.

Dreier professed equally high regard for Matta and his continually metamorphosing landscapes of the human psyche. The two may have met as early as the spring of 1940 during Matta's first solo exhibition at the Julien Levy Gallery in New York. Although Dreier did not particularly care for surrealist art, she immediately recognized Matta's debt to Duchamp and the following winter purchased the *Fabulous Race Track of Death (Instrument Very Dangerous to the Eye)* for the Société Anonyme Collection. Several months later she wrote to James J. Sweeney

that Matta seemed "closer spiritually to Marcel Duchamp than anyone I have as yet come across." Seeing Matta's painting in the company of the *Large Glass* and *Tu m'* (cat. 233) was "quite an experience," she confided (to Sweeney, 22 August 1941). In May 1944, she and Matta collaborated on the publication of *Duchamp's Glass, La Mariée mise à nu par ses célibataires, même: An Analytical Reflection*, which included a reproduction of Matta's most explicit homage to Duchamp, *The Bachelors Twenty Years After* of 1943 (oil, 96.5 × 127 cm, Mr. and Mrs. George Heard Hamilton, Williamstown, Massachusetts).

Marcel Duchamp's original text (1946) for the 1950 catalogue

A few years before World War II Matta began his career as an architect but very soon, giving up architecture, turned to the surrealist theories which, although 20 years old then, had been kept alive by the constant flow of young new talents. Matta, among the last newcomers, did not undergo the routine schooling but at once imposed his personal vision. His first and important contribution to surrealist painting was the discovery of regions of space hitherto unexplored in the realm of art. Matta followed the modern physicists in the search of his new space which, although depicted on canvas, was not to be mistaken for another three dimensional illusion. His first "period" was characterized by the slow rendering of an exploration, the fight with all the obstacles of oil painting, a medium lending itself to centuries old interpretations. Later he succeeded in introducing in "his space" descriptive and figurative elements which added to the completion of his important achievement. Still a young man Matta is the most profound painter of his generation.

PRINCIPAL REFERENCES

Roland Sabatier, *Matta: Catalogue raisonné de l'œuvre gravé (1943-1974)*, (Stockholm and Paris, 1975)
James Thrall Soby, "Matta Echaurren," *Magazine of Art* 40 (Mar. 1947): 102-06; reprinted in *Contemporary Painters* (New York, 1948), pp. 61-68

Exhibitions

New York, Julien Levy Galleries, *Matta*, text by Nicolas Calas, Apr.-May 1940
MOMA, *Matta*, cat. by William Rubin, Sept.-Oct. 1957; Minneapolis, Walker Art Center, Nov.-Dec. 1957; Boston, Institute of Contemporary Art, Jan.-Mar. 1958
Hanover, Kestner-Gesellschaft, *Matta*, July-Sept. 1974
Rome, Gallerie dell'Oca, *Matta: Opere dal 1939 al 1975*, cat. by Luisa Laureari, 1976



455 1941.559

Fabulous Race Track of Death (Instrument Very Dangerous to the Eye)

ca. 1941

Oil on canvas

71.1 × 91.5 cm

KSD from the artist, 1941

BIBLIOGRAPHY

Henrietta Means, "Surrealism and Near Abstract: Blobs of Color, Unrecognizable Objects Are Shown at Art Gallery," *Charleston (SC) Evening Post*, 5 Sept. 1946, illus. (YSA 26 exhibition file) • SA 1950, pp. 91–92, illus.

EXHIBITIONS

YSA 1 (Inaugural 1942) • YSA 2 (Wesleyan 1942) • YSA 15, 15a, 17, 20 (travelling 1945–46), no. 17 • YSA 21, 21a, 25, 26, 28, 30, 32, 32a, 32b, 32c, 36 (travelling 1946–47) • YSA 48 (Boston, Summer 1949) • YSA 51 (Boston 1949) • YSA 54 (Mt. Holyoke 1949), no. 26 • YSA 61 (Saginaw 1950–51) • YSA 70 (Minneapolis 1952) • Washington, D.C., Smithsonian Institution, Museum of Natural History, *The Art of Organic Forms*, text by Philip C. Ritterbush, June–July 1968, p. 103, illus.

455 (see also plate 35)

Probably completed in early 1941, just prior to Matta's first trip to Mexico, *Fabulous Race Track of Death* is typical of the artist's early biomorphic landscapes, in which fantastic molten forms and gauzes of shimmering pinks, greens, and yellows effervesce in a terrain of mysterious dimensions. Matta called these paintings psychological morphologies and frequently assigned them cryptic titles derived from his extensive knowledge of Freud, magic, the kabala, and tarot cards. *Fabulous Race Track of Death* might refer to the elaborate carriage and horse races celebrated by the tarot cards. In the late Middle Ages, these races ended in the death of the carnival king. Such an eerie juxtaposition of the festive and the repulsive appealed to Matta and the Surrealists. The metamorphosing biomorphic forms in the painting strikingly resemble Miró's imagery of the late 1930s, while the fluid, ambiguous space anticipates Gorky's abstractions of the following decade. Matta's fascination with change was stimulated in the mid-1930s by his discovery of Marcel Duchamp's *The Passage from the Virgin to the Bride*. From

that time on, Matta, like Duchamp, devoted himself to depicting change itself, and not the image of an object in motion as the Futurists had done. The parenthetical addendum to the title, (*Instrument Very Dangerous to the Eye*), may also have been inspired by Duchamp, whose small glass painting of 1918 *To Be Looked at (from the Other Side of the Glass) with One Eye, Close to, for Almost an Hour* (Museum of Modern Art, bequest of KSD) bears an equally explicit and ironic reference to the eye. Part of

Duchamp's title is similarly set off by parentheses. Matta may have seen this work in Dreier's house before completing his painting. Both titles are meant to shock and confuse the viewer while suggesting that the real significance of a work of art stems not from its physical properties, but from its intellectual content.

Prepared by Ruth L. Bohan

Also at Yale: an oil of 1957, *La Vie est touchée*, 144.8 × 205 cm (gift of Dr. and Mrs. J. A. Cook)

Jan Matulka

1890–1972, AMERICAN, BORN IN CZECHOSLOVAKIA

Born 7 November 1890 in Vlachovo Brezi, Bohemia (now Czechoslovakia), Matulka came to the United States in 1907. The following year he began to study at the National Academy of Design in New York. In 1917 he was awarded a Joseph Pulitzer Scholarship for travel and spent a year painting in Florida and in the southwestern United States before settling again in New York in 1918. His connection with the Société Anonyme began in 1920 when he was working in a modernist style that reflected an interest in postwar Cubism. Katherine Dreier included him, together with Bruce, Daugherty, and Van Everen, in the Société's second exhibition. Shortly thereafter Matulka went to Paris, Czechoslovakia, and New York. According to Miss Dreier's notes of 1926, Matulka exhibited at the Indépendants and at Léonce Rosenberg's gallery in Paris. In 1926 she organized a one-artist show of his paintings and lithographs in New York. It included city scenes reminiscent of Léger, cubist still lifes, and more representational landscapes of Czechoslovakia. Later that year Matulka protested to Dreier about the

poor placement of his work in the Brooklyn International exhibition (SA 43). She responded by withdrawing it, but apparently some of his works were reinstated after he apologized.

Matulka studied graphic arts at the Art Students League during the winter of 1924–25 and taught there from 1929 until 1932. At that time he spent his summers in Gloucester, Massachusetts, where he met Stuart Davis. (He once lent Davis the Paris studio he maintained until 1934.) Faced with a lack of opportunity to show his art or to teach, Matulka joined the Public Works of Art Project in 1933. Two years later he transferred to the mural division of the WPA, headed by his former pupil, Burgoyne Diller. During the 1930s his style was somewhat related to Surrealism, but it grew more traditional. Matulka remained in New York but received little critical attention until the 1970s, when the Robert Schoelkopf Gallery mounted several retrospectives of his work. He died on 24 June 1972.

PRINCIPAL REFERENCES

Exhibitions

New York, The Art Center, *Paintings and Lithographs by Jan Matulka*, org. by KSD, Mar. 1926
 New York, Robert Schoelkopf Gallery, *Jan Matulka, Paintings, Watercolors, Drawings, and Prints*, Apr. 1972
 Wilmington, Delaware Art Museum, *Avant-Garde Painting and Sculpture in America 1910–25*, cat. by William F. Homer et al., Apr.–May 1975

Société Anonyme Exhibitions

New York 1929 Whitney Museum, *Jan Matulka 1890–1972*, org. by Patterson Sims, Dec. 1979–Feb. 1980; travelling Houston, Birmingham, and Washington, D.C. (National Museum of American Art), Apr. 1980–Feb. 1981
 SA 2 (Early Summer 1920) SA 40 (Matulka 1926)

456 1941.560

Abstract Forms
1923

Lithographic crayon

38 × 30.6 cm

Signed in crayon l.r. "Matulka 23"; verso, fragmentary

landscape with houses and gate

Presumed gift of the artist to KSD, ca. 1926; in her possession no later than 1936

BIBLIOGRAPHY

SA 1950, p. 19, illus.

EXHIBITIONS

YSA 4 (Yale 1943) • YSA 74 (Norwich 1953) •
New York 1979, no. 34, illus. and illus. cover

456

Matulka spent the fall and winter of 1923 in Paris, where he apparently executed *Abstract Forms*, one of a series of crayon, pencil, or charcoal works on paper whose motifs reflect the artist's awareness of postwar Cubism. Exploiting the chiaroscuro potential of charcoal, Matulka established a spatial setting that suggests recession into depth while maintaining flatness through the repetition of geometric forms. The elements at the center of Yale's drawing appear to have been derived from the body of a guitar or mandolin and suggest an origin in still life. But circular and crescent shapes at bottom center, as well as white

rays reminiscent of sunlight on the left, seem to allude to celestial subjects. In *Cubist Still Life with Guitar* (New York, 1979, no. 32) from the same series, phases of the moon are more clearly visible, and portions of two circles—one white and one black—also suggest the sun and moon. Like many other artists of the early twentieth century, including his friend Frantisek Kupka, Matulka may have wanted to convey spiritual notions of the "music of the spheres" by a formal analogy between musical and celestial shapes.

457 1941.561

Seated Woman

1925

Lithograph

43.4 × 31.6 cm

Signed in pencil l.r. "J. Matulka"

Presumed gift of the artist to KSD, before 1941

BIBLIOGRAPHY

SA 1950, p. 19 • Janet A. Flint, "Matulka as Printmaker: A Checklist of Known Prints," in New York 1979, pp. 81–85, not in exhibition

Prepared by Nancy J. Troy

Also at Yale: two undated drawings and an etching of 1923, *Cityscape*

Kasimir Medunetsky

1899–ca. 1936, RUSSIAN

Born in Moscow in 1899, Kasimir Medunetsky was one of the first graduates of the so-called Studio Without a Superior (Svomas) in Moscow following the Revolution of 1917. In the spring of 1919 he joined with several other recent Svomas graduates, among them Georgii and Vladimir Stenberg, to found the Society of Young Artists (Obmokhu), a highly significant group whose art looked forward to the rise of Constructivism. Its organizational and ideological coherence was one of the major elements of stability during the tumultuous postrevolutionary period. In their denial of traditional easel painting in favor of industrial and mechanical art, the members were inspired principally by Tatlin and the Productionists. Medunetsky contributed to Obmokhu's four annual exhibitions held between 1919 and 1923. In addition, he and the Stenberg brothers exhibited their spatial and color constructions at the Poets' Café in Moscow in 1921. In the catalogue accompanying that exhibition, the three signed a kind of manifesto affirming their alliance with Alexei Gan and the Constructivists. Two years later, as a Constructivist, Medunetsky contributed to the First Dis-

cessional Exhibition of Associations of Active Revolutionary Art in Moscow. After 1923, Medunetsky turned his attention toward theatrical and industrial design, creating sets and costumes for Meyerhold's and Tairov's revolutionary productions at Kamerny Theatre. He died in Moscow about 1936.

Dreier was first introduced to the work of Medunetsky and the other postrevolutionary Russian artists at the *Erste Russische Kunstausstellung*, held in 1922 at the Van Diemen galleries in Berlin. The display included four works by Medunetsky, and Dreier purchased one of them: *Spatial Construction*. Two years later, the Société Anonyme introduced Medunetsky to America in an exhibition of modern Russian art (SA 30) composed primarily of the works Dreier had acquired from the Galerie Van Diemen exhibition. Although Dreier and Medunetsky never met and never corresponded, her purchase of his work is highly significant. Not only was it one of the first constructivist works bought by a Westerner, but even today it is the only Medunetsky in an American collection.

PRINCIPAL REFERENCES

Elsen 1974 Albert Elsen, *Origins of Modern Sculpture: Pioneers and Premises* (New York, 1974)
Goldwater 1969 Robert Goldwater, *What is Modern Sculpture?* (New York, 1969)
Gray 1962 Camilla Gray, *The Great Experiment: Russian Art 1863–1922* (London, 1962 et seq.)
Milner 1979 John Milner, *Russian Revolutionary Art* (London, 1979)
SA 1950, pp. 119–20

Exhibitions

YSA 101 (Guggenheim 1979)
YSA 103 (Los Angeles 1980–81)

Société Anonyme Exhibition

SA 30 (Russian 1924)

458 1941.562

Spatial Construction

(Formerly) Construction No. 557

1919

Tin, brass, steel, and painted iron on painted metal base
46 cm high, including 18 cm base

Signed in Cyrillic on the base l.r. "K. Medunetsky"

KSD from Galerie Van Diemen, Berlin, *Erste Russische Kunstausstellung*, Oct. 1922, for 200,000 marks (\$46.22)

BIBLIOGRAPHY

Paul Westheim, "Die Ausstellung der Russen," *Das Kunstblatt* 6 (1922): 495, illus. only • *Vyeshch-Gegenstand-Objet* 1-2 (Berlin, 1922), installation view • Lajos Kassák, "A berlini orosz kiállítás," *MA* 8 (1922), n.p., illus. only • Carola Giedion-Welcker, *Modern Plastic Art*, trans. P. Morton Shand (Zurich, 1937), p. 123, illus.; rev. and enlarged ed., *Contemporary Sculpture: An Evolution in Volume and Space*, vol. 12, Documents of Modern Art, dir. Robert Motherwell (New York, 1955), p. 153, illus.; (New York, 1960), p. 169, illus. • John Leslie Martin, Ben Nicholson, Naum Gabo, eds., *Circle* (London and New York, 1937), illus. only • SA 1950, pp. 119-20 • Gray 1962, p. 255 • Herbert Read, *A Concise History of Modern Sculpture* (New York, 1964), pp. 91 ff., illus. • V. I. Tasalov, *Prometei ili Orfei: Iskusstvo "tekhnicheskogo Veka"* (Moscow, 1967), p. 255, illus. • Goldwater 1969, pp. 64, 144, illus. • Walter Zanini, *Tendencias da Escultura Moderna* (São Paulo, 1971), p. 206, illus. • John E. Bowlr, "Russian Art in the Nineteen Twenties," *Soviet Studies* 22 (Apr. 1971), illus. only • John E. Bowlr, "The Failed Utopia: Russian Art 1917-32," *Art in America* 59 (July-Aug. 1971): 40-51, illus. only • Elsen 1974, p. 60, illus. • Krisztina Passuth, *Magyar művészek az európai avantgarde-ban* (Budapest, 1974), p. 141, illus. • Alan C. Birnholz, "Forms, Angles, and Corners: On Meaning in Russian Avant-Garde Art," *Arts Magazine* 51 (Feb. 1977): 106-09, illus. only • Milner 1979, pp. 34-35, illus. three times, including installation view • Peter Selz, *Art in Our Times: A Pictorial History 1890-1980* (New York, 1981), p. 193, illus.

EXHIBITIONS

Moscow, rooms of the Vkhutemas, Obmokhu group, May 1921 • Berlin, Galerie Van Diemen, *Erste Russische Kunstausstellung*, Autumn 1922, no. 556, illus. • SA 30 (Russian 1924) • YSA 1 (Inaugural 1942) • YSA 22 (Yale 1946), no. 37 • YSA 60 bis (Yale 1950) • YSA 79 (Houston 1958), illus. • YSA 91 (Buffalo 1968), no. 115 • Ithaca, NY, Cornell University, Andrew Dickson White Museum of Art, *Russian Art of the Revolution*, Feb.-Mar. 1971; Brooklyn Museum of Art, June-July 1971, no. 49, illus. • YSA 101 (Guggenheim 1979), no. 90, illus. • Buffalo, NY, Albright-Knox Art Gallery, *Modern European Sculpture 1918-1945: Unknown Beings and Other Realities*, org. by Steven A. Nash, cat. by Albert E. Elsen, May-June 1979; Minneapolis Institute of Arts, July-Sept. 1979; San Francisco, Museum of Modern Art, Oct.-Nov. 1979, no. 44, illus. • YSA 103 (Los Angeles 1980-81), no. 252, illus.



458 (see also plate 36)

Spatial Construction appears at the left edge of a much-reproduced photograph of the Obmokhu exhibition of May 1921 in Moscow. It is one of the few objects surviving from that exhibition and the only one in the United States. Its compact and dynamic forms embody the ambitions of the revolutionary Society of Young Artists to assert the esthetic, physical, and functional qualities of modern engineering materials and by so doing to draw art into the framework of the new society. Like the work of Tatlin and Malevich who visited the teacherless Obmokhu studios, Medunetsky's sculpture was a demonstration of new creative principles and not, of course, a piece of "practical" machinery. It comes closest perhaps to the spirit of Tatlin's sculptures of the war years and to Rodchenko's work of 1918-20. Its exhibition in Berlin in 1922 may well have encouraged Bauhaus artists to use similar juxtapositions of industrial materials. Medunetsky painted the metal base of the sculpture to resemble black stone, not to represent it illusionistically, but to show the triumph of human-made materials over nature.

Touching one corner of the base is the point of a polished brass triangle which slants upward at a shallow angle. It is pierced by a metal rod, painted bright red, which rises from the center of the cube and then bends back above the corner opposite the triangle's point. Attached to it is a flat tin band, bent in an S-curve. The band is affixed to the base of the brass triangle halfway along its serpentine route to the bottom of the rod. The triangle, passing through a machined steel disk, touches the rod on one edge and the base on another. Medunetsky controlled his elements by limiting them to three planar

axes: (1) the vertical dominated by the rod and rising on the diagonal of the cube's upper face—this is the strong plane which positions all four pieces; (2) the slanting plane of the triangle; and (3) the slanting plane of the steel ring (parallel to the central axis of the S-curve). Within this tightly conceived set of forms, a rich variation of materials and a geometric order rewards the viewer who walks around it.

Prepared with the assistance of Ruth L. Bohan

Carlo Mense

1886-1965, GERMAN

Carlo Mense was born on 13 May 1886 in Rheine and lived in Cologne until 1905 when he began art studies with Peter Janssen at the Düsseldorf Academy. In 1909, on the advice of another student, August Macke, Mense became the pupil of Lovis Corinth in Berlin. From his student days Mense was notably energetic and highly productive. For many years he lived alternately in Bonn and Cologne, joining the Cologne Sezession in 1911 and exhibiting the next year at the Cologne Sonderbund with Der Blaue Reiter. In 1913 he participated in Herwarth Walden's *Erster Deutscher Herbstsalon* and organized with Macke *Die Rheinischen Expressionisten* exhibition in Bonn. In 1918, after he spent four years as a soldier, his first major show was arranged by Hans Goltz.

Mense was said to be an artist of great personal strength with the courage to experiment freely with new ideas. His style underwent several radical changes, moving from Expressionism to a modified Cubism and eventually to the Neue Sachlichkeit (New Objectivity). His expressionist works show the influence of traditional German masters such as Bartel Bruyn as well as that of contemporary French and Italian painters. In the prewar years Mense was particularly interested in Delaunay and

the Futurists, and his paintings, mostly impressions of city life, were brightly colored and dynamically composed. In the early 1920s Mense moved to Munich (where he inherited Paul Klee's apartment) and joined the activities of the Neue Sachlichkeit artists. He began to paint figurative compositions that were smoothly brushed, precise, and unemotional. From 1924 to 1932 he taught at the Academy of Breslau, and in 1933 he was awarded the Prix de Rome. That was his last piece of good fortune for many years; in 1937 his paintings were included in the Nazis' infamous *Entartete Kunst* (Degenerate Art) exhibition. After World War II, during which much of his work was destroyed, Mense settled in Honnef-am-Rhein. He lived quietly there, painting large city scenes constructed, like his prewar works, of flat planes of color but possessing the static quality of his later style. He died in Königswinter-am-Rhein on 11 August 1965.

Katherine Dreier saw Mense's work at the Sturm galleries when she visited Berlin in 1920, but apparently she never met the artist. Her admiration of his painting is evident from the frequency with which she exhibited *The River Wuppe*.

PRINCIPAL REFERENCES

Karl Friedrich Ertel, *Carlo Mense* (Wesel, 1960)
Oskar Maria Graf, "Der Maler Carl Mense," *Der Cicerone* 15 (1923): 380-84; also printed in *Jahrbuch der jungen Kunst* (Leipzig, 1923), pp. 201-07
Alfred Mayer, "Carl Mense," *Deutsche Kunst und Dekoration* 56 (June 1925): 139-40
W. Schürmeyer, "Carl Mense," *Das Kunstblatt* 3 (1919): 33-40

Exhibitions

Bonn, Städtische Kunstsammlungen, *Carlo Mense*, Sept.-Oct. 1971
Munich, Galerie Wolfgang Ketterer, *Carlo Mense 1886-1965*, Sept.-Oct. 1972
Bonn, Städtisches Kunstmuseum, *Die Rheinischen Expressionisten, Auguste Macke und seine Malerfreunde*, ed. Aurel Bongers et al., May-July 1979; Krefeld, Kaiser-Wilhelm-Museum, Aug.-Oct. 1979; Wuppertal, Van der Heydt-Museum, Oct.-Dec. 1979; identical texts, minus list of works exhibited, published separately as book (Recklinghausen, 1980)

Société Anonyme Exhibitions

SA 5 (Autumn 1920) SA 7 (Manhattan I, 1921) SA 8 (Colony 1921) SA 9 (Manhattan II, 1921) SA 15 (Weir 1921) SA 18, 18a, 18b, 19 (travelling 1921-22) SA 26 (Vassar 1923) SA 42 (Philadelphia 1926) SA E-1 (Vassar 1927) SA 53 (New York 1929) SA 84, 85 (Springfield 1939, Hartford 1940)

459 1941.563
The River Wuppe
Flusslandschaft mit Dampfer
1913
Oil on canvas
114.5 × 111 cm
Signed l.l. "C. Mense"
KSD from Der Sturm, Berlin,
Aug. 1920

BIBLIOGRAPHY

W. Harley Rudkin, "Art in the News," *Springfield (MA) Daily News*, 16 Nov. 1939, p. 7 (scrapbook) • SA 1950, p. 197, illus.

EXHIBITIONS

Probably Berlin, *Der Sturm, Erster Deutscher Herbstsalon*, text by Herwarth Walden, Sept.–Nov. 1913, no. 285, as *Flusslandschaft mit Dampfer* • SA 5 (Autumn 1920) • SA 7 (Manhattan I, 1921) • SA 8 (Colony 1921) • SA 9 (Manhattan II, 1921) • SA 15 (Weir 1921) • SA 18, 18a, 18b, 19 (travelling 1921–22) • SA 26 (Vassar 1923), no. 27 • SA 42 (Philadelphia 1926), no. 1482 • SA E-1 (Vassar 1927), no. 30 • SA 53 (New York 1929) • SA 84, 85 (Springfield 1939, Hartford 1940), no. 38 • YSA 1 (Inaugural 1942) • YSA 4 (Yale 1943) • YSA 15, 15a, 17, 20 (travelling 1945–46) • YSA 73 (Minneapolis 1955), no. 80



459

Like Delaunay, Gleizes, and the Italian Futurists, Mense celebrated modern life in his paintings. *The River Wuppe*, typical of his best early Expressionism, recalls the work of August Macke who also admired Delaunay's Cubism. In the center foreground is a radically foreshortened steamboat and to either side are hints of other boats and quays with several small human figures. The river's axis is rein-

forced by futurist lines of force which carry the splintered forms past the bridge and houses toward the sun in the upper left. The sun and its light pervade and organize Mense's view of Wuppe. The bridge and steamboat symbolize technology, and the river, the ebb and flow of modern city life.

460 1941.564
Scene on the River Wuppe
1921
Pen and ink
31.8 × 40.4 cm
Signed indistinctly in black ink l.l. "C. Mense / 21"
Purchased from Der Sturm, Berlin, 1922, according to the later recollection of KSD

BIBLIOGRAPHY

SA 1950, p. 197

Prepared with the assistance of Veda Semarne



460

Jean Metzinger

1883–1956, FRENCH

The grandson of the French general who conquered Madagascar, Metzinger was born in Nantes on 24 June 1883. At the lycée, his favorite subject was mathematics, but he also studied painting at the local academy with the portraitist Hippolyte Touront. He moved to Paris at the age of twenty, and by 1904 was working, like Robert Delaunay, in a modified form of Neo-Impressionism and employing the Golden Section, a time-honored method of subdividing the canvas in a geometric ratio. In 1910 Metzinger was struck by the similarities between the art of Le Fauconnier and Delaunay, on the one hand, and Picasso and Braque, on the other. The only artist at the time who knew the work of both groups of cubist painters, Metzinger published "Note sur la peinture" (*Pan*, October–November 1910), the first statement about the "mobile perspective" thereafter considered so central to Cubism. That same year inaugurated his friendship with Albert Gleizes, with whom he wrote the first book on Cubism, *Du Cubisme* of 1912. In the years before the First World War, Metzinger shared in the exhibitions and activities of the Cubists and was widely regarded as a major avant-garde figure. By 1916 he had a secure contract with Léonce Rosenberg and his wartime paintings are the apogee of his cubist period. His postwar work seems less rigorous and by 1925 he had returned to a modified realism. He passed through a surrealist phase and in the 1940s returned to Cubism, reworking some of his earlier themes. Metzinger died in Paris on 1 November 1956.

Metzinger's relationship with the Société Anonyme

seems limited to Miss Dreier's purchase of *The Port* in 1922, its inclusion (along with one other painting) in exhibitions in the following two years, and his appearance in the French section of the Brooklyn International in 1926. Marcel Duchamp had known Metzinger from the cubist period onward, and he probably stimulated Dreier's interest in the artist.

Marcel Duchamp's original text (1943) for the 1950 catalogue

In 1911, incubation period of cubism, two distinct groups of painters were giving form to the new theory: Picasso and Braque on one side, Metzinger, Gleizes and Léger on the other. Metzinger was then the most imaginative theoretician of cubism and he must be held responsible in a large measure for the critical or praising interest the general public took in the new expression. Through his articles, in his book written in collaboration with Gleizes, "Du Cubisme", he managed to give a substantial exposé of the main intentions of the new painters and helped to clarify the rather obscure results already obtained.

On the other hand, his paintings of the first period were marked with a rich technical discipline coupled with a very deep insight leaning toward the intellectual.

Such activities have made Metzinger one of the outstanding pioneers of cubism. Later on his rigorism fell through and he never succeeded to repeat his brilliant achievements.

PRINCIPAL REFERENCES

Edward F. Fry, *Cubism* (New York, 1966)
Albert Gleizes and Jean Metzinger, *Du Cubisme* (Paris, 1912 et seq.)
John Golding, *Cubism: A History and an Analysis 1907–1914* (London, 1959 et seq.)
Jean Metzinger, *Le Cubisme était né, souvenirs* (Chambéry, 1972)

Exhibitions

Paris, Galerie Hessel, *Jean Metzinger, œuvres récentes et anciennes*, text by Georges Turpin, May–June 1943
Chicago, International Galleries, *Metzinger, Pre-Cubist and Cubist Works 1900–1930*, text by S. E. Johnson, Apr.–May 1964

Société Anonyme Exhibitions

SA 18, 18a, 18b (travelling 1921–22) SA 26 (Vassar 1923) SA B (Detroit 1923) SA 30 (Russian 1924) SA C (Baltimore 1925) SA 43 (Brooklyn 1926) SA 44, 45, 46 (Brooklyn selections 1927) SA 84, 85 (Springfield 1939, Hartford 1940)

461 1941.565

The Port
1920

Oil on canvas

81 × 54 cm

Signed l.l. "Metzinger"; inscribed verso in black chalk
"Metzinger"KSD from Léonce Rosenberg, Nov. 1922, for 2,000
francs

BIBLIOGRAPHY

Waldemar George, "Jean Metzinger," *L'Esprit nouveau*, no. 15 (Feb. 1922), pp. 1781-89, illus. • SA 1950, pp. 99-100, illus. • *Forster-Hahn*, 1968, pp. 17-18, illus.

EXHIBITIONS

SA 26 (Vassar 1923), no. 34, as "Houses" • SA B (Detroit 1923), no. 53, as "Houses" • SA C (Baltimore 1925), no. 79, as "Lakeside" • SA 30 (Russian 1924) • SA 84, 85 (Springfield 1939, Hartford 1940), no. 39, as "Houses" • YSA 1 (Inaugural 1942) • YSA 15, 15a, 17, 20 (travelling 1945-46), no. 27 • YSA 21, 21a, 25, 26, 28, 30, 32, 32a, 32b, 32c, 36 (travelling 1946-47) • YSA 48 (Boston, Summer 1949) • YSA 51 (Boston 1949) • YSA 54 (Mt. Holyoke 1949), no. 27 • YSA 61 (Saginaw 1950-51) • YSA 67 (Washington, D.C., 1951) • YSA 71 (New London 1952) • YSA 73 (Minneapolis 1953), no. 81 • Huntington, NY, Heckscher Museum, *The Changing Vision of Space*, Dec. 1962-Jan. 1963 • YSA 98 (Paris 1977), illus.



461

From 1919 through 1922, Metzinger painted dozens of pictures of the same port (perhaps Bandol, a village east of Cassis on the Côte d'Azur where he later owned a house). According to information supplied to Katherine Dreier by Léonce Rosenberg, Yale's picture was done in September 1920. In three important seaport compositions of 1912 and 1913, Metzinger had dealt with maritime commerce, suggesting extended travel, trade, and exotic foreign places. But the mood of the Yale picture and others like it is one of isolation, probably expressing Metzinger's depressed state of mind following the deaths of his first wife and his only daughter. Despite the strong brick reds, there is a melancholy atmosphere that sug-

gests twilight or nighttime. The space between the two lower houses is black, and the black or red windows further emphasize the buildings' seclusion. Walls, roofs, and chimneys are repeated at various angles; one building at the top of the canvas faces to the right, accompanied by a black horizon of water. The smoke at the lower right turns into fog as it rises, contributing to the consistent confusion of substance and shadow, solid and void, night and moonlight.

Prepared by Daniel Robbins

Also at Yale: an oil of 1916, *Still Life*, 73 × 55 cm

G. M. [Georg Meyer?]

Virtually all that is presently known about the artist who signed his works "GM" is found in the text that Katherine Dreier published in the 1950 catalogue (see below). Miss Dreier seems habitually to have relied on her memory in compiling the catalogue, and more precision can be supplied thanks to inscriptions on the watercolors. The "Mr. Linné" she refers to is more likely to have been "Linzie," whose surname appears on the verso of three of the watercolors. One of the works (cat. 463) in addition bears the name "Georg Meyer" on the back, probably but not certainly the artist's name (it appears not to be in the same hand as the inscriptions recto). However, neither the name "Linzie" nor "Georg Meyer" has so far been identified with a known person, so the artist remains as mysterious now as he was in 1950. Judged by Yale's watercolors, he was an average student working in a constructivist mode, with a good color sense that might have derived from landscape studies such as the two in this group.

Katherine Dreier's text from the 1950 catalogue

In 1930 a young man by the name of Linné opened a small gallery of modern art in Bremen dealing especially


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

According to Miss Dreier's later recollection, the five watercolors given to Yale in 1941 were purchased in 1930 from the Galerie Moderne Kunst in Bremen. The two others that came to Yale from her estate (cat. 465 and 468) doubtless had the same provenance.

462 1941.570
Landscape Study, No. 83
1922

Watercolor on heavy textured paper

26.8 × 36.1 cm

Signed in black ink l.l. with monogram  and inscribed "83/1922"

BIBLIOGRAPHY

SA 1950, p. 29



462

463 1941.568
Landscape Study, No. 86
1922
Watercolor over pencil on heavy textured paper
31.5 × 40.7 cm
Signed in black ink l.l. with monogram and inscribed
"86/1922"; inscribed verso in German hand "Georg
Meyer"; ornamental pattern verso in black ink

BIBLIOGRAPHY
SA 1950, p. 29

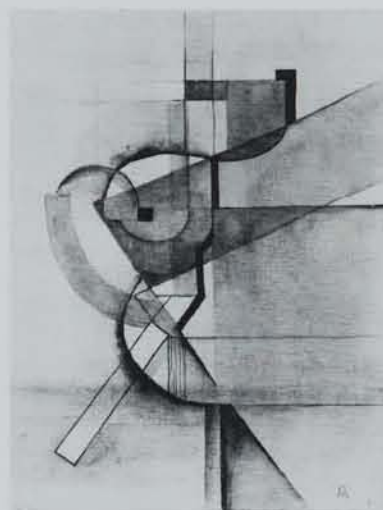


463

464 1941.566
Abstract Design, No. 56
1923
Watercolor, ink, and pencil on heavy textured paper, laid
down
32 × 23.8 cm
Signed in black ink l.l. with monogram and inscribed
"56/1923"

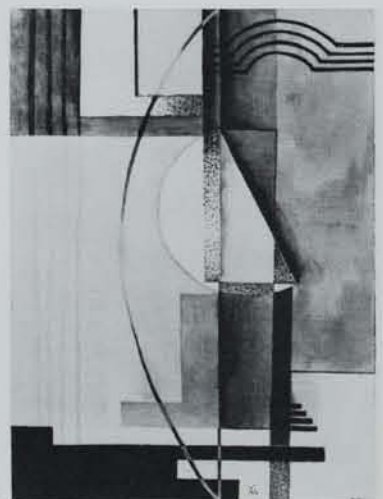
BIBLIOGRAPHY
SA 1950, p. 29

EXHIBITIONS
YSA 51 (Boston 1949) • YSA 54 (Mr. Holyoke
1949), no. 51



464

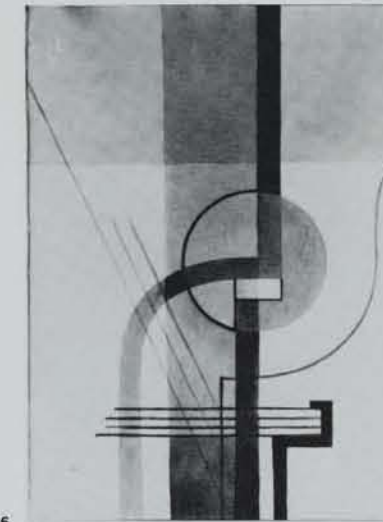
465 1953.6.104
Abstract Composition, No. 80
1923
Watercolor and ink over pencil on heavy textured paper
36.7 × 26.8 cm
Signed in black ink l.r. with monogram and inscribed
"80/1923"



465

466 1941.567
Abstract Form, No. 92
1923
Watercolor and ink on heavy textured paper
59.1 × 35.2 cm
Signed in black ink l.l. with monogram and inscribed
"92/1923"

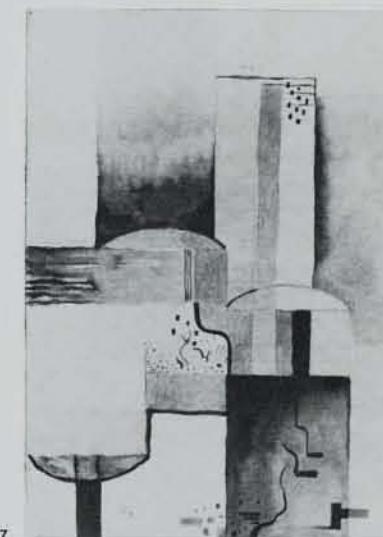
BIBLIOGRAPHY
SA 1950, p. 29, illus.



466

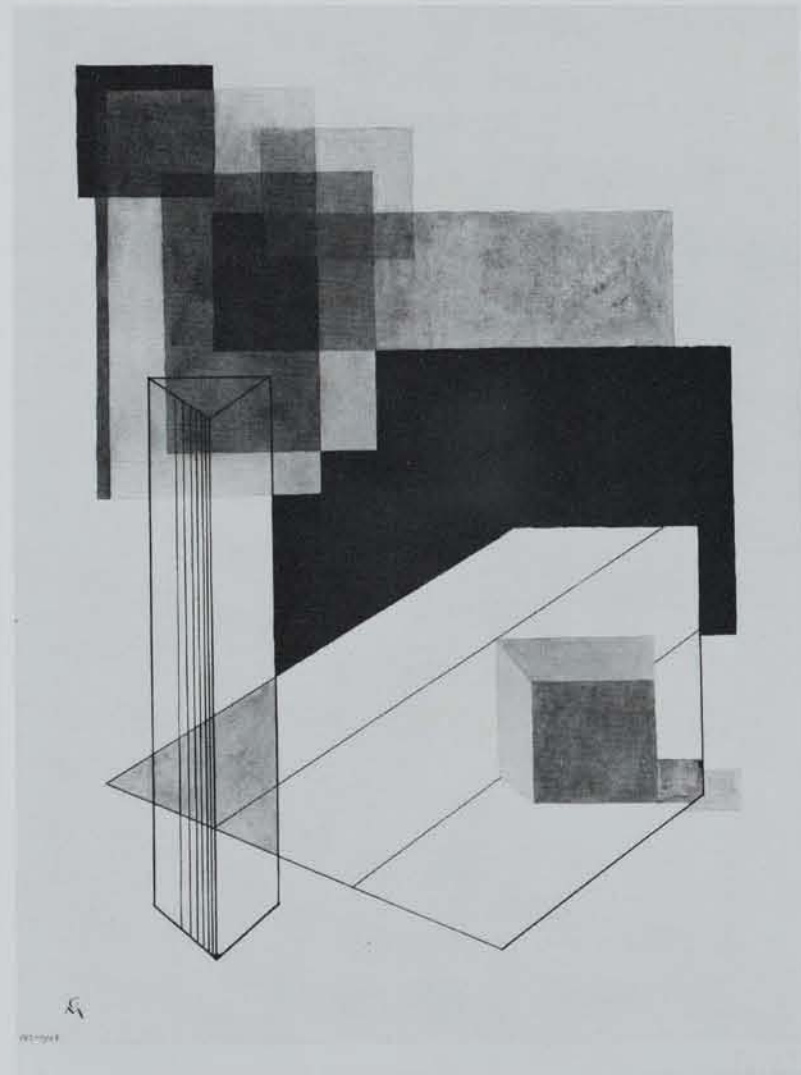
467 1941.569
Abstract Design, No. 116
1923
Watercolor
27 × 19.3 cm
Signed in black ink l.l. with monogram and inscribed
"116-1923"

BIBLIOGRAPHY
SA 1950, p. 29



467

468 1953.6.58
 Abstraction, No. 122
 1923
 Watercolor and ink over pencil on heavy textured paper
 39.7 × 30 cm
 Signed in black ink l.l. with monogram and inscribed
 "122-1923"



468

Robert Michel

1897-1983, GERMAN

Robert Michel, born in Vockenhausen on 29 February 1897, became an apprentice engineer before turning to art in 1916. He studied at the Hochschule für Bildende Künste in Weimar, but in 1919, when it was transformed into the Bauhaus, he and Ella Bergmann (see above, Bergmann-Michel) set up an independent studio while maintaining close relations with Bauhaus artists. Michel's dynamic, nearly explosive compositions, recalling Molzahn, began to evolve into a more sober style in 1920 when the Michels settled in Vockenhausen-Eppstein, near Frankfurt. Participating in a major artistic current of the 1920s, they created an art based on abstract and geometric shapes that often evoke technology and science. Robert's early engineering career disposed him in that direction, and his inventive compositions and collages, which sometimes included cogs and wheels from watches, usually drew on elements of machine design. Late in the decade he became an architect and also created public advertising displays. During the Hitler era he produced little art, but after the war he made vigorous collages that extended his earlier interests. Today he lives in retirement in Vockenhausen-Eppstein.

Robert and Ella Bergmann-Michel were introduced to the Société Anonyme by their friend Kurt Schwitters, who in 1927 suggested they send Miss Dreier samples of their work. Robert sent two drawings, one of which was

bought for the Société Anonyme and included in an exhibition in 1928 (SA 50). Miss Dreier renewed contact with the Michels in 1949 when she wrote to ask for biographical information for the 1950 catalogue.

Katherine S. Dreier's text for the 1950 catalogue

Robert Michel felt the currents of the new movements in art which became so evident after the first World War. He was especially intrigued by combining nature and the machine. In his early work he introduced the machine as the motive power of the animal world. It was an interesting reflection of the thought of our time when, though conscious of the soul in nature, he rationalized it through the machine, for the whole tendency was a complete turning away from the romantic. Georg Biermann, that early ardent interpreter, writer, and publisher of the modern spirit in art, felt that Michel had achieved esthetic solutions in these works. He is represented in this Collection by a colored drawing, *Three by Three*, which is also an interesting interpretation of "the tectonic bearing of modern typography" in which he was so active, and which had been introduced among others by Baumeister, Tschichold, Moholy-Nagy, Schwitters, and the Dutch designer, Zwart, and which was continued at the Art School in Frankfurt.

PRINCIPAL REFERENCES

Exhibitions

Leverkusen, Städtisches Museum, *Pioniere der Bildcollage: Ella Bergmann-Michel und Robert Michel*, text by Herta Wescher, Jan.-Feb. 1965

New York, Waddell Gallery, *Robert and Ella Bergmann-Michel, Fifty Year Retrospective 1917-1967*, Mar.-Apr. 1968

New York, Waddell Gallery, *Collage Paintings 1917-1967 by Two Masters of the Bauhaus: Robert and Ella Bergmann-Michel*, Apr.-May 1971

London, Annely Juda Fine Art, *Ella Bergmann-Michel, Robert Michel, Retrospective 1917-1966*, May-June 1972

Vockenhausen, Rathaus, *Robert Michel, Ella Bergmann-Michel*, Nov. 1980

Société Anonyme Exhibition
 SA 50 (Arts Council 1928)

469 1941.571

Three by Three

Drei zu Drei

ca. 1925/26

Black and colored inks with touches of varnish on thin paper, laid down

33.8 × 24 cm

Signed in ink l.r. "Michel"

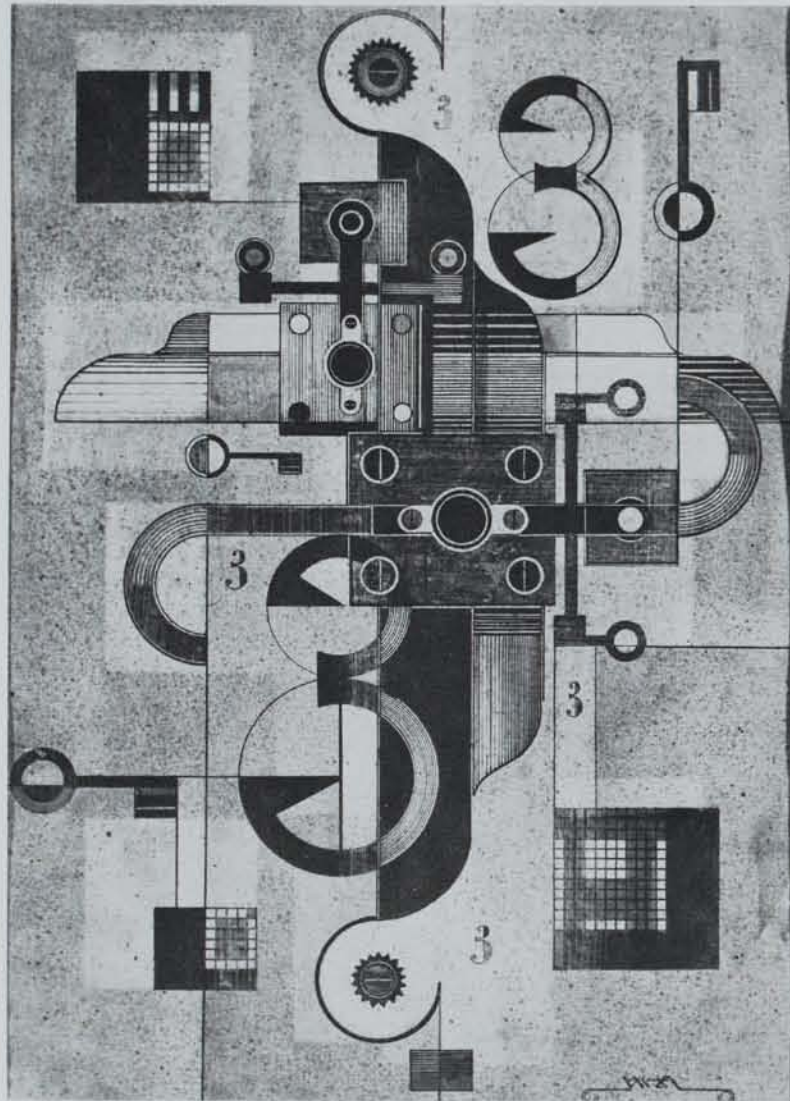
Acquired by the Société Anonyme from the artist, 1927, for 250 marks

BIBLIOGRAPHY

SA 1950, p. 129, illus.

EXHIBITIONS

SA 50 (Arts Council 1928) • YSA 51 (Boston 1949) • YSA 54 (Mt. Holyoke 1949), no. 52 • YSA 79 (Houston 1958), illus.



469

This composition looks like some of Michel's collages but is actually an artful and fastidious drawing. After a uniformly light spattering of blue and russet inks, opaque rectangles were temporarily laid over the drawing and a denser spattering of russet was applied. When the rectangles were removed, the two layers of ink combined into a complex texture that furnished tonal compartments while unifying the whole surface. Some black and blue areas were scraped in fine parallel strokes, producing gray tones. Finally, small areas toward the center were varnished, and their shine suggests enamelled machine parts.

Dominating the drawing are forms of keys and locks—five profile keys, the compound curves of lock mechanisms, and the circles and rectangles of lock faces, keyholes, and screw heads. The repeated digits 0, 3, and 8 resemble keyends and the paths they describe when rotated. Consistent with his interest in advertising design, Michel's work often featured digits derived from basic geometric shapes. In 1927 and 1928 he undertook a series in homage to the American lock inventor, Yale.

Prepared with some assistance from Susan Ball

Joan Miró

b. 1893, CATALAN [SPANISH]

The son of a goldsmith and watchmaker, Joan Miró was born in Montroig, a small town near Barcelona, on 20 April 1893. He began to draw at an early age and in 1912, after two unhappy years as a bookkeeper's clerk, enrolled for three years of study at Francisco Galí's *Escola d'Art*. Galí's unorthodox teaching methods and his emphasis on works by Van Gogh, Gauguin, and the Fauves had a lasting impact on Miró's style. From 1915 until 1918, Miró attended the drawing sessions of the *Cercle Sant Lluch*; among its members was the aging Spanish architect, Gaudí, whom Miró later credited as having significantly influenced his work. Miró's interest in the Parisian avant-garde was intensified by his meeting with Picabia in Barcelona in 1917 and by exposure to works by Picasso, Léger, and Duchamp, among others, at Barcelona's radical *Galerie Dalmau*, where Miró himself was given his first one-artist exhibition in 1918. The following year he visited Paris, and he subsequently returned each winter. There, his close friendship with his neighbor André Masson led to his introduction to many avant-garde poets, including Pierre Reverdy and Paul Eluard. Through them, and through his later association with the surrealist movement, began Miró's lifelong fascination with the correspondence between visual and verbal imagery, and with the role played by chance and the unconscious mind in the creation of a work of art. In spite of his acknowledgment of the Surrealists' importance, Miró never allowed his work to become a mere showcase for their ideas, and he avoided participation in their extravagant public displays. His yearly retreats to Montroig enabled him to maintain his freedom. In a career spanning more than seventy years, Miró has worked in collage, stage design, ceramics, murals, and sculpture, in addition to painting. In 1948 he began printmaking in order to gain access to a wider public. He works today in his studio in Palma de Mallorca, especially designed for him by José Luis Sert.

Katherine Dreier seems to have heard of Miró initially when she was preparing the Brooklyn International exhibition of 1926. Duchamp sent her biographical materials, a photographic portrait by Man Ray, and brief notes on two paintings that were included in the exhibition: *Yellow (Le Renversement)*, cat. 470 and *Blue* (bequeathed to the Museum of Modern Art). It was the first time that Miró's work appeared in the United States.

PRINCIPAL REFERENCES

Dupin 1962 Jacques Dupin, *Juan Miró: Life and Work*, trans. Norbert Guterman (New York, 1962; orig. Fr. ed., 1961)
 Roland Penrose, *Miró* (New York, 1970)
 Soby 1959 James Thrall Soby, *Juan Miró* (New York, 1959)

Exhibitions

New York 1941–42 MOMA, *Juan Miró*, cat. by James J. Sweeney, Nov. 1941–Feb. 1942; travelling Smith College, Vassar College, Portland (OR), San Francisco Museum of Art, Feb.–June 1942

Munich, Haus der Kunst, *Juan Miró*, cat. by Jacques Dupin et al., Mar.–May 1969
 New York 1972 Guggenheim Museum, *Juan Miró: Magnetic Fields*, cat. by Rosalind Krauss and Margit Rowell, Oct. 1972–Jan. 1973
 New York 1973 MOMA, *Miró in the Collection of the Museum of Modern Art*, cat. by William Rubin, Oct.–Dec. 1973
 Paris, Grand Palais, *Juan Miró*, cat. by Jean Leymarie et al., May–Oct. 1974
 Madrid, Museo Español de Arte Contemporáneo, *Juan Miró Pintura*, cat. by María Ángeles Dueñas et al., May–July 1978
 St. Louis, MO, Washington University, *Juan Miró: The Development of a Sign Language*, org.

by Sidra Stich, Mar.–Apr. 1980; University of Chicago, Smart Gallery, May–June 1980

Société Anonyme Exhibitions

SA 43 (Brooklyn 1926) SA 44, 45, 46 (Brooklyn selections 1927) SA 61, 64 (New School, Buffalo 1931) SA K (Hartford 1931) SA Q (CAA, travelling 1934–35) SA 71 (Black Mountain 1935–36) SA W (CAA 1936–37) SA CC (Columbia 1938) SA 84, 85 (Springfield 1939, Hartford 1940)

Dreier later wrote to Duchamp (10 October 1934) that at first she found the works "disturbing" but then had come to enjoy them. Indeed, she was enthusiastic over Miró and perceived his special qualities (see her text from the 1950 catalogue below). Miró and Dreier finally met in 1947, during the artist's first trip to the United States. His brief note of thanks on a postcard mailed from Lisbon (30 October 1947) is their only known correspondence.

Marcel Duchamp's original text (1946) for the 1950 catalogue

Miró was born as an artist, just at the time when the World War I ended. With the end of the War came the end of pre-war enterprises: a young painter could not very well start as a cubist or a futurist and Dada was the only manifestation of the moment.

Miró began by painting farm scenes in Catalunya, his native land.

Although realistic in appearance, these first pictures were marked with a definite sense of unreal intensity.

A few years later he came to Paris and found himself mixed up with the Dadas who were, at the time, transmuting into Surrealism.

In spite of this contact, Miró kept aloof of any direct influence and showed a series of canvases in which form, submitted to strong coloring, expressed a new two-dimensional cosmogony.

He also made some constructions directly related to surrealism but his real self was best exteriorized in a free for all fight of colored elements.

Katherine Dreier's text from the 1950 catalogue

Few artists have had the power to express space as had Miró. In some of those early exhibitions of his work in Paris in the late 20's and early 30's he painted a series of canvases of large dimensions which could never be forgotten. For though the canvas was hardly filled with lines or forms, yet there was not a single void in the whole canvas. This, in my judgment, was one of the greatest achievements, and though his work always carries an individuality and a sense of color which alone is his, these paintings were nearer to the creation of the world than any of his other work. His delightful humor and whimsicality carry with it a quality which is as enchanting, though different, as that which is presented by Klee.

470 1941.572

Le Renversement

1924

Oil, pencil, charcoal, and tempera on canvas board

92.4 × 72.8 cm

Signed and dated l.r. "Miro. 1924"

KSD through Marcel Duchamp from the Galerie Pierre,

Paris, July 1927, for \$60

BIBLIOGRAPHY

W. G. Rogers, "Local Color," *Springfield (MA) Union*, 15 Nov. 1939 • W. G. Rogers, "Art Column," *Springfield (MA) Union*, 16 Nov. 1939, p. 10 (scrapbook) • W. Harley Rudkin, "Art in the News," *Springfield (MA) Daily News*, 16 Nov. 1939, p. 7 (scrapbook) • *Trubridge 1948*, illus. only • *SA 1950*, p. 108, illus. • *Soby 1959*, p. 39 • *Dupin 1962*, pp. 145, 508, illus. • *New York 1972*, p. 80, not in exhibition • *New York 1973*, pp. 24, 112, illus., not in exhibition • Harold Rosenberg, "Miró's Fertile Fields," *Art International* 17 (Summer 1973): 18, reprinted from "Fertile Fields," *New Yorker* 48 (23 Dec. 1972), 61–64 • Gaëton Picon, ed., *Joan Miró, Catalan Notebooks* (Geneva and New York, 1977), illus. • New York, WNET, Television Channel 13 (Educational Broadcasting Corporation), "New York: Capital of the Avant-Garde," written for *The Meanings of Modern Art* series by John Russell, 1979 • *Bohan 1982*, pp. 54, 150, illus.

EXHIBITIONS

SA 43 (Brooklyn 1926), no. 210, illus. (reversed) in special cat. • SA 44, 45, 46 (Brooklyn selections 1927) • SA K (Hartford 1931), no. 35 • SA Q (CAA, travelling 1934–35) • SA W (CAA 1936–37) • SA 84, 85 (Springfield 1939, Hartford 1940), no. 40, illus. • *New York 1941–42*, p. 11, illus. • YSA 15, 15a, 17, 20 (travelling 1945–46), no. 12 • YSA 60 bis (Yale 1950) • New York, Acquavella Galleries, *Joan Miró*, text by Douglas Cooper, Oct.–Nov. 1972, no. 10, illus. • YSA 98 (Paris 1977), illus.



470 (see also plate 37)

Painted in the summer of 1924 during Miró's annual sojourn in Montroig, *Le Renversement* offers a complex inventory of the artist's preoccupations. The legibility of individual motifs, most of which appear repeatedly in Miró's contemporaneous works, has often resulted in an interpretation of the painting as a fanciful depiction of a Catalan peasant whose horse and cart have overturned (*Dupin 1962*). While plausible, such a reading overlooks the crucial importance of Miró's association with French poets and the then burgeoning surrealist movement. Indeed, *Le Renversement* can be regarded as a painter's equivalent of a *calligramme* by Apollinaire and represents Miró's use of a pictorial sign language of special evocative power. Miró's increasing simplification of forms, evident in all his paintings of the mid-1920s, may also have been influenced by his admiration for the cave paintings of Altamira, in northern Spain. The title provides a significant key to the work's central idea, suggesting the deliberate overthrow of traditional, rational relationships in favor of the artist's sovereignty. Accordingly, Miró attacks academic pictorial traditions and the logic of the physical, visible world. The continuous yellow field asserts itself paradoxically as foreground rather than receding background. Its dominance and sense of infinite extension are reinforced by the lack of a divisive horizon line and by the sketchy articulation of the forms that float on it in a seemingly random arrangement. By rejecting perspective, rational scale, volume, and modelling, Miró gives no more weight to these forms than to the words "AH!!" and "HoO!" and effects a breakdown of the tradi-

tional barriers between verbal and visual imagery, between poetry and painting.

Miró attempted here to invest a single motif with multiple meanings and thereby liberate his work from the bonds of representation in favor of the freedom of what he termed "signification." The spoked wheel can be read as the sun and its rays, while its proximity to the overturned horse alludes to biblical apocalyptic imagery (*New York 1973*). The volcano suggests transference of elements and the artist's ability to invert logical relationships. The latent eroticism of the volcano's phallic configuration, in combination with the flamelike motif at the lower right, often used by Miró to signify the sexually aroused female, permits another interpretation of the work as an evocation of the heightened sense perception of sexual intercourse.

Le Renversement was sent by Marcel Duchamp to the Brooklyn exhibition of 1926 (SA 43); in an unintentional pun, it was reproduced backward in the special catalogue. At first called *Study in Yellow* by Miss Dreier, who purchased it from the Brooklyn exhibition, the painting appears as *Le Renversement* in Société Anonyme records beginning in 1931, at the time of the Hartford exhibition (SA K). The title was almost certainly supplied by Miró via Duchamp.

Prepared by Lesley Baier

Also at Yale: eight prints dated 1957 and 1958; a sculpture of 1957, *Femme*, 27.3 cm; two undated temperas; and an oil of 1944, *Femmes et oiseaux dans la nuit*, 44 × 33.6 cm (gift of Kare Sage Tanguy)

Laszlo Moholy-Nagy

1895–1946, HUNGARIAN, LIVED IN GERMANY AND AMERICA

Laszlo Moholy-Nagy was born in Bácsborsod, Hungary, on 20 July 1895. He was a law student in Budapest when he was called into the Austro-Hungarian army in 1914. First shell-shocked and then wounded, Moholy began to draw and paint while hospitalized. Although he completed law school, he was committed to art by 1917 and associated himself with Lajos Kassák and the group around *MA* (Today), a radical art journal which organized exhibitions and proselytized for modern art. With the end of the short-lived leftist government of Hungary in 1919, Moholy went to Vienna, where the *MA* group also settled, but early in 1920 he moved to Berlin. There he associated with the Berlin Dadaists and with the Sturm gallery, where he had his first one-artist show in 1922. By then the example of Lissitzky and other Constructivists had led him toward a style of striking geometric clarity, a move paralleled in the work of his close friend

Schwitters. Walter Gropius invited him to the Bauhaus in 1923 as head of the metal workshop and also put him in charge of the introductory course. While at the Bauhaus, Moholy engaged in a wide variety of activities—cameraless photography, painting, sculpture—and designed with Gropius the series of fourteen Bauhaus books (including his own *Malerei, Fotografie, Film* of 1925 and *Von Material zu Architektur* of 1929).

Moholy left the Bauhaus in 1928 following Gropius's resignation. Until 1933 he designed sets for the State Opera in Berlin and created advertisements and documentary films. Through these years he continued to refine his *Light-Space Modulator* (Busch-Reisinger Museum, Cambridge, Massachusetts), a motorized set of metallic and transparent shapes which he used in light displays and films. In 1934 Moholy left Nazi Germany for Amsterdam and then spent two years in London. There

he designed industrial exhibits, made documentary films, and began to construct three-dimensional reliefs in plastic, called "space modulators." In 1937 he moved to Chicago to head the New Bauhaus. When financial and other difficulties aborted the school a year later, Moholy founded his own School of Design (later the Institute of Design), which became one of the most famous in the United States. A tireless worker, Moholy ignored his failing health and, with the aid of his second wife, Sibyl, completed his last book, *Vision and Motion*, before he died on 24 November 1946.

Katherine Dreier began corresponding with Moholy-Nagy in 1923 (she may have met him when she was in Germany the previous year), but she did not include him in Société Anonyme exhibitions until 1926. She had visited the artist that year at the Bauhaus and, as is shown by the warmth of their correspondence, drew close to him

and to Lucia Moholy. Lucia was Miss Dreier's guide during the visit to Prague in May 1926 and provided her with photographs of works of art and of notable artistic figures over the next two years. She was officially designated by Dreier as the representative of the Société Anonyme at the Sixth International Congress for Drawing, Art Education, and Applied Arts, held in Prague from 29 July to 5 August 1928; her article about the Congress was translated by Dreier for the second issue of the *Brochure Quarterly* in 1929. When Moholy and his second wife, Sibyl, came to America, they visited Dreier and kept her abreast of their problems in establishing the School of Design in Chicago. Moholy provided an appreciative text for Dreier's album, *40 Variations*, and he attended the inaugural of the Société Anonyme at Yale (YSA 1). His *Crescents and Cross* (cat. 471) was reproduced for the printed invitation.

PRINCIPAL REFERENCES

- Richard Kostelanetz, ed., *Moholy-Nagy* (New York, 1970)
 Laszlo Moholy-Nagy, *The New Vision*, trans. Daphne M. Hoffmann, rev. ed. (New York, 1938 et seq.; orig. Ger. ed., 1929, *Von Material zu Architektur*)
 Lucia Moholy-Nagy, *Marginalien zu Moholy-Nagy* (Krefeld, 1972)
 Sibyl Moholy-Nagy, *Moholy-Nagy: Experiment in Totality* (New York, 1950)
 Krisztina Passuth, *Magyar művészek az európai avantgarde-ban* (Budapest, 1974)
 Hannah Weitemeier et al., *Laszlo Moholy-Nagy* (Stuttgart, 1974)
 Hans M. Wingler, *The Bauhaus*, trans. Wolfgang Jabs and Basil Gilbert (Cambridge, MA, 1969; orig. Ger. ed., 1962)

Exhibitions

- Eindhoven, Stedelijk van Abbemuseum, *Moholy-Nagy* (Jan.-Mar. 1967; The Hague, Gemeentemuseum, Mar.-Apr. 1967; Wuppertal, Van der Heydt Museum, May-June 1967)
 Chicago, Museum of Contemporary Art, *Moholy-Nagy*, text by Sibyl Moholy-Nagy, May-June 1969; travelling Guggenheim Museum; Santa Barbara Museum of Art; Berkeley, University of California; Seattle Art Museum, 1969-70
 Berlin, Bauhaus-Archiv, *Laszlo Moholy-Nagy, Ausschnitte aus einem Lebenswerk*, text by Hans M. Wingler, Feb.-Mar. 1972
 Paris 1976-77 Paris, Centre Pompidou, *Laszlo Moholy-Nagy*, Nov. 1976-Jan. 1977
 London, Arts Council of Great Britain, *L. Moholy-Nagy*, texts by Krisztina Passuth et al., Jan.-Feb. 1980; travelling Leicester, Edinburgh, Newcastle-upon-Tyne, Feb.-May 1980

Société Anonyme Exhibitions

- SA 43 (Brooklyn 1926) SA 44, 45, 46 (Brooklyn selections 1927) SA E-1 (Vassar 1927) SA 62 (Rand, Winter 1931) SA 84, 85 (Springfield 1939, Hartford 1940)

471 1941.575
 Crescents and Cross

1923-24

Woodcut

14.8 × 15 cm (image)

46.9 × 29.4 cm (sheet)

Signed in pencil l.r. "Moholy-Nagy"; numbered l.l.

"No 1."

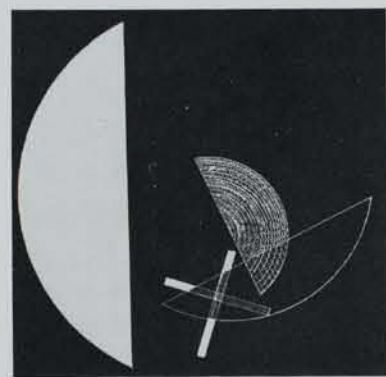
REMARKS

In 1926, at the time of the Brooklyn exhibition (SA 43), Miss Dreier received from Moholy-Nagy seven oils, ten watercolors, ten woodcuts, two etchings, and one ink drawing. Her intention was to sell them and send him the money, and in effect, in 1927, she sent him \$200 for Z VII and \$56 for two watercolors and one woodcut. (The woodcut went to her niece Antoinette, but the other works were sold to New York collectors.) She returned five paintings to the artist but held the others. Yale's woodcuts surely come from this group (then priced at \$6 each), as does the watercolor (priced at \$25),

but the disposition of the others is not known. As for the exhibition record of the Yale works, only that for G 5 is clear. For the watercolor and woodcuts, the general titles used ("Abstract Woodcut," "Watercolor"), in the absence of dimensions, do not permit precise identification of the works shown in SA 44, 45, 46, 62, 84, and 85.

BIBLIOGRAPHY

- Der Sturm* 15, no. 2 (June 1924), p. 67, illus. and cover illus. • SA 1950, p. 13 • Paris 1976-77, p. 40, illus.



471

This and Yale's six other woodcuts by Moholy-Nagy are from a series of forty-four made in 1923 and 1924. Although not an accomplished practitioner of the woodcut, Moholy succeeded in carrying out in small scale the ambition he stated in 1922: "the activation of space by dynamic-constructive systems of energy." Repetitions of the same shape suggest depth by leading the viewer to assume that they represent a single form or object in different locations in space. The linear outline in *Crescents and Cross* (cat. 471) creates the illusion of a transparent plane that alters the texture of the shapes behind it. The

472 1941.576

Intersecting Planes

1923-24

Woodcut

10.1 × 12 cm (image)

23 × 29.6 cm (sheet)

Signed in pencil l.r. "Moholy=Nagy"; numbered l.l.

"3."

Provenance: see REMARKS, cat. 471.

BIBLIOGRAPHY

- SA 1950, p. 13

473 1941.577

Circle and Planes

1923-24

Woodcut

12 × 8.2 cm (image)

29.9 × 23.2 cm (sheet)

Signed in pencil l.r. "Moholy=Nagy"; numbered l.l.

"5"

Provenance: see REMARKS, cat. 471.

BIBLIOGRAPHY

- Der Sturm*, 15, no. 4 (Dec. 1924), p. 181, illus. and cover illus. • SA 1950, p. 13 • Paris 1976-77, p. 40, illus.

474 1941.578

Circle and Bar

1923-24

Woodcut

8.2 × 12 cm (image)

23.1 × 29.6 cm (sheet)

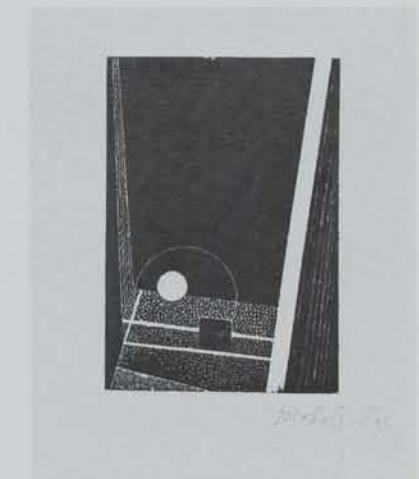
Signed in pencil l.r. "Moholy=Nagy"; inscribed in pencil l.l. "Probedruck 3. Zustand"; numbered l.l. "7"

Provenance: see REMARKS, cat. 471.

BIBLIOGRAPHY

- SA 1950, p. 13

complete absence of horizontals or verticals leads to a dynamic sense of space. Because its forms float in an indefinite void, *Crescents and Cross* is more typical of the group than *Circle and Planes* (cat. 473) whose bands and planes touch one another to form a tilting architecture of shapes. The forms seem to continue beyond the frame at the bottom and at the right, into the viewer's own space. Both prints share in the language of international Constructivism and echo earlier work by Malevich, Rodchenko, and Lissitzky.



473

475 1941.579

Cross and Circle

1923-24

Woodcut

8.1 × 11.1 cm (image)

29.7 × 23 cm (sheet)

Signed in pencil l.r. "Moholy=Nagy"; inscribed l.l. "1. Probedruck"; numbered l.l. "8"

Provenance: see REMARKS, cat. 471.

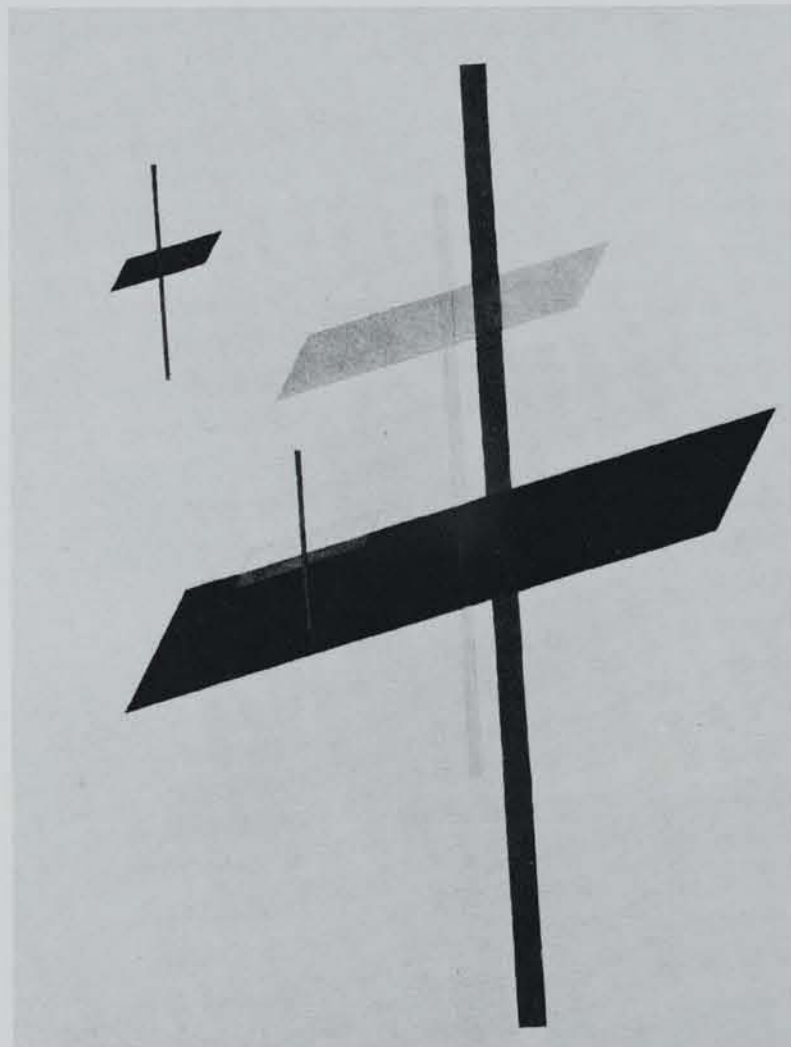
BIBLIOGRAPHY

- SA 1950, p. 13

476 1941.580
Planes and Beams
1923–24
Woodcut
12.1 × 15 cm (image)
23 × 29.7 cm (sheet)
Signed in pencil l.r. "Moholy=Nagy"
Provenance: see REMARKS, cat. 471.

BIBLIOGRAPHY
SA 1950, p. 13

EXHIBITIONS
YSA 2 (Wesleyan 1942) • YSA 51 (Boston 1949) • YSA 54 (Mt. Holyoke 1949), no. 53 • YSA 69 (Andover 1952) • YSA 74 (Norwich 1953)



476 (see also plate 38)

478 1941.574
Planes Cutting Planes
ca. 1926
Watercolor and pencil
49.4 × 34.6 cm
Signed in pencil l.r. "Moholy=Nagy"
In possession of the Société Anonyme by Autumn 1926;
probably purchased for \$25, 1927. See REMARKS, cat. 471.

BIBLIOGRAPHY
SA 1950, p. 13

EXHIBITIONS
YSA 68 (Cambridge 1952) • YSA 91 (Buffalo 1968), no. 128

477 1953.6.59
Abstraction
1923–24
Woodcut
14.8 × 15 cm (image)
44.3 × 30 cm (sheet)
Signed in pencil l.r. "Moholy=Nagy"
Provenance: see REMARKS, cat. 471.

In this delicately rendered, but austere watercolor, three brilliant red bands are tilted slightly off the vertical and crossed by broader diagonal planes in blue, black, and gray. A fourth cross in very pale tones is slanted the same way. Except for the largest vertical band which remains red as it passes over the black plane, all of the shapes change color where they overlap, suggesting transparency

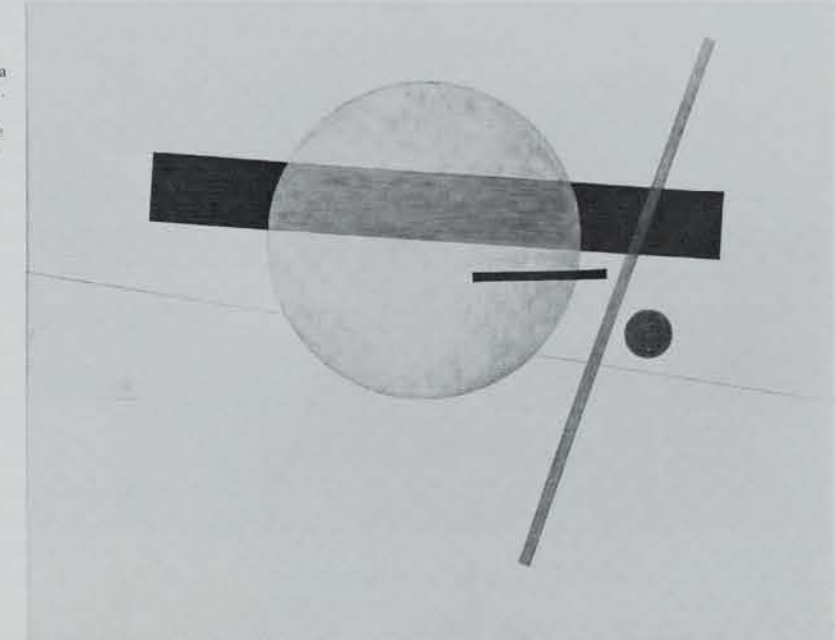
and different spatial positions. The repetition of the cross shapes alone makes them appear to be in different locations. In addition, each of the broad planes is a parallelogram which looks like a rectangle tipped back into depth. These elegantly simple devices create a strong illusion of space that suits the large proportions of the watercolor sheet.

479 1941.573
G 5
G V
1926
Oil and pencil on galalith
42 × 52.7 cm
Signed verso "Moholy=Nagy 1926"
In possession of the Société Anonyme by Autumn 1926;
gift of the artist, 1937

REMARKS
Restored by the artist, 1938–39. Galalith was a casein plastic of which relatively little is known. It was produced by Gummiwaaren Fab. Harburg-Wien, according to Edward C. Ward, *The Nitrocellulose Industry* (New York, 1911), 2:763

BIBLIOGRAPHY
SA 1950, p. 13, illus. • *Bohan* 1982, p. 150

EXHIBITIONS
SA 43 (Brooklyn 1926), no. 131 • SA 84, 85 (Springfield 1939, Hartford 1940), no. 41, illus. • YSA 1 (Inaugural 1942) • YSA 68 (Cambridge 1952) • YSA 73 (Minneapolis 1953), no. 86 • YSA 91 (Buffalo 1968), no. 124



479

To make *G 5*, Moholy-Nagy incised his shapes on cream-colored plastic and then stripped away the shiny surface wherever he wanted paint to adhere. The large circle is rather thickly painted, and its modelled gray pigment suggests a translucent sphere that appears to float in front of the elongated rectangle. The small red circles seem either to hover in front of the sphere or to be further away, depending on the viewer's attention to the long gray diagonal. The composition is stabilized by the thin pencil line incised into the surface which, stretched from side to side, acquires a peculiar tensile strength.

The title, typical of Moholy-Nagy, is one of a series, *G* standing for galalith, a plastic sheeting then used in

industrial printing. *G 4* was shown along with *G 5* in the Brooklyn exhibition (SA 43), and Lucia Moholy supplied Dreier with photographs of *G 1* and *G 3*, both of which she labelled "galalith." Like other artists of the 1920s, particularly at the Bauhaus, Moholy favored industrial materials as a sign of his concern for social applications of artistic conceptions. He used a variety of materials until then rarely used in art—aluminum, celluloid, clear plastic—and gave them an impersonal appearance to subordinate individual, idiosyncratic qualities.

Prepared with assistance from Marcie Freedman Slepian
Also at Yale: *Cel 4*, a relief in colored plastic finished about 1935, 51.5 × 60.7 cm (gift of Paul Rand); and a photograph of 1920, *Moholy's Hand*

Johannes Molzahn

1892–1965, GERMAN, NATURALIZED AMERICAN

Born on 21 May 1892 in Duisburg, Johannes Molzahn was still young when his family moved to Weimar where he attended the Grand Ducal Drawing School. After school hours he trained to be a photographer because his father, a bookbinder, wanted him to have a trade. From 1909 to 1914 Molzahn lived and worked in Switzerland and met Otto Meyer-Amden, Oskar Schlemmer, Johannes Itten, and Willi Baumeister. Meyer-Amden's mysticism and search for a unity between the cosmos and art were decisive influences on Molzahn. During World War I, as a guard on the German–Danish border, he had time to draw and paint until he was sent to the eastern front. In 1916 he had a one-artist show at Herwarth Walden's Sturm gallery where he continued to exhibit through 1920. At the end of the war, Molzahn returned to Weimar and, with Walter Gropius, took part in the discussions that led to the founding of the Bauhaus, although he did not join the faculty. His "Manifesto of Absolute Expressionism" appeared in *Der Sturm* in 1919; its highly emotional, almost incoherent, language stressed mystical concepts of destruction and creation. Molzahn left Weimar in 1920 and settled in Soest for a three-year period marked by energetic writings, paintings, and prints devoted to his spiritual quest. In his postwar paintings and prints, Molzahn gradually abandoned his earlier Cubism and Expressionism (combined with Kandinsky's influence) for a more geometric style closer to international Constructivism. Titles like *Mysterium-Mensch* and *Jungfräuliche Konstellation* reveal his interest in humanity's creation and relation to a supernatural being.

In 1923 the architect Bruno Taut invited Molzahn to teach at the School of Applied Arts in Magdeburg; he remained for five years, teaching industrial design, printing, lithography, photography, and collage, and then taught in Breslau from 1928 until 1933, when the school was closed by the Nazis. He was represented by six paintings in the infamous Munich exhibition of 1937, *Entartete Kunst* (Degenerate Art). In July 1938, principally

through the efforts of Katherine Dreier who had met him at his Magdeburg studio in 1926, Molzahn immigrated to the United States. With the help of Dreier and Moholy-Nagy, also in exile, Molzahn secured a teaching position at the University of Washington in Seattle. When the United States entered World War II, he moved to New York and devoted much of his time to pedagogical writings, including "A Credo of the 20th Century" and "Primer of Form, the ABC of Art Education." Always restless—Molzahn's peregrinations are an index of the upheavals of the modern era—he accepted an invitation from Moholy-Nagy to teach at the School of Design in Chicago. In 1944, less than two years later, he returned to New York and became an American citizen in 1949. He taught at the New School for Social Research from 1947 to 1958; in paintings such as *Gloria in excelsis Deo* and *Christ in Majesty* he continued his earlier interests. After fifteen years in New York Molzahn returned to his homeland in 1959 and died in Munich on 31 December 1965.

Katherine Dreier saw Molzahn's work in 1920 at Der Sturm in Berlin and later that year asked the gallery to send some of his paintings and graphics for exhibition in New York. From 1921 on, he was generously represented in Société Anonyme exhibitions. Dreier first bought his work in 1922 and met him in his studio in Magdeburg in 1926 when she was assembling works for her huge Brooklyn exhibition (SA 43). Three of his paintings were shown in Brooklyn, and thereafter Dreier frequently introduced him to friends and tried to get him commissions and jobs. Doubtless his spiritual ideals, parallel to her own, appealed to her. She especially liked his idea that although art cannot be taught, one can teach its appreciation and technical expression, or craft. For Molzahn, as for Dreier, art's deep spirituality and regard for world order was a weapon against the modern mechanization of the spirit. The voluminous correspondence between Dreier and Molzahn includes manuscripts of Molzahn's lectures and essays.

PRINCIPAL REFERENCES

- Paul Fechter, "Zu neuen Bildern von J. Molzahn," *Das Kunstwerk* 6 (1952): 35–39.
Karl Peter Röhl, "Menschen und Atmosphäre in Weimar," *Baukunst und Werkform* 2/3 (1953): 84 ff., reprinted in *Duisburg 1964* SA 1950, pp. 47–49.
Schade 1972. Herbert Schade, *Johannes Molzahn—Einführung in das Werk und die Kunsttheorie des Malers* (Munich, 1972).
Ernst Scheyer, "Molzahn, Mücke, and the Weimar Bauhaus," *Art Journal* 28 (Spring 1969): 269–77.
Wiese 1922. Erich Wiese, "Johannes Molzahn," *Jahrbuch der jungen Kunst* (Leipzig, 1922), pp. 111–15.

Exhibitions

- Berlin 1929. Berlin, Galerie Alfred Flechtheim, *Johannes Molzahn*, text by Erich Wiese, May 1929.
Breslau 1930. Breslau, Staatliche Akademie für Kunst und Kunstgewerbe, *Johannes Molzahn*, Jan.–Feb. 1930.
Darmstadt, Hessisches Landesmuseum, *Johannes Molzahn: Gemälde, Graphik*, text by Erich Wiese, Aug.–Sept. 1956.
Duisburg 1964. Duisburg, Wilhelm-Lehmbruck-Museum, *Johannes Molzahn—Gemälde, Aquarelle, Zeichnungen, Graphik*, Sept.–Oct. 1964.
Graz, Landesmuseum, Neue Galerie, *Johannes Molzahn*, Mar.–Apr. 1973.
Berlin, Künstaft Charlottenburg, *Johannes Molzahn: Ölmalerei, Aquarelle, Zeichnungen, Graphik*, Aug.–Sept. 1973.
Duisburg, Wilhelm-Lehmbruck-Museum, *Johannes Molzahn* [graphic work], May–July 1977.

Société Anonyme Exhibitions

- Possibly SA 12 (Civic 1921) • SA 14 (Early Spring 1921) • SA 15 (Weir 1921) • SA 17 (Late Spring 1921) • SA 18, 18a, 18b, 19 (travelling 1921–22) • SA 22 (Winter 1923) • SA 26 (Vassar 1923) • SA 42 (Philadelphia 1926) • SA 43 (Brooklyn 1926) • SA 44, 45, 46 (Brooklyn selections 1927) • SA 49 (Art Center 1927) • SA 52 (Women 1928) • SA 53 (New York 1929) • SA 61, 64 (New School, Buffalo 1931) • SA CC (Columbia 1938) • SA EE (Nine Artists 1939) • SA 84, 85 (Springfield 1939, Hartford 1940)

480 1941.587

Happening

Geschehen

1919

Oil and silver paint on canvas

140 × 150.7 cm

161.5 × 173 cm with artist's painted frame

Signed l.r. "Joh Molzahn"

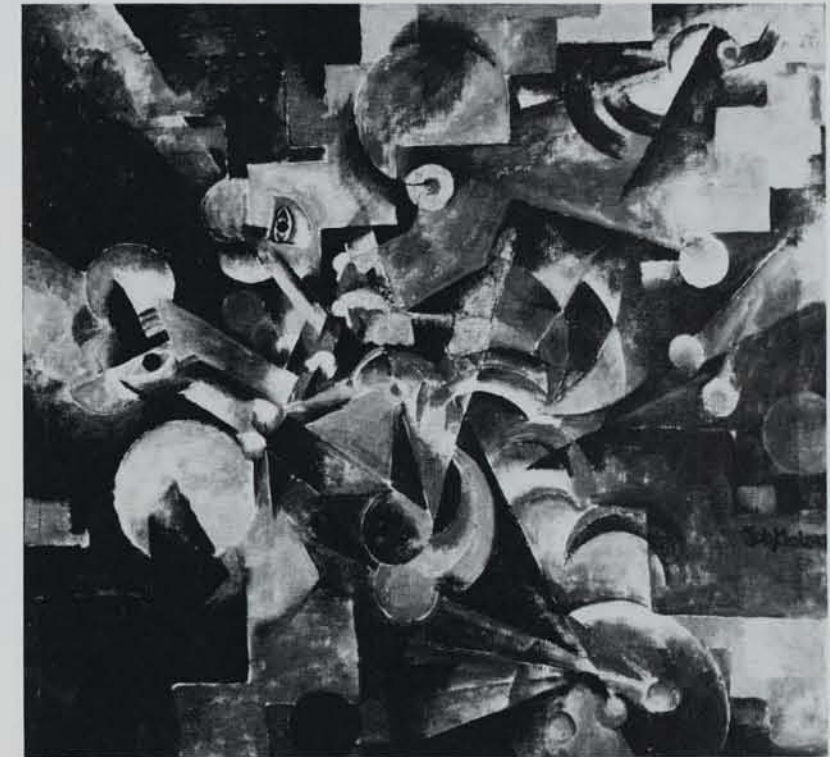
KSD from Der Sturm, Berlin, 1920, for 60,000 marks (apparently paid in 1922)

BIBLIOGRAPHY

- Wiese 1922, p. 115 • SA 1950, p. 48, erroneously as "Phenomena" • Schade 1972, p. 45, n. 22

EXHIBITIONS

- Berlin, Der Sturm, 79th exhibition, *Johannes Molzahn, Karl Herrmann, Jacoba van Heonskerck*, Oct. 1919, no. 7 • SA 18, 18a, 18b, 19 (travelling 1921–22) • SA 26 (Vassar 1923), no. 28 • SA 42 (Philadelphia 1926), no. 1488, as "It Happened"



480

All of Molzahn's works of 1919 share the ideas in his "Manifesto of Absolute Expressionism" published in *Der Sturm* the same year. Its highly emotional language, appropriate to the aftermath of war, repeatedly uses a mystical vocabulary to intimate the destruction, through swords and arrows, of an old order. From this apocalypse arises the creation of new forms influenced by a cosmic energy that resides, or is imbued, in the blood. In Molzahn's ecstatic conception, a work of art is "a flaming mark of the ETERNAL," and eternity is often represented by the "He," a supernatural being who sets the Earth in motion. Molzahn was attempting to construct a cosmology for modern humanity as "the living symbol of cosmic will, of radiating energy of a revolving happening."

The painting *Happening* and the woodcuts of 1919 all contain forms that radiate outward from circular masses and intersect other circular bands which seem about to revolve. The segments recall Delaunay's prewar paintings and, like the French artist, Molzahn evoked the swirling, gaseous forces of celestial bodies as well as airplane propellers and spinning wheels. His compositions are far more explosive than Delaunay's, and the destruction of the old order—"the dead formula"—is conveyed by the pulsating energy of the abrupt oscillations of light and dark forms. Molzahn's insistence on a new world born of violence reveals affinities with the Italian Futurists, whose work he knew (his friend Karl Peter Röhl called him the "German Boccioni"). Although it concentrates on cosmic explosions, Molzahn's manifesto and the works

it inspired were clearly motivated by the effects of war.

Because of its color and brushwork, *Happening* is more atmospheric than the woodcuts. The painting also contains eyes (which are merely suggested in the woodcuts) signifying a cosmic intelligence in the swirl of the universe. An unusual feature of *Happening* is its wide painted frame; as in Seurat, the colors change in harmony with adjacent tones of the canvas.

481 1941.588
Cosmic Circles
Cosmisches Kreisen
1919
Pen, brush, and black ink over pencil
36.3 × 26.8 cm
Signed vertically in black ink u.c. "16. / Joh Molzahn 19 / Cosmisches Kreisen"; inscribed in pencil l.l. "unten" and "No. 22" and on verso "Cosmisches Kreisen"
KSD from Der Sturm, Berlin, Oct. 1922, for \$4

BIBLIOGRAPHY
SA 1950, p. 48

Cosmic Circles and *Fall* (cat. 482) are similar to the woodcuts of 1919 but contain deeper and more varied spaces because of the dark ink that acts as an irregular matrix for the small circles and angular planes. Less dependent upon the spreading rays that are ubiquitous in the woodcuts, the drawings pulsate with a more refined energy and offer rewards beyond the first viewing.

482 1941.589
Fall
Sturz
1919
Pen, brush, and ink over pencil
35.6 × 26.7 cm
Signed vertically in black ink u.c. "19. / Joh Molzahn 19 / Sturz"; inscribed in pencil l.l. "unten" and twice on verso "Sturz"
KSD from Der Sturm, Berlin, 1922, for \$4

BIBLIOGRAPHY
SA 1950, p. 48



481



482

483 1941.593
Star Movement
Sternbewegung
1919
Woodcut
21.8 × 14.9 cm (image)
44.5 × 30.8 cm (sheet)
Signed in pencil l.r. "Johs Molzahn 1919"; inscribed l.l. "XI Sternbewegung Handdruck No. 8"
KSD from Der Sturm, Berlin, Oct. 1922, for \$1.60

BIBLIOGRAPHY
SA 1950, p. 48

EXHIBITION
YSA 69 (Andover 1952)

484 1941.594
Roar of Space
Raumdröhnen
1919
Woodcut
21.8 × 15 cm (image)
44.3 × 30.7 cm (sheet)
Signed in pencil l.r. "Johs Molzahn 1919"; inscribed l.l. "XII Raumdröhnen Handdruck No. 6"
KSD from Der Sturm, Berlin, Oct. 1922, for \$1.60

BIBLIOGRAPHY
SA 1950, p. 48

485A 1941.597
Released Energies
Energien entspannt
1919
Woodcut
33.4 × 28.7 cm (image)
54.9 × 38.6 cm (sheet)
Signed in pencil l.r. "Johs Molzahn 1919"; inscribed l.l. "No. 15" and "Handdruck X Energien entspannt"
KSD from Der Sturm, Berlin, Oct. 1922, for \$1.60

BIBLIOGRAPHY
SA 1950, p. 48

EXHIBITION
YSA 2 (Wesleyan 1942)

485B 1941.602
Another impression of preceding
Signed in pencil l.r. "Johs Molzahn 1919"; inscribed l.l. "No. 12" and "Handdruck X Energien entspannt"
KSD from Der Sturm, Berlin, Oct. 1922, for \$1.60



485B

486 1941.598
Roar of the Stars
Sternendröhnen
1919
Woodcut
25.5 × 18.8 cm (image)
61.5 × 37.1 cm (sheet)
Signed in pencil l.r. "Johs Molzahn 1919"; inscribed l.l. "No. 11"; inscribed in pencil l.l. on folded edge "VII Sternendröhnen" and below folded edge "Handdruck"
KSD from Der Sturm, Berlin, Oct. 1922, for \$1.60

REMARKS
Sheet folded firmly over on three sides

BIBLIOGRAPHY
SA 1950, p. 48

487 1941.583

Riding and . . .
Fahrten und . . .
 1920

Oil and collage on canvas
 105.6 × 120 cm

Signature scratched into paint l.l. "Johs Molzahn 20";
 inscribed verso on label glued to canvas "Johs. Mol-
 zahn / Fahrten und . . ."

KSD from Der Sturm, Berlin, Oct. 1922, for \$15

REMARKS

Conspicuously repaired rear l.r., before 1941

BIBLIOGRAPHY

SA 1950, p. 48, illus. erroneously as "Phenomena" • Herta Wéscher, *Collage*, trans. Robert E. Wolf (New York, 1968; orig. Ger. ed., 1968), p. 256, erroneously as "Phenomena"

By 1920 Molzahn had developed a repertoire of scrolls and curving bands to define a shallow space. In *Riding and . . .* they form a large structure parallel to the picture plane, as though the radiating energies of *Happening* (cat. 480) had been tamed for industrial production (one thinks of roller presses and conveyor belts). Cosmic forces are still implied by the portion of a globe pasted on the

EXHIBITIONS

SA 18, 18a, 18b, 19 (travelling 1921–22) • SA 26 (Vassar 1923), no. 29 • SA 42 (Philadelphia 1926), no. 1940, illus. • YSA 1 (Inaugural 1942) • YSA 15, 15a, 17, 20 (travelling 1945–46), no. 5



487

center of the canvas. The significance of the title is unknown, but it might have been intended to evoke the idea of a journey. This painting was wrongly exhibited by the Société Anonyme as "Machine in Curves" and illustrated in the 1950 catalogue as "Phenomena" (a confusion with *Happening*, cat. 480). This led to other mistaken references.

488 1941.585

Another Station
Andere Station
 1920

Oil on canvas
 81 × 54.6 cm

Signed u.r. "Molzahn"; inscribed verso on label glued to canvas "Johs Molzahn / Andere Station" and on stretcher "Johann Molzahn"

KSD from Der Sturm, Berlin, Oct. 1922, for \$12

BIBLIOGRAPHY

SA 1950, p. 48

EXHIBITIONS

SA 18, 18a, 18b, 19 (travelling 1921–22) • probably SA 26 (Vassar 1923) • SA 42 (Philadelphia 1926), no. 1486 • YSA 1 (Inaugural 1942)



488

The title of this work may refer to a planetary position or station in the cosmos. Molzahn's obsession with nonterrestrial existence was paralleled (in very different terms) in the work of Malevich and Lissitzky who considered some of their paintings to be models of supraterrrestrial stations. Molzahn's forms lack the rarified clarity of the

Russian artists' compositions. Heavy arrow shapes and curving bands radiate from a dark core embedded in a ground of viscous brushwork. Lines scratched into the wet paint define the curves and transmit uncertain impulses of energy throughout the "station."

489 1941.586

Curving Machines
Kurven Maschinen
 1920

Oil on canvas
 79.4 × 79.4 cm

Signature scratched into paint l.l. "Johs Molzahn 20"
 KSD from Der Sturm, Berlin, Oct. 1922, for \$14

BIBLIOGRAPHY

Henrietta Means, "Surrealism and Near Abstract: Blobs of Color, Unrecognizable Objects Are Shown at Art Gallery," *Charleston (SC) Evening Post*, 5 Sept. 1946 (YSA 26 exhibition file) • SA 1950, p. 48

EXHIBITIONS

SA 18, 18a, 18b, 19 (travelling 1921–22) • probably SA 26 (Vassar 1923) • SA 42 (Philadelphia 1926), no. 1487 • SA EE (Nine Artists 1939), no. 67 • YSA 1 (Inaugural 1942) • YSA 21, 21a, 25, 26, 28, 30, 32, 32a, 32b, 32c, 36 (travelling 1946–47) • YSA 48 (Boston, Summer 1949) • YSA 51 (Boston 1949) • YSA 54 (Mt. Holyoke 1949), no. 29 • YSA 61 (Saginaw 1950–51) • YSA 71 (New London 1952) • YSA 74 (Norwich 1953)



489

Molzahn's philosophy was based in part on the expression of opposites: man–woman, microcosm–macrocosm, humanity–God. The juxtaposition of rectangles and curves in *Curving Machines* demonstrates their polarity and coexistence. The pronounced rectilinearity of the composition derives from Cubism. Comparison with other paintings, including *UrTierchen* of 1920 (private collection, Germany), reveals that the sinuous, curving forms that reappear in 1929 in paintings like *Immaterial Figure* (cat. 503) represent the hair and bodies of women.

490 1941.590
 Little Height Machine
Kleine Höhenmaschine
 1920
 Etching
 6.9 × 8.9 cm
 Signed in pencil l.r. "Johs Molzahn 2"; inscribed l.l.
 "No. 1-10 / XXIV—Kleine Höhenmaschine"
 KSD from Der Sturm, Berlin, Oct. 1922, for \$1.60

491 1941.591
 Far Feeler
Ferntaster
 1920
 Etching
 17.8 × 18 cm (image)
 48.4 × 32.2 cm (sheet)
 Signed in plate l.r. with monogram; signed in pencil l.r.
 "Johs Molzahn 20"; inscribed l.l. "No. 1-10 / XXI
 Ferntaster"
 KSD from Der Sturm, Berlin, Oct. 1922, for \$1.60

BIBLIOGRAPHY
 SA 1950, p. 49

EXHIBITIONS
 YSA 2 (Wesleyan 1942) • YSA 51 (Boston
 1949) • YSA 54 (Mt. Holyoke 1949), no. 54

492 1941.599
 Mysterium
 1920
 Woodcut
 34.2 × 26.8 cm (image)
 60.5 × 43.7 cm (sheet)
 Signed in pencil l.r. "Johs Molzahn 1 . . ."; inscribed l.l.
 "XV Mysterium Handdruck No. 6"
 KSD from Der Sturm, Berlin, Oct. 1922, for \$1.60

BIBLIOGRAPHY
 SA 1950, p. 48

EXHIBITION
 YSA 2 (Wesleyan 1942)

Molzahn's obsession with the cosmos continued unabated in his etchings and woodcuts of 1920. *Little Height Machine* is a metaphor for space and transcendence and, like many of the works of 1919, echoes the excitement of humanity's conquest of the air, climaxed by the progress in aerial combat during World War I. *Mysterium* (cat. 492) evokes the incomprehensible, and *Ride in . . .* (cat. 493), a journey into the unknown, aided perhaps by the simulacrum of an African mask in the lower left. In these prints, however, Molzahn's familiar circles, angles, and scrolls are dispersed over a surface controlled by a cubist grid. The etchings have a lightness that occasionally borders on whimsy and may show an alertness to the work of Paul Klee who also exhibited at Der Sturm.

493 1941.601
 Ride in . . .
Fahrt in . . .
 1920
 Woodcut
 35 × 30.5 cm (image)
 40 × 54 cm (sheet)
 Signed in pencil l.r. "Johs Molzahn 1"; inscribed l.l.
 below folded edge "IXX Fahrt in . . . Handdruck
 No. 5"
 KSD from Der Sturm, Berlin, Oct. 1922, for \$1.60

BIBLIOGRAPHY
 SA 1950, p. 48



493

494 1953.6.169
 Mysterium
 1920
 Etching and aquatint
 20.6 × 15.9 cm (image)
 49 × 34 cm (sheet)
 Signed in pencil l.r. "Johs Molzahn 20"; inscribed l.l.
 "No. 1-12 / XXV Mysterium"
 From the estate of KSD, 1953; from Der Sturm, Berlin,
 Oct. 1922, for \$1.60

495 1953.6.170
 Untitled
 1920
 Etching
 17.9 × 11.5 cm
 Signed in pencil l.r. "Johs Molzahn 2"
 From the estate of KSD, 1953; from Der Sturm, Berlin,
 Oct. 1922, for \$1.60

496 1941.596

Opus XXX

1921

Woodcut

19.5 × 22 cm (image)

50 × 37 cm (sheet)

Signed in pencil l.r. "Johs Molzahn 21"; inscribed l.l.

"Op. XXX Handdruck No. 3"

KSD from Der Sturm, Berlin, Oct. 1922, for \$1.60

REMARKS

Sheet folded over on three edges

BIBLIOGRAPHY

SA 1950, p. 49

The woodcuts of 1921 represent a further change in Molzahn's conception of black and white surfaces. His formal vocabulary has become more decorative and conforms to the secular and geometric expression of postwar Cubism

497 1941.595

Opus XXXI

1921

Woodcut

30 × 22 cm (image)

48.2 × 32.5 cm (sheet)

Signed in pencil l.r. "Johs Molzahn 21"; inscribed l.l.

"op. XXXI. Handdruck No. 5"

KSD from Der Sturm, Berlin, Oct. 1922, for \$1.60

BIBLIOGRAPHY

SA 1950, p. 49

EXHIBITION

YSA 2 (Wesleyan 1942)

498A 1941.592

Opus XXXII

1921

Woodcut

28 × 33.7 cm (image)

46 × 59.5 cm (sheet)

Signed in pencil l.r. "Johs Molzahn 21"; inscribed l.l.

"Op XXXII Handdruck No. 4"

KSD from Der Sturm, Berlin, Oct. 1922, for \$1.60

BIBLIOGRAPHY

SA 1950, p. 49



496

rather than to the visual rhetoric of his 1919 prints. The neutral titles confirm this change, although there are still some symbolic curving and angular forms in the *Opus* series.

498B 1953.6.278

Another impression of preceding

Signed in pencil l.r. "Johannes Molzahn 21"; inscribed

l.l. "op XXXII Handdruck No. 8"

From the estate of KSD, 1953; from Der Sturm, Berlin, Oct. 1922, for \$1.60

499 1941.600

Opus XXXV

1921

Woodcut

32 × 35.7 cm (image)

46.5 × 55 cm (sheet)

Signed in pencil l.r. "Johs Molzahn 21"; inscribed l.l.

"op XXXV Handdruck No. 6"

KSD from Der Sturm, Berlin, Oct. 1922, for \$1.60

BIBLIOGRAPHY

SA 1950, p. 49

500 1941.581

Family Portrait II

Familienbild II

1925

Oil on canvas

150.4 × 120 cm

Signed verso on canvas "Johs. Molzahn / Familienbild II

/ 1925"

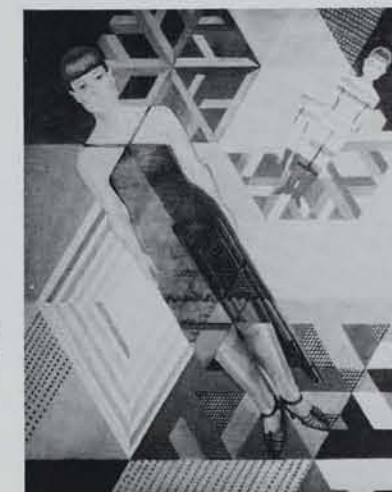
KSD from the artist, 1927, for 2500 marks

BIBLIOGRAPHY

Lewis Mumford, "The Moderns," *New Republic*, 12 Jan. 1927, p. 222 • KSD, "Explaining Modern Art," *American Art Student* 10 (Mar. 1927): 50, illus. • "Art Gallery Now Contains Greatest Freaks of Art," *Toronto Daily Star*, 31 Mar. 1927 (scrapbook) • "Amazing Paintings by Ultra-Modernists," *Mail and Empire* (Toronto), 2 Apr. 1927 (scrapbook) • SA 1950, p. 48 • Schade 1972, pp. 7, 54–55 • Bohan 1982, pp. 100, 150, illus.

EXHIBITIONS

SA 43 (Brooklyn 1926), no. 93, illus. in special cat. • SA 44, 45, 46 (Brooklyn selections 1927) • SA EE (Nine Artists 1939), no. 66, erroneously dated 1920.



500

Family Portrait II was painted in Magdeburg where Molzahn taught design, typography, and painting. His teaching sensitized him to the art of one of the great pedagogical institutions of the 1920s, the Bauhaus. The two figures in this painting look like those of Oskar Schlemmer (whom he had known since youth), and the geometry, like the work of Johannes Itten. Katherine

Dreier included a slide of this picture in her lecture of 1927 "Explaining Modern Art." She saw in it the triumph of modern art which, she felt, could symbolize the roles of family members by placing them on different planes, while also displaying the unity of the organic and the inorganic.

501 1941.584

Mirror of Women II

Frauenpiegel II

1928

Oil on canvas

125 × 125 cm

Signature scratched into paint l.l. "Molzahn 1928"; signed verso on canvas "Johs Molzahn 28 / Frauenpiegel II / 1928"

KSD from the artist, Breslau, 1930, for 2000 marks (balance paid 1931)

BIBLIOGRAPHY

Kunst der Zeit, no. 3 (Berlin, 1929), illus. only • W. G. Rogers, "Art Column," *Springfield (MA) Union*, 16 Nov. 1936, p. 10 (scrapbook) • SA 1950, p. 48 • Schade 1972, p. 57.

EXHIBITIONS

Berlin 1929, no. 17, illus. • probably SA 61, 64 (New School, Buffalo 1931), as "Forms in Space" • SA 84, 85 (Springfield 1939, Hartford 1940), no. 43, illus. • YSA 1 (Inaugural 1942), as "Mirrored Women" • YSA 15, 15a, 17, 20 (travelling 1945–46) • YSA 73 (Minneapolis 1953)

RELATED WORKS

Frauenpiegel I, 1928, oil, collection unknown; *Legendäres*, 1928, oil, collection unknown



501

Herbert Schade (Schade 1972) has called the aspect of Molzahn's art represented by these works the "fashionable-erotic silhouettes." The prominent buttocks and curving folds of drapery lend an eroticism to the repeated silhouettes, and the women seem suspended in a moment of auto-erotic pleasure. The flattened curves of the human form, the geometric setting, and the balusters at the upper right recall Oskar Schlemmer's work.

502 1953.6.135

Disappearing Cubes
1928

Color lithograph

17.9 × 25.9 cm (image)

23.6 × 31.9 cm (sheet)

Signed in pencil l.l. "Johns Molzahn" and l.r. [largely illegible] "nr. 2 / 1928 / Johns. Molzahn"

From the estate of KSD, 1953; her acquisition unknown

503 1941.582

Immaterial Figure

Immaterielle Figur

1929

Oil on canvas

165.7 × 85.7 cm

Signature scratched into paint twice c.l. and l.r. "Joh. Molzahn 29"; signed verso on canvas "Joh. Molzahn / 'Immaterielle Figur' / 1929"

KSD from the artist, Breslau, 1930

BIBLIOGRAPHY

Breslau 1930, illus., not in exhibition • *Buffalo Evening News*, 21 Feb. 1931, as "Flying Figure" (scrapbook) • SA 1950, p. 48 • Schade 1972, pp. 7, 57–58, 60

EXHIBITIONS

SA 61, 64 (New School, Buffalo 1931), as "Flying Forms" • YSA 1 (Inaugural 1942) • YSA 15, 15a, 17, 20 (travelling 1945–46) • YSA 48 (Boston, Summer 1949) • YSA 51 (Boston 1949) • YSA 54 (Mt. Holyoke 1949), no. 28

Closely related in its space and form to *Mirror of Women II* (cat. 501), this picture reintroduces Molzahn's technique of manipulating paint to create texture. The motif of the woman combing her hair creates a visual pun with the striations on her head, leg, and breast, presumably made with a comb. The woman's form also corresponds with the baluster. The frontal figure and the narcissistic im-



plications of the obvious brushstrokes project a curious sensuality. This large woman is "immaterial" because of her transparency yet concrete because of the paint textures; the humor here is far removed from Molzahn's ideas and images of a decade earlier.

Prepared with the assistance of Susan Ball and Fronia Wissman

Piet Mondrian

1872–1944, DUTCH

Pieter Cornelis Mondriaan was born in Amersfoort, The Netherlands on 7 March 1872. He began to paint under the guidance of his uncle and between 1892 and 1894 studied at the Academy of Fine Art in Amsterdam. For the next ten years he concentrated on naturalistic landscape scenes, often painted at dusk or dawn, but around 1908 his palette became lighter and his style more expressive as he explored aspects of Post-Impressionism and symbolist subjects congenial to his theosophical beliefs. His growing interest in modern French art led him to Paris at the end of 1911, when he began to sign his name in the French manner with a single *a*. Between 1912 and 1914 he developed a personal variant of Cubism that evolved into a nonfigurative style in Holland during and after the First World War. At this time he met Theo Van Doesburg with whom he helped establish the magazine *De Stijl* in 1917. Immediately after the war, Mondrian began to paint flat rectangular planes in muted primary colors separated by horizontal and vertical black or gray lines and frequently arranged in a regular grid pattern. In 1919 he returned to Paris, and his essay "Le Néoplasticisme" was published the following year. In the early 1920s he intensified the colors in his paintings, widened the black lines, and abandoned the use of regular grids for more intuitive compositions. Around 1922 he entered his classic phase of paintings with relatively few planes and lines organized into centrifugal compositions based on horizontal and vertical relationships. During this period *De Stijl* published many of his essays on Neoplasticism, but in 1925, after disagreements with Van Doesburg, Mondrian withdrew from *De Stijl*. After Katherine Dreier showed his work in the Brooklyn exhibition of 1926 (his first exhibition in the United States), Mondrian slowly gained an audience in America, and in 1936 nine of his paintings were included in *Cubism and Abstract Art* at the Museum of Modern Art. He continued to live in Paris until 1938 and participated in *Cercle et Carré* and *Abstraction-Création*. From 1938 to 1940 he lived in London and was affiliated with the group around the publication *Circle* (one issue only), which included Naum Gabo and Herbert Read. When war broke out he came to New York, and it was there, two years later, that he had his first one-artist show. Mondrian died on 1 February 1944. A year later, his essays were published in English, and the Museum of Modern Art held a retrospective exhibition.

Katherine Dreier staunchly supported Mondrian's art and philosophy from 1926 when she first visited him in his Paris studio on the recommendation of Frederick Kiesler. In 1927, after including him in the 1926 Brooklyn show, she became the first American to buy one of his pictures (*Composition in White and Black*, bequeathed to the Museum of Modern Art); eventually she owned two others, which she left to the Phillips Collection, Washington, D.C., and to the Guggenheim Museum. All of Yale's Mondrians came into the possession of

the Société Anonyme in 1931 when Dreier was organizing an exhibition for the New School of Social Research (SA 61). Dreier's admiration for Mondrian was unalloyed, and after 1926 she always insisted that he was one of the four or five greatest artists of the century. In 1928, hoping to disseminate his ideas in the United States, she contemplated publishing an English translation of one of his essays; Mondrian sent her two manuscript texts, but the project was never carried out. Years later Dreier recognized his importance to younger American artists like Bolotowsky, Holtzman, Glarner, and Diller. It was partly out of admiration for Mondrian that she supported their work, which she regarded as a vindication of his principles.

Katherine Dreier's text from the 1950 catalogue

When the Société Anonyme presented Mondrian at the important International Exhibition it arranged for the Brooklyn Museum in 1926, I wrote the following in the Special Catalogue issued for that exhibition: "Holland has produced three great painters who, though a logical expression of their own country, rose above it through the vigor of their personality. The first was Rembrandt, the second was van Gogh, and the third is Mondrian. . . . You find it in Mondrian, who with consequential slow development, rose from that strong individualistic expression (of the Dutch) into a great clarity. Nowhere has such clarification been reached as in the paintings of Mondrian. There is a beauty and restfulness in its very severity." Mondrian came to the philosophical conclusion that ALL IS SPACE. To create unity art has to follow not nature's aspects, but what nature really is. Art has to determine Space as well as form, and to create the equivalent of these two factors. In fact, rectangles are never an aim in themselves, but a logical consequence of their determining lines which are continuous in Space. Formerly space had been a background to Mondrian, as it still is to many, instead of being. Objects appeared as detached forms against a background. In life sometimes the spirit has been overemphasized and the body neglected. Sometimes one has been so preoccupied with the body that the spirit has been neglected. In art, content and form have alternately been overemphasized or neglected because their inseparable unity has not been recognized. To create this unity balance must be established between space and the object. Disequilibrium means conflict and disorder. Conflict is also a part of life and of art. But it is not the whole of life nor is it the whole of beauty. Real life is the mutual interaction of soul and body—or body and soul. Mondrian writes: "It is my conviction, that humanity, after centuries of culture, can accelerate its progress through the acquisition of a truer vision of reality. Plastic art discloses what science has discovered: That Time and Subjective Vision Veil the True Reality" ▶

PRINCIPAL REFERENCES

- BBC 1980 London, BBC, *The Shock of the New*, Program 4: "Trouble in Utopia," written and narrated for television by Robert Hughes, 1980. Broadcast in the U.S., 1981
 Cor Blok, *Piet Mondrian: Een catalogus van zijn werk in Nederlands openbaar bezit* (Amsterdam, 1974)
 Buffalo Courier 1931 "Symbolic Art Display Opens Here Tonight," *Buffalo Courier-Express*, 19 Feb. 1931 (scrapbook)
 Buffalo News 1931 "Art to Hold Sway at Gallery Tonight," *Buffalo Evening News*, 19 Feb. 1931 (scrapbook)
 Elgar 1968 Frank Elgar, *Mondrian*, trans. Thomas Walton (New York, 1968)
 Hans L. C. Jaffe, *De Stijl 1917-1931: The Dutch Contribution to Modern Art* (Amsterdam, 1956)
 Piet Mondrian, *Plastic Art and Pure Plastic Art, 1937, and Other Essays 1941-1943*, ed. Robert Motherwell (New York, 1945)
 Ottolenghi 1974 Maria Grazia Ottolenghi, *Tout l'oeuvre peint de Mondrian*, trans. Simone Darses (Paris, 1976; orig. ed., Milan, 1974)
 Ragghianti 1963 Carle L. Ragghianti, *Mondrian e l'arte del XX secolo* (Milan, 1963)

- Rogers 1939 W. G. Rogers, "Local Color," *Springfield (MA) Union*, 15 Nov. 1939 (scrapbook)
 Rose 1971 Barbara Rose, "Mondrian in New York," *Artforum* 10 (Dec. 1971): 54-63
 Seuphor 1956 Michel Seuphor, *Piet Mondrian: Life and Work* (New York, 1956)
 Wijzenbeek 1968 L. J. F. Wijzenbeek, *Piet Mondrian*, trans. Irene R. Gibbons (Greenwich, CT, 1968; orig. Dutch ed., The Hague, 1968)

Exhibitions

- Santa Barbara 1965 Santa Barbara Museum of Art, *Piet Mondrian, 1872-1944*, Jan.-Feb. 1965; travelling Dallas, Museum of Fine Arts and Washington, D.C., Gallery of Modern Art
 Toronto 1966 Toronto, Art Gallery, *Piet Mondrian, 1872-1944*, org. by Robert P. Welsh, Feb.-Mar. 1966; Philadelphia Museum of Art, Apr.-May 1966; The Hague, Gemeentemuseum, June-July 1966
 Berlin 1968 Berlin, Nationalgalerie, *Piet Mondrian*, Sept.-Nov. 1968
 Paris, Musée de l'Orangerie, *Mondrian*, org. by Jean Leymarie, Jan.-Mar. 1969

- New York 1971 Guggenheim Museum, *Piet Mondrian 1872-1944, Centennial Exhibition*, texts by Robert P. Welsh et al., Oct.-Dec. 1971
 Bern 1972 Bern, Kunstmuseum, preceding exhibition in somewhat different form, Feb.-Apr. 1972
 Washington, D.C. 1979 Washington, D.C., National Gallery, *Mondrian: The Diamond Compositions*, org. by E. A. Carmean, Jr., July-Sept. 1979

Société Anonyme Exhibitions

- SA 43 (Brooklyn 1926) SA 44, 45, 46 (Brooklyn selections 1927) SA 61, 64 (New School, Buffalo 1931) SA P (Chicago 1934) SA Q (CAA, travelling 1934-35) SA 71 (Black Mountain 1935-36) SA V (Cubism 1936) SA W (CAA 1937-38) SA BB (Circle, travelling 1937-38) SA 84, 85 (Springfield 1939, Hartford 1940)

504 1941.604

Fox Trot B

1929

Oil on canvas

45.4 x 45.4 cm

Signed l.r. "P.M '29"; inscribed verso on stretcher, top "Haut / Composition"; middle "P Mondrian"; bottom "Fox-Trot-B"

According to later recollection of KSD, acquired in 1937 as a gift of the artist; probably in possession of the Société Anonyme since 1931 exhibition, SA 61

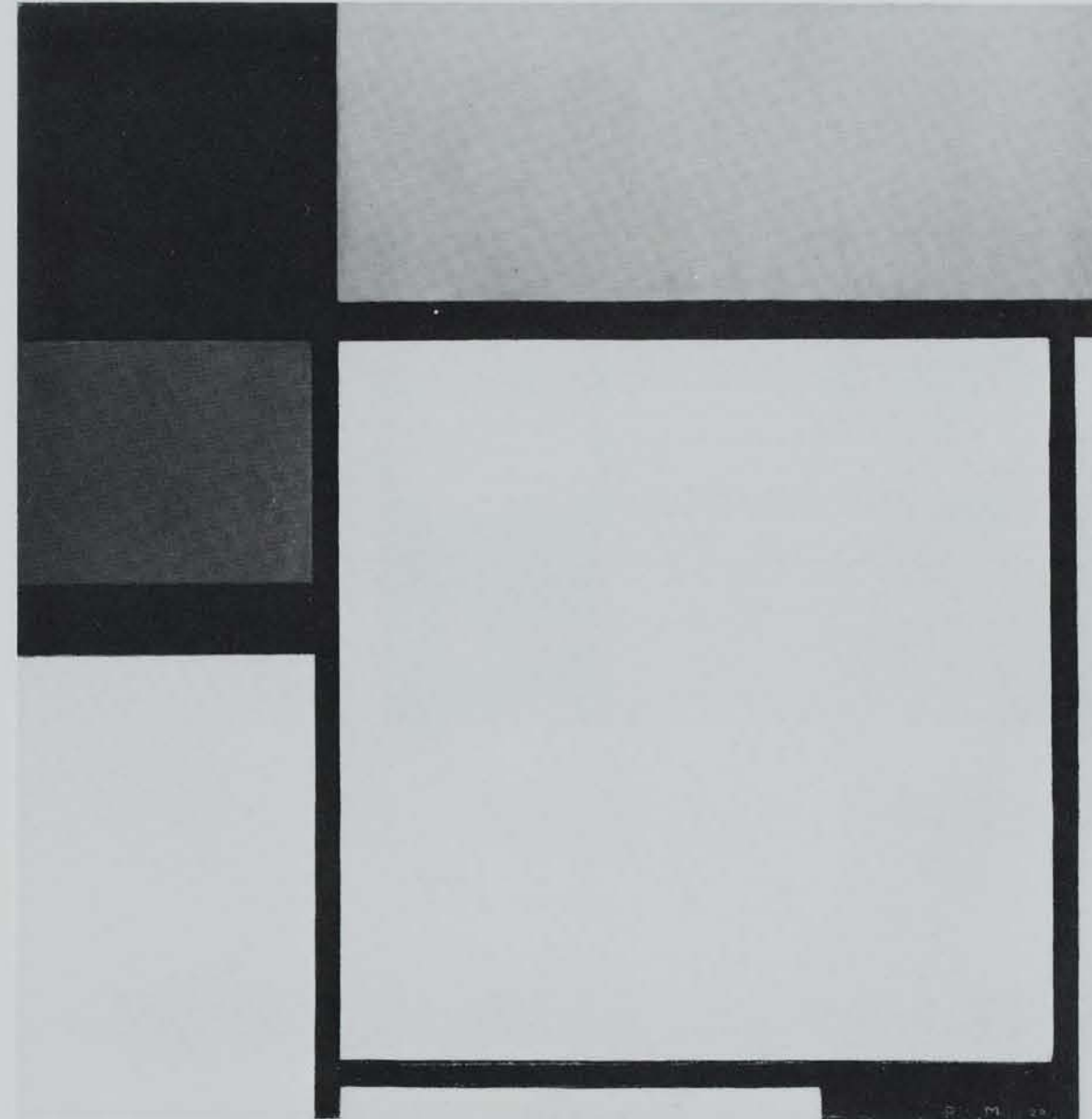
BIBLIOGRAPHY

- Buffalo Courier 1931 • Buffalo News 1931 • Rogers 1939 • Henrietta Means, "Surrealism and Near Abstract: Blobs of Color, Unrecognizable Objects Are Shown at Art Gallery," *Charleston (SC) Evening Post*, 5 Sept. 1946 (YSA 26-exhibition file) • *Troubridge 1948*, illus. only • SA 1950, p. 65, illus. • Seuphor 1956, no. 507, classified cat. 337 and p. 279, illus. twice • Ragghianti 1963, pp. 323, 340, illus. • Toronto 1966, pp. 192, 194, not in exhibition • Elgar 1968, illus. only • Robert Myron and Abner Sundell, *Modern Art in America* (New York, 1971), illus. only • Rose 1971, illus. only, by error sideways • Ottolenghi 1974, p. 112, illus. • Angelica Z. Rudenstine, *The Guggenheim Museum Collection: Paintings 1880-1945*, 2 vols. (New York, 1976), p. 582 • Washington, D.C. 1979, p. 50, not in exhibition

EXHIBITIONS

- SA 61, 64 (New School, Buffalo 1931), as "Simplification II" • SA P (Chicago 1934), no. 22, as "Composition" • possibly SA Q (CAA, travelling 1934-35), as "Fox Trot," either this, "Fox Trot B," or "Fox Trot A" (cat. 506) • possibly SA 71 (Black Mountain 1935-36); either this, "Fox Trot B," or "Fox Trot A" (cat. 506) • SA 84, 85 (Springfield 1939, Hartford 1940), no. 45, as "Fox Trot II," illus. • YSA 1 (Inaugural 1942), as "Fox Trot" • YSA 2 (Wesleyan 1942) • YSA 12 (Mondrian 1943) • YSA 21, 21a, 25, 26, 28, 30, 32, 32a, 32b, 32c, 36 (travelling 1946-47) • YSA 48 (Boston, Summer 1949) • YSA 51 (Boston 1949) • YSA 54 (Mt. Holyoke 1949), no. 30 • possibly YSA 60 bis (Yale 1950) • YSA 70 (Minneapolis 1952) • YSA 71 (New London 1952) • YSA 73 (Minneapolis 1953), no. 90, illus. • YSA 87 (Cleveland 1966), no. 44, illus. • Berlin 1968, no. 60 • Cambridge, MA, Busch-Reisinger Museum, *Art of the 20th Century, II: Cubism, Constructivism, and Abstract Art*, Apr.-May 1969 • New York 1971, no. 106, illus. • Bern 1972, no. 97, illus. • YSA 102 (Yale 1979), no. 35, illus. • BBC 1980

504 (see also plate 39)



In the fall of 1930 Marcel Duchamp sent Katherine Dreier a list of objects that he was shipping from Europe for an exhibition in New York (SA 61). It included two paintings by Mondrian, *Fox Trot A* (cat. 506) and *Fox Trot B*.* In December Dreier replied to Duchamp, "Of course Mondrian I always love—but why—Fox trot?" Herbert Henkels's recent discovery of a 1920 article proves that Mondrian first used the title *Fox Trot* by that

*Before the two paintings reached Dreier, their identities had been confused and A sometimes interchanged with B. This problem was subsequently compounded by the fact that *Fox Trot A* was often wrongly dated 1927; to confuse the issue further, Yale's third painting (cat. 505) has sometimes been erroneously referred to as *Fox Trot*.

year.** A visitor to the artist's Paris studio in June 1920 recalled seeing a painting

divided into rectangles, filled in with strong colors: bright red, blue and black. . . . As I overcame my initial amazement, . . . the painter revealed the name of his creation: Fox Trot. There is the same modern-day rhythmical vitality and the same regular stepping forwards and backwards. . . . The painter briefly and

**The unsigned article appeared in the evening paper *Het Vaderland* (The Hague) on 9 July 1920; Herbert Henkels, "Mondrian in His Studio: Mondrian's Vision of Himself as an Artist," in Stuttgart, Staatsgalerie, *Mondrian Drawings, Watercolors, New York Paintings*, 1981, p. 259.

clearly explained to me how he had proceeded from the fox trot to arrive at its rendition or formation, and how the natural representation has, in a mysterious way, completely disappeared.

The painting referred to has not been identified, but it seems clear that when Mondrian used the title he did not intend the viewer to visualize the dance directly but to consider the rhythms of his paintings in terms of jazz music. He wrote that the qualities of jazz he appreciated most—*asymmetry, lack of repetition, and improvisational elements*—were brought out in modern dances. He liked the tango, shimmy, and fox-trot because in them “the straight is dominant.” “The straight plasticizes in space what the greatest speed plasticizes in art.”* The rapid succession of sounds in jazz represented to Mondrian the destruction or opposition of the first sound by the second, just as in dances like the fox-trot, the steps follow each other so quickly that they are immediately neutralized. He saw these aspects as analogous with neoplastic painting.

*“De ‘bruiters futuristes italiens’ en ‘het’ nieuwe in de muziek,” *De Stijl* 4 (Sept. 1921): 134–35.

Fox Trot B reveals characteristics that Mondrian felt his mature paintings shared with jazz. Within the asymmetrical composition, black lines establish horizontal and vertical oppositions and determine rectangular spatial areas which are red, blue, yellow, black, or white. The feeling that the two vertical bands are straining to hold up weighty rectangles of red, black, and blue produces a subtle imbalance. The threat that the structure will fall makes the composition appear to rotate slightly in a counterclockwise direction.

The enclosed interior square in *Fox Trot B* occurred frequently in Mondrian’s works between 1921 and 1928. Although there is only one other known example from 1929 (Guggenheim Museum), the composition is characteristic of his formal interests at the end of the 1920s.

Strangely, *Fox Trot B* preceded *Fox Trot A* by one year. *Fox Trot A* may have been begun earlier (the artist often worked on pictures over several years) and titled in Mondrian’s mind before it was signed and dated. Mondrian may also have finished both pictures before titling them and arbitrarily chosen the letters to distinguish one from the other.

505 1941.603

Composition

1929

Oil on canvas

50.6 × 50.3 cm

Signed l.r. “P M '29”; inscribed verso on stretcher
“Haut / P. Mondrian Paris Composition”

According to later recollection of KSD, purchased from
the artist, Paris, 1931

BIBLIOGRAPHY

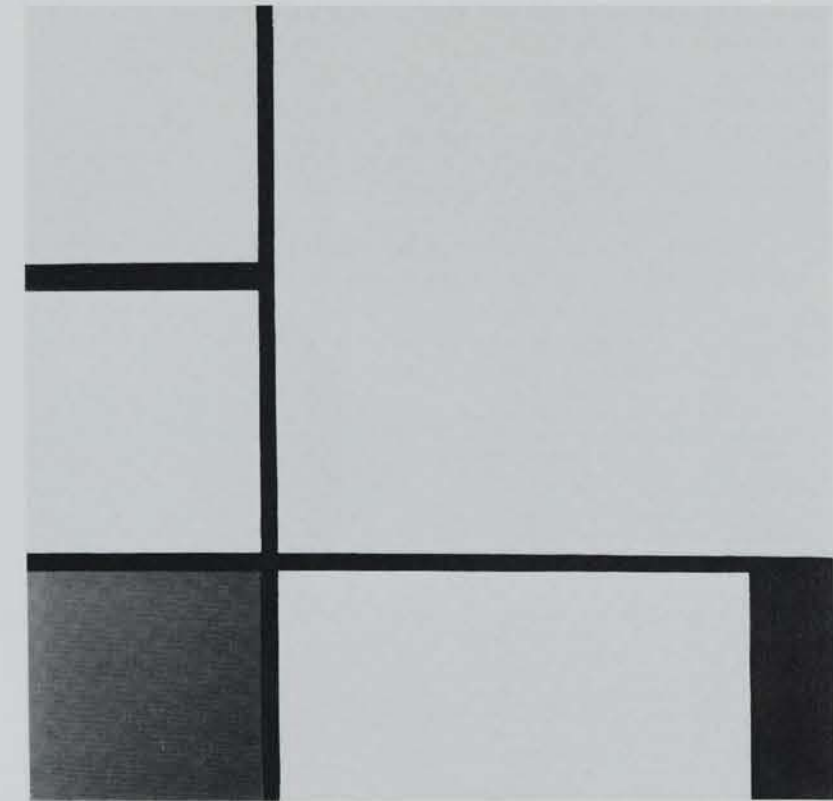
SA 1950, p. 65 • *Seuphorc* 1956, no. 509, classified cat. 342, illus., by error sideways • Toronto 1966, p. 194, not in exhibition • Elgar 1968, illus. only, by error sideways • Donald W. Graham, *Composing Pictures* (New York, 1970), p. 117, illus. • Omaha, NE, Sheldon Art Gallery, *Geometric Abstraction*, org. by Judith K. van Wagner, Apr.–May 1974, Lincoln, University of Nebraska Art Galleries,

May–June 1974, illus. only, not in exhibition • Ottolenghi 1974, p. 112, illus., by error sideways • BBC 1980

EXHIBITIONS

SA W (CAA 1936–37) • SA 84, 85 (Springfield 1939, Hartford 1940), no. 46, erroneously as “New Forms in Art” • YSA 1 (Inaugural

1942), as “Fox Trot” • YSA 2 (Wesleyan 1942) • YSA 15, 15a, 17, 20 (travelling 1945–46), no. 8 • possibly YSA 60 bis (Yale 1950) • YSA 61 (Saginaw 1950–51) • Andover, MA, Addison Gallery, *Significant Forms—Changing Character of Western Art*, July–Sept. 1961 • Santa Barbara 1965, no. 62, did not travel • Berlin 1968, no. 61, as “Komposition in einem Quadrat” • YSA 102 (Yale 1979), no. 34, illus.



505

Composition is one of the square paintings Mondrian executed in 1929 and 1930 in which, as noted by Robert Welsh (Toronto 1966, p. 194), “the basic composition comprises a large interior square or near-square flanked on two adjacent sides by rows of smaller rectangular divisions whose width varies between 1/4 and 1/3 of the side dimensions.” Welsh suggests that *Fox Trot B* (cat. 504), may have immediately preceded this classic image, which would then represent a bridge between the obvious complexities of *Fox Trot B* and the apparent simplification of *Fox Trot A* (cat. 506), painted the following year.

It has often been remarked that Mondrian went to great lengths to avoid leaving any trace of his brushwork, at times even burnishing the surfaces of his paintings

after they had dried. Yet the directional brushwork in *Composition* (close examination of the rectangular areas reveals either horizontal or vertical traces) is characteristic of the 1920s and 1930s. It is even more obvious in the late works, where Mondrian was particularly concerned with materials and the illusion of depth on the flat ground. The somewhat unusual color in *Composition* probably ought to be understood in this context. The large square in the upper left is pale blue—a departure from Mondrian’s usual restriction to strong primary colors plus black, white, and gray. To most viewers it evokes the sky but that was probably not the artist’s intention. It is likely he chose pale blue for its effect when juxtaposed with the other colors.

506 1942.355

Fox Trot A

1930

Oil on canvas

Each side: 78.2 cm; vertical axis: 110 cm

Signed l.l. "P.M. '30"; inscribed verso on stretcher

"Top / accrocher lozen- / giquement / [diagram of lozenge] / P. Mondrian / Fox- / A."

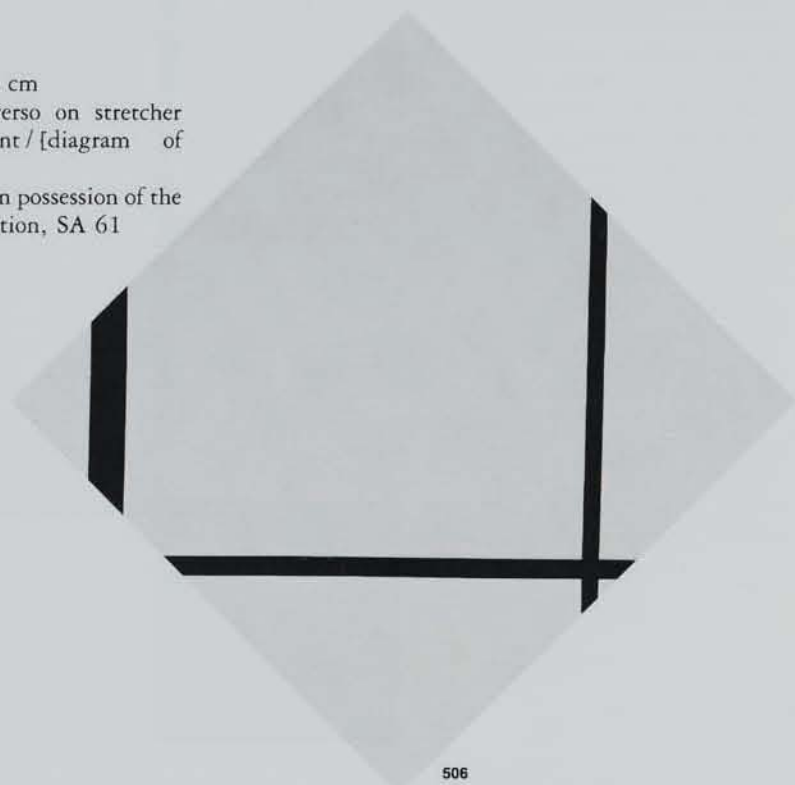
Gift of the artist, 1942, but probably in possession of the Société Anonyme since 1931 exhibition, SA 61

BIBLIOGRAPHY

Buffalo Courier 1931 • Buffalo News 1931 • Frances Lee Moore, "Exhibition of Modern Art at Gallery," *Buffalo Courier-Express*, 20 Feb. 1931 (scrapbook) • Rogers 1939 • Allen Leepa, *The Challenge of Modern Art* (New York, 1949), illus. only • SA 1950, p. 65 • Seuphor 1956, no. 502, classified cat. 407 and p. 275, illus. twice • Ragghianti 1963, p. 336, illus. • Norman Ives, silkscreen reproduction in *Piet Mondrian 1967*, (North Haven, CT, 1967) • George Heard Hamilton, *Painting and Sculpture in Europe 1880-1940* (Harmondsworth, 1967), p. 213, illus., and rev. ed. (New York, 1972), p. 328, illus. • Elgar 1968, p. 142, illus. • Wijsenbeek 1968, illus. only • François Gagnon, "Structures de l'espace pictural" chez Mondrian et Bordua," *Études Françaises*, University of Montreal, 5 (Feb. 1969), illus. only • Rose 1971, p. 63, illus. • YUAG 1972, no. 98, illus. • Ottolenghi 1974, p. 112, illus. • O. Ter Kuile, *500 Jaar Nederlandse Schilderkunst* (Amsterdam, 1974), p. 241, illus. • Piet Mondrian, *Tutti gli scritti*, ed. Harry Holtzman (Milan, 1975), intro. by Filiberto Menna, illus. only • Robert Rosenblum, "Mondrian's Late Style," *Allen Memorial Art Museum Bulletin* 35 (1977-78): 73, illus. • Clement Greenberg, "Seminar Eight," *Arts Magazine* 53, no. 10 (June 1979), pp. 84-85 • Hilton Kramer, "Success Is Mixed at National Gallery," *New York Times*, 5 Aug. 1979, sect. 2, pp. 1, 29

EXHIBITIONS

SA 61, 64 (New School, Buffalo 1931), as "Simplification I" • possibly SA Q (CAA, travelling 1934-35), as "Fox Trot," either this or "Fox Trot B" (cat. 504) • possibly SA 71 (Black Mountain 1935-36), either this or "Fox Trot B" (cat. 504) • SA 84, 85 (Springfield 1939, Hartford 1940), no. 44, as "Fox Trot" • YSA 1 (Inaugural 1942) • YSA 12 (Mondrian 1945) • YSA 34 (Pinacotheca 1947), no. 15 • possibly YSA 60 bis (Yale 1950) • The Hague, Gemeentemuseum, *Mondriaan*, Feb.-Apr. 1955, no. 120, illus. • Santa Barbara 1965, no. 58, incorrectly dated 1927, illus., did not travel • YSA 91 (Buffalo 1968), no. 132 • Berlin 1968, no. 64 • New York 1971, no. 109, illus. • Washington, D.C. 1979, no. 11, illus. • YSA 102 (Yale 1979), no. 36, illus.



506

Fox Trot A is a complex painting that belies the apparent simplicity of its means. Eschewing color altogether, Mondrian relied on three black bands to determine the space of his canvas, a square tipped on one corner. Varying the width of the bands enabled him to suggest depth, while their placement and the cropped edges of the canvas produce the sensation that the composition extends into the surrounding environment. The viewer's eye automatically completes the angle formed by the two bands on the left and is compelled to continue the two verticals above the picture. At first glance most observers perceive three triangles, when in fact the lines and edges of the picture form three irregular polygons and only two triangles.

Although the radical reductivism of *Fox Trot A* corresponds to several other black and white paintings Mondrian produced in 1930 and 1931, Yale's picture is also extremely close in structure to *Composition I with Blue and Yellow* of 1925 (Kunsthaus, Zurich). Moreover, the composition of *Fox Trot A*, reversed left to right, appears in an old photograph of a lost painting dated 1926. E. A. Carmean, Jr., believes that Mondrian painted over it to produce *Composition with Blue*, now in the Philadelphia Museum of Art (Washington, D.C. 1979, pp. 43-45, 84-89).

The diamond-shaped format that Mondrian first used in 1918 was critical to his argument with Van Doesburg in the mid-1920s about the diagonal line in painting. Mondrian seems to have liked the diamond because it enabled him to suggest extension beyond the edges of the canvas and to establish an especially strong relationship between the composition and the wall on which it is placed. Years later he discussed this problem with James J. Sweeney, stating:

Doesburg, in his late work, tried to destroy static expression by a diagonal arrangement of the lines of his compositions. But through such an emphasis the feeling of physical equilibrium which is necessary for the enjoyment of the work of art is lost. The relationship with architecture and its vertical and horizontal dominants is broken. If a square picture, however, is hung diagonally, as I have frequently planned my pictures to be hung, this effect does not result. Only the borders of the canvas are on 45° angles, not the picture. The advantage of such a procedure is that longer horizontal

and vertical lines may be employed in the composition.*

The issue is complicated by the fact that at least some of Van Doesburg's works entitled *Counter Composition*, now interpreted as diagonal arrangements of form on a rectangular ground, were originally intended by the artist to be hung as diamond paintings (see cat. 194). If Van Doesburg decided to hang such works in a rectangular rather than a diamond format in the late 1920s, as suggested by Joop Joosten, then *Fox Trot A* and Mondrian's other diamond pictures from the same time represent an effort to reiterate the essential importance of the horizontal-vertical axes in neoplastic painting.

*James J. Sweeney, "Eleven Europeans in America," *MOMA Bulletin* 13, nos. 4-5 (1946), p. 35.

Prepared by Nancy J. Troy; information kindly supplied by Herbert Henkels and Joop M. Joosten

Also at Yale: two early drawings, *Ven Te Saasveld*, 1907-08, 95.7 × 138.8 cm (sight), and *By the Sea*, 1908, 40 × 45.7 cm (both gifts of Bruce B. Dayton)

Georg Muche

b. 1895, GERMAN

Georg Muche was born in Querfurt in central Germany on 8 May 1895. His father, Félix, a civil functionary, was an amateur painter and probably inspired Georg's early decision to be an artist. He began formal study in Munich in 1913, the year he met Jawlensky, Kandinsky, and others through the exhibitions of Der Blaue Reiter. In 1915 he moved to Berlin, and he soon joined the circle around Herwarth Walden's Sturm gallery. Muche seems to have been particularly close to Johannes Molzahn; their work has common features. Muche first exhibited publicly with Der Sturm in 1916 and continued his association with the group until 1920, except for the last year of the war, which he spent as a soldier on the French front. Perhaps because he taught at Der Sturm's art school, Muche was one of the first teachers appointed at the Weimar Bauhaus in 1920. He eventually became form master of the weaving workshop, although not himself a textile designer. Inspired by his Bauhaus colleagues, Muche became a self-taught architect and erected a model house at Weimar in 1923, and another, in metal, at

Dessau in 1926. The next year he returned to Berlin to join the staff of Johannes Itten's private art school. From 1931 until his dismissal in 1933 he was a professor at the Academy of Breslau. He survived the Hitler era by concentrating on the methods and materials of art and published important writings on traditional fresco technique. He was head of the master class of textile arts in Krefeld, at the Textile Engineering School, from 1939 until his retirement in 1959.

Katherine Dreier first saw Muche's work in 1920, when she visited the Sturm gallery in Berlin, and he was among the artists whose work she had shipped to New York. He was represented in Société Anonyme exhibitions from 1921 through 1926. Dreier tried unsuccessfully to sell paintings by the Sturm artists but by 1923 had purchased most of the paintings herself and incorporated them into the collection of the Société. In 1924 Muche visited New York to study its architecture, but there is no evidence that he met Dreier and no surviving correspondence between them.

PRINCIPAL REFERENCES

Bauhaus-Archiv 1980 Magdalena Droste, Bausi Mang et al., *Georg Muche: Das künstlerische Werk 1912–1927* (Berlin, Bauhaus-Archiv, 1980); incorporates catalogue of exhibition 1980–81 (see below)
 Georg Muche, *Bilder, Fresken, Zeichnungen* (Tübingen, 1950)
 ———, *Blickpunkt: Sturm, Dada, Bauhaus, Gegenwart* (Munich, 1961; reprinted Tübingen, 1965)
 Horst Richter, *Georg Muche* (Recklinghausen, 1960)
 Ernst Scheyer, "Molzahn, Muche, and the Weimar Bauhaus," *Art Journal* 28 (Spring 1969): 269–77

Peter Schiller, *Georg Muche: Das druckgraphische Werk* (Berlin, 1970)
 Hans M. Wingler, *The Bauhaus*, trans. Wolfgang Jabs and Basil Gilbert (Cambridge, MA, 1969; orig. Ger. ed., 1962)

Exhibitions

Der Sturm 37 Berlin, Der Sturm, 37th exhibition, Max Ernst, *Georg Muche*, Jan. 1916
Brünn, Der Sturm Brünn, Der Sturm, *Erste Ausstellung Brünn, Expressionisten, Kubisten, Futuristen*, Sept.–Oct. 1916
Der Sturm 59 Berlin, Der Sturm, 59th exhibition, Alexander Archipenko, *Georg Muche*, Jan. 1918
Der Sturm 78 Berlin, Der Sturm, 78th exhibition, *Georg Muche, Hans Sittig*, Sept. 1919
 Berlin, Nationalgalerie, *Der Sturm: Herwarth Walden und die Europäische Avantgarde Berlin 1912–1932*, texts by Leopold Reidemeister et al., Sept.–Nov. 1961

Mülheim, Städtisches Museum, *Georg Muche: Gemälde, Aquarelle, Graphik, Zeichnungen aus den Jahren 1915–1963*, Apr. 1963; Krefeld, Kaiser-Wilhelm Museum, Sept.–Oct. 1963; Konstanz, Kunstverein, Oct.–Nov. 1963
 Munich, Städtische Galerie im Lenbachhaus, *Georg Muche: Gemälde, Zeichnungen, Graphik*, cat. by Hans Konrad Roethel, Feb.–Mar. 1965
 Berlin, Bauhaus-Archiv, *Georg Muche, Sturm und Bauhauszeit*, org. by Magdalena Droste, Bausi Mang et al., Sept. 1980–Jan. 1981; catalogue incorporated in Bauhaus-Archiv 1980 (see above)

Société Anonyme Exhibitions

SA 17 (Late Spring 1921) SA 18, 18a, 18b, 19 (travelling 1921–22) SA 26 (Vassar 1923) SA 42 (Philadelphia 1926)

507 1941.605

Homage to Herwarth Walden
Herwarth Walden gewidmet
 (Formerly) Composition I
 1915

Oil on canvas

150.6 × 75.3 cm

Signed l.r. "G. Muche 1915"; inscribed on stretcher, apparently in artist's hand "G. Muche. Herwarth Walden gewidmet."

KSD from Der Sturm, Berlin, Oct. 1923, for \$15

REMARKS

The Société Anonyme received three paintings by Muche from Der Sturm in 1920 and 1921. *Two Forms* (cat. 509) was probably the untitled work that was shipped in August 1920, and the other two Yale pictures were sent before November 1921 when they were shown in Worcester. Dreier purchased them all in 1923. In early Société Anonyme exhibitions, perhaps to conform to the more neutral language of international abstraction after 1925, each of the two larger works was simply called "painting." For the Philadelphia exhibition in 1926 (SA 42), they were renamed "Composition I" and "Composition II," but the two stretcher labels were inadvertently transposed, so that their subsequent exhibition records became badly tangled.

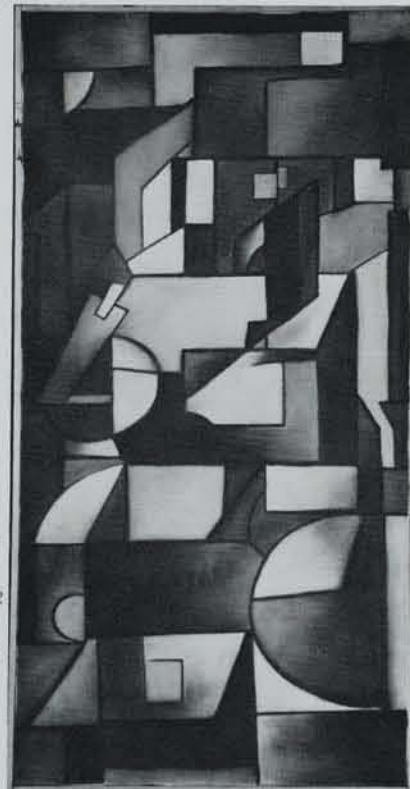
BIBLIOGRAPHY

SA 1950, p. 46, illus. • Bauhaus-Archiv 1980, no. M 10, illus.

EXHIBITIONS

Der Sturm 37, no. 65 • Berlin, Der Sturm, 43rd exhibition, *Expressionisten, Futuristen, Kubisten*, July 1916, no. 52 • **Brünn, Der Sturm**, no. 48 • **Der Sturm 59**, no. 44 • **Der Sturm 78**, no. 3 • SA 18, 18a, 18b, 19 (travelling 1921–22) • SA 26 (Vassar 1923), no. 32 • SA 42 (Philadelphia, 1926), no. 1492 • YSA 1 (Inaugural 1942) • YSA 60 bis (Yale 1950), either this or *Growth of the Circle* (cat. 508) • YSA 73 (Minneapolis 1953), no. 95, as "Composition I"

507



Homage to Herwarth Walden and *Growth of the Circle* are typical of Muche's work from 1915 to 1919 when he was associated with Der Sturm. Whereas the small *Two Forms*, with its analogies to Kandinsky's art, indicates the direction his work took after the First World War, the two earlier oils, like much of the art favored by Der Sturm, derive from French Cubism and recall Delaunay's

translucent color planes. However, their heavier tones, modelling, and dark borders are associated with stained glass, and the arches, buttresslike forms, rectangles, and circles in *Growth of the Circle* also echo medieval architecture, although Muche later wrote that his inspiration came from landscape.

508 1941.606

Growth of the Circle
Gestaltung des Kreises
 (Formerly) Composition II
 1915

Oil on canvas

74.3 × 54.4 cm

Signed l.r. "Muche / B. 1915"

KSD from Der Sturm, Berlin, Oct. 1923, for \$10

REMARKS

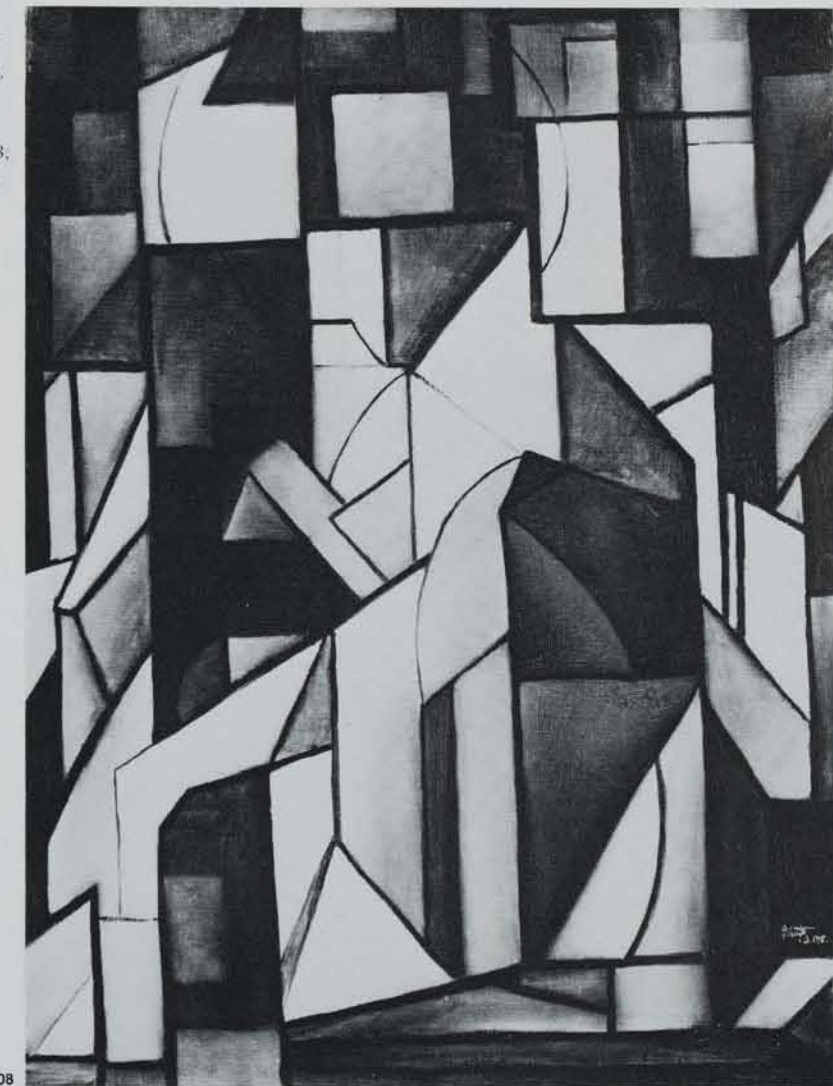
See cat. 507.

BIBLIOGRAPHY

SA 1950, p. 46 • Bauhaus-Archiv 1980, no. M 9, illus.

EXHIBITIONS

Der Sturm 37, no. 54 • **Brünn, Der Sturm**, no. 49 • **Der Sturm 59**, no. 35 • SA 18, 18a, 18b, 19 (travelling 1921–22) • SA 26 (Vassar 1923), no. 33 • SA 42 (Philadelphia 1926), no. 1485 • YSA 42 (Norfolk 1948) • YSA 60 bis (Yale 1950), either this or *Homage to Herwarth Walden* (cat. 507) • Stuttgart, Württembergischer Kunstverein, *50 Jahre Bauhaus*, 1968, travelling London, Amsterdam, Paris, Chicago, Toronto, Pasadena, 1968–70, no. 538



508

509 1953.6.11

Two Forms

Zwei Formen

ca. 1920

Oil on panel

55.5 × 31.5 cm

From the estate of KSD, 1953; purchased from Der Sturm, Berlin, Oct. 1923, for \$10

REMARKS

See cat. 507.

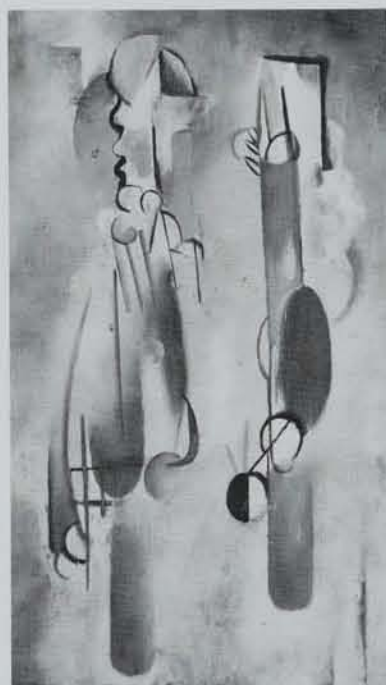
BIBLIOGRAPHY

Bauhaus-Archiv 1980, no. M 51, illus.

EXHIBITIONS

Der Sturm 78, no. 14 • probably SA 17 (Late Spring 1921) • SA 18, 18a, 18b, 19 (travelling 1921–22), hors cat.

Prepared with some assistance from Susan Ball and helpful information from Magdalena Droste of the Bauhaus-Archiv



509

Heinrich Nauen

1880–1940, GERMAN

Heinrich Nauen, born 1 June 1880 in Krefeld, was a sensitive and troubled young man. He found his first years of art education in Düsseldorf, Munich, and Stuttgart to be stifling, and he struggled constantly to overcome the influence of his teachers. Finally he retreated to the small, isolated art community of Laethem-St.-Martin in Belgium. There he worked in peace for several years until in 1906 he sought a more cosmopolitan art center in Berlin. Eventually the harshness and fast pulse of the city again made life oppressive, and after five difficult years in Berlin, Nauen moved to Dilborn, a small town in lower Rhineland, near his birthplace. His work blossomed here, and he remained for twenty years, leaving only once to visit France and Italy in 1913. Like those of his close friend August Macke, his compositions and sense of color were beholden to French artists, among them Matisse, Cézanne, Derain, and Delaunay. In turn, Nauen was noticed by French artists; when one of his paintings was exhibited in Paris in 1911 he received a letter of commendation from Matisse. Nauen was forcefully influ-

enced by Van Gogh, whom he resembled in temperament and sensibility; in fact, he claimed that Van Gogh's influence was at times smothering.

In 1912 Nauen was represented by six paintings at the Cologne Sonderbund exhibition, and in the following year he was included in the Rheinischen Expressionisten exhibition in Bonn. Having demonstrated in his school years a proficiency with large compositions, Nauen was commissioned in 1911 to paint a mural cycle for the Hess house in Ehrfurt. In 1925 he designed a cycle of monumental mosaics for the Gesolei Exhibition Hall in Düsseldorf. These large works are among his finest achievements. Nauen taught at the Düsseldorf Academy from 1921 to 1936. During his last years there his paintings were declared "degenerate" by the Third Reich and were banned from museums. Nauen retired to Kalkar where he died on 26 November 1940.

Katherine Dreier's only known contact with Nauen was her purchase of *The Good Samaritan* in 1923 from the Anderson Galleries exhibition in New York.

PRINCIPAL REFERENCES

Eberhard Marx, *Heinrich Nauen* (Recklinghausen, 1966)
 Suermundt 1922 Edwin Suermundt, *Heinrich Nauen*, *Junge Kunst*, vol. 29 (Leipzig, 1922); also in *Jahrbuch der jungen Kunst*, (Leipzig, 1922), pp. 90–101
 Suermundt Cicerone 1922 Edwin Suermundt, "Heinrich Nauen," *Der Cicerone* 14 (1922): 59–68; variant of preceding text
 Paul Wember, *Heinrich Nauen* (Düsseldorf, 1948)

Exhibitions

Hanover, Kestner-Gesellschaft, *August Macke, Heinrich Nauen*, Apr.–May 1918
 Berlin, Galerie Alfred Flechtheim, *Nauen*, Dec. 1926–Apr. 1927
 Düsseldorf, Galerie Alfred Flechtheim, *Neues von Heinrich Nauen*, 1931
 Krefeld, Kaiser-Wilhelm Museum, *Heinrich Nauen*, 1948
 Düsseldorf, Galerie Alex Vömel, *Heinrich Nauen, 1880–1940*, Oct.–Nov. 1960
 Bonn, Städtische Kunstsammlungen, *Heinrich Nauen*, introd. Eberhard Marx, 1966
 Bonn, Städtisches Kunstmuseum, *Die Rheinischen Expressionisten, Auguste Macke und seine Malerfreunde*, ed. Aurel Bongers et al., May–July 1979; Krefeld, Kaiser-Wilhelm Museum, Aug.–Oct. 1979; Wuppertal, Van der Heydt Museum, Oct.–Dec. 1979; identical texts, minus list of works exhibited, published separately as book (Recklinghausen, 1980)

Société Anonyme Exhibitions

SA 42 (Philadelphia 1926) SA E-1 (Vassar 1927) SA 84, 85 (Springfield 1939, Hartford 1940)

510 1941.607

The Good Samaritan

Der barmherzige Samariter

1920

Oil on canvas

129 × 150 cm

Signed l.l. "H. Nauen. / 20"

KSD from the Anderson Galleries, New York, exhibition, *A Collection of Modern German Art*, Oct. 1923, for \$72

BIBLIOGRAPHY

Suermundt 1922, illus. only • Suermundt Cicerone 1922, p. 66 • Richard S. Brooks, "Some New Forms of Beauty, 1909–36" Shown at Museum," *Springfield (MA) Daily Republican*, 15 Nov. 1939, p. 7 (scrapbook) • W. Harley Rudkin, "Art in the News," *Springfield (MA) Daily News*, 16 Nov. 1939, p. 7 (scrapbook) • SA 1950, pp. 50–51, illus.

EXHIBITIONS

New York, Anderson Galleries, *A Collection of Modern German Art*, org. by Wilhelm R. Valentiner, Oct. 1923, no. 139 • SA 42 (Philadelphia 1926), no. 1509, illus. in special cat. • SA E-1 (Vassar 1927), no. 29 • SA 84, 85 (Springfield 1939, Hartford 1940), no. 47 • YSA 1 (Inaugural 1942) • YSA 48 (Boston, Summer 1949) • YSA 51 (Boston 1949) • YSA 54 (Mt. Holyoke 1949), no. 31



510

In the biblical parable of the Good Samaritan, a man travelling from Jerusalem to Jericho is attacked by thieves. Left to die, he is succored by a journeying Samaritan, who takes him to a nearby inn. Nauen often painted religious subjects, usually choosing those which, like the *Lamentation*, involve tender feelings. The Good Samaritan must have had special significance to him at a time when the world seemed devoid of compassion. He based two paintings on the story, one in 1914 (Wallraf-Richartz Museum, Cologne), on the eve of the war, and this one in 1920, after he had served in the army. In the earlier version two men and a horse, arranged in a vertical triangle, are pressed forward to the surface, with only a hint of landscape. When Nauen returned to the theme in the Yale picture, he

infused it with life, making the characters more active and giving importance to the landscape. He again concentrated on the moment most symbolic of compassion when the Samaritan decides to aid the stricken man. The Samaritan in a massive blue robe and the arrowlike donkey plunge downward to envelop the victim, pulling him upward in a whirling motion. The incisions and protrusions of the Samaritan's face are like an African mask; the emotion of his black eyes (like the eyeholes of a ritual mask) is echoed in the horse's eye. Like Kirchner, Nauen may well have looked at primitive art; the angular faceting of his forms resembles the work of Kirchner or Felixmüller more than that of the Cubists.

Prepared with the assistance of Veda Semarne

Otto Nebel

1892–1973, GERMAN, LIVED IN SWITZERLAND

Otto Wilhelm Ernst Nebel was born on Christmas Day, 1892. He attended local schools in Berlin as a youth, and from 1911 to 1913 he studied architecture there. In 1913 he was an instructor in the city's Technische Hochschule. From late 1913 until the outbreak of the war, Nebel studied drama at the Lessings Theater in Berlin with Rudolf Blümner, his friend and mentor. After serving in World War I, Nebel returned to Berlin. Through Blümner's introduction, he became a member of *Der Sturm* and an intimate friend of Kandinsky, Klee, Mücke, Schwitters, and writers such as Ring, Schreyer, and Walden. During the 1920s Nebel taught art, wrote, and travelled throughout Europe. He moved to Switzerland in 1933 when Hitler came to power, and eventually became a naturalized Swiss citizen. Around 1936, probably through Kandinsky's influence, Hilla Rebay began to collect Nebel's works, and as a result, a considerable number are in the Guggenheim Museum. Further examples are found in private collections and public museums in Bern and Düsseldorf. Nebel had many one-artist shows in his lifetime, and received accolades from the Italian and German governments. He enjoyed a distinguished

career as an artist, critic, poet, and writer. His oeuvre numbered over eight thousand items including oils, watercolors, gouaches, prints, book illustrations, sketchbooks, and caricatures. His earliest poem, the long *Zuginsfeld* of 1918–19, expressed his abomination for war. It and several other of his literary pieces were published in *Der Sturm* in 1920–21. His writings on art, such as *Worte zur rhythmische Malerei*, 1931, have been favorably compared with other artists' essays including Kandinsky's *Über das Geistige in der Kunst* which may have inspired him. The richness and inventiveness of his poems *Unfeig* (1924) and *Das Rad der Titanen* (1957) in which he employed only nine and twelve letters, respectively, have marked him as one of the notable German expressionist poets of the twentieth century. He continued to paint and write into the 1960s and also returned to drama in 1951–54, working in Berlin's Atelier Theater. Nebel died in Bern on 12 September 1973.

The only record of Katherine Dreier's contact with Nebel is her statement in the 1950 catalogue that the two prints in the Société Anonyme Collection were bought in Paris in 1937.

PRINCIPAL REFERENCES

Künstler Lexikon der Schweiz XX. Jahrhundert (Frauenfeld, 1958–67), s.v. "Nebel, Otto"
Kurt Liebmann, *Der Maler Otto Nebel* (Zurich and Leipzig, 1935)
Nebel 1954 Otto Nebel, *Worte zu Bildern* (Bern, 1954)
Kate T. Steinitz, "Otto Nebel as Artist and Writer," *Artforum* 1, no. 9 (Mar. 1963), pp. 32–35; text reprinted in Bern exhibition, 1967 (see below)

Exhibition

Berlin, *Der Sturm*, 138th exhibition, *Otto Nebel, Kurt Schwitters Gesamtschau*, Feb. 1925
Zurich, Kunstgewerbemuseum, *Der Sturm: Otto Nebel*, Apr.–May 1955
Berlin, Galerie Nierendorf, *Otto Nebel*, Mar.–June 1966
Bern, Kunsthalle, *Otto Nebel: Werke 1918–1967*, text by Kate T. Steinitz, Oct.–Nov. 1967

511 1941.608

Print No. 373

1936

Colored linoleum cut on Japanese paper

20.8 × 7.8 cm

Inscribed in pencil below "Lino 373/1936 Sonderdruck Nebel"

According to the later recollection of KSD, purchased from Galerie Jeanne Bucher, Paris, 1937

BIBLIOGRAPHY

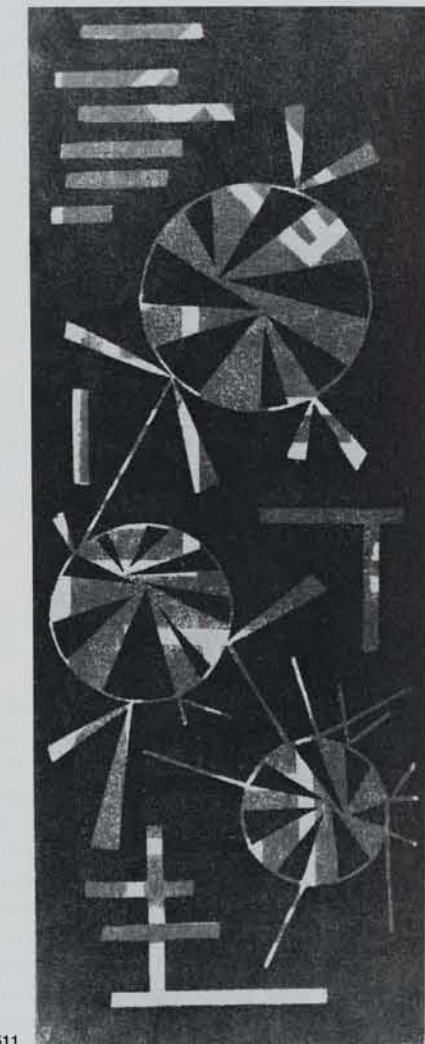
SA 1950, p. 63

EXHIBITIONS

YSA 51 (Boston 1949) • YSA 54 (Mr. Holyoke 1949), no. 55 • YSA 69 (Andover 1952)

RELATED WORKS

The same block was printed in other colors, according to the artist, Nebel 1954, plate 6.



511

Nebel worked in both objective and nonobjective modes and was influenced by several avant-garde movements and artists. His *Cathedrals* series, dating from 1930, for example, was inspired by Cubism, but he also frequently created dialogues in abstraction like the Société Anonyme's two works. In common with Kandinsky, he suggested color, scale, shapes, and space among geometric forms—circles, triangles, rectangles, polygons, and starlike lines. By printing multiple plates, Nebel presented not only the illusion of three-dimensional depth, but an unusual richness of texture. A prolific printmaker, Nebel

turned out hundreds of linoleum cuts and experimented in other graphic techniques. Yale's two works can be compared to trios or quartets (Nebel often gave musical titles to his poetic and artistic works) in which each printed block has a similar structure and adds to the complexity of the piece, while retaining its own color and form. His blocks are beautifully printed in rather thick inks that give a visible relief to the colored planes and in handsome harmonies of muted tones that help suggest spatial depth.

512 1941.609
 Print No. 399
 1936
 Colored linoleum cut on Japanese paper
 18.8 × 7.8 cm
 Inscribed in pencil below "399/1936 Sonderdruck
 Nebel"
 According to the later recollection of KSD, purchased
 from Galerie Jeanne Bucher, Paris, 1937

BIBLIOGRAPHY
 SA 1950, p. 63, illus.

Prepared by Hilarie Faberman



512

Ruby Warren Newby

b. 1886, AMERICAN

Ruby Warren Newby was born in Goff, Kansas, on 28 July 1886. She received a B.S. in education from Southern College in Lakeland, Florida, and in 1928–29 attended classes at Harvard University on a Carnegie scholarship. She was director of the art department of Rollins College in Winter Park, Florida, from 1924 to 1932, when she became head of the art faculty at the Ringling Art School in Sarasota, Florida. The following year she moved to New York where she taught children's art classes at the Brooklyn Museum and tried to perfect a special artistic process that utilized pigments from flower petals and that she believed had been employed centuries earlier by the Chinese. Pleased at the way the process stimulated an interest in both art and science, she eagerly sought to introduce it to public school children throughout the country and in the early 1940s collaborated on a film to demonstrate its possibilities to a wide audience.

Katherine Dreier met Newby shortly after Newby's arrival in New York in the early 1930s. They shared an interest in art education and in 1935 joined with several others in an unsuccessful attempt to establish an art school in Carnegie Hall. Tentatively called both the Carnegie Hall Art School and the Carnegie College and Guild of Art, it was to have offered college-level courses on a variety of subjects pertaining to the visual arts and their relationship to other art forms. Newby, who was to have been director of the school, dropped out of the project in May 1935 for unknown reasons. She and Dreier remained close friends, however, and in 1940 Dreier included eighteen of her flower paintings in an exhibition at the George Walter Vincent Smith Art Gallery in Springfield, Massachusetts. In 1944 Newby left New York and moved to Kansas City, Missouri. The following year she settled in Arizona.

PRINCIPAL REFERENCES

J.L., "Painting with Flower Pigments, by Newby," *Art News* 38 (9 Mar. 1940): 18–19
 "Painting with Petals," *Cue* 9 (9 Mar. 1940): 19

Exhibitions

New York 1940 New York, Weyhe Gallery, *Ruby Warren Newby: Paintings*, Feb.–Mar. 1940
 Springfield 1940 Springfield, MA, George Walter Vincent Smith Art Gallery, *The Leon Carroll Memorial Exhibition and Flower Paintings by Ruby Warren Newby*, text by KSD, Nov. 1940

513 1941.610
 Flower Study
 Before 1940
 Flower pigment and lithographic pencil on paper
 27.4 × 21.3 cm
 Signed in pencil l.r. "Newby"
 KSD from Weyhe Gallery, New York, 1940

BIBLIOGRAPHY
 SA 1950, pp. 172–73, illus.

EXHIBITIONS
 Possibly New York 1940 • probably Springfield 1940, no. 3 • YSA 1 (Inaugural 1942)



513

Flower Study is an example of Newby's painting that made use of flower pigments. She created the darker, more defined tan and yellow flowers in the lower portion of the work by laying a cut flower on the paper under a layer of clear cellophane and rubbing it with either a spoon or a wooden roller to extract its characteristic juices. The smudged areas surrounding the main flower cluster as

well as the oblong leaflike projections in the lower right were produced by rubbing the petals directly on the paper. The shaded areas between the flowers, drawn in lithographic pencil, tie the color areas together and add a pleasing sense of depth to the finished work.

Prepared by Ruth L. Bohan

Emil Nolde

1867–1956, GERMAN

Emil Nolde, one of the most independent and exuberant of the German expressionist painters, was born on 7 August 1867 in the town of Nolde in North Schleswig. Christened Emil Hansen, he took the name Nolde in 1901. He supported himself by drawing until 1898, when he finally acquired the means to study painting full-time. After working for short periods in Munich, Dachau, Paris, and Copenhagen, he settled in Berlin in 1902. Disdaining the work of the reigning German Impressionists, Nolde turned to Van Gogh, Gauguin, and Munch, valuable examples to a young painter striving to distill nature and human emotion into pure color and simple form. In February 1906, Nolde was invited by Schmidt-Rottluff to join the recently formed Dresden group Die Brücke and participated in several of their exhibitions before breaking with the group in 1907. He had always been inspired by nature, but after 1910 he discovered rich new subjects and began depicting re-

ligious themes as well as those drawn from primitive art. His interest in non-European cultures deepened after a trip to the Orient, New Guinea, and the South Seas in 1913–14.

Throughout the 1920s and 1930s Nolde continued to spend winters in Berlin, but in the spring he always returned to his native north Germany, where he painted most of his significant canvases. In 1941 the Nazis forbade him to practice his profession as an artist, and he stopped painting in oil. Always an extremely versatile artist who produced many etchings, lithographs, woodcuts, and watercolors, he continued to paint watercolors, the so-called unpainted pictures. He resumed painting on a larger scale after the war, translating some of these pictures into oil before his death on 13 April 1956.

Katherine Dreier purchased one of Nolde's paintings through the Kunstverein, Cologne, in 1930, but she seems to have had no personal contact with the artist.

Alexander Dorner's text from the 1950 catalogue

Nolde began his artistic career in 1893 with ordinary realistic watercolors of street scenes of St. Gall. Two years later he developed the beginning of what was to be his own style. In dreary colors he painted grinning giants and dark water scenes. In 1904 the Impressionists heightened his palette, but only temporarily. The decisive change in his style took place when he joined *Die Brücke* in Dresden. From then on Nolde's colors and forms assumed the glowing mysteriousness of purely emotional expression, different from Schmidt-Rottluff, Kirchner, Heckel or Otto Müller, the other members of the group. Nolde was not impressed by the Cubists' revolution of form. He adhered to vague and floating outlines which have their closest relationship to the works of *L'art nouveau*. In subject matter Nolde continued to love the world of the primitives, such as savages, gypsies, and peasants. From 1890 masks fascinated him especially. Between 1909 and 1913 he became absorbed in biblical scenes. Wistfully interpreted nature is the ever present fundamental chord. In 1904 Nolde developed a prolific activity as a print-maker while his

production of sculpture remained a series of rather isolated events.

In his oil paintings and watercolors, the outlines are always washed away by indistinct fluctuations of burning colors which seem to enlighten the darkness. The darkness of the early days never quite left Nolde's work; it was only dimly lit by the flickering blaze of heavy colors. Glowing colors are the visionary language in which Nolde expresses his emotional experiences, that same strength and sincerity in sympathy with the landscapes and flowers, which is less convincing in his "unio mystica" with biblical subjects.

Thus Nolde's art is the strongest counterpart to the new Constructivist movement in France, Holland, and Russia. More obviously than any other Expressionist, he clings to the roots of German mysticism which were strongest in the Middle Ages and Renaissance, and dissolved under the increased subjectivism of the Romantics. More clearly than his associate Expressionists did, he demanded the absolute spiritual leadership which the mystical expects. By 1933 Nolde was represented in most German museums and many private collections.

PRINCIPAL REFERENCES

Hans Adolf Fehr, *Emil Nolde: Ein Buch der Freundschaft* (Cologne, 1957)
 Werner Haftmann, *Emil Nolde* (Cologne, 1959)
 ———, *Emil Nolde: Ungemalte Bilder* (Cologne, 1963)
 Gustav Schiefeler, *Emil Nolde: Das graphische Werk*, 2 vols. (Cologne, 1966–67)
 Peter Selz, *Emil Nolde* (New York, 1963); publication accompanying exhibition of 1963 (see below)

Exhibitions

Kiel, Kunsthalle, *Emil Nolde, Gedächtnisausstellung*, text by K. Leonhardi, Dec. 1956–Jan. 1957
 Hamburg, Kunstverein, *Gedächtnisausstellung Emil Nolde*, text by Alfred Hentzen, Apr.–June 1957
 Hanover, Kunstverein, *Emil Nolde, Ölgemälde—Aquarelle—Zeichnungen*, text by Gert von der Osten, July–Sept. 1961
 MOMA, *Emil Nolde*, cat. by Peter Selz, Mar. 1963; San Francisco Museum of Art, May–June 1963; Pasadena Art Museum, July 1963
 Essen, Museum Folkwang, *Emil Nolde zum 100. Geburtstag: Aquarelle und Handzeichnungen von 1893 bis 1956*, Dec. 1966–Feb. 1967
 Cologne, Kunsthalle, *Emil Nolde: Gemälde, Aquarelle, Zeichnungen und Druckgraphik*, Feb.–Apr. 1973

Société Anonyme Exhibitions

SA 61, 64 (New School, Buffalo 1931) SA Q (CAA, travelling 1934–35) SA EE (Nine Artists 1939) SA 84, 85 (Springfield 1939, Hartford 1940)

514 1941.614

Morning in the Flower Garden

ca. 1915–30

Oil on canvas

75.3 × 88.9 cm

Signed I.I. "Emil Nolde"

According to the later recollection of KSD, purchased from the Kunstverein, Cologne, 1930

BIBLIOGRAPHY

SA 1950, pp. 122–23, illus.

EXHIBITIONS

SA 61, 64 (New School, Buffalo 1931) • SA Q (CAA, travelling 1934–35) • SA EE (Nine Artists 1939) • SA 84, 85 (Springfield 1939, Hartford 1940), no. 48 • YSA 1 (Inaugural 1942) • YSA 2 (Wesleyan 1942) • YSA 15,

15a, 17, 20 (travelling 1945–46) • YSA 48 (Boston, Summer 1949) • YSA 51 (Boston 1949) • YSA 54 (Mt. Holyoke 1949), no. 32 • Guggenheim Museum, *Gauguin and the Decorative Style*, text by Lawrence Alloway, June–Sept. 1966 • YSA 96 (Columbus 1973), no. 3



514

Morning in the Flower Garden is a rich and dramatic example of Nolde's mature style. He began painting garden scenes in 1906 but stopped from about 1910 to 1915 while he was deeply involved in religious subjects. When he resumed, his garden pictures were, according to his own characterization, "deeper, more broadly conceived and more saturated with melancholy." This work, with its dark, rich colors applied in broad, full brushstrokes, must belong to this later period. The woman looms almost ominously in the right foreground. Her red lips, purple cheeks, and blue-black eyes and hair contrast with

her strange purplish-blue skin; her blue skirt, yellow beads, and bare, pendulous breasts show Nolde's fascination with primitive art. The dark purple lilacs stab the blue and yellow sky. They are enormous, and the woman seems shunted to the side by their uncontrollable growth. The lushness of the flowers is conveyed by the thick pigment of the blossoms, applied with deliberate, gouging brushstrokes.

Prepared principally by Kimerly Rorschach

Also at Yale: six prints dated from 1907 to 1914; and an undated drawing, *Profile of a Woman*, 28.4 × 22.2 cm

Paul Outerbridge, Jr.

1896–1958, AMERICAN

Paul Outerbridge, Jr., was born on 15 August 1896 in New York City. He attended private schools in Pennsylvania and New York until 1915 when he enrolled briefly in the Art Students League to study anatomy and life drawing. Within a few months, he began working as a free-lance illustrator and scenic designer and in 1916 produced and designed a quasi-professional revue. His work in the theater led to a lifelong interest in the transfiguring quality of light. During a brief stint in the Army in 1917 he was introduced to photography, and in 1921 he enrolled in the Clarence H. White School of

Photography. In the next four years he produced the compelling platinum prints of still lifes, nudes, and city scenes for which he is best known today. He sailed for Europe in February 1925 and mingled freely with the Parisian avant-garde, meeting Man Ray, Marcel Duchamp, and Brancusi. After working briefly for *Vogue*, he set up his own elaborate commercial photography studio in Paris in 1927. When the studio failed, he studied cinematography in Berlin with the German film director G. W. Pabst and then became set advisor on E. A. DuPont's film, *Variety*, in London. Upon his return to

New York in 1929, Outerbridge immersed himself in the still embryonic field of color photography to which he was to devote the next fifteen years of his life. His pioneering treatise, *Photographing in Color*, was published in 1940. Most of his color work either was used in advertising or treated erotic themes. In 1942 he set up a studio in Laguna Beach, California, and specialized in miniature color portraits. With his marriage to Lois Weir in 1945 he entered the field of fashion design; but he returned to photography as a writer and critic in the 1950s with his

monthly column, "About Color," in *U.S. Camera*. Outerbridge died on 17 October 1958.

He met Dreier and joined the Société Anonyme in February 1924 while studying sculpture with Archipenko. Following his return from Europe, he renewed acquaintance with Dreier and in the summer of 1934 joined her, Werner Drewes, Burgoyne Diller, and others in a plan to issue an annual portfolio of their graphic work. The project was never realized and Dreier and Outerbridge presumably drifted apart shortly thereafter.

PRINCIPAL REFERENCES

Maurice Bancel, "Paul Outerbridge, Jr.," *Creative Art* 12 (Feb. 1933): 108-15
Hilton Kramer, "A Cubist Photographer," *New York Times*, 21 Oct. 1979, p. 38D
Robert W. Marks, "Portrait of Paul Outerbridge," *Coronet*, Mar. 1940, pp. 18-29

Exhibitions

New York, Rabinovitch Gallery, [Paul Outerbridge Prints], Nov. 1935
Washington, D.C., Smithsonian Institution, Division of Photographic History, *Paul Outerbridge*, Apr. 1959
Los Angeles Center for Photographic Studies, *Paul Outerbridge, Jr.*, org. by Robert Glenn Ketchum, text by Graham Howe, Nov. 1976

515 1941.615

Abstract Forms

1933

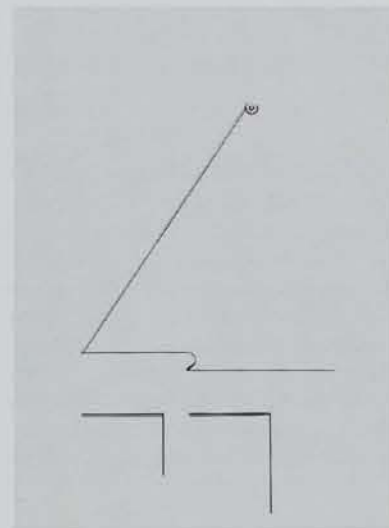
Pen and black ink

35.5 × 25.5 cm

Signed in pencil l.r. "Paul Outerbridge, Jr. / 1933"

Probably KSD from the artist, ca. 1933-34

Abstract Forms may have been intended for inclusion in the portfolio that Outerbridge was preparing with Dreier and others in the summer of 1934 (see biography). Composed with the utmost economy, the drawing shares the reductionist aesthetic that distinguishes Outerbridge's early black and white photography. But where the photographs tend to be serious and straightforward, *Abstract Forms* is intentionally humorous. The lines suggest a witty caricature of a human profile with an outsized nose and tiny beadlike eye. The two etchings made from this drawing differ slightly in size and proportion, indicating that they were pulled from different plates. They were probably done by Werner Drewes and not Outerbridge, who apparently did not know how to etch.



515

516 1953.6.60

Probably Werner Drewes after Outerbridge

Abstract Forms

ca. 1933-34

Etching

34.9 × 24.2 cm (image)

42.3 × 31.2 cm (sheet)

From the estate of KSD, 1953; probably acquired 1933-34

517 1953.6.275

Probably Werner Drewes after Outerbridge

Abstract Forms

ca. 1933-34

Etching

34.4 × 24.2 cm (image)

37.3 × 27.9 cm (sheet)

From the estate of KSD, 1953; probably acquired 1933-34

518 1942.155

Tightrope Walker (Circus Series)

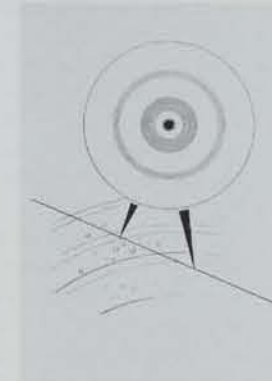
1934

Pen and black ink

35.6 × 25.5 cm

Signed in pencil l.r. "Paul Outerbridge, Jr. / 1934"

Gift of the artist, 1942



518

Outerbridge gave these four pen and ink drawings of the circus to Yale in 1942 "to round out its collection" of his work (Outerbridge to Yale, 5 April 1942). Like *Abstract Forms*, they reveal a lighter side of his art not often seen in his photographs. Calder's *Circus* and his whimsically sophisticated wire sculptures of the late 1920s and early 1930s come readily to mind, and one wonders if they may have inspired Outerbridge's work. The *Tightrope Walker* also recalls Duchamp's *Rotary Glass Plates*, 1920 (cat. 234), although there is no evidence to suggest that Outerbridge was familiar with this piece.

519 1942.156

Elephant (Circus Series)

1934

Pen and black ink

35.6 × 25.5 cm

Signed in pencil l.r. "Paul Outerbridge, Jr. / 1934"

Gift of the artist, 1942



519

EXHIBITIONS

YSA 4 (Yale 1943) • YSA 74 (Norwich 1953)

520 1942.157

Trapeze (Circus Series)

1934

Pen and black ink

35.6 × 25.5 cm

Signed in pencil l.r. "Paul Outerbridge, Jr. / 1934"

Gift of the artist, 1942



520

521 1942.158

Clown (Circus Series)

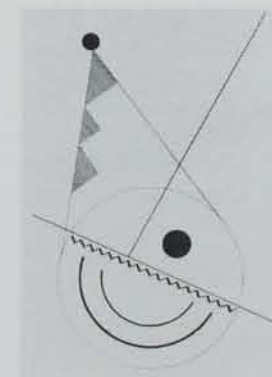
1934

Pen and black ink

35.6 × 25.5 cm

Signed in pencil l.r. "Paul Outerbridge, Jr. / 1934"

Gift of the artist, 1942



521

Prepared by Ruth L. Bohan

Born in Macerata, Italy, on 28 August 1901, Ivo Pannaggi studied architecture in Florence and Rome before starting to paint in 1919. Like other postwar Futurists, he associated himself with Bragaglia's gallery and experimental theater in Rome. He first exhibited publicly at the gallery in 1921 and had his first one-artist show there two years later. Vivaly interested in all the arts, Pannaggi established his position in the avant-garde in 1922 when he and Vinicio Paladini staged the *Ballo meccanico futurista* at the Circolo delle Cronache d'Attualità. The roaring sound of motorcycles accompanied the two dancers in this production, the first of Pannaggi's theatrical projects. He also created the scenery for Jules Laforgue's *Pierrot fumiste* in 1925 and the striking puppet costumes for Ruggiero Vasari's *L'Angoscia delle macchine* in 1927.

Until 1927 Pannaggi remained at the center of Italian Futurism of which Enrico Prampolini was the acknowledged leader. In 1922 Pannaggi and Paladini published the first version of "Manifesto dell'arte meccanica futurista," but this essential statement of postwar Futurism has since been primarily credited to Prampolini who co-signed the expanded version that appeared later that year. In 1924 Pannaggi, who travelled widely, saw Russian avant-garde art at the Venice Biennale and in Riga. Constructivism was a powerful current in Europe, and it helped transform Pannaggi's art. His futurist style, its dynamism embodied in machine imagery, changed to a more abstract machine esthetic based on geometric forms and modern industrial materials. Although his work retained dynamic underpinnings, it joined the international current that included Russian Constructivism and art associated with the Bauhaus, De Stijl, and purist groups. Throughout his career Pannaggi shared their op-

timistic desire to build a harmonious relationship between people and their environment. His remarkable renovation of the Casa Zampini, a private home in Esanatoglia, exemplified this ideal. He designed the furniture, tapestries, and windows, integrating them with specially painted walls and sculptural partitions.

In 1927, motivated by his involvement in Constructivism and his dislike of the fascist ideas of Marinetti and other Futurists, Pannaggi left Italy for Germany. He lived principally in Berlin and Düsseldorf, supporting himself through commercial art and journalism. As Berlin correspondent for *L'Ambrasio*, *Casabella*, and *Domus*, he wrote on contemporary architecture. He also travelled as a journalist to Scandinavia, Greenland, and Antarctica. To escape Nazi persecution in the late 1930s Pannaggi settled in Norway. He lived there with his wife and three children, working as an architect, until the late 1960s when he returned to Italy. He died at Macerata, aged eighty, on 11 May 1981.

In 1922 Katherine Dreier bought *The Oarsman* (cat. 522) in Berlin from the futurist dealer P. R. Vasari, and in 1926 she again saw Pannaggi's work at the Venice Biennale. She sought him out in Rome to include him in the Brooklyn International, and after that the two corresponded, expressing warm appreciation of one another. Pannaggi kept Dreier abreast of his work, and apparently they met again in 1930 in Berlin where Dreier recollected acquiring her six watercolors. After a long gap their letters resumed in 1947 when the artist wrote to Dreier of his hatred of fascism and indignation at Hitler's attacks on modern art. They continued to write until shortly before Dreier's death in 1952.

PRINCIPAL REFERENCES

- Crispolti 1968 Enrico Crispolti, "Il costruttivismo 'meccanico' di Pannaggi," *Palatino*, no. 4 (Oct.–Dec. 1968), pp. 415–22
Crispolti 1969 Enrico Crispolti, *Il mito della macchina e altri temi del futurismo* (Trapani, 1969)
Enrico Crispolti, "Un arredamento futurista di Pannaggi," *Arte Illustrata* 2 (Oct.–Dec. 1969): 72–80
Pannaggi 1930 "The Work of Ivo Pannaggi," *Advertising Art*, 8 Jan. 1930, pp. 54–55
Pannaggi 1962 Ivo Pannaggi, *Pannaggi* (Oslo, 1962)
Toni 1976 Anna Caterina Toni, *L'attività artistica di Pannaggi nel periodo giovanile (1921–1926)* (Macerata, Italy, 1976)

Exhibitions

- Rome, Casa d'Arte Bragaglia, [Ivo Pannaggi], Feb. 1923
Rome 1969 Rome, Studio d'Arte Moderna, Pannaggi, org. by Ivo Pannaggi, Jan.–Feb. 1969

Société Anonyme Exhibitions

- SA 43 (Brooklyn 1926) SA 44, 45, 46 (Brooklyn selections 1927) SA 50 (Arts Council 1928) SA 61, 64 (New School, Buffalo 1931) SA CC (Columbia 1938) SA 84, 85 (Springfield 1939, Hartford 1940)

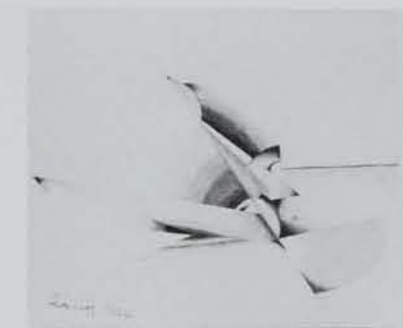
522 1941.617
The Oarsman
Il Rematore
1921
Gouache
34.5 × 40.6 cm
Signed in black ink l.l. "Il Rematore (remo a pale)/ Ivo Pannaggi / Grottoammare / 11–8–1921"
KSD from P. R. Vasari, Berlin, 1922, for 45 lire

BIBLIOGRAPHY

- V. Gallina, "Un pittore d'avanguardia: Ivo Pannaggi e la mostra d'avanguardia a Praga," *Il Mattino* (Naples), 14 Dec. 1921 • SA 1950, p. 62 • Pannaggi 1962, p. 45 • Crispolti 1968, p. 418 • Crispolti 1969, pp. 386n, 393 • Toni 1976, pp. 9, 29, illus.

EXHIBITIONS

- Prague, *Exposizione d'arte italiana d'avanguardia*, Sept. 1921; travelling Berlin, Brno, Kosice • YSA 1 (Inaugural 1942), no. 23 • YSA 4 (Yale 1943), as "The Sails" • YSA 21, 21a, 25, 26, 28, 30, 32, 32a, 32b, 32c, 36 (travelling 1946–47) • YSA 61 (Saginaw 1950–51) • YSA 71 (New London 1952)



522

In this early gouache, Pannaggi aimed to fuse object and environment in a picture, not of a racing boat, but of speed itself. The abstracted and interpenetrating forms of the boat and oars are drawn with mechanical precision. Shimmering, prismatic color is applied in small strokes, the hues blending. The predominance of yellow and blue contributes to the effect of sunlight glinting off metal,

and of reflections in water and water dripping from oars as the speeding boat devours the horizon. Here, Pannaggi achieved a balance of vigor and delicacy in a scintillating futurist work; later, this combination would characterize some of his most appealing constructivist compositions (see cat. 527).

523 1941.616
Architectonic Function 3U
Funzione Architettonica 3U
ca. 1925–26
Oil on canvas
150.3 × 90 cm
Artist's metal label on frame "Pannaggi Funzione Architettonica '3U'"
KSD from the artist, 5 Oct. 1927, for 3000 lire

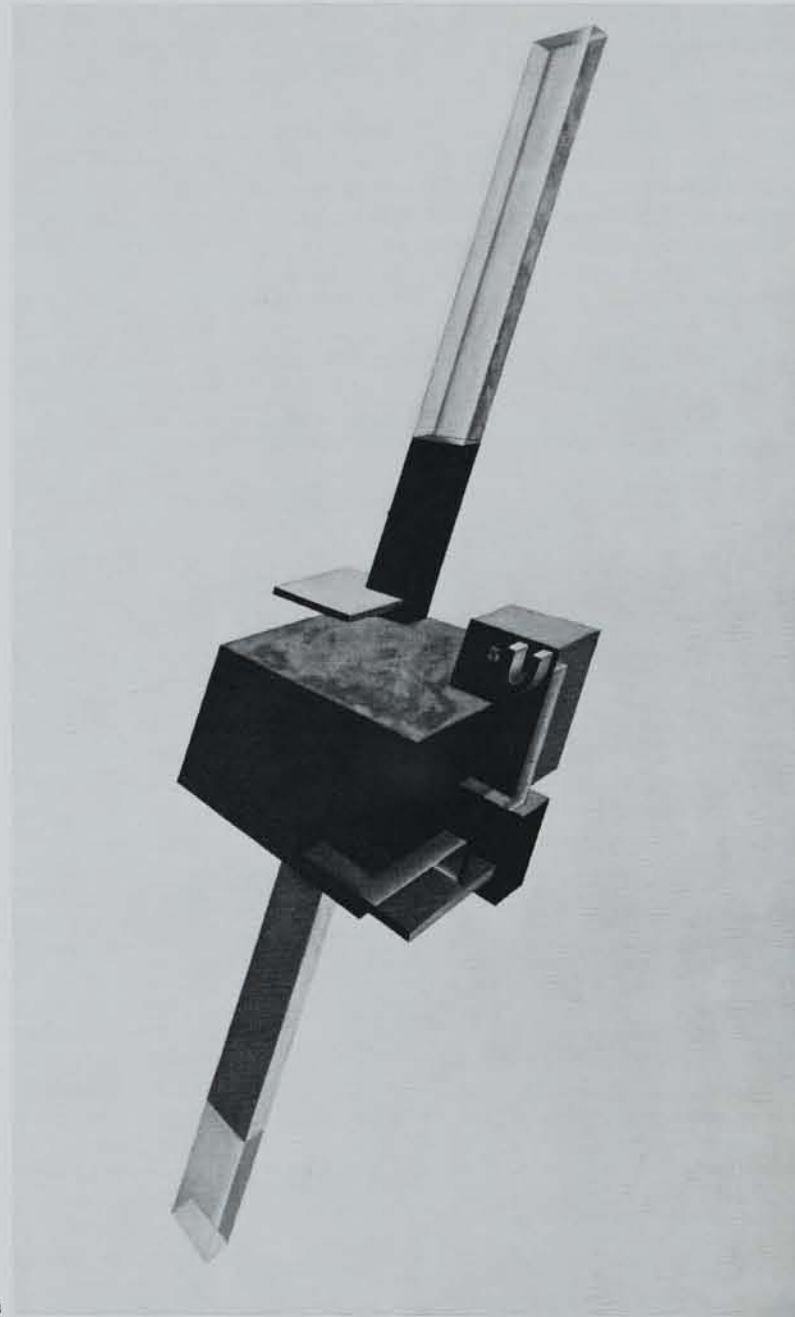
BIBLIOGRAPHY

- Enrico Prampolini and Renzo Bertozzi, "I futuristi italiani alla XV. Biennale Veneziana," supplement of *Le Tre Venezie*, May 1926, illus. only • SA 1950, p. 62, illus. • Pannaggi 1962, pp. 72, 77 • Jacques Polieri, "Les Promoteurs de la scénographie moderne," *Aujourd'hui*, nos. 42–43 (Oct. 1963), pp. 132–39, illus. only • Crispolti 1968, p. 418 • Crispolti 1969, pp. 393, 613n, illus. • Rome 1969, p. 38, not in exhibition • Toni 1976, pp. 13, 70–71, illus.

EXHIBITIONS

- Venice, XV Biennale, 1926, no. 23 • SA 50 (Arts Council 1928), as "Abstraction in Green" • SA 84, 85 (Springfield 1939, Hartford 1940), no. 49, illus. • YSA 1 (Inaugural 1942) • YSA 46 (RISD 1949) • YSA 71 (New London 1952) • YSA 73 (Minneapolis 1953), no. 99

In 1925–26 Pannaggi ushered in his new, constructivist period with a number of works entitled "geometric functions" and "architectonic functions." *Architectonic Function 3U*, one of the earliest of this group, recalls the Proun paintings of Lissitzky and the contemporary work of Bauhaus artists, particularly Moholy-Nagy. With characteristic boldness, Pannaggi centered his forms on a plain, cream-colored canvas. The play of perspective makes us look up to the top of the shaft, but since we also look down on the cubical masses, we seem to be close to an object of great size. The interpenetrating forms are different tones of green, treated to look like both translucent and solid industrial materials. The prominent *3U* is typical of international Constructivism's evocation of public advertising and architectural lettering. The ostensible rationality of the composition is belied by the floating effect the diagonal axis produces. The huge object appears only momentarily transfixed in its movement through a vast space. A close view reveals that several of the planes are elusive, and our inability to assign them a logical position leaves us hovering in front of a curious structure that refuses to remain earthbound.



523

524 1953.6.61
Geometric Function K 5%
Funzione geometrica K 5%
1926

Gouache, laid down
31.8 × 20.1 cm

Signed in pencil l.r. "Pannaggi/26"; verso, label written
in Pannaggi's hand "Ivo Pannaggi (Rome) / Fonction
'K' / Prise Dollars 25"

From the estate of KSD, 1953; acquired from the artist,
Spring 1927, for 542.30 lire (\$25)

BIBLIOGRAPHY

SA 1950, p. 62 • Crispolti 1969, p. 393 •
Rome 1969, p. 31, not in exhibition • Toni
1976, pp. 13, 70-71, illus. • *Boban* 1982, p.
152

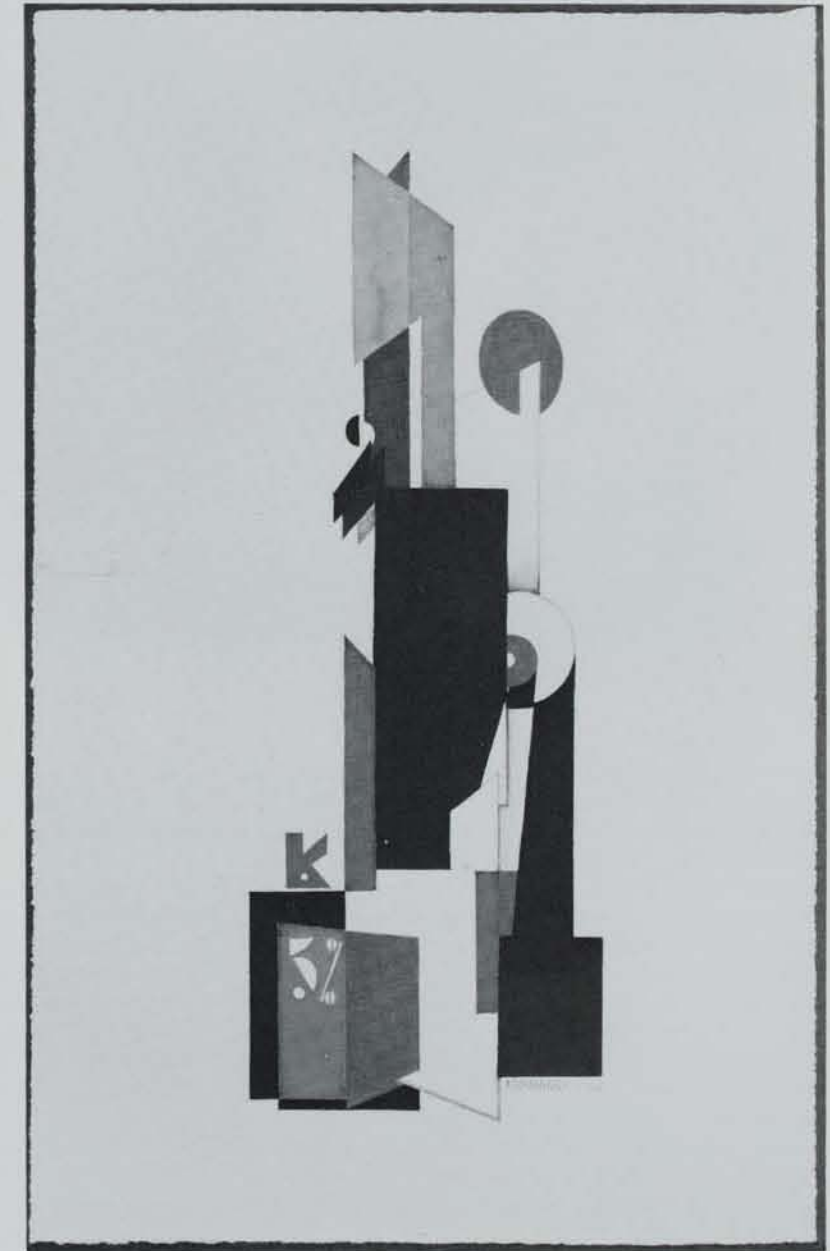
EXHIBITIONS

Probably Venice, XV Biennale, 1926, no. 27,
as "Funzione Elementare K" • SA 43 (Brooklyn
1926), no. 150, illus., as "Dynamic K"

RELATED WORKS

Funzione geometrica K 5%, undated, pencil on
cardboard, 36 × 74 cm, in the artist's posses-
sion in 1969

The large work in pencil is identified by the
artist (Rome 1969, no. 10) as an undated
replica of the Yale gouache, which he dates
1925. The clear "26" on the gouache means
that Pannaggi was probably mistaken when he
later referred to 1925.



524 (see also plate 40)

Serving as pendants to his "architectonic functions," Pannaggi's "geometric functions" investigate the interrelationships of two-dimensional abstract forms. In many of its details, *Geometric Function K 5%* resembles contemporary watercolors and paintings by Moholy-Nagy, but the architectural impression first suggests projects by Lissitzky and other Russian Constructivists. This associa-

tion is stronger because Pannaggi limited himself to Lissitzky's favorite colors—bright red, black, gray, and white. The red *K* inevitably, even if accidentally, echoes the ubiquitous first letter of *Kommunist* which was introduced into many Russian designs. The equally prominent 5% adds a suitably impersonal touch to this austere and beautiful little drawing.

525 1953.6.63

Postal Collage

28 June 1926

Paper, photograph, ink, stamps on cardboard

23.5 × 29 cm

From the estate of KSD, 1953; received from the artist, 1926

BIBLIOGRAPHY

Pannaggi 1962, p. 62

When Pannaggi sent Katherine Dreier photographs and information for the Brooklyn International, he made collages of his envelopes. These amusing works speak for their era: they possess a humor associated with earlier Dada art and a clear geometric order that suits the constructivist spirit. The strong asymmetrical pattern of the earlier collage is embellished with a photograph of Pannaggi and a woman. The round photo is encircled by a larger piece of paper, echoing the oval image of the king

and the cancellation mark of the adjacent stamps. It is probably no accident that the five stamps and the postal sticker—the marks of government—are tumbling out of order in contrast to Pannaggi's own well-regulated inscriptions. An antifascist, Pannaggi has cropped his own image, transforming the suggestion of the fascist salute into a simple greeting, as though he were waving from a porthole.



525

526 1953.6.64

Postal Collage

16 October 1926

Paper, newspaper, photographs, ink, stamps, tickets on stripping paper

38.5 × 51 cm

From the estate of KSD, 1953; received from the artist, 1926

BIBLIOGRAPHY

Pannaggi 1962, p. 62, illus.

EXHIBITION

Probably YSA 72 (KSD Memorial 1952–53)



526

This is the larger of Yale's two collages by Pannaggi (Katherine Dreier received a third, later given to the Museum of Modern Art), and its size gave scope to the artist's inventiveness. Again he greets the recipient with his own image peering from a porthole—actually a rubber tire. Above, an aerial view of New York skyscrapers is juxtaposed with ruins of the Roman Forum. The linking of modern and ancient cities by the word *REGIA* does not detract from the shock of the legend below the three columns, *Passion sodomiste*, which has a surrealist flavor. So do the only other French words on the collage—*couille d'hirondelle*—which follow the German *Kaiserfleisch mit*. This improbable recipe is one of several German dishes listed immediately below Dreier's name (*Kalbszungenl mit Ei*, *Schweinszungenl mit Kraut*). To the left of the steamship, glued upside down, is a printed excerpt from a German text on esthetics which includes the phrase *Form*

und Inhalt, a sly parallel to Pannaggi's envelope and its contents. The German words signal Pannaggi's internationalism—he had already travelled in Germany, and he moved there the following year—but also reflect Dreier's German origins (the *ei* below plays upon her name). The two had met in Rome the previous spring and thereafter corresponded in German. Perhaps Dreier told Pannaggi of her visits with German artists, including Kurt Schwitters, whose work is virtually quoted in this collage. Although their first function is to complement other references to transport, the two tramway tickets borrow one of Schwitters's favorite collage motifs. Pannaggi may not have anticipated the maladroitness of his package which produced such interesting edges, but he regarded his work as incomplete without its postmarks and asked Dreier for a photograph of the "finished" work.

527 1941.618

Design with HN

ca. 1926–29

Watercolor, ink, gouache, and pencil on heavy paper

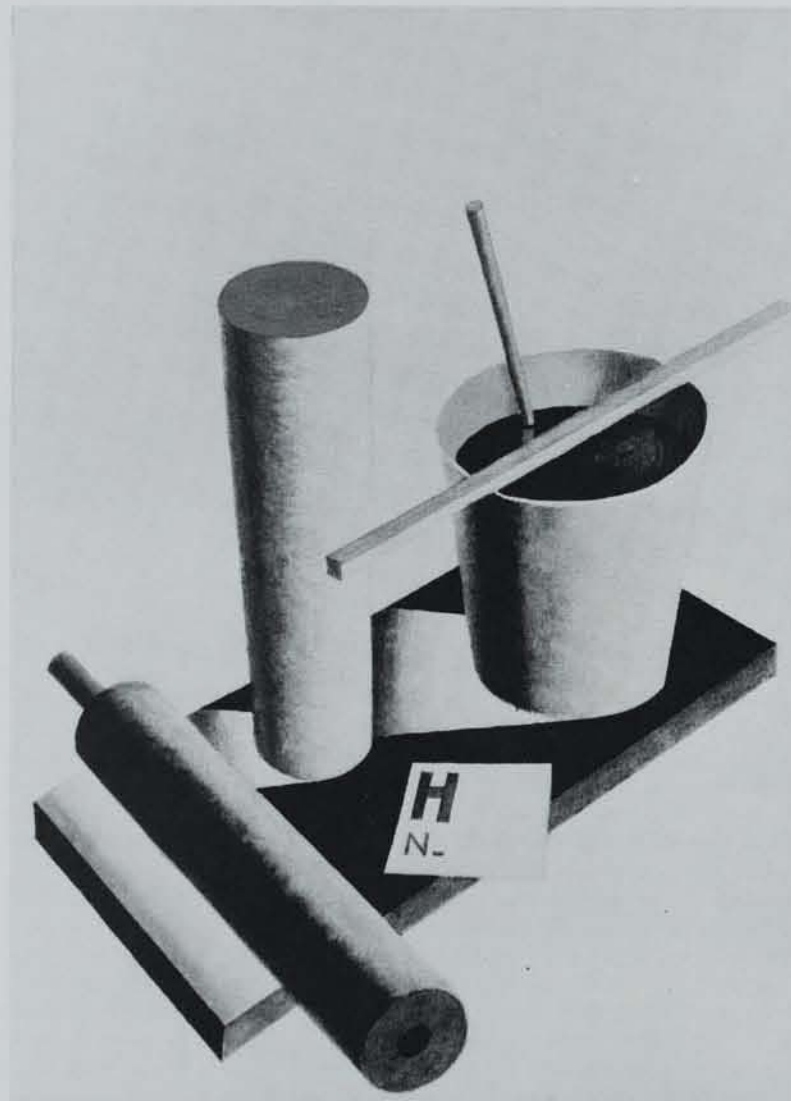
25.2 × 17.2 cm

Verso, fragmentary pencil sketch with letter "M"

From the artist, 1930, according to the later recollection of KSD

BIBLIOGRAPHY

Pannaggi 1930, illus. only • SA 1950, p. 62 • Crispolti 1968, pp. 418–19 • Crispolti 1969, p. 394 • Toni 1976, p. 72, illus.



527

Pannaggi's watercolors were identified in the 1950 catalogue as "advertising designs," but the artist has since denied that they represent particular commissions (in a communication of 1 March 1974). The compositions do share the energetic appeal of Pannaggi's commercial work, and it is possible that they were general models for advertisements. Pannaggi shared the widespread ambition of artists of the 1920s to eliminate the distance between fine art and pragmatic design, and these handsome little works should be accepted on their own terms. Their forcefulness and austerity are kept within bounds

by the artist's delicate drawing and by his translucent washes in pale colors. Two (cat. 528 and 532) are close in spirit to his Casa Zampini interior of 1926 and reflect his admiration for Lissitzky and international Constructivism. *Design with HN* (cat. 527) contains the clearest images: pail of ink, rollers, and flat plate of the handprinting process. In other designs, the rollers become more generalized and, together with beams and slabs, build a three-dimensional vocabulary of construction, aided by such ordinary objects as a knife and a chair. The letters also constitute a limited alphabet of well-ordered signs.

528 1941.619

Design with 4

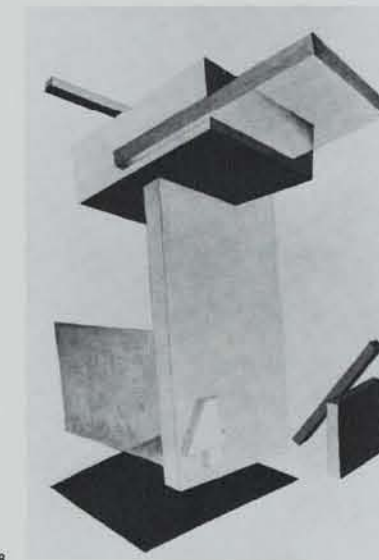
ca. 1926–29

Watercolor, pencil, and ink on heavy paper

From the artist, 1930, according to the later recollection of KSD

BIBLIOGRAPHY

SA 1950, p. 62 • Crispolti 1968, pp. 418–19 • Crispolti 1969, p. 394 • Toni 1976, pp. 14, 72, illus.



528

529 1941.620

Design with MN

ca. 1926–29

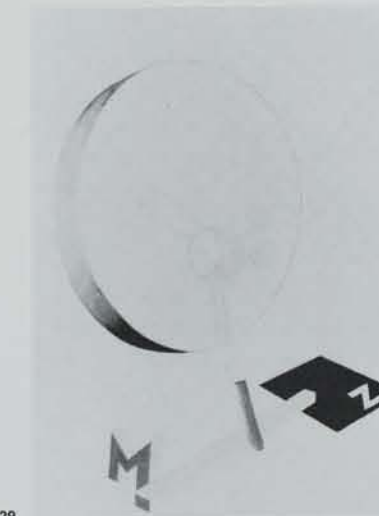
Watercolor, ink, and pencil on heavy paper

25.6 × 18.3 cm

From the artist, 1930, according to the later recollection of KSD

BIBLIOGRAPHY

SA 1950, p. 62 • Crispolti 1968, pp. 418–19 • Crispolti 1969, p. 394 • Toni 1976, pp. 14, 72, illus.



529

530 1941.621
Design with HH
ca. 1926–29
Watercolor, ink, and pencil on heavy paper
25.4 × 18 cm
Verso, pencil sketch of geometric forms
From the artist, 1930, according to the later recollection
of KSD

BIBLIOGRAPHY

SA 1950, p. 62 • Crispolti 1968, pp. 418–19 •
Crispolti 1969, p. 394 • Toni 1976, pp. 14,
72, illus.

531 1941.623
Design with HMM
ca. 1926–29
Watercolor and ink on heavy paper
19.6 × 25.6 cm
From the artist, 1930, according to the later recollection
of KSD

BIBLIOGRAPHY

Pannaggi 1930, illus. only • SA 1950, p. 62 •
Crispolti 1968, pp. 418–19 • Crispolti 1969,
p. 394 • Toni 1976, pp. 14, 72, illus.

532 1941.622
Design with HM
1929
Watercolor, ink, and pencil on heavy paper
25.3 × 17 cm
Signed in black ink l.r. "Pannaggi 29"
From the artist, 1930, according to the later recollection
of KSD

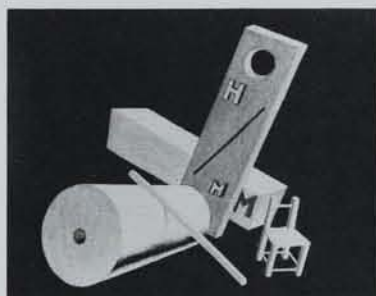
BIBLIOGRAPHY

SA 1950, p. 62 • Crispolti 1968, pp. 418–19 •
Crispolti 1969, p. 394 • Toni 1976, pp. 14,
72, illus.

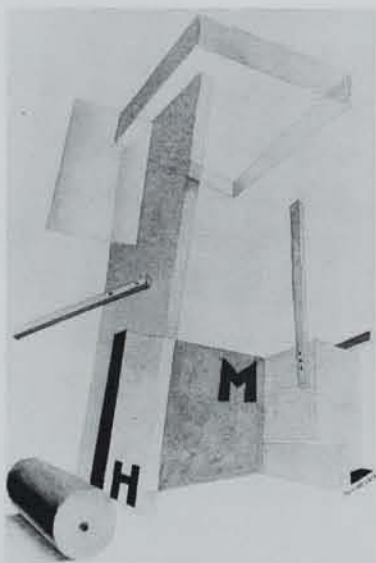
Prepared principally by Rosalyn Deutsche
Also at Yale: 3 *Serigrafie*, portfolio of three silkscreens (gift of the artist)



530



531



532

Georges Papazoff

1894–1972, BULGARIAN, LIVED IN FRANCE

Georges Panaiot Papazoff was born on 2 February 1894 in Yambol, Bulgaria. From 1913 until the end of World War I, he studied art in Prague. He then went to Munich to study under the tutelage of Hans Hofmann for a short time. For several years he moved among major European centers, staying for long periods in Vienna and Berlin. On New Year's Day 1924, Papazoff arrived in Paris, having given up working in his family's export-import business in order to paint. He began exhibiting with the Indépendants the following year, and he joined Arp, Ernst, Masson, and Miró in an exhibition on the rue Ville l'Évêque, often considered the first exhibition devoted solely to surrealist painters. Although his oils often echoed the work of the more mature exhibitors (admiration of Paul Klee is equally obvious), Papazoff resisted absorption by the Surrealists and prided himself on his independence. His circle of friends and admirers grew rapidly and eventually included Rolf de Maré, Jules Pascin, Robert Desnos, and André Derain (to whom he was especially close after 1936). H. P. Roché, his principal champion, commissioned a series of twenty-nine etchings in 1925 and introduced Marcel Duchamp and Katherine Dreier to

Papazoff's work. Papazoff was included in Dreier's Brooklyn exhibition of 1926 (SA 43); thereafter he exhibited frequently in Paris and other major European centers, including Zagreb, Prague, Sofia, and on several occasions, Stockholm. Writers and exhibition organizers often associated him with the Surrealists, but he was never part of André Breton's circle and remained aloof from all movements. He lived in Paris most of his life but moved to Vence in 1960. He died there on 23 April 1972.

For her large Brooklyn exhibition, Katherine Dreier borrowed two oils and four watercolors by Papazoff from H. P. Roché. She bought one of the oils (*Blue Mist*, 95 × 109 cm, since disappeared) and three watercolors in 1927, and in 1931 she borrowed *Head* (cat. 537) for two exhibitions (SA 61, 64). Although she did not include Papazoff in any Société Anonyme exhibitions after 1931, she thought well of him and in 1949 asked Roché to give *Head* to the Société. He agreed and volunteered to donate another oil (cat. 538); it reached Dreier too late for inclusion in the 1950 catalogue.

PRINCIPAL REFERENCES

Nakov 1973 André B. Nakov, *Papazoff, franc-tireur du Surréalisme* (Brussels, 1973)
Georges Papazoff, *Sur les pas du peintre* (Paris, 1971)
Charles Terrasse, "Papazoff," *L'Art d'aujourd'hui* 5 (1928): 24 ff.

Exhibitions

Paris, Galerie Vavin-Raspail, *Georges Papazoff*, text by Waldemar Georges, Nov. 1927
Paris, Galerie de la Renaissance, 80 *Tableaux de Papazoff*, org. by H. P. Roché, May–June 1931
Stockholm, Moderna Galeriet, *Georges Papazoff*, texts by Rolf de Maré et al., 1933
Stockholm, Moderna Galeriet, *Georges Papazoff*, texts by H. P. Roché and M. Sauvage, 1950
Paris, Galerie Renou et Payet, 1950
Paris 1975 Paris, Galerie de Seine, *Papazoff, œuvres de 1923 à 1932*, text by Philippe Soupault, Jan. 1975

Société Anonyme Exhibitions

SA 43 (Brooklyn 1926) SA 44, 45, 46 (Brooklyn selections 1927) SA 61, 64 (New School, Buffalo 1931) SA 62 (Rand, Winter 1931)

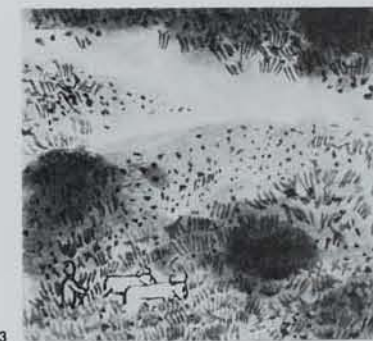
533 1953.6.256
Landscape with Cows
ca. 1924–26
Watercolor on heavy paper, laid down
13.1 × 14.9 cm
Signed in pencil on support l.r. "papazoff"
From the estate of KSD, 1953; from H. P. Roché, Paris, June 1927, for 400 francs (\$14)

BIBLIOGRAPHY

Boban 1982, p. 152

EXHIBITION

SA 43 (Brooklyn 1926), hors cat., illus. in special cat.



533

534 1953.6.257
Blue Landscape
ca. 1924–26
Watercolor over pencil on heavy paper, laid down
16.5 × 21 cm
Signed in pencil on support l.r. "papazoff"
From the estate of KSD, 1953; from H. P. Roché, Paris,
June 1927, for 400 francs (\$14)

BIBLIOGRAPHY
Boban 1982, p. 152

EXHIBITION
SA 43 (Brooklyn 1926), hors cat., illus. in
special cat.

535 1953.6.258
Funeral Procession
ca. 1924–26
Watercolor on heavy paper, laid down
14.9 × 15.5 cm
Signed in pencil on support l.r. "papazoff"
From the estate of KSD, 1953; from H. P. Roché, Paris,
June 1927, for 400 francs (\$14)

BIBLIOGRAPHY
Boban 1982, pp. 152–53

EXHIBITION
SA 43 (Brooklyn 1926), hors cat., illus. in
special cat.

536 1953.6.259
Four Fishermen
ca. 1924–26
Watercolor and ink
12.5 × 15.6 cm
Signed in black ink l.r. "papazoff"
From the estate of KSD, 1953; presumed gift of H. P.
Roché, 1927

BIBLIOGRAPHY
Boban 1982, p. 153

EXHIBITION
SA 43 (Brooklyn 1926), hors cat.

Dreier chose these four watercolors for exhibition in 1926 (SA 43) from a group of eight sent by H. P. Roché. Their naiveté would have appealed to Dreier, although the modern viewer is apt to be more struck by the amateurish quality of three of them; the fourth, *Blue Landscape*, has a more professional feeling and is reminiscent of the work of Franz Marc.



534



535

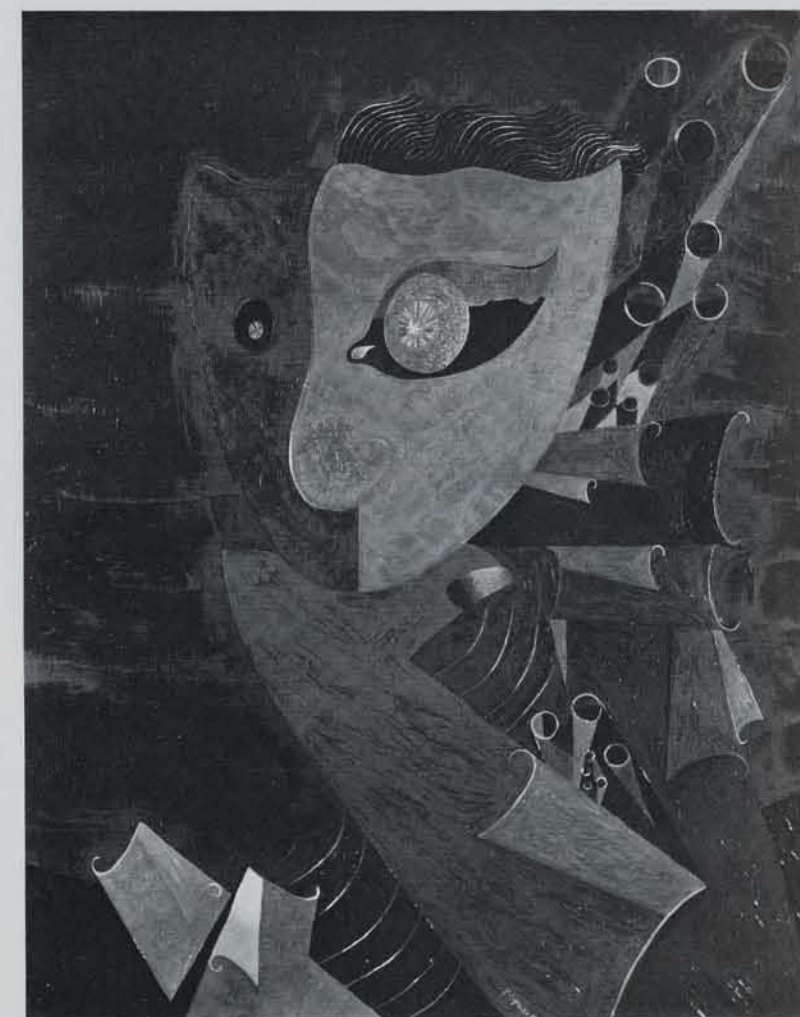


536

537 1949.6
Head
Tête
ca. 1927–29
Oil on canvas
100.1 × 81.3 cm
Signature scratched through paint l.c. "papazoff"; in-
scribed verso in H. P. Roché's hand "Tête"
Gift of H. P. Roché, 1949; in possession of KSD since
1931

BIBLIOGRAPHY
SA 1950, p. 194, illus. • Nakov 1973, illus.
only • Paris 1975, illus. only, not in exhibition

EXHIBITIONS
SA 61, 64 (New School, Buffalo 1931) • YSA 1
(Inaugural 1942) • YSA 48 (Boston, Summer
1949) • YSA 51 (Boston 1949) • YSA 54 (Mt.
Holyoke 1949), no. 35



537

Head is one of a series of pictures Papazoff did from 1925 to 1929 on the theme of *éclaireurs* ("scouts" or "explorers"). Most of these works show robotlike creatures with triangular and conical bodies, and faces made of masks divided into light and dark halves. There is a sense of foreboding, and many of the forms of the series are

found in a contemporary painting entitled *Composition on the Theme of War* (Musée d'Art et d'Industrie, Saint-Etienne). Yale's picture has the mask-face of the *éclaireurs*, but the upper half of the body has been dispersed in bundles of conical tubes and in planes that curve like sheets of colored parchment.

538 1953.6.234

Untitled

ca. 1930

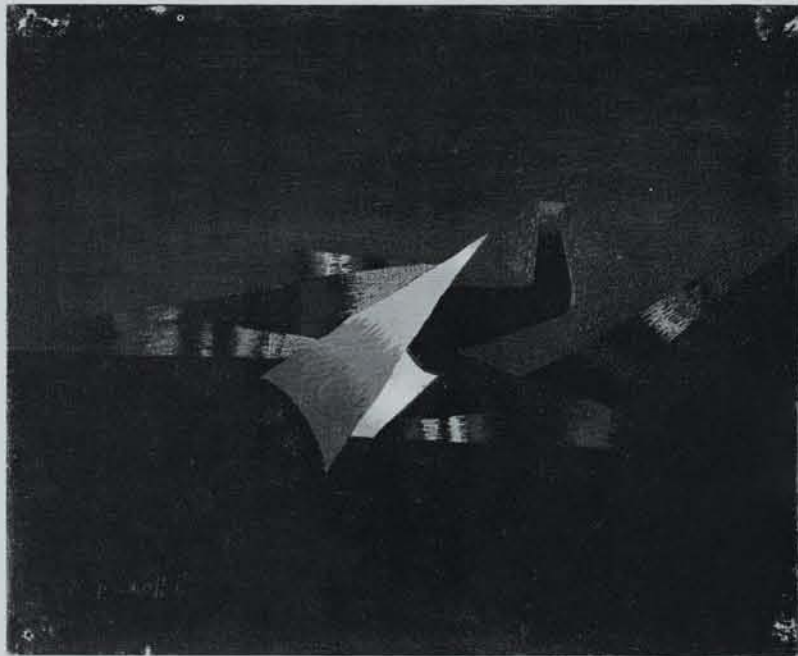
Oil on canvas

22.3 × 27.4 cm

Signed l.l. "papazoff"

From the estate of KSD, 1953; gift to her from H. P.

Roché, Aug. 1950



538

In a number of paintings of about 1930 to 1932 Papazoff introduced a fanciful, brightly colored marine creature, sometimes traversing a beach or fleeing along a shore. In this little Société Anonyme painting, a similar creature seems to both swim and fly, its body marking the division of nocturnal water and sky. Certain works of Paul

Klee are recalled here, although Klee seldom separated a figure so clearly from its background. When she received the picture in 1950, Katherine Dreier instantly recognized it as belonging to Papazoff's "series of paintings of abstract running men" (to H. P. Roché, 15 September 1950).

Hermann Max Pechstein

1881–1955, GERMAN

Born on 31 December 1881 in the Saxon town of Zwickau, Pechstein took drawing lessons at the age of ten and was apprenticed to a Dresden decoration painter from 1896 to 1900, when he entered the Dresden School of Applied Arts. In 1902, after winning five out of six classes at the school's competition, he was offered a job teaching there, but he declined, transferring to the Academy of Fine Arts under Professor Otto Gussmann. In 1905 he won the Saxon State Prize for painting, the so-called Rome Prize, but did not use the money to travel until 1907. While painting a ceiling for the German Crafts Exhibition in 1906 he met Erich Heckel and became a member of Die Brücke, joining Heckel, Kirchner, Schmidt-Rottluff, and Bleyl. He spent the summer of 1907 with Kirchner and that autumn left for Italy; there he especially liked the works of Giotto and Fra Angelico, and the mosaics at Ravenna. In December he exhibited at the Salon des Indépendants, and returning to Germany, he settled in Berlin in July 1908. He had three paintings accepted at the Berlin Sezession of 1909, but his rejection in 1910 resulted in his participation in the Neue Sezession. His drawings were published in *Der Sturm* beginning in 1911. Pechstein spent the next several years travelling, passing his summers at the Moritzburg Lakes and on the Baltic coast, and executing

decorative commissions. In April 1914 the dealer Fritz Gurlitt helped the artist go to Palau in the South Seas, then still in German possession. The Japanese removed Pechstein to Nagasaki later that same year. Released a few months later, the artist travelled across the United States and arrived in Europe in September 1915 via a Dutch ship. He was inducted into the German army in the spring of 1916, and after his discharge in 1917 he went back to Berlin. Pechstein was one of many artists galvanized into action by the war. A member of the Berlin Workers' Council for Art, he was also a founder of the Novembergruppe, a group of artists with leftist political leanings who banded together to create a new world through art. Like other progressive German artists, Pechstein was dismissed by the Nazis from his professorship at the Berlin Academy in 1933, a post he had held for a decade, and he was forbidden to exhibit or travel. At the end of the war he was reinstated at the Academy and remained active in Berlin until his death on 29 June 1955.

Katherine Dreier would certainly have known Pechstein's work through *Der Sturm*, yet there is no correspondence between them nor was the artist included in any Société Anonyme exhibitions.

PRINCIPAL REFERENCES

Lothar-Günther Buchheim, *Die Künstlergemeinschaft Brücke* (Feldafing, 1956)
 ———, *The Graphic Art of German Expressionism* (New York, 1960)
 Wolf D. Dube, *Expressionism*, trans. Mary Whittall (New York, 1973)

Paul Fechter, *Das graphische Werk Max Pechsteins* (Berlin, 1921)
 Richard Hamann and Jost Hermand, *Expressionismus* (Berlin, 1975)

Exhibitions

Berlin, Hochschule für Bildende Künste, *Der junge Pechstein*, Feb.–Mar. 1959
 London, Bethnal Green Museum, *German Expressionism: Watercolours, Prints and Drawings by the Painters of the Brücke*, introd. Wolf Dube, Sept.–Nov. 1969; Southampton, City Art Gallery, Dec. 1969; Bradford, City Art Gallery and Museum, Jan. 1970

539 1944.54

The Holy Family

1907

Woodcut

11.2 × 20 cm (image)

24.5 × 32.5 cm (sheet)

Signed in pencil l.r. "M. Pechstein Paris 07"; inscribed in pencil l.l. "Die Familie"; u.r. "IX"; and extreme l.l. "17"

Gift of J. B. Neumann, 1944

BIBLIOGRAPHY

SA 1950, pp. 103–04, illus.



539

Although Pechstein concentrated on painting, he began making prints shortly after Kirchner introduced the woodcut technique to Die Brücke members in 1906. *The Holy Family's* simple, massive forms recall the monumental figures of Giotto, whose frescoes Pechstein had just seen in Italy. Pechstein's title for the work was merely *The Family*. The flowing lines of the Madonna's drapery obscure her figure almost entirely and form an enveloping nest for the Christ Child. Joseph is set apart,

physically and formally by the more active lines of his drapery. Since the inscribed "07" is written so heavily over the "08," it seems that Pechstein was anxious to demonstrate his early proficiency in the medium, dating it to his first month in Paris. Perhaps 1908 would be more accurate.

Prepared principally by Fronia Wissman

Also at Yale: two prints; and a watercolor of 1936, *Shore Scene*, 59.8 × 75.9 cm.

Hélène Perdriat

b. 1894, FRENCH

Hélène Perdriat was born on 27 June 1894 in La Rochelle. A self-taught artist, she began to exhibit in Paris in 1919 with the Société des Artistes Indépendants and the Salon d'Automne. Her works had already been shown at the Modern Gallery in New York in 1916 and in 1918, and for about fifteen years she was a favorite in both cities. A stage designer and graphic artist as well as a painter, she executed illustrations for a number of books, including Flaubert's *Madame Bovary* and Colette's *La Maison de Claudine*. The darling of certain Parisian circles throughout the 1920s, she was favored by Rolf de Maré, for whom she designed the ballet *Marchand d'oiseaux*, and by Darius Milhaud, Francis Jammes, Raymond Escholier, Raymond Cogniat, and André Warnod. Although she was married to the Norwegian Cubist Thorwald Hellesten, her own works have little in common with advanced theories of artistic abstraction. Most of them represent women, either elaborately clothed, jewelled, and made up, or posed innocently in the nude in an idyllic realm of fruits, foliage, and animals. Contemporaries found analogies with Marie Laurencin, but Perdriat's art is more traditional, even if it contains knowing reminiscences of such quattrocento artists as

Crivelli and Botticelli. On the whole she did not fare well with critics, and Lloyd Goodrich's view (Goodrich 1930, p. 345) was standard: referring to her paintings shown in 1930, he stated that "such sophistication as they possess is of the kind usually associated with literature intended for consumption by suppressed serving-girls. A certain air of pathos hangs about them, as about the imaginings of sex-hungry adolescents."

Perdriat exhibited often, well into the 1930s, but subsequently fell into obscurity. It is not known when Katherine Dreier acquired the Perdriat drawing and the etching. H. P. Roché, in a letter of 3 March 1917, asked Dreier for her opinion of Perdriat's work, then recently exhibited in New York. Although no written response survives, it is tempting to think that Dreier was interested in the young French artist at this time. Roché wrote a prose-poem to Perdriat as the preface for an exhibition of her work in 1920, and in view of his good relations with both Dreier and Duchamp, he is the likely source of the two works now at Yale. They are apt to date from Perdriat's early years since by 1930 Dreier probably shared Lloyd Goodrich's view.

PRINCIPAL REFERENCES

Pawel Barchan, "Hélène Perdriat," *Deutsche Kunst und Dekoration* 58 (Apr. 1926): 2–20
 E. Bénézit, ed., *Dictionnaire critique et documentaire des peintres, sculpteurs, dessinateurs et graveurs* (Paris, 1976), s.v. "Perdriat, Hélène"
 Henri Falk, "Perdriat," *Dictionnaire biographique des artistes contemporains* (Paris, 1954), s.v. "Perdriat"
 Goodrich 1930 Lloyd Goodrich, "The Chambrun Galleries," *Arts* 16 (Jan. 1930): 345–47

Exhibitions

New York, Modern Gallery, *Etchings by Hélène Perdriat*, Dec. 1916
 New York, Modern Gallery, *Paintings, Drawings, and Etchings by Hélène Perdriat*, Feb.–Mar. 1918
 Paris, Galerie Montaigne, *Hélène Perdriat*, text by H. P. Roché, 1920
 New York, Chambrun Galleries, *Hélène Perdriat*, Jan. 1930
 Paris, Musée Jacquemart-André, *Poires le magnifique*, Apr.–May 1974

540 1953.6.100

Two Figures

Before 1930

Pencil, perhaps transfer drawing

47.7 × 33 cm

Signed in pencil l.r. "Hélène Perdriat"

From the estate of KSD, 1953; acquisition unknown

The smooth, graceful contours and unbroken lines of this pencil drawing are so unmodulated that the work may well be a transfer drawing rather than a spontaneous creation. However, smooth lines and the lack of different graphic values seem generally to characterize Perdriat's drawing style. The delicately curved, rounded forms of the two women are echoed in the curves of heads, eyebrows, and mouths, and in the small fruits which the women hold in their slim, tapering fingers. (Fruit was a motif in many of Perdriat's works.) Although it is impossible to date this drawing with certainty, its composition and scale seem similar to those of her paintings of the mid-1920s.



540

541 1953.6.260

Two Women

Undated

Etching

7.3 × 4.8 cm (image)

30.7 × 25.8 cm (sheet)

Signed in pencil l.c. "4/30 Hélène Perdriat"

From the estate of KSD, 1953; acquisition unknown

Prepared with the assistance of Kimerly Rorschach



541

Born in Budapest in 1899 into a poor Jewish family, Laszlo Peri worked briefly in a lawyer's office and as a stonemason before joining the drama academy of the Hungarian avant-garde journal of the arts, *MA*, in 1917. The following year, while on a tour of Czechoslovakia with a travelling actors' group, he began to draw in an expressionist manner. Deciding not to return to Hungary after the fall of the short-lived Republic of Councils in 1919, Peri lived briefly in Vienna, where many Hungarians were collaborating on the continued publication of *MA*, and later in Paris. Expelled from France for his outspoken denunciation of the new Nationalist regime in Hungary, Peri settled in Berlin in 1920. There, his friendship with Moholy-Nagy apparently encouraged his devotion to art. Rejecting his expressionist style in favor of a geometrically linear, constructivist one, Peri turned to architecturally inspired paintings and prints, which he called *Raumkonstruktionen* (Space Constructions), and which bear marked affinities to the contemporary work of Lajos Kassák, the editor of *MA*. By 1921 Peri was executing many of these increasingly abstract, large-scale constructions in concrete; he exhibited with *Der Sturm* and was frequently reproduced in its journal. In 1924, however, he abandoned painting and sculpture in order to study and practice architecture for the Berlin city council; it is believed that Peri may have travelled to Moscow at the time to work on several designs for collective housing. Unsuccessful as an architect, he turned to figural sculpture in two and three dimensions in 1928, which he

felt could best celebrate the heroism of the masses and, in a style of social realism, fill their need for a comprehensible art. Employed also as a caricaturist for a Communist paper in Berlin, Peri was forced to flee Germany as a Communist sympathizer in 1933; he emigrated to London, changed his first name to Peter, and became a British subject in 1939. Until his death there in 1967, Peri continued to divide his time between small sculpted figures and large-scale reliefs and sculptures commissioned for numerous churches, schools, and other public buildings.

Katherine Dreier purchased Peri's *Two Rooms* (cat. 542) from his exhibition at *Der Sturm* in October of 1922. Four years later she purchased two additional works by Peri from the six sent to the Brooklyn exhibition by *Der Sturm* (*Room [Space Construction]*, cat. 543) and *In Front of the Table* (ca. 1920–21, tempera on cardboard, Museum of Modern Art). Dreier was particularly intrigued by these latter acquisitions which demonstrated Peri's use of the shaped canvas: she wrote to Alexander Dorner on 25 October 1948 that one of the works in the collection was "especially interesting because though most artists would have made it rectangular, this is cut to change the shape of the wall on which it would hang." The only record of correspondence between Dreier and Peri is a letter of 12 May 1930, in which Peri enclosed twelve photographs of his recent bronzes, unsuccessfully attempting to interest her in his efforts at figural realism.

PRINCIPAL REFERENCES

Ernst Kállai, *Neue Malerei in Ungarn* (Leipzig, 1925)
Alfred Kémeny, "Die konstruktive Kunst und Peris Raumkonstruktion," in *Limbschnitt-Mappe* (Berlin: *Der Sturm*, 1923)
Krisztina Passuth, *Magyar művészek az európai avantgarde-ban* (Budapest, 1974)
SA 1950, pp. 19–20

Exhibitions

London, Foyle Art Gallery, *L. Peri*, text by F. D. Klingender, May–June 1936
Colchester, The Minorities, *Peri's People*, text by Anthony Blunt, June–July 1970
Cologne 1973, Cologne, Kunstverein, *Laszlo Peri: Werke 1920–1924 und das Problem des "Shaped Canvas"*, texts by Wulf Herzogenrath et al., May 1973

Falmer, Gardner Centre for the Arts, University of Sussex, *Peter Peri*, texts by Ray Watkinson and Laszlo (Peter) Peri, May–June 1973
London, Arts Council of Great Britain, *The Hungarian Avant-Garde: The Eight and the Activists*, texts by Júlia Szabó, Krisztina Passuth et al., Feb.–Apr. 1980

Société Anonyme Exhibitions

SA B (Detroit 1923) *SA* 30 (Russian 1924) *SA* 43 (Brooklyn 1926) *SA* 44, 45, 46 (Brooklyn selections 1927) *SA* E-1 (Vassar 1927) *SA* 51 (Workers' Center 1928) *SA* 59 (Rand, Winter 1930–31) *SA* 73 (Minneapolis 1953)

542 1941.626

Two Rooms

Zwei Zimmer

ca. 1920–21

Tempera on paper laid down on wood, edged in black tape

78 × 101.5 cm

KSD from *Der Sturm*, Oct. 1922, for 5000 marks

BIBLIOGRAPHY

SA 1950, p. 20

EXHIBITIONS

Berlin, *Der Sturm*, 112th exhibition, Oct. 1922, no. 118 • *SA* B (Detroit 1923) • *SA* 30 (Russian 1924) • *YSA* 48 (Boston, Summer 1949) • *YSA* 51 (Boston 1949) • *YSA* 54 (Mt. Holyoke 1949), no. 24 • *YSA* 60 bis (Yale 1950), this or *Room [Space Construction]*, cat. 543 • *YSA* 90 (Berlin 1967), no. 265 • Cologne 1973, p. 26, illus.



542

In *Two Rooms*, Peri encouraged the viewer to regard the painted rooms as an extension of his or her own space, while ultimately undermining any attempts to do so. Thus, the partially depicted outer room, the open door and the steep diagonal of the inner room's ceiling draw our eye inward, but the skewed perspective precludes any real, inhabitable space. No two diagonals recede to a common vanishing point. The door, painted as a parallelogram, flush with the wall, is yet clearly meant to be

read as extending towards us. Due to diverging diagonals, the bookshelf paradoxically grows larger as it recedes in space. By restricting his subject to a simple architectural space, his palette to a monochrome of grays, and his forms to basic geometric shapes, Peri focuses our attention on a fruitless attempt to make sense of the illogical space and challenges not only the traditional means of academic painting but the public's conception of the function of the pictorial arts.

543 1941.627

Room (Space Construction)

Zimmer

ca. 1920–21

Tempera on composition board

101.2 × 79.5 cm (largest dimensions)

KSD purchase from *Der Sturm*, Berlin, 17 May 1927, for 150 marks

BIBLIOGRAPHY

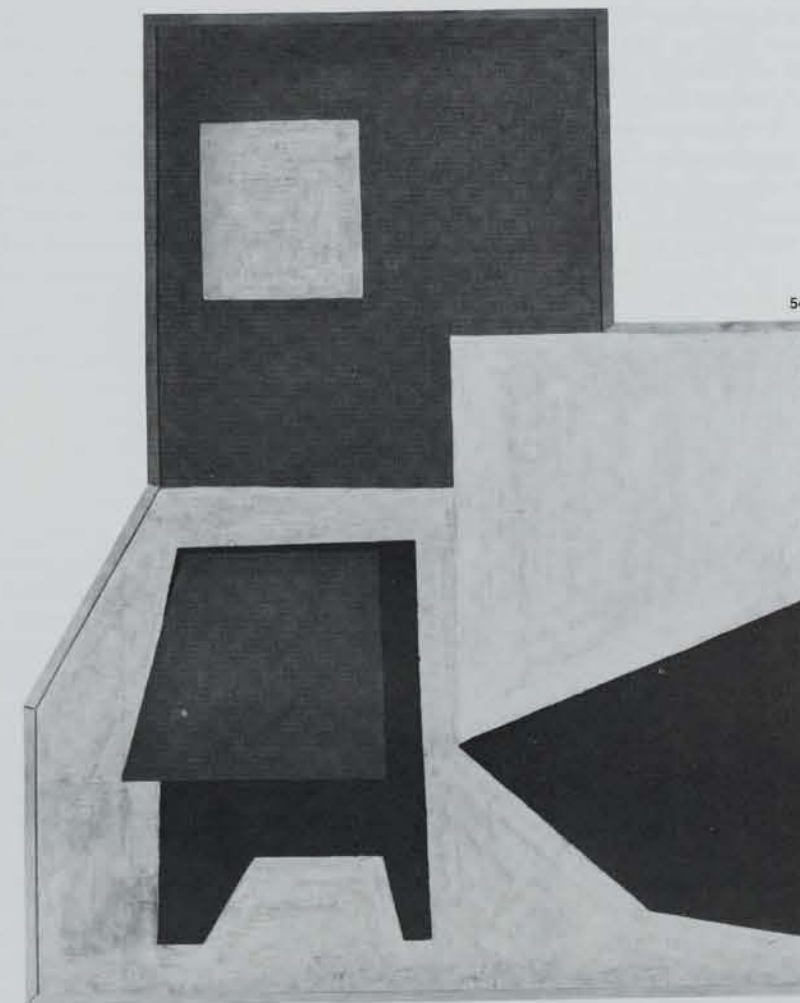
SA 1950, p. 20, illus. • *Baban* 1982, p. 153

EXHIBITIONS

Berlin, *Der Sturm*, *Konstruktivismus*, Feb. 1922, no. 3 • *SA* 43 (Brooklyn 1926), no. 139, illus. in special cat. • *SA* E-1 (Vassar 1927), no. 33 • *SA* 51 (Workers' Center 1928) • *SA* 59 (Rand, Winter 1930–31), no. 7 • *SA* 73 (Delphic 1936) • *YSA* 1 (Inaugural 1942), no. 71 • *YSA* 2 (Wesleyan 1942) • *YSA* 60 (Springfield 1950), no. 27 • *YSA* 60 bis (Yale 1950), this or *Two Rooms*, cat. 542 • *YSA* 73 (Minneapolis 1953), no. 101 • Cologne 1973, p. 27, illus.

RELATED WORK

Raumkonstruktion I, ca. 1921, concrete, 65 × 51 cm, Carl Laszlo, Basel



543

Peri began to experiment with cut, or shaped, canvases as early as 1920. At first, as in *Room*, he continued to depict interior settings in a recognizable, if often illogical, manner. Here, by cutting into the upper half of the canvas along the edges of the back wall, Peri created a sense of recession in space which is otherwise negated by his flattened handling of the objects that fill it. In a reversal of expectations similar to that emphasized in *Two Rooms* (cat. 542), these shapes appear to cling to the surface plane and, paradoxically, gain a semblance of three-dimensional substance only by Peri's manipulation of the shape of the plane itself.

Antoine Pevsner

1886–1962. RUSSIAN, LIVED IN FRANCE

Anton (later Antoine) Pevsner, older brother of Naum Gabo, was born on 18 January 1886 at Orel, in Russia. From 1902 to 1909 he studied painting at the School of Fine Arts in Kiev, and after a year at the St. Petersburg Academy of Fine Arts he made a decisive move to Paris in 1911. He remained in the French capital until the war broke out and associated with many avant-garde artists, including Modigliani and his compatriot Archipenko. His paintings of this period reveal an adaptation to the new language of Cubism mixed with a futurist vitality. Pevsner returned to Russia in 1914, but a year later he joined Gabo in Oslo where the two remained until 1917. Back in Russia by April 1917, the brothers were caught up in the radical mood of the new society. Pevsner taught art in the revolutionized Moscow Academy and in 1920 cosigned Gabo's "Realistic Manifesto," a call for an art that could rival modern engineering. Both artists participated in the First Russian Exhibition in Berlin in 1922 and then, like Kandinsky, Chagall, and other Russians who had been in western Europe before the war, left Russia. Pevsner went to Germany in 1923 and shortly afterward settled in Paris where he spent the remainder of his life.

Little of Pevsner's work from the revolutionary years survives, but Gabo's later assertion of his own hegemony over his brother is borne out by available evidence. Pevsner's plastic sculpture was rather hesitant until 1924, and even then it was the work of a painter only slowly breaking away from flat surfaces. The brothers exhibited jointly in Paris (Galerie Percier) in 1924 and at the Little Review Gallery in New York in 1926. That same year they began the marvelous transparent and reflecting sets for Diaghilev's ballet *La Chatte* which opened in April 1927. After that, their paths diverged, and Pevsner later turned to work in metal. His sculptures of brass rods joined to form continuous planes are particu-

larly admired. A major force in Parisian art, Pevsner was one of the founders of Abstraction-Création in 1931, and of the Salon des Realités Nouvelles in 1946. He died in Paris on 12 April 1962.

Prepared by Lesley Baier, with assistance from Jeffrey Blanchard and helpful information from John R. Lloyd, Forum Gallery, Brighton

From works like *Room*, Peri turned almost exclusively to abstract space constructions, often executed in concrete, in which there was no longer any distinction between the shape of the work and the form depicted. Free of traditional realistic illusionism, they nevertheless were invested with a dynamic spatial sense through overlapping, and through tonal and textural modulation.

Katherine Dreier met Pevsner in April 1926, when she was reconnoitering Paris for the Brooklyn International (SA 43). She admired his two plastic sculptures at the exhibition of the Indépendants and commissioned the *Portrait of Marcel Duchamp* (cat. 544) for the Société Anonyme (Pevsner to Dreier, 16 April 1926). It was rapidly completed and shipped to her that summer, along with the *Torso* from the Indépendants show, both destined for the Brooklyn exhibition. Dreier subsequently bought the *Torso* (bequeathed to the Museum of Modern Art) for her own collection, and when again in Paris in 1929, she arranged to buy *The Dancer* (cat. 545) and probably also the plastic relief of 1929 given to the Phillips Collection upon her death. In 1929 and again in 1931 Dreier had great difficulty with customs officials in New York who balked at recognizing Pevsner's plastic structures as works of art, and who probably regretted tangling with this strong-willed defender of European modernism. Pevsner naturally appreciated Dreier's patronage, and hoping for future sales in the United States, he sent her annotated photographs. Dreier's admiration was probably abetted by Duchamp's high esteem for Pevsner's work (Duchamp's text for the 1950 catalogue is an unusually warm appreciation). The unexplained check for \$100 that Dreier sent Pevsner in 1934 was probably to assist him at a time of need rather than a payment for a work of art. In 1947 she contributed a foreword to the catalogue of his first one-artist exhibition (Paris 1947). The reproduction of a telegram from Marcel Duchamp (then living in New York), on the same page with Dreier's essay, gave the Société Anonyme pride of place in Pevsner's catalogue.

Marcel Duchamp's original text (1949) for the 1950 catalogue

Pevsner started as a painter in Russia long before the Revolution; his wax paintings of 1913 show his awakening interest in the technique of transparency and announce already his later experiments with translucent materials. But the "trompe l'oeil" of painting was too limited a medium for Pevsner who, quite naturally, turned to sculpture, sculpture of construction, or Constructivism, an esthetic attitude toward life, which the two brothers, Gabo and Pevsner, conceived and expressed

in their 1920 manifesto. Pevsner's demands on Art could not be satisfied by volume sculpture but led him to create a new "setting," a sort of "chamber architecture" to express his Space-Time Reality.

In his recent works on the analysis of the "surface" Pevsner uses bronze instead of transparent materials; the surface, expressed only by its generating elements, fine lines close together, becomes a "denatured" surface, another important discovery of Constructivism: the surface is suggested by the lines but not actually seen or visible as real surface.

PRINCIPAL REFERENCES

- Dorival 1966 Bernard Dorival, *Antoine Pevsner*, I Maestri della Scultura, vol. 75 (Milan, 1966)
- Elsen 1979 Albert E. Elsen, *Modern European Sculpture 1918–1945: Unknown Beings and Other Realities* (New York, 1979), autonomous publication to accompany exhibition of same name (see below)
- Massat 1956 René Massat, *Antoine Pevsner et le constructivisme* (Paris, 1956)
- Peissi and Giedion-Welcker 1961 Pierre Peissi and Carola Giedion-Welcker, *Antoine Pevsner*, trans. Haakon Chevalier (Neuchâtel, 1961)
- Alexei Pevsner, *A Biographical Sketch of My Brothers, Naum Gabo and Antoine Pevsner* (Amsterdam, 1964)

Exhibitions

- Paris, René Drouin, *Antoine Pevsner*, texts by KSD et al., June–July 1947
- YSA 40 (Gabo–Pevsner 1948)
- Zürich, Kunsthaus, *Antoine Pevsner, Georges Vantongerloo, Max Bill*, Oct.–Nov. 1949
- Paris 1956–57 Paris, Musée National d'Art Moderne, *Antoine Pevsner*, Dec. 1956–Mar. 1957
- Paris, Musée National d'Art Moderne, *Pevsner au Musée National d'Art Moderne*, 1964
- Buffalo, NY, Albright-Knox Art Gallery, *Modern European Sculpture 1918–1945: Unknown Beings and Other Realities*, org. by Steven A. Nash, May–June 1979; Minneapolis (MN) Institute of Arts, July–Sept. 1979; San Francisco, Museum of Modern Art, Oct.–Nov. 1979; see above, Elsen 1979

Société Anonyme Exhibitions

- SA 43 (Brooklyn 1926) SA 44, 45, 46 (Brooklyn selections 1927) SA R (Modern 1934–35) SA T (Wadsworth 1935) SA V (Cubism 1936) SA W (CAA 1936–37)

544 1941.628

Portrait of Marcel Duchamp

1926, extensively restored 1957

Celluloid in several tones (or other forms of plastic), iron strip, mounted on copper in 1957 (originally zinc) 94 × 65.5 cm

Inscribed on celluloid l.r. "AP"; inscribed on copper backing l.l. "Pevsner"; formerly inscribed on celluloid l.l. "Pevsner"

Commissioned by KSD in April 1926, for \$300

REMARKS

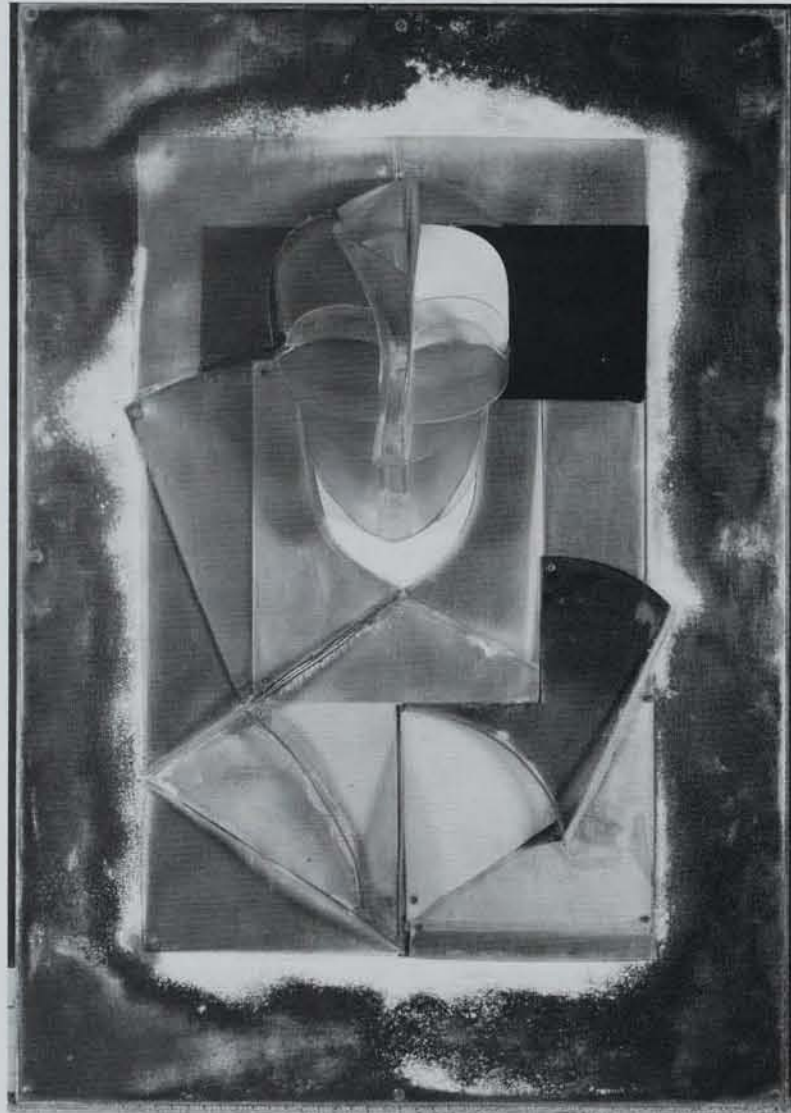
Badly damaged on the way to the Paris 1956–57 exhibition; restored in 1957 by the artist, who replaced the zinc backing with copper and made several alterations in the celluloid forms, most significantly in the area of the chin. Celluloid yellowed, curling, and warping, cracked in lower corner; copper corroded; iron strip badly rusted.

BIBLIOGRAPHY

"Brooklyn, City of Homes, Has Another Revel in Abstract Art," *Art Digest* 1 (1 Dec. 1926): 9, illus. only (scrapbook) • "More Specimens of Modernist Art at Brooklyn Museum," *Philadelphia Record*, 26 Dec. 1926, illus. only (scrapbook) • Emanuel M. Benson, "Exhibition Reviews," *American Magazine of Art* 29 (Apr. 1936): 257, illus. • Laszlo Moholy-Nagy, *The New Vision*, trans. Daphne M. Hoffmann, rev. ed. (New York, 1938 et seq.; orig. Ger. ed., 1929, *Von Material zu Architektur*), illus. only • James Thrall Soby, "The Constructivist Brotherhood," *Art News* 47 (Mar. 1948): 22–25, 57–59, illus. only • SA 1950, pp. 150–51 • Massat 1956, illus. only • Paris 1956–57, p. 17, illus., not in exhibition (damaged in transit) • Michel Seuphor, *The Sculpture of This Century: Dictionary of Modern Sculpture*, trans. Haakon Chevalier (London, 1959; New York, 1961; orig. Fr. ed., Neuchâtel, 1959), p. 69 • Peissi and Giedion-Welcker 1961, p. 149, illus. • Eduard Trier, *Form and Space: Sculpture of the Twentieth Century*, trans. C. Ligota (New York, 1962; orig. Ger. ed., 1960), p. 115, illus. • Giuseppe Marchiori, *Modern French Sculpture*, trans. John Ross (New York, 1963), p. 39 • Herbert Read, *A Concise History of Modern Sculpture* (New York, 1964), pp. 97, 110, illus. • René Huyghe, ed., *Larousse Encyclopedia of Modern Art: From 1800 to the Present Day* (London, 1965), p. 327, illus. • Dorival 1966, illus. only • George Heard Hamilton, *Painting and Sculpture in Europe 1880–1940* (Harmondsworth, 1967), p. 232, and rev. ed. (New York, 1972), p. 356 • H. H. Arnason, *History of Modern Art: Painting, Sculpture, Architecture* (New York, 1968 et seq.), p. 404, illus. • Eberhard Steneberg, *Russische Kunst Berlin 1919–1932* (Berlin, 1969), p. 34, illus. • Terry Fenton, "Constructivism and Its Confusions," *Artforum* 7 (Jan. 1969): 22–27, illus. only • YUAG 1972, no. 149, illus. • Anne d'Harnoncourt and Kynaston McShine, eds., *Marcel Duchamp* (Philadelphia and New York, 1973), autonomous publication accompanying exhibition of same name, illus. only, not in exhibition • John E. Bowlt, ed., *Russian Art of the Avant-Garde. Theory and Criticism 1902–1934* (New York, 1976), illus. only • Frederick Hartt, *Art: A History of Painting, Sculpture, Architecture*, 2 vols. (New York, 1976), 2:413, illus. • YSA 96 (Paris 1977), illus. only, not in exhibition • Elsen 1979, pp. 85, 114–15, illus. • *Bohan* 1982, pp. 46, 153, illus.

EXHIBITIONS

SA 43 (Brooklyn 1926), no. 200, illus. in both cats. • SA V (Cubism 1936), no. 197, illus. • MOMA, *Twentieth Century Sculpture and Constructions*, circulating exhibition: Montclair, NJ; Honolulu, HI; Vassar College, NY; University of Minnesota Art Gallery; Cincinnati Modern Art Society, OH; Skidmore College, NY, Oct. 1941–Jan. 1943 • YSA 10 (Duchamp Brothers 1945), no. 40 • YSA 22 (Yale 1946), no. 43 • YSA 40 (Gabo–Pevsner 1948), illus. • YSA 60 bis (Yale 1950)



544, present condition

Katherine Dreier commissioned this sculpture when she visited Pevsner in Paris in April 1926 while organizing the Brooklyn exhibition. She had the greatest affection and admiration for Duchamp, and it was logical for her to honor him by showing his portrait in the forthcoming show for which he was her principal collaborator. Dreier had painted her own abstract oil of Duchamp in 1918 (Museum of Modern Art). Her conception of Duchamp as "the modern Leonardo" (she left a manuscript on the subject) would have encouraged her to choose an artist who worked with new material. Duchamp began sitting for Pevsner by the end of April and the sculpture was completed by early July (Duchamp to Dreier, 27 April

and 3 July 1926). Dreier expected a free-standing bust and was somewhat disappointed when the relief arrived in New York, but she admired the work and eventually acquired three other sculptures from Pevsner.

The *Portrait of Marcel Duchamp* has its antecedents in the planar construction of the human head which Gabo, inspired by Cubism, had worked out a decade earlier. Pevsner also knew Archipenko's sculpro-paintings, whose differently colored planes in shallow relief anticipate this work. Perhaps more to the point are the parallels with Duchamp's own early work, particularly the mechanomorphic paintings of 1912, *The Passage from Virgin to Bride* (Museum of Modern Art) and *Bride* (Philadelphia Museum of Art). Portions of both paintings look like pieces of the portrait, and Duchamp's palette is close to the monochromatic, but still varied colors of the plastic. Pevsner may have hinted as much in a letter to Dreier (8 September 1926) in which, in amusingly clumsy and obscure French, he wrote of his portrait: "Moi j'ai voulu bien comprendre Mons. Duchamp et puis la constructions envers lui. Et plus en plus que j'ai reconnu Duchamp comme un homme et surtout comme un grand artiste j'aime progressivement ce formes en barelief."*

Pevsner's experience as a painter led him to use plastic in various colors, some very dark, and various textures (different surface striations show in the photography of 1926). Unlike Gabo's contemporary work, rigorously abstract and dependent largely on transparent plastic of unvaried tone, Pevsner's sculpture is deliberately pictorial. His prewar paintings in flat, monochromatic planes, and his plastic reliefs of the early 1920s already contained the colors and shapes in the portrait. By 1926, in several sculptures, including the *Torso* which Dreier bought, Pevsner had worked out the essential formula for the head. One head, *Masque* (Zervos Collection, Paris), later dated 1924 but almost certainly of 1926, is particularly close to the portrait of Duchamp. Its obvious debt to West African masks, despite its modern materials, emphasizes Pevsner's success in merging styles. Far from a conventional portrait, the bust nonetheless evokes Duchamp's image, thanks to the long oval of the face and the prominent forehead, distinctive features already caricatured in an outline drawing by Jean Crotti (1915, Museum of Modern Art).

The original sculpture, fortunately well photographed in 1926, has suffered grievously with time. The nitrate cellulose with which most of it was made is an inherently unstable product that gradually yellows and disintegrates. Drastic alterations had already taken place before 1956, when the work was thoroughly smashed en route to Pevsner's retrospective in Paris. The artist repaired it in 1957, but made wholesale changes. The original zinc

*"I did indeed wish to understand M. Duchamp and then, the constructions about him. More and more, as I recognized Duchamp as a man, and especially as a great artist, I came to like these forms in bas relief."



544, photograph taken in 1926

backing was changed to copper to suit the altered and darker tones of the surviving celluloid, and a number of the plastic planes were entirely replaced. The area of the chin and nose was substantially altered. Continued serious deterioration led the director of the Yale Art Gallery in 1979 to commission William Reimann of Cambridge, Massachusetts, to make a replica in plexiglass.

545 1941.629

The Dancer
1927–28

Brass and celluloid

81 cm high including metal base

Inscribed on brass base "Pevsner"

From the artist, Paris, 1929, apparently for \$300

REMARKS

Celluloid discolored, chipped, and cracked, separating from metal; a celluloid segment that fit across the top of the figure and gave it a crest is preserved separately from the sculpture, owing to the extensive warping of the supporting metal and plastic.

BIBLIOGRAPHY

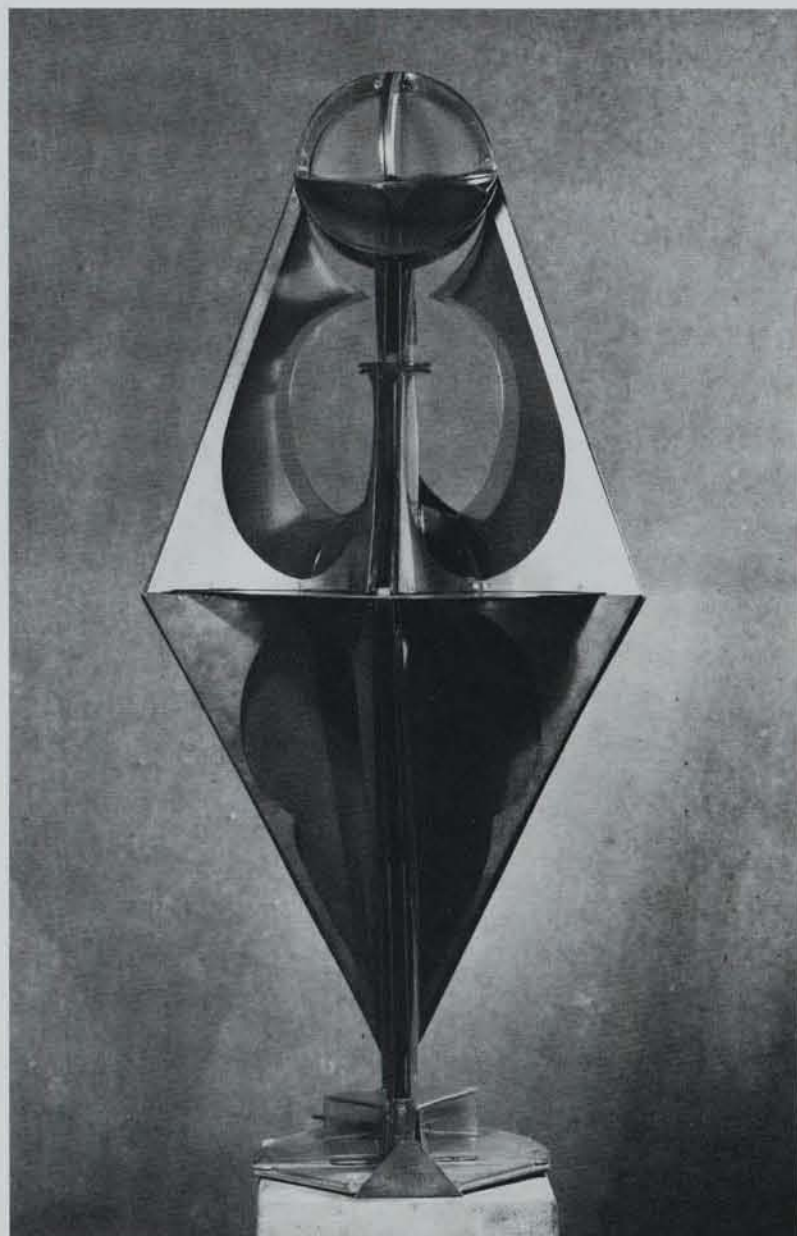
George Heard Hamilton, "The Exhibition of the Collection of the Société Anonyme—Museum of Modern Art: 1920," *Yale University Art Gallery Bulletin* 10, no. 3 (Dec. 1941), pp. 1–5, illus. only • *Trowbridge* 1948, illus. only • *SA* 1950, p. 150 • Herbert Read, *The Art of Sculpture* (New York, 1956), p. 99, illus. • Peissi and Giedion-Welcker 1961, p. 149, illus. (two views) • Jack Burnham, *Beyond Modern Sculpture* (New York, 1968), p. 36 • Elsen 1979, p. 85, illus.

EXHIBITIONS

SA W (CAA 1936–37) • YSA 1 (Inaugural 1942) • YSA 22 (Yale 1946), no. 44 • YSA 40 (Gabo–Pevsner 1948), illus. • YSA 45 (Andover 1949) • YSA 91 (Buffalo 1968), no. 145 • Austin, University of Texas, *Not So Long Ago: Art of the 1920s in Europe and America*, Oct.–Dec. 1972, illus.

RELATED WORKS

Aphrodite, 1927, presumably plastic and metal, for the stage set for Diaghilev's ballet, *La Chatte*, at Monte Carlo, 1927, dimensions and location unknown



545

The Dancer is a variation on Pevsner's large *Aphrodite*, one of the major pieces of the set designed by Pevsner and Gabo for Diaghilev's ballet *La Chatte*, which opened in Monte Carlo in 1927. A major, if stationary, protagonist in the action of the ballet, *Aphrodite* dominated the stage. *The Dancer's* diamond shape is shared with the larger figure. Its interior curving lines form huge breasts and swelling hips like those of prehistoric fertility sculptures, appropriate forebears of the Greek goddess. Because of its iconic presence—one can almost see hands joined in prayer just above center—it seems more like an image to

be honored by dancers, than a dancer itself. It is not clear whether the Yale piece was part of the genesis of the Monte Carlo figure, or a further development. Its greater simplicity and unity and its more abstract head, differences which accord with the direction of Pevsner's later work, make one favor the latter supposition. A photograph of the piece included among several sent to Dreier by the artist on 19 October 1928 provides a terminal date.

Prepared with some assistance from Scott Wilcox

Holmead Phillips

b. 1889, AMERICAN

Holmead Phillips was born in Shippensburg, Pennsylvania, on 2 October 1889. Entirely self-taught, he began his career as an artist at the age of twenty. In 1912 he made his first trip to Europe where he was to spend much of his adult life, living in Belgium, Holland, Norway, and Sweden. In the late 1940s he was a member of "An American Group," located at the Barbizon Plaza in New York. His taste in art ranged from the chimes and gothic and Renaissance art he collected, to German expressionist painting. His own work owes much to Rouault and the German Expressionists, although it has also been compared to that of Albert Pinkham Ryder. The Second World War forced Phillips, who by then was signing himself only "Holmead," to return to America where he made his home in New York.

Phillips's acquaintance with the German émigré Mme.

Annot, whom Dreier had befriended in 1934, seems to have led to his friendship with Dreier. He owned Dreier's painting, *Madrigal*, of 1935 (location unknown) and in the spring of 1936 gave his own painting of *The Wise and the Foolish Virgins* to Dreier for the Société Anonyme. Dreier in turn offered Phillips the use of a cottage on her property in West Redding, Connecticut, for his home and studio and arranged for him to meet Duchamp (who was spending the month of June with her rebuilding the *Large Glass*). The following year, while in Europe, she visited Phillips at The Hague. After the war, when Phillips was once again living in New York, the two resumed their friendship. In 1948 Dreier tried to encourage the Brooklyn Museum to exhibit his work and the following year went to great lengths to publicize his exhibition at the Babcock Galleries.

PRINCIPAL REFERENCES

"Phillips Again Confronts New York Critics," *Art Digest* 5 (15 Jan. 1931): 10

Exhibitions

New York, Durand-Ruel Galleries, *Exhibition of Paintings by Holmead Phillips*, Feb. 1930
New York, Durand-Ruel Galleries, *Holmead Phillips*, Jan. 1931
New York, Babcock Galleries, [Holmead], Mar.–Apr. 1949

Société Anonyme Exhibitions

SA 84, 85 (Springfield 1939, Hartford 1940)

546 1941.630

The Wise and the Foolish Virgins
Die klugen und die törichten Jungfrauen
1934

Oil on canvas

81.8 × 122.8 cm

Signed I.I. "Holmead Phillips '34"

Gift of KSD, 1937

BIBLIOGRAPHY

W. Harley Rudkin, "Art in the News," *Springfield (MA) Daily News*, 16 Nov. 1939, p. 7 (scrapbook) • *SA* 1950, p. 42

EXHIBITIONS

SA 84, 85 (Springfield 1939, Hartford 1940), no. 50



546

Phillips's fondness for the fiery and emotional art of the German Expressionists is very much in evidence in *The Wise and the Foolish Virgins*, which is related both compositionally and thematically to Emil Nolde's 1910 painting of the same subject (*Die Klugen und die törichten Jungfrauen*, Folkwang Museum, Essen). Clearly though, Phillips's handling of the subject lacks the intensity of

the German artist's work, and he has reduced both sets of virgins to simple, almost anecdotal images. The solemn and primly clad wise virgins on the left appear no more worthy of emulation than the garish and frenzied foolish virgins on the right. If anything, the foolish virgins exhibit a zest for life that the wise virgins might wish to emulate.

547 1948.238

St. George and the Dragon
1938

Oil on canvas backed with cardboard

137.3 × 91.5 cm

Signed l.l. "Holmead" and l.r. "HP / 38"

Gift of the artist, 1948

BIBLIOGRAPHY

SA 1950, p. 42, illus.

EXHIBITIONS

Brussels, Palais des Beaux-Arts [title unknown, 1938 or later] • Oslo, Artists Association [title unknown, 1938 or later] • YSA 74 (Norwich 1953)

RELATED WORK

St. George and the Dragon, 1948, oil on canvas, location unknown



547

St. George and the Dragon reveals Phillips's continuing debt to the expressive tactility and overt emotionalism of expressionist art, particularly that of Georges Rouault. St. George, garbed in the distinctive white armor of a knight and mounted on a rearing white horse, plunges his lance full force into the neck of the prostrate dragon, while the king's grateful daughter, the dragon's intended next victim, prays fervently in the background. Phillips

considered this picture one of the key pieces of his oeuvre and so was at first reluctant to part with it when Dreier asked him to donate it to the Société Anonyme in June 1948. He solved the dilemma by painting a second, slightly larger version of the scene, which he retained for his own use.

Prepared by Ruth L. Bohan

Marjorie Phillips

b. 1894, AMERICAN

Marjorie Acker Phillips was born in Bourbon, Indiana, on 25 October 1894. Inspired by the work of her uncles, the painters Gifford and Reynolds Beal, she knew by the age of eleven that she wanted to become a painter. In 1913 she enrolled in the Art Students League, where she studied under Boardman Robinson and Kenneth Hayes Miller. She later sought artistic counsel from Albert André in Paris. In January 1921 she met Duncan Phillips at

an exhibition of his collection at the Century Club in New York. The two were married the following October, just before the opening of the Phillips Memorial Gallery, located on the first floor of the Phillips's private residence in Washington, D.C. The gallery, subsequently renamed the Phillips Collection, housed the nation's first permanent display of modern art. From the beginning, Marjorie assumed an active role in the gallery. She was associ-

ate director from 1925 until Duncan's death in 1966 and then assumed the directorship until 1972. In 1971 she published a tribute to her late husband, *Duncan Phillips and His Collection*, and in 1973 was awarded an honorary degree by Smith College. While she was helping other artists gain recognition, Phillips continued to paint and exhibit her work in Washington, D.C. and New York. Her paintings, mostly landscapes, still lifes, and domestic interiors, are indebted to Pierre Bonnard, an artist whom she considered "one of the greatest of the century" (Marlborough 1973) and who is well represented in the Phillips Collection.

While studying in New York in 1920, Marjorie attended Société Anonyme exhibitions, but she seems to

have had no personal contact with Dreier until 1941 when the two met at Marjorie's solo exhibition at the Bignou Gallery. Shortly thereafter Dreier invited Marjorie and Duncan to tea at the Colony Club. The three became friends, and in 1949 the Phillipses presented one of Marjorie's paintings, *Landscape with Buzzard*, to the Société Anonyme. Four years later after Dreier's death, Duchamp offered a portion of Dreier's private collection to the Phillips Collection. Citing a lack of adequate storage facilities and a desire to maintain the personal quality of his own collection, Duncan Phillips accepted only sixteen of the works. At his suggestion an additional fourteen works were given to American University in Washington, D.C.

PRINCIPAL REFERENCES

Phillips 1970 Marjorie Phillips, *Duncan Phillips and His Collection* (Boston and Toronto, 1970)

Exhibitions

New York, C. W. Kraushaar Art Galleries, *Exhibition of Paintings by Marjorie Phillips*, introd. Guy Pène du Bois, May 1924

Washington, D.C. 1955 Washington, D.C., Corcoran Gallery of Art, *Paintings by Marjorie Phillips*, introd. Duncan Phillips, Mar.-Apr. 1955

Marlborough 1973 London, Marlborough Fine Art Ltd., *Marjorie Phillips*, introd. Susan Drysdale, Apr.-May 1973

548 1949.87

Landscape with Buzzard

1948

Oil on canvas

91.3 × 68 cm

Signed l.r. "Marjorie Phillips '48"

Gift of Marjorie and Duncan Phillips to the Société Anonyme, Apr. 1949

BIBLIOGRAPHY

SA 1950, p. 88, illus. • Phillips 1970, pp. 251, 257

EXHIBITIONS

Washington, D.C., Phillips Memorial Gallery, *Paintings by Marjorie Phillips*, introd. Duncan Phillips, May-June 1948, no. 4 • YSA 67 (Washington, D.C. 1951) • YSA 71 (New London 1952) • Washington, D.C. 1955, no. 32 • Washington, D.C., Phillips Collection, *Birds in Contemporary Art*, text by Marjorie Phillips, Feb.-Mar. 1966, no. 10 • Northampton, MA, Smith College, [Commencement exhibition], May 1973



548

Landscape with Buzzard was probably painted near the Phillips's country home in the Allegheny Mountains in western Pennsylvania. As in many of Phillips's landscapes, a row of tightly clustered trees form a screen separating the shallow foreground space from the distant blue-gray mountains. Except for the presence of the menacing black buzzard, which surveys the scene from the upper left, the setting exudes a feeling of rest and tranquility.

Prepared by Ruth L. Bohan

Suzanne Phocas

b. 1896, FRENCH

Suzanne Phocas was born in Lille, France, in 1896. Her father was a successful Greek physician, and Phocas spent much of her youth in Greece, where she studied ancient art. She returned to Paris during World War I and subsequently studied painting with Félix Vallotton. She met Jean Metzinger in Montparnasse in 1923 when he asked her to pose for him; she became his student and married him in 1925. For a time, Phocas's painting attained a degree of popularity because many collectors, like Miss Dreier, believed that her work was unspoiled and pure. It was, in fact, carefully contrived, and for a brief time it exerted a considerable influence on her husband. Phocas

eventually gave up her own painting and assisted Metzinger, particularly after about 1946, when he resumed his cubist style.

Katherine Dreier first encountered Phocas's work at the Indépendants exhibition in Paris in April 1926, and she immediately bought *Child with Dog*. She wrote to the artist asking for contributions to the Brooklyn International she was organizing. Phocas's painting was prominent in the show (three oils, one illustrated in the special catalogue). Dreier and Phocas seem not to have maintained contact after 1927, but Dreier remained fond of her picture and exhibited it often.

PRINCIPAL REFERENCES

SA 1950, p. 98

Exhibition

Paris, Galerie de l'Institut, *Suzanne Phocas*, text by Jean Metzinger, Feb. 1955

Société Anonyme Exhibitions

SA 43 (Brooklyn 1926) SA 44, 45, 46 (Brooklyn selections 1927) SA E-1 (Vassar 1927) SA 50 (Arts Council 1928) SA 68, 69 (Women 1934-35) SA 84 (Springfield 1939)

549 1941.631

Child with Dog

1925-26

Oil on canvas, painted directly on unprepared canvas

76 × 100 cm

Signed l.r. "S. Phocas"

KSD from the exhibition of the Société des Artistes Indépendants, Paris, April 1926, for 1200 francs

BIBLIOGRAPHY

Helen Appleton Read, "Modern Art of Twenty-Two Nations Shown at Brooklyn Museum," *Brooklyn Daily Eagle*, 21 Nov. 1926, illus. only (scrapbook) • Henry McBride, "Brooklyn Museum Indulges in Most Modern of Art Displays, Mirroring the Time: Machine-Made Age Presented with Disturbing Frankness," *New York Sun*, 27 Nov. 1926, p. 5 (scrapbook) • Charles Henry Dorr, "Modernists Display Art at Brooklyn Museum Show," *Springfield (MA) Union*, 12 Dec. 1926, illus. as "Child with a Dog" (scrapbook) • A.K., "Modern Art Show of High Quality," *AWA Bulletin*, 29 Nov. 1934 (SA 68 exhibition file) • SA 1950, p. 98, illus. • *Baban* 1982, pp. 56, 153, illus.

EXHIBITIONS

Paris, Palais de Bois, Société des Artistes Indépendants, 37^e Exposition, Mar.-May 1926, no. 2880, as "Enfant" • SA 43 (Brooklyn 1926), no. 49, as "Enfant," illus. in both cats. • SA E-1 (Vassar 1927), no. 8 • SA 68, 69 (Women 1934-35) • SA 84 (Springfield 1939), no. 51 • YSA 98 (Paris 1977), illus.



549

549

ted
re-

at
nd
the
na-
tial
in-
of

After Katherine Dreier bought this picture from the Indépendants exhibition in Paris in 1926, she wrote to Phocas immediately, remarking that as a woman, she was happy to find a strong woman painter. Phocas's reply, referring to the picture as "My Children," said that she had put "all my heart into the representation of the little dog which had been for twelve years a tenderly loved companion for me." When the painting was exhibited later that year in Brooklyn, it was reviewed by Helen Appleton Read: "The sweet, naive pictures [of Phocas] are in pleasing contrast to the prevailing cerebral note." Despite its origins in naive art, the picture is extremely sophisticated and shows the lessons that Phocas had absorbed from Metzinger's Cubism. The handling of the flowering shrub in black, white, silver, and gray estab-

lishes a crisp pattern and sets up analogies with the dog's fur and the folds of the girl's dress. Each budding flower corresponds to the ball or fruit in the child's lap. Her fingers are treated like the blue gauze bands wrapped tightly around her undeveloped breast. The dog's muzzle echoes the ball, and its fur repeats the jagged rhythms of the grassy hillside. The ripples of the girl's hair are also compared to grass and the stems of the bush. According to ancient symbolism, the association of the shrub with the child promises honor. To have rediscovered this in the 1920s was an instance of unexpected and generally unrecognized originality.

Prepared principally by Daniel Robbins

Francis Picabia

1879-1953, FRENCH

Born in Paris on 22 January 1879 to affluent parents of Spanish and French descent, Picabia studied painting in Cormon's atelier before enrolling in the Ecole des Arts Décoratifs in 1895. A decade later, at the height of his success as a landscape painter in the impressionist manner, he became interested in abstraction and synesthetic theories of art. Late in 1910 he met Marcel Duchamp, through whom he joined the Puteaux group of artists and exhibited with the Section d'Or in 1912. Picabia's inclination toward abstraction and then toward irony and irreverence were supported by Duchamp and further encouraged during three trips to New York. The first, to the Armory Show in 1913, led to close ties with Alfred Stieglitz, who arranged a one-artist exhibition of Picabia's New York watercolors (March 1913). As a result of his second visit from May to August 1915, Picabia's radically new machine drawings were published in Stieglitz's *291* and exhibited at Marius De Zayas's Modern Gallery that autumn. Through Duchamp he met Man Ray, and together they formed the triumvirate of New York Dada, although Picabia's active participation in this group was sporadic. His third and final New York stay lasted from March to October 1917.

Active in Barcelona, Zurich, and Paris, in addition to New York, Picabia was a major spokesman for the international Dada movement. He published three Dada journals: *391* (18 issues, January 1917-October 1924), *Cannibale* (2 issues, 1920), and *La Pomme de Pins* (a single issue, 1922), as well as several books of Dadaist poetry and tracts, and he was also involved in theater design and film-making. Moving to the Midi in the mid-1920s, he abandoned abstract and machine art in favor of more

figurative work, which never gained the importance of the work done before 1925. After World War II, Picabia returned to Paris where he died on 30 November 1953.

Picabia's iconoclastic rejection of convention in combination with his fervid belief in the total subjectivity of art resulted in a diverse oeuvre that defies unified categorization. It fully bears out his Dada claim that "what I like is to invent, to make myself a new man every moment, then forget him, forget everything" (*Littérature*, Paris, January 1923).

It is likely that Picabia's close friendship with Duchamp and brief acquaintance with Man Ray led to his participation in Société Anonyme exhibitions. While there is no record of correspondence between Picabia and Katherine Dreier, her letters to Gabrielle Buffet and to Duchamp indicate her awareness of stylistic changes in Picabia's work and her desire to acknowledge them in Société Anonyme exhibitions. She particularly admired his collages and was pleased to obtain *Midi* (cat. 552) for the Société's collection.

Marcel Duchamp's original text (1949) for the 1950 catalogue

Picabia's career is a kaleidoscopic series of art experiences hardly related to one another in their external appearance but all definitely marked by a strong personality.

In his fifty years of painting Picabia has consistently avoided to stick to any formula, to wear a badge and he could be called the greatest exponent of freedom in art not only as against any academic slavery but also as against slavery to any given dogma.

Still a young lad of 14, he joined the Impressionists

and showed great talent as the young follower of an already old movement.

Around 1912, his first personal contribution was based on the possibilities of a non figurative art—He was a pioneer in this field, alongside with Mondrian, Kupka and Kandinsky.

Between 1917 and 1924, the Dada movement, in itself a metaphysical attempt toward irrationalism, offered little scope for painting, yet Picabia, in his paintings of that period showed great affinity with the Dada spirit.

Then for years he painted water colors of a strictly academic style representing Spanish girls in their native costumes.

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

Very prolific, Picabia belongs to the type of artists who possess the perfect tool: an indefatigable imagination.

PRINCIPAL REFERENCES

- Camfield 1979 William A. Camfield, *Francis Picabia: His Art, Life and Times* (Princeton, 1979)
 Michel Sanouiller, *Picabia* (Paris, 1964)
 —, ed., 391. *Revue publiée de 1917 à 1921 par Francis Picabia*. 2 vols. (Paris, 1960–66)

Exhibitions

- Newcastle 1964 Newcastle-upon-Tyne, Harton Gallery, *Francis Picabia*, text by Ronald Hunt, Mar. 1964
 New York 1970 Guggenheim Museum, *Francis Picabia*, cat. by William Camfield, Sept.–Dec. 1970; travelling Cincinnati Art Museum; Toronto, Art Gallery of Ontario; Detroit Institute of Arts, Jan.–June 1971
 Milan, Galleria Schwarz, *Francis Picabia*, text by William Camfield, preface by Marcel Duchamp, 1972
 Munich, Städtische Galerie im Lenbachhaus, *New York Dada: Duchamp, Man Ray, Picabia*, cat. by Arturo Schwarz, Dec. 1973–Jan. 1974; Tübingen, Kunsthalle, Mar.–Apr. 1974
 Turin 1975 Turin, Galleria Civica d'Arte Moderna, *Francis Picabia: Mezzo secolo di avanguardia*, cat. by M. E. dell'Arco, Nov. 1974–Feb. 1975
 Paris 1976 Paris, Centre Pompidou, *Francis Picabia: Portrait de l'auteur par lui-même*, cat. by Jean-Hubert Martin et al., Jan.–Mar. 1976

Société Anonyme Exhibitions

- SA 1 (Inaugural 1920) SA 3 (Late Summer 1920) SA 7 (Manhattan I, 1921) SA 8 (Colony 1921) SA 9 (Manhattan II, 1921) SA 18, 18b, 19 (travelling 1921–22) SA 43 (Brooklyn 1926) SA 44, 45, 46 (Brooklyn selections 1927) SA 61, 64 (New School, Buffalo 1931) SA U (Springfield 1935) SA 84, 85 (Springfield 1939; Hartford 1940)

550 1941.635

Prostitution Universelle

1916–17

Black ink, tempera, and metallic paint on cardboard

74.5 × 94.2 cm

Inscribed in black ink u.r. "PROSTITUTION / UNIVERSELLE"; u.c. "CONVIER . . . IGNORER . . . CORPS HUMAIN . . ."; l.r. "SEXE FEMININ IDEOLOGIQUE" and "SAC DE VOYAGE"

Gift of Marcel Duchamp, 1924

BIBLIOGRAPHY

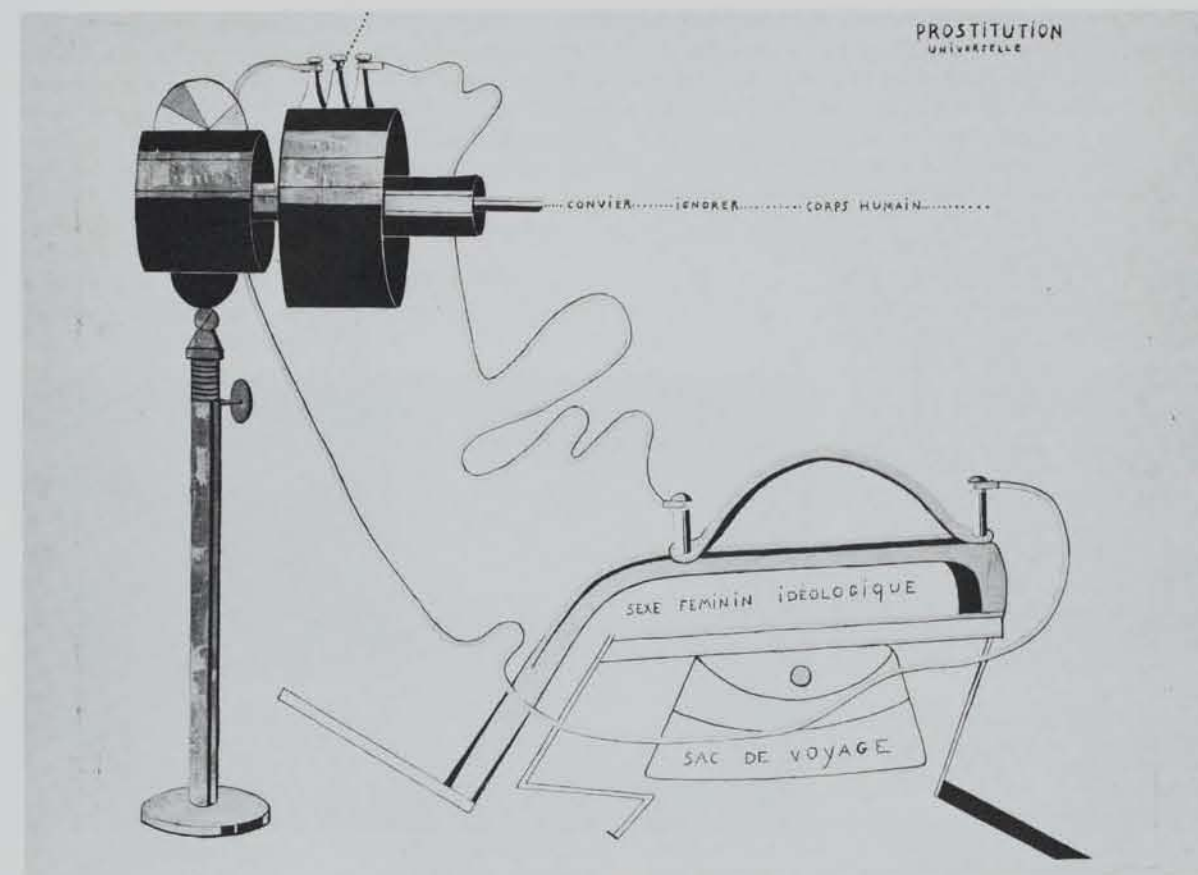
- SA 1950, pp. 4–5 • Newcastle 1964, p. 5, illus., not in exhibition • William A. Camfield, "The Machinist Style of Francis Picabia," *Art Bulletin* 48 (Sept.–Dec. 1966): 312, 318, illus. • George Heard Hamilton, *Painting and Sculpture in Europe 1880–1940* (Harmondsworth, 1967), p. 245, illus., and rev. ed. (New York, 1972), p. 372, illus. • Maurice Besset, *Who Was Le Corbusier?* (Geneva, 1968), p. 59, illus. • Françoise Will-Levaillant, "Picabia et la machine," *Revue de l'art* 4 (1969): 80 • Marc Le Bot, *Peinture et Machinisme* (Paris, 1973), illus. only • Turin 1975, p. 57, not in exhibition • Gaëton Picon, *Surrealists and Surrealism*, trans. James Emmons (New York, 1977; orig. Fr. ed., 1976), pp. 16, 226, illus. • Camfield 1979, p. 106, illus. • New York, WNET, Television Channel 13 (Educational Broadcasting Corporation), "New York: Capital of the Avant-Garde," written for *The Meanings of Modern Art* series by John Russell, 1979

EXHIBITIONS

- SA 1 (Inaugural 1920) • SA 18, 18b, 19 (travelling 1921–22) • Guggenheim Museum, *Rossin, Redon, and Fantasy*, cat. by Louise A. Svendsen, May–Sept. 1968, hors cat. • YSA 93 (Modern 1968–69), illus. • New York 1970, pp. 26, 100, illus., exhibited in New York only • Paris 1976, no. 59, illus.

RELATED WORK

- Les Iles Marquises*, ca. 1916–17, ink on paper, 22 × 26.7 cm, Paride Accetti, Milan



Picabia began to experiment with machine forms in 1915 during his second stay in New York. In contrast to other artists' interest in the formal properties of machinery and the Futurists' reverence for it as the symbol of modern life, Picabia used mechanical forms as tools for ironic social commentary. *Prostitution Universelle* is undated but was probably executed in 1916–17, when Picabia began to combine inscriptions with more linear machine renderings. Two machinelike forms are shown in the act of love, connected only by a pair of erratically drawn wires; the intimate nature of the act is replaced by an impersonal electric charge. Its rigidly vertical position and dark coloring assert the dominance of the left-hand male form. It expels dotted lines which in combination with the words *convier . . . ignorer . . . corps humain* ("to bring together . . . to ignore . . . the human body"), emphasize a lack of emotional involvement, while indicating that sperm is being wasted on prostitutes. The female form is horizontally positioned and its predominantly gray coloring is unassertive. It can be read as poised on hands and knees, the head formed in profile by one of the connecting wires. The *sac de voyage* is thus both uterus, contain-

ing an unfertilized egg, and a travelling bag, suggesting the transiency of her relationships. An equally valid interpretation, in which the female form is seen as lying on her back, stresses the passivity and animal-like subjection of her role rather than her imminent mobility.

The sexuality of the composition is seconded in Picabia's *Les Iles Marquises*, which Camfield (1979) has juxtaposed to the Yale picture. In this closely related drawing, wires with nearly the same curving profiles as those in *Prostitution Universelle* extend from a similar male machine. Their polyplike shapes, then, were indeed deliberate and intended to suggest soft body parts. The two wires are joined to a small switch accompanied by the words *l'oeuf femelle attend* ("the female egg awaits"), and nearby, a boltlike form attached to the end of the wire is labelled "penis." *Les Iles Marquises* also suggests that Picabia was engaging in subtle political and social criticism in both works. The Marquesas Islands, northeast of Tahiti, were a French possession, and their natives had long been exploited as virtual slaves by European colonists; by the early twentieth century, the once fertile islands were largely barren. It was at this time that Gauguin, who

spent his last years there, drew the attention of the art world to the Marquesas. In Picabia's two works, the dominance of the male form comments on French aggression and colonialism as well as on sexual behavior. This conjecture is supported by the presence of the colored disk at the top of each male instrument; the shaft of the vertical form in *Les Iles Marquises* is labelled "correspon-

dance," a reference to the central concept of synesthetic art theory—transfers from one art form or idea to another and from one sense to another. In this context, the red, white, and blue colors of the disk in Yale's composition identify the male form as a Frenchman, and his aggressive dominance as more than sexual.

551 1953.6.133

Fatima

1916–17

Blue-black ink on cream textured paper, laid down on wood pulp board

21.2 × 27.2 cm

Signed in blue-black ink l.l. "Picabia"; inscribed u.r. "FATIMA"

From the estate of KSD, 1953; no surviving acquisition record

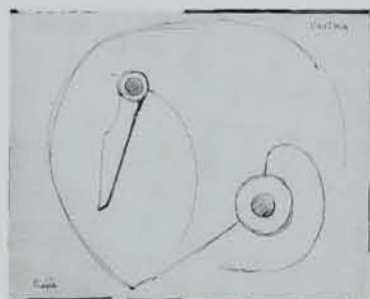
REMARKS

Drawn on the inside of the backing of a picture frame whose outside is labelled "Glaces Encadrements Maison Gambon, Lausanne."

This small, undated drawing relates most closely to Picabia's machine drawings of 1916–17 and may have been originally intended as a preliminary study for a larger work. Although its roughly sketched elements are not clearly definable as machine parts, the vertical shape on the left is similar to a penknife blade or perhaps a pipe reamer. The arcs extending from both circular forms suggest a pattern of swinging motion which the incomplete nature of the parts leaves unresolved. Similarly, the depth suggested by the shading within the circles is refuted by the flatness of the rest of the drawing.

The only specific clue to the drawing's possible origin lies in its title. Fatima is a small town in central Portugal in which, between 13 May and 13 October 1916, the Virgin Mary is said to have appeared six times to three

village children. Picabia, who was living in Barcelona from August 1916 to March 1917, was undoubtedly aware of the mass pilgrimages caused by the supposed visitations. Naming a machine drawing after such a momentous religious event would have been a typically Dadaist act. A number of Picabia's other machine drawings done in Barcelona also bore Spanish-inspired titles, such as *Flamenca* and *Novia, au premier occupant*. The latter, which appeared on the cover of the first issue of 391 in January 1917, shows a large wheel connected to a smaller one by several potentially movable machine parts; it may have evolved from Fatima since, in addition to their compositional similarity, both works have titles suggesting a religious subject.



551

irt
ier
d,
on
ve

51

na
ly
:d
o-
ly
v-
s,
t-
/l
a
s;
o
es

552 1941.634

Midi

Promenade des Anglais

ca. 1923–26

Oil, feathers, macaroni, and leather on canvas in a snakeskin frame by Pierre Legrain

55 × 99.7 cm (75.8 × 156.2 cm with frame)

Signed verso on stretcher "Promenade des Anglais F. Picabia"

Gift of the artist through Marcel Duchamp, 1937; apparently in possession of the Société Anonyme since the 1926 Brooklyn exhibition (SA 43)



552

BIBLIOGRAPHY

"Société Anonyme's Exciting Show," *Art News* 25 (27 Nov. 1926): 3; reprinted in *Brooklyn Museum Quarterly* 14, no. 1 (Jan. 1927), pp. 20–22 • Ernest F. Hubbard, "Escherics: Strictly Fresh," *Brooklynite*, Dec. 1926 (scrapbook) • Lewis Mumford, "The Moderns," *New Republic*, 12 Jan. 1927, p. 222 (scrapbook) • "Exhibition of Modern Art at Gallery Now," *Buffalo Courier-Express*, 26 Feb. 1927 (scrapbook) • James Johnson Sweeney, *Stuart Davis* (New York, 1945), p. 13 • SA 1950, p. 4, illus. • Rudi Blesh, *Stuart Davis* (New York and London, 1960), p. 16 • Newcastle 1964, p. 6, illus., not in exhibition • José Pierre, *Le Futurisme et le Dadaïsme* (Paris, 1967), p. 135 • *Forster-Hahn* 1968, p. 20, illus. • Herra Wescher, *Collage*, trans. Robert E. Wolf (New York, 1968; orig. Ger. ed., 1968), pp. 168, 180 • Marc Le Bot, *Francis Picabia et la crise des valeurs figuratives, 1900–1925* (Paris, 1973), p. 182 • *Bobau* 1982, pp. 57, 154, 220, illus.

EXHIBITIONS

SA 43 (Brooklyn 1926), no. 52 • SA 45, 46 (Brooklyn selections 1927), no. 29 • SA U (Springfield 1935) • SA 84, 85 (Springfield 1939, Hartford 1940), no. 52 • SA 60 bis (Yale 1950)

Midi marks Picabia's return to a subject that had attracted him in the first decade of the twentieth century, when he was known for his landscape paintings. Although undated, it has often been attributed to 1919–20 because of its supposed Dada character, but Camfield (1979) correctly dates it 1923–26. Katherine Dreier's original text for the 1926 Brooklyn exhibition catalogue (SA 43), referring specifically to *Midi*, stated that Picabia began making collages in 1924. The snakeskin frame by Pierre Legrain was shipped in July 1926 from Paris and was probably completed not long before (Duchamp to Dreier, 3 July 1926). In addition, Picabia left Paris for the Midi in mid-1922, settling first in Tremblay-sur-Mauldre, then in Mougins, near Cannes, in 1925. This move reinforces a 1923–26 attribution since it doubtless caused Picabia's renewed interest in the landscape.

Picabia was raised in the home of his grandfather, Alphonse Davanne, one of France's earliest and most devoted photographic experimenters. He must have been challenged by Davanne's claim that photography's superior rendering of the world had made painting obsolete. *Midi* seems to be a tongue-in-cheek play on photographic realism and Picabia's Dada claim, recalling his grandfather's, that "l'art est inutile et rien ne peut le justifier." His use of feathers for fronds was especially propitious

since their fuzzy indistinctness mimics the blurring of leaves common in the long exposure photographs Davanne would have made. More important, the macaroni and feather palms, together with the deep tunneling perspective, create three-dimensionality through both literal and traditional pictorial means. The overlapping planes of the frame enhance this three-dimensional quality and, by suggesting shutters, increase the illusion of a view through a window. Picabia may have also intended *Midi* to mock this traditional nineteenth-century Romantic motif. (Duchamp, in notes of 1926 for Katherine Dreier, referred to the painting as "Promenade des Anglais," the name of more than one seaside boulevard along the Riviera.) Muted tones of the cloud-washed sky and sandy colored beach harmonize with the pale green feathers. A second collage of a Midi scene, *Plumes* (Collection Arturo Schwarz, Milan), in a dowelled frame by Legrain, uses the saturated colors of Ripolin paints to provide a more glaring, sun-drenched view and emphasize abstraction and brilliance of color rather than the three-dimensional naturalism of *Midi*.

Prepared principally by Lesley Baier

Also at Yale: the oil portrait of Gertrude Stein in the Stein Collection, Beinecke Library, and an etching of 1902, *Paysage aux grandes arbres*

Pablo Ruiz Picasso

1881–1973, SPANISH, LIVED IN FRANCE

Pablo Ruiz Picasso was born on 25 October 1881. Already noted as a child prodigy, the young artist joined a group of friends in Barcelona who met at the café El Quatre Gats, where he had his first exhibition in 1897. Prolific in a number of media, he won painting prizes in Madrid and Malaga and published illustrations in avant-garde periodicals. Barcelona artists had strong ties with French art, and Picasso began to visit Paris for extended periods. In 1901 he had his first exhibition there at Vollard's gallery. That year also marked the beginning of his Blue period, characterized by highly expressive paintings and drawings of people on the fringes of society. From 1904 to 1908 Picasso lived in Montmartre, where he met the French artists and writers whose work contributed substantially to Cubism: Guillaume Apollinaire, Maurice Raynal, André Salmon, and Georges Braque, among others. From his Rose period of 1905–06, Picasso shifted to a harsher style based in part on his admiration for early Spanish sculpture and other so-called primitive arts. In 1908, the critic Louis Vauxcelles coined the term "Cubism" to describe the faceted geometry of Braque's and Picasso's paintings. Although these two artists initiated the language of Cubism, they remained relatively aloof from the Paris exhibitions that, beginning in 1910, made Cubism into the great revolutionary style of the twentieth century. Picasso's art, still closely associated with Braque's, passed from the Analytical Cubism of 1910–12 to Synthetic Cubism beginning in 1913. One of the most remarkable features of the latter style was the use of pasted fragments or collage.

Picasso's subsequent career made him the best-known artist of the first two-thirds of the twentieth century. In addition to being renowned as a painter, he was a major figure in sculpture, printmaking, book illustration, and ceramics, and his volcanic imagination was responsible for many innovations in techniques and materials. *Guernica* (formerly Museum of Modern Art, now in Spain), painted for the Spanish Republican pavilion at the Paris fair of 1937, remains the most memorable painting of the between-wars period in Europe. As Picasso grew older, he seldom travelled away from southern France, where he had established himself in 1948, and where he died in his villa, La Californie, in 1973, at the age of 92.

Katherine Dreier apparently never met Picasso, although she surely knew of him by the time of the Armory Show of 1913. Beginning in 1920, she borrowed works

of his from the Arensbergs and Arthur B. Davies for Société Anonyme exhibitions and purchased two painted still lifes in 1922 from Léonce Rosenberg. (One, sold in 1942, is now in the Indianapolis Museum of Art, **Daix and Rosselet** 1979, no. 622; the other disappeared from view without a clear record.) In 1929, when Dreier was organizing the Brooklyn International Exhibition, she attempted to meet Picasso in Paris in order to borrow works directly, but she apparently failed to see him. She acquired two more Picassos in 1927, *Musical Composition* or *Spring* of 1914 from A. B. Davies (sold in 1943 to Leslie M. Maitland, California, **Daix and Rosselet** 1979, no. 626), and from the John Quinn Collection, *Head of A Woman*, subsequently given to Yale. Her last purchase was the second Yale work, an early drypoint, apparently bought in 1935.

Marcel Duchamp's original text (1943) for the 1950 catalogue

Picasso, as a name, represents the living expression of a new thought in the realm of esthetics. Between 1905 and 1910 Picasso, aided by exotic discoveries, was able to refuse the heritage of the impressionist and "fauvist" periods and to free himself from any immediate influence.

This will be Picasso's main contribution to have been able to start from scratch and keep this freshness about whatever new expressions marked the different epochs of his career.

Cubism in itself is an art movement but Picasso was "only" the pioneer of cubism; he never felt bound to follow up a theory of cubism, even though he might be responsible for its elaboration.

Picasso in each one of his facettes has made clear his intention to keep free from his preceding achievements.

One of the important differences between Picasso and most of his contemporaries is that until today he never showed any signs of weakness or repetition in his uninterrupted flow of masterpieces. The only "constante" is an acute lyricism which has, with time, become a cruel lyricism.

Every now and then the world looks for an individual on whom to rely blindly. Such worship is comparable only to a religious appeal and goes beyond reasoning. Thousands, today, in quest of supernatural emotion, turn to Picasso for help: he never lets them down.

for
ed
in
tix
om
ras
he
ow
he
ion
to
let
on,
ast
it,

que

f a
nd
to
st"
ate

een
out
of

vas
to
be

his
ts.
nd
ver
er-
an
uel

ual
ble
ig.
arn

PRINCIPAL REFERENCES

- Wilhelm Boeck and Jaime Sabartés, *Picasso* (New York, 1961; orig. Ger. ed., 1955)
Pierre Cabanne, *Pablo Picasso: His Life and Times*, trans. Harold J. Salmanson (New York, 1977; orig. Fr. ed., 2 vols., 1975)
Pierre Daix, *La Vie de peintre de Pablo Picasso* (Paris, 1977)
Daix and Boudaille 1967 Pierre Daix and Georges Boudaille, *Picasso: The Blue and Rose Periods. A Catalogue Raisonné of the Paintings 1900–1906*, trans. Phoebe Pool and comp. Joan Rosselet (Greenwich, CT, 1967; orig. Fr. ed., 1966)
Daix and Rosselet 1979 Pierre Daix and Joan Rosselet, *Picasso: The Cubist Years 1907–1916. A Catalogue Raisonné of the Paintings and Related Works*, trans. Dorothy S. Blair (Boston, 1979; orig. Fr. ed., 1979)
Geiser 1933 Bernhard Geiser, *Picasso peintre graveur 1899–1931* (Bern, 1933)
Geiser 1955 Bernhard Geiser, *Picasso: Fifty-Five Years of His Graphic Work*, trans. Lisbeth Gombrich (New York, 1955)
Christian Zervos, *Dessins de Pablo Picasso 1892–1948* (Paris, 1949)

Exhibitions

- MOMA, *Picasso: 75th Anniversary Exhibition*, cat. ed. Alfred H. Barr, Jr., May–Sept. 1957; Chicago, Art Institute, Oct.–Dec. 1957
Paris, Grand Palais (*Peintures*) and Petit Palais (*Dessins, Sculptures, Céramiques*), *Hommage à Pablo Picasso*, org. by Jean Leymarie, Nov. 1966–Feb. 1967; Bibliothèque Nationale, (*Gravures*), 1966
Zurich 1968 Zurich, Musée des Beaux-Arts, *Picasso: Catalogue de l'œuvre gravé et lithographié 1904–1967*, text by Georges Bloch, June–Aug. 1968
Munich, Haus der Kunst, *Picasso Graphik von 1904 bis 1968*, June–Sept. 1970
MOMA, *Pablo Picasso*, org. by William S. Rubin and Dominique Bozo, May–Sept. 1980
- Société Anonyme Exhibitions
SA 3 (Late Summer 1920) SA 6 (Winter 1920–21) SA 26 (Vassar 1923) SA B (Detroit 1923) SA 30 (Russian 1924) SA C (Baltimore 1925) SA 37 (Washington, D.C. 1925) SA 43 (Brooklyn 1926) SA 44, 45, 46 (Brooklyn selections 1927) SA 48 (Cosmopolitan 1927) SA 49 (Arts Center 1927) SA 53 (New York 1929) SA 57 (Darien 1930) SA 62 (Rand, Winter 1931) possibly SA 65 (Women 1931) SA 72 (Hartford 1935)

553 1941.636

The Bath

1905; edition of 1913

Drypoint; Vollard edition, 1913

34 × 28.7 cm (image)

65.7 × 50.5 cm (sheet)

Signed in plate u.r. "Picasso 1905"

According to the later recollection of KSD, purchased from the Nierendorf Gallery, New York, 1935

BIBLIOGRAPHY

- SA 1950, p. 34 • Geiser 1933, no. 14b • Geiser 1955, no. 4 • Zurich 1968, no. 12

Toward the end of his Blue period, Picasso began to replace the expressive and sad figures of beggars, blind men, and emaciated beings with the bittersweet, thin forms of itinerant entertainers. *The Bath* is one of a series of sixteen etchings and drypoints Picasso did in 1905 and devoted mostly to harlequins, acrobats, and circus people. It shows a slender nude harlequin leaning against some boxes while a cat rubs itself against his back. He gazes without smiling at the woman and her small child, who have just emerged from a wash basin. Her expression is a tender one, and the boy's full embrace contrasts with the cat's failure to elicit any response from the man.

Although he shares in a family scene, the harlequin seems wistful because of his separation from the mother and child. The range of Picasso's sensitivity is suggested by recalling the best-known work of this series, *The Toilet of the Mother*, in which the young man stands holding an infant while his nude wife begins to coil her long hair. Because the small edition of the series printed by Delâtre was not a success, Ambroise Vollard bought the plates, faced them in steel, and reissued them in 1913 in an edition of 279. Yale's impression is from this later edition.

554 1949.83

Head of a Woman

1906

Red gouache and black India ink

63.4 × 47.6 cm

KSD gift to the Société Anonyme, 1949; KSD from the Quinn Collection sale, 1927, for \$55; possibly acquired by Quinn from the Washington Square Gallery, Mar. 1915

BIBLIOGRAPHY

John Quinn 1870–1925 [sic]: *Collection of Paintings, Water Colors, Drawings, and Sculpture*, foreword by Forbes Watson (Huntington, New York, 1926), p. 8, erroneously under Derain • *Paintings and Sculptures: The Renowned Collection of Modern and Ultra-Modern Art Formed by the Late John Quinn* (New York, 1927), p. 168, no. 413, erroneously under Derain • SA 1950, p. 33, illus.

EXHIBITIONS

SA 62 (Rand, Winter 1931) • YSA 60 bis (Yale 1950) • YSA 67 (Washington, D.C. 1951) • Milwaukee (WI) Art Center, [Six Painters—Inaugural], Sept.–Oct. 1957 • YSA 89 (Cambridge 1967) • Washington, D.C., Hirshhorn Museum, "The Noble Buyer": *John Quinn, Patron of the Avant-Garde*, org. by Judith Zilzer, June–Sept. 1978, no. 58, illus.

RELATED WORKS

Head of a Woman, Autumn 1906, ink and red gouache, 62 × 47 cm, Gustav Zumsteg, Zurich; *Red Head of a Woman*, Autumn 1906, red gouache, 63 × 47 cm, formerly André Lefèvre, Paris, (Daix and Boudaille 1967, nos. D.XVI.23 and 24)



554

Head of a Woman was probably done in the autumn of 1906 when Picasso's art was rapidly shifting toward the radical primitivism that led to early Cubism. The prominent black eyes, the blocky nose, the abrupt angles of the face, and the tiaralike crown of hair all show his interest in early European and non-European sculpture, particularly Iberian reliefs. The drawing was done in two stages,

although it is not likely that much time intervened between them. Picasso used red gouache in the first drawing, which has a more traditional aspect than the second, with its strong outlines in India ink. In its first state, the head and hair were rather like that of several known drawings, including *Head of a Woman* in the Arensberg Collection in Philadelphia (Daix and Boudaille 1967,

no. D.XVI.22). When Picasso went over the drawing with black ink, he gave it a curious severity, filling in the eyes, strengthening the outlines, and altering the top of the head to create the curving mass that projects outward. Two other drawings that are within one centimeter of its size share many of its qualities. *Head of a Woman* (Daix and Boudaille 1967, no. D.XVI.23) is also drawn in both ink and red gouache, and it could well have been the next step after the Yale drawing. *Red Head of a Woman* (Daix and Boudaille 1967, no. D.XVI.24), in red gouache only, is a variant of the same head, although its hair does not quite assume the mass of the

others' tiaralike form. These two drawings, conventionally dated to the autumn of 1906, give the impression of being somewhat later than the Société Anonyme's work, partly because of their more impersonal and distant feeling. The earlier phase of the Yale drawing is easily visible under the bold accents of the redrawing; its delicate, even spiritual quality brings us close to the presence of a real person.

Prepared with the assistance of Marcie Freedman Slepian

Also at Yale: more than fifty prints, ten ceramics, four drawings, and six oils, including *Dog and Cock*, 1921, 152.7 × 76.5 cm, and *First Steps*, 1943, 130.2 × 97.1 cm (both gifts of Stephan C. Clark)

Liubov Popova

1889–1924, RUSSIAN

On 24 April 1889, Liubov Sergeevna Popova was born to a wealthy family in Ivanovskoe, a village not far from Moscow. She was privately tutored and in 1907, a year after her family settled in Moscow, she began to study painting (her best-known early teacher was Konstantin Yuon). She travelled widely in Russia and began long trips abroad in 1910, going to Italy that year and to Paris in the winter of 1912–13 and the summer of 1914. Her conversion to modern painting began in 1912 when she worked in The Tower, a studio managed by Tatlin and Rogovin. There she met Alexander Vesnin, Viktor Bart, and others. She and Nadezhda Udaltsova fell under the spell of French Cubism and worked together in the studio of Metzinger and Le Fauconnier in Paris in 1912–13. Until 1915 Popova's paintings were strongly oriented toward Cubism, with an admixture of repeated overlapping planes derived from Futurism, but, maintaining close contact with Tatlin, she shared with him and with Malevich a rapid evolution toward nonrepresentational art. During the war years she played an important role in major exhibitions in St. Petersburg and Moscow, including *Tramway V and O*, 10 (1915), and *The Store* (1916). In the 1916 exhibition, *Jack of Diamonds*, she first exhibited her Painterly Architectonics, a series of works that con-

tinued for several years. The Société Anonyme's two gouaches belong to this group.

Popova was a leading figure in the volatile years following the Revolution of 1917. She became a teacher in the new art school, the Vkhutemas, and in 1920 joined the influential constructivist group at Inkhuk (the Moscow Institute of Artistic Culture), all the while participating in major exhibitions. Like many other Russian artists, Popova came to believe that easel painting was too involved with estheticism and she sought ways to make her art socially useful. By the end of 1921 she was working in several fields, including textiles, ceramics, and book design. In 1922 she created the sets and costumes for Crommelynck's *The Magnanimous Cuckold* and the next year for Tretyakov's *Earth on End*. Her activities as a stage designer continued until her death from scarlet fever in Moscow on 25 May 1924, when she was only thirty-five years old.

Katherine Dreier bought Popova's two gouaches from the *Erste Russische Kunstausstellung* in Berlin in 1922 (writing "lady painter" in the margins of the catalogue), but she seems never to have shown them nor to have sought more information about Popova.

PRINCIPAL REFERENCES

- L. Adaskina, "Liubov Popova: Put stanovleniia khudozhnika-konstruktora," *Tekhnicheskaya estetika* (Moscow) 11 (1978): 17–23
 John E. Bowlit, "From Surface to Space: The Art of Liubov Popova," *Structurist* 15–16 (1975–76): 80–88
 E. Rakitina, "Liubov Popova: Iskusstvo i manifesty," in E. Rakitina, *Khudozhnik, stena, ekran* (Moscow, 1975), pp. 152–65

Exhibitions

- Berlin 1922 Berlin, Galerie Van Diemen, *Erste Russische Kunstausstellung*, Autumn 1922
 Moscow, *Katalog Poslednoi Vystavki Khudozhnika Konstruktora L. S. Popovoi*, 1924
 Cologne, Galerie Gmurzynska, *Russian Women-Artists of the Avantgarde 1910–1930*, texts by John E. Bowlit, V. Rakitin et al., Dec. 1979–Apr. 1980
 YSA 103 (Los Angeles 1980–81)

555 1953.6.91
 Painterly Architectonic
 1918
 Gouache (and watercolor?) with touches of varnish
 33.5 × 24.9 cm
 Signed verso in pencil in Cyrillic "L. Popova/ 1918/
 Moskva [illegible] 117 / 4 / Zhivopisnaya / architekto-
 nika"
 From the estate of KSD, 1953; from Berlin 1922, for
 62,500 marks (\$14.45)

EXHIBITION
 Berlin 1922, either no. 440 or 443



555

From 1916 to 1918 Popova entitled her works *Painterly Architectonic* (also translated as "Pictorial Architectonic") to signal her insistence on purely pictorial, nonrepresentational elements arranged to emphasize structure. She openly acknowledged the origins of her artistic language in prewar Cubism and Futurism, as well as in Malevich's

Suprematism. In the catalogue of the *Tenth State Exhibition* (Moscow, 1919) she defined "Architectonics" as "a. pictorial space (cubism); b. line; c. color (suprematism); d. energetics (futurism); e. texture." "Pictorial space" in the two Yale gouaches consists of the illusion of a shallow space created by overlapping and interlocking planes and

by associated variations in color and in light and dark. Line is not yet autonomous, but "architectural" since it defines the edges of the planes. Color, despite Popova's reference to Suprematism, is not flat like Malevich's, but modelled in a painterly way. Furthermore, this Yale gouache still contains representational associations (perhaps unwitting ones) with earth (the brown form in the lower left), foliage (the green form), mountain (the leaning triangle), and sky (the upper portion which also has hints of celestial bodies). The energetics of Popova's formula is present in the diagonal shards, which seem to jostle one another and adjacent forms. Texture derives from brushed surfaces and the use of varying thicknesses

of gouache, plus the selective application of thin varnish to create occasional glossy sections. By these means, Popova used the material elements of art to express artistic ideals. Russian artists identified abstract art with the new social ideals, for they felt it symbolized the triumph of imagination over nature.

The black border around cat. 555 apparently connects it with an undated set of seven linocuts (Costakis Collection) which seem to recapitulate Popova's abstract styles of the period 1917–20. Both Société Anonyme gouaches share elements with a number of other *Painterly Architectonics*. Cat. 556 is particularly close to an oil dated 1918, now in the Thyssen-Bornemisza Collection, Lugano.

556 1953.6.92
 Painterly Architectonic
 1918
 Gouache (and watercolor?) with touches of varnish
 29.3 × 23.5 cm
 From the estate of KSD, 1953;
 from Berlin 1922, for
 62,500 marks (\$14.45)

EXHIBITION
 Berlin 1922, either no. 440 or 443

Prepared with the assistance of Peter Nisbet,
 who in 1980 first correctly identified the two
 works by Popova



556

Hermann Post

1873–1939, GERMAN, LIVED IN AMERICA

Katherine Dreier's short biography of Post (see below) contains most of the information known about him. Mention might also be made of his illustrations for Collette's *Chéri*, published in New York in 1929 in a translation by Janet Flanner, and of his activity as reviewer of New York exhibitions for the German art press (including *Die Kunst*, 1932, and *Kunst und Künstler*, 1933). Letters exchanged by Dreier and Post reveal that she was his mainstay in America. She introduced him to potential purchasers of his art and occasionally assisted him in obtaining part-time jobs. For a while Post was her chief assistant in the practical matters relating to the succession of exhibitions at the Rand School in 1930 and 1931 (SA 58, 59, 62, and 67). Dreier stored some of his art and tried unsuccessfully to find purchasers. Post's death on 12 August 1939 ended her hopes that he might play a major role in cataloguing the collection of the Société Anonyme.

Katherine Dreier's text from the 1950 catalogue

Hermann Post was born in Germany about 1873. After studying law he became business manager of the Bremer Werkstätte. This was a movement throughout Germany whereby the artists participated in designing rugs, wallpaper, furniture, bookbinding, jewelry, etc., to create for them the opportunity of a livelihood and to give them greater freedom to paint as their vision dictated. These organizations were closely connected with the leading architects of Germany who, in building a house, designed it in its entirety. The interior was, therefore, designed from an architectural point of view, not, as with

PRINCIPAL REFERENCES *Société Anonyme Exhibitions*
SA 1950, p. 189 SA 62 (Rand, Winter 1931) SA 84 (Springfield 1939)

557 1941.639

The Elevated Railway, Berlin

Berliner Stadtbahn

ca. 1925

Color lithograph

43.5 × 30.8 cm (image)

54.8 × 45.2 cm (sheet)

Signed in pencil l.l. "Post"

KSD purchase from the artist, 1930

BIBLIOGRAPHY

SA 1950, p. 189, illus.

EXHIBITIONS

SA 62 (Rand, Winter 1931), no. 17 • Arts Council of Great Britain, *Cityscape 1910–1939: Urban Themes in American, German, and British Art*, org. by Ian Jeffrey and David Mellor, circulating exhibition, Bradford City Art Galleries; Portsmouth City Museum and Art Gallery; Newcastle-upon-Tyne, Laing Art Gallery; London, Royal Academy, July 1977–Mar. 1978, no. 113, not shown in Bradford



557

us, by interior decorators; this was called "Innen Architektur" and created a house planned as a whole. Because of the terrible inflation in Germany in 1923, Hermann Post and his wife migrated to America, not realizing that his inability to master languages easily would imprison his contribution to this country, since he was unable to share with others his great erudition and love of art. Neither did his austere and silent personality help him in meeting Americans. During those first early difficult years he was forced, therefore, to become a factory hand, instead of holding the art position he had held in Germany. There he had associated with those who represented the last word in art, in literature, in the theatre. But throughout all those tragic years he held his position as art-correspondent, reporting to leading German newspapers and art magazines on exhibitions and what was happening in the art world of America. In 1930–31 he was director for the Société Anonyme at the Rand School of Social Science, assisting and arranging the exhibitions and lectures. Later, through the W. P. A. and his growing knowledge of the English language, he received a position as instructor of art and was able to support himself also as illustrator, making strong, satirical drawings and paintings of the life of New York and its subways. He had a remarkable collection of the international posters including Toulouse-Lautrec and others, which was exhibited throughout Germany. He is represented in this Collection by a sensitive watercolor of the backyards of upper New York, a lithograph, the jacket design for Thomas Mann's *Mario and the Magician*, and a copy of *The Jawbreaker's Book of Prehistoric Animals*, which he illustrated. Exhibited with the Société Anonyme from 1930. Died in New York in 1939.

HERMANN POST

537

Post conveyed the speed and excitement of trains rushing through a crowded urban environment by juxtaposing the diagonal lines of the tracks and the vertical lines of the buildings. In addition, the graininess of the lithographic crayon expresses the unavoidable grime of

the modern city. The print's date and title derive from the artist's letter to Miss Dreier of 14 December 1925, stating that he asked the Weyhe Gallery for \$3 for his lithograph *Berliner Stadtbahn*.

558 1941.638

Backyards

ca. 1929

Watercolor and pencil

34.2 × 33 cm

KSD from the artist, 1929

BIBLIOGRAPHY

SA 1950, p. 189

This view of anonymous backyards (KSD said that the picture was done in upper New York State) shows Post working in a sensitive, almost lyrical vein, carefully noting details such as the dog standing at the end of his chain.



558

559 1941.637

Prehistoric Animal

ca. 1930

Gouache mounted on illustrator's board

35.5 × 45 cm

Inscribed verso in pencil "Hermann Post / 63 Hudsonstreet / Yonkers NY / Ichthyosaurus with his brood"

Gift of the artist, 1931

BIBLIOGRAPHY

SA 1950, p. 189

EXHIBITIONS

SA 62 (Rand, Winter 1931), no. 17a • SA 84 (Springfield 1939), no. 53

RELATED WORK

Printed version of Ichthyosaurus in Eunice and Janet Tietjens, *The Jaw-Breaker's Alphabet* (New York, 1930)



559

Post illustrated *The Jaw-Breaker's Alphabet*, a book of verses written by a mother to interest her daughter in paleontology. Neither the verses nor the illustrations purport to be scientifically accurate but were intended to stir the imagination and to bring their distant subject into the present. The drawing reproduced in the book shows a large ichthyosaurus turned to swim away from the viewer; it underplays the carnivorous aspect of the incident depicted in Yale's gouache study. The following verse suggests that the poems were written to accompany the drawings:

I is for Ichthyosau'rus.

The picture shows her leading
A brood of Ichthys by her side.
Undoubtedly the artist tried
to show the family feeding.

And when the little Ichthys grew
To be their mother's size,
They each possessed two hundred teeth
And huge, expressive eyes.

Prepared principally by Fronia Wissman

Enrico Prampolini

1894–1956. ITALIAN

Born in Modena on 20 April 1894, Enrico Prampolini pursued studies in art in Lucca, Turin, and then Rome. In 1913, expelled from the Academy of Fine Arts for nonconformity, he began his long association with the futurist movement with his manifesto "Bomb the Academies." A pamphleteer like other Futurists, Prampolini continued to write manifestos on architecture, stage design, sculpture, and the machine esthetic (six in the years 1914 to 1924). In 1917, following a year of interchange with Tristan Tzara, Prampolini founded *Noi*, a review that welcomed the expanding Dada movement. The complexity and vigor of his creative interests led Prampolini to participate in many European avant-garde movements, including Futurism, Zurich-based Dada, the Section d'Or, the Novembergruppe, and Abstraction-Création. His painting, sculpture, architecture, and theater design reflect his open-mindedness. Influenced especially by Boccioni and Balla early in his career, Prampolini exhibited a strong element of later Cubism and of Constructivism in his work after 1918.

Despite the events of World War I and his interest in other movements, Prampolini remained loyal to Futurism. With Balla and Depero he formed the nucleus of

postwar or "second-generation" Futurism. In 1928 he hoped to mark a turning point in the history of the movement with his theory of "cosmic idealism." Incorporated into the manifesto of "Aeropainting" the following year, this concept proposed freedom from habitual conditions of vision in order to transcend the limits of plastic reality. In 1935 Prampolini developed a new technique of collage related to his idea of "polymaterials," and for the next twenty years he pursued this direction, disregarding traditional techniques, although he also painted in oils. Prampolini died on 11 June 1956.

Katherine Dreier first saw Prampolini's work at P. R. Vasari's futurist gallery in Berlin, where she purchased five drawings in 1922. Her continued interest is documented by her notation in the catalogue of the 1925 Venice Biennale to ask the price of some of his works. The following year she wrote to Prampolini while she was in Rome, hoping to secure contributions from him for the large Brooklyn exhibition she was organizing (SA 43). She asked particularly about the works she had seen at the 1925 Biennale, but she apparently received no reply, and his appearance in early Société Anonyme exhibitions was limited to the 1923 show in New York (SA 22).

PRINCIPAL REFERENCES

- Umbro Apollonio, ed., *Futurist Manifesto*, trans. Robert Brain et al., (London, 1973; Ital. ed., 1970)
 Drudi and Fiori 1958–62 Maria Drudi Gambillo and Teresa Fiori, eds., *Archivi del Futurismo*, 2 vols. (Rome, 1958–62)
 Enrico Crispolti, *Il secondo futurismo: Torino 1923–1938* (Turin, 1961)
 Crispolti 1969 Enrico Crispolti, *Il mito della macchina e altri temi del futurismo* (Trapani, 1969)
 Menna 1967 Filiberto Menna, *Enrico Prampolini* (Rome 1967)

Exhibitions

- Rome, Galleria Nazionale d'Arte Moderna, *Enrico Prampolini*, org. by Palma Bucarelli and Maurizio Calvesi, Summer 1961
 Turin, Galleria Narciso, *Enrico Prampolini*, org. by Enrico Crispolti, Oct.–Nov. 1963
 Antibes, Musée Grimaldi, *Enrico Prampolini*, org. by Filiberto Menna, May–June 1964

Société Anonyme Exhibition

- SA 22 (Winter 1923)

560 1941.640

Abstract Still Life

Natura morta

1919

Watercolor, ink, and pencil

15.7 × 15 cm

Signed in black ink l.r. "E. Prampolini"; signed in black ink u.l. (upside down) "E. Prampolini, 1919"; inscribed verso in blue ink l.l. "Natura Morta"

KSD from P. R. Vasari, Berlin, Nov. 1922, for \$5.50 (120 lire)

BIBLIOGRAPHY

SA 1950, p. 94 • Drudi and Fiori 1958–62, 1:440 and 2:362, no. 20, illus.

EXHIBITION

YSA 1 (Inaugural 1942), no. 44



560

Prampolini's small still life, like his other works in the Société Anonyme, shows his awareness of international currents in art and is closer to postwar Cubism than to earlier Futurism. With abrupt juxtapositions of blues, yellows, greens, and oranges, the artist created a still life with recognizable elements: a table in the lower left, and to the right, a stemmed bowl with two oval pieces of fruit. (A similar bowl dominates the collage of cut papers [cat. 563], and one of its two pieces of fruit is easily recognizable as a pear.) In his landscape (cat. 561), Prampolini intertwined fluttering planes with a spirited linear structure. There is a Dada spirit in its lighthearted

graphism, particularly in the leg and skirt of the woman striding off to the right. *Architectural Absolute: Head and House* (cat. 562) is the only Yale work by Prampolini that is wholeheartedly futurist. Its theme, the merging of a head and a house, was a major motif in Boccioni's prewar work, and its declamatory inscription is an homage to the earlier movement. The remaining Société Anonyme work by Prampolini (cat. 564) contains little that can be called futurist. It is marked by an unassertive delicacy of color (attenuated primaries plus gray and brown), and by a decorative neatness that recalls the contemporary work of the Cubists Survaugé and Valmier.

561 1941.641
 Spatial Construction
Costruzione spaziale: Paesaggio
 1919
 Ink and ink wash over pencil
 23.4 × 15.6 cm
 Signed in black ink l.r. of image "E. Prampolini. 1919"
 and inscribed in pencil l.r. "-costruzione spaziale/
 -paesaggio-"
 KSD from Der Sturm, Berlin, apparently Nov. 1922, for
 \$0.75 (1000 marks)

BIBLIOGRAPHY
Der Sturm 13, nos. 7-8 (July-Aug. 1922),
 illus. only • SA 1950, p. 94 • Drudi and Fiori
 1958-62, 1:440 and 2:362, no. 21, illus. •
 Menna 1967, p. 351, illus. sideways • Cris-
 polti 1969, illus. only

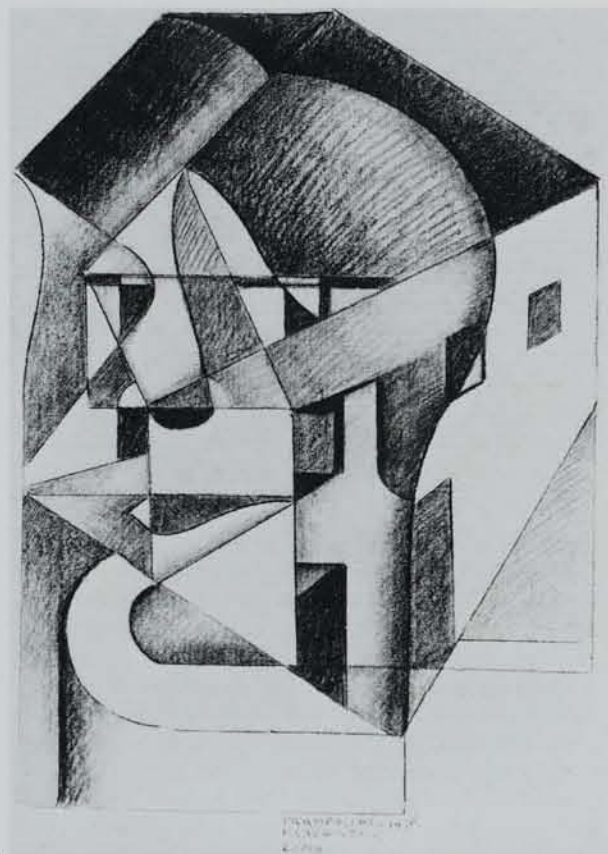


561

562 1941.642
 Architectural Absolute: Head and House
Absolute architettonico: Testa e case
 1920
 Charcoal
 60.6 × 45.3 cm
 Signed in charcoal l.c. "Prampolini- 1920 / Futur-
 ista- / Roma-"; inscribed in pencil l.l. (folded under)
 "assoluto- Architettonico- / (Testa- case-)"; signed
 verso in alternating blue and red pencil u.r. "Pittore
 Futurista / Prampolini- / Roma- Via Tanaro- 89- /
 (Marchi 500) / 2224 G"
 KSD from P. R. Vasari, Berlin, Nov. 1922, for \$3.75
 (80 lire)

BIBLIOGRAPHY
 SA 1950, illus. • Drudi and Fiori 1958-62,
 1:440 and 2:362, no. 22, illus.

EXHIBITIONS
 SA 22 (Winter 1923) • YSA 4 (Yale 1943) •
 YSA 51 (Boston, Summer 1949) • YSA 54
 (Mt. Holyoke 1949), no. 56

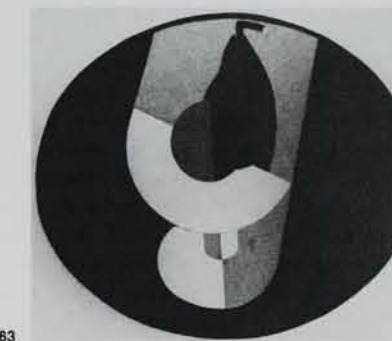


562

563 1941.643
 Still Life: Tapestry Design No. 13
Natura morta per tappeto N. 13
 ca. 1920
 Collage of cut papers
 37.3 × 44.5 cm (oval)
 Signed in black ink l.c. "E. Prampolini- Natura Morta-
 Per Tappeto- N.13-"
 KSD from P. R. Vasari, Berlin, Nov. 1922, for \$6.60
 (145 lire)

BIBLIOGRAPHY
 SA 1950, p. 94 • Drudi and Fiori 1958-62,
 1:439 and 2:362, no. 24, illus., upside down

EXHIBITIONS
 SA 22 (Winter 1923) • YSA 84 (Chalette 1964)



563

564 1941.644
 Landscape: White House with Brown Door
 ca. 1920
 Collage of cut papers over charcoal, on rough tan laid
 paper
 57.2 × 46.5 cm
 KSD from P. R. Vasari, Berlin, Nov. 1922, for \$4.55
 (100 lire)

BIBLIOGRAPHY
 SA 1950, p. 94 • Drudi and Fiori 1958-62,
 1:439 and 2:362, no. 25, illus. • Crispolti
 1969, illus. only

EXHIBITIONS
 SA 22 (Winter 1923) • YSA 2 (Wesleyan 1942)

Prepared with some assistance from Mary Priestler



564

Ivan Puni (Jean Pouigny)

1892-1956, RUSSIAN, LIVED IN FRANCE

Puni was born 22 February 1892 at Kuokkala, Finland, not far from St. Petersburg. He had a studio in St. Petersburg in 1909 but was more formally trained in Paris from 1910 to 1912 at several ateliers as well as in the Académie Julian. Returning to St. Petersburg in April 1912 (passing through Italy), he aligned himself with Larionov, Goncharova, and Tatlin in the Union of Youth movement. In 1913 Puni married Kseniia Boguslavskaja, a writer and painter, and their studio became a meeting place for avant-garde poets and painters. In 1914 Puni was again in Paris where he exhibited at the Salon des Indépendants, but he returned to St. Petersburg at the

outbreak of war. Wartime separation from western Europe abetted the somewhat separate development in Russia of a radical new art. Puni brought together a number of avant-garde artists (among them, Boguslavskaja, Malevich, Tatlin, Exter, Rosanova, and Kliun) in March 1915, when he organized the *First Futurist Exhibition of Painting: Tramway V*. In December of that year he set up another major exhibition, the stormy *Last Futurist Exhibition of Painting: 0.10*, where works labelled "Suprematist" were shown publicly for the first time, and Puni and Boguslavskaja sided with Malevich in his opposition to Tatlin.

Puni endorsed the Revolution and was appointed to the Academy of Fine Arts in St. Petersburg in 1918, as well as to the Vitebsk Academy. By the end of 1919, however, Puni and his wife attempted to leave Russia, but they did not reach Berlin until the winter of 1920–21 after a period of detention in Finland. In Berlin, Puni had a one-artist show at Der Sturm and participated in major exhibitions of Russian and international art. In 1924 Puni and Boguslavskaja moved to Paris and were rapidly assimilated into the Parisian art world. Puni associated with Léger, Ozenfant, Severini, and Van Doesburg, among others, and spent the rest of his active life in Paris, where he died on 28 December 1956.

PRINCIPAL REFERENCES

- Berninger and Cartier 1972 Herman Berninger and Jean-Albert Cartier, *Pougny: Catalogue de l'oeuvre*, 2 vols. (Tübingen, 1972–), vol. 1, *Les Années d'avant-garde, Russie-Berlin: 1910–1923* (1972)
 Gindertael 1957 Roger Van Gindertael, *Pougny* (Geneva, 1957)
 Louis Lozowick, *Modern Russian Art* (New York: Société Anonyme, 1925)
 Williams 1980 Robert C. Williams, *Russian Art and American Money 1900–1940* (Cambridge, MA, and London, 1980)

Exhibitions

- St. Petersburg, Palais des Beaux-Arts, *First Futurist Exhibition of Painting: Tramway V*, March 1915
 St. Petersburg, Galerie Dobitchine, *Last Futurist Exhibition of Painting: 0.10*, Dec. 1915–Jan. 1916
 Berlin 1921 Berlin, Der Sturm, *Ivan Puni*, Feb. 1921
 Paris, Musée National d'Art Moderne, *Pougny*, text by Jean Cassou, Jan.–Feb. 1958
 Amsterdam, Stedelijk Museum, *Pougny*, text by Roger Van Gindertael, Oct.–Nov. 1961
 Paris, Galerie Charpentier, *Pougny*, texts by R. Nacenta and Tristan Tzara, Dec. 1961–Feb. 1962

Société Anonyme Exhibition

- SA 22 (Winter 1923)

565 1941.647

Suprematist Drawing 3

ca. 1920–21

Pencil, gouache, and ink

62 × 47.6 cm

Signed in pencil l.r. "Ivan Puni"; verso, Der Sturm exhibition label, undated, and inscription in German hand "Zeichnung 3"; in blue paint, a round irregular form seeming to create the profile of a human face

Société Anonyme from Der Sturm, Berlin, before Oct. 1923, for \$5

BIBLIOGRAPHY

- Der Sturm*, 12 (Feb. 1921): 39, illus. only, upside down • Ivan Puni, *L'Art contemporain* (Berlin, 1923), illus. only • SA 1950, p. 43 • Gindertael 1957, illus. only, retouched photograph, wrong dimensions, wrong collection • Berninger and Cartier 1972, no. 116, illus. • Williams 1980, p. 96

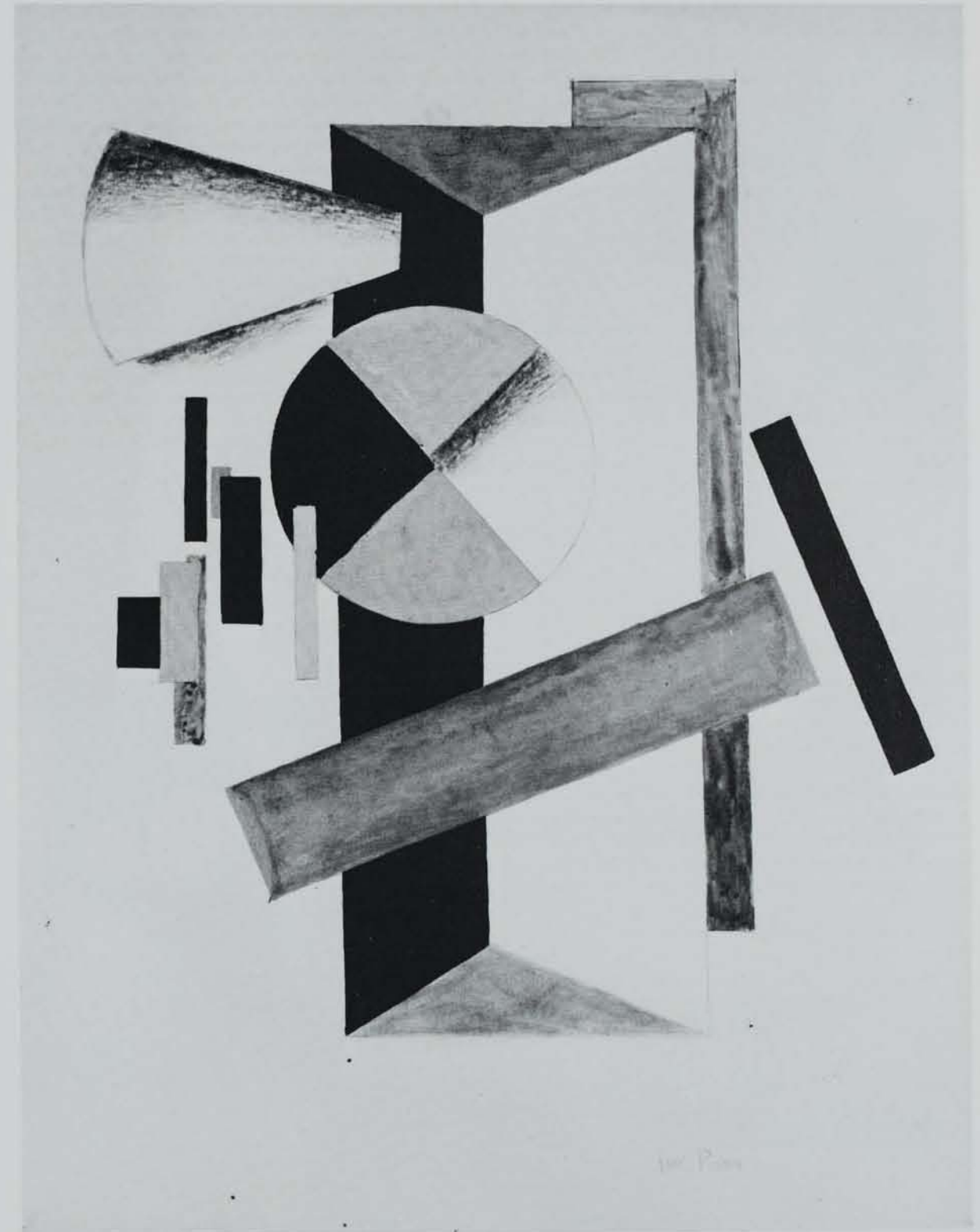
EXHIBITIONS

- Berlin 1921, no. 21, illus. • SA 22 (Winter 1923) • YSA 91 (Buffalo 1968), no. 163 • Cornell University, Andrew Dickson White Museum, *Russian Art of the Revolution*, text by Sarah Bodine, Feb.–Mar. 1971; Brooklyn Museum of Art, June–July 1971, no. 26, illus. • New York, Leonard Hutton Galleries, *Russian Avant-Garde 1908–1922*, Oct.–Dec. 1971 (extended to Mar. 1972), no. 96, illus. • Saskatoon, University of Saskatchewan, *Structure in Art*, Feb.–Mar. 1973, p. 26 • YSA 103 (Los Angeles 1980–81), no. 278, illus.

RELATED WORKS

- Berninger and Cartier 1972, no. 102, artist's replica ca. 1920–21 of lost original begun 1915; relief in wood, metal, cardboard, and paper, 73 × 40 × 8 cm, Mr. and Mrs. Herman Berninger, Zurich; Berninger and Cartier 1972, no. 102 bis, posthumous replica, relief in wood, cardboard, and paper, 73.5 × 41 × 9 cm, Leonard Hutton Galleries, New York; Berninger and Cartier 1972, no. 115, *Composition*, 1915, pencil, watercolor, and ink, 48 × 26 cm, Mr. and Mrs. Herman Berninger, Zurich. A work omitted from Berninger and Cartier 1972, said to have come from the artist's widow, was on the art market, New York, in 1979. A small work (23 × 13 cm) in painted cardboard and paper, it might be the first study for the composition, although its survival from 1916 is hard to explain.

Katherine Dreier probably first learned of Puni at the time of the great Berlin exhibition of modern Russian art in 1922. In October 1922 she arranged for Der Sturm to ship four drawings by Puni to New York, along with works by other artists. One of the four, later bequeathed to the Museum of Modern Art, was purchased by Miss Dreier for her own collection; the other three, for the Société Anonyme. She hung them all in an exhibition at the Société galleries in February 1923. In 1926, through the intercession of Léger, Dreier paid a call on Puni and his wife in Paris, but she seems to have had no further contact with them.



This and the other two drawings by Puni were done in Berlin, probably in 1920–21, in anticipation of his one-artist show at Der Sturm in February 1921. Each was based on a drawing done in St. Petersburg in 1915 or 1916, and Puni gave two of the works earlier dates, no doubt considering them conceptions of this former period, although one can readily see the differences from the original models. (The German form of the artist's signature dates the works since it is evidently neither the Cyrillic form of 1915–16, nor the "Jean Pougny" of his later French years.) The St. Petersburg drawings display less uniform edges and surfaces than their copies which, conforming to the clearer geometry of the 1920s, have a less personal handling. Two of the three are related to relief sculptures, of which only one, refashioned by the artist in Berlin, survives.

Puni's gouaches appear to be syntheses of elements from the work of Malevich and of Tatlin, the two strongest, and often opposed, personalities within the Russian avant-garde. The colored rectangles, triangles, and long flat bars recall Malevich's suprematist constructions of 1914–16, and the shadowed, curving forms are related to

Tatlin's sculptural reliefs. The illusion of nonrepresentational but tangible, three-dimensional elements gives Puni's compositions their special flavor. Some of the forms in French cubist painting are similar (one thinks of Léger) but are arranged in complicated overlappings with an illusion of atmospheric light and receding perspectives, in keeping with their evocation of the real world. Except, perhaps, for the disk in cat. 565, which resembles a color-mixing wheel, Puni's forms are not readily associated with known objects and seem to float over and next to one another on the shallow space above the paper's surface. In French Cubism there is usually a strong suggestion of many forms, solid and transparent, packed together in a viscous atmosphere. The detachment of geometric shapes from the background seems to be an unconscious adaptation from Russian icons, in which figures and garments float on a shallow field of shimmering gold. (Such icons had provoked an excited response among Puni's contemporaries in the Union of Youth group in 1913, at the time of the exhibition of old Russian art.)

566 1941.645
Suprematist Drawing 6
ca. 1920–21
Pencil, gouache, and ink
49.5 × 31.9 cm

Signed [later] in pencil l.r. "Ivan Puni 1915"; verso, Der Sturm exhibition label, undated, and inscriptions in German hand giving title "Suprematistische Zeichnung 6"
Société Anonyme from Der Sturm, Berlin, Oct. 1923, for \$5

BIBLIOGRAPHY

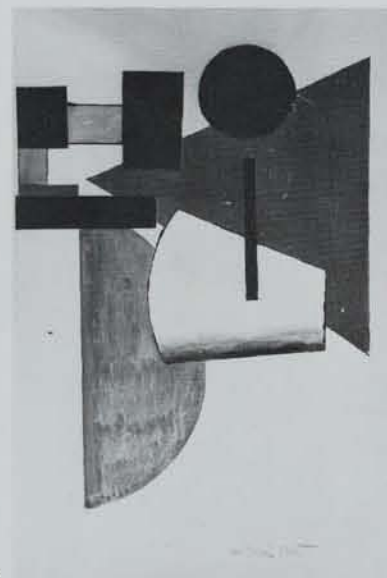
SA 1950, pp. 42–43, illus. • Berninger and Cartier 1972, no. 121, illus. • Williams 1980, p. 96

EXHIBITIONS

Berlin 1921 • SA 22 (Winter 1923) • YSA 70 (Minneapolis 1952) • YSA 91 (Buffalo 1968), omitted from cat.

RELATED WORK

Berninger and Cartier 1972, no. 120, *Composition*, 1915, pencil, ink, and gouache, 47.5 × 35.5 cm, Stedelijk Museum, Amsterdam



566

567 1941.646
Suprematist Composition
ca. 1920–21
Pencil, gouache, and ink
48.3 × 35.6 cm

Signed [later] in pencil l.r. "Ivan Puni 1916" and the artist's name also in Russian; the "6" of the date was corrected from "5" still visible underneath; verso, a full composition in pencil, gouache, and ink
Société Anonyme from Der Sturm, Berlin, Oct. 1923, for \$5

BIBLIOGRAPHY

SA 1950, p. 43 • Berninger and Cartier 1972, no. 125, illus. • Williams 1980, p. 96

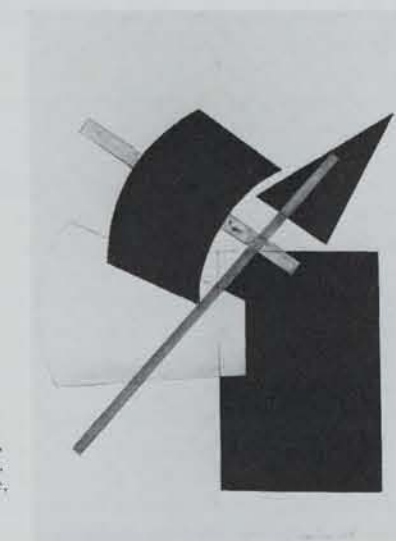
EXHIBITIONS

SA 22 (Winter 1923) • YSA 91 (Buffalo 1968), no. 164

RELATED WORKS

Berninger and Cartier 1972, no. 104, posthumous replica, relief in wood, metal, and cardboard, 50.3 × 10 cm, McCrory Corporation, New York; Berninger and Cartier 1972, no. 124, *Composition*, 1915–16, pencil and ink, 48 × 34.5 cm, Musée National d'Art Moderne, Paris

Prepared principally by Marc Simpson



567

Wallace Putnam

b. 1899, AMERICAN

Born in West Newton, Massachusetts, in 1899, Wallace Putnam studied art for a year at the Massachusetts Normal School and at the Boston Museum School before moving to Hartford, Connecticut, where he wrote a weekly column on art for the *Hartford Courant*. In 1923 he "turned 'modern' and attempted to do 'a Kandinsky'" (*Artforum*, Nov. 1974). Two years later he had his first one-artist show in Hartford. That same year (1925) he moved to New York and began working in the art department of the *New York Sun*. Dreier met Putnam early the following year and invited him to exhibit in the large international exhibition she was arranging at the Brooklyn Museum. Still completely unknown, Putnam eagerly submitted four paintings, three of which were hung, and in gratitude he offered to assist with the preparations for the show. He also tried unsuccessfully to publish an article in *The Dial* on Suzanne Phocas, a French

artist also being exhibited by the Société Anonyme for the first time and a painter for whom Dreier professed great admiration. Dreier included Putnam's work in three subsequent exhibitions, but she had little or no personal contact with him until the 1940s when she saw his work at two New York galleries and purchased *Sheep in Fog* for the Société Anonyme Collection. During the intervening twenty years, Putnam's art had come increasingly to reflect his profound interest in Oriental philosophy and religion as well as his debt to Surrealism. In 1936–37 he had shown two assembled surrealist sculptures in the Museum of Modern Art exhibition, *Fantastic Art, Dada, Surrealism*. Since the 1940s he has had a number of shows in the New York area and has published two illustrated volumes of prose. He lives in Yorktown Heights, New York.

PRINCIPAL REFERENCES

Wallace Putnam, letter to the editor, *Artforum* 13 (Nov. 1974): 9

Exhibitions

Hartford, CT. [Wallace Putnam], 1925
SA 43 (Brooklyn 1926)
New York, Bignou Gallery, [Exhibitions of Paintings by W. B. Putnam], introd. Paul Rosenfeld, Mar.–Apr. 1945
New York, Blue Moon Gallery and Lerner-Heller Gallery, *Wallace Putnam, Bestiary Paintings 1944–75*, text by Noel Frackman, Apr. 1975

Société Anonyme Exhibitions

SA 43 (Brooklyn 1926) SA 44, 45, 46 (Brooklyn selections 1927) SA 50 (Arts Council 1928) SA 61, 64 (New School, Buffalo 1931)