

Catalogue

Constantin Alajálov

b. 1900, AMERICAN, BORN IN RUSSIA

Constantin Alajálov was born to a prosperous Russian family in Bakou, Russia, on 18 November 1900. When he was eight his family moved to Rostov-on-the-Don, where Constantin and a group of other schoolboys developed an enthusiasm for the work of Oscar Wilde, Aubrey Beardsley, and Baudelaire. Alajálov did a number of illustrations inspired by Beardsley for the group's magazine and by the age of fifteen knew that he wanted to become an artist. He enrolled in the University of Petrograd but was forced by the revolution to return to Rostov. There he became a roving muralist for the government, and his murals celebrating the glory of work and the lives of the working class adorned the walls of government buildings and workingmen's clubs. In addition to painting portraits of revolutionary leaders, he helped to found Pokazatelny, an experimental theater in Bakou, in collaboration with the poet Sergei Gordotsky. After a brief trip to Persia, where he ingratiated himself sufficiently with Persian royalty to be offered the position of court painter, Alajálov settled in Constantinople. For eighteen months beginning in 1921 he painted signs, restaurant interiors, and poster portraits of entertainers. In January 1923 he sailed for America. He immediately aligned himself with New York's rapidly expanding Russian émigré community and found employment painting murals in public and private buildings, including one in the home of the wealthy artist and stage designer Robert

Chanler. In September 1926 he completed his first cover for the *New Yorker* magazine and thereafter contributed illustrations and cover designs to that and to other publications. Alajálov also illustrated several books and is best known for his witty caricatures of the lighter side of city life.

Dreier probably met Alajálov through her association with David Burliuk and with Christian Brinton, a longtime associate of the Société Anonyme and an enthusiastic supporter of modern Russian art. In the spring of 1926, Alajálov collaborated with Brinton and the Société Anonyme on the publication of a brochure accompanying the Société's showing of German and Russian art at the Sesqui-Centennial Exposition in Philadelphia (SA 42, SA E). Later that same year Alajálov worked with Dreier on the design of the far more elaborate and demanding catalogue, *Modern Art*, which accompanied the Société's Brooklyn exhibition (SA 43). Alajálov also designed covers for a sermon Dreier had privately printed in 1926 and for the Société's *Brochure Quarterly* issued in 1928 and 1929. In addition, he designed the coversheet that accompanied the portfolio version of Dreier's *40 Variations*. Each of these designs and the one oil painting in the Société Anonyme Collection reveal a strong sense of geometry and stand in striking contrast to the anecdotal genre scenes typical of Alajálov's principal production as an artist. Alajálov lives today in New York City.

PRINCIPAL REFERENCES

Alajálov: Conversation Pieces, with commentary by Janet Flanner (New York and London, 1942)
Current Biography (1942), s.v. "Alajálov"
 Samuel M. Kootz, *Constantin Alajálov* (New York, 1932)
 Harry Salpeter, "Alajálov: Clown or Hamlet," *Esquire* 15 (Jan. 1941): 84 ff.

Exhibitions

New York, Carol Carstairs Gallery, *Alajálov*, Dec. 1942
 Wichita (KS) Art Museum, *Alajálov: Covers for the "New Yorker"*, Feb. 1972

Société Anonyme Exhibitions

SA 43 (Brooklyn 1926) SA 44, 45, 46 (Brooklyn selections 1927) SA 50 (Arts Council 1928) SA 62 (Rand, Winter 1931)

1 1941.324

Harlequin and Woman
 1925

Oil on canvas
 96.8 × 70.7 cm

Signed l.l. "aladjalov / 25"

KSD from the artist, 10 May 1928, for \$215

BIBLIOGRAPHY

SA 1950, pp. 70–71, illus. • *Bohan* 1982, p. 134

EXHIBITIONS

SA 43 (Brooklyn 1926), no. 167, illus. in special cat. • SA 44, 45, 46 (Brooklyn selections 1927), no. 108 • YSA 1 (Inaugural 1942) • YSA 42 (Norfolk 1948) • YSA 74 (Norwich 1953) • YSA 90 (Berlin 1967), no. 254



Alajálov painted *Harlequin and Woman* in 1925. An early oil study in the collection of the artist shows that he reversed the position of the two figures and considerably darkened his palette for the completed work. One strongly suspects that Alajálov painted this work during the last two months of 1925 after seeing the Société Anonyme's impressive Léger exhibition at the Anderson Galleries (SA 36). In several ways it parallels Léger's work: the severe frontality and static quality of the figures' poses, the distinctive handling of the hands and background drapery, the unusual shading around each figure's nose

and right eye, the flattened sweep of the woman's dark, shoulder-length hair, and the carefully articulated details in the balustrade in the lower right. Alajálov was doubtless also influenced by the cubist works of artists like Picasso, Gris, and Metzinger. Aspects of their work are evident in the choice of subject, the flattened, rectilinear construction of the figures' necks, arms, and torsos, and in the bold, geometric patterning of the harlequin's brown and gray suit.

Prepared by Ruth L. Bohan

Josef Albers

1888–1976, AMERICAN, BORN IN GERMANY

Josef Albers was born in Bottrop, Germany, in the Ruhr district on 19 March 1888. In 1908 he received a teaching certificate from the college in Büren and for the next five years taught primary grades in the Bottrop public school system. During this time he became familiar with the work of the modernists, which he saw with some regularity at the avant-garde galleries in Berlin, and in 1913 he painted his first abstract pictures. That same year he began taking classes at the Royal Art School in Berlin and three years later enrolled in the Kunstgewerbeschule in Essen. In 1919 he studied under Franz von Stuck at the Munich Art Academy, and in 1920, at the age of thirty-two, he entered the preliminary course at the Weimar Bauhaus as an apprentice. After passing his test as an apprentice in 1922, he took over the installation of the glass workshop and completed his first glass pictures. The following year, at the invitation of Walter Gropius, Albers joined the Bauhaus staff and began teaching the preliminary course in materials and design. He was appointed full professor when the Bauhaus moved to Dessau, and began working in the areas of typography, letter design, and furniture construction. He subsequently took charge of the furniture workshop and became the assistant director of the Bauhaus under Hannes Meyer. When the Bauhaus closed in 1933, Albers and his wife Anni were invited to teach at the newly opened Black Mountain College in western North Carolina. They remained there for sixteen years, during which Josef also taught at the Graduate School of Design at Harvard. In 1949 he was a visiting critic at the Yale University Art School and the following year was appointed head of the Department of Design. During the 1950s he directed a great number of guest seminars, mainly in North and South American colleges and universities, and was honored in 1956 with his first retrospective exhibition at the Yale University Art Gallery. There were several other major exhibitions of Albers's work before his death on 25 March 1976.

At the suggestion of her nephew, Theodore Dreier, who taught at Black Mountain College, Dreier met Albers soon after his arrival in the United States in Novem-

ber 1933. During the 1930s they corresponded frequently, and in 1936 she showed several of his works, including *Gate* (cat. 4), in the Société Anonyme travelling exhibition entitled *Four Painters* (SA 74–82). The following year Albers asked her to write a brief essay for the catalogue accompanying his one-artist exhibition at the Artists' Gallery in New York. Because of its length, Dreier's essay could not be used, but in appreciation of her efforts, Albers sent her one of his woodcuts, *Segments* (whereabouts unknown). In 1940 he sent her two additional works—*White Circle* (cat. 2), in honor of the Société Anonyme's twentieth anniversary, and an artist's proof of *Segments* (cat. 3).

George Heard Hamilton's text from the 1950 catalogue

Josef Albers's experience of modern art has been as wide and varied as any man's, yet he has not been content to rest upon his own considerable artistic achievement. He wished to put his great practical and theoretical knowledge into action and become an influential teacher both at the Bauhaus in Germany and more recently at Black Mountain College in North Carolina. As an artist Albers knows that each work must finally rest upon the strength of its inherent formal qualities, but as a teacher he reaches for the understanding of many through the exquisite clarity and precision of his formal thought. His purity of line and shape and color, often expressed in terms of the most intricate variations upon the optical properties of interpenetrating planes has been clarified and purged of all associational effects through his participation in the formulation of a strict abstract esthetic. In common with many other artists Albers dislikes such inadequate adjectives as 'abstract' and 'non-representational.' To resolve the semantic ambiguity he has proposed the terms 'presentational' and 'presentative' as suggestive of the positive reality of 'abstract' art. His own innumerable inventions and unending subtleties of design declare that 'presentational' art is for him an inexhaustible source of creation.

PRINCIPAL REFERENCES

François Bucher, *Despite Straight Lines*, rev. ed. (New Haven and London, 1977)
 Finkelstein 1967 Irving Finkelstein, "The Life and Art of Josef Albers" (Ph.D. diss., New York University, 1967)
 Eugen Gomringer, *Josef Albers, son oeuvre et sa contribution à la figuration visuelle au cours du XX^e siècle* (Paris, 1972)
 Werner Spiess, *Albers* (New York, 1970)

Exhibitions

Washington, D.C. 1965–66 Washington (D.C.) Gallery of Modern Art, *Josef Albers: The American Years*, text by Gerald Nordland, Oct.–Dec. 1965; travelling New Orleans, San Francisco, Santa Barbara, Brandeis University, Jan.–Oct. 1966
 Princeton 1971 Princeton University Art Gallery, *Josef Albers: Paintings and Graphics, 1917–1970*, Jan. 1971
 New York, Metropolitan Museum of Art, *Josef Albers at the Metropolitan Museum of Art*, Nov. 1971–Jan. 1972

Société Anonyme Exhibitions

SA 74–82 (*Four Painters*, travelling 1936–37) SA AA (Minneapolis 1937) SA 84, 85 (Springfield 1939, Hartford 1940)

2 1941.327

White Circle

1933

Woodcut

26.9 × 35 cm (image)

35.5 × 50.5 cm (sheet)

Signed in pencil l.r. "Albers 33"; l.l. "Weisser Kreis"; below "To Société Anonyme—Museum of Modern Art: 1920 on the occasion of the 20th anniversary March 1940 A"

Gift of the artist, Mar. 1940, in honor of the Société Anonyme's twentieth anniversary

BIBLIOGRAPHY

SA 1950, p. 57

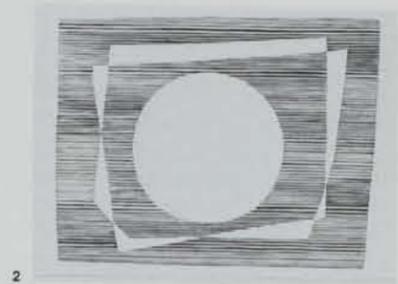
EXHIBITIONS

YSA 1 (Inaugural 1942) • YSA 68 (Cambridge 1952) • YSA 71 (New London 1952) • YSA 74 (Norwich 1953)

RELATED WORKS

Schwarzer Kreis, 1933, woodcut, 35.3 × 50.2 cm

White Circle, completed the year Albers arrived in America, was an early attempt to probe the ambiguities of our visual perceptions through serial compositions. It is impossible to determine with any lasting satisfaction whether the white areas reside in front of or behind the



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horizontally striated sections of the composition. The two seem to move freely back and forth, with the result that the composition pulsates with a throbbing, rhythmic beat reinforced by the work's lack of exactly parallel lines. The texture of the wooden block from which the piece was cut is of equal importance in shaping the work's subtle interior rhythm. Albers used Polish pine for his woodcuts of this period because of its parallel graining. His Bauhaus course had stressed the intrinsic properties of materials, and he found that by depressing the soft wood of Polish pine with a paper knife, while leaving the hard fibers intact, he could create the kind of tight horizontal striations he desired. In the other works of this series, the striations are less exactly rendered and the centrally positioned white circle is replaced by a mottled black one.

3 1941.326

Segments

1934

Woodcut, proof sheet

24.1 × 28.9 cm (image)

28 × 43.4 cm (sheet)

Signed in pencil l.r. "Albers 1934"; inscribed in pencil l.l. "Segments (proof)" and center "Druck vom 1. Zustand der platte"

Gift of the artist, Mar. 1940

BIBLIOGRAPHY

SA 1950, p. 57

EXHIBITIONS

YSA 69 (Andover 1952) • YSA 74 (Norwich 1953)

Segments is one of Albers's many studies that explore the problems of spatial ambiguity while using only a simple configuration of interlocking lines. The overlapping arcs were made with just two continuous lines. Their rhythmic combination of straight and curved lines produces an image that is both playful and sophisticated. The delicate



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nature of the dancing image is further reinforced by the thin inking of the wood block, which brings out the grain of the paper. Each of these qualities links it to the work of Albers's colleague at the Bauhaus, Paul Klee. Albers admired Klee and owned several examples of his work while he was at Black Mountain, where this piece was completed. Comparison might also be made, as Finkelstein has done, between *Segments* and Alexander Calder's whimsical wire sculptures of circus people of about 1930, although Calder's works contain none of Albers's geometric rigor.

4 1941.325

Gate

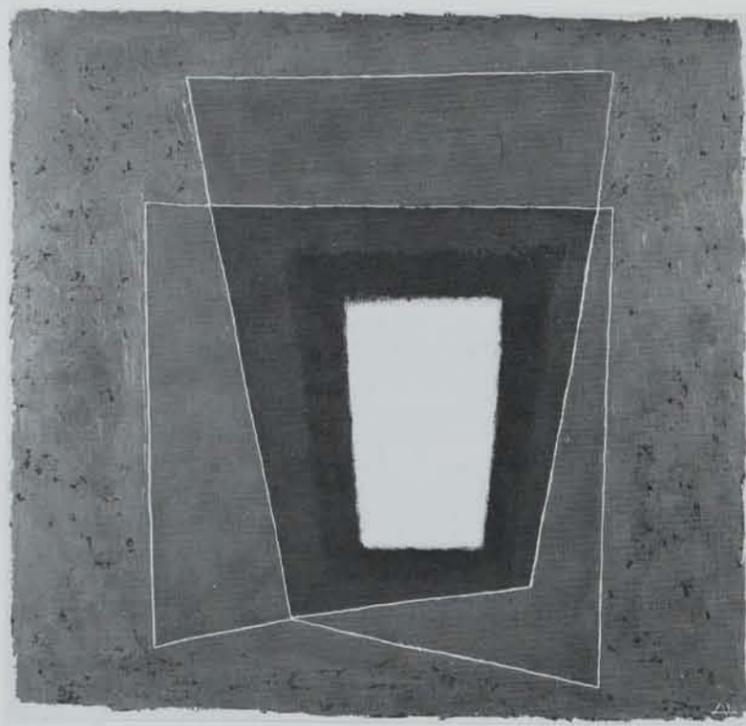
1936

Oil on masonite

49.5 × 51.3 cm

Signed l.r. Δ^{36} ; inscribed on verso "Gate/Albers 36"; inscribed on verso, largely illegible, "Grundierung / Anfang Dezember 35 / 1 × Wandfarbe 1 × Wasserfarbe / reine Olfarbe / gespachtelt / ohne Malmittel / Tempera / Mitte (Weiss) / April 38 Varnished / with Täubers Matt Firnis / April 1938"

KSD from the artist through Mrs. Reed for \$150, Dec. 1936



Gate of 1936 continued Albers's investigations of visual perception and spatial ambiguity using both line and color. The incised white lines surrounding the luminous white center of the work produced a series of slightly skewed rectangular shapes that simultaneously contradict and reinforce the flatness of the painted surface. Thin lines lead the viewer's eye around and toward the fuzzy rectangular center while their sharp angles draw the eye out toward the dappled violet periphery. Several tones of gray shading into black separate the brilliant white center from the strong violet border. The title, added after the work's completion, was suggested by Albers's recurring associations during its execution. A striking parallel ex-

ists between Albers's work and Klee's many linear studies of the late 1920s and early 1930s in which Klee created complex spatial relationships using only a simple configuration of transparent interlocking planes. In the position of the central rectangle slightly below the midpoint of the painting and the placement of larger, nearly concentric rectangles around it, *Gate* formed a prototype for a number of Albers's later works, most notably for the series *Homage to the Square*, begun in 1949.

Prepared by Ruth L. Bohan, with helpful advice from the Josef Albers Foundation and from Dorothea Dietrich Boorsch.

Also at Yale: 69 oils, including 64 from the Josef Albers Foundation; 2 drawings; and 112 prints, including 49 from the Josef Albers Foundation

BIBLIOGRAPHY

W. G. Rogers, "Local Color," *Springfield (MA) Union*, 6 Jan. 1937 and 15 Nov. 1939 (scrapbook) • SA 1950, p. 57 • Joseph Albers Portfolio, "Comments on the Slides of My Work," by Josef Albers, typescript, comp. Gary Borgnis (New Haven, CT, 1965), pp. 4–5 • Finkelstein 1967, pp. 120–22, illus. • Jürgen Wissmann, *Josef Albers* (Recklinghausen, 1971), p. 31, illus. • Guy Hubbard and Mary J. Rouse, *Art Meaning, Method, and Media* (Westchester, IL, 1972), p. 27, illus.; color • YUAG 1972, no. 92, illus. • Emily Wasserman, *The American Scene—Early Twentieth Century* (New York, 1975; orig. Ital. ed., Milan, 1967), illus. only, color

EXHIBITIONS

SA 74–82 (Four Painters, travelling 1936–37), separate cat. for SA 80 (Chicago 1937), no. 6 • New York, Artists' Gallery, *Josef Albers*, Dec. 1938, no. 4; travelling Chapel Hill, University of North Carolina; Andover, MA, Addison Gallery; Exeter, NH, Phillips Academy; Greensboro, NC, Art Center, Jan.–May 1939 • SA 84, 85 (Springfield 1939, Hartford 1940), no. 1 • YSA 2 (Wesleyan 1942) • YSA 34 (Pinacotheca 1947), no. 1 • YSA 42 (Norfolk 1948) • YSA 48 (Boston, Summer 1949) • YSA 51 (Boston 1949) • YSA 57 (Albers 1949), no. 2, illus. • YSA 68 (Cambridge 1952) • Hartford, CT, Wadsworth Atheneum, *Josef and Anni Albers Paintings, Tapestries, and Woven Textiles*, July–Aug. 1955, no. 7 • YSA 74 (Norwich 1953) • YSA 82 (Whitney 1962), no. 2, illus. • Washington, D.C., Corcoran Gallery of Art, *The New Tradition: Modern Americans before 1940*, Apr.–June 1963, no. 1 • Washington, D.C. 1965–66, no. 13 • Princeton 1971, no. 2 • Dallas Museum of Fine Arts, *Geometric Abstraction: 1926–1942*, essays by Michel Seuphor and John Elderfield, Oct.–Nov. 1972, no. 2, illus.

Annot

b. 1894, AMERICAN, BORN IN GERMANY

Mme. Annot Krigar-Menzel Jacobi, known professionally as Annot, was the great-niece of the nineteenth century German artist Adolf von Menzel. She was born in Berlin on 27 December 1894. At the age of sixteen she enrolled in drawing classes at the School of Associated Women Artists in Berlin, and later, from 1919 to 1923, she painted under Lovis Corinth. After the First World War she married the artist Rudolf Jacobi. They studied in Italy and later in Paris with André Lhote before founding the Annot Art School in Berlin in 1926. The following year the Nierendorf Gallery held Annot's first solo exhibition. An ardent feminist, she actively supported the cause of women artists and is perhaps best known for her psychologically revealing portraits and figure studies of professional women. In 1934 she and her husband relocated their art school in the United States, offering summer courses in Westport, Connecticut, and winter courses in New York City. Because individuality was emphasized at the school, students of all artistic persuasions were encouraged there. In the late 1930s, to supple-

ment their income from the school, Annot created window displays for Saks Fifth Avenue and other prominent New York department stores. About 1940 financial problems forced them to close the school, and Annot and Jacobi then moved to Gloucester, Massachusetts.

Katherine Dreier met Annot within months of her arrival in the United States. They shared an intense interest in art education and the support of women artists. In the winter of 1934–35 Dreier delivered several lectures at the Annot Art School and included Annot's painting *Der Reichstag* in a touring exhibition of the work of thirteen women artists arranged by the Société Anonyme (SA 68, 69). She also provided intermittent financial assistance and moral support to the Annot Art School throughout the 1930s. Annot was always grateful for Dreier's commitment, and in 1935 she presented at the school the first showing of Dreier's *40 Variations*. In the same year she included works by Katherine and Dorothea Dreier in an exhibition entitled *Creative Families in Art*.

PRINCIPAL REFERENCES

"Annot to Open Summer School," *Art News* 32 (21 Apr. 1934): 16
"Jacobi and His Wife, Annot, in Joint Show," *Art Digest* 10 (15 Apr. 1936): 31
J.K.R., "Annot in Return Show," *Art Digest* 19 (15 Feb. 1945): 25

Exhibitions

Berlin, Nierendorf Gallery, [Annot], 1927
New York, Galleries of Marie Sterner, [Annot], Feb. 1934
New York 1936 New York, Squibb Building Gallery, *Rudolf Jacobi and Annot*, April 1936

Société Anonyme Exhibitions

SA 68, 69 (Women 1934–35)

5 1941.328

Still Life: Flowers in Vase

Before 1935

Gouache

48.4 × 30.6 cm

Signed l.r. "Annot"

KSD from the artist, New York, 1935

BIBLIOGRAPHY

SA 1950, p. 97, illus.

EXHIBITIONS

Probably New York 1936 • YSA 74 (Norwich 1953)

Dreier's purchase of two floral arrangements in 1935 was no doubt prompted as much by her fondness for Annot's art as by her desire to alleviate the German woman's distressing financial plight. The fact that Dreier owned flower studies by several other artists, including four by Leon Carroll, suggests also that this was a subject which particularly appealed to her. In discussing Annot in the 1950 catalogue, Dreier explained that she was attracted to her work for its "fine rhythm and color sense," which she believed derived from the artist's "outgoing nature" (SA 1950, p. 96).





6 1941.329
Still Life: Flowers in Vase
Before 1935
Gouache
47 × 33.1 cm
Signed l.r. "Annor"
KSD from the artist, New York, 1935

BIBLIOGRAPHY
SA 1950, p. 97

EXHIBITION
Probably New York 1936



7 1953.6.276
Seated Woman
ca. 1935
Oil on canvas
55.2 × 46.2 cm
Signed l.l. "Annor"
From the estate of KSD, 1953

Heavy impasto and a multitude of patterns and rich, saturated colors predominate in this portrait of a dark-haired woman seated cross-legged on the floor. The blocky, informal treatment of the figure is reinforced by the informality of the pose.

Prepared by Ruth L. Bohan

Alexander Archipenko

1887–1964, RUSSIAN, LIVED IN FRANCE AND AMERICA

The son of a professor of engineering, Archipenko was born in Kiev, in the Ukraine, on 30 May 1887. After studying at the Kiev Art Institute from 1902 to 1905, he moved to Moscow. He remained there until 1908, when he joined the many émigrés in Paris who helped make it the artistic capital of Europe. He studied briefly at the Ecole des Beaux-Arts but worked mainly on his own. In 1910 he began exhibiting sculpture regularly at the Salon des Indépendants and in the following years appeared in vanguard exhibitions in Paris, Amsterdam, Berlin, Rome, New York (the Armory Show), Budapest, Prague,

and other cities. Among his wide circle of friends was the Passy group of Cubists, and in 1912 he participated in their Section d'Or exhibition. By 1912, when he established an art school in Paris, Archipenko was recognized as a major cubist sculptor, and Russian artists seeking contact with the new Parisian art often visited his studio. He continued teaching when he moved to Nice in 1914 (Tour Donas was his student there). Returning to Paris after the war, he indefatigably contributed to exhibitions throughout Europe, but, despite his success and constant exhibitions (or perhaps because of them), he was restless

and moved to Berlin in 1921. Two years later, using Katherine Dreier as a reference, he emigrated to the United States, settled in New York, and in 1924 opened a summer school in Woodstock—the first of a succession of schools and teaching posts that eventually included one in Los Angeles (1935–37) and a year at the New Bauhaus in Chicago. He returned to New York in 1938 and resumed his summer teaching at Woodstock. Archipenko maintained an active artistic career and exhibited regularly until his death in New York on 25 February 1964.

Dreier met Archipenko in Paris in November 1919 through Marcel Duchamp, who had known the sculptor for years. In 1920 Dreier and Duchamp asked Archipenko to send works to their new Société Anonyme galleries for a one-artist show, his first in the United States. Duchamp played an unusually large role in the drawn-out arrangements for the exhibition, which opened in February 1921. He obtained the services of the dealer Charles Daniel as commercial agent (Daniel showed Archipenko's drawings and watercolors at the time of the Société exhibition) and composed a full-page advertisement for the show (figure A), consisting of a photograph of one of Archipenko's "sculpto-paintings" and, under the heading "ARCHIE PEN CO.," a text praising the virtues of the "ARCHIE PEN." (The Société archives contain a letter from a dupe of the ad asking for more information "regarding the pen, its operation and price.") In conjunction with the exhibition, the Société held a symposium on the "Psychology of Modern Art and Archipenko" with Man Ray and Marsden Hartley among the speakers. Katherine Dreier's gouache was the only purchase, but Archipenko was not unduly discouraged. He solicited Dreier's help two years later in immigrating to the United States. At the time of his arrival in New York in October 1923, the Société had no regular exhibition space, and the one-artist show he asked for could not be arranged until January 1924 at the Kingore Gallery. Dreier energetically publicized the show, enlisting the support of writers and rallying collectors and museum

directors to the opening. She also arranged portrait commissions from Secretary of State Charles Evans Hughes and Senator Medill McCormick of Illinois. (Plaster busts of both were included in the exhibition.) The egocentric artist was difficult to deal with, but Dreier thought well of his work and bought *Woman* and two painted reliefs from the show. *Large Vase* (also called *Standing Figure*), a bronze of 1916, was listed in the catalogue as belonging to Dreier. (The two reliefs were bequeathed to the Phillips Gallery and the Museum of Modern Art, the bronze to the Guggenheim Museum.) Dreier included a painting by Archipenko and *Woman* in the large Brooklyn International in 1926, and in 1931 she persuaded the artist to demonstrate his motorized *Archipentura* at the New School for Social Research, where she was lecturing. Their existing correspondence shows cordial, but infrequent, contacts thereafter.

Marcel Duchamp's text (1943) from the 1950 catalogue (original manuscript lacking)

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

PRINCIPAL REFERENCES

- Archipenko 1960 Alexander Archipenko, *Archipenko: Fifty Creative Years, 1908–1958* (New York, 1960)
Theodor Däubler, Ivan Goll, and Blaise Cendrars, *Archipenko—Album* (Potsdam, 1921)
Ivan Goll, *Archipenko, an Appreciation* (New York: Société Anonyme, 1921)
Hildebrandt 1923 Hans Hildebrandt, *Alexander Archipenko* (Berlin, 1923)
Karshan 1974 Donald H. Karshan, *Archipenko: The Sculpture and Graphic Art* (Tübingen, 1974)
Michaelsen 1977 Katherine J. Michaelsen, *Archipenko: A Study of the Early Works, 1908–1920* (New York and London, 1977)
Wiese 1923 Erich Wiese, *Alexander Archipenko*, *Junge Kunst*, vol. 40 (Leipzig, 1923); also printed in *Jahrbuch der jungen Kunst* (Leipzig, 1923), pp. 306–11

Exhibitions

- Los Angeles, UCLA Art Galleries, *Alexander Archipenko, A Memorial Exhibition*, texts by Frances Archipenko et al., travelling Cincinnati, Colorado Springs, Dallas, Utica (NY), Washington, D.C., Phoenix, Minneapolis, St. Louis, Chicago, 1967–69
Washington, D.C. 1969 Washington, D.C., National Collection of Fine Arts, *Archipenko: International Visionary*, ed. Donald H. Karshan, travelling to eleven major European museums, 1969–71
New York 1976 New York, Zabriskie Gallery, *Archipenko: Polychrome Sculpture*, text by Katherine J. Michaelsen, Oct.–Nov. 1976; Chicago, Arts Club, Jan.–Feb. 1977

Société Anonyme Exhibitions

- SA 10 (Archipenko 1921) SA 11 (Realism 1921) SA 18, 18a, 18b, 19 (travelling 1921–22) SA A (Russian 1923) SA 26 (Vassar 1923) SA 29 (Archipenko 1924) SA E (Russian 1926) SA 43 (Brooklyn 1926) SA 44, 45, 46 (Brooklyn selections 1927) SA 52 (Women 1928) SA R (Modern 1934–35) SA 71 (Black Mountain 1935–36)



Figure A: Marcel Duchamp, advertisement in *Arts*, Feb.-Mar. 1921, p. 64

ARCHIE PEN CO.

SOCIÉTÉ ANONYME, INC.
19 EAST 47TH STREET
New York, N. Y.



For having invented the circle, Columbus, as everyone knows, was tried and sentenced to death. Today an ARCHIE PEN draws automatically a line of accurate length such as, for instance, the hypotenuse of a possible triangle in which the length of the two other sides is given arithmetically.

It thinks for you.

To use it reveals new experiences, even to the most blasé.

A distinct achievement of the ARCHIE PEN is its ability to bring delicacy of line and graceful poise to a hard dry mechanical drawing.

It has already found great favor among architects, draughtsmen, because it covers a third more space than the old-fashioned Fountain Pen and complies with the exigencies of what the French Scientists call: les inhibitions imbibées.

It does away with blotter.

For artistic design, quality and value, ARCHIE PENS are without equal.

Presented for your approval at the Société Anonyme, 19 East 47th Street, New York City.

Write us if you are unable to secure genuine ARCHIE PENS at your favorite stationer.

The name will be found at the bottom as an assurance.

[This brilliant caricature of a modern magazine advertisement is the work of an artist well-known in many fields who, unfortunately, objects to having his identity revealed.—EDITOR.]



8 1941.330
Figure (Sketch for a Construction)
Femme
ca. 1918-19
Gouache on cream-colored wove paper
28.2 × 21.3 cm
Signed in brown ink l.r. "Archipenko"
KSD from SA 10, probably gift of the artist

Both this sketch and the one dated 1919 are studies for the relief construction (sculpto-painting), *Woman*, of 1919. The Yale gouache is not quite as close to the relief as the other study and therefore seems to be slightly earlier. It nonetheless has most of the features of the relief, as well as strong indications of three-dimensionality and shadows. The other Yale gouache (cat. 9) lacks shadows and is a more open composition further removed from an actual relief.

BIBLIOGRAPHY

SA 1950, p. 24 • Archipenko 1960, illus. only
• Michaelsen 1977, p. 202

EXHIBITIONS

SA 10 (Archipenko 1921) • YSA 1 (Inaugural 1942) • YSA 21, 21a, 25, 26, 28, 30, 32, 32a, 32b, 32c, 36 (travelling: 1946-47) • YSA 60 bis (Yale 1950) • YSA 61 (Saginaw 1950-51) • YSA 71 (New London 1952) • YSA 90 (Berlin 1967), no. 98

RELATED WORKS

Woman, 1919, painted relief construction in wood, metal, canvas, 35 × 26.5 cm, Tel Aviv Museum; *Figure*, gouache sketch for sculpto-painting, dated 1919, 34.6 × 24.7 cm, presently owned by the artist's heirs.



9 1941.331
Figure Seated at a Table
ca. 1920
Gouache
30.2 × 22.2 cm
Signed in brown ink l.l. "Archipenko"
KSD from SA 10, probably for \$100

BIBLIOGRAPHY

SA 1950, p. 24 • Archipenko 1960, illus. only

EXHIBITIONS

SA 10 (Archipenko 1921) • YSA 1 (Inaugural 1942) • YSA 4 (Yale 1943) • YSA 21, 21a, 25, 26, 28, 30, 32, 32a, 32b, 32c, 36 (travelling 1946-47) • YSA 60 bis (Yale 1950) • YSA 61 (Saginaw 1950-51) • YSA 71 (New London 1952) • YSA 90 (Berlin 1967), no. 97

RELATED WORK

A closely related watercolor, approximately 31.5 × 21 cm, is in the collection of Mr. Gerhard von Hessart, New York.

10A-M 1953.6.103a-m
Thirteen Lithographs
Dreizehn Steinzeichnungen
1921 (published Berlin, Ernst Wasmuth, 1921)
50.9 × 43 cm (sheet, in each case)
Signed in pencil on verso of title page "A. Archipenko";
each lithograph signed on stone "A. Archipenko"

- A. [Two Women]
- B. [Three Female Figures]
- C. [Two Women, One Seated]
- D. [Two Figures]
- E. [Still Life]
- F. [Standing Woman]
- G. [Laocoon]
- H. [Figure Study]
- I. [Bather]
- J. [Two Bending Figures]
- K. [Still Life with Vase]
- L. [Two Standing Figures]
- M. [Construction]

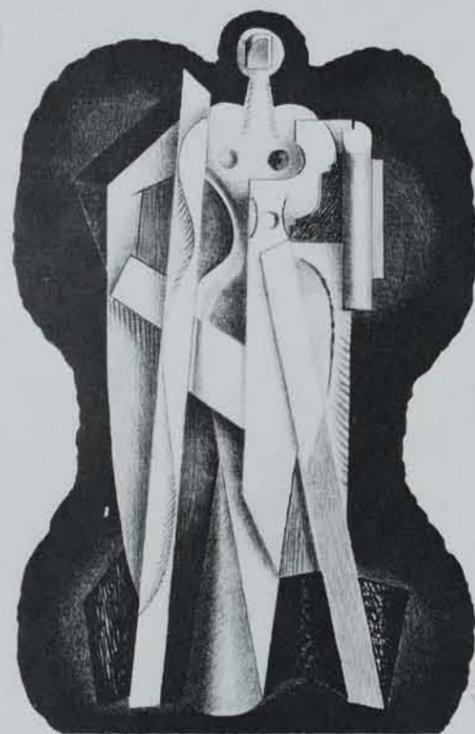
From the estate of KSD, 1953; her acquisition unknown

REMARKS

No. 20 of an edition of sixty.

BIBLIOGRAPHY

Karshan 1974 reproduces all thirteen lithographs and provides a bibliography for each of those previously published.



10M

This portfolio was Archipenko's first print commission. Its eclectic nature and deliberate variety of technique may be due to the artist's wish to display his virtuosity to his new public in Germany, where he lived from 1921 to 1923. Six of the lithographs are in black ink, two are in blue, one is in brown, and the others are multi-colored. With the exception of the sheet for *Figure Study*, which was printed brown to imitate colored paper, all are on white paper. Massive female nudes in seven of the prints remind the viewer of Henri Laurens's and Osip Zadkine's figures. Recalling the three male nudes in *Laocoon* and

quite conventionally rendered, they partake of the widespread classicism that marked postwar Parisian art. Two other compositions portray female nudes which, like the two table still lifes, are treated in Archipenko's characteristic cubist manner. *Construction*, the remaining lithograph, comes closest to the artist's painted reliefs and is a variation on *Standing Woman*, the sculpto-painting of 1918, now in the Tel Aviv Museum. The print's striking three-dimensional forms—a manikin nude and long shards of woodlike pieces—distinctly resemble de Chirico's metaphysical paintings, as does the relief itself.

11 1948.207
Woman
(Known as) Metal Lady
1923
Brass, copper, wood, and new silver
74.8 × 49 cm
Inscribed l.l. "1923"; on plate attached to the bottom edge of frame "A. Archipenko"
KSD purchase from the artist from SA 29; her gift to the Société Anonyme, 1948

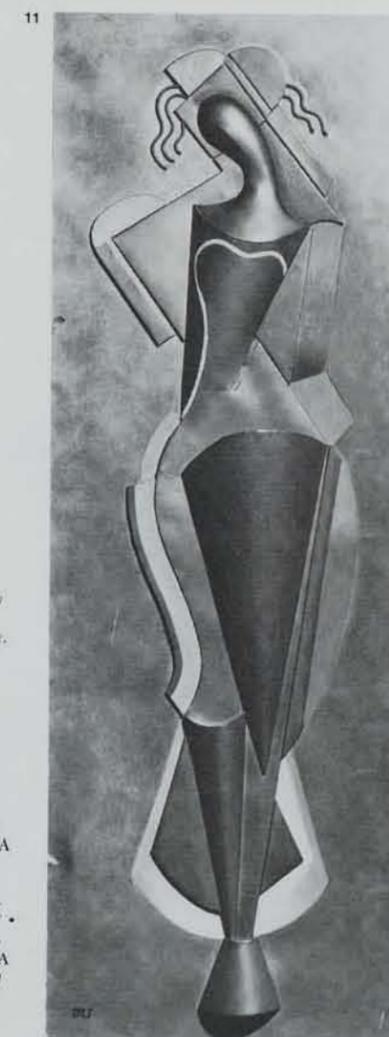
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Hildebrandt 1923, p. 15, illus. • Wiese 1923, illus. only • "A Provocative Sculptor, Alexander Archipenko," *Shadowland* 8, no. 5 (July 1923), p. 21, illus. • "It's Modern Art Whether Coming or Going," *New York Herald*, 22 July 1923, p. 15, illus. (scrapbook) • Alexander Archipenko, "Nature, the Point of Departure," *Arts* 5 (Jan. 1924): 32-36, illus. only • "Archipenko at Kingore's," *Art News*, 26 Jan. 1924 (scrapbook) • "Aleksandr Archipenko," *New York Times*, 27 Jan. 1924, sect. 7, p. 12 (scrapbook) • "Palette and Brush," *Town Topics*, 31 Jan. 1924 (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) • "Brooklyn, City of Homes, Has Another Revel in Abstract Art," *Art Digest* 1, no. 3 (1 Dec. 1926), p. 9, illus. only (scrapbook) • New York, *Tour of the Exhibition of the Works of Alexander Archipenko*, introd. C. J. Bulliet, 1927, illus., not in exhibition • Catherine J. Rich, "Four Children and the Moderns," *Brooklyn Museum Quarterly* 14, no. 1 (Jan. 1927), p. 23 • William M. Hekking, "Moderns at the Albright Art Gallery," *Buffalo Arts Journal* 9 (Mar. 1927): 167-69, illus. only (scrap-

book) • *Buffalo Courier-Express*, 6 Mar. 1927, Rotogravure section, p. 4, illus. only (scrapbook) • Laszlo Moholy-Nagy, *The New Vision*, trans. Daphne M. Hoffman, rev. ed. (New York, 1938 et seq.; orig. Ger. ed., 1929, *Von Material zu Architektur*), illus. only • Archipenko 1960, illus. only • Fred Licht, *Sculpture, 19th & 20th Centuries* (Greenwich, CT, 1967), p. 334, illus. • Washington, D.C., 1969, p. 74, illus., not in exhibition • Karshan 1974, pp. 95, 109, illus. • Michaelsen 1977, illus. only • *Boban* 1982, pp. 57, 134

EXHIBITIONS

SA 29 (Archipenko 1924), no. 36, illus. as "Woman" • SA 43 (Brooklyn 1926), no. 169, illus. in both catalogues as "Metal Relief" • SA 44, 45, 46 (Brooklyn selections 1927) • New York, Anderson Galleries, *Archipenko*, Oct.-Nov. 1928, no. 64, illus. • SA R (Modern 1934-35), no. 154, illus. as "Metal Lady" • YSA 22 (Yale 1946), no. 1 • YSA 56 (travelling 1949-50), shown only in Richmond • YSA 73 (Minneapolis 1953), no. 3, illus. • YSA 89 (Cambridge 1967) • New York 1976, no. 4 • YSA 98 (Paris 1977), illus.



When first exhibited, *Woman* was often singled out by the press as the hit of the show, a popularity that probably reflects its uncomplicated directness compared to other sculpto-paintings. Perhaps it was its decorative appearance, combined with its approximation of traditional relief, that led an *Art News* critic in 1924 to refer to it, only partly tongue-in-cheek, as "lamentably 'old-fashioned.'" In 1914, in the wake of Picasso's and Braque's invention of collage (and Picasso's composite sculptures), Archipenko began composing reliefs of flat and three-dimensional surfaces with portions painted in flat tones and others modelled illusionistically. Ivan Puni also produced this type of relief—an international fashion—beginning in 1916. Archipenko's contemporary wood sculpture in the round shared some of the character of the sculpto-paintings, including the Léger-like cones representing legs. After the war his painted reliefs more com-

Jean (Hans) Arp

1887–1966, GERMAN, LIVED IN SWITZERLAND AND FRANCE

Arp was born on 16 September 1887 in Strasbourg where he entered the Kunstgewerbeschule in 1904 and studied painting with Georges Ritzleng. From 1905 to 1907 he studied with Ludwig von Hoffmann in Weimar, and in 1908 he spent a year at the Académie Julian in Paris. Abandoning formal training for a period of self-exploration, Arp settled in Weggis, Switzerland, in 1909. There he collaborated in the *Moderner Bund* movement and, encouraged by a meeting with Kandinsky in 1911, began experiments in abstraction. The Russian artist invited him to contribute to the second Blaue Reiter exhibition in Munich. Arp moved to Zurich in the summer of 1915 and joined the Dada movement initiated by Hugo Ball's founding of the Cabaret Voltaire in February 1916. Three years later Arp founded the Cologne branch of Dada with Johannes Baargeld and Max Ernst, whom he had met in 1914 at the Cologne Deutsche Werkbund. By the mid-1920s Arp was active in the surrealist movement; significantly, just as he had rejected Dada's more nihilistic tendencies, so he preserved his independence from official surrealist dogma. From both movements he gained strong support for his conviction that the artist must be free from the thematic and formal limitations of all artistic traditions.

Arp worked primarily in collage, prints, and wood relief from 1916 until 1930 when he turned to sculpture in the round. His art reveals a marked evolution from a deliberately restrained geometry to a more exuberant set of forms that evoke organic growth and transformation. He rejected both imitation and abstraction, which to him implied servile subjection to nature, on the one hand, and arrogant superiority, on the other. He favored what

monly incorporated metal, while wavy lines of hair and serpentine curves of the female body appeared as shadows or double contours deriving from the activities of drawing and painting. *Woman* is a *summa*, albeit a simplified one, of most of these earlier features, and all of its elements can be found in drawings and reliefs of the years 1919 to 1922. Depending on the color and shine of several metals rather than on paint, it is close to Art Déco wall surfaces of slightly later date. Archipenko exhibited it in 1924 (SA 29) as a "Model of Decorative Panel for Metal Room," and had the model been carried out—in the lobby of a New York skyscraper, for example—it would doubtless have been entirely appropriate.

Prepared with the assistance of Scott Wilcox, with helpful advice from Katherine J. Michaelsen

Also at Yale: a bust of Thornton Wilder; a drawing of ca. 1910, *Standing Nude*, 47.7 × 31 cm; and an undated oil, *Two Nudes*, 152.4 × 66.7 cm

he termed "concrete" art, created, he said, in symbiosis with nature. The smooth surfaces and condensed volumes of his later work, which is often called "biomorphic" and "vitalist," have frequently been compared to Brancusi's art. Arp's swelling, budlike forms, however, have an overt sensuality which the Rumanian sculptor avoided.

A poet as well as an artist, Arp contributed regularly to periodicals appearing between 1910 and 1930, including *Der Sturm*, *Der Blaue Reiter*, *Dada*, *Die Schammade*, and *La Revue surréaliste*. Always interested in cooperative artistic efforts, he published *Die Kunstismen* (Isms in Art) with Lissitzky in 1925; shortly afterward he collaborated with Théo Van Doesburg and Sophie Täuber-Arp in the decoration of the Café Aubette in Strasbourg; during and after World War II he worked with his wife and with Alberto Magnelli and Sonia Delaunay on poems, drawings, and lithographs for *Les Nourritures terrestres*, published in 1950. Arp died on 7 June 1966 in Basel. In tribute to his friend's achievement, Max Ernst wrote that Arp's forms "teach us to understand the language spoken by the universe itself."

Judging by a letter of 17 July 1927 from Arp, Katherine Dreier probably met him when she was in Europe organizing the Brooklyn exhibition, but they had little contact thereafter. When Arp made his first trip to the United States in the winter of 1949, Dreier showed him through the collection of the Société Anonyme at Yale. Impressed by its broad representation of the modern movement, Arp donated his *Torso-Navel* (cat. 13) and Täuber-Arp's *Sculpture en bois tourné* (cat. 679) to the collection.

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

Based on the metaphysical implications of the Dadaist dogma, Arp's "Reliefs" between 1916 and 1922 are among the most convincing illustrations of that anti-rationalistic era.

The important element introduced then by Arp was "humor" in its subtlest form: the kind of whimsical conceptions that gave to the Dada movement such an exuberant liveliness as opposed to the purely intellectual mannerisms of Cubism and Expressionism.

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 Herbert Read, *The Art of Jean Arp* (New York, 1968)

Exhibitions

- MOMA, *Arp*, ed. James Thrall Soby, Oct. 1958
 Bern, Galerie Klipstein und Kornfeld, *Hans Arp Graphik 1912–1959*, Feb.–Mar. 1959
 Paris, Musée National d'Art Moderne, *Arp*, Feb.–Mar. 1962
 Strasbourg, l'Ancienne Douane, *Hommage à Jean Arp*, cat. by Victor Beyer et al., June–Oct. 1967
 Paris, Galerie Denise René, *Hommage à Jean Arp*, June–July 1974
 Münster 1980 Münster, Westfälisches Landesmuseum für Kunst und Kulturgeschichte, *Reliefs. Formprobleme zwischen Malerei und Skulptur im 20. Jahrhundert*, org. by Ernst-Gerhard Guse, June–Aug. 1980; Zurich, Kunsthaus, Aug.–Nov. 1980

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- SA 43 (Brooklyn 1926) SA 44, 45, 46 (Brooklyn selections 1927) SA E-1 (Vassar 1927) SA P (Chicago 1934) SA V (Cubism 1936)

12 1948.208

Bird-Man

Tête d'homme (M. Duchamp to KSD, 1926)

Tête-oiseau

ca. 1920

Painted wood

29 × 20.9 cm

Gift of KSD to the Société Anonyme, 1948; in possession of the Société Anonyme by Autumn 1926; KSD from the artist, Sept. 1927, for \$60

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- E. Tériade, "Documentaire sur la jeune peinture: IV. La Réaction littéraire," *Cahiers d'art* 5, no. 2 (1930), illus. only • Julien Levy, *Surrealism* (New York, 1936), illus. only • SA 1950, p. 70, illus. • John Marshall Phillips, "The Yale Collections," *Yale University Art Gallery Bulletin* 19 (Dec. 1951), n.p., illus. only • Walter Segal, "Into the '20s," *Architectural Review* (London) 155 (Jan. 1974): 32, illus. • *Bohan* 1982, p. 134

EXHIBITIONS

- SA 43 (Brooklyn 1926), probably no. 28, illus. in special cat. • SA E-1 (Vassar 1927), no. 7 • SA P (Chicago 1934), no. 2 • SA V (Cubism 1936), no. 8, illus. • YSA 22 (Yale 1946), no. 5 • YSA 56 (travelling 1949–50) • YSA 81 (RISD 1961), no. 23 • Cambridge, MA, Fogg Art Museum, *Surrealist Exhibition*, Apr.–May 1963 • YSA 98 (Paris 1977), illus. • Münster 1980, no. 65, illus., color, as "Tête-oiseau"

Arp showed the importance of a smile to combat the sophistic art theories of the moment. His poems of the same period strip the word of its rational connotations to attain the most unexpected meanings through alliterations or plain nonsense.

His contribution to Surrealism, the "Concretions," show his masterly technique in the use of different materials and in many instances are like a three-dimensional pun: what the female body "might have been."

For Arp, Art is Arp.



Arp first experimented with wood relief in late 1914 at about the time he met Max Ernst. Relief offered an escape from the restrictions of both the two-dimensional, rectangular picture plane and sculpture in the round. Stressing the harmonious balance of simple, flat forms on an essentially unmodulated planar surface, Arp reinforced the graphic rather than the volumetric quality of his reliefs. Like sculpture, however, they are affected by surrounding space so that the undulating contours of works such as *Bird-Man* and *Torso-Navel* (cat. 13) seem to respond sensitively to unseen currents. Despite their apparent specificity, the titles of the majority of Arp's reliefs are purposely evocative, complementing rather than defining their elusive content. In *Torso-Navel* the clear suggestions of a face with eyes and torso with navel are paradoxically countered by overall ambiguity. Arp reduced the torso to the flatly painted, black, amoeba-like shape on which the blue face and navel read as an exclamation point. In a witty play on graphic signs, Arp uses the appropriate punctuation to emphasize his rejection of the notion of people or artists as the measure of all things. The sculpture's evocation of a painter's palette

13 1950.47

Torso-Navel

Torse-nombril

1921

Oil on wood

80.1 × 52.2 cm

Signed verso "J. Arp," with artist's typed label "Jean Arp / torse-nombril / bois couleur à l'huile / zurich 1921"

Gift of the artist, 1950

BIBLIOGRAPHY

SA 1950, p. 70 • Piero Dorazio, *La Fantasia dell'arte nella vita moderna* (Rome, 1955), illus.

EXHIBITIONS

YSA 60 bis (Yale 1950) • YSA 67 (Washington, D.C. 1951) • YSA 71 (New London 1952)

may refer both to Arp's own recent abandonment of easel painting and to the creative role of artists.

The more roughly constructed *Bird-Man* is equally evocative. (It has frequently been dated 1924–25, but comparison with other works by Arp makes 1920 a more reasonable date.) With the bird motif, which figured frequently in his work, Arp commented further on the creative process and, more broadly, on natural growth and transformation. The two forms suggest both the beaked heads of birds in profile and the yolks and whites of cracked eggs; the work can be seen as a humorous rendering of the age-old puzzler, "Which came first, the chicken or the egg?" The hourglass configuration of the background piece alludes to time. (It can also be associated with a torso.) In this light, the alternating bands of gray and red on which the bird heads float suggest undulating waves of water and a womblike environment, reinforcing the work's central concern with evolutionary stages of life. The deliberate simplicity of both reliefs allows for multiple layers of interpretation, and the incongruity of those layers is the basis of Arp's humor.



13

14A–G 1953.6.137.1–7

7 Arpaden

1923

Lithographs, title page printed on mica paper

Cover: 46.1 × 35.5 cm (irreg.); title page: 44.8 × 34.8 cm; sheets: 44.8 × 34.9 cm

Published by Kurt Schwitters as special issue *Merz 5*, Hanover, 1923

Printed on cover: Merz 5

Arp Mappe

Zweite Mappe des Merzverlages

Hannover Waldhauenstrasse nr. 5

7 Arpaden von Hans Arp

Printed on title page: 7 Arpaden von Hans Arp

A. 1. Schnurrhut [Mustache Hat]

B. 2. Das Meer [The Ocean]

C. 3. Ein Nabel [A Navel]

D. 4. Die Nabelflasche [Navel Bottle]

E. 5. Schnurruhr [Mustache Clock]

F. 6. Eierschläger [Egg Whisk]

G. 7. Arabische Acht [Arabic Eight]

From the estate of KSD, 1953; in the possession of the Société Anonyme by 1927; purchased from Kurt Schwitters, 1929, for 36 marks (\$9)

Executed while Arp was visiting Kurt Schwitters in Hanover in 1923 and published as *Merz 5* that same year, the 7 *Arpaden* lithographs are a dictionary of the motifs to which Arp repeatedly turned throughout the 1920s. They are more radically simple in their planarity and unbroken contours than his previous, more decorative graphic works. The first of the seven, *Mustache Hat*, contains all the basic configurations from which the following images were constructed. Arp's titles introduce the note of absurdity which characterizes the series. With



14D

BIBLIOGRAPHY

Ernst-Gerhard Guse, "Probleme des Reliefs bei Hans Arp," in *Münster 1980*, pp. 47–62, not in exhibition

images like *Mustache Clock* (5), he poked fun at his audience's established notions of sensible imagery. Indeed, in the series as a whole, Arp conflated everyday objects with more traditional high-art subjects. *A Navel* (3) can thus appear as the simplest and therefore the supreme symbol of genesis and growth, while the human figure is wittily rendered as a *Navel Bottle* (4), sharing its form with that of an *Egg Whisk* (6).

Prepared by Lesley Baier

Also at Yale: six prints and two illustrated books

Ernst Barlach

1870–1938, GERMAN

Barlach was born in Wedel, Germany, on 2 January 1870. He studied at the nearby Hamburg School of Applied Arts from 1888 to 1891, and then at the Dresden Academy until 1895. After a year in Paris he returned to Hamburg and slowly developed the expressive style that made him one of Germany's leading twentieth century sculptors. His place in the Société Anonyme, however, is as a printmaker. In 1907, the year of his first notable success at the Berlin Sezession, August Gaul introduced him to the publisher and dealer Paul Cassirer, who, with his brother Bruno, encouraged Barlach to try printmaking. In 1910 Bruno commissioned illustrations for

Heinrich von Kleist's *Michael Kohlhaas*, but they were never published. In 1912, however, Paul Cassirer's Pan Press issued a suite of Barlach's lithographs for the artist's own 1907 play, *Der tote Tag* (The Dead Day), and thereafter his prints appeared regularly. *Eine Steppensfahrt*, thirteen lithographs stemming from Barlach's eventful journey of 1906 across the Russian steppes, was brought out in 1912–13 by Bruno, but it was chiefly with Paul Cassirer that Barlach's printmaking flourished. With August Gaul, Cassirer founded the wartime journal *Kriegszeit* in 1914 and over the next two years used many Barlach graphics. Returning from the front in 1916, disillusioned

sioned, Cassirer founded the pacifist *Der Bildermann*, to which Barlach also contributed. After the war Cassirer published a steady stream of Barlach's prints. Many, including woodcuts for Schiller's *Lied an die Freude* and Goethe's *Faust*, illustrated literary texts; they were especially tied to Barlach's own poetic and dramatic writings: *Der arme Vetter* (1918), *Die Sündflut* (1925), and *Der blaue Boll* (1926). Barlach's crucial association with Cassirer ended in 1926 when the publisher committed suicide. After that, Barlach produced very few prints, stop-

PRINCIPAL REFERENCES

Elmar Jansen, ed., *Ernst Barlach, Werk und Wirkung: Berichte, Gespräche, Erinnerungen* (Berlin, 1972)
Schult 1971 Friedrich Schult, *Ernst Barlach, Werkverzeichnis*, 3 vols (Hamburg, 1958–
Werner 1966 Alfred Werner, *Ernst Barlach* (New York, 1966)

Exhibitions

Munich, Städtische Galerie, *Ernst Barlach: Plastik, Zeichnungen, Druckgraphik*, Aug.–Oct. 1959
Reutti-Stiftung 1968 Bremen, Kunsthalle, *Ernst Barlach: Das druckgraphische Werk (Dore und Kurt Reutti-Stiftung)*, Jan.–Mar. 1968
Cologne, Kunsthalle, *Ernst Barlach: Plastik, Zeichnungen, Druckgraphik*, org. by Manfred Schneckenburger, Dec. 1974–Feb. 1975

15 1950.50

Woman at the Hearth

Die Frau am Herd, from *Der tote Tag*

1912

Zincograph

25.5 × 31.3 cm (image)

51.2 × 66.1 cm (sheet)

Signed in pencil l.r. "E Barlach"

Gift of KSD to the Société Anonyme Collection; purchased from J. B. Neumann, New York, 1950

BIBLIOGRAPHY

SA 1950, p. 167 • Werner 1966, illus. only •
Schult 1971, vol. 2, no. 35

Woman at the Hearth is the seventeenth of twenty-seven lithographs on zinc that Barlach executed to accompany the publication in 1912 of his first play, *Der tote Tag* (The Dead Day). The prints visually interpret the play, wherein a mother kills the horse her son planned to use in his search for his father, who represents God. The story is not resolved but offers the alternatives of a spiritual or earthly

life, represented respectively by the father-God and the mother. *Woman at the Hearth* shows a scene in Act 4 in which the mother has just washed her blood-stained hands. Henry Moore (Reutti-Stiftung 1968, pp. 11–12) claims he was inspired by these heavy, immobile forms thirty years later when he recorded the plight of Londoners in wartime shelters.

ping entirely during the Hitler era when his dramas were banned and his public sculptures removed or destroyed. He died on 24 October 1938.
Katherine Dreier's German origins and her travels in Germany probably alerted her to Barlach's work before World War I, but she did not give him a place in the early activity of the Société Anonyme. In the decade of the 1920s her devotion to abstract art led her in other directions, and it was only in 1938 that she acquired her first Barlach print.



15

life, represented respectively by the father-God and the mother. *Woman at the Hearth* shows a scene in Act 4 in which the mother has just washed her blood-stained hands. Henry Moore (Reutti-Stiftung 1968, pp. 11–12) claims he was inspired by these heavy, immobile forms thirty years later when he recorded the plight of Londoners in wartime shelters.

16 1950.49

Cross and Grave Robbers

Kreuz- und Sargräuber

1919

Woodcut

26 × 36 cm (image)

34 × 45 cm (sheet)

Signed in pencil l.r. "E Barlach" and inscribed l.l. "81/100"

Gift of KSD to the Société Anonyme Collection, 1950; her acquisition unknown



16

BIBLIOGRAPHY

SA 1950, p. 167, illus. as "Burial" • Werner 1966, illus. only • Schult 1971, vol. 2, no. 158

EXHIBITION

New London, Lyman Allyn Museum, *Art Nouveau*, Feb.–Mar. 1963

RELATED WORK

Charcoal drawing, 1919, 25 × 35 cm, Gústrow, artist's estate, Schult 1971, vol. 3, no. 1335

This is one of a group of ten woodcuts from 1919 that deal with sacred and secular sorrow. Others are *Woman with Dying Child*, *Emperor of Death*, and *Christ in Gethsemane*. *Cross and Grave Robbers*, representing the defiling of the Christian dead, exemplifies the atrocities committed in extreme conditions such as war. The intricate carving of the block with its overall surface pattern necessitates a close reading, intensifying the horror of the scene. The empty coffins piled in the wagon in the upper right suggest that the robbers are seeking firewood. Poverty may also have driven the central figure to perform the

sacrilege of seizing the cross. *Cross and Grave Robbers* was made about the time of Barlach's woodcuts for *Der Kopf* by Reinhold von Walter. This series marked Barlach's rediscovery of the woodcut, nearly a decade after its revival by artists of Die Brücke. Unlike their angular and broad shards of light and dark, Barlach's intricate carved lines build a complex and dense surface. Yet Barlach shared the German Expressionists' admiration for medieval art and early woodcuts. His craft as a sculptor can be seen in his woodcuts, whereas his lithographs were probably conceived principally to reproduce his drawings.

17 1941.332

Hope and Despair II

Hoffnung und Verzweiflung II

1931

Lithograph

30 × 45.2 cm (image)

38 × 53.2 cm (sheet)

Signed in pencil l.r. "E Barlach" and inscribed "40/50"

According to the later recollection of KSD, purchased in New York, 1938

BIBLIOGRAPHY

SA 1950, p. 167 • Werner 1966, illus. only •
Schult 1971, vol. 2, no. 293

EXHIBITIONS

YSA 1 (Inaugural 1942) • YSA 2 (Wesleyan 1942) • YSA 71 (New London 1952)

RELATED WORKS

Charcoal drawing, 1912, 27 × 39.6 cm, Gústrow, artist's estate, Schult 1971, vol. 3, no. 895; *Hoffnung und Verzweiflung I*, 1916–17, lithograph, reversed from drawing, Schult 1971, vol. 2, no. 88.

Prepared with some assistance from Leila Kinney
Also at Yale: four other prints by Barlach

Charles Barnes

b. 1915, AMERICAN

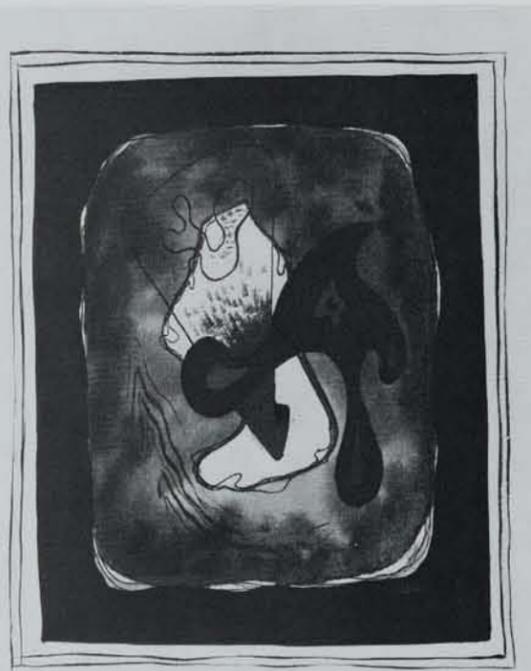
Charles Barnes, born in Chicago, Illinois, on 10 November 1915, is one of the most obscure artists in the Société Anonyme. The few biographical references in the archive indicate that he studied architecture for two years at Miami University in Oxford, Ohio, followed by a year of design at the Santa Monica School of Design in California and three years of sculpture at the John Herron Art Institute in Indianapolis. After two years in Africa and Italy during the Second World War, Barnes settled briefly in Westport, Connecticut, while he was art director for Argo Films in New York City. In 1948 he returned to Indianapolis where he became a member of The Twenty, worked as an interior decorator, and was art director of the Park School. He also owned a designing business in Hollywood, California, before moving to Nashville, Indiana, in 1958. In Nashville he owned a gallery—the

Modern Art Center—and created abstract slide shows which he called "artography."

Dreier knew Barnes only slightly. She was introduced to his work by her friend Onya La Tour in the early 1940s, but she probably did not meet the artist until after the war. He visited her at her home in Milford, Connecticut, in 1947–48 when he lived in nearby Westport, but Dreier was not as impressed with his postwar production, mostly oils, as she had been with his earlier watercolors which she believed "showed great talent." She lost track of him following his return to the Midwest.

PRINCIPAL REFERENCES

Jon McKesson, "Brown County Artist Laments Area Downfall," *Indianapolis Star*, 9 Oct. 1969, p. 25



18

18 1944.63
Abstract Composition
1942
Pen and India ink and watercolor
18.8 × 15.7 cm (image)
30.3 × 22.5 cm (sheet)
Signed in watercolor l.r. "C. Barnes"
Gift of Onya La Tour, 1944

BIBLIOGRAPHY

SA 1950, p. 165

As an example of biomorphic surrealist art, Barnes's *Abstract Composition* of 1942 reveals a considerable measure of sophistication and a noticeable debt to the art of Joan Miró. The overlapping biomorphic images in the center of the work and the washy brown ground recall Miró's animated configurations of the interwar years. The inverted triangle on the left, with its three-dimensional tip

of dark red and its transparent upper portion, complements the opaque and more irregularly shaped green and red configuration which cuts across it from the right. At the same time, the wavy black and green tracks in the lower left, like footprints in the sand, lend an air of flux and impermanence to this small but skillfully handled watercolor.

19 1944.64
Abstract Composition
1942
Pen and India ink and watercolor
30.2 × 22.5 cm

Signed in black ink l.r. "C. Barnes"; inscribed verso by Onya La Tour: "To Katherine S. Dreier. This is a latter 'Charley Barnes.' This one was sent up from Camp Lexington. I think it better than the early one. I hope you present it to Yale with your others. With love, Onya, 1943."

Gift of Onya La Tour, 1944

BIBLIOGRAPHY

SA 1950, p. 165, illus.

This watercolor also dates from 1942. Barnes completed it while stationed at Camp Lexington during the Second World War and sent it to Onya La Tour at the nearby Indiana Museum of Modern Art in Brown County. La Tour in turn sent it to Dreier in 1943, inscribed with the wish that she "present it to Yale." The prominent double frame, more emphatically stated than in Barnes's other *Abstract Composition*, sets off the fanciful fishlike creature in the center of the work. The fuzzy black and blue lines of the interior frame complement the lacy scales on the fish, while the biomorphic markings on the exterior frame suggest its aquatic habitat.

Prepared by Ruth L. Bohan

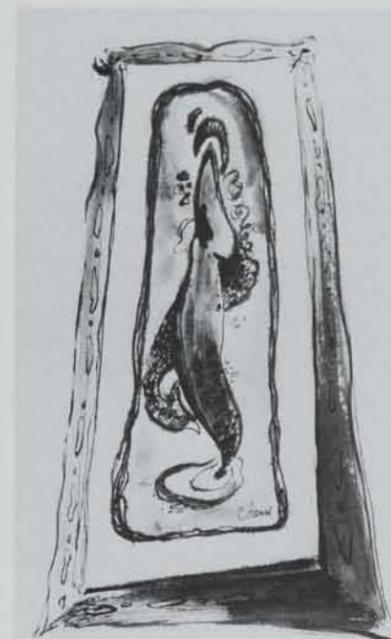
Rudolf Bauer

1889–1953, GERMAN, LIVED IN AMERICA

The son of a successful engineer, Bauer was born on 11 February 1889 in Lindenwald, Germany. He seems to have been on his own at an extremely early age and to have studied art formally for only a brief period at the Berlin Academy of Fine Arts in 1905. His long and fruitful association with Herwarth Walden's Sturm gallery began in 1915. By then his work showed the admiration for Kandinsky that pervaded his whole career. He had his first one-artist show at Der Sturm in 1917 and subsequently appeared in dozens of exhibitions there. Bauer was a founding member of the short-lived Krater group in 1919 and then of the influential Novembergruppe. Roughly in step with Kandinsky's, Bauer's style evolved from the tumultuous energy of the paintings, drawings, and watercolors, like those of his in the Société Anonyme Collection, to the clear geometric forms scattered across seemingly deep spaces which first appeared about 1922. As the decade advanced, his reper-

toire of forms expanded, all the while recalling Kandinsky's.

In 1929 Bauer established his own Berlin gallery, Das Geistreich, dedicated to nonobjective art. He first visited the United States in 1936 for an exhibition of the collection of Solomon Guggenheim, which included many of his works. A one-artist show in Chicago of paintings from the Guggenheim Collection was followed, in early 1937, by exhibitions in Philadelphia and Paris. Not long after his return to Nazi Germany in 1937, his good fortune altered. Declared a "degenerate" artist, he was imprisoned and only allowed to leave Germany thanks to the intervention of Solomon Guggenheim, Hilla Rebay (whom Bauer had known since 1915), and Filippo Marinetti. Bauer came to the United States in 1939 and spent the rest of his life in New York and New Jersey. His work was prominently displayed in exhibitions of the Guggenheim Collection—travelling shows and those at



19

the Museum of Non-Objective Art in New York (later the Guggenheim Museum). He died at his home in New Jersey on 28 November 1953.

Bauer was one of many European artists whose work was first introduced to Americans by Katherine Dreier. She was attracted to his art when she visited the Sturm gallery in Berlin after the war and began showing it regularly in Société Anonyme exhibitions in 1920. According to her own testimony (see below), Bauer's painting was unusually popular because of the accessibility of his quasi-organic forms for which the public—doubtless prompted by Miss Dreier—found helpful analogies in marine life. It was probably in 1920 that Dreier bought Bauer's *Andante V* (cat. 25), and in 1923 she acquired a large number of watercolors, drawings, and prints. She lost touch with Bauer after that, and two later efforts to renew contact elicited no response. When she met Hilla Rebay in 1931, she warmed to Rebay's enthusiasm for Bauer and in 1944, with Marie Maas as intermediary, hoped to learn more about him. He seems not to have replied to these overtures, perhaps because of Dreier's un tactful references to his having chosen to live in New Jersey "where no one sees him."

PRINCIPAL REFERENCES

- Bauer 1918 Rudolf Bauer, "Die Kosmische Bewegung," in Herwarth Walden, ed., *Expressionismus! Die Kunstende* (Berlin: Der Sturm, 1918), pp. 52–60
 Rudolf Bauer, *Das Geistreich: Die Kunst in neuen Jahrtausend* (Berlin, 1931)
 Angelica Z. Rudenstine, *The Guggenheim Museum Collection: Paintings 1880–1945*, 2 vols. (New York, 1976), 1:27–37
 Nell Walden, *Der Sturm: Ein Erinnerungsbuch an Herwarth Walden und die Künstler aus dem Sturmkreis* (Baden-Baden, 1954)

Exhibitions

- Der Sturm 1917 Berlin, Der Sturm, 57th exhibition, *Rudolf Bauer*, text by the artist, Nov. 1917
 Guggenheim Museum, *Acquisitions of the 1930's and 1940's: A Selection of Paintings, Watercolors and Drawings in Tribute to Baroness Hilla von Rebay 1890–1967*, Apr.–May 1968
 Cologne, Galerie Gmurzynska, three exhibitions devoted to Bauer: Sept.–Oct. 1969, May–June 1971, and Nov.–Dec. 1973
 Wiesbaden, Städtisches Museum, *Rudolf Bauer*, Aug.–Sept. 1970
 New York 1970 New York, Leonard Hutton Galleries, *Rudolf Bauer: A Retrospective of Non-Objective Paintings*, Oct.–Nov. 1970
 New York, Leonard Hutton Galleries, *Rudolf Bauer 1889–1953: The Constructivist Years*, Apr.–June 1976

Katherine Dreier's text from the 1950 catalogue

When the Société Anonyme found the paintings by Rudolf Bauer at Der Sturm, they were deeply interested, for though the paintings were abstract or non-objective, they appeared to be closely related to the forms and iridescent colors of the sea and sea life, which found a response from the American public when first shown here. Since Americans love to rationalize, they felt on firm ground with these paintings for which they could imagine an equivalent in undersea life. They were very beautiful and subtle in color and helped to introduce abstract art to the people. We had no artist in those early years whose work so appealed to the public in general and which received so much response. Then we lost sight of Bauer completely, to find in 1931 that he and Kandinsky had become the nucleus of the Solomon Guggenheim collection which later became the Solomon Guggenheim Foundation of Non-Objective Painting, where one can study his later works. With the years he has turned more and more to Kandinsky's theory: "That eventually the rhythm of line and color, of color in juxtaposition to color, will be built up architecturally on principles of construction, as well as music, and through this construction of color-harmony there will develop a sensation to the eye, which in time will become as important as music now is to the ear." His search has brought him to greater austerity through his geometric forms and choice of color, a seeking of the austere in music.

Société Anonyme Exhibitions

- SA 5 (Autumn 1920) SA 7 (Manhattan I, 1921) SA 8 (Colony 1921) SA 12 (Civic 1921) SA 13 (Heterodoxy 1921) SA 15 (Weir 1921) SA 18, 18a, 18b, 19 (travelling 1921–22) SA 22 (Winter 1923) SA 24 (Literary 1923) SA 26 (Vassar 1923) SA 35 (Vassar Alumnae 1925) SA 37 (Washington, D.C. 1925) SA 42 (Philadelphia 1926) SA 53 (New York 1929) SA 64 (Buffalo 1931) SA 73 (Delphic 1936)

The drawings, watercolors, and prints which Katherine Dreier acquired from Der Sturm form a representative sample of Bauer's work during the years he was exhibiting at Herwarth Walden's gallery. The earliest works show an admiration for Paul Klee; cat. 20 and 21 are particularly close to Klee's etchings of 1913. Echoes of

Cubism and Futurism are strong in the prewar and early war years, but in 1915 Bauer suddenly turned his attention to Kandinsky's art. Most of Yale's work that can be dated 1915 or later reveals a dependence on Kandinsky that extends to technique and to the smallest motifs.

20 1941.344
 Untitled [Abstract Forms]
 ca. 1913–15
 Pen and ink
 30.3 × 20.5 cm (image)
 38.4 × 27.2 cm (sheet)
 Signed in black ink l.r. "Rudolf Bauer"; inventory number verso in pencil "B 2044"
 KSD from Der Sturm, Berlin, 19 Oct. 1923, for \$2

BIBLIOGRAPHY

SA 1950, p. 103



20

21 1941.338
 Untitled [Abstract Forms]
 ca. 1913–15
 Pen and India ink
 30 × 22.3 cm (image)
 41.7 × 32.6 cm (sheet)
 Signed in black ink l.r. "Rudolf Bauer"; inventory number verso in pencil "B 2042"
 KSD from Der Sturm, Berlin, 19 Oct. 1923, for \$2

BIBLIOGRAPHY

SA 1950, p. 103



21

22 1941.343
Lithograph No. 14
ca. 1913–17
Lithograph on tan paper
30.5 × 15.2 cm (image)
47.5 × 32.2 cm (sheet)
Signed in pencil l.r. "Rudolf Bauer"; signed in pencil in plate l.l. "Rudolf Bauer"; inscribed in pencil l.l. "N₂/14"; numbered lower middle "(33)"
KSD from *Der Sturm*, Berlin, 19 Oct. 1923, for \$1

BIBLIOGRAPHY
SA 1950, p. 103



23

23 1941.342
Untitled [Abstract Forms]
ca. 1914–15
Pen and ink on thin tan paper
22.4 × 14 cm
Signed in black ink l.r. "Rudolf Bauer"; inventory number verso in brown ink "B 2028"
KSD from *Der Sturm*, Berlin, 19 Oct. 1923, for \$2

BIBLIOGRAPHY
SA 1950, p. 103

24 1941.336
Untitled [Abstract Forms]
ca. 1914–15
Pen and ink, and gouache
29.8 × 17 cm (image)
41.2 × 27.8 cm (sheet)
Signed in black ink l.r. "Rudolf Bauer"; inscribed in pencil l.l. "Nicht brechen oder rollen, damit das Weiss nicht abplotzt"; inventory number verso in pencil "B 2160"
KSD from *Der Sturm*, Berlin, 19 Oct. 1923, for \$2

BIBLIOGRAPHY
Der Sturm 12, no. 5 ([May] 1921), illus. only •
SA 1950, p. 103



24



25

25 1941.333
Andante V
ca. 1915–17
Oil on canvas
76.3 × 81.3 cm
Signed l.r. "Rudolf Bauer"
Probably KSD from *Der Sturm*, Berlin, Summer 1920

BIBLIOGRAPHY
SA 1950, p. 103, illus.

EXHIBITIONS
Der Sturm 1917, no. 53 • *SA* 5 (Autumn 1920) • *SA* 7 (Manhattan I, 1921) • *SA* 8 (Colony 1921) • *SA* 12 (Civic 1921) • *SA* 13

(Heterodoxy 1921) • *SA* 15 (Weir 1921) • *SA* 18, 18a, 18b, 19 (travelling 1921–22) • *SA* 42 (Philadelphia 1926), no. 1513, as "Composition" • *YSA* 42 (Norfolk 1948) • *YSA* 48 (Boston, Summer 1949) • *YSA* 51 (Boston 1949) • *YSA* 54 (Mt. Holyoke 1949), no. 1 • New York 1970, no. 15, illus. • *YSA* 95 (San Diego 1971–72), no. 2

This composition is one of several variations on a common theme (all are entitled *Andante*). Following Kandinsky, Bauer employed the analogy of music to demonstrate abstract art's ability to communicate emotions. "One feels a picture," Bauer wrote (*Der Sturm* 1917), "as one feels music." In this painting, so closely resembling Kandinsky's oils of 1913 and 1914, it is hard to determine how precise Bauer intended his musical

correspondence to be. The rhythms of the composition with brightly colored forms undulating across whorls of blue-greens, suit the slow or andante tempo. Such pictures may have inspired Matta in later years when Bauer's work was often shown in New York with the Guggenheim Collection; however, Matta would have seen Kandinsky's paintings at the same time.



26

26 1941.340
 Untitled [Abstract Forms]
 ca. 1917
 Pen and ink on tan paper, laid down on blue paper
 22.2 × 17.5 cm (image)
 32 × 25.9 cm (sheet)
 Signed in black ink l.l. "Rudolf Bauer"; inventory number verso in pencil "E 2008" and inscription "Zeichnung 17"
 KSD from Der Sturm, Berlin, probably 1923

BIBLIOGRAPHY
 SA 1950, p. 103

EXHIBITIONS
 Probably Der Sturm 1917, no. 100 • YSA 51 (Boston 1949) • YSA 54 (Mt. Holyoke 1949), no. 38



27

27 1941.341
 Untitled [Abstract Forms]
 ca. 1917
 Pen and ink on tan paper, laid down on blue-gray paper
 18.2 × 20.2 cm
 Signed in black ink l.r. "Rudolf Bauer"; inventory number verso in black ink "B 2053"
 KSD from Der Sturm, Berlin, 19 Oct. 1923, for \$2

BIBLIOGRAPHY
 SA 1950, p. 103

28 1953.6.147
 Untitled [Drypoint]
 ca. 1917-18
 Drypoint
 18.6 × 9.8 cm (image)
 30.2 × 23 cm (sheet)
 Signed l.r. in the plate "Rudolf Bauer"
 From the estate of KSD, 1953; probably from Der Sturm, Berlin, 1923

BIBLIOGRAPHY
 Bauer 1918, p. 56, illus.



29

29 1953.6.12
 Untitled [Watercolor]
 ca. 1917-18
 Watercolor and gouache
 15.8 × 25 cm (image)
 24.2 × 31.8 cm (sheet)
 Signed in pencil l.r. "Rudolf Bauer"; inventory number verso in brown ink "B 2141"
 From the estate of KSD, 1953; KSD from Der Sturm, Berlin, 19 Oct. 1923, for \$2

EXHIBITION
 SA 22 (Winter 1923)



30

30 1941.334
 Untitled [Abstract Forms]
 ca. 1917-18
 Watercolor
 21.5 × 31.8 cm
 Signed in black ink l.r. "Rudolf Bauer"
 KSD from Der Sturm, Berlin, 19 Oct. 1923, for \$2

BIBLIOGRAPHY
 SA 1950, p. 103

EXHIBITIONS
 Possibly SA 5 (Autumn 1920) • possibly SA 22 (Winter 1923) • YSA 71 (New London 1952)



31

31 1941.335
 Untitled [Sea Forms]
 ca. 1917-18
 Watercolor and gouache, laid down on gray paper
 21 × 16.5 cm
 Signed in brown ink l.l. "Rudolf Bauer"; inventory number verso in pencil "B 2146"
 KSD from Der Sturm, Berlin, 19 Oct. 1923, for \$2

BIBLIOGRAPHY
 SA 1950, p. 103

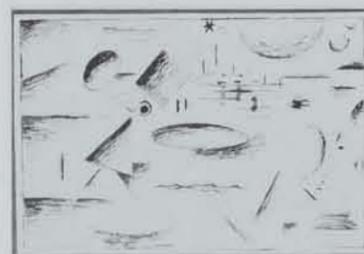
EXHIBITIONS
 SA 22 (Winter 1923) • YSA 4 (Yale 1943)



32

32 1941.337
 Untitled [Abstract Forms]
 ca. 1917–18
 Brush, India ink, and Chinese white
 31.3 × 22.3 cm (image)
 42.3 × 30 cm (sheet)
 Signed in black ink l.r. "Rudolf Bauer"; inventory number verso in pencil "B 2081"
 KSD from Der Sturm, Berlin, 19 Oct. 1923, for \$2

BIBLIOGRAPHY
 SA 1950, p. 103



33

33 1941.339
 Untitled [Abstract Forms]
 ca. 1919–21
 Pen and ink laid down on green paper
 20.7 × 30.7 cm
 Signed in brown ink l.r. "Rudolf Bauer"; inventory number verso in brown ink "B 2048"
 KSD from Der Sturm, Berlin, 19 Oct. 1923, for \$2

BIBLIOGRAPHY
 SA 1950, p. 103

Prepared with the assistance of Adrienne Atkinson and Dorothea Dietrich Boorsch

Willi Baumeister

1889–1955, GERMAN

Baumeister was born in 1889 in Stuttgart where he studied art with Adolf Hölzel. After serving in the war, he returned to Stuttgart and remained until 1928 when he accepted a teaching post in Frankfurt. From 1913 he exhibited with Der Sturm. Although he showed chiefly in Germany, he was drawn to Paris, visiting there in 1911 and again in 1914 with Oskar Schlemmer. By 1922 he developed a style parallel to that of Schlemmer, Léger, and the Purists, incorporating geometric and machine forms into abstract and figurative compositions. *L'Esprit nouveau* reproduced his work in 1922; two years later, Baumeister went to Paris to meet Léger, Le Corbusier, and Ozenfant. His interest in mural painting brought him even closer to the French artists, and, like Léger, he worked in typography, graphic arts, and theater design. He exhibited in Paris in 1927 and joined Cercle et Carré in 1930 and Abstraction-Création in 1932. During the Hitler era Baumeister's work was suppressed in Germany, but in

1945 he returned to Stuttgart to resume an active life as a teacher and an artist.

Dreier probably learned about Baumeister through Léger when she was organizing the 1926 Brooklyn exhibition. She sought information from Helma and Kurt Schwitters and, emphasizing his mural painting, gave Baumeister a prominent place in the Brooklyn show. Dreier spent a day in the artist's studio in Germany in either 1929 or 1930 (Dreier to Baumeister, 18 December 1947). Baumeister recalled this meeting: "wir haben uns das letzte mal gesehen im jahre 1930 in paris, als sie in der kleinen galerie bonaparte ein gouache gekauft haben 'Fussballspieler'" (Baumeister to Dreier, 9 August 1947).* Dreier also owned a 1922 abstract gouache by Baumeister which she bequeathed to the Museum of Modern Art.

*"we last saw one another in 1930 in Paris, when you bought a gouache 'Soccer Players' at the little Galerie Bonaparte."

PRINCIPAL REFERENCES

G. Adrians, ed., *Willi Baumeister. Dokumente, Texte, Gemälde* (Tübingen, 1971)
 Will Grohmann, *Willi Baumeister: Life and Work*, trans. Robert Allen (New York, 1965; Ger. ed. 1963)

Exhibitions

Cologne, Wallraf-Richartz Museum, *Willi Baumeister: Gemälde und Zeichnungen*, Jan.–Mar. 1965; Karlsruhe, Badischen Kunstverein, Apr.–May 1965
 Mannheim, Kunstverein, *Willi Baumeister: Zeichnungen*, May–June 1969
 Stuttgart, Staatsgalerie, *Willi Baumeister: Malerei und Graphik der 20er Jahre*, Dec. 1969–Feb. 1970
 Berlin, Nationalgalerie, *Willi Baumeister: Zeichnungen und Gouachen*, May–June 1972; Frankfurt, Städtisches Kunstinstitut, July–Aug. 1972

Société Anonyme Exhibitions

SA 43 (Brooklyn 1926) SA 44, 45, 46 (Brooklyn selections 1927) SA E-1 (Vassar 1927) SA 61, 64 (New School, Buffalo 1931)



34

34 1941.345
 Soccer Players
Fussballspieler
 1927–28
 Pencil, stumped, and gouache on cream-colored wove paper removed from drawing album (perforated on three sides)
 39.5 × 28.7 cm (image)
 43.9 × 34 cm (sheet)
 Signed in pencil l.r. "Baumeister"; "1923" added outside margin in another hand
 KSD from the Galerie Bonaparte, Paris, 1930

BIBLIOGRAPHY

SA 1950, pp. 126–27, illus.

EXHIBITIONS

SA 61, 64 (New School, Buffalo 1931) • YSA 2 (Wesleyan 1942) • YSA 48 (Boston, Summer 1949) • YSA 51 (Boston 1949) • YSA 54 (Mr. Holyoke 1949), no. 39 • YSA 62 (Minneapolis 1950), no. 7

Baumeister first depicted athletic subjects in 1923 and concentrated heavily on them from 1927 to 1933. The Société Anonyme's gouache is from 1927–28 (date derived from comparison with similar, dated works), when Baumeister also produced compositions of people with machines. The conception of the athlete's body as a smoothly functioning machine provides a link between the two subjects which together show complementary human activities—work and leisure. This thematic coupling reveals Baumeister's admiration of Léger. *Soccer Players* is a complex and subtle work. The colors are dominated by brick red, blue, and terracotta in a matrix of grays, tans, white, and black; they evoke sports clothes and human flesh against the more neutral tones of stadium architecture. The diagonal implied by the two fig-

ures taking the ball is strengthened by the angle of two ground planes, and the space is further energized by three smaller circles that seem to be soccer balls at different locations in depth. Baumeister treats the large ball and adjacent shapes so that they also appear to be the head of a foreshortened third player—an amusing instance of his subtlety. The dominant figures share a puppetlike geometry with those of Schlemmer, but in their dynamic interlocking they are closer to French Cubism of the same decade. Their motion is not merely that of soccer players: they become dancers.

Prepared with the assistance of Susan Ball
Also at Yale: one print by Baumeister

Ella Bergmann-Michel

1896–1971, GERMAN

Ella Bergmann (born in Paderborn 20 October 1896) met Robert Michel when they were students in Weimar at the Hochschule für Bildende Künste (see also Michel). In notes submitted for the 1950 Société Anonyme catalogue, Bergmann stated that although she did not study at the Bauhaus when it succeeded the Hochschule, she worked in close relationship ("in starker Beziehung") with the new school. She also acknowledged her artistic debt to Molzahn, Schwitters, Klee, and Kandinsky. Her 1917–19 production clearly recalls the contemporary work of Molzahn and Schwitters, in which the cubist vocabulary was adapted to a kind of celestial expressionism evoking interstellar orbits and solar systems. By 1922 Bergmann developed a distinctive style of collage which often incorporated spectographic charts, Fraunhofer rays, and other echoes of astronomy and physics. In 1929 she began making documentary films and seems to have continued until 1933. In the same years, flowing organic forms replaced the geometric shapes of her earlier collages and drawings. After World War II she worked

with a wider range of materials, including leather and string. She and Michel spent their lives in Vockenhausen-Eppstein, near Frankfurt, but they travelled often. She died in Vockenhausen on 8 August 1971.

Bergmann's contacts with the Société Anonyme were limited to the biographical information she supplied for the 1950 catalogue and to the initial correspondence and purchases of 1927 when Schwitters had urged Bergmann and Michel to write to Dreier.

Text by George Heard Hamilton from the 1950 catalogue

Ella Bergmann-Michel's collages reveal the mathematical precision and investigation of tactile qualities sought by the pioneers of abstract design within the circle of the Bauhaus. But they are so penetrated with their creator's artistic taste that they escape from theoretical limitations to charm the beholder through the delicate interplay of color and shape.

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)

35 1941.348
Spectral Reflection b 209
Spektraleinfall b 209
1925

Collage and ink on opaque and translucent papers, laid down on cardboard
60.1 × 47.3 cm

Signed in black ink l.r. "Ella Bergmann / b 209"; inscribed by the artist on verso in ink "Spektraleinfall / b 209"; in watercolor "№ IV"; in pencil "b 209"; studio stamp [annotated in pencil] "Michel: E[lla] A. / Graphik No. [b 209] Z. [zeichnung (geklebt)] / Michel Eppstein Taunus [Deutschland]"

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

BIBLIOGRAPHY

SA 1950, p. 128

EXHIBITIONS

SA 50 (New York 1928), either this collage or cat. 36 • YSA 1 (Inaugural 1942) • YSA 48 (Boston, Summer 1949) • YSA 51 (Boston 1949) • YSA 54 (Mt. Holyoke 1949), no. 2

Inspired by cubist collage, Bergmann placed opaque black, white, and printed papers in a matrix of translucent planes made by spattering ink in various densities on thin paper that was then cut into rectangles. Their overlapping produced intermediate gray bands. The prominent 6 and 9 derive from her earlier Dada-flavored collages. Here they have a machinelike exactitude in harmony with the typographic designs her husband and Bauhaus artists created in the same years. The colored

spectra in many of her collages echo the science of optics and, in association with the principal central forms, hint at laboratory equipment. The surrounding play of light and dark planes reinforces the witty pairing of light as the subject of scientific analysis with light as an artistic element. The dating of this and the following collage derives from Bergmann's consistent use of her *b* numbers, which progress chronologically; their significance seems to be limited to this purpose.

36 1941.347
Spectral Event
Spektralfall b 219
1926

Collage and ink, laid down on cardboard
53.1 × 48.9 cm

Signed in black ink l.r. "Ella Bergmann / b. 219"; inscribed by the artist on verso in ink "Spektralfall. / b 219"; in watercolor "№ III"; in pencil "b 219"; studio stamp [annotated in pencil] "Michel: E[lla] A. / Graphik No. [b 219] Z. [zeichnung (geklebt)] / Michel Eppstein Taunus [Deutschland]"

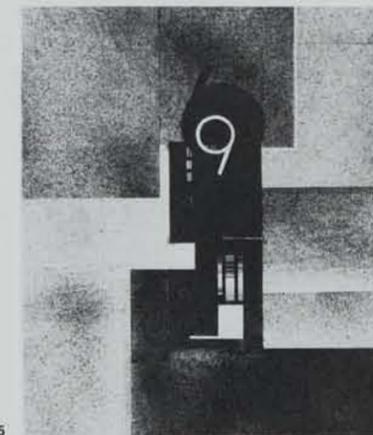
Acquired by the Société Anonyme from the artist, 1927, for 250 marks

BIBLIOGRAPHY

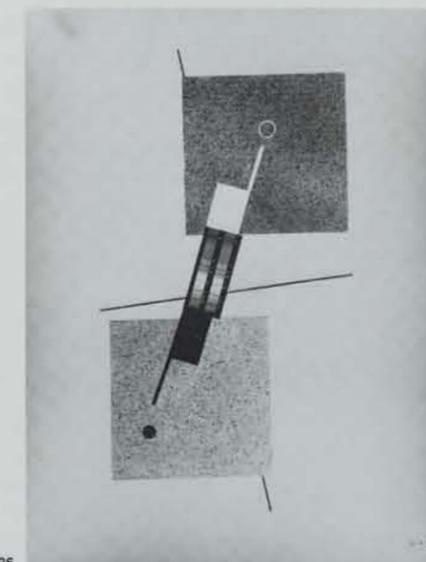
SA 1950, p. 128, illus.

EXHIBITIONS

SA 50 (Arts Council 1928), either this collage or cat. 35 • YSA 51 (Boston 1949) • YSA 54 (Mt. Holyoke 1949), no. 40



35



36

This striking collage plays on the nature of light and color for both artist and astronomer. The colored spectrum recalls the analysis of light into its constituent hues. Joining the white and black shapes next to the spectrum, Bergmann ponders the relation of color to light and dark. The near mirror-images of these shapes subtly link astronomical mirrors with the concept of art as a reflection of humanity and nature. The white and black forms hint at

Lothar Blankenburg

b. 1888, GERMAN

There is very little information about Lothar Blankenburg. He was born on 6 January 1888 in Potsdam where he apparently lived most of his life except for some years of artistic training at the Royal Art School in Berlin and the Kunstgewerbeschule in Bremen. Besides working as a commercial artist and set designer, he was a landscape painter and engraver. He taught art in high school and belonged to the Freie Vereinigung der Graphiker zu Berlin and the Gilde Potsdamer Künstler.

37 1953.6.148

View of Cottage
Alt-Walle III

Undated

Woodcut

23.3 × 30.4 cm

Signed in plate l.l. with monogram ; signed in pencil l.r. "Lothar Blankenburg" and inscribed l.l. "Alt-Walle III"

From the estate of KSD, 1953; her acquisition unknown

Prepared by Rosalyn Deutsche

Albert Bloch

1882–1961, AMERICAN

Albert Bloch was born on 2 August 1882 in St. Louis, Missouri. He studied art at Washington University in St. Louis and with Dawson Dawson-Watson. At an early stage in his career he was drawn to New York where he took private lessons. From 1900 to 1906 he worked for various newspapers in New York and St. Louis including W. M. Reedy's *Mirror*, to which he contributed portraits called "Kindly Caricatures" as well as reviews. In 1906, on commission from Reedy, Bloch went abroad as a freelance journalist. Two years later he settled in Munich and

telescopes; the two circles, at celestial bodies; and the spattered squares, at the night sky. Yet they all also look like art-book diagrams demonstrating the interactions of white, gray, and black. Bergmann's earlier collages included complex renderings of light refracted by prisms but, handsome as they are, they had not developed the elegant distillations of *b* 219.

Prepared with the assistance of Susan Ball

PRINCIPAL REFERENCES

Willy Oskar Dressler, *Dresslers Kunsthandbuch* (Berlin, 1930), s.v. "Blankenburg"
Hans Vollmer, ed., *Allgemeines Lexikon der bildenden Künstler des XX. Jahrhunderts* (Leipzig, 1953–61), s.v. "Blankenburg"



37

stayed until 1921. He met Kandinsky and Franz Marc and joined Der Blaue Reiter in 1911. Although not entirely in sympathy with their views, he valued the opportunity of associating with the group and participating in their exhibitions. During the First World War he shared in group exhibitions and had one-artist shows in Germany and the United States. Returning to the States in 1921, Bloch taught for a year at the Art Institute of Chicago. He then went to the University of Kansas where he became head of the Department of Painting and Draw-

ing. He held this position until 1947 when poor health forced him to retire. Bloch died on 9 December 1961.

Dreier's knowledge of Bloch may have come from the activities of Arthur Jerome Eddy, the Chicago writer and collector who championed Bloch's paintings before World War I. Dreier's admiration for Kandinsky, Marc,

and Der Blaue Reiter probably disposed her in his favor, and in 1922 she acquired his four drawings from the Goltz gallery in Munich. She may have known him, but their only correspondence dates from 1944 when Dreier was preparing the Société Anonyme catalogue.

PRINCIPAL REFERENCES

Wallace Baldinger, "Bloch and Nordfeldt, a Study in Contrasts," *Magazine of Art* 31 (Aug. 1938): 458–63
Bloch 1920 Albert Bloch, "Statt einer Autobiographie," *Der Ararat* 2, nos. 11–12 (Dec. 1920): 137–38
Arthur J. Eddy, *Cubists and Post-Impressionists* (Chicago, 1914)
Peter Selz, *German Expressionist Painting* (Berkeley, 1957)

Exhibitions

Munich, Galerie Hans Goltz, *Albert-Bloch*, June 1919
Lawrence, University of Kansas Museum of Art, *Albert Bloch: 1911–1955*, Sept.–Oct. 1955
University of Chicago, Renaissance Society, *Albert Bloch*, Mar.–Apr. 1956
Tulsa, OK, Philbrook Art Center, *Albert Bloch: 1911–1956*, Mar. 1961; Berlin, Der Sturm, Sept.–Nov. 1961

Lawrence, University of Kansas Museum of Art, *Albert Bloch: An Exhibition of Watercolors, Drawings, and Drypoints*, Apr.–June 1963

Société Anonyme Exhibition

SA 22 (Winter 1923)

Bloch's four drawings echo the subjects of his early paintings, but they exploit the aggressive, strong lines we associate with German Expressionism. A wide range of popular arts, including Bavarian folk arts and the Russian Lubok, was drawn into the activity of Der Blaue Reiter,

and many examples were reproduced in their publications. Bloch exhibited with Der Blaue Reiter from 1911 on, and their enthusiasm for folkloric art is evident in his work.

38 1941.351

Sunday

Sontag

1918

Pen and ink

21.8 × 22 cm

Signed in ink l.r. with monogram  and verso "Albert Bloch 'Sontag'"

KSD from Galerie Hans Goltz, 1922, for 10,000 marks

BIBLIOGRAPHY

SA 1950, p. 74, illus.

EXHIBITIONS

SA 22 (Winter 1923) • YSA 51 (Boston 1949) • YSA 54 (Mt. Holyoke 1949), no. 41 • YSA 74 (Norwich 1953)

RELATED WORK

Oil, dimensions unknown, repr. in Bloch 1920, p. 143

39 1941.349

Edge of the Village

Fabrikstadt

Before 1922

Ink and watercolor

39.1 × 32.7 cm

Signed in ink c.l. with monogram and verso "Albert Bloch 'Fabrikstadt'"

KSD from the Galerie Hans Goltz, 1922, for 30,000 marks

BIBLIOGRAPHY

SA 1950, p. 74

EXHIBITIONS

SA 22 (Winter 1923) • YSA 71 (New London 1952)



38



39

40 1941.350

Villagers

Rastende

Before 1922

Ink and watercolor

22.1 × 30.9 cm

Signed in ink u.l. with monogram and verso "Albert Bloch 'Rastende'"

KSD from Galerie Hans Goltz, 1922, for 18,000 marks

BIBLIOGRAPHY

SA 1950, p. 74

EXHIBITIONS

SA 22 (Winter 1923) • YSA 1 (Inaugural 1942), no. 9 • YSA 74 (Norwich 1953)

41 1941.352

Holiday Evening

Feierabend

Before 1922

Pen and ink

22.5 × 36.7 cm (image)

31.5 × 45.5 cm (sheet)

Signed in ink l.l. with monogram and inscribed "nach einem eigenem Gemälde"; verso "Albert Bloch 'Feierabend'"

KSD from Galerie Hans Goltz, 1922, for 12,000 marks

BIBLIOGRAPHY

SA 1950, p. 74

EXHIBITION

SA 22 (Winter 1923)

RELATED WORK

Feierabend, oil, collection unknown

Prepared principally by Sommers Draper

Umberto Boccioni

1882–1916, ITALIAN

Boccioni, usually considered the greatest futurist artist, was only sixteen when he began four years of study with Giacomo Balla in Rome. He had already travelled extensively in Europe from 1902 until 1907, when he settled in Milan and painted contemporary subjects in a "divisionist" style. By 1909 he was close to Carlo Carrà and Luigi Russolo; the futurist movement in painting was born the following year when the three painters collaborated with the writer Filippo Marinetti on the "Manifesto of Futurist Painters." Balla subsequently joined them. The movement became internationally known in

1912 when the artists organized major exhibitions in Paris, London, and Germany. Although Marinetti remained the leader, Boccioni was an able lecturer and writer and could have propagated the movement alone. Like other Futurists, he was an ardent nationalist and enlisted in the army when Italy entered the First World War in 1915. The following year he was killed in an accident in Verona.

Katherine Dreier probably heard of Boccioni before 1922, but her purchases resulted from a visit that year to the Berlin gallery of P. R. Vasari, German agent (as his



40



41

striking letterhead tells us) for the "Futuristische Bewegung, Führer: F. T. Marinetti." Dreier acquired her three Boccionis then, along with works now in the Société Anonyme by Dottori, Marasco, Pannaggi, and Prampolini (payment sent from Bremen, 4 November 1922).

Text by Alfred H. Barr, Jr., from the 1950 catalogue

It is a curious anomaly that although Futurism and "futuristic" have long since passed into the American popular vocabulary, the work of Boccioni, the foremost Futurist master, should have remained so little known in this country. There are no paintings by him in any museum and, apparently, no other works except the three drawings in the Société Anonyme Collection and several works in the Museum of Modern Art. Umberto Boccioni, the leader of the Italian Futurist artists, was a man of extraordinary energy and courage. Not only was he the boldest and most original of the Futurist painters, but he drafted their early manifestoes in 1910, made dozens of Futurist speeches throughout Italy, organized the Futurist assault on Paris in 1912, accompanied the Futurist exhibition to London and Berlin, produced the only important Futurist sculpture and, in 1914, published the most authoritative book on Futurist art and theory. The war took him in 1915, and by 1916 he was dead at the age of thirty-three. Few modern artists have accomplished so much, so dramatically, and in so short a time. Boccioni's art was as strenuous as his life as a Futurist. At first he attempted to incorporate light and color, movement and the passage of time, indoor and outdoor space, sensations and emotions,

all simultaneously in one picture or sculpture. But in 1913 he began to limit his art to simpler problems such as the figure in strenuous motion—running, striding, playing football or cycling. Two of the Société Anonyme's drawings are studies for the *Dynamic Force of a Cyclist*, a painting of 1913 now in the collection of the Duchess of Permolata. In these studies Boccioni has distorted the figure and eliminated all lines which do not suggest speed and energy. The analysis and dissection of the forms of bottles also preoccupied Boccioni whose art owed much to the Paris Cubists. The Société Anonyme's collage is closely related to—and may be a study for—the glass and siphon bottle which appears in the painting now in the Milan Galleria d'Arte Moderne, dated 1914, and called *Woman at a Table: Interpenetration of Lights and Planes*.

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

Unlike other movements, Futurism had its manager, Marinetti—but the real brain of Futurism was Boccioni who conceived the most convincing manifestoes at the time when the world was thirsty for new art expressions.

Boccioni's painting and sculpture followed the theory and completed point by point the explanation which words were unable to give.

Of all the Futurists, Boccioni was the most gifted and his premature death is certainly a reason for the lack of cohesion in the maintenance of the movement.

But if artistic movements remain, as time goes on, the vague label of a period, the artists live on in their works and Boccioni will be remembered more as an original artist than as a Futurist.

PRINCIPAL REFERENCES

J. P. Andreoli-de Villers, ed., *Futurism and the Arts, a Bibliography: 1959–73* (Toronto, 1975)

Umbro Apollonio, ed., *Futurist Manifestos*, trans. Robert Brain et al. (London, 1975; Ital. ed., 1970)

Ballo 1964 Guido Ballo, *Boccioni, la vita e l'opera* (Milan, 1964)

Drudi and Fiori 1958–62 Maria Drudi Gambillo and Teresa Fiori, eds., *Archivi del Futurismo*, 2 vols. (Rome, 1958–62)

Raffaèle de Grada, *Boccioni, il mito del moderno* (Milan, 1972)

Martin 1968 Marianne Martin, *Futurist Art and Theory 1909–1915* (Oxford, 1968)

Palazzeschi 1969 A. Palazzeschi, *L'Opera completa di Boccioni* (Milan, 1969)

Taylor 1961 Joshua C. Taylor, *The Graphic Work of Umberto Boccioni* (New York, 1961)

Exhibitions

New York 1949 MOMA, *Twentieth Century Italian Art*, text by Alfred H. Barr, Jr., and James T. Soby, June–Sept. 1949

New York 1961 MOMA, *Futurism*, text by Joshua C. Taylor, May–Sept. 1961; Detroit Institute of Arts, Oct.–Dec. 1961; Los Angeles County Museum, Jan.–Feb. 1962

Venice 1966 Venice, 33^a Biennale, *Umberto Boccioni*, June–Oct. 1966

Genoa, Palazzo dell' Accademia, *Opere grafiche di Umberto Boccioni*, text by Franco Sborgi, Nov.–Dec. 1968

Paris, Musée National d'Art Moderne, *Le Futurisme 1909–1916*, texts by Guido Ballo, Françoise Cachin-Nora et al., Sept.–Nov. 1973

Düsseldorf, Kunsthalle, *Futurismus 1909–1917*, Mar.–Apr. 1974

YSA 104 (Philadelphia 1980–81)

Société Anonyme Exhibitions

SA 22 (Winter 1923) SA 62 (Rand, Winter 1931)



42 1941.354
Study I for *Dynamism of a Cyclist*
1913
Ink wash and pencil
21 × 31 cm
Signed in ink l.r. "Boccioni"
KSD from P. R. Vasari, Berlin, Nov. 1922, for \$21.75
(500 lire)



Figure B: Early state of cat. 42 reproduced in *Lacerba*, vol. 1, no. 20, 15 October 1913, p. 229

Study I and *Study II* for Boccioni's *Dynamism of a Cyclist* are major examples of futurist drawing (and a rich source of comparison for Villon's later drawings for *The Jockey*, cat. 738, also at Yale). The chronology of the several known studies for the painting has never been established. The first drawing (see above, RELATED WORKS, no. 1) shows most of the bicycle—wheels and spokes, front fork, handle bars, triangular frame, chain wheel, and part of the drive chain. The rider's legs are in pedaling position. The left-facing wedge of futurist force lines is already prominent. The second drawing (RELATED WORKS, no. 2) retains these essential features but integrates the figure with its environment, making the image

more difficult to read. Although the painterly modelling of planes distinguishes it from the first two, the third study is still early in the series. It contains more naturalistic elements—horizontal drive chain and forearm and hand on the bars—than do succeeding drawings.

The next step is represented by a drawing that can now be revealed as simply an early state of the Société Anonyme's *Study I*. Reproduced originally in *Lacerba* (15 October 1913, vol. 1, p. 229), it has been illustrated and catalogued as a separate work (e.g., Ballo 1964, no. 551), but close scrutiny reveals that every line is present in *Study I*. The drawing was photographed before its completion and subsequently reproduced from the photo-

BIBLIOGRAPHY

SA 1950, p. 180, illus. • Drudi and Fiori 1958–62, 2:240 and 272, illus. (mistakenly no. 368, correctly no. 369) • Taylor 1961, n.p., no. 260, illus. • Ballo 1964, no. 553, illus.

EXHIBITIONS

SA 22 (Winter 1923) • SA 62 (Rand, Winter 1931), no. 2 • YSA 1 (Inaugural 1942) • YSA 2 (Wesleyan 1942) • YSA 4 (Yale 1943) • YSA 46 (RISD 1949) • YSA 49 (Modern 1949) • New York 1961, no. 53, illus. • Venice 1966, no. 86 • YSA 94 (Lincoln 1971), no. 3 • YSA 104 (Philadelphia 1980–81), no. 49, illus.

RELATED WORKS

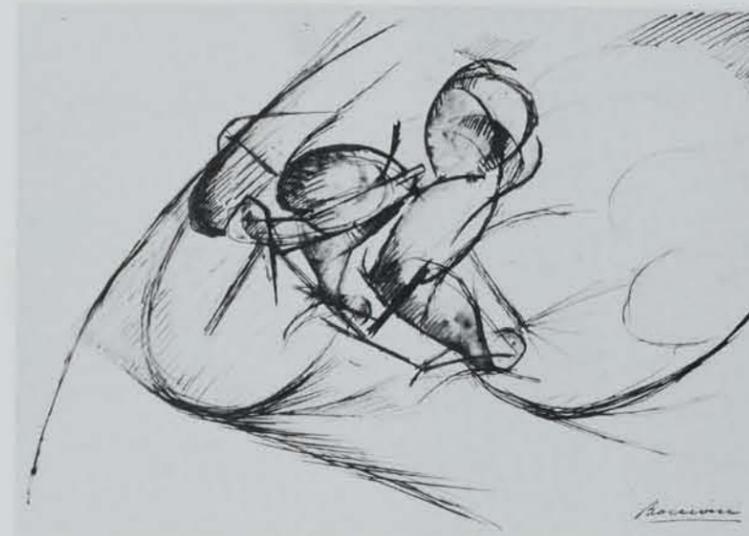
1. Ballo 1964, no. 550, ink, E. Estorick; 2. Ballo 1964, no. 552, ink, 15.1 × 24.1 cm, Civica raccolta delle stampe A. Bertarelli, Milan; 3. Ballo 1964, no. 554, ink, 21.1 × 30.9 cm, Civica raccolta delle stampe A. Bertarelli, Milan; [4 and 5 of this chronological sequence are the Société Anonyme's *Study I* and *Study II* respectively]; 6. Drudi and Fiori 1958–62, 2, no. 368, ink, 18 × 31.5 cm, E. Estorick; 7. Ballo 1964, no. 556, ink, 20.8 × 30.9 cm, Civica raccolta delle stampe A. Bertarelli, Milan; 8. *Dynamism of a Cyclist*, oil, 70 × 95 cm, Matrioli Collection, Milan.

Ballo 1964, no. 551 (fig. B) is simply an early state of Yale's *Study I*. Ballo 1964, no. 557, in the Bertarelli Collection, is not for *Dynamism of a Cyclist* although normally treated so. It is instead a running figure with no elements of a bicycle, closer to *Plastic Forms of a Horse* (Ballo 1964, no. 563), an oil of 1914 in the S. Sprovieri Collection, Rome. In a letter to KSD of 14 July 1949, Alfred Barr refers to a yet unlocated lithograph of this subject, perhaps a confusion with the reproduction in *Lacerba* (fig. B).

graph. Boccioni may have been satisfied with the early state, for it is signed in the reproduction, yet he developed it further. The swinging curve to the left of the force-wedge was added. Most major contours were thickened and more heavily modelled, and a few new lines and pockets of modelling were introduced. The composition moved closer to the complex interweaving of planes and contours in the painting. Boccioni also introduced a pencilled 5 in the upper center. Part of the 15 in the painting, it refers to the number on a racer's back. Indeed, *Study I* depicts not only an isolated figure but contains further hints of a bicycle race. There is a portion of a

second head, and the curving forms to the right suggest several wheels and swirls of dust as well as analogies of body curves with the forces of motion.

The Société Anonyme drawing, *Study II*, followed. Several elements are flattened and less recognizable: the head, now tangent to the force-line, the clenched hand (its fingers now suppressed), the shoulder and upper arm, and the buttocks. These changes are retained in the next drawing, which adds some new lines and planes predicting those in the oil. The last known drawing is simpler and its essential lines are closest of all to the painting.



43 1941.355
Study II for *Dynamism of a Cyclist*
1913
Ink wash
21 × 31 cm
Signed in ink l.r. "Boccioni"
KSD from P. R. Vasari, Berlin, Nov. 1922, for \$21.75
(500 lire)

REMARKS

Small patch of white paper glued l.r.

BIBLIOGRAPHY

SA 1950, p. 180 • Drudi and Fiori 1958–62, 2: 240 and 272, illus. • Taylor 1961, n.p., no. 262, illus. • Ballo 1964, no. 555, illus.

EXHIBITIONS

SA 22 (Winter 1923) • SA 62 (Rand, Winter 1931), no. 2a • YSA 1 (Inaugural 1942) • YSA 2 (Wesleyan 1942) • YSA 4 (Yale 1943) • YSA 46 (RISD 1949) • YSA 49 (Modern 1949), illus. • Milan, Palazzo Reale, *Arte italiana del XX secolo da collezioni americane*, org. by MOMA, text by James Thrall Soby, Apr.–June 1960; Rome, Galleria Nazionale d'Arte Moderna, July–Sept. 1960, p. 45, illus. • Venice 1966, no. 87 • YSA 94 (Lincoln 1971), no. 2

RELATED WORKS

See cat. 42.



44 (see also plate 1)

44 1941.353
Still Life: Glass and Siphon
ca. 1914
Collage with ink and gouache
31.1 × 21.2 cm
Signed in ink l.r. "Boccioni"
KSD from P. R. Vasari, Berlin, Nov. 1922, for \$56.50
(1300 lire)

BIBLIOGRAPHY

SA 1950, p. 180 • Drudi and Fiori 1958–62, 2: 231 and 272, illus. • Taylor 1961, no. 270, illus. • Ballo 1964, no. 485, illus. • Harriet Janis and Rudi Blesh, *Collage* (New York, 1967), p. 42, illus. • Herra Wescher, *Collage*, trans. Robert E. Wolf (New York, 1968; orig. Ger. ed., 1968), p. 53

EXHIBITIONS

SA 22 (Winter 1923) • YSA 1 (Inaugural 1942) • YSA 2 (Wesleyan 1942) • YSA 4 (Yale 1943) • 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) • YSA 84 (Chalette 1964)

This handsome composition, one of Boccioni's few collages, has not been placed securely in the artist's oeuvre. Barr (text above from SA 1950) related it to a 1914 painting in Milan; Taylor agrees with the date but does not link the collage to any other composition; Ballo dates it 1912 and associates it with another painting in Milan, *Figure at a Table*; Palazzeschi agrees with the earlier date and relates the work to the sculpture *Development of a Bottle in Space*. The palette and modelling support a 1914 attribution as does the fact that there are no known Boccioni collages before that year. Despite its similarity of motif with the oil Barr refers to, the collage has an independent status and cannot be considered merely a study. It shares its major elements—siphon, wine glass, table, newspaper, the word *Futurista*—with a collage by Carrà (Vallenilla Echeverria Collection, Caracas) that was reproduced in

Lacerba on 1 July 1914 as *Sintesi circolari degli oggetti*. Carrà's objects are separate and nearly intact like those in contemporary works of synthetic Cubism in Paris, while Boccioni, as he did in his oils of 1914, retained the interpenetrating planes that are closer to Analytical Cubism. Hints of a masklike face and bust arise from the network of transparent planes. Intended or not, they suit the exchange of forms and space so characteristic of Boccioni's paintings and sculpture.

Marinetti is evoked in the fragment at the top of the collage. Sometimes identified with Marinetti's first manifesto, the fragment is in fact from his stationery: "[Movimento] Futurista [/diretto da F. T. Marin] etti [/Milano, Corso Venezia 61]." The fine grid paper (upper left and lower right) from the inside of an envelope may also allude to the stationery.

Prepared with some assistance from Kenneth Silver

Richard Boix

SPANISH

Very little is known about Richard Boix, a caricaturist and graphic artist of Spanish birth. In September 1920 three of his works—two woodcuts and a line drawing—appeared in *The Dial*. Four additional drawings appeared in the July 1921 issue. Each displayed the suave sophistication and sensuous distortion of line admired by Scofield Thayer, editor of the journal. A brief biographical statement accompanying the first appearance of the drawings noted that Boix was Spanish and had exhibited in Havana and Madrid.

Boix was living in the United States when his work appeared in *The Dial*, and sometime in 1920 he became associated with Dreier and the Société Anonyme. Although virtually nothing is known about his liaison with

the group, he produced caricatures of both Duchamp and Man Ray and in 1921 memorialized the organization's 16 February symposium on the "Psychology of Modern Art and Archipenko" in a witty Dada cartoon. Purchased by Dreier for \$10 and presented to the Museum of Modern Art at the time of her death, the cartoon shows Duchamp, seated cross-legged on the floor playing chess, surrounded by the five principal speakers for the evening—Man Ray, Dreier, Phyllis Ackerman, Christian Brinton, and Marsden Hartley. The figures of two additional Société Anonyme regulars, Joseph Stella and Louis Eilshemius, and caricatures of two works by Archipenko, a sculpture and a sculpto-painting, punctuate the darkened background.

PRINCIPAL REFERENCES

Worcester (MA) Art Museum, *The Dial and The Dial Collection*, Apr.–Sept. 1959

Exhibitions

Philadelphia, Pennsylvania Academy of Fine Arts, *Exhibition of Paintings and Drawings Showing the Later Tendencies in Art*, Apr.–May 1921

45 1953.6.14
Study for *Caricature of Man Ray*
1920

Brush, black ink, pencil on brown wrapping paper; verso black ink drawing of seemingly unrelated humorous incidents, with cancelled postage stamps and partially missing return address for Boix

34.6 × 27.9 cm
From the estate of KSD, 1953



45

Boix completed these caricatures of Man Ray and Marcel Duchamp during the Société Anonyme's first year. Man Ray's enlarged head and pudgy gesturing hand give him the aspect of a young schoolboy, while Duchamp's angularity and contemplative pose suggest his more ascetic nature. Boix worked slightly modified versions of these two figures into his Dada cartoon (Museum of Modern

Art) commemorating the Société's symposium on Archipenko held in 1921. The figure of Man Ray was reversed and the pipe in his mouth more clearly defined. The figure of Duchamp underwent even more radical changes, but his essential pose and the distinctive contour of his head remained unaltered.

46 1953.6.15
Caricature of Man Ray
1920
Brush and black ink
36.8 × 28.3 cm
Signed in black ink l.r. "Boix / 1920"
From the estate of KSD, 1953



46

47 1953.6.16
Study for *Caricature of Marcel Duchamp*
1920
Brush, pen, blue ink, pencil, wash, and green crayon
21.6 × 33.1 cm
From the estate of KSD, 1953



47

48 1953.6.17
Caricature of Marcel Duchamp
1920
Pen and brush and black ink
28.3 × 36.9 cm
Signed in ink l.r. "Boix / 1920"
From the estate of KSD, 1953



48

Prepared by Ruth L. Bohan

Ilya Bolotowsky

1907–1981, AMERICAN, BORN IN RUSSIA

Born in St. Petersburg on 1 July 1907, Bolotowsky grew up in Baku, in the Caucasus. His mother, a self-taught artist, gave him drawing lessons from an early age. The family went to Constantinople after the Revolution and then immigrated to the United States in 1923. Bolotowsky studied at the National Academy of Design in New York from 1924 to 1930 and received numerous prizes and fellowships. According to his own account later, his conservative orientation began to be shaken by encountering the work of Russian Constructivists in 1929 and that of Miró and Mondrian a few years later. It was especially the latter two artists who helped complete Bolotowsky's conversion to abstract art. After travelling in Europe in 1932, Bolotowsky returned to the States and worked in the federal Public Works of Art Project. Subsequently, until the end of the decade, he was employed by the Federal Art Project of the WPA, principally in the Mural Division under the supervision of Burgoyne Diller. His mural for the Williamsburg Housing Project, begun in 1936, was one of the first abstract murals executed in the United States. In 1935 Bolotowsky had joined the exhibition group called The Ten, and in 1936 he was a co-founder of the American Abstract Artists association. From 1942 to 1945 he served in the army, and it was not until he returned to New York that his mature neoplastic style began to emerge. His earlier abstractions, of varied curved and straight-edged shapes, gave way to an absorption of neoplasticism, abetted by the impact of Mondrian, who had come to New York in 1940 (and who

died there in 1944). Like Fritz Glarner and other Neoplasticists in America, Bolotowsky used Mondrian's language of right-angle geometry and primary colors to construct an art of his own. In the 1950s he began making painted columns of distinctive character, and these contributed to his growing reputation. He was by then an influential teacher; he had taught at Black Mountain College in North Carolina, and from 1948 to 1957 he was professor of art at the University of Wyoming. Thereafter he taught in colleges and art schools in New York and its vicinity. In addition to his activities as teacher, painter, and sculptor, Bolotowsky made experimental films and wrote plays, short stories, and musical dramas (two of the latter were performed at Finch College in 1968). Bolotowsky died in New York at age seventy-four, on 22 November 1981.

In the late 1940s, when he was defining his neoplastic style, Bolotowsky was associated with Rose Fried's gallery, The Pinacotheca, where he had a solo exhibition in 1947. Through Fried, Dreier bought several of Bolotowsky's small mural studies, some of which she intended to give to new members of the Société Anonyme during a recruitment drive. The drive fizzled, however, and it was Yale that received the paintings after Dreier's death. Bolotowsky, who valued Dreier's support, hoped that she would purchase a larger work, but she preferred the "far deeper, keener and more sensitive appreciation of the 'whole' in his small works" (letter to Rose Fried, 20 September 1947).

PRINCIPAL REFERENCES

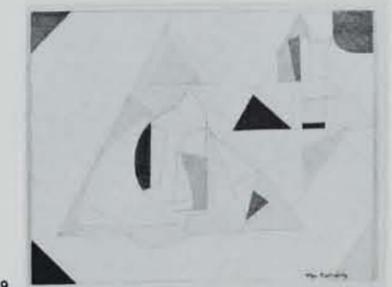
Bolotowsky 1969 Ilya Bolotowsky, "On Neoplasticism and My Own Work: A Memoir," *Leonardo* 2, no. 3 (1969), pp. 221–30
Browne 1972 Rosalind Bengelsdorf Browne, "The American Abstract Artists and the WPA Federal Art Project," in *The New Deal Art Projects, an Anthology of Memoirs*, ed. Francis V. O'Connor (Washington, D.C., 1972), p. 234

Lawrence Campbell, "Squaring the Circle and Vice Versa," *Art News* 68 (Feb. 1970): 38–41, 68–70
Deborah Rosenthal, *Ilya Bolotowsky*, New York, forthcoming

Exhibitions

Guggenheim 1974 Guggenheim Museum, *Ilya Bolotowsky*, Sept.–Nov. 1974; in somewhat different form, Washington, D.C., National Collection of Fine Arts, Dec. 1974–Feb. 1975

49 1953.6.242
Untitled [Triangular Forms]
ca. 1938–40
Tempera on cardboard
14.6 × 17.5 cm
Signed l.r. "Ilya Bolotowsky"
From the estate of KSD, 1953



49

REMARKS

Correspondence with Rose Fried (Pinacotheca Gallery, New York) reveals that Dreier acquired approximately fifteen Bolotowskys from her in January and June 1947, apparently for \$10 or less, apiece. Some of these were intended as premiums for new members of the Société Anonyme, but their disposition is uncertain. All the Bolotowskys in the collection are presumably from this group.

The delicacy of *Triangular Forms*, with its thin pencilled lines and white shapes, distinguishes it from most of Bolotowsky's work of the late 1930s. Yet it was probably painted during this period when, before settling into his mature neoplastic manner, Bolotowsky was most eclectic. The combination of cubist and purist elements is reminiscent of Ben Nicholson's still life paintings of the

late 1930s. Bolotowsky accommodated his triangular shapes to the rectangular support by painting in its four corners, a device he used in other pictures. Here the enclosed central composition recalls the oval format of earlier paintings by Braque, Picasso, and Mondrian. Bolotowsky first experimented with unusually shaped compositions during the 1940s (see cat. 56).

50 1950.5

Untitled [Abstraction]

ca. 1938–40

Tempera on cardboard

38.1 × 30.3 cm

Signed l.r. "Ilya Bolotowsky"

Gift of KSD to the Société Anonyme; see REMARKS, cat. 49.

BIBLIOGRAPHY

SA 1950, p. 166

EXHIBITION

YSA 74 (Norwich 1953)



50

51 1950.2

Abstraction [Yellow Background]

1939

Tempera on cardboard

14.3 × 19 cm

Signed on curving form u.c. "Ilya Bolotowsky 39"

Gift of Mary Dreier to the Société Anonyme after 1 June 1949

REMARKS

Acquired as a gift for her sister by KSD from Rose Fried, the Pinacotheca Gallery; see REMARKS, cat. 49 (Rose Fried to KSD, 27 Jan. 1947, and KSD to Rose Fried, 9 Mar. 1947).

BIBLIOGRAPHY

SA 1950, p. 166, illus.

Yellow Background clearly shows Bolotowsky's interest in biomorphic abstraction and in the style of Joan Miró. He first saw Miró paintings at the Pierre Matisse Gallery in 1933. As Bolotowsky related in an interview in 1974, "I saw Miró's and Mondrian's at about the same time, in 1933, and so at first I was trying to combine the two. I felt the necessity of combining the biomorphic and the geometric" (Guggenheim 1974, p. 20). Remarkably, *Yellow Background* reveals no trace of the hard-edged,

geometric forms prominent in Bolotowsky's work by 1939. Instead, a lyrical arrangement of interlocking curved forms seems to float on top of the yellow ground. Two human figures are discernible and between them are indications of a dog with legs sporting the curly hair of a poodle. The exaggerated curliness of Bolotowsky's signature and its incorporation into the image are further evidence of Miró's influence.



51

52 1950.3

Untitled [Abstraction (Pink Background)]

ca. 1939

Tempera on cardboard

27.4 × 32.1 cm

Signed l.r. "Ilya Bolotowsky"

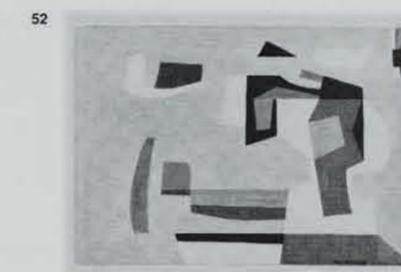
Gift of KSD to the Société Anonyme; see REMARKS, cat. 49.

BIBLIOGRAPHY

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RELATED WORKS

Abstraction in Pink, 1939, oil and gesso on masonite, 76.2 × 68.6 cm, Ilya Bolotowsky Collection; *Construction*, 1939, oil and wood on board, 66 × 91.4 cm, Grey Art Gallery and Study Center, New York University.

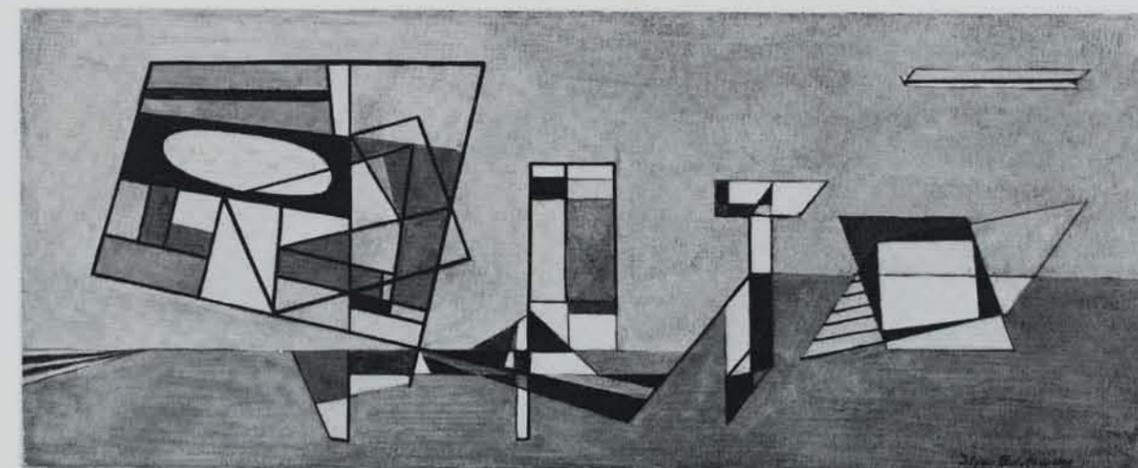


52

In the 1930s Bolotowsky's paintings reflected the influence of a wide range of artists including Picasso and Jean Hélion. The impact of Hélion's paintings of the early and mid-1930s is particularly evident in *Abstraction (Pink Background)*. Hélion was in the United States for extended visits from 1932 to 1934 and from 1936 to 1940. His two one-artist exhibitions and his influence on A. E. Gallatin's Gallery of Living Art affected the New York art scene during those years.

Although neither *Abstraction (Pink Background)* nor the closely related, larger painting, *Abstraction in Pink*, also in 1939 (Guggenheim 1974, no. 3), contains recognizable imagery, the arrangement of forms suggests that

they originally derived from a table top, still life composition. The generalized elements on the right side of Yale's tempera are similar to the musical instruments and bowls of fruit that appear in Picasso's synthetic cubist paintings of the 1920s. The curving, scythelike forms on the left recall the floating abstract configurations that characterized Hélion's work. Only the right-hand portion of the Société Anonyme's composition is present in the vertical *Abstraction in Pink*. Perhaps because he was simultaneously working on a wood relief, *Construction* (Guggenheim 1974, no. 4), which contains many of the shapes found in the two paintings, Bolotowsky emphasized the angularity of the flat, hard-edged forms.



53 1950.4

Untitled [Study for mural, Day Room, Chronic Diseases Hospital, Welfare Island, New York]

1940

Tempera on cardboard

9.7 × 24.8 cm

Signed l.r. "Ilya Bolotowsky"

Gift of KSD to the Société Anonyme; see REMARKS, cat. 49.

53

BIBLIOGRAPHY

SA 1950, p. 166

EXHIBITIONS

YSA 74 (Norwich 1953) • YSA 102 (Yale 1979), no. 3, illus.

RELATED WORKS

Abstraction, mural, Men's Day Room, Chronic Diseases Hospital, Welfare Island, New York, 1941, oil on canvas, 7 × 50 ft, destroyed; *Mural Sketch for Men's Day Room*, 1940, gouache on paper, 20.3 × 95.2 cm, Guggenheim Museum Collection; *Mural Sketch for Day Room*, 1940?, casein and pencil on paper, 38.4 × 75.5 cm, Ilya Bolotowsky Collection; see also cat. 54, 55

In 1940, while employed by the Mural Division of the Federal Art Project of the WPA, Bolotowsky was commissioned to paint a mural for the Chronic Diseases Hospital on Welfare Island in New York. Executed in oil on canvas and attached to the curved wall of a men's day room in 1941, the mural was fifty feet long and seven feet high. Like the two murals Bolotowsky had done previously for the Federal Art Project, this one, called *Abstraction*, was destroyed. According to Rosalind Bengelsdorf Browne, *Abstraction* "replaced a photo-mural of girls in bathing suits. The confined men, aroused by the sight of scantily clad females had defaced the photo-mural with pornographic graffiti. Very pleased with Bolotowsky's nonfigurative substitution that 'kept the patients quiet,' the Doctors' Committee offered him another mural and approved his sketches for it" (Browne 1972, p. 234). The second mural was never produced, but a scale drawing (Guggenheim 1974, no. 80) shows that the Société Anonyme's *Untitled* was a study for the left portion of that proposed mural. Similarly, a scale drawing (Guggenheim Museum) and two photographs of the finished mural (reproduced in Bolotowsky 1969, p. 225), reveal

that *Sailing* (cat. 55) was a study for the right side of *Abstraction*. The composition of *Autumn* (cat. 54) does not appear in the scale drawings or the photographs, but it can be related to the murals on compositional and stylistic grounds.

The wall of each day room was divided horizontally by a handrail that Bolotowsky used to divide his designs. The lower portion was an uninterrupted plane of gray-brown against which chairs would probably have been placed. Above the rail, the background was unevenly divided into blue and green areas which suggest that the murals' forms were abstracted from nature. Bolotowsky evoked the outdoors and sports to create a pleasant, optimistic environment for the patients in what he felt was "a rather depressing room" (Bolotowsky 1969, p. 225). The white planes of *Sailing* clearly refer to tautly stretched sails, and a seascape is further evoked by the reflection of the sail in the water. Keel and rudder forms appear in *Autumn* and *Untitled*. The strong diagonals of *Untitled* support a reading of some of its images as the masts of distant ships.

54 1953.6.167

Autumn [Study for mural, Men's Day Room, Chronic Diseases Hospital, Welfare Island, New York] 1940

Pencil and tempera on cardboard
13.3 × 16 cm

Signed l.r. "Ilya Bolotowsky"

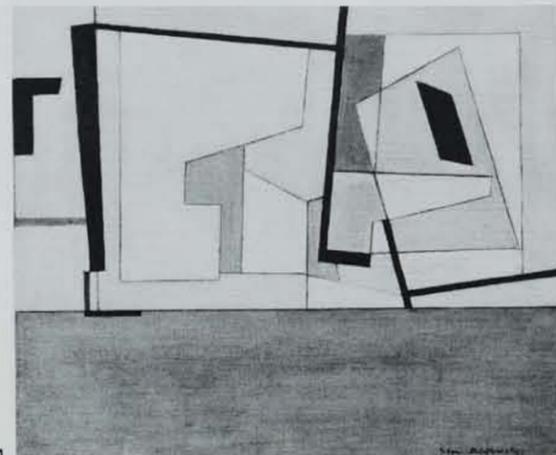
From the estate of KSD, 1953; see REMARKS, cat. 49.

EXHIBITION

YSA 102 (Yale 1979), no. 1, illus.

RELATED WORK

See also cat. 53.



54

55 1953.6.168

Sailing [Study for mural, Men's Day Room, Chronic Diseases Hospital, Welfare Island, New York] 1940

Pencil and tempera on cardboard
13.3 × 17 cm

Signed l.r. "Ilya Bolotowsky"

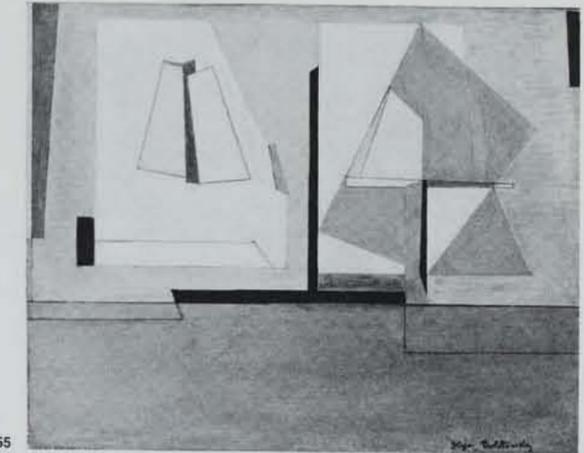
From the estate of KSD, 1953; see REMARKS, cat. 49.

EXHIBITION

YSA 102 (Yale 1979), no. 2, illus.

RELATED WORK

See also cat. 53.



55

56 1953.6.253

Untitled [Christmas Card] 1949

Wax crayon, colored pencil, and graphite on paper, laid down

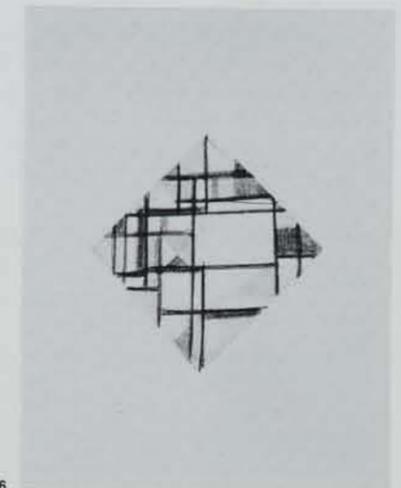
9.5 × 9.4 cm

Inscribed in ink, verso of secondary support "Merry Christmas and a Happy New Year, Ilya M. and A. Bolotowsky"

From the estate of KSD, 1953; gift of the artist, Christmas 1949

EXHIBITION

YSA 102 (Yale 1979), supplementary material no. 20



56

Although Bolotowsky had experimented with the lozenge format at least as early as 1940, he did not really explore the possibilities inherent in unusually shaped compositions until the end of the decade. In doing so he was probably influenced initially by Mondrian's lozenge paintings, particularly his *Victory Boogie Woogie* (collection of Mr. and Mrs. Burton Tremaine, Meriden, Connecticut). In 1948 Bolotowsky produced *Arctic Diamond* (Guggenheim 1974, no. 17), a lozenge painting whose title refers to its cool colors and to Alaska, where Bolotowsky was stationed during the Second World War. The general structure of *Arctic Diamond* is shared by Bolotowsky's little drawing on a Christmas card he sent to Katherine Dreier in 1949. The painting and the draw-

Sándor Bortnyik

1893–1977, HUNGARIAN

Sándor Bortnyik (often called Alexander), born in Marosvásárhely on 3 July 1893, settled in Budapest in 1910. By 1912 he was taking courses in drawing and painting at the private school directed by József Rippl-Ronai and Károly Kernstok. Four years later he showed his first painting at the Budapest National Salon and the same year met the energetic Lajos Kassák. Bortnyik, László Peri, and other artists rallied to Kassák's radical journal *MA* (Today). Bortnyik was an ardent Communist, and his many linoleum prints, some of them published in *MA*, testify to his desire for social revolution. Workers and demonstrators appear against cubo-futurist backgrounds of factories and cities. Bortnyik's work also recalls that of the Belgian illustrator Frans Masereel. In 1920, after the socialist government of Hungary succumbed to the counterrevolution, Bortnyik went to Vienna where Kassák resumed publication of *MA*. Bortnyik showed an awareness of international Constructivism by developing his nearly abstract "Painting-Architecture" (*Bildarchitektur*) in prints for *MA* and in his paintings, while retaining an expressive cubo-futurist style in other illustrations. Forsaking *MA* and Vienna in 1922, Bortnyik settled in Weimar for three years and

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 Eva Körner, *Sándor Bortnyik* (Budapest, 1975)
 Lajos Németh, *Modern Art in Hungary* (Budapest, 1968)
 Passuth 1974 • Krisztina Passuth, *Magyar művészek az európai avantgarde-ban* (Budapest, 1974)

Exhibitions

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 Cologne, Galerie Gmurzynska, *Sándor Bortnyik: Ölbilder, Gouachen, Zeichnungen*, June–Aug. 1972
 Zurich, Galerie Schlégl, *Ungarische Avantgarde*, Mar. 1975
 Lucerne, Kunstmuseum, *Kunst in Ungarn, 1900–1950*, text by Erzsébet Schaar, July–Sept. 1975

Budapest, Hungarian National Gallery, *Sándor Bortnyik*, org. by László Borbély, Mar.–June 1977
 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 26 (Vassar 1923) SA B (Detroit 1923) SA 30 (Russian 1924) SA 42 (Philadelphia 1926)

ing are each made up of two compositions superimposed at a forty-five-degree angle. The underlying composition is orthogonally related to the square surface of the support while the darker superimposed lines and planes relate vertically and horizontally to the viewer's visual axis. The diagonal arrangement of rectangular planes recalls Van Doesburg's elementarist style of the 1920s, but the compositions also retain the dominant horizontal-vertical relationship of Mondrian's paintings. Bolotowsky gave up the literal diagonal but expanded his repertoire of unusually shaped canvases to include tondos, ellipses, and trapezoids.

Prepared by Nancy J. Troy

became friends with several Bauhaus artists. In 1922 he first exhibited with Der Sturm in Berlin and subsequently showed his work at other German galleries. Upon his return to Budapest in 1925, Bortnyik engaged in a variety of avant-garde activities— theater design, posters, graphic design, art criticism, and teaching. In 1928 he founded a private school called Műhely (Studio) which, during its ten years of existence, was regarded as the Hungarian Bauhaus.

After World War II, Bortnyik played a major role as a grand master of modern art in Budapest. He was active in public art councils, edited the journal *Szabad Művészet* (Free Art) from 1947 to 1949, and was director of the School of Fine Arts until 1956. He continued to write on art (he published a study of Masereel in 1965) and to exhibit his paintings and graphics. He was much honored in Budapest at the time of his death on 31 December 1976.

Dreier acquired *Red Locomotive* when she visited Der Sturm in Berlin in 1922. Although she never met Bortnyik, she was alert to Hungarian modernism and purchased works by László Peri and Moholy-Nagy.



57

57 1941.356
 Red Locomotive
 (Formerly) Train Leaving Tunnel
 1918–19
 Tempera on paperboard
 124.3 × 88.8 cm
 Signed l.r. "Alexander Bortnyik"

In possession of the Société Anonyme by Oct. 1922 when listed on invoice from Der Sturm for 15,000 marks (\$18.75); probably paid for before Oct. 1923

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RELATED WORKS

Red Locomotive, oil on canvas, 44 × 33.5 cm, 1918, Museum of the Working Class Movement, Budapest; erching after the Société Anonyme painting, 1921 (Passuth 1974, illus.).

Bortnyik's *Red Locomotive* fits into the postcubist style prevalent in Germany and eastern Europe and well represented among Der Sturm artists. A variant of Yale's composition, exhibited in 1919 and now in Budapest, is considerably flatter with fewer recognizable images; it contains evidence of Bortnyik's rapid evolution toward international Constructivism. On the left edge of the Société Anonyme picture is a signalman with yellow lantern. The wagon on the right is part of a train that the red locomotive is pulling through a large shed. Bortnyik painted out a train signal in the lower right corner (pentimenti reveal its presence), forming instead a large blue cone and portion of a sphere which effectively counterbalance the related shapes of the locomotive.

Constantin Brancusi

1876–1957, RUMANIAN, LIVED IN FRANCE

Constantin Brancusi was born in Hobitza, Rumania, on 19 February 1876, the son of landed peasants. After his graduation in 1898 from the Craiova School of Arts and Crafts he enrolled in the School of Fine Arts in Bucharest and obtained his diploma in 1902. In the following summer he started on a long journey to France via Munich and Basel, finally arriving in Paris in 1904. He spent some time in the studio of the sculptor Antonin Mercié at the Ecole des Beaux-Arts, and he may have worked for Rodin briefly in 1907, the year he left behind all formal training. After 1908 his sculpture moved rapidly away from Rodin's precedent, and most signs of modelled surfaces had disappeared by 1912–13 when several of his famous series already had their first major exemplars in stone or polished metal: *The Kiss*, *Maiistra*, and *Mlle. Pogany* among them. During World War I, Brancusi carved a number of sculptures in wood. Following the war, during a period in which his art flowered, he worked equally in wood, stone, and polished metal. He continued to exhibit regularly in Paris and Rumania, receiving important commissions from his native country, and he had an international circle of admirers. His occasional travels included periodic trips to Rumania and took him to New York, India, and Egypt. With the onset of World War II Brancusi's activity diminished, and his last new sculpture, the large plaster *Grand Coq*, was completed in 1949. He died in Paris on 16 March 1957.

"Simplicity is not an end in art, but one reaches simplicity in spite of one's self by approaching the real meaning of things." So Brancusi summed up his legacy to the

Bortnyik's use of red in paintings of factories and locomotives done while he was a principal contributor to the periodical *MA* undoubtedly referred to contemporary communism. The train and factory motif suited the artist's belief that the workers' revolution would create a new social order through technology. Katherine Dreier may have sensed Bortnyik's social commitment (she acquired a number of prolabor works, such as Seiwert's *Workman*, cat. 637), but she does not seem to have known the artist. She chose his painting from the many she saw when visiting Der Sturm in Berlin.

Prepared with the assistance of Jeffrey Blanchard

Also at Yale: an oil of 1924, *Composition*, 33 × 26 cm

twentieth century: the equation of inner meaning with outward form. His sculpture has defied categorization. Some of his works, such as the soaring *Bird in Space*, transform the century's obsession with speed and polished metal into an animistic icon of nearly mystical power. Others, carved in oak, exploit the personal surfaces of the hand carver.

Although Brancusi's introspective temperament earned him the reputation of an ascetic, he was a lively social companion and had close relationships with many of the leading artistic figures of his time—Modigliani, Duchamp, Léger, Satie, Apollinaire, James Joyce, and Ezra Pound. His American friendships began in 1912 when Arthur B. Davies bought one of his sculptures in Paris. Davies assured his inclusion in the Armory Show in New York the next year. All his one-artist shows were in New York until a year before his death. The first, organized with the aid of Mrs. Eugene Meyer, Jr., and Edward Steichen, was in 1914 at Stieglitz's Photo-Secession Gallery. John Quinn bought a work from that exhibition and, until his death in 1924, was Brancusi's principal patron, although he was rivalled by the Arensbergs and Mrs. Meyer. Katherine Dreier apparently met Brancusi in Paris in November 1919 through Duchamp. That winter she bought *Little French Girl* (bequeathed to the Guggenheim Museum). She became one of the artist's American champions and included him in the earliest Société Anonyme exhibitions (SA 1, 3, 7, and 8). When Joseph Brummer organized solo exhibits for Brancusi in New York in 1926 and 1933, Dreier offered her support. She visited the

sculptor in Paris and kept abreast of his activities in her correspondence with Duchamp, who in turn obtained her assistance in selling the sculptor's work. Because of the dispersal of Dreier's private collection, her five Brancusis are not often considered together, but they formed a remarkable group: Yale's *Yellow Bird*, *Maiistra* (MOMA), *Little French Girl* (Guggenheim Museum), *Leda* (Art Institute of Chicago), and *Fish* (formerly Peggy Guggenheim Collection).

George Heard Hamilton's text from the 1950 catalogue

Brancusi's biography is not to be found in the infrequent public records of a life singularly undisturbed throughout an era marked by artistic storms equalled only in violence by the tempests of the outward world of action. It must be sought in those sculptures with which he has not only changed our understanding of this art but imposed his vision on many other aspects of contemporary culture. His work is proof that the highest art is still related in the most private way to a nature intimately experienced by the artist yet transfigured and transformed into that of which nature is itself incapable, and which remains man's noblest challenge to his fate, the work of art.

The process, too easily described as simplification, whereby Brancusi uncovers in the most complex natural

phenomenon, an animal or a man, the ultimate form which communicates the essence of being, this process remains as mysterious and inevitable as that which shapes the natural form itself. Such a search, so long and so intense, precluded the easy rewards attached to "periods" and "styles." Each work by Brancusi has inevitably proceeded from the one before; the first mysterious and aggressive beaked *Bird* of 1912 became the self-contained and silent *Yellow Bird* of this Collection before it was transformed into the effortlessly soaring *Bird in Space*. If the world was at first slow to perceive that what Brancusi returned to us in the way of beauty and vitality was of infinitely greater worth than the superficial appearances he had discarded, slow also may be the return to any other vision which would sacrifice this study of fundamental form for the descriptive variations which assist only the cataloguer of nature's multiple disguises.

In Brancusi's work we share man's momentary pride in artistic creation and experience his humility in the presence of the vitality which links him to the whole of created life. Full of years and of the devotion we bring him the sculptor lives among his creatures in the high white studio, deep in the country in the very heart of Paris. The peace he has found he imparts to us now by his presence and through his works to posterity.

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Spear 1969 Athena Tacha Spear, *Brancusi's Birds* (New York, 1969)

Exhibitions

- New York 1955–56 Guggenheim Museum, *Constantin Brancusi*, Oct. 1955–Jan. 1956; Philadelphia Museum of Art, Jan.–Feb. 1956
New York 1969–70 Guggenheim Museum, *Constantin Brancusi 1876–1957*, cat. by Sidney Geist, Nov. 1969–Feb. 1970; Philadelphia Museum of Art, Sept.–Nov. 1969; Chicago, Art Institute, Mar.–Apr. 1970
Bucharest, Muzeul de Artă, *First European Retrospective*, cat. by Barbu Brezianu, June–Aug. 1970
Bucharest, Muzeul de Artă, *Brancusi's Centennial*, Apr.–Sept. 1976; in somewhat different form, Craiova, Muzeul de Artă, Oct.–Nov. 1976

Société Anonyme Exhibitions

- SA 1 (Inaugural 1920) SA 3 (Late Summer 1920) SA 7 (Manhattan I, 1921) SA 8 (Colony 1921) SA 43 (Brooklyn 1926) SA 45, 46 (Brooklyn selections 1927) SA V (Cubism 1936)



58 (see also plate 2)

58 1952.30.1
 Yellow Bird
L'Oiseau d'or
 (Formerly) Bird at Rest
 (Sometimes) Golden Bird
 1919

Yellow marble; bases of limestone and oak
 Combined height 221.6 cm; marble 92 cm; saw-toothed limestone base 21 cm; top limestone cylinder 20.3 cm; oak piece 68.3 cm; bottom limestone cylinder 20 cm
 Signed at bottom of marble "C. Brancusi"; two stone cylinders (on top surfaces) and oak piece (toward the top) each signed with monogram 

Bequest of KSD to the Société Anonyme, 1952; purchased by John Quinn from Brancusi, Oct. 1920, for 16,000 francs; Quinn estate (via Brummer Gallery) to KSD by 1926

REMARKS

Lateral fracture through midsection, above natural fault, of unknown date, but before 1926

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RELATED WORKS

Golden Bird, 1919, polished bronze, 96.6 cm. Arts Club of Chicago; *Golden Bird*, ca. 1919, polished bronze, 96 cm, Minneapolis Institute of Arts.
 Sidney Geist, *New York 1969-70*, p. 94, says that the *Golden Bird* is a bronze from *Yellow Bird*. Athena T. Spear, in her review of this exhibition in *Art Quarterly*, 1971, vol. 34, p. 239, states that this is "not easily defended. The Chicago bronze and its Minneapolis twin, both 1 1/2 in. taller than the Yale marble, were not cast after this marble and were probably executed earlier, as is indicated in Brancusi's own list of the Birds (see my monograph, *Brancusi's Birds*, . . . p. 115)." ▶

Brancusi's first bird was the *Maiistra* of 1910–12, which exists in several versions in polished bronze and stone (one of them bequeathed to the Museum of Modern Art by Katherine Dreier). Most observers agree that all of the sculptor's birds are a progressive set of variations upon this first conception. In *Yellow Bird*, any suggestion of legs or claws has been transferred to the saw-toothed support. The marble bird itself rises from a narrow base to an outthrust chest before narrowing abruptly to form the slender neck and head. The sense that the bird is talking or singing comes from the full chest and tipped-up head, with the open beak rendered by the simple notch that faces skyward. The bird seems self-absorbed, as though communing with the heavens, and because it is taller than the viewer, it has an iconic, even sacerdotal presence. The sculpture marvelously expresses the modern urge toward speed and space in a form that recalls nature's own aerodynamic shapes. Brancusi carved the marble so that its vertical streaks of white, gray, and yellow suggest folded wings, while solid honey-colored stone represents the front of the chest.

The compound pedestal contributes greatly to *Yellow Bird's* effect. The bottom limestone cylinder provides a stable base. From it springs the wood section: roughly carved to remind us of its organic nature, vertical to recall the tree the bird perches on, tripartite to echo the saw-toothed segment above, and bulbous to suggest the egg from which the bird, and all life, came. The upper stone cylinder stabilizes the whole by reinforcing the sense of a column, and yet it dramatizes the small notched base resting on it. In this fashion, the final leap of the marble bird from its tiny footing (only one inch wide) is so successfully prepared for that the observer is seldom aware of the obvious: were it not pinned down by its invisible inner rod, the marble would fall over. Defying

gravity, *Yellow Bird* induces a tension that greatly adds to its effect. Brancusi later said: "All my life I have only sought the essence of flight. Flight. What joy!"

Brancusi wrote "1919" on the back of a photograph of Yale's sculpture (in the Brancusi donation, Paris, Musée National d'Art Moderne). In December 1920 the artist wrote to Quinn (New York Public Library) that the natural fault in the marble did not impair the beauty of the piece. This fault is now compounded by a fracture of unknown date that appears in a reproduction of 1926.* Equally uncertain is the exact date of the assembling of the compound pedestal. Early references to the sculpture, and photographs taken in 1920 and 1922, show a different support. The present pedestal probably dates from the early 1920s and, in all likelihood, from not later than the death of Quinn in 1924. It seems to be identical with that described in the Quinn Collection catalogue of 1926 (p. 27) as "wooden base, height 43 inches with two stone discs." Brancusi frequently experimented with various combinations of marble, stone, and wood and rearranged his bases. Katherine Dreier may have been guided by Brancusi as well as Duchamp, their mutual friend. In any event, an undated photograph of the interior of Dreier's home shows the present positioning of the sculpture and pedestal.**

Prepared with the assistance of Hilarie Faberman

Also at Yale: *Mlle. Pogany II*, 1925, bronze, 43 cm (Katharine Ordway Collection)

*Brummer Gallery catalogue, Nov.–Dec. 1926. Spear, *Art Bulletin*, Mar. 1970, shows that Geist misinterpreted the correspondence with Quinn which he thought was proof of the fracturing of *Yellow Bird* before 1920. She reproduces the relevant portions of the letters.

**Confusion is created by the use of a photograph in *YA 1950* (p. 113) that shows a different base, although the frontispiece has the correct, entire pedestal. The confusing photograph seems to have been taken at an exhibition at Yale in 1946 (YSA 22), to which Dreier apparently lent the sculpture without its pedestal.

Georges Braque

1882–1963, FRENCH

Georges Braque was born in Argenteuil-sur-Seine on 13 May 1882. After attending the Lycée and evening art courses in Le Havre he worked with his father, a house painter. Moving to Paris in 1904, he began to paint in earnest and exhibited his works at the Salon des Indépendants in 1906. Initially inspired by the Fauve artists, Braque turned to Cézanne's art and, in 1908 in L'Estaque, painted his first cubist works. These were rejected by the Salon d'Automne but then shown at Kahnweiler's gallery. With Picasso, whom he had met the previous year, Braque then devoted himself to the rigorous analysis of objects known today as Analytic Cubism. In 1912,

the year of his first *papiers collés*, Braque exhibited with the Cologne Sonderbund and Der Blaue Reiter. He made his American debut at the Armory Show of 1913. Drafted for military service in 1914, Braque received a head wound in May 1915 and four years later, after a long convalescence, he returned to Paris, where his friends honored him with a banquet and where he resumed painting. His still lifes with their flat planes and geometric designs represented an experimental return to his Synthetic Cubism of 1914. After experimentation with loose brushwork and textures in the early 1920s, Braque crystallized his style around 1928, focussing on still lifes

of tables piled high with cubist objects that tilted forward in flat planes. Like many other painters he designed sets for ballets. In 1922, the year he moved to Montparnasse, a room at the Salon d'Automne was devoted to his work. In April 1932 the first large-scale Braque retrospective was held at the Kunsthalle in Basel, followed by another in 1936 at the Palais des Beaux-Arts in Brussels. Braque spent most of the Occupation in Paris, showed at the Salon d'Automne in 1943, and following an illness in 1945, began to work in color lithography. In 1948, after capturing first prize at the Venice Biennale, he had a large retrospective in Cleveland and New York. In the early 1950s, while several major shows of his works were held in Europe, Braque worked on a large series of *Studio* paintings. He received the Legion d'Honneur in 1951, and when he died on 31 August 1963, funeral services were held in front of the Louvre.

Katherine Dreier saw Braque's work at the Armory Show of 1913 in New York and borrowed his paintings from the Arensbergs and Arthur B. Davies for early Société Anonyme exhibitions. In 1922 she acquired the beautiful 1914 painting, *Musie* (bequeathed to the Phillips Memorial Gallery, Washington, D.C.), and an unidentified oil, *Still Life* of 1918 (29 × 55 cm; subsequently lost in storage) from Léonce Rosenberg. In the summer of 1924 Dreier visited Braque in his studio; when she was in Paris again in 1926 to gather works for

the Brooklyn exhibition, she bought the collage now at Yale. Although they did not meet again, Dreier proved her admiration for the artist by her praises of *Musie* and by her frequent inclusion of his work in Société Anonyme exhibitions (sixteen times before 1930).

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

The "heroic" period of painting around 1910 was marked by a confusion which, only recently, has been cleared up by art historians. Out of the numerous artists trying to break out of impressionism and its late consequence, the "fauvism," Braque is recognized as one of the outstanding inventors of the cubist formula.

As early as 1908, he showed at the Paris Independents his famous view of a Mediterranean town capped hill, which is considered as the arrow pointing at the new roads.

For ten years, Braque was the chemist of delicate oil combinations. His discoveries were directed by an inner sense of geometry, not by the intellectual application of scientific theories.

The end of the World War I freed him of the disciplinarian technique he had submitted himself heretofore. Yet one can feel the structural conception underlying the realism of his recent paintings.

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Francis Ponge, Pierre Descargues, and André Malraux, *Georges Braque*, trans. Richard Howard (New York, 1971)
N. Valsecchi and M. Carra, *L'Opera completa di Braque 1908–1929* (Milan, 1971)

Exhibitions

- Cleveland 1949 Cleveland Museum of Art, *Georges Braque*, based on above monograph by Henry R. Hope, Feb.–Mar. 1949; MOMA, Mar.–June 1949
Paris, Galerie Maeght, *Georges Braque: Papiers collés 1912–1914*, text by S. Fumet, June–Oct. 1963
New York, Saitenberg Gallery, (Fauvism and Cubism); Perls Galleries, (The Twenties); Paul Rosenberg and Co., (The Thirties); M. Knoedler and Co., (The Last Years 1940–1963 and the Sculpture); *Braque, 1882–1963: An American Tribute*, text by John Richardson, Apr.–May 1964
Chicago, Art Institute, *Braque: The Great Years*, text by Douglas Cooper, Oct.–Dec. 1972
Paris, Musée de l'Orangerie, *Georges Braque*, Oct. 1973–Jan. 1974
Rome, French Academy, *Braque*, introd. Jean Leymarie, Nov. 1974–Jan. 1975
Bielefeld, Kunsthalle, *Zeichnungen und Collagen des Kubismus: Picasso, Braque, Gris*, texts by Rolf Horstmann, Max Imdahl et al., Mar.–Apr. 1979

Société Anonyme Exhibitions

- SA 3 (Late Summer 1920) SA 6 (Winter 1920–21) SA 8 (Colony 1921) SA 9 (Manhattan II, 1921) SA 12 (Civic 1921) SA 13 (Heterodoxy 1921) SA 15 (Weir 1921) 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 53 (New York 1929) SA 65 (Women 1931) SA V (Cubism 1936)



59

59 1949.138

Black and White Collage

Verre et musique

1913

Collage, pencil, black chalk, touches of white chalk, on Ingres paper

72.9 × 47.7 cm; conspicuous tear 9 cm long, right edge above center

Signed in black chalk l.l. "G Braque" and verso "G Braque"; inscribed verso, not in artist's hand, "G.L. 22 [Galerie Loeb?]" and "Verre et musique"

Gift of KSD to the Société Anonyme, 1949; purchased from Pierre Loeb Gallery, Paris, Spring 1926 (Marcel Duchamp to KSD, 27 Apr. 1926)

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EXHIBITIONS

SA 43 (Brooklyn 1926), no. 30 • SA 44, 45, 46 (Brooklyn selections 1927) • Cleveland 1949, no. 19 • Providence, Rhode Island School of Design, *Five Modern Old Masters*, Oct.–Nov. 1950 • YSA 60 bis (Yale 1950) • Yale University Art Gallery, *Pictures for a Picture of Gertrude Stein as a Collector and Writer on Art and Artists*, Feb.–Mar. 1951; Baltimore Museum of Art, Mar.–Apr. 1951, no. 3 • YSA 67 (Washington, D.C. 1951) • YSA 71 (New London 1952) • Milwaukee Art Institute, *Still Life Painting Since 1470*, Sept. 1956; Cincinnati Art Museum, Oct. 1956, no. 5, illus. • YSA 84, (Chalette 1964) • YSA 94 (Lincoln 1971), no. 10

Black and White Collage is one of Braque's most severe 1913 collages. Glued down at a predetermined angle, the large piece of black paper opposes the vertical-horizontal axis of the sheet. Braque completed the cut-out chunk on the right with a drawn outline while another drawn plane on the left confirms the tilt of the black sheet. The two lines at the top and a rectangle on the bottom, evoked only by the surrounding shading, exert a subtle pressure on the black shape to right itself. White chalk lines drawn over the black shape and black horizontal lines on its white insert build up a third layer that again subverts the central axis. The black lines are clearly musical staves and the white lines, combined with small hollow circles above, read as strings or musical notation. Although the centered half-goblet, outlined in white on black and black on white, is the clearest image, Braque also included allusions to a guitar—long white lines and the curve to their left evoke the strings and sound hole, and two very faint pencil lines, one on the right and the other in the bottom left-hand corner, may hint at the guitar's rounded body. *Black and White Collage* contains even

fewer pasted elements than the austere oil and collage *Guitar* (Museum of Modern Art) also of 1913. From his Analytic Cubism Braque derived the dark shading that creates the rectangle on the bottom and the light shading running down the right side of the composition. In the earlier paintings the omnipresent shading created the illusion of multiple dimensions, but here the forms remain purely two-dimensional. Through these exercises in black and white, line, shape, and texture, Braque prepared for the 1914 synthetic cubist works such as *Music* (Phillips Memorial Gallery, Washington, D.C.), which Katherine Dreier also owned. She purchased *Black and White Collage* in 1926 when she joined Duchamp in Paris to arrange the International Exhibition of Modern Art in Brooklyn (SA 43).

Prepared with the assistance of Marcie Freedman Slepian

Also at Yale: two oils, *The Stone*, 1944, 145.7 × 88.3 cm, and *Still Life with Flowers*, 1946, 31 × 39 cm; a drawing, ca. 1911, *Nature Morte au Violon*, 62.1 × 47.8 cm; and twelve prints, including two of the early cubist period, *Bass* and *The Fox*.

Gottfried Brockmann

b. 1903, GERMAN

Gottfried Brockmann was born on 19 November 1903 in Cologne. The postwar atmosphere of that city helped develop his social consciousness, and while in high school he belonged to the Freien Arbeiterjugend. He left school to become a private pupil of the architect Hans Hansen and from 1920 to 1922 was a house painting apprentice. Difficulties with his father, an academic painter, increased during these years as Brockmann evolved a free drawing style and encountered radical artistic and political ideas. He was greatly influenced by *Die Aktion* and by the artists who formed the Stupid group in Cologne and later the Gruppe der progressiven Künstler. Subscribing to a mixture of leftist political positions, these artists—Franz Seiwert, Otto Freundlich, Angelika and Heinrich Hoerle—hoped to build a proletarian, revolutionary culture through an art of universal forms that emphasized collective types rather than individual traits. They were opposed to abstraction and to the Dada *Zentrale W/3* formed in Cologne by Arp, Ernst, and Baargeld in 1919. No doubt Brockmann's interest in Dada (like that of Angelika Hoerle) was a source of tension with the Progressives. The manikin figures that dominated Brockmann's entire output derived from both the geometric worker types of the Progressives, influenced after 1925 by Schlemmer, and the "eggheads" of de Chirico and Ernst with their connotations of mystery. He was also impressed by the technological inventions reproduced in the *Buch neuer Künstler* published by MA in 1922 and by

the work of Léger and the Purists. Although intimate with Heinrich Hoerle (Brockmann's *Crippled Lives* of 1922–23 continued Hoerle's 1920 series), Brockmann's romantic traits alienated the older artist, who only fully approved of his work when Brockmann published his *Bilderbogen der Zeit I: Arbeiter* in 1927. Brockmann's departure from Cologne to study at the Düsseldorf Academy in 1926 capped his differences with the Progressives, and by the late twenties his art possessed the eerie, alienated quality produced by sharply defined objects in a perspectival space. Closely connected to French Surrealism, his concentration on real objects can be associated with the Neue Sachlichkeit.

By 1928 Brockmann was a student of Heinrich Campendonk at the Düsseldorf Academy. Although their work was dissimilar, Campendonk supported the younger artist. He may have introduced him to Katherine Dreier during one of her visits to Düsseldorf; their letters of 1930 and 1931 indicate only that Campendonk sent her two of Brockmann's watercolors. No comment on them survives in the correspondence, but Dreier included the works in two Société Anonyme exhibitions.

From 1929 to 1931 Brockmann was president of the students' union at the Academy and supported the ban on wearing the swastika. He worked as a free-lance artist from 1932 to 1933, when Nazi persecution forced him to move to Berlin. There he and his wife Marianne gave private art lessons. He also took various teaching jobs and

in 1934 drew for *Blick in die Zeit*, a covertly antifascist newspaper. From 1934 to 1939 he travelled within Germany and was included in several exhibitions. He was a soldier and prisoner of war from 1942 to 1945; after the war he lived in the country in Hof. He became a cultural consultant for the city of Kiel in 1952 and taught at the

Muthesius-Werkkunstschule from 1955. A series of lectures entitled *Formprobleme in der Kunst*, which he published in 1953, addressed the connections between art and society, aesthetics and ethics, and confirmed Brockmann's continuing commitment to a socially useful and humanistic art.

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Kruse 1970 Joachim Kruse, *Gottfried Brockmann* (Schleswig, 1970)

Exhibition

Schleswig, Schleswig-Holsteinisches Landesmuseum, *Gottfried Brockmann: Gemälde, Zeichnungen, Graphiken*, Jun.–Aug. 1964
Munich, Galerie Michael Hasenclever, *Gottfried Brockmann: Zeichnungen*, Jan.–Feb. 1974
New York, Shepherd Gallery, *Gottfried Brockmann: Drawings 1921–1931*, text by Joseph Downing, Mar.–Apr. 1975; Birmingham, MI, Donald Morris Gallery, Nov.–Dec. 1975
Hagen, Karl Ernst Osthaus Museum, *Gottfried Brockmann: Gemälde, Zeichnungen, Graphik*, Aug.–Sept. 1976; Kiel, Schleswig-Holsteinischer Kunstverein, Oct.–Nov. 1976

Société Anonyme Exhibition

SA 61, 64 (New School, Buffalo 1931)

60 1980.14.11

The Rigging Loft of Fame
Der Schnürboden des Ruhmes
ca. 1927

Pencil, pen and ink, and watercolor on verso of printed form of Düsseldorf Academy, cut to edges of drawing and laid down on cardboard

43 × 30 cm (image, largest dimensions)

52.7 × 39.7 cm (secondary support)

Inscribed in black ink l.c. "der schnürboden des rühmes"; signed verso in black ink "gottfried waldemar brockmann / düsseldorf / eiskellerberg 3"

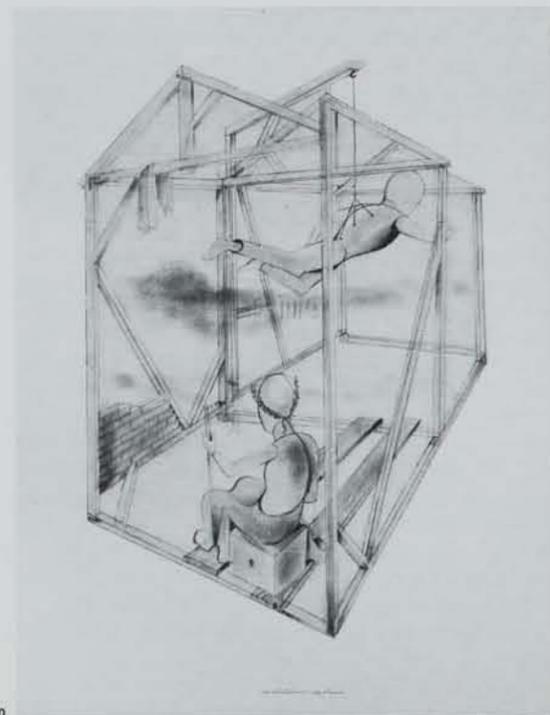
From the estate of KSD, 1953; in her possession since 1931 (SA 61)

BIBLIOGRAPHY

Kruse 1970, p. 29

EXHIBITIONS

SA 61, 64 (New School, Buffalo 1931)



60

After he moved to Düsseldorf in the summer of 1926, Brockmann's work lost the optimism and clear social purpose associated with the utopian philosophy of the Progressive group in Cologne. Much of his output in the late 1920s has a cynical, often self-critical, tone. Kruse 1970 describes this work and the following watercolor as one of Brockmann's critical-ironic pictures and compares it to *Bilderbogen der Zeit II: Intellektuellen*. This series was a pointed comment on the Cologne group since it continued his *Bilderbogen der Zeit I: Arbeiter*, the culmination

of Brockmann's work in the style of the Progressives. In both watercolors Chiricoesque manikins, displaying a curious lassitude, appear in architectural fragments that are cut out and pasted on cardboard. The feeling of an isolated space, the tailor's dummy (which Brockmann first used around 1923), the sewing machine, and the juxtaposition of objects in the artist's garret (cat. 61) clearly relate to de Chirico and to contemporary Surrealism, while the mixture of Romanticism and satire was characteristic of much German art of the 1920s.

61 1980.14.12

The Muse of the Arts

Die Muse der Künste

ca. 1927

Pencil, pen and ink, and watercolor on verso of printed form of Düsseldorf Academy, cut to edges of drawing and laid down on cardboard

42.3 × 28 cm (image, largest dimensions)

52.7 × 39.7 cm (secondary support)

Inscribed in black ink l.c. "die muse der künste"; signed verso in black ink "gottfried waldemar brockmann / düsseldorf / eiskellerberg 3"

From the estate of KSD, 1953; in her possession since 1931 (SA 61)

BIBLIOGRAPHY

Kruse 1970, p. 29

EXHIBITIONS

SA 61, 64 (New School, Buffalo 1931)

Prepared by Rosalyn Deutsche



61

Dora Bromberger

1885–1942, GERMAN

The little that is known of Dora Bromberger's life is provided by Katherine Dreier's spare account in the catalogue of 1950 and by the infrequent correspondence between the two women from 1925 to 1936. Bromberger was born in Bremen where, with the exception of her student years in Munich and summers in the country, she seems to have spent most of her life. Dreier may have met her there in 1920. Two of her oil paintings were first included in a Société Anonyme exhibition in 1924 (SA 32), and a 1925 postcard from Bromberger to Dreier suggests that these had been selected in Bremen by Dreier. Bromberger repeatedly expressed her deep gratitude for Dreier's patronage and interest in her work. Money earned from works sold in New York allowed her to devote her time exclusively to painting, and she seemed eager to establish herself as a full-time artist. Bromberger's inquiry in January 1927 about the possibility of sending another shipment of works to the Société Ano-

nyme resulted in a second meeting between Dreier and the artist in 1929, when Dreier selected thirty-nine works, including ink drawings, watercolors, and three oils.

Bromberger's persecution as a Jew in Germany led ultimately to her being denied exhibition space in Bremen. At the same time her financial difficulties grew, and her letters to Dreier expressed increasing anxiety about the sale of her works in New York. Finally, in 1936, she wrote demanding payment for them at half their original price or their return if still unsold. All but one of her works in the Société Anonyme Collection were bought by Dreier at this time; sympathy for the artist's plight very likely prompted Dreier to make this extensive purchase. According to Dreier, Bromberger died in Minsk, Russia, in 1942, probably in forced exile from her native country.

Katherine Dreier's text from the 1950 catalogue

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

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

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

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

PRINCIPAL REFERENCES

Christian Science Monitor, 12 Apr. 1924 (scrapbook)
A.K. 1934 A.K., "Modern Art Show of High Quality," *AWA Bulletin*, 29 Nov. 1934 (SA exhibition file)
SA 1950, pp. 86–87

Exhibition

Munich, Glaspalast, *Münchener Neue-Secession VI Ausstellung*, 1920

Société Anonyme Exhibitions

SA 32 (14 Artists 1924) SA 42 (Philadelphia 1926) SA E-1 (Vassar 1927) SA 62 (Rand, Winter 1931) SA 68, 69 (Women 1934–35) YSA 4 (Yale 1943)



62

62 1941.360
Village Street
(Sometimes) Winter
1916
Oil on canvas
69.9 × 95.2 cm
KSD purchase from the artist,
Bremen, 1924

BIBLIOGRAPHY

A.K. 1934 • SA 1950, p. 86, illus.

EXHIBITIONS

SA 42 (Philadelphia 1926), no. 1466, illus. •
SA E-1 (Vassar 1927) • SA 68, 69 (Women 1934–35)

It was her nature to create the beauty she saw and felt. When we first showed her work in 1924 not a critic passed her by. They did not just mention her name, though it was a group exhibition. When I told her about it she was not interested that New York had taken notice of her. Why should she be? She had her message, somber or gay, gentle or strong, as her mood would dictate. She seemed so sure of her colors or what medium to use to express what she desired: the somberness of a winter's day in town where she used bare trees against a dreary stone wall to "work with lines, directing it so as to express mood through form," as Elizabeth Luther Cary wrote of her work in the *New York Times*. Or take her strong watercolors of fields which are painted on transparent paper as if to have the spirit enter the earth. She is mystic in a very subtle way. And though her last years were full of sorrow because of the false attitude the German government took toward those who were Jews or half-Jews yet she never met with greater personal appreciation and affection from her neighbors who wanted to ease her sorrow.

Of her three oil paintings in the collection, only *Village Street* was listed in the 1950 catalogue as belonging to the Société Anonyme. Although *Autumn Chilliness* (cat. 63) had been exhibited three times between 1926 and 1935, it and *Still Life with Plants* (cat. 64) were not purchased by Dreier until 1937 when Bromberger asked for payment or the return of her works. Concerned about the artist's financial and social difficulties, Dreier added the two to her own collection. In *Village Street* and *Autumn Chilliness* Bromberger created an atmosphere of ominous

suspense. The hunched figures preserve their anonymity by shrouding their faces, and the resulting sense of alienation is heightened by the flat, empty wall spaces, the grotesquely twisting trees, and the small black windows which deny any life within. Bromberger's color adds to the eerie effect. The pale and chalky tones in *Village Street* give the appearance of a haze of snow shielding the scene. In contrast, the pronounced dark tones of *Autumn Chilliness* suggest dusk or an approaching thunderstorm with figures hurrying home before the night or rain comes.

63 1953.6.233
Autumn Chilliness
1916

Oil on canvas
70.1 × 69.8 cm
Signed l.r. "D.B. 16."

From the estate of KSD, 1953; purchased from the artist,
Bremen, 1937, for \$42

BIBLIOGRAPHY

A.K. 1934

EXHIBITIONS

SA 42 (Philadelphia 1926), no. 1480, illus. •
SA 68, 69 (Women 1934–35)



63

64 1953.6.232
Still Life with Plants
Pflanzen Stilleben

ca. 1924–29
Oil on canvas
50.7 × 51 cm
Signed l.l. "Brom."

From the estate of KSD, 1953; purchased from the artist,
Bremen, 1937, for 100 marks



64

65 1953.6.111
In the Cow Barn
Im Kuhstall
1920

Watercolor and pencil sketch on tracing paper, laid down
27 × 33 cm

Signed in pencil l.r. "Brom" and on mount "Bromberger 1920"; inscribed verso of mount "Bromberger / Im Kuhstall II / Munchen [illegible word]"

From the estate of KSD, 1953; purchased from the artist,
1937



65

With the exception of *City Street* (cat. 66) which presents a view from an upper-story window in town, most of Bromberger's thirteen graphic works in the collection were probably sketched and colored from nature on her summer sojourns in the country. The most successful by far are her watercolor landscapes. In *The Road* (cat. 75) and *The Hill* (cat. 74), the earth and sky are a crazy-quilt array of muted greens, pink-browns, and gray-blues. The scenes are usually set at dusk; a crescent moon faintly illumines *Young Girl and Sheep* (cat. 73), and the last rays of the setting sun pierce the dark sky above a glowing orange-gold arc in *The Road*. Bromberger's use of tracing paper for a number of these works enhances the effect of

66 1941.361
The City Street
ca. 1920–24
Watercolor, black ink, and pencil on tracing paper
44.5 × 37.2 cm
Signed in pencil l.r. "Brom."
KSD purchase from the artist, Bremen, 1937

BIBLIOGRAPHY
SA 1950, p. 86

EXHIBITION
YSA 4 (Yale 1943)



66

67 1953.6.112
Village Scene
ca. 1920–29 (?)
Pen and black ink on tracing paper
37.7 × 44.8 cm
Signed in black ink l.l. "Brom."
From the estate of KSD, 1953; purchased from the artist, 1937



67

the watercolors, creating a richness of texture and an impression that the paper is stained with color. Dreier, in a letter to the artist (16 Sept. 1930), expressed a preference for Bromberger's earlier, more linear works (for example, *City Street*) as compared to these later, "more indistinct" drawings, which Dreier labelled "Impressionistic." Bromberger was at her weakest when trying to incorporate figures into these landscapes. Her most successful figures are painted in watercolor rather than drawn in ink. The farm woman of *In the Cow Barn*, for example, possesses a naive charm and testifies to Bromberger's adeptness with watercolor.

68 1941.364
Horses
ca. 1920–29 (?)
Black ink and wash on gray-brown paper
26.7 × 37.1 cm
Signed in black ink l.l. "Brom."
KSD purchase from the artist, 1937

BIBLIOGRAPHY
SA 1950, p. 87

EXHIBITION
YSA 4 (Yale 1943)



68

69 1941.365
Harvesting
ca. 1920–29 (?)
Ink, watercolor, and pencil on cream paper
31.6 × 47.8 cm
Signed in black ink l.r. "Brom."
KSD purchase from the artist, 1937

BIBLIOGRAPHY
SA 1950, p. 87



69

70 1953.6.105
Sheep and Three Children
ca. 1920–29 (?)
Black watercolor and pencil on paper, laid down
31.6 × 47.7 cm (sight)
Signed in black watercolor l.l. "Brom." and on mount in pencil l.l. "Bromberger"
From the estate of KSD, 1953; purchased from the artist, 1937



70

71 1953.6.106
Landscape with Houses
ca. 1920–29 (?)
Pencil, ink, and black watercolor
24.6 × 32.9 cm
Signed in pencil l.r. "Brom."
From the estate of KSD, 1953; purchased from the artist, 1937



71

72 1953.6.107
Goats and Landscape
ca. 1920–29 (?)
Pencil, ink, and watercolor on gray paper
27 × 37 cm
Signed in black ink l.r. "Brom."
From the estate of KSD, 1953; purchased from the artist, 1937



72

73 1953.6.108
Young Girl and Sheep
1922
Watercolor and pencil
37 × 27 cm
Signed in pencil on verso "Bromberger 1922"
From the estate of KSD, 1953; purchased from the artist, 1937



73

74 1941.362
The Hill
ca. 1924–29 (?)
Watercolor and pencil on tracing paper, laid down
32.8 × 43.2 cm (sight)
Signed in pencil l.r. "Brom." and on mount "Bromberger"; inscribed verso of mount "Brom. / Landschaft bei [illegible]"
KSD purchase from the artist, 1937

BIBLIOGRAPHY
SA 1950, p. 86



74

75 1941.363

The Road

ca. 1924–29 (?)

Watercolor and pencil on tracing paper, laid down
32.8 × 43.2 cm (sight)Signed in pencil l.l. "Brom." and on mount "Brom-
berger"; inscribed in pencil on verso of mount "Land-
schaft bei [illegible] II / Dora Bromberger. Bre-
men / Contrescarpe 93"

KSD purchase from the artist, 1937

BIBLIOGRAPHY

SA 1950, p. 86



75

Douglas Edwin Brown

1904–1952, AMERICAN

Douglas Edwin Brown was born in Coldwater, Michigan, on 29 September 1904. Trained as an engineer at Harvard and MIT, he worked at the Thomas Edison laboratories in Orange, New Jersey, and later at Paramount Eastern Studios in Long Island, New York. In 1927 he abandoned engineering for art, studying first with Myron Lechay and Knute Heldner in New Orleans and then with Leopoldo Mendez and Siqueiros in Mexico. While living in New Orleans in the late 1920s, he presided over a group of writers and painters, known as the Provincial group, which operated a small gallery and published a quarterly on arts and letters. Despite his northern birth, Brown always preferred the South and, in addition to his years in New Orleans, lived in several Latin American countries during the 1930s, including Haiti, Guatemala, Mexico, and Jamaica. His watercolors, exhibited with

76 1953.6.110

Beach with Walkway

Strand mit Steg

ca. 1924–29 (?)

Watercolor and pencil, laid down

26.2 × 40.8 cm (sight)

Signed in pencil l.r. "Brom." and on mount "Brom-
berger"; inscribed in pencil l.r. on mount "Strand mit
Steg"From the estate of KSD, 1953; purchased from the artist,
1937

Prepared by Lesley Baier



76

some frequency during his lifetime, capture in clear and vibrant tones the essence of these southern lands. Diego Rivera wrote brief texts for two of Brown's exhibitions in Mexico City. In the late 1930s Brown returned to New Orleans where he was employed by the WPA. He died in Washington, D.C., in 1952.

Very little is known about Dreier's relationship with Brown. There is no record of a meeting between them, and his work was shown in only one Société Anonyme exhibition (SA 67) in 1931. Dreier may have learned of Brown through her friend Onya La Tour, director of the Museum of Modern Art near Indianapolis. La Tour exhibited Brown's work in her museum and in 1941 presented the Société Anonyme with one of its two watercolors by the artist.

PRINCIPAL REFERENCES

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Société Anonyme Exhibition

SA 67 (Rand, Spring 1931)

77 1941.367

The House of the Rich Man, Port-au-Prince, Haiti

1932

Watercolor and pencil

56.8 × 38.3 cm

Signed in pencil l.r. "Douglas Brown / Port au Prince
'32"

Gift of the artist, 1941

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SA 1950, p. 78

Brown's light and whimsical touch is fully evident in this subdued watercolor of a white and yellow dwelling. The house obviously intrigued Brown because of its distinctive formal characteristics and its association with the moneyed interests of Port-au-Prince. The massive, out-sized dormers and lively porch and roof trim lend a distinctive silhouette to the otherwise boxy structure. Securely positioned behind a tall urn-topped wall, the building presents a formal, nearly symmetrical facade to the passing observer. At the same time, the low shrubs leading up to the entrance of this walled mini-villa appear more like stuffed toy animals than the erect and proper guardians one might expect in front of a rich man's house. The contrast of the modestly proportioned home, the formal wall separating it from the street, and the squat vegetation proliferating in its yard was hardly lost on Brown. An astute social observer, he clearly relished the subtle irony of the scene.

78 1941.366

Decadence in Guatemala

1933

Watercolor and pencil; on verso, pencil sketch of small
building bordering a tree-lined walkway

57.3 × 38.9 cm

Signed in pencil l.c. "Douglas Brown"

Gift of Onya La Tour, 1941

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SA 1950, p. 78, illus.

This rather whimsical watercolor of an outdoor scene in Guatemala is typical of Brown's lyrical and primitivistic manner. The light, summary handling of the trees, shrubs, fountain, and distant building and the obvious concern for color and pattern recall Matisse, while the strange dreamlike quality suggests a knowledge of Surrealism.

Prepared by Ruth L. Bohan



77



78

Patrick Henry Bruce

1881–1936, AMERICAN, LIVED IN FRANCE

A direct descendant of the American revolutionary hero whose name he bore, Patrick Henry Bruce was born in south central Virginia in March 1881. At about age seventeen he enrolled in the Richmond Art Club, where he studied under the neoclassic sculptor Edward Valentine. In 1902 he went to New York to study with William Merritt Chase and Robert Henri, but by the following year he had settled in Paris, where he was to remain for thirty years. For a while he continued to paint in the manner of Chase, Henri, and Whistler, exhibiting three-quarter and full-length portraits at the Salon des Beaux-Arts of 1904 and the Salon d'Automne of 1905 and 1906. The Canadian painter James Morrice helped develop his interest in Post-Impressionism. In 1906 he met Arthur Burdett Frost, Jr., and began attending the popular soirées hosted by Gertrude and Leo Stein. Within a year he was committed to modernism, and when Matisse opened his art school in 1908, Bruce was one of the first pupils. Through Matisse, Bruce developed sensitivity to the art of Cézanne, and from 1908 to 1912 he produced highly competent, albeit derivative, still lifes and landscapes that record the depth of his admiration for the impressionist master. Bruce also benefitted from Matisse's extensive knowledge of color theory and the rich tactility of his color. In 1912, under the powerful and immediate stimulus of the Delaunays and the artists of the Puteaux group, Bruce began exploring the purely optical quality of color. He abandoned still life painting for cubist-derived abstractions whose principal theme was the dynamism of modern life. Five of the six surviving works from 1916 are in the Société Anonyme Collection.

The final stages of Bruce's artistic development began in 1917 when he returned to still life. He labored over his late compositions in seclusion and obscurity for twenty years. Increasingly reclusive and depressed by the lack of public interest in his work, in 1933 he destroyed all but twenty-one of his canvases; these he gave to H. P. Roché, a dealer and critic who had befriended him in 1916. Recent discoveries prove that Bruce continued to paint but with no greater success than before. In July 1936, after more than thirty years as an expatriate, he returned, ill and disheartened, to live with his sister in New York. On 12 November 1936 he took his own life.

Katherine Dreier was one of the first of Bruce's few patrons. She owned seven of his paintings; six—five large compositions and a small still life—are now at Yale. She acquired her first Bruce paintings in 1918, following their inaugural exhibition in New York. Beginning with its own inaugural exhibition in the spring of 1920, the Société Anonyme included Bruce in five exhibitions. In 1923 Dreier singled Bruce out for special praise and reproduced one of his works, *Composition I* (cat. 83), in her book, *Western Art and the New Era*. Despite her obvious enthusiasm for his work, Dreier apparently did not know Bruce well. Their only recorded meetings were two visits

Dreier made to the artist's Paris studio, probably with Duchamp, in the fall of 1919.

Henri-Pierre Roché's text (1938) from the 1950 catalogue

I have known Patrick Bruce since 1916 in Paris. I only saw Bruce again in 1919 after the war, always with our mutual friend, Harrison Reeves. He invited us for lunch. I was in the habit of staying after Reeves had left for another hour or two alone with Bruce. The conversation between us was difficult, laconic. Our silences were the best moments. He showed me with apathy his paintings which became more beautiful every year. We could contemplate them at leisure, he explaining, patiently and thoroughly, certain obscure details. I formed the habit of visiting him at least twice a year for an entire afternoon. All those years from 1920 to 1930 he continued to paint. Painting was the passion of his life, and I realize this more and more. It was both his sorrow and his pleasure. It overwhelmed him. He decided several times to renounce it entirely. But then some months later he would start painting again. Little by little, with a grumble of modesty on his part and a great reserve on mine, we arrived at the decision to contemplate his paintings more than the new acquisitions of his collection. His effort was directed towards building paintings which would be supported mainly by their four sides, having a structural quality. The absence of this quality in other modern paintings made him suffer, rightly or wrongly. He exhibited several years in the *Indépendants*. He stopped because nobody realized the problem he had set himself to solve, and because everybody considered his work only as good decorative colored surfaces. He stopped exhibiting and even showing his paintings, a large number of which he destroyed. He kept some for himself and continued to devote his time and labor to his "folly," as he called it, which made him unhappy about himself. During those years I became convinced, little by little, that through his silent research, through his calm and intensive perseverance, he had achieved the essential quality for which he was looking. I did not tell him this because he did not like to talk about it. He was angry with himself and with his painting, and also with me because he showed his paintings to me. He was the most discouraging man an amateur, a critic, or dealer can dream about. Always correct in manners, he was the opposite of pleasant because he found that it was superficial and insupportable. And it was indeed unbearable for him because this touched his most sensitive inner self.

As for me, I remained before his works in complete peace. He looked at them and was soon calmed by them, recaptured by them, forgotten in them. I took the chance of asking him one day if he would lend me a painting to hang in my study to live with. He did not answer. Two months later he brought me one. He inquired non-

chalantly about my habits, like a father who brings his son for the first time to a boarding school. I kept this picture for several months. One day he came to me unexpectedly. He saw his painting hanging alone on a large wall; he looked at it for a long time.

I saw him for the last time in 1932. His work seemed to me riper, more harmonious than before. This time I told him so. He repeated that he wanted to stop painting. I traveled. One year later, July 3, 1933, I received a letter from him telling me: 'For reasons of health I am going to live in Versailles. I have destroyed all but fifteen of my paintings. I will get rid of these before July 15. Please let me know immediately if you will accept them.' Next day he sent them to me in a little cart. On July 30 he wrote me: 'I am happy that you have my paintings and that you like them. You are the only person in the world who likes them. I am going to travel. I will let you know as soon as I return.' Time passed but this was never of importance between us. Twice we both were not free at the same time to make a date. In the spring of 1937 I was incidentally informed about his death, which had occurred several months earlier. Several times he had told me that he suffered from incurable stomach trouble.

Very often I have shown his paintings to friends of mine. Each time I find them stronger. Besides their profound virtue I find them pleasant and also excellent company. In a room where I had two of the best Braques of 1912 and several small Picassos the Bruces held their own and had their own significance. They showed the effort of

fifteen years of the life of a man who had abandoned tangible success and started to paint only for himself.

Bruce did not want to sign his canvases. I asked him one day why. He answered: 'A signature adds nothing to a picture. It always makes a spot.' Hard on others, Bruce was extremely hard on himself. He earned his living, aside from his art, by buying antiques in Paris for American clients. In the beginning I thought he was only a minor Cubist painter, one of the good followers of the movement created by Picasso and Braque. It is true that he was awakened by them. But I feel more and more that he is a different being, one hundred per cent non-Latin with his nordic problems.

Twelve years before his death his canvases represented an ensemble, comparable to a mass of large collapsed wooden beams. His last works express a strong vision, clear and cool: on a table palpitate some small essential forms.

What does it prove that nobody understood him during his lifetime? Nothing, except perhaps something to his advantage. His isolation, his irascible modesty, his exclusiveness formed a wall. His slowness, his perseverance, his abrupt seriousness were unbelievable for Paris. This altogether was enough to push people temporarily away.

Bruce holds for American youth a message: self-confidence, continuity, construction, realization. Young people come to borrow his pictures for a time to live with them.

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79 1941.371

Plums

Still Life (Fruit on a Cloth)

1912

Oil on canvas

32.1 × 41.7 cm

According to the later recollection of KSD, purchased in New York, 1928, by payment of storage fee

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79

This painting of fruit is one of Bruce's many still lifes from the four years of his most ardent apprenticeship to Matisse and Cézanne. It was probably completed late in the spring of 1912, making it, as William Agee and Barbara Rose have pointed out, one of his last still lifes before the large *Compositions*. Following Cézanne, Bruce assumed a close but somewhat elevated viewpoint to emphasize the flatness of the picture plane. The informally arranged white tablecloth further flattens the image by minimizing the table's projecting edge. As in Cézanne's

paintings, the colored planes that define the contours of the fruit merge with adjacent areas and at times even extend beyond the fruit's boundaries. Derivative though it is, Bruce's painting has its own integrity. The work's rich painterly surface bespeaks the artist's love of paint, while the clear, vibrant hues reveal his strength as a colorist. The predominance of purples and blues no doubt contributed to the painting's common title, *Plums*, even though much of the fruit is not readily identifiable.

80 1941.370

Composition III

1916

Oil on canvas

161.5 × 97 cm

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80

Bruce's *Compositions* are his first mature and independent paintings. Their total number is unknown, but five of the six surviving examples are in the Yale collection and the sixth was formerly owned by Dreier. The paintings were done in 1916 and first exhibited at the Modern Gallery in New York in March 1917, in an exhibition arranged by Bruce's friend, Arthur Burdett Frost, Jr. Dreier bought her first three of the *Compositions* the following year. In 1920 she traded the one that has come to be known as *Composition VI* to her friend James Henry Daugherty in return for a painting by Daugherty. The traded work by Bruce is today in the Museum of Fine Arts in Houston. In 1928 Dreier and the Société Anonyme "inherited" the three remaining Bruces, *Compositions III, IV* and *V*, in return for paying the storage fees for them.

The *Compositions* reflect Bruce's fascination with motion and the dance, themes which at the time symbolized modernity. With the Delaunays, Bruce had frequented the popular Bal Bullier, a dance hall in Montparnasse, and in 1913 or 1914 he produced his first known painting of this subject. Entitled *Le Bal Bullier* and presumably destroyed in the early 1930s, it used an interlocking arrangement of Delaunay-like discs to simulate the movement of dancing figures. In the *Compositions* Bruce extended his explorations of this subject, no longer in Delaunay's style of Simultaneism. William Agee has called it "a measure of Bruce's painterly intelligence that apparently, and rightly, he saw Delaunay's circular motifs as a dead end" and in his later works returned to "the more open, geometric color areas of his earlier pictures" (Houston 1979, p. 22). The example of the Puteaux artists probably influenced the direction of Bruce's art. In theme and form, his work is particularly close to that of Francis Picabia, whose studio he visited before Picabia left Paris in August 1914. Bruce was doubtless familiar with such works as *Danses à la source, II* (Philadelphia Museum of Art) exhibited at the Section d'Or in 1912, and *Star Dancer at Her School of Dance* (Danseuse étoile et son école de danse), 1913 (Metropolitan Museum of Art), a watercolor completed during Picabia's few months in New York at the time of the Armory Show. In these as in Picabia's other cubist-derived works of this period, angular, wedge-shaped planes of opaque color make up a throbbing, sculptural arrangement that simulates the frenzy and release associated with modern dance. The New York paintings reflect Picabia's newly awakened enthusiasm for the syncopated rhythms of black American music and dance. Bruce's *Compositions* are similarly composed of richly colored, quasi-geometric shapes, clustered in a throbbing three-dimensional space. In the works' pulsating rhythms, Barbara Rose has noted a

marked affinity for "the new beat of popular music and dance, especially the sharp syncopation of black American music" (Houston 1979, p. 57). The contemporary work of the British Vorticists, especially that of David Bomberg, was also sometimes based on the dance and has interesting parallels with Bruce's wartime paintings.

The sequence in which the works were executed provides insights into Bruce's development. Using stylistic analysis, Agee concludes that *Composition III* was completed first, followed by numbers *VI, V, IV, I* and *II*. (The roman numerals were assigned by Dreier and apparently reflect the order in which she acquired them.) "*Composition III* suggests itself as the first of the series," Agee writes, "because of the rougher, more awkward, and tentative application of color planes—in contrast to the progressively more fluid and assured paint handling in the others" (Houston 1979, p. 22). In general, the *Compositions* move from a two-dimensional treatment of shapes resembling the human figure to a more sculptural and three-dimensional manipulation of abstract forms. Associated with this shift toward greater plasticity is a favoring of more focussed color. The *Compositions* thus record Bruce's progress toward the hard-edged and enigmatic still lifes of later years.

As the first in the series, *Composition III* has the least illusion of three-dimensionality. It refers most directly to the human figure and displays the widest chromatic variation. *Compositions V* and *IV* provide a more panoramic view than *Composition III*, but all three show a tendency toward fragmented forms and colors that are occasionally brushed into one another. *Compositions I* and *II*, the last and most abstract in the series, contain a stronger suggestion of three dimensions and the narrowest chromatic range, and their forms are the most sharply defined. In their skillful use of color to mold space, the works reflect Bruce's thorough understanding of Matisse's color theories, while the emphasis on separate planes shows his continuing debt to Cubism and to Cézanne. In this he paralleled the work of the American Synchromists, particularly Morgan Russell, whose paintings may well have contributed to the genesis of his *Compositions*.

Dreier was among the first to praise Bruce's *Compositions*. In *Western Art and the New Era* of 1923, she astutely observed that he had "developed his abstract movements to a synthetic reality, which is monumental in its expression." She considered his work even more monumental than that of Carlo Carrà, one of the Italian Futurists, who, with Bruce and the Simultaneists, sought "to render motion through abstract forms of color." In purely visual terms, the *Compositions* evoked for her the luster and radiance of "some wonderful Eastern jewels" (*Western Art and the New Era*, pp. 95–97).



81

81 1941.373
Composition V
1916

Oil on canvas
131.2 × 162.3 cm

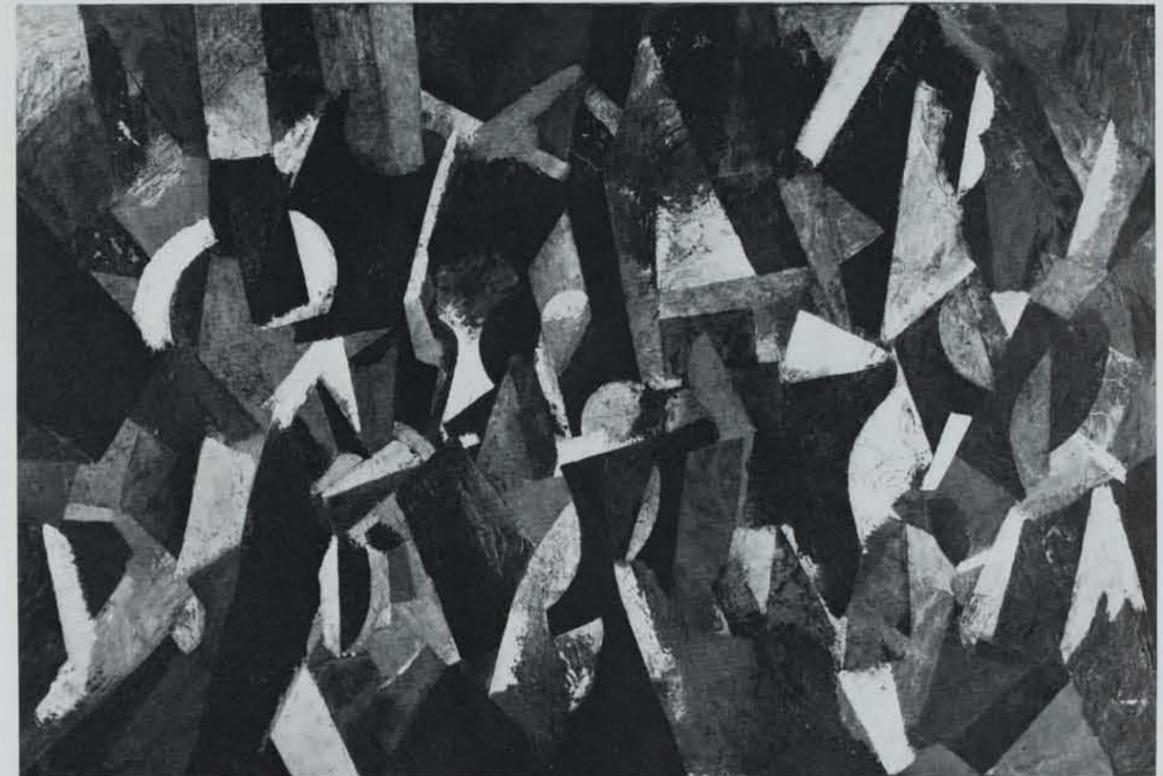
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82 (see also plate 3)

82 1941.372
Composition IV
1916

Oil on canvas
129.1 × 194.8 cm

According to the later recollection of KSD, purchased in
New York, 1928, by payment of storage fee

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83 1941.368
Composition I
1916
Oil on canvas
115.9 × 88.6 cm
KSD from the artist, New York, 1918, for either \$300 or \$400

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83 (see also plate 4)

84 1941.369
Composition II
1916
Oil on canvas
97.4 × 130.2 cm
KSD from the artist, New York, 1918,
for either \$300 or \$400



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Prepared principally by Ruth L. Bohan, with helpful assistance from William Agee, Benjamin Garber, Linda Nelson, Barbara Rose, and Mimi Warner

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Carl Buchheister

1891–1964, GERMAN

Born in Hanover on 17 October 1891, Carl Buchheister was expected to join his father in trade but had determined by 1914 to pursue a career in painting. After four years of military service, he studied for six months under Carl Wiederhold and Richard Seiffert-Wattenberg at the Berlin Kunstgewerbeschule before returning to Hanover and renouncing all formal instruction. Hanover was the home of Kurt Schwitters, whom Buchheister met in 1921, and a hotbed of avant-garde art in the 1920s. The progressive exhibitions and activities sponsored there by Alexander Dörner at the Provinzialmuseum and by the Kestner-Gesellschaft founded in 1916 attracted Lissitzky, Van Doesburg, Kandinsky, and Moholy-Nagy. Their combined impact on Buchheister's development was profound. By 1923 he had turned to abstraction, working in a curvilinear style that retained traces of organic allusion. Two years later, he enthusiastically embraced the constructivist theories brought to Hanover in 1923 by Lissitzky and already firmly adopted by Friedrich Vordemberge-Gildewart and Hans Nietzsche, who formed the *gruppe k* at the Kestner-Gesellschaft in 1924. A friend of the latter two, Buchheister collaborated in 1927 with them and with Schwitters, Rudolf Jahns, and Cesar Domela on the formation of *die abstrakten hannover*, a local branch of the Berlin-based International Vereinigung der Expressionisten, Futuristen, Cubisten, und Konstruktivisten. Buchheister was also a member of the Berlin Novembergruppe and, from 1932 to 1934, of the Abstraction-Création movement. He exhibited at Der Sturm and supplemented his income by selling designs to a German textile firm. The 1933 ban on abstract painting in Germany eventually led to Buchheister's inclusion in the *Entartete Kunst* (Degenerate Art) exhibition of 1937 and to the destruction of many of his constructivist works. He painted landscapes and por-

traits and served as a reserve officer from 1939 until the end of the war, when he was able to devote himself to the re-establishment of abstract art in Germany. With Ludwig Vierthaler, Buchheister founded the *Bund der bildender Künstler für Nordwestdeutschland* in 1945 and became its director in 1952. An instructor of painting and drawing at the Volkshochschule and at Berufspädagogischen Akademie in Hanover, Buchheister continued to paint and exhibit until his death on 2 February 1964.

Buchheister met Dreier in the spring of 1926 in Hanover when she was gathering works for the Brooklyn exhibition (SA 43). Dreier had firm ties to Hanover thanks to her friendships with Sophie Küppers and Kurt and Helma Schwitters, and on 9 May 1929 she lectured at a meeting of *die abstrakten hannover* at which Buchheister presided. Buchheister admired Dreier's effort to further modern art and was much encouraged by her purchases of his work. Dreier visited him again in 1937, and her request for photographs of his work led to an extraordinary manifesto-letter (4–17 June 1937) in which the artist wrote about his own work as well as current conditions in Germany for radical artists. He also described thirty-seven paintings and reliefs of which he sent photographs and colored drawings (cat. 90–102). After World War II Buchheister renewed contact with Dreier. He hoped that she would continue proselytizing for modern art, modelling her efforts on the 1948 travelling exhibition organized by the Guggenheim Foundation, *Gegenstandlose Malerei in Amerika*. But Dreier was too preoccupied with the first catalogue of the Société Anonyme and too infirm to undertake new work. Her hopes for a Buchheister exhibition at Rose Fried's gallery in New York were never realized, although the idea was a final proof of her admiration for the artist.

PRINCIPAL REFERENCES

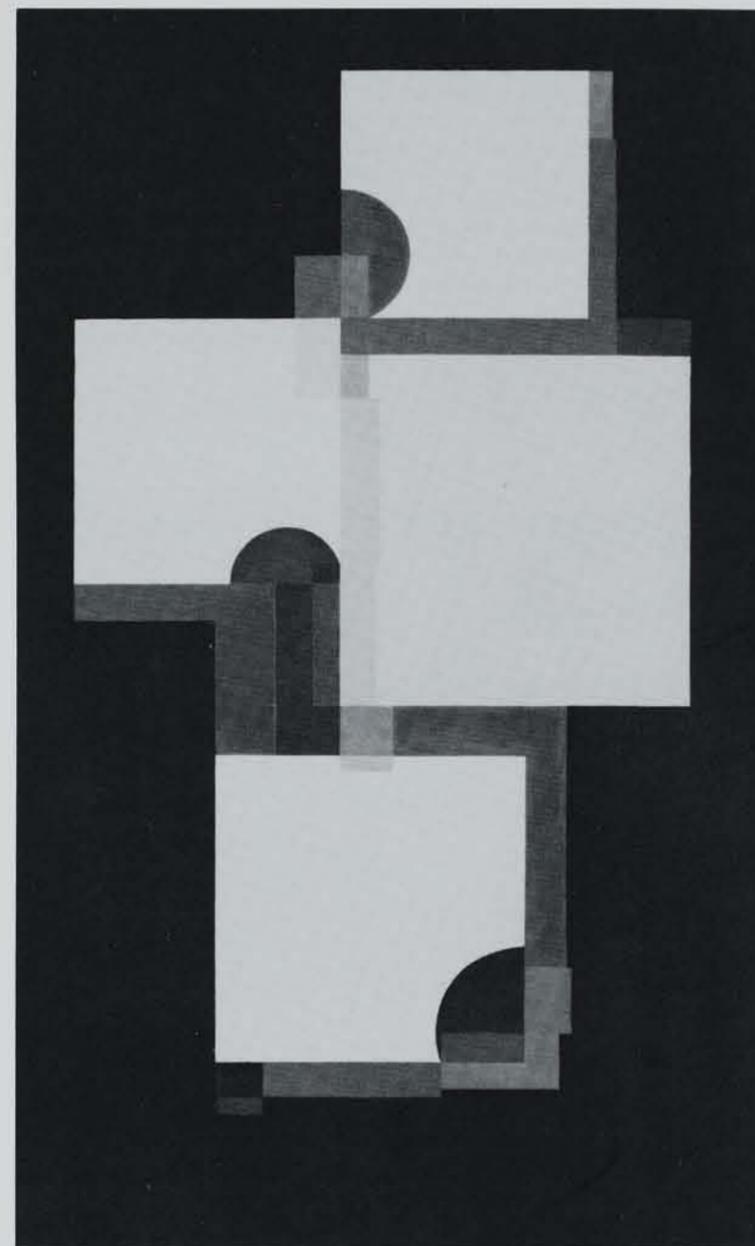
Philippe d'Arsohot, "Carl Buchheister et les formes apparitionnelles," *Quadrum* 11 (1961): 59–70
 d'Arsohot 1963 Philippe d'Arsohot, "Carl Buchheister: Konstante und Erfindung," *Das Kunstwerk* 17 (Oct. 1963): 19–24
 Rudolf Lange, *Carl Buchheister*. Niedersächsische Künstler der Gegenwart, vol. 2 (Göttingen, 1964)
 Wieland Schmied, ed., *Wegbereiter zur modernen Kunst: 50 Jahre Kestner-Gesellschaft* (Hanover, 1966)

Exhibitions

Hanover, Kunstverein, *Die zwanziger Jahre in Hannover*, ed. Henning Rischbieter, Aug.–Sept. 1962
 Siegen, Städtische Galerie Haus Seel, *Carl Buchheister*, texts by K. O. Götz et al., 1964
 Ludwigshafen 1975 Ludwigshafen, Städtische Kunstsammlungen, *Carl Buchheister*, texts by Manfred Fath et al., May–July 1975
 Dallas, Museum of Fine Arts, *Berlin/Hanover: The 1920s*, texts by Robert M. Murock et al., Jan.–Mar. 1977

Société Anonyme Exhibitions

SA 43 (Brooklyn 1926) SA 44, 45, 46 (Brooklyn selections 1927) SA 61, 64 (New School, Buffalo 1931) SA W (CAA 1936–37) SA CC (Columbia 1938) SA 84, 85 (Springfield 1939, Hartford 1940)



CARL BUCHHEISTER

107

85 1941.374
 Red and Green Steps
 1925

Oil on canvas

99.9 × 60.7 cm

Verso, in pencil, probably in artist's hand, partly legible word "Stüfung" [?]

KSD from the artist through Der Sturm, Berlin, 1929, for 600 marks

REMARKS

Painted over another composition, whose many colors show through at the edges. On the stretcher, two torn labels from early exhibitions, as yet unidentified: "Frühjars-Ausstellung 1925 [torn] K.V.H. [torn] 4" and "Grosse Berliner Kunst 1424".

BIBLIOGRAPHY

SA 1950, p. 36

EXHIBITIONS

See REMARKS above • YSA 1 (Inaugural 1942) • YSA 42 (Norfolk 1948)

85 (see also plate 5)

Painted in 1925, *Red and Green Steps* is one of Buchheister's earliest constructivist works and exhibits a balance of forms and proportions that are calculated with mathematical precision. The four white and gray masses are perfect squares; the height of the rectangular area between the two leftmost squares is one-third the combined height of the upper two white squares and one-sixth the distance between the top of the uppermost square and the bottom of the dark gray horizontal band bordering the lowest square. The width of this rectangular area is one-fifth the combined width of the central white and gray squares. Similar measurements underlie other propor-

tional relationships. Buchheister modulated the rigidity of this system, however, by overlapping the color planes and subtly varying the connections between them so that the shapes as a unit seem to float against the black ground in a momentarily stable, but ultimately unfixed, configuration. The prominence of the segmented red circles draws the eye to the three zones of greatest transparency and subtlest tonal modulation. The red segments are juxtaposed with three different tones of green, producing three stages, or steps, in the pairing of these color opposites.

86 1941.376

Composition Tender Green
Komposition zartes Grün
1927

Gouache and pen and ink on cardboard
70.5 × 51.5 cm

Signed and dated l.r. by indentation "C.B./27."; inscribed in artist's hand on verso "Buchheister Hannover, Bürgermeister Finkst. 3./Komposition zartes Grün 27/52 × 71 cm."; inscribed in artist's hand on upper and right stretcher "Buchheister. Hannover Bürgermeister Finkst. 3. Kompos. zartes Grün 27" Gift of the artist, May 1929

REMARKS

A brown and black polished wood frame, 0.5 cm in width, has been nailed to the image on all four sides.

BIBLIOGRAPHY

SA 1950, p. 36

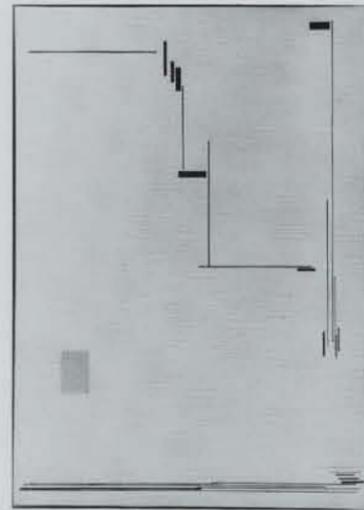
EXHIBITIONS

Berlin, Der Sturm, May 1929 [artist to KSD, 22 May 1929] • YSA 69 (Andover 1952) • YSA 80 (Hartford 1959)

In contrast to the lively vibrations established by the rhythmic variations among the black lines and strips of this drawing, its pale green rectangle offers a point of repose to which the viewer's eye inevitably returns. In his "Erklärungen zur Erleichterung des Verständnisses für abstrakte Kunst" of August 1927, Buchheister wrote that the essence of abstract art was rhythm based on opposition, and he sincerely believed that abstract painting, through its resolution of contrasts into harmonious balance, could promote peace among people. His letters to Dreier reveal that even during the setbacks and privations of World War II, he never lost this optimism. Buchheister probably deliberately chose green for the "tender" rectangle in this drawing because of its association with life and growth. And his words to Dreier (letter

22 May 1929) when he gave her the work are equally appropriate:

I want to make you a present of my work "komposition zartes grün." I hope to make you happy with this gift. It has been well received in the "Sturm" exhibition and is one of my most valued works, although it is scarcely good enough to serve as a gift for you. There are people who value a work less and are disrespectful of it as a gift. They feel that you do not give a work away if it is worth anything. I know that you do not think that way. In general, I am not really in favor of giving away works either, but I want to show you how highly I value your efforts for progressive art.



86

87 1941.375

White with Black Wedge
Bild mit schwarzem Keil

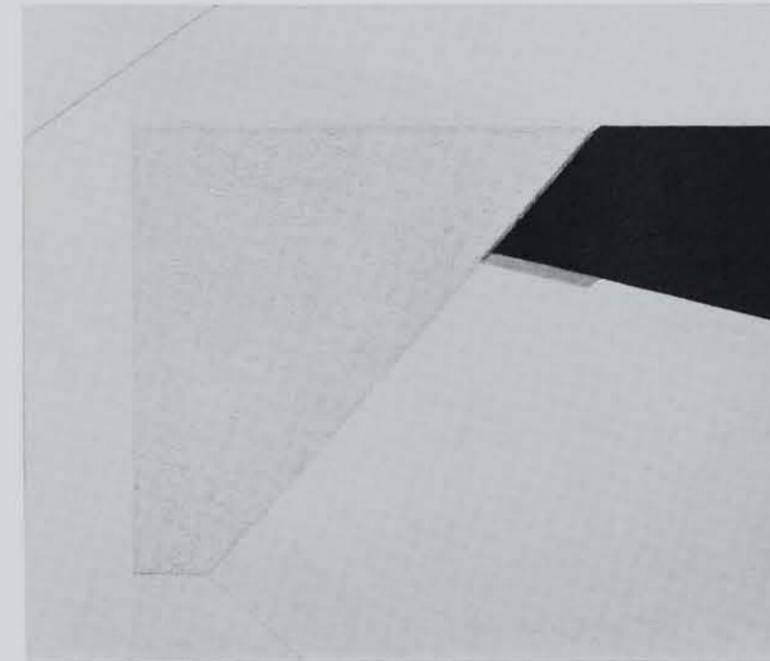
1931

Oil, enamel, sand, and wood on panel

63.6 × 76.7 cm, including artist's 1 cm frame

Inscribed in pencil verso "Seinen lieben Freunde / Kurt Schwitters u. seiner / Frau / Helma / von Carl Buchheister / 19 Mai 1932 / Vervielfältigung 1"

KSD from the artist, Hanover, 1937



87

BIBLIOGRAPHY

Abstraction, Creation, art nonfiguratif, no. 2 (Paris, 1933), illus. only • SA 1950, p. 36, illus. • Michel Seuphor, *Dictionary of Abstract Painting with a History of Abstract Painting*, trans. Lionel Izod et al. (New York, 1957; orig. Fr. ed., 1957), illus. only • d'Arsoch 1963, p. 20, illus.

EXHIBITIONS

SA 84, 85 (Springfield 1939, Hartford 1940), no. 2 • YSA 1 (Inaugural 1942) • YSA 34

(Pinacotheca 1947) • YSA 70 (Minneapolis 1952) • YSA 73 (Minneapolis 1953), no. 12 • YSA 77 (Newark 1956), no. 9 • Ludwigshafen 1975, p. 49, illus.

RELATED WORKS

On 29 October 1929 Buchheister wrote the Hanover Kunstverein to outline his intention of making multiples of his works, identical to the originals in size and materials. Unlike Moholy-Nagy, who encouraged mass-produced multiples to emphasize the work's industrial nature,

Buchheister intended to produce his own series or closely supervise their execution. His goal, in accord with the constructivist desire to make art available to the masses, was to offer multiples at a reduced cost to a larger public. Dreier's *White with Black Wedge* is, according to their letters, the original composition. There are at least six, and perhaps eight replicas, each of them 63.5 × 76.5 cm, on plywood. Two are dated 1931 (one of these is in the Centre Pompidou, Paris); one, 1932; one, 1959; and two, 1963–64. In 1975 most of them were in the possession of the artist's heirs.

After 1928 Buchheister incorporated three-dimensional materials into his work as a number of artists he knew—Schwitters, Lissitzky, and Moholy-Nagy—had already done. Russian Constructivists and Bauhaus artists sought to break down distinctions between art and technology through the extensive use of industrial materials. With wood, glass, and metal Buchheister introduced a greater variety of texture into his compositions, and by extending painting into three dimensions, he effected a more

complex spatial relationship involving the work of art, the viewer, and the architectural setting. In *White with Black Wedge* Buchheister abandoned the centered orientation of his earlier pieces and concentrated the activity asymmetrically toward the edges of the picture plane. There is no frame in the traditional sense, however, to define the edges, and the prominence of diagonals further undermines the viewer's expectation of a vertical and horizontal axis.



88

88 1953.6.19

Portrait of Helma Schwitters
1937

Pen and ink and charcoal

46.2 × 32 cm

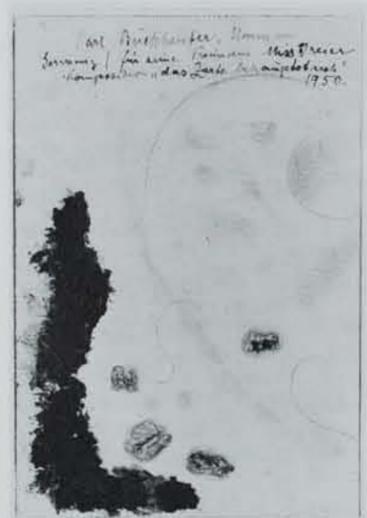
Signed and dated in black ink l.r. "C.B. / 37."; inscribed in blue ink along bottom "Portrait von Helma Schwitters für Miss Dreier von Carl Buchheister. Nov. 1948" From the estate of KSD, 1953; gift of the artist, Nov. 1948

RELATED WORK

Portrait of Helma Schwitters, 1937, oil, location and size unknown

From 1933 until 1945, while abstract art was outlawed in Germany, Buchheister painted realistic works, concentrating on landscapes and portraits. He wrote to Dreier on 4 June 1937 that the change had been difficult at first but that he valued his new "elastic attitude" toward art and was deriving considerable satisfaction from the knowledge that he could still learn and develop as a

painter. In the same letter he mentioned a drawing of Helma Schwitters with which he was particularly pleased and from which he was making a painting. It is undoubtedly this drawing, dated 1937, that Buchheister sent Dreier on 27 November 1948, perhaps in response to their recent communication about the deaths of Schwitters and his wife, intimate friends of them both.



89

89 1953.6.18

Composition

Das Farbe behauptet sich

1950

Mixed media, pencil, and colored pencil

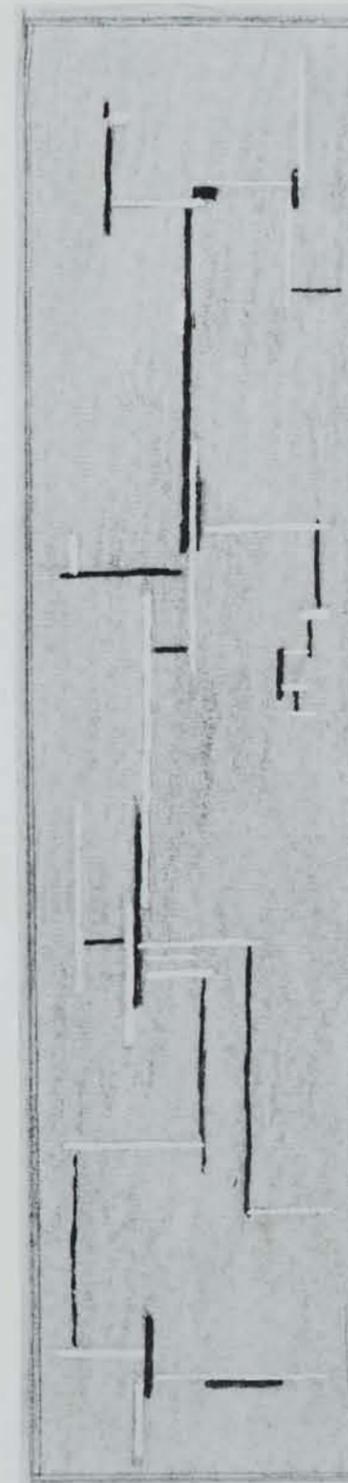
27.3 × 18.3 cm

Signed, dated, and inscribed in ink across top "Carl Buchheister, Hannover / Germany für seine Freundin Miss Dreier / Komposition 'das Farbe behauptet sich' 1950"

From the estate of KSD, 1953; gift of the artist, 1950

Like the majority of his late compositions, this mixed media collage lacks the disciplined precision and the refinement of materials that characterized Buchheister's reliefs of the 1930s. He incorporated a wide variety of found objects ranging from glass splinters to tin foil into these works, combining them with handwork which here looks much like the automatic drawings of the Surrealists.

In 1937, Buchheister sent Dreier twenty-four photographs and thirteen sketches of his works of 1924–35. The sketches were meant as substitutes for photographs, not as independent works of art. Buchheister used watercolor and crayon to indicate colors and different textures and supplied additional information in marginal notes. In the accompanying letter of 4–17 June 1937 he included an annotated list of the photographs and sketches, describing the latter in these terms: "I am lucky that I can even 'show' you my last works in *Skizzen*. They give the proportions of the shapes and colors very accurately, sometimes perhaps better than even good photographs could." On each of the sketches, the artist wrote the word "Skizze" and the number in orange watercolor (one exception: "Skizze 25" was written in orange crayon) and made annotations in pencil. These annotations are recorded here in paragraph form, without regard to the original spacing or punctuation, and most of the reproductions are cropped to the image itself.



90 1953.6.279

Sketch 12a after "Narrow Form, Variation 27"

Skizze 12a: Bild: Schmalformvariation 27

1937 (orig. ca. 1926)

Pencil, crayon, and watercolor

23.7 × 13 cm

Signed and inscribed in top margin "Carl Buchheister, Hannover—Hildesheim. Skizze 12a."; inscribed u.l. "Bild. Schmalformvariation 27. Grösse 34/150 cm" From the estate of KSD, 1953; gift of the artist, 1937

RELATED WORK

Bild: Schmalformvariation 27, location unknown

90

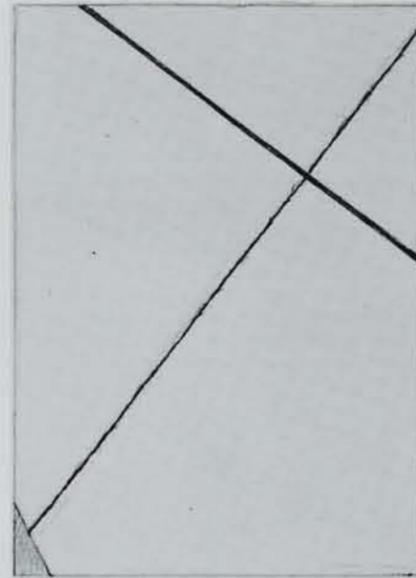
91 1953.6.280
Sketch 25 after "Diagonal Composition 232a"
Skizze 25: Diagonalkomposition 232a
1937 (orig. 1932)

Pencil and watercolor
17.7 × 14.8 cm

Signed and inscribed in top margin "Carl Buchheister Hannover, Hildesheim. Diagonalkomposition 232a. entstanden 1932. Grösse 32/45 cm. Passpartout äusserdem 10 cm breit."; inscribed u.r. "Skizze 25"; inscribed in right margin "schwarzer Strich aufgeklebter Wollfaden. roter Strich ist erhaben"; inscribed in bottom margin "grau glänzend lackiert, erhaben"
From the estate of KSD, 1953; gift of the artist, 1937

RELATED WORK

Ohne Titel, undated, mixed media, 45.2 × 32 cm, private collection; exhibited as such in Münster and Paris exhibition, *Abstraktion-Creation 1931-1936*, 1978, no. 3, illus.



91

92 1953.6.289
Sketch 34 after "Picture with Bent Planes"
Skizze 34: Bild mit gebogenen Flächen
1937 (orig. 1932)

Pencil, crayon, and watercolor
15.7 × 24.9 cm

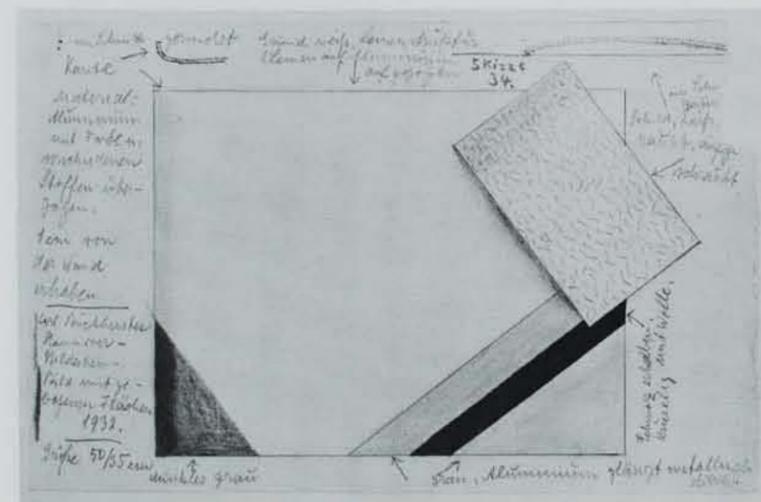
Inscribed in top margin "im Schnitt gerundet. Kante. Grund weiss, Leinenstruktur (Leinen auf Aluminium aufgezoogen. Skizze 34."; signed and inscribed in left margin "Material: Aluminium mit Farbe in verschiedenen Stoffen überzogen. 1 cm von der Wand

erhaben. Carl Buchheister. Hannover—Hildesheim. Bild mit gebogenen Flächen 1932."; inscribed in bottom margin "Grösse 50/35 cm, dunkles grau, grau, Aluminium glänzt metallisch durch."; inscribed in right margin "im Schnitt [torn] gerun [torn] Schild, weiss [torn] aufgeschraubt. Schwarz erhaben. Kruselig mit Wolle."

From the estate of KSD, 1953; gift of the artist, 1937

RELATED WORK

Bild mit gebogenen Flächen, 1932, location unknown



92

93 1953.6.281
Sketch 26 after "Diagonal Composition 533r"
Skizze 26: Diagonalkomposition 533r
1937 (orig. 1933)

Pencil and watercolor
16 × 15.3 cm (irreg.)

Signed and inscribed in top margin "Carl Buchheister Hannover—Hildesheim. Diagonalkomposition 533r"; inscribed in left margin "Grösse 22/36 cm. erhabener Streifen. Schwarz mit weissen Körnchen gesprenkelt. vertieft hineingeschnitten"; inscribed u.r. "Skizze 26. entstanden 1933"; inscribed in right margin "erhaben aufgerauht. eignet sich zur Vergrösserung!"
From the estate of KSD, 1953; gift of the artist, 1937

RELATED WORKS

Diagonalkomposition 533r, 1933, cork, sand, and tempera on wood, 52 × 37 cm, Elisabeth Buchheister, Hannover; *Diagonalkomposition 533r (Dörner-Bild)*, collage, 36 × 22 cm (image), 52 × 37.5 cm (sheet), Niedersächsischen Landesgalerie, Hannover; five other replicas of various sizes are known, three of them in Elisabeth Buchheister's collection.



93

94 1953.6.284
Sketch 29 after "Picture with White Wedge"
Skizze 29: Bild mit weissem Keil r/33
1937 (orig. 1933)

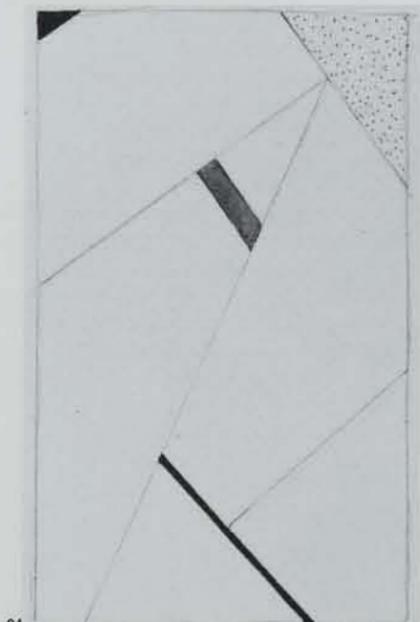
Pencil and watercolor
16.9 × 15.5 cm (irreg.)

Signed and inscribed in top margin "Carl Buchheister Hannover Hildesheim. Bild mit weissem Keil r/33."; inscribed u.r. "Skizze 29."; inscribed in left margin "entstanden 1933. Grösse 22/36 cm. der weisse Keil ist erhaben"

From the estate of KSD, 1953; gift of the artist, 1937

RELATED WORK

Bild mit weissem Keil r/33, 1933, location unknown



94

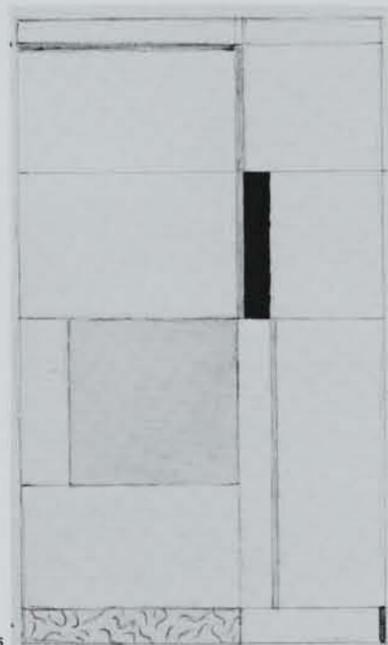
95 1953.6.283
 Sketch 28 after "Composition 233/r"
Skizze 28: Komposition 233/r
 1937 (orig. 1933)
 Pencil and watercolor
 18.9 × 15.9 cm

Signed and inscribed in top margin "Carl Buchheister Hannover—Hildesheim. Komposition 233/r. Grösse 22/36 cm. entstanden 1933. Skizze 28."; inscribed in left margin "erhaben gelblich lackiert. diese Linien sind fein eingeritzt. Quadrat ist lackiert"; inscribed in bottom margin "erhaben, Muster ist eingeritzt u. dann dkl. angemalt."

From the estate of KSD, 1953; gift of the artist, 1937

RELATED WORK

Komposition 233/r, 1933, gouache, pencil, and collage, 35.8 × 22 cm, Staatsgalerie, Stuttgart



95

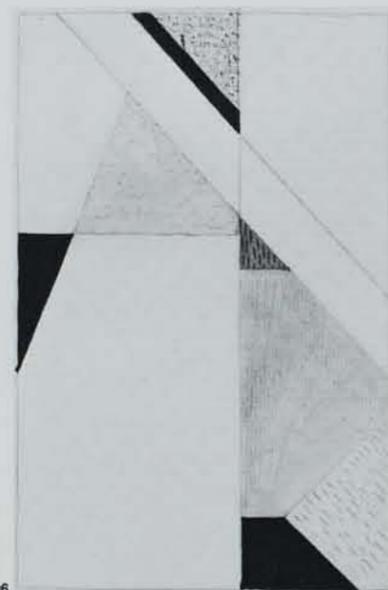
96 1953.6.288
 Sketch 33 after "Composition with Pink Triangle"
Skizze 33: Komposition mit rosa Dreieck
 1937 (orig. 1934)
 Pencil, crayon, watercolor, and gouache
 24.2 × 16.1 cm

Signed and inscribed in top margin "Carl Buchheister, Hannover—Hildesheim. Komposition mit rosa Dreieck 1934. Grösse 32/48 cm. rosa gerauht erhaben. Skizze 33"; inscribed in left margin "hellbraun gerauht erhaben"; inscribed in right margin "grau ist vertieft herausgeholt."; inscribed in bottom margin "alle 'Schwarz' teile sind wollig (richtig mit Wollfusen) gerauht erhaben"

From the estate of KSD, 1953; gift of the artist, 1937

RELATED WORK

Komposition mit rosa Dreieck, 1934, location unknown



96

97 1953.6.286
 Sketch 31 after "Diagonal Composition Brown-Black"
Skizze 31: Diagonalkomposition braun-schwarz
 1937 (orig. 1934)
 Pencil and watercolor
 24 × 15.8 cm

Signed and inscribed in top margin "Carl Buchheister Hannover, Hildesheim. Diagonalkomposition braun-schwarz 1934. Grösse 32/48 cm. Passpartout 1/2 cm dick, 8 cm breit."; inscribed u.r. "Skizze 31."; inscribed in right margin "wollig aufgerauht erhaben. gleichmässig rotbraun"

From the estate of KSD, 1953; gift of the artist, 1937

RELATED WORKS

Diagonalkomposition braun-schwarz, 1934, mixed media on paper, 48.5 × 33 cm, formerly Elisabeth Buchheister, Hanover; four replicas known, three of them mixed media on paper or cardboard, present locations unknown



97

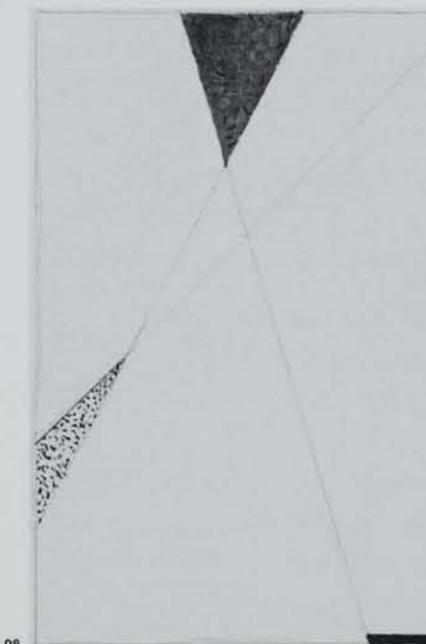
98 1953.6.287
 Sketch 32 after "Composition Red Triangle"
Skizze 32: Komposition rotes Dreieck
 1937 (orig. 1934)
 Pencil and watercolor
 16.1 × 12 cm

Signed and inscribed in top margin "Carl Buchheister, Hannover—Hildesheim. Komposition rotes Dreieck 1934. Grösse 32/48 cm. erhaben, gerauht. Skizze 32."; inscribed in left margin "Passpartout dick 1/2 cm, breit 12 cm. erhaben mit schwarzen Löchern."

From the estate of KSD, 1953; gift of the artist, 1937

RELATED WORK

Komposition rotes Dreieck, 1934, location unknown



98



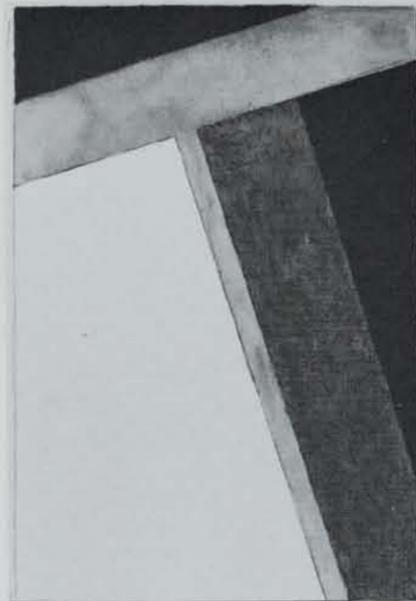
99

99 1953.6.285
Sketch 30 after "Diagonal Composition Black-Red 334"
Skizze 30: Diagonal-Komposition schwarz rot 334
1937 (orig. 1934)
Pencil and watercolor
16.1 × 12.2 cm
Signed and inscribed in top margin "Carl Buchheister
Hannover Hildesheim. Diagonal-Komposition
schwarz rot 334. Grösse 32/48 cm entstanden 1934.
Skizze 30."; inscribed in left margin "Das Schwarz ist
aufgeraut erhaben. Das Rot ist erhaben in Durch-
schnitt"; inscribed in bottom margin "Passpartout 1/2
cm dick, 12 cm breit"

From the estate of KSD, 1953; gift of the artist, 1937

RELATED WORK

Diagonalkomposition schwarz-rot 334, 1934, wa-
tercolor on paper, 48.5 × 32.5 cm, J. Chau-
velin, Paris



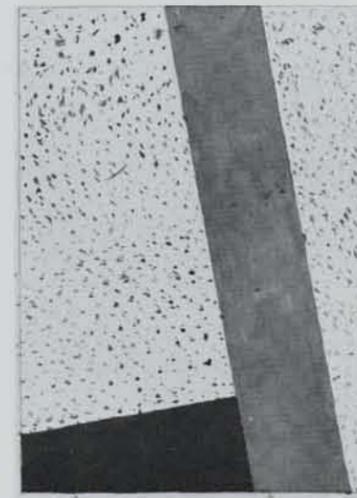
100

100 1953.6.282
Sketch 27 after "Diagonal Composition 534"
Skizze 27: Diagonalkomposition 534
1937 (orig. 1934)
Pencil and watercolor
15.8 × 15.2 cm (irreg.)
Signed and inscribed in top margin "Carl Buchheister
Hannover Hildesheim. Skizze 27."; inscribed in left
margin "Diagonalkomposition 534. Grosse 37/52.5
cm. entstanden 1934"; inscribed in right margin "Der
rotbraune Streifen ist erhaben und buckelig"

From the estate of KSD, 1953; gift of the artist, 1937

RELATED WORKS

Diagonalkomposition 534, 1934, mixed media on
fiberboard, 105 × 74 cm, Elisabeth Buchheis-
ter, Hannover; *Konstruktive Diagonalkomposition mit
roter Dominante*, mixed media on paper, 50 ×
35 cm, location unknown; *Diagonalkomposition
534*, 1934, oil and sand on paper, 45 × 32
cm, Wallraf-Richartz Museum, Cologne; two
replicas, one on fiberboard, one on plywood,
52.5 × 37 cm, locations unknown



101

101 1953.6.290
Sketch 35 after "Diagonal Composition Red-Black"
Skizze 35: Diagonalkomposition rot-schwarz
1937 (orig. 1935)
Pencil and watercolor
20 × 12.8 cm
Signed and inscribed in top margin "Carl Buchheister
Hannover, Hildesheim. Diagonalkomposition rot-
schwarz 1935. steht 2 cm von der Wand ab. Material:
Sperrholz mit Lack, Farbe, rauher Leimpapierschicht
überzogen. Grösse 35/49 cm"; inscribed in left margin
"weiss stark buckelig erhaben."; inscribed in bottom
margin "schwarz, duff 0.4 cm vertieft. Rot, glatt,
vertieft 0.7 cm"

From the estate of KSD, 1953; gift of the artist, 1937

RELATED WORK

Diagonalkomposition rot-schwarz, 1935, location
unknown



102

102 1953.6.291
Sketch 36 after "Picture with Bent-back Triangle"
Skizze 36: Bild mit hochgeklapptem Dreieck
1937 (orig. 1935)
Pencil and watercolor
15.4 × 12 cm
Signed and inscribed in top margin "Carl Buchheister
Hannover—Hildesheim. Bild mit hochgeklapptem
Dreieck 1935. Material: 2 Sperrholzplatten, die 0.5
cm von einander abstehen. Grösse: 24.5/29 cm"; in-
scribed u.r. "Skizze 36."; inscribed in left margin
"rauh erhaben. Dreieck hochgeklappt."

From the estate of KSD, 1953; gift of the artist, 1937

RELATED WORK

Bild mit hochgeklapptem Dreieck, 1935, location
unknown

Prepared by Lesley Baier; transcriptions of Buchheister's annotations kindly
supplied by George C. Schoolfield

David Davidovich Burliuk

1882–1967, RUSSIAN, NATURALIZED AMERICAN

Born on 22 July 1882 in the Ukrainian province of Kharkov, David Burliuk shared his artistic inclinations with his mother, sister, and brother. Between 1898 and 1902 he studied at the Kazan School of Fine Arts and the Odessa Arts School. He and his brother Vladimir then left Russia for a year of study with Anton Azbé at the Bayerische Akademie der Schönen Künste in Munich and six months with Eugène Cormon at the Paris Ecole des Beaux-Arts. Returning to Russia in 1905, Burliuk intermittently continued his formal training at the Odessa Arts School and the Moscow Institute of Painting, Sculpture, and Architecture until 1913. A prominent figure in the Russian avant-garde, he exhibited from 1907 to 1909 with the Wreath and Link groups, whose members included Mikhail Larionov and Natalie Goncharova. Between 1910 and 1918 Burliuk was active in the Jack of Diamonds movement, helping to stage numerous public demonstrations whose ribaldry challenged that of the Dada and Italian futurist spectacles. Invited by Kandinsky to exhibit with Der Blaue Reiter, he contributed an essay, "Die 'Wilden' Russlands," to their *Almanak* in 1912. Burliuk also avidly defended and wrote futurist poetry which stressed sound over sense. In 1911 he met Valdimir Maïakovsky, with whom he organized lectures and manifestos, including "A Slap in the Face of Public Taste" (1912); and he toured Russia in 1913 and 1914 to promote modern art and poetry. During the Revolution, Burliuk moved east; he lived in Vladivostok in 1919, then left for Japan and the South Pacific in 1920. Arriving in New York with his family in September 1922, he soon caused a sensation in the art world by wearing exotic vests and an earring. He published many pamphlets on art in Russian and English, became an American citizen in 1931, and from 1923 to 1940 made his living as a proofreader and art editor for New York's daily Russian newspaper, *Russky Golos*. Then he began to exhibit annually at the ACA Gallery and devoted himself entirely to painting. From 1937 to 1966 he and his wife published *Color and Rhyme*, a periodical primarily concerned with charting Burliuk's activities. Inspired by periodic trips to California, Mexico, Florida, and Europe, Burliuk continued to paint prolifically until his death in Southampton on 15 January 1967.

PRINCIPAL REFERENCES

- Vahan D. Barooshian, *Russian Cubo-Futurism 1910–1930: A Study in Avant-Gardism* (The Hague, 1974)
Color and Rhyme, ed. David Burliuk, nos. 1–66 (1937–66)
 Susan P. Compton, *The World Backwards: Russian Futurist Books 1912–16* (London, 1978)
 Dreier 1944 KSD, *Burliuk* (New York, 1944)
 Allison Hilton, "When the Renaissance Came to Russia," *Art News* 70 (Dec. 1971): 34–39, 56–62
 Williams 1980 Robert C. Williams, *Russian Art and American Money 1900–1940* (Cambridge, MA, and London, 1980)

Exhibitions

- New York 1924–25 New York, J. B. Neumann Gallery, *Recent Works by David Burliuk*, texts by Robert W. Chanler et al., Dec. 1924–Jan. 1925
 New York, ACA Gallery, *60 Oils and Water Colors as a Tribute to the 60th Birthday of David Burliuk*, Dec. 1942–Jan. 1943
 Washington, D.C., Hirshhorn Museum, *The Golden Door: Artist Immigrants of America, 1876–1976*, texts by Cynthia Jaffee McCabe et al., May–Oct. 1976
 Southampton 1978 Southampton, NY, Parrish Art Museum, *David Burliuk: Years of Transition, 1910–1931*, text by Leonard Hutten-Hutschnecker, June–July 1978

Société Anonyme Exhibitions

- SA 26 (Vassar 1923) SA B (Detroit 1923) SA 31 (Burliuk 1924) SA E (Russian 1926) SA 43 (Brooklyn 1926) SA 44, 45, 46 (Brooklyn selections 1927) SA 50 (Arts Council 1928) SA 59 (Rand, Winter 1930) SA 61, 64 (New School, Buffalo 1931) SA 62 (Rand, Winter 1931) SA 67 (Rand, Spring 1931) SA 71 (Black Mountain 1935–36) SA 84 (Springfield 1939)

Burliuk was introduced to Dreier in 1923 at the Brooklyn Museum, where thirty-one of his paintings were in the Russian exhibition (SA A) organized by Christian Brinton. Dreier gave Burliuk his first one-artist show in the United States the following year and remained a loyal supporter thereafter; she included his works in fourteen subsequent Société Anonyme exhibitions and gave his *Advent of the Mechanical Man* (1925–26, oil on burlap, fragment in the collection of Mr. and Mrs. David Burliuk, Jr.) a prominent position in the Brooklyn International (SA 43). The artist and his family collaborated with Dreier on a published biography and brief critical essay on Burliuk in 1944. Losing no opportunity for self-advancement, Burliuk welcomed Dreier's efforts on his behalf. As her chief contact with the Russian art community, he introduced her to the work of John Graham in the late 1920s. He arranged an exhibition of her paintings at the Academy of Allied Arts in New York in 1933 and contributed a short laudatory text to its catalogue.

It is more difficult to understand Dreier's apparently genuine admiration for Burliuk's art. Most of his paintings in Dreier's private collection were apparently gifts of the artist. Although she liked the "gay quality" of his small works, she did not hesitate to criticize some of them. Dreier probably sympathized with Burliuk primarily as an advocate of modern art. She invited him to speak on the occasion of the 1926 Brooklyn International because she thought of him as "one of our most profound thinkers as well as one of our most interesting painters, which [*sic*] always adds so much to those of us who can see, who like to have our eyes stimulated by deeper and more profound thinking" (KSD to Wallace Putnam, 6 December 1926). In a letter to Duncan Phillips, dated 23 July 1944, Dreier wrote of her determination to publish her book on Burliuk despite its rejection by Harry N. Abrams. She explained that "the importance of an artist is not only in his work but in his character and life and the sacrifices he is ready to make to present his vision in art— . . ."



103

103 1941.379

South Sea Fishermen

1920–21

Oil on burlap

49 × 174.3 cm

Signed and dated I.I. in Cyrillic "Burliuk / 1921"

Purchased from the artist, Mar. 1924, for \$500

BIBLIOGRAPHY

- New York American*, Mar. 1924 (scrapbook) • *Evening Sun*, NY, 12 Mar. 1924 (scrapbook, erroneously dated 1923 by KSD) • "David Burliuk Exhibits," *Art News*, 15 Mar. 1924 (scrapbook) • "David Burliuk," *New York Times*, 16 Mar. 1924, sect. 8, p. 10 (scrapbook) • *New York 1924–25*, illus. only, not in exhibition • David Burliuk, *Radio Manifesto*, no. 2 (1927), p. 3 • W. Harley Rudkin, "Art in the News,"

- Springfield (MA) Daily News*, 16 Nov. 1939, p. 7 (scrapbook), illus. only, as "Deep Sea Fishing" • Dreier 1944, pp. 87, 110, 115–16, 165, 172, illus. • John Peele, "A Slant on Books" (review of Burliuk), *Daily Advance* (Elizabeth City, NC), 7 Mar. 1945 • *Color and Rhyme*, ed. David Burliuk, no. 18 (1949), p. 4, and no. 19 (1949), p. 9 • SA 1950, p. 3, illus. • "Burliuk in Yale University Art Gallery," *Color and Rhyme*, no. 23 (1951), p. 5 • Williams 1980, p. 96

EXHIBITIONS

- SA A (Russian 1923), no. 34, illus. • SA 31 (Burliuk 1924), no. 1 • SA E (Russian 1926), no. 1301, illus. in special cat. • New York, Roerich Museum, [Burliuk], 1930 • SA 59 (Rand, Winter 1930–31), no. 1 • SA 84 (Springfield 1939), no. 3 • YSA 1 (Inaugural 1942) • YSA 74 (Norwich 1953) • Southampton 1978, no. 12, illus.

Painted in the winter of 1920–21 while Burliuk was living in the Bonin Archipelago in the South Pacific, *South Sea Fishermen* was one of the Société Anonyme's major purchases in 1924 and was praised by Dreier as "not only a beautiful picture, but a picture through which one can teach so many valuable lessons pertaining to modern art" (KSD to Burliuk, 28 March 1924). The

work is executed primarily in somber tones of green and brown. The exotic subject may indicate Burliuk's desire to follow in the footsteps of Gauguin, whom he had long admired. Burliuk's abstract decorative rendering of the waves, the precarious angle of the boat, and the futurist-inspired repetition of figures contribute to the sense of agitated and intense activity.



104

104 1941.378
The Eye of God
1923-25
Oil and sand on canvas
101.3 × 76.4 cm
Signed and dated l.r. "D. Burliuk / 1923-5"
Gift of the artist, 1928

BIBLIOGRAPHY

"Exhibition of Modern Art at Gallery Now,"
Buffalo Courier-Express, 26 Feb. 1927 (scrapbook)
• W. J. D., "Modern Art Presents New Daring
Forms of Beauty: Notable Exhibition Here,"
Buffalo Sunday Times, 27 Feb. 1927 (scrapbook)
• The Observer, "A Test of Open-Mindedness,"
Toronto Daily Star, 8 Apr. 1927 (scrapbook) •
Owen Staples, "'Coarse Conceits in a Realm of
Nonsense': International Exhibition of Modern
'Art,'" *Evening Telegram* (Toronto), 22 Apr.
1927 (scrapbook) • Dreier 1944, pp. 165, 169,
illus. • SA 1950, p. 93 • Bohan 1982, p. 135 •
Williams 1980, p. 96

EXHIBITIONS

SA 43 (Brooklyn 1926), no. 173 • SA 44, 45,
46 (Brooklyn selections 1927)

Although *The Eye of God* is dated 1923-25, an undated note in the Dreier-Burliuk correspondence indicates that the painting was actually begun in 1918 while the artist was in Siberia. Completing it during his first years as an exile in the United States, Burliuk may have felt that his situation bore an affinity with that of Adam and Eve, whom he placed at the center of the eye. Significantly, Adam is in the center of the triangle, which represents the Trinity. This suggests that Burliuk identified not only with the "new Adam" but with the omniscient eye of God. In a text for Burliuk's exhibition at the Neumann Gallery in 1924-25, Dreier had written that he possessed

the "'Seeing eye'. And so vital is this spiritual sense that he introduces it again and again as a living organ, whence it becomes a dynamic force" (New York 1924-25). Burliuk lost his left eye in an accident when he was fourteen, and he may have believed that his monocular vision generated a more intense creative force. As a revolutionary artist in Russia around 1910-15, Burliuk had often attended lectures and demonstrations with "I-Burliuk" written across his forehead; his English was probably advanced enough in 1923 to support the pun on *eye* and *I* suggested in the painting.

105 1941.377
Harlem River Bridge
1926
Oil on canvas
73.9 × 85.8 cm
Gift of the artist, 1928

BIBLIOGRAPHY

Dreier 1944, illus. only • SA 1950, p. 93 •
Bohan 1982, pp. 58, 136 • Williams 1980, p.
96

EXHIBITIONS

SA 43 (Brooklyn 1926), no. 181, illus. in
special cat. • SA 45, 46 (Brooklyn selections
1927), no. 113 • YSA 1 (Inaugural 1942) •
YSA 15, 15a, 17, 20 (travelling 1945-46), no.
30 • YSA 42 (Norfolk 1948) • YSA 74 (Nor-
wich 1953)

Harlem River Bridge was painted in 1926 in Burliuk's newly invented Radio Style. He wanted his paintings to celebrate the dynamism of modern life with its technological advances, symbolized by the radio, that allowed "the voice of a song sung in Chicago to be now heard in Australia and in the Steppes of Russia" (David Burliuk, *Radio Manifesto*, no. 1 [1926], p. 2). By extending lines

beyond the forms they delineated, he intended to demonstrate that time and movement alter our perception of objects, which therefore are not absolute. The treatment of the girders in *Harlem River Bridge* exemplifies this style, an elaboration of Burliuk's earlier attempts to indicate movement through a futurist repetition of forms.



105

106 1953.6.239
Seaport Village
ca. 1926-30
Oil on canvas
45.8 × 61 cm
Signed l.r. "Burliuk / 1919"
From the estate of KSD, 1953; presumed gift of the artist

EXHIBITIONS

New York, Art Center, *The International Group*,
foreword by Christian Brinton, Mar. 1931,
probably no. 27, "Lobster Shop"

Although it is dated 1919, the subject and style of *Seaport Village* accord so well with Burliuk's work in New England in the late 1920s that it could not have been done

in Europe in 1919. The painting has a sticker on its back for the 1931 exhibition in New York and probably should be identified with no. 27, "Lobster Shop."



106

107 1953.6.192

Woman with Green Cow

1943

Oil on canvas

38.1 × 43.2 cm

Signed l.l. "Burliuk."; signed on verso, stretcher, in pencil u.l. "N.Y. 1943, / painted by David Burliuk"

From the estate of KSD, 1953; purchased from the artist, Apr. 1943



107

In 1943 Burliuk said that living in America had encouraged him to abandon his earlier style in favor of figurative realism: "It is not enough to destroy the old forms in art. One must also have a positive ideal to replace them. It is like bourgeois atheism; which destroys God, but fails to ennoble man and the earth. This is the path to emptiness" (*New York 1943-44*, p. 6). Under the guise of these noble sentiments, from the late 1920s until his death Burliuk turned out hundreds of small-scale paintings in which he reworked an extremely limited range of subjects. *Dutch Girl* shows one of his favorite motifs— young peasant women with iconlike faces painted delicately and flatly amidst a thick encrustation of palette-

applied paint. Burliuk called this technique "a new pictorial experiment on two planes" (Burliuk to KSD, 24 November 1928) and frequently referred to himself as a "master of surface." In addition to subjects from Russian folk prints, he recorded scenes inspired by his travels through the United States. Burliuk felt that the thick impasto and unconventional use of color in works like these made him the spiritual heir to Van Gogh; in 1949-50 he travelled to Arles to paint, and later, in a special issue of *Color and Rhyme*, he reproduced many of his versions of Van Gogh's famous motifs (*Color and Rhyme*, 1950/51, nos. 20-22).

108 1953.6.113

The Beach

1944

Watercolor and pen and ink on watercolor paper

28.5 × 37.8 cm (sheet)

Signed, dated, and inscribed in black ink l.r. "Burliuk. / 1944. L.I. N.Y."; inscribed in black ink l.l. "Hampton Bays, L.I."; and inscribed in black ink u.r. "You say its / imagination or / pure lie / To see an angel flying in / the sky. . . / But trust me: in the summer / days / One sure admires their winged ways! / D.B."

From the estate of KSD, 1953; presumed gift of the artist



108

109 1953.6.189

The Keys

1945

Oil on canvasboard

22.7 × 30.5 cm

Signed and dated l.r. "D. Burliuk. / 1945."; inscribed l.l. "The earth has many keys, / Where melody is not / In the unknown peninsula, / Beauty is nature's fact. / Emily Dickinson."

From the estate of KSD, 1953; gift of the artist, Nov. 1947



109

EXHIBITIONS

Probably New York 1943-44 • Minneapolis, Walker Art Center, '46 Purchase Show, Summer 1946

110 1953.6.114

The Fish Market

1947

Watercolor and pen and ink

29 × 40 cm (sheet)

Signed and dated in India ink l.r. "Burliuk. / 1947."; inscribed in India ink l.l. "Riverhead / L.I. / NY."; annotated verso in blue ink u.l. "please accept some small fast scetch— / as an expression of our love to you. / Marussia Burliuk."

From the estate of KSD, 1953; gift of the artist, 1947



110

111 1953.6.184

California

1947-48

Oil on canvas

23.2 × 30.9 cm

Signed l.r. "Burliuk. / California."

From the estate of KSD, 1953; gift of the artist, 1948, in partial payment for three hundred copies of Dreier 1944



111

112 1953.6.187

Dutch Girl

1951

Oil on canvasboard

25.5 × 20 cm

Signed and dated l.r. "1951. / Burliuk."

From the estate of KSD, 1953; presumed gift of the artist



112

113 1953.6.188

Indian Composition

Undated

Oil on canvas

30.9 × 40.5 cm

Signed l.r. "Burliuk."

From the estate of KSD, 1953; presumed gift of the artist



113

114 1953.6.115

Composition with Sponge

Undated

Watercolor and colored pencil, laid down on matboard
27.6 × 33.2 cmSigned in black colored pencil l.l. "Burliuk"; in red
colored pencil l.l. "6 II."

From the estate of KSD, 1953; presumed gift of the artist

Composition with Sponge appears to be a still life of a sea sponge, nut and washer, broken brick wall, and rope; it may have been inspired by Burliuk's walks along the beaches of Long Island.

115 1953.6.238

Pictographic Composition with Metal Panels

Undated

Oil on canvas with lateral metallic panels

35.6 × 61.4 cm (without metal panels)

35.6 × 75.2 cm (with metal panels)

Signed l.r. "Burliuk."

From the estate of KSD, 1953; presumed gift of the artist

Although undated, it is likely that Burliuk painted this and the following two works in the 1940s as copies of compositions he claimed to have made thirty years earlier in Russia. In a letter dated 30 June 1943, Dreier thanked him for the gift of a "beautiful little canvas [unidentified] painted in 1914–15 when you were in close contact with Malevich. I am so very happy to have it—for it is the only

really abstract painting of yours which I not only know but can add to my personal collection which has all your various styles represented. As you know I love the richness of such a temperament which is not imprisoned in one form of expression." This laudatory letter seems to have elicited more gifts reflecting the same period in Burliuk's career.

116 1953.6.185

Geometric Composition

Undated

Oil on masonite

31.1 × 26.6 cm

Signed l.r. "Burliuk."

From the estate of KSD, 1953; presumed gift of the artist

117 1953.6.186

Composition

Undated

Oil on canvas

33.2 × 35.9 cm

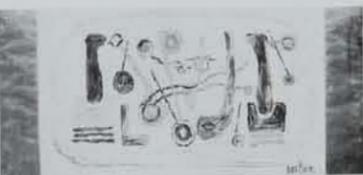
Signed l.r. "Burliuk."

From the estate of KSD, 1953; presumed gift of the artist

Prepared by Lesley Baier



114



115



116



117

Alexander Calder

1898–1976, AMERICAN

Alexander Calder was born in Lawnton, Pennsylvania (now part of Philadelphia), on 22 July 1898. His mother, Nanette Lederer Calder, his father, Alexander Stirling Calder, and his grandfather, Alexander Milne Calder, were all artists. He began making jewelry, toys, and gadgets as a youth; his inventiveness and interest in tools initially suggested a career in engineering, and in 1919 he graduated with a B.S. in Mechanical Engineering from Stevens Institute of Technology in Hoboken, New Jersey. For the next four years he held a succession of jobs as an apprentice engineer. In 1923 he switched from engineering to art and enrolled in the Art Students League. He made his first wire sculptures in 1926 during his first visit to Paris and the following year received the earliest of many enthusiastic responses to the performance of his miniature *Circus*. For the next few years Calder divided his time between Paris and New York, exhibiting his creations in both cities and establishing a firm foothold among the Parisian avant-garde. After a visit to Mondrian's studio in 1930 he began to produce abstract compositions, which were exhibited a year later at the Galerie Percier. The following year he showed his first moving sculptures, named "mobiles" by Duchamp. After 1938 and his return to the States, Calder's sculptures became increasingly monumental in size and scale, climaxing in his large urban "stabiles" of the 1960s and 1970s. During these years he continued to work in other media, producing tapestry designs, metal jewelry, book illustrations, and numerous gouaches. Throughout his career, spanning more than five decades, Calder's art never lost the individuality, freshness, and youth that, combined with its appealing wit, have made Calder one of the most popular artists of the twentieth century.

It was doubtless through his friendship with Duchamp and members of the Parisian avant-garde that Calder learned of Dreier and the Société Anonyme. In April 1933, at the time of his exhibition at the Galerie Pierre

Colle in Paris, Calder wrote Dreier to suggest that they meet, either in Paris or during his forthcoming trip to the United States. Five years later, during the artist's first retrospective at the George Walter Vincent Smith Art Gallery in Springfield, Massachusetts, Dreier was the guest of the Calders at their home in Roxbury, Connecticut. At the close of the exhibition, Dreier purchased *Bird Form*, which she bequeathed to the Société Anonyme at the time of her death. Given the relative proximity of Calder's home in Roxbury to Dreier's in West Redding, it is likely that the two saw each other periodically throughout the 1940s. In the spring of 1948 Dreier approached the artist to acquire for the Société Anonyme a more recent example of his work. These negotiations resulted in the purchase of the hanging mobile, *Fourth Flurry '48*, which Calder designed especially for the Yale University Art Gallery.

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

Among the "innovations" in art, after the first World War, Calder's approach to sculpture was so removed from the accepted formulas that he had to invent a new name for his forms in motion.

Calder's "Mobiles," in their treatment of gravity disturbed by gentle movements give the feeling that "they carry pleasures peculiar to themselves which are quite unlike the pleasures of scratching" to quote Plato in his "Philebus."

A light breeze, an electric motor or both in the form of an electric fan start in motion weights, counterweights, levers which design in mid air their unpredictable arabesques and introduce an element of lasting surprise.

The symphony is complete when color, sound join in and call on all our senses to follow the unwritten score. Pure "joie de vivre," the art of Calder is the sublimation of a tree in the wind.

PRINCIPAL REFERENCES

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Alexander Calder, *Calder: An Autobiography with Pictures* (London, 1967)
Margaret Hayes Calder, *Three Alexander Calders* (Middlebury, VT, 1977)

Exhibitions

MOMA, *Alexander Calder*, text by James J. Sweeney, rev. and enlarged 1951, Sept.–Nov. 1943
Whitney Museum, *Calder's Universe*, text by Jean Lipman, Oct. 1976–Feb. 1977; Atlanta, High Museum of Art, Mar.–May 1977; Minneapolis, Walker Art Center, June–Aug. 1977; Dallas, Museum of Fine Arts, Sept.–Oct. 1977