

Appendixes

# 1 Table of Artists by National Origin and Other Groupings

## American

Alajálov (b. Russia)  
 Albers (b. Germany)  
 Annot (b. Germany)  
 Barnes  
 Bloch  
 Boix (b. Spain)  
 Bolorowsky (b. Russia)  
 Brown  
 Bruce  
 Calder  
 Carroll  
 Covert  
 Daugherty  
 Diller  
 Dove  
 D. Dreier  
 K. S. Dreier  
 Drewes (b. Germany)  
 Dzugas (b. Germany)  
 Eilshemius  
 Feininger (to Germany)  
 Fischinger (b. Germany)  
 Fitzsimmons  
 Gaulois  
 Glarner (b. Switzerland)  
 Goldthwaite  
 Goriky (b. Turkish Armenia)  
 Graham (b. Russia)  
 Hartley  
 Holtzman  
 Jacobi (b. Germany)  
 Kamys  
 Lozowick (b. Russia)  
 Marin  
 Marulka (b. Czechoslovakia)  
 Newby  
 Outerbridge  
 H. Phillips  
 M. Phillips  
 Putnam  
 Man Ray  
 Reid  
 Rosenborg  
 Sala (b. Spain)  
 Schamberg  
 Schanker  
 Shirlaw  
 Stella (b. Italy)  
 Storrs (to France)  
 Van Everen  
 Vasilieff (b. Russia)  
 Walkowitz (b. Russia)  
 Weber (b. Russia)

## Canadian

Harris

## East European

Bortnyik (Hungary)  
 Brancusi (Rumania, to France)  
 Gwozdecki (Poland, to France)

Kádár (Hungary)  
 S. Kiesler (Austria, to U.S.)  
 Klien (Austria, to U.S.)  
 Moholy-Nagy (Hungary, to Germany, U.S.)  
 Peri (Hungary, to Germany, England)  
 Scheiber (Hungary)

## French

Braque  
 Crotti  
 Csáky (b. Hungary)  
 Derain  
 M. Duchamp  
 S. Duchamp  
 Duchamp-Villon  
 Gauguin  
 Gleizes  
 Halicka (b. Poland)  
 Léger  
 Lipchitz (b. Lithuania)  
 Marcoussis (b. Poland)  
 Matisse  
 Metzinger  
 Nicolle  
 Papazoff (b. Bulgaria)  
 Perdriat  
 Phocas  
 Picabia  
 Redon  
 Ribemont-Dessaignes  
 Survage (b. Russia)  
 Valmier  
 Villon

## German

Arp (to Switzerland, France)  
 Barlach  
 Bauer (to U.S.)  
 Baumeister  
 Bergmann-Michel  
 Blankenberg  
 Brockmann  
 Bromberger  
 Buchheister  
 Campendonk (to Holland)  
 Dreyer  
 Erbslöh  
 Ernst (to France, U.S.)  
 Felixmüller  
 Fischer  
 Garbe  
 Herrmann  
 Hildebrandt  
 Hoerle  
 Kesting  
 Kirchner  
 Klee  
 Kohlsaat  
 Lehmsbruck  
 Marc  
 Mataré  
 Mense  
 G. M. [Georg Meyer?]

Michel  
 Molzahn (to U.S.)  
 Muche  
 Nauen  
 Nebel  
 Nolde  
 Pechstein  
 Post (to U.S.)  
 Richter (to U.S., Switzerland)  
 Röhl  
 Schmid-Rottluff  
 Schrimpf  
 Schwichtenberg  
 Schwitters (to Norway, England)  
 Seiwert  
 Steger  
 Steinitz (to U.S.)  
 Struckenberg  
 Topp  
 Uhden  
 Vogeler (to Russia)  
 Wahlstedt  
 Zeller

## Italian

Boccioni  
 Chirico  
 Depero  
 Dottori  
 Marasco  
 Pannaggi (to Germany, Norway)  
 Prampolini  
 Severini (to France)

## Latin American

Carreño  
 Marra  
 Torres-García

## Russian

Archipenko (to France)  
 Burliuk (to U.S.)  
 Chagall (to France)  
 Charchoune (to France)  
 Drewin  
 Gabo (to Germany, U.S., England)  
 Jawlensky (to Germany)  
 Kakabadzé  
 Kandinsky (to Germany, France)  
 Lissitzky  
 Malevich  
 Medunetsky  
 Pevsner (to France)  
 Popova  
 Puni (to France)  
 Udaltsova

## Scandinavian

Carlsund  
 Jönsson  
 Keyser

*Spanish*

Gris (to France)  
Miró (to France)  
Picasso (to France)

*West European*

Doesburg (Holland)  
Donas (Belgium)  
Heemskerck (Holland)  
Lubbers (Holland)  
Mondrian (Holland, to France, England, U.S.)  
Servranckx (Belgium)  
Shwab (Switzerland)  
Täuber-Arp (Switzerland)

*Bauhaus Artists*

Albers  
Bauer  
Baumeister  
Drewes  
Feininger  
Kandinsky  
Klee  
Moholy-Nagy  
Muche

*Constructivists*

Albers  
Bergmann-Michel  
Bortnyik  
Buchheister  
Drewin  
Gabo  
Kandinsky  
Kesting  
Kiesler  
Lissitzky  
Lozowick  
Medunetsky  
G. M. [Georg Meyer?]  
Michel  
Moholy-Nagy  
Peri  
Pevsner  
Popova  
Puni  
Röhl  
Shwab

*Cubists*

Alajálov  
Archipenko  
Braque  
Carlsund  
Charcoune  
Csáky  
Donas  
Duchamp-Villon  
Gleizes  
Gris

*Keyser*

Léger  
Lipchitz  
Marcoussis  
Metzinger  
Picasso  
Servranckx  
Survage  
Valmier  
Villon

*Dadaists*

Arp  
Boix  
Covert  
Crotti  
M. Duchamp  
S. Duchamp  
Picabia  
Man Ray  
Ribemont-Dessaignes  
Richter  
Schamberg  
Schwitters  
Steinitz  
Täuber-Arp  
Wahlstedt

*Expressionists*

Barlach  
Campendonk  
Erbslöh  
Feininger  
Felixmüller  
Garbe  
Herrmann  
Jawlensky  
Kandinsky  
Kirchner  
Marc  
Mense  
Nauen  
Nebel  
Nolde  
Pechstein  
Schmidt-Rottluff  
Schrumpf  
Steger  
Stuckenberg  
Topp  
Uhden  
Vogeler  
Zeller

*Neoplasticists*

Bolotowsky  
Diller  
Doesburg  
Glärner  
Holtzman  
Mondrian

*Sculptors*

Archipenko  
Arp  
Brancusi  
Calder  
M. Duchamp  
Duchamp-Villon  
Gabo  
Garbe  
Holtzman  
Kakabadzé  
Lehmbruck  
Lipchitz  
Matare  
Medunetsky  
Pevsner  
Man Ray  
Schwitters  
Steger  
Storrs  
Täuber-Arp

*Surrealists*

Brockmann  
[Chirico]  
Ernst  
Hoerle  
Matta  
Miró  
[Papazoff]

*Women Artists*

Annot  
Bergmann-Michel  
Bromberger  
Donas  
D. Dreier  
K. S. Dreier  
S. Duchamp  
Goldthwaite  
Halicka  
Heemskerck  
Hildebrandt  
Hoerle  
Keyser  
S. Kiesler  
Klien  
Kohlsaat  
Newby  
Perdriat  
M. Phillips  
Phocas  
Popova  
Schwichtenberg  
Steger  
Steinitz  
Täuber-Arp  
Udaltsova  
Uhden

## 2 Chronology

1877

On 10 September, at 36 Monroe Place, Brooklyn Heights, birth of Katherine Sophie Dreier, youngest of five surviving children of Theodor and Dorothea Adelheid Dreier. Theodor (1828–97) had come to New York from Bremen in April 1849 and established himself as the prosperous representative of a London-based firm of iron and steel merchants. In 1864 he married his cousin Dorothea, and they spent their lives in Brooklyn. Their other children were Margaret Dreier Robins (1868–1945), Dorothea Adelheid Dreier (1870–1923), H. Edward Dreier (1872–1955), and Mary Elizabeth Dreier (1875–1963).

1887

On 28 July, in Blainville Crevon, Normandy, birth of Henri Robert Marcel Duchamp, fourth of seven children of Eugène and Lucie Nicolle Duchamp. Eugène (1848–1925), a notary, and Lucie (1856–1925), daughter of the artist Emile Nicolle, had married in 1874. Their other children were Gaston Duchamp, later Jacques Villon (1875–1963); Raymond Duchamp, later Duchamp-Villon (1876–1918); Madeleine Duchamp (1883–86); Suzanne Duchamp Crotti (1889–1963); Yvonne Duchamp Duvernoy (1895–1969); and Magdeleine Duchamp (b. 1898).

1889

Privately educated, Katherine Dreier begins art instruction and gives evidence of a strong love of music.

1893

The Dreier family moves to a larger home at 6 Montague Terrace, Brooklyn.

1895

Dreier attends the Brooklyn Art School through 1897.

1897

To her diary on 12 October Dreier confides, "I have a feeling that in years to come I will be known to the world."  
Death of Dreier's father Theodor.

1898

Dreier becomes treasurer of the German Home for Recreation for Women and Children, vacation home for working women and their children, of which her mother was cofounder.

1899

Death of Dreier's mother Dorothea.

1900

Dreier enrolls at the Pratt Institute to study art.

1902

In October Dreier sails for Europe, accompanied by her sister Dorothea and friend Mary Quinn (later Mrs. Cornelius Sullivan), to study art. They visit Paris, Strasbourg, and Switzerland but spend most of their time in Italy.

1903

Dreier returns from Europe in February and resumes classes in art, presumably at the Pratt Institute. She is a cofounder of a settle-

ment house in Brooklyn, the Little Italy Neighborhood Association, and is named a director of the Manhattan Trade School for Girls.

1904

Dreier continues art classes, now studying under Walter Shirlaw, her sister Dorothea's teacher. She takes lessons from Shirlaw off and on for five years.

Duchamp joins his two artist brothers in Paris; he studies at the Académie Julian and lives in Montmartre.

1905

Dreier receives her first commission, a mural for the altar in the chapel of St. Paul's School, Garden City, Long Island.

Duchamp's father, having retired, establishes his household in Rouen.



Katherine Dreier and unidentified woman aboard ship at Gibraltar, Winter 1903.

Katherine Dreier, 1905, working on her first commissioned painting, a mural for the chapel of St. Paul's School, Garden City, Long Island.





Katherine Dreier, photographed by Edward Steichen, probably Paris, 1907.

1907

Dreier, in Paris from February through April, takes morning studio classes with Raphaël Collin and afternoon classes at the Grande Chaumière. She is friendly with Edward Steichen, who photographs her and is probably the one who introduces her to the Steins. She visits Rodin's studio and buys a small bronze, known from her diary as a "sister and child." She goes to England in May before returning to the United States; she summers in Stonington, Connecticut.

1908

Incomplete evidence suggests that Dreier spent part of the year in Paris. She later recalled meeting John Marin there and buying two of his watercolors through Steichen. Duchamp exhibits at the second Salon des Artistes Humoristes and at the Salon d'Automne.

1909

Dreier lives in London until 1911, presumably making one or more trips to the Continent. Her sister-in-law Elizabeth Robins, a prominent actress, introduces her to a circle of artists and writers, apparently including Henry James and John Singer Sargent. Duchamp exhibits in the Salon des Indépendants and the Salon d'Automne.

1911

In June Dreier is a delegate at the Sixth Convention of the International Woman Suffrage Alliance in Stockholm.

On 8 August, in the family home in Brooklyn, Dreier marries Edward Trumbull, an American artist she had met in London. Trumbull leaves later that same day to visit his ill mother, and during his absence it is discovered that he already has a wife and children in England. The marriage is promptly annulled.

Dreier returns to London, where her first one-artist exhibition opens at the Doré Galleries on 30 September, and then goes to Munich, where she studies art with Gustav Britsch until the following spring.

Duchamp exhibits at the Indépendants, the Salon d'Automne, and the Société Normande de Peinture Moderne. He shares in Sunday gatherings at his brother Raymond's studio in Puteaux, where geometry is a major element of discussion; among the regulars are the writers Henri-Martin Barzun and Apollinaire and the artists LeFauconnier, Gleizes, Léger, Metzinger, Walter Pach, and Georges Ribemont-Dessaignes.

1912

Dreier lives in Munich until the spring and then goes to Florence. Selections from her London exhibition are shown in Frankfurt, Leipzig, and Dresden. In Cologne, the Sonderbund exhibition turns her definitively toward modern art; she purchases Van Gogh's *Mlle. Ravoux*. During the summer, with her sister Dorothea, she paints in Holland. She seeks out Van Gogh's sister, Elizabeth du Quesne, and obtains her permission to translate her reminiscences of Van Gogh. The book, *Personal Recollections of Vincent Van Gogh*, is published in 1913 with a foreword by Arthur B. Davies.

Dreier returns to New York at the end of the year.



Katherine Dreier, undated studio portrait, Munich, probably 1911 or 1912.

Duchamp submits his *Nude Descending a Staircase* to the exhibition of the Indépendants in March but withdraws it rather than change its title as suggested by the hanging committee (it is exhibited in Barcelona later that spring).

From June to October, Duchamp travels in central and eastern Europe and spends two months in Munich, where he paints several pictures, among them *The Passage of the Virgin to the Bride*, and does a drawing, *The Bride Stripped Bare by the Bachelors*.

In October Duchamp participates in the Salon de la Section d'Or, showing *Nude Descending a Staircase* and *King and Queen Surrounded by Swift Nudes*.

1913

Invited by Arthur B. Davies, Dreier shows *The Blue Bowl* and *The Avenue, Holland* at the Armory Show in February and March. Duchamp's *Nude Descending a Staircase* becomes the *succès de scandale* of the huge exhibition that introduces recent European art to America.

Duchamp executes several works that will share in the iconography of his *Large Glass* (1915–23).

Dreier has a one-artist exhibition at the Macbeth Gallery in October.

1914

Dreier summers in Europe and is in Normandy when war is declared; she returns to New York in September.

Dreier remains active in the campaign for women's suffrage. She founds the Cooperative Mural Workshops, beholden to the ideas of Ruskin and Morris; her sister Dorothea is one of the participants.

Duchamp executes his first work on glass, *Glider Containing a Watermill in Neighboring Metals*. He buys a bottle dryer and, by signing it, declares it to be a work of art.

1915

Dreier secures the Carroll Galleries for an exhibition in January of work produced by the Cooperative Mural Workshops. She heads the German Committee of the New York chapter of the Woman's Suffrage League.

Duchamp, declared ineligible for military service (he had served a year in 1905–06), arrives in New York in August. Walter Pach introduces him to Louise and Walter Arensberg, and he becomes the pet of a large circle involving Covert, Hartley, Sheeler, Stella, Mina Loy, Morton Schamberg, William Carlos Williams, and others. He shares also in an émigré community consisting of Francis and Gabrielle Buffet Picabia, Albert and Juliette Roches Gleizes, Jean and Yvonne Crotti, and Edgar Varèse. He meets Man Ray, gives French lessons to the Stettheimer sisters, and uses the term *Readymade* for his found objects, the latest being a snow shovel, *In advance of the broken arm*.

1916

Invited by Covert to join the organizers of the Society of Independent Artists, of which she becomes a director and guarantor, Dreier comes into contact with Duchamp and the Arensberg circle. In April Duchamp participates in exhibitions at the Bourgeois and Montross galleries.

Jean Crotti returns to Paris and establishes a liaison with Suzanne Duchamp; they marry in 1919.

1917

Dreier shows two works in the first exhibition of the Society of Independent Artists. The rejection of Duchamp's *Readymade*, *Fountain*, signed "R. Mutt," prompts his resignation and Arensberg's. In a letter to Dreier (11 April) he explains his action by referring to a "serious disagreement with the ruling spirit of the Society." Dreier (13 April) urges him unavailingly to reconsider, citing the organization's need for his originality and spiritual sensitivity. Later in the year she begins a weekly French lesson with him.

Dreier meets H. P. Roché, in New York since the previous November; he becomes a friend and eventually an intermediary in some of her acquisitions.

Dreier writes Stieglitz, among others, soliciting support for the Society of Independent Artists as well as for a war relief organization to assist German children abroad.

Duchamp, Beatrice Wood, and H. P. Roché publish two issues of *The Blindman* in April and May. In July they publish one issue of its successor, *Rongurong*.

1918

Dreier commissions Duchamp to execute a painting for the wall above her bookcase in her apartment at 135 Central Park West. While he works on the painting (*Tu m'*), Dreier paints two portraits of him, one representational, the other abstract. She purchases three paintings by Patrick Henry Bruce.

Duchamp leaves New York for Buenos Aires, arriving there on 14 September.

American entry into the war and intensifying anti-German feeling curtail Dreier's political and war relief efforts. She follows Duchamp to Argentina, arriving in Buenos Aires a few days after him. She visits Argentine schools and hospitals with a view toward her book, published in 1920, *Five Months in the Argentine from a Woman's Point of View*.



Portrait of Marcel Duchamp (*Study in Triangles*), 1918, by Katherine Dreier, with the vertical composition to the rear painted by Duchamp.



Katherine Dreier's apartment, 135 Central Park West, New York, ca. 1918, showing Marcel Duchamp's painting *Tu m'* in the position for which it was commissioned.

In Argentina Duchamp completes *To be Looked at (from the Other Side of the Glass) with One Eye, Close to, for Almost an Hour*, the "small glass" Dreier will later own (and might then have acquired). He gives her a copy of Apollinaire's *Les Peintres cubistes*, perhaps prompted by receipt of word of the poet's death on 9 November. On 27 October Duchamp had received news of the death of his brother Raymond (9 October).

#### 1919

Dreier returns to New York on 24 April. From New York exhibitions she buys a Stella pastel, a Derain, and Schamberg's *Machine*. In Buenos Aires Duchamp immerses himself in chess, long a family preoccupation and from now on a veritable obsession. On the occasion of his sister Suzanne's marriage to Jean Crotti, Duchamp sends her the recipe for his *Unhappy Readymade*. In July he returns to Paris and renews contact with Picabia and Ribemont-Dessaignes.

Dreier sails for Europe in late August; Duchamp meets her in Rotterdam. After a brief stay in Paris, she goes to Germany for several weeks and visits relatives in Bremen. In Berlin she is much impressed by Herwarth Walden's Sturm gallery. She visits exhibitions and dealers in Berlin and Munich, and at the Dada exhibition in Cologne in October, she meets Max Ernst; she thinks of arranging a New York exhibition of selections from the Cologne show.

In Paris in November, Dreier meets Brancusi and Archipenko; she visits Patrick Henry Bruce's studio and probably attends one or more Dada evenings involving Duchamp. She meets Jacques Villon and with Marcel visits the Duchamps in Rouen. She returns to New York in December.

#### 1920

Following Duchamp's return to New York in January, Dreier, Duchamp, and Man Ray plan a new organization in meetings in Dreier's apartment. Dreier proposes "The Modern Ark," but "Société Anonyme" is chosen as the name (Man Ray later claimed authorship of the phrase); the redundant "Inc." is added by the New York Secretary of State during incorporation proceedings. On 29 April the three founders, joined by Henry Hudson and Andrew McLaren, Dreier's lawyer, incorporate the society. Duchamp is president; Dreier, treasurer; and Man Ray, secretary. The first exhibition of the Société Anonyme, Inc. (to which Dreier appends "Museum of Modern Art: 1920") opens on 30 April in two rented rooms on the third floor at 19 East 47th Street, decorated by Duchamp and lighted by Man Ray. A library on modern art is maintained for visitors, and typescript flyers are provided for the succession of six exhibitions that run through summer and fall. Dreier borrows some works from the Arensbergs and Arthur B. Davies, secures others from dealers and artists, and adds works from her own growing collection.

Man Ray serves only briefly as secretary but provides much practical help. In October he designs a five-foot banner that hangs over 47th Street; he makes photo-postcards of objects Dreier owns or exhibits, and also photographs for Société publications and for distribution to the press.

In *The Survey*, 1 May, Dreier publishes an article illustrated with nine recent German posters: "Posters and Paving Stones, New Implements of Agitation Employed in the German Revolution." Dreier spends late June to late August in Europe, chiefly in Germany. She visits exhibitions, dealers, and artists in Cologne, Munich, Bremen, and Berlin. From *Der Sturm* she acquires works for subsequent exhibitions in New York (Bauer, Van Heemskerck, Kandinsky, Mense) and leaves orders for later shipments of more works. She buys two Villon oils, presumably by visiting the artist in Paris.

At the time of his first one-artist exhibition, Louis Eilshemius talks about his art in the first lecture under Société auspices. In November, Marsden Hartley talks to an audience of seventy about the Société's current exhibition, which includes himself, Man Ray, Stella, Kandinsky, Schwitters, and others.

At a meeting of the Société, 3 November, a change of officers: Dreier, president; Andrew McLaren, vice-president; Paul Gross, treasurer; Marsden Hartley, secretary; Duchamp, head of exhibitions; Mary Knoblauch, head of library (with Sheldon Cheney and Hartley as members of her committee). In attendance also are Wallace Putnam, Man Ray, Joseph Stella, and Mrs. John Bishop.

For the six weeks of the autumn show (SA 5), attendance in the tiny Société galleries is 212 "paid," plus thirty critics and guests. For the following exhibition, there are 303 paying visitors. The pamphlet *Société Anonyme: Its Why and Wherefore* is the first autonomous publication by the group.

Duchamp fashions *Rotary Glass Plates*, photographed by Man Ray, his constant collaborator, and *Fresh Widow*, both acquired by Dreier. (*Fresh Widow* is signed by his female alter ego, Rose Sélavy.) He continues to work on the *Large Glass*, begun in New York in 1915.

#### 1921

January to June is the most active and successful period ever enjoyed by the Société Anonyme. Five exhibitions are held (including a carry-over from December) at 47th Street, one of them a one-artist show of Archipenko's sculpture. Dreier chairs a "Symposium on the Psychology of Modern Art and Archipenko," with Hartley, Man Ray, Phyllis Ackerman, and Christian Brinton as speakers. Seven other exhibitions are shown in various New York clubs and

galleries, four of them one-day shows to accompany lectures by Dreier. Other lectures are given by Walter Pach and Stella; Hartley teams with Dreier to head an evening called "Do You Want to Know What a Dada Is?" On 30 April, as a first anniversary celebration, Hartley, Knoblauch, Mina Loy, and Henry McBride offer readings from the unpublished work of Gertrude Stein.

In April appears the unique issue of *New York Dada*, with Man Ray's photograph of Duchamp as Rose Sélavy on a bottle of *Belle Haleine, Eau de Voilette*.

In July Duchamp goes to Paris, and Man Ray follows; Hartley returns to Europe, and the Arensbergs move to California. In Paris Duchamp enters into Dada activities and meets several of the future Surrealists, among them André Breton and Paul Eluard.

Société Anonyme flyer for a group exhibition, March–April 1921, recto and verso.

<p>HEINRICH CAMPENDONK INC. (Museum of Modern Art) 19 E. 47th St. NEW YORK CITY has been founded to provide a public non-commercial center for the study and promotion of MODERN ART.</p> <p>In addition to exhibitions of paintings and sculpture (changing every six weeks during the year) the MUSEUM places at the disposal of visitors a complete carefully selected REFERENCE LIBRARY OF MODERN ART, including works from various European countries.</p> <p>The MUSEUM does not sell any works exhibited under its direction but gladly brings any prospective buyer directly in touch with the artist.</p> <p>THE SOCIÉTÉ ANONYME INC. asks the cooperation and support of all who are interested in the study of AMERICAN ART. Acquaintances contribute \$5.00 Friends contribute \$10.00 and Founders contribute \$500.00.</p>	<p>SOCIÉTÉ ANONYME INC. (Museum of Modern Art) Presents the Works of of SCHWITTERS Campendonk - Paul Klee Molzaun - Tour Donas STUCKENBERG</p> <p>At its 8th Exhibition March 15th - April 12th 1921</p> <p>YALE 19 East 47th Street New York GALLERY</p> <p>The Museum is open daily except Sundays. Mondays from 2 to 6. Saturdays * 10 to 6 Other days* 11 to 5:30 p.m.</p> <p>MODERN ART REFERENCE LIBRARY.</p>
--	---

#### WHO'S WHO

HEINRICH CAMPENDONK - Founder with Kandinsky, Franz Marc, and Paul Klee of DIE BLAUE REITER Munich 1910. He has steadily grown and developed in his work until now he is one of the leading forces of Modern Art.

PAUL KLEE - With Campendonk, one of the founders of DIE BLAUE REITER. Was especially interested in the development of the naive, as illustrated by children's drawings. His work has the delicacy and fineness of the old missal painters.

JOHANNES MOLZAHN - One of the leading young men of DER STURM.

FRITZ STUCKENBERG - Associated with Campendonk and Paul Klee. Strong individual painter of abstract forms.

TOUR DONAS - Belgian Pupil of Archipenko. Living in Paris. Interesting conceptions, finely executed in a technique decidedly her own.

THE DADAS HAVE COME TO TOWN! I

KURT SCHWITTERS acclaimed by the dadaists as one of their very own is the first dadaist to reach New York.

DER STURM REFUSES TO CALL HIM A DADA! I

KLEE, MOLZAHN, SCHWITTERS, and TOUR DONAS are exhibited through the courtesy of DER STURM.

47 W 8 St.  
Feb 20 1921

My Dear Miss Dreier -  
Thanks for the S.A. membership card. I hope I've really earned it by my small effort last Wednesday. As to the photograph of Marcel, I am still in the experimental state in photography, and the results are still largely accidental. This is also due to limitations under which I do the work combined with - I must confess - a certain amount of impatience. However, I do not consider this final, and shall let you have any new effort I may produce in the near future. I am trying to make my photography automatic - to use my camera as I would a typewriter - in time I shall attain this and still avoid the irrelevant for which scientific instruments have such a strong penchant. In working for the truth - one is apt to get too much of it or get it a bit exaggerated!  
yours faithfully  
Man Ray

Man Ray to Katherine Dreier, 20 February 1921.

Worcester Art Museum, photograph showing portion of Société Anonyme exhibition, November-December 1921. To the left of the archway (from left to right), works by Ribemont-Dessaignes (2), Man Ray, Picabia, and



In June the Société galleries close for eighteen months. Dreier leaves in July for a year's visit to China, but before going she arranges with Brinton a travelling exhibition (SA 18, 18a, 18b, 19) drawn mainly from the nucleus of the future Collection of the Société Anonyme. It opens in November at Worcester, the first of many efforts by Dreier to promote public awareness of modern art outside New York.

For the 1920-21 season, the Société's illustrated *Report*, published in the summer, lists eighty-six members and total expenditures of \$11,000; it gives titles of 209 periodicals and books in the gallery library. Other Société brochures of 1921 are Mary Knoblauch's translation of Ivan Goll's *Archipenko*, Jennings Tofel's *Form in Painting*, and Dreier's *Dorothea A. Dreier: An Appreciation by an Unknown*. Among new members in 1921 are three critics, Christian Brinton, Sheldon Cheney, and Henry McBride, and a painter, Abraham Walkowitz. Duchamp remains actively engaged in the Société, but Dreier increasingly dominates. Man Ray continues photographing for the group, despite frequent admonitions from Dreier about being tardy and sometimes careless.

1922

Duchamp arrives in New York in February. He returns to work on the *Large Glass* and designs (as Rose Sélavy) the Société publication *Some French Moderns Says McBride*. Also under Société auspices, Mary Knoblauch translates Apollinaire's *Les Peintres cubistes* for three successive issues of the *Little Review* (some autonomous booklets are made by binding the sheets together).

Duchamp spends the summer in Paris, returning to New York in the fall.

Returning from China, Dreier lands in Marseilles in mid-September. In Paris she visits Jacques Lipchitz's studio with John Storrs and buys a sculpture from each. She visits Villon and Léonce Rosen-

Schamberg; to the right, works by Vogeler, unidentified, Covert, Archipenko (7), Stuckenberg, and Gris.

es  
es  
n  
ré  
ly  
t-

in  
of  
ry  
is  
in  
in  
s-  
r,  
ne  
es  
m

on  
a-  
s-  
tes  
us

he

r,  
ad  
n-



Katherine Dreier in Chinese silk, probably photographed shortly after her return to New York, 1922.

berg's gallery, l'Effort Moderne, arranging for later shipments to New York.

Dreier spends the rest of the autumn in Germany. She visits Kandinsky and Klee at the Bauhaus in October, buying works from each and planning one-artist shows for them. In Berlin she goes to the huge exhibition of contemporary Russian art and buys works by Drewin, Gabo, Lissitzky, Malevich, Medunetsky, Popova, and Udaltsova. At Der Sturm she obtains works by Moholy-Nagy, Laszlo Peri, and others and selects works to be shown later in New York. Also in Berlin she visits the Futurists' representative, P. R. Vasari, and adds works by several Italians to her growing collection. In Cologne and Munich she makes other purchases.

On 1 December Dreier arrives back in New York and settles at 88 Central Park West. At a meeting of the Société on 13 December, she reports that Kandinsky accepts the position of first honorary vice-president. Resignations from the board of directors are received from Hartley, Man Ray, and Knoblauch (who had managed the modest operations of the Société during Dreier's absence). Franklin Walls is now the secretary, Paul Gross continues as treasurer, and Edith Cowles is "in charge of the galleries."

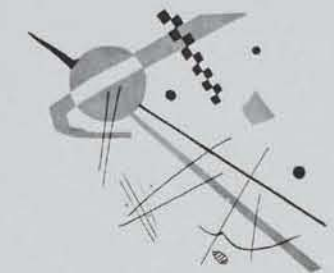
The Société reopens its galleries on 47th Street in mid-December with a one-artist show of Villon's work. Walter Pach lectures on Villon and writes the brochure accompanying the show, which draws only fifty-two paying visitors.

1923

The Société presents one-artist exhibitions for Stella, Storrs, and Kandinsky (his first in America) before closing its galleries in May for lack of funds. Dreier and her family supplied all the rental money and some of the \$4400 operating costs of the 1922-23 season. Robert Werblow tried his managerial skills, but even these combined efforts were insufficient. By diligent soliciting, membership increased from twenty-one in February to eighty by December (including George Ault, A. E. Gallatin, Belle Greene, Sam Lewisohn, Elie Nadelman, who lectured in February, and Fiffi Wurzeiler), but they are not active and offer no more than token contributions.

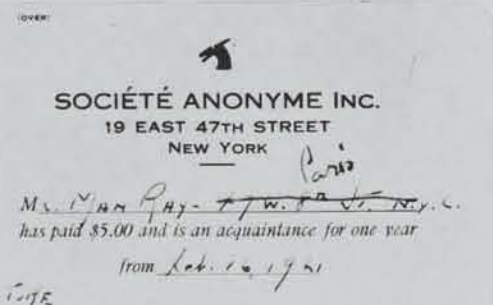
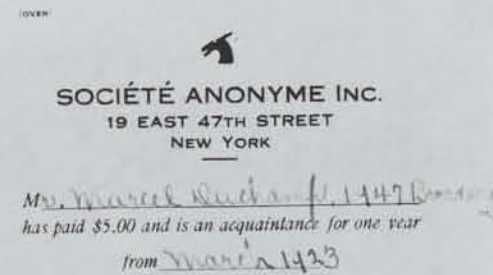
Under Société auspices several brochures are published: *Stella* and *Kandinsky* by Dreier, *Storrs* by André Salmon, and *Expression* by

KANDINSKY



Published by the  
SOCIÉTÉ ANONYME, Inc.  
19 East 47th St., New York

Cover designed by Katherine Dreier for the brochure *Kandinsky*, March 1923.



Société Anonyme annual membership cards for Man Ray (1921) and Marcel Duchamp (1923).

Jennings Tofel. Brinton's introduction to the Worcester exhibition of 1921 (SA 18), *Modernism in Art*, is reprinted as a flyer. John Covert presents six of his paintings to the Société Anonyme, confirming Dreier's wish for a permanent collection, of which she already has a substantial nucleus. In the autumn she decides to raise funds for a permanent building, a campaign many times renewed but never successful. In October, replying to repeated

demands from Der Sturm to return borrowed works or else pay for them, she sends \$237 for fifty objects. Seven are oils (Molzahn, Muche, Topp); the rest drawings or prints. Sample prices: three oils by Muche total \$35; one Klee lithograph, \$3; seven Van Heemskerck prints, \$16; and two Puni gouaches, \$10.

Duchamp returns to Europe in mid-February and, except for visits, will not again live in New York until 1942. He declares the permanent incompleteness of his *Large Glass*, which Dreier has purchased from the Arensbergs (in payments extended to 1926).

Dreier publishes *Western Art and the New Era*, a book based on her lectures and heavily influenced by Kandinsky's writings despite its dedication to Duchamp. She meets David Burliuk, who eventually becomes her chief link with many Russian émigrés in New York. She fails to win Strieglitz's cooperation for a Marin exhibition at the Société, but subscribes to a fund that he is raising for Marin.

In September, the death of Dreier's sister Dorothea.

1924

On 7 January the Société installs Klee's first one-artist show in America to inaugurate its new galleries in the Heckscher Building at 44 West 57th Street. Successive exhibitions in the second floor rooms are given to Russian art, for which Louis Lozowick gives a

lecture; Burliuk, for which a program of modern Russian music is provided; German art; and Eilshemius. In addition Dreier organizes an Archipenko exhibition, held at the Kingore Gallery; costs to the Société total \$2150.

On 1 May the new headquarters closes for lack of support (fifty-eight members altogether, few of them active, and an average of only six paying visitors a day). Dreier had provided \$2700, her sister's estate \$1000, toward the \$7400 spent in the 1923-24 season. Dreier informs her small group of loyalists that the gallery is too small and that she will launch a campaign for a permanent building. She asks Covert, now a businessman, to take charge of the new venture, but he declines. The Société's offices, except for a brief period in 1928, are henceforth in Dreier's home.

Dreier spends the summer in Europe. She consults Kandinsky and Duchamp on plans for a permanent building, and the decision is taken to hold only a few exhibitions, in museums or dealers' galleries, until funds are raised. In Paris Dreier sees Braque, Chagall, Léger, Puni, and Villon.

Duchamp devotes himself to chess, participating in seven tournaments over the year. He begins to construct his *Rotative Demi-Sphere*, launches his *Monte-Carlo Bond*, and with Man Ray, plays chess for *Entr'acte*, the short film by Picabia and René Clair that forms part of Picabia's design for the ballet *Relâche*.

Kurt Schwitters to Katherine Dreier, 16 February 1925.

# MERZ'WERBEZENTRALE

HANNOVER

WALDHAUSENSTR. 5

Lieber Herr Elissa Dreier.

16.2.25.

Ich habe bekommen das Buch „Western art and the new era an introduction to modern art“ by Katherine D. Ich sehe und finde darin eine Abbildung von mir. Sind Sie wohl so freundlich und schicken mir ein Belegexemplar. Ich werde mich Ihnen sehr lange Zeit eine Nummer meiner Zeitschrift „Merz“ wollen Sie nicht abonnieren? Jahrbuch 4 Hefte = 40/60 oder 10/60.

Achtachtungsvoll

Kurt Schwitters.

Hannover

Waldhausenstr. 5.

Notations sur les valeurs plastiques

Le but d'une œuvre plastique n'a jamais été  
de représenter la nature - d'imiter la nature -

juger une œuvre d'art par comparaison est  
un point de vue entièrement faux -

L'erreur coloniale est de croire que l'ère  
Renaissance Italienne est une belle époque  
d'art. Ce n'est pas une belle époque - c'est exactement  
le contraire.

Les belles époques la précède. Ce sont les  
Chaldéens. Les Égyptiens - les primitifs. Le  
Romain. Le Gothique etc.

Les Hautes Époques n'ont jamais imité la  
nature, elles s'en sont servies comme variante,  
comme moyen de variante - elles ont  
tout inventé, tout créé.

La Renaissance Italienne est une  
décaissance totale - ou tout est imité  
sensualisé, sentimentalisé -

Fernand Léger to Katherine Dreier, first sheet of set of aphorisms enclosed in letter of 1 August 1925.

1925

Membership in the Société grows from thirty-four the previous December to sixty-one, but the only active members are Dreier, Gross, and two or three others, including Walkowitz, Brinton and McBride resign at the end of the year. To raise funds, Dreier organizes a second series of musical recitals by Frances de Villa Ball, but continues herself, with the aid of her family, to provide most of the money.

Campendonk's one-artist show, costing \$1250, is held at the Daniel Galleries; Dreier and Burliuk speak at the opening, and Burliuk writes a short text for the accompanying brochure. In the fall Léger is given his first one-artist show in America. Costs, totalling \$2600, include \$1000 rent to the Anderson Galleries, \$427 for newspaper advertisements, and \$125 for the catalogue. Léger sup-

plies a set of aphorisms for the brochure, as well as his edited version of an essay by Karl Einstein. The only sales are four watercolors, bought anonymously by Dreier.

In addition to the catalogues *Campendonk* and *Fernand Léger*, the Société publishes Lozowick's *Modern Russian Art*. Dreier gives several lectures on modern art in various clubs and institutions, setting a pattern for coming years.

Duchamp's parents die early in the year, within a few days of each other. Over the year he competes in more chess tourneys and visits Monte Carlo several times.

1926

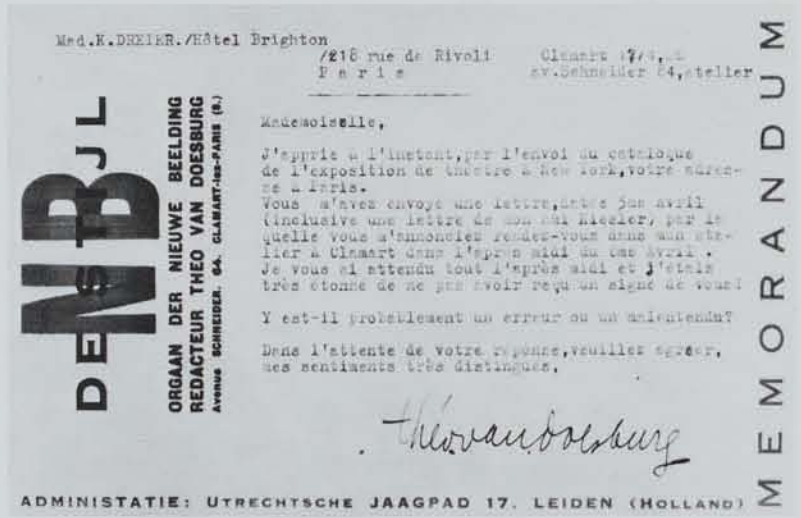
Dreier prepares two exhibitions of her sister's work and a one-artist show for Jan Marulka. For the large Sesqui-Centennial Exposition



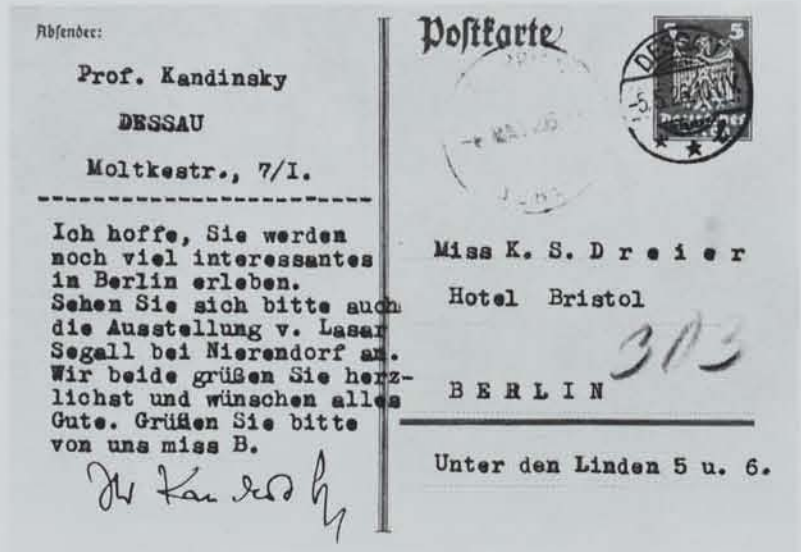
Cover designed by Louis Lozowick for his book *Modern Russian Art*, published by the Société Anonyme, 1925.



Marcel Duchamp in a gondola, Venice, May 1926, probably taken by Katherine Dreier.

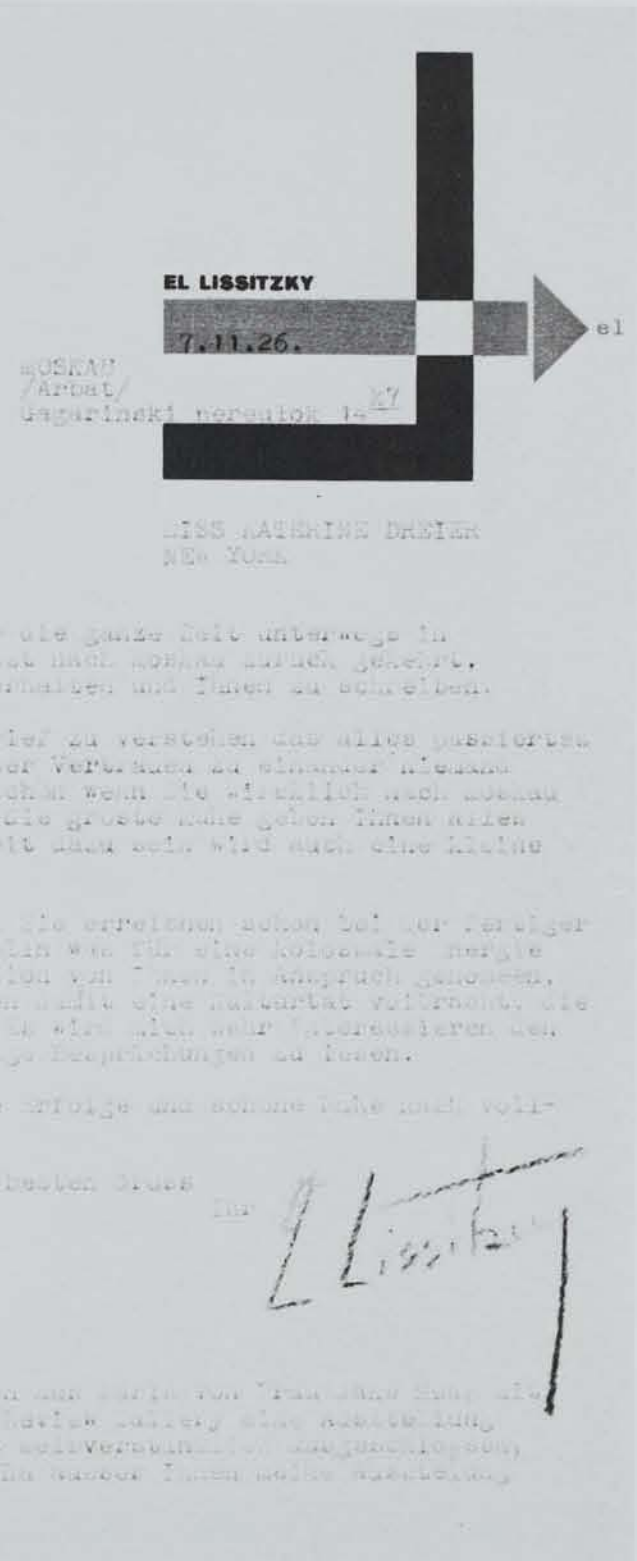


Theo Van Doesburg to Katherine Dreier, 17 April 1926.



Wassily Kandinsky to Katherine Dreier, 5 May 1926.

d  
ar  
ne  
v-  
s,  
h  
ts  
st  
in



Lissitzky to Katherine Dreier, 7 November 1926.



in Philadelphia which opens in June, she arranges an exhibition of German art (some from her collection) and lends paintings to the "Russian Section" organized by Brinton. Under Société auspices she and Brinton publish *Modern Art at the Sesqui-Centennial Exhibition*, which she subsidizes and gets Alajálov to design.

Dreier's main effort of the year is an enormous exhibition that opens in November at the Brooklyn Museum. From March to June she travels in Western Europe to select the objects. In Paris she visits Arp, Braque, Ernst, Kakabadzé, Léger, Mondrian, Pevsner (from whom she commissions a sculpted portrait of Duchamp), and the expatriate, Storrs. In Germany she visits Campendonk and in Hanover meets Kurt and Helma Schwitters; she also meets Sophie Küppers and visits Lissitzky's studio. At the Bauhaus she renews contact with Kandinsky and Klee and talks with Gropius and Moholy-Nagy. In May she is in Berlin where she visits Der Sturm again and meets Gabo. With Lucia Moholy-Nagy she then travels to Dresden and Prague and goes on to Vienna to see Franz Cizek's school. Later in May she and Duchamp meet in Venice; then she goes to Rome to consult Bragaglia about Italian artists. In June she returns to New York and busies herself with the complicated arrangements for gathering the objects for Brooklyn. Her chief agent in Europe is Duchamp, but she has substantial help also from Léger, Bragaglia, Kandinsky, Campendonk, and the Schwitters.

The Brooklyn exhibition opens 19 November, showing over 300 works by 106 artists, from nineteen countries (twenty-three, if the artists' birthplaces are separately counted). Dreier claimed 52,000 visitors for the seven weeks. Nearly all the works had been done since 1920, and the widespread reviews pay most attention to constructivist abstraction. Besides a small catalogue, Dreier publishes a special illustrated catalogue designed by Alajálov. A musical program for the opening is followed by seven lectures at the exhibition, four by Dreier, the others by Stieglitz, Burlin, and Lozowick.

#### 1927

Selections from the Brooklyn show are exhibited at the Anderson Galleries in Manhattan, then at the Albright Art Gallery, Buffalo, and finally at the Toronto Art Gallery in April. William M. Hekking, director of the Albright, enthusiastically welcomes the exhibition, and Dreier lectures there. In Toronto the artist Lawren Harris supports the exhibition; his theosophical ideals suit Dreier, who lectures several times in Toronto.

Duchamp remains in America until the end of February. Early that month he joins Dreier at the auction of John Quinn's estate, where Dreier buys a Picasso drawing and a Duchamp-Villon relief. She and Duchamp had separately acquired several works, including Brancusi sculptures, from the estate in pre-auction sales.

From the Brooklyn show and its satellite exhibitions, relatively few works are sold on behalf of the artists, most of them to Dreier herself (Arp, Duchamp-Villon, Ernst, Kandinsky, Keyser, Léger, Lissitzky, Miró, Pannaggi, Pevsner, Schwitters, and others). Dreier, virtually without assistance (only nine members now in the Société), spends the summer and fall returning loans. Duchamp, in Paris, sees to the distribution of the returned works.

In June Duchamp marries Lydie Sarazin-Levassor. He informs Dreier that he and Lydie will have separate apartments. Dreier has Duchamp ask Man Ray to photograph the bride; in her image Dreier detects great strength and predicts that Duchamp will "vanish" if she becomes "too powerful." The newlyweds do separate in mid-autumn and are divorced in January 1928.

Alfred Barr, reaching at Wellesley College, asks Dreier to lend works to an exhibition; she declines, but this initiates a lifelong association, sometimes touchy, but full of mutual respect. Dreier sends

#### INTERNATIONAL EXHIBITION OF MODERN ART ASSEMBLED BY SOCIÉTÉ ANONYME



BROOKLYN MUSEUM  
NOVEMBER 19, 1926, TO JANUARY 1, 1927

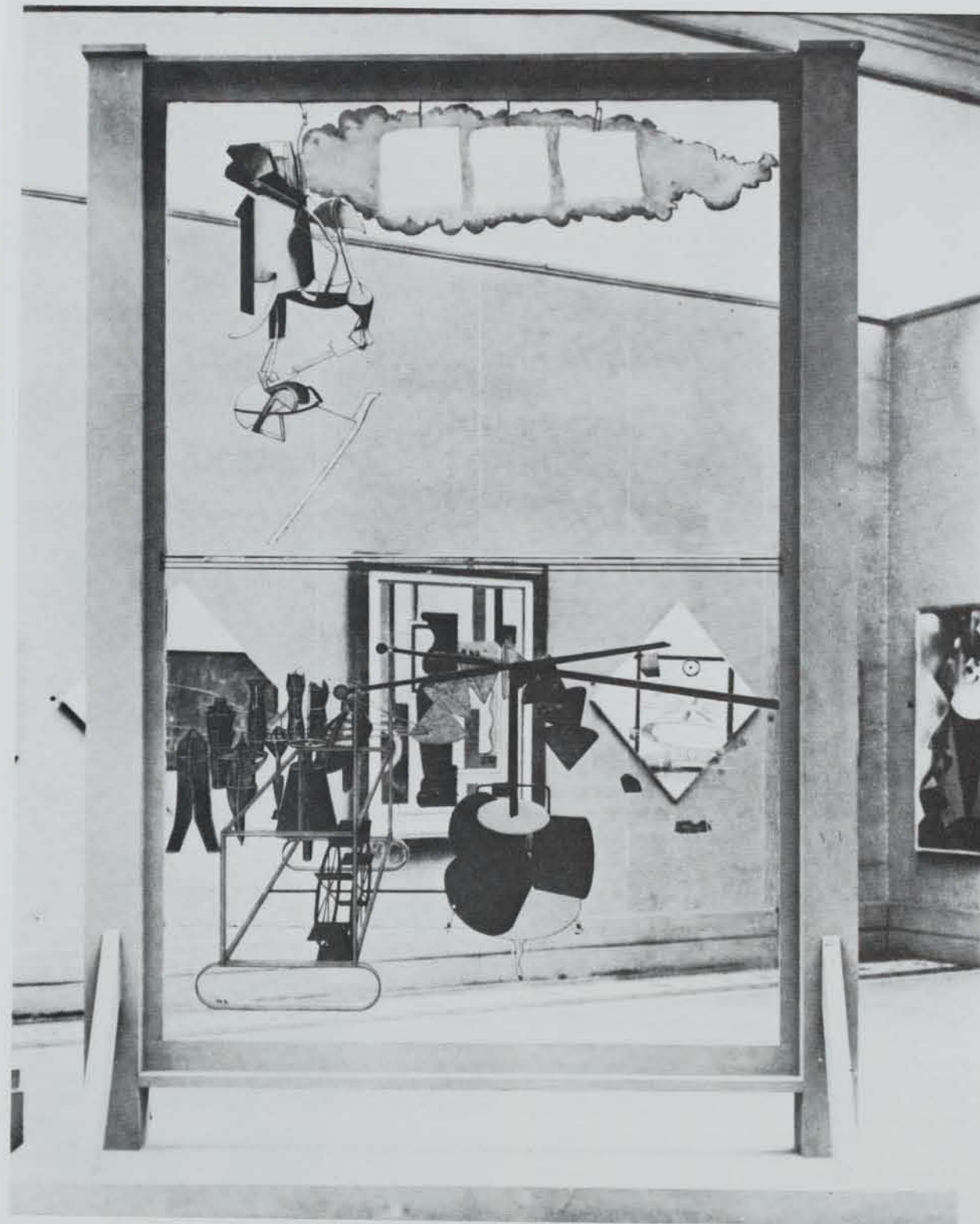
Cover of the catalogue of the Brooklyn exhibition, 1926, showing the sculpture *Forms in Space* by John Storrs.

information and recommendations to Hans Hildebrandt for his book on women artists, *Die Frau als Künstlerin* (Berlin, 1928), and wins Kandinsky's agreement to translate his *Punkt und Linie zu Fläche* (never completed, however).

#### 1928

The only exhibition of note organized by Dreier is a group show for the new Arts Council of New York, in late winter. Dreier meets Lawrence Gomme, a bookseller, and in June tries to rekindle activity in the Société Anonyme by opening a new headquarters, rented from Gomme, at 475 Fifth Avenue. Dreier remains president; Kandinsky vice-president; Duchamp secretary; and Gomme is a new director. Six are listed as "active members," but of these

Undated photograph of Marcel Duchamp, ca. 1926-28, perhaps taken by Katherine Dreier.



Marcel Duchamp's *Large Glass* in the Brooklyn exhibition, Autumn 1926, looking toward Léger's *Composition No. VII*.

Paris le 27 juin '27  
rue du Départ 26

Chère Madame,

C'était une grande surprise de recevoir  
la lettre et voir en de mes belles cartes.  
Je suis ravi de vous en voir de vos bons soins  
et j'espère que vous voudrez, quand vous  
viendrez une fois à Paris, bien accepter  
un petit tableau de moi comme preuve  
d'appréciation de votre intérêt dans mon  
œuvre.

Je suis votre, sincèrement  
Piet Mondrian

Mondrian to Katherine Dreier, 27 June 1927.

only Florence A. Newcomb, an art teacher, and Alajálov are in fact active. Alajálov designs Société announcements and publications for the next several years.

Dreier's time is largely devoted to the *Brochure Quarterly*, designed by Alajálov and produced by Gomme. Despite a few glamorous subscribers (Gropius, Mondrian, Man Ray) the review, naively conceived, has only two issues (July 1928 and January 1929). No exhibitions are held in the Fifth Avenue rooms.

On 25 October Dreier presides over a meeting with Alajálov, Gomme, and Newcomb. The Fifth Avenue offices are closed and "active operation" is suspended; the library is placed in storage, never again to reappear, and the Société Anonyme becomes a shadow organization with Dreier as its only operative. Duchamp, notified of the suspension of group activity, writes Dreier (5 November) of his disillusionment with the "art game" and marvels that she still has faith.

In the fall Dreier meets the dancer Ted Shawn, and through Burliuk, John Graham. She becomes a friend of both and is especially drawn to Shawn. In his honor she holds an "evening" in November in which she and Imre Weisshaus read from Schwitters's *Laut-sonate* (Sound Poems). In December Dreier moves to a smaller apartment at 50 Central Park West.

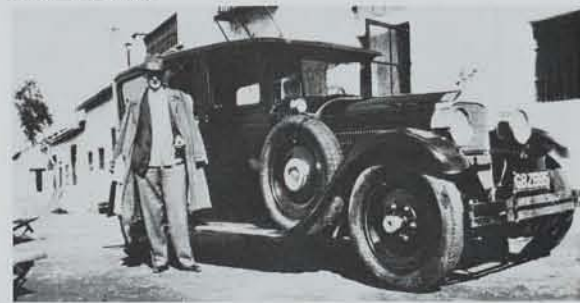
1929

Anticipating the founding of the Museum of Modern Art, Dreier appeals to the Carnegie Corporation to fund a five-year program for the Société, with Duchamp as its salaried manager; the plan is turned down.

In February Dreier sails for Spain, where Duchamp is her guest for a motoring trip of several weeks. They go to Paris in mid-April and then to Hanover at Schwitters's invitation. On 9 May Dreier lectures to the Hanover abstractionists led by Carl Buchheister, with whom she initiates a steady correspondence. She spends a busy month in Germany visiting artists, dealers, and relatives. Dreier spends the summer in West Redding, Connecticut, at "The Haven," the estate, bought in 1925, where she normally spends the warm months from now on. She paints an abstract portrait of Ted Shawn, whom she often sees. To Duchamp she proposes a



Cover designed by Constantin Alajálov, 1928, for a Société Anonyme membership flyer.



Granada, February–March 1929: Marcel Duchamp and the Packard rented by Katherine Dreier for their trip through Spain.

critical study of his own oeuvre, but he asserts (11 September) his irrevocable decision to remain outside of "any art manifestation." Dreier's major undertaking of the year is a large exhibition at the Brooklyn Museum, devoted to her teacher, Walter Shirlaw, and including as pupils herself, her sister Dorothea, Anne Goldthwaite, and Robert Reid.

1930

In February, in the name of the Société Anonyme, Dreier sponsors a concert of modern music conducted by Wassily Savadsky, member of the Russian émigré community.

Dreier goes to Germany in March; in Berlin and Munich she is present at Ted Shawn's dance recitals, which she has subsidized. In Cologne she acquires Kandinsky's *Improvisation No. 7* (cat. 374), and in Berlin, a painting by Walmar Shwab. In Paris Duchamp helps her lease a studio at 16 Place Dauphine so that she can paint there for part of each year.

Back in the United States in April, Dreier begins a year's remodeling of her West Redding home to accommodate her collection, much of it now in storage. Through Duchamp she acquires Brancusi's *Maïastra* for \$1000 and installs it in her garden. She meets Thomas Wilfred and becomes enthusiastic about his electric color-organ, the Clavilux; she buys one, intending to paint its color disks herself.

The Rand School of Social Science asks Dreier to give a course on modern art in the autumn term. She gives twelve lectures from October through December for which there are only three paid registrants, but an average of twenty-five single-ticket students also come each time. During the academic year she arranges four exhibitions at the Rand, the first incorporating loans of pre-modern art from the Metropolitan Museum.

The New School for Social Research also asks Dreier to give a course.

In agreeing, she proposes a major exhibition also and offers Duchamp her honorarium (\$600) if he will come to New York to help. He refuses but assists her in Paris by assembling works of artists she specifies in her letters. While lecturing at the Rand School in the autumn, Dreier works on the New School exhibition.

1931

As successor to her autumn course at the Rand School, Dreier arranges in January a series of thirteen lectures given by Buckminster Fuller, Pierre Loving, and others. Two more exhibitions complete the cycle of four she has planned for the Rand's academic year.

On New Year's Day, Dreier's exhibition of seventy contemporary works (SA 61) inaugurates the New School's new building at 66 West 12th Street. Works by John Graham and Arshile Gorky appear alongside established Dreier favorites: Kandinsky, Klee, Léger, Miró, Mondrian, and thirty others. In mid-February the exhibition travels to the Albright Art Gallery in Buffalo. From the exhibition Dreier acquires several works, among them Ernst's *Anthropomorphic Figure*; two Mondrians that were unsold at \$300 and \$200 remain in her care until Mondrian gives them to the Société six years later.

From January through March Dreier gives twelve lectures on modern art at the New School. The last introduces a program called "Art of the Future," featuring artistic uses of electricity; Duchamp's film *Anémic Cinéma*, Wilfred's Clavilux, and Archipenko's motorized *Archipentura*. The evening is sold out, and Dreier returns a profit of \$450 to the New School. She gives four other public lectures elsewhere in the same period, one of them shared with Buckminster Fuller and Frank Lloyd Wright.



Sophie Küppers, Lissitzky, and their son Jen, ca. 1932, one of several photographs sent to Katherine Dreier.

During the remodelling of The Haven, Dreier reinstalls *Tu m'* in the library over her studio. She discovers that Duchamp's *Large Glass*, stored since 1927, has been shattered. From January through March Carl Rasmussen, contractor of Bethel, and an assistant work steadily on reassembling the work, but leave it until 1936, when they take it up again under Duchamp's direction.

Dreier sails for Europe on 1 April and devotes herself to painting in her Paris studio. She is present in Munich on 7 May when the Société sponsors another dance recital by Shawn. Back in West Redding for the summer, she works further on translating Kandinsky's *Punkt und Linie zu Fläche* and begins a book on Shawn. The dancer performs at a housewarming on 30 October to celebrate the renovation of The Haven. In December Dreier attends the dinner at the New School for Rivera, Orozco, and Mexican artists whose work is currently on exhibit there.

1932

An inactive year for the Société Anonyme. Dreier spends much of the year in her Paris studio and arranges for publication of her book on Shawn in Germany, with the aid of Hans Hildebrandt.

1933

In Germany to spend the New Year with her relatives, Dreier visits the Bauhaus in Berlin and gives a lecture at Kandinsky's invitation. Hitler's rise to power puts her pro-German sentiments under attack from family and friends, but she remains a German apologist until World War II.

After a period in her studio in Paris, Dreier returns to the United States. Shawn is a frequent visitor that summer in West Redding; Dreier's *Shawn the Dancer* is published in both German and English. Dreier now studies assiduously with Pedro Pequeno, a theosophically minded mystic whom she consults regularly in coming years.

In November Dreier is given a one-artist exhibition at the Academy of Allied Arts, directed by her friend, the musician Savadsky. For the catalogue she secures appreciative texts from Burliuk, Pevsner, Roché, Villon, and others. She gives seven lectures at Savadsky's school.

Duchamp comes to New York in late October to install a Brancusi show at the Brummer Gallery, and he remains for three months. Dreier lends her *Little French Girl* to the show.

Dreier's nephew Theodore Dreier, cofounder of Black Mountain College in North Carolina, asks her advice; she opposes the appointment of Josef Albers, whom she does not know, and suggests Werner Drewes instead.

1934

In January Dreier lectures at Black Mountain College and joins Albers in panel discussions. She takes to Albers, and they draw closer together in coming months. On 17 February Dreier is one of the speakers at a dinner at Dartmouth College to honor Orozco upon completion of his library frescoes. She spends late winter and early spring in Paris but then subleases her apartment and never again uses it. Before leaving Paris she devises an abstract lithograph which is produced in many copies; each of these is eventually watercolored by hand to form an album called *40 Variations*.

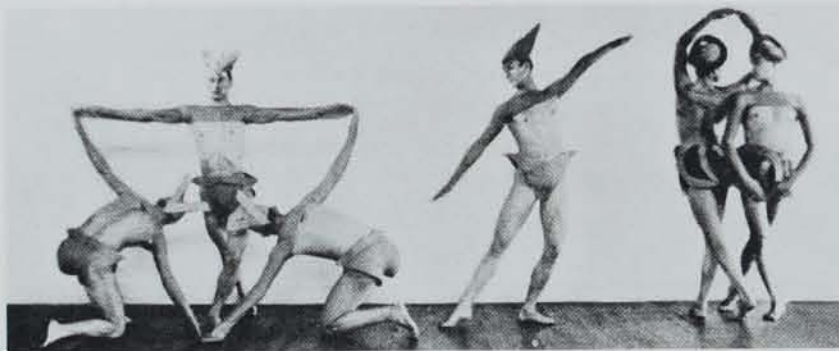
In late spring Drewes and Burgoyne Diller approach Dreier with plans for a portfolio of abstract prints. In meetings in New York and West Redding, "Group A" is formed: Albers, Diller, Dreier, Drewes, Gorky, Graham, Harry Holtzman, and Paul Outerbridge (attempts to enlist Calder, Stuart Davis, and David Smith are unavailing). Dreier is secretary of the group and Drewes in charge of producing the portfolio. Dreier, feeling out of place as print-maker, withdraws from Group A in October; the plan eventually fizzles.

In November Dreier organizes an exhibition of thirteen contemporary women artists (SA 68). She lends works from her collection and the Société Anonyme's to a number of exhibitions, including one that opens at the Julien Levy Galleries in October and another at the Museum of Modern Art in November. In the latter show, Duchamp is prominent in Dreier's loans: her abstract portrait of him, Pevsner's sculpted portrait, and his own *To be Looked at . . .*. Duchamp writes Dreier (15 December) to protest loans of his work, disliking Barr's "arrogance" and preferring "silence" to public manifestations.

Duchamp prepares facsimiles of various notes and drawings that had served his *Large Glass* and publishes them as the *Boite Verte* (Green Box). When Dreier receives her copy in October she confesses her annoyance at its disorder but soon comes to admire it as a perfect expression of Dada.

1935

Dreier's *40 Variations* are exhibited at the Annot Art School in January. Ted Shawn devises a dance based on one of them: A



Ted Shawn's Group of Men Dancers, 1936, performing *A Dreier Lithograph: 1935*, devised in 1935 by Shawn, with music by Jess Meeker. Reproduced from Shawn school prospectus, *Ted Shawn and his Men Dancers* (Lee, MA, 1936), n.p.

*Dreier Lithograph: 1935*, with music by Jess Meeker. It is publicly performed in 1936 by Shawn's Group of Men Dancers (and in 1939 by the Carol Lynn Ballet).

Dreier spends the winter months at the Great Northern Hotel, 118 West 57th Street, and the longer part of the year in West Redding, a pattern she will maintain for many years. She rents a studio in Carnegie Hall for painting while in New York. In October she opens an exhibition of Société Anonyme works at Black Mountain College.

In March Duchamp writes Dreier of his plan "to make, some time, an album of approximately all the things I produced," the germ of the *Valise* which he will begin in earnest in 1938. He rents space in an inventors' exhibition at the end of the summer and demonstrates his *Rotoreliefs*, without selling any. Dreier, delighted when she receives a set, shows them to friends and urges Duchamp to market them in American stores.

1936

Dreier lends eighteen works to Alfred Barr's spring exhibition at the Museum of Modern Art, *Cubism and Abstract Art*, and in the fall, another large group to a travelling exhibition organized by the College Art Association. In October at Bennington College, she takes part in an exhibition with Albers, Drewes, and Paul Kelppe, *4 Painters*. The show travels extensively, and at its second stop, in New York, Dreier adds a number of works from her own and the Société collection, including twenty-seven works by Schwitters (SA 73).

In July John Graham sends Dreier the manuscript of his *System and Dialectics of Art*, asking for her advice; she gives it unstintingly, and the book is published the next year.

Duchamp arrives in West Redding in late May to rebuild the *Large Glass*, his passage paid by Dreier. He obtains certain supplies in New York (where he stays in Dreier's Carnegie Hall studio), and Dreier has the Bethel carpenter Rasmussen, who had attempted a restoration in 1931, prepare the rest. With Rasmussen and some of his assistants, Duchamp largely finishes the reconstruction by late July. He also remounts *Rotary Glass Plates* with a new motor provided by Dreier and verifies the condition of 3 *Standard Stoppages* (all these works had long been in storage). After a trip to California, Duchamp puts the finishing touches to his big work and embarks for Europe on 2 September.

In August Dreier has her lawyers draw up an agreement making Duchamp and herself joint trustees of forty-five objects from her private collection; the works are to be held in trust for the Société Anonyme until a permanent disposition can be made for them. Dreier learns from Duchamp that the Arensbergs are thinking of creating a museum; she proposes to him (20 October) that they

licly  
l in118  
Red-  
ts a  
In  
s atme,  
m of  
pace  
non-  
hen  
p tor the  
fall,  
the  
she  
elpe,  
p, in  
the  
ttersand  
gly,Large  
es in  
and  
ted a  
some  
n by  
motor  
Stop-  
ip to  
workiking  
n her  
ociété  
hem.  
ng of  
they1936,  
ic by  
Men

All the pieces of the mounting should be in a box where the thing was placed after assembling it.

The whole thing mounted should look more or less like this

3



Seen with one eye from the front 1m or so away,  
The black and white lines should continue from one glass to the next like a perfect drawing -  
Something like this  
seen from front



And then last warning when they make it turn they should not make it go too fast - please ask them to have a "resistance" put on the motor to counteract the speed at will.

Marcel Duchamp to Katherine Dreier, one sheet of letter of 3 May 1935, giving instructions for assembling *Rotary Glass Plates*.

build on her property, transforming The Haven into a public museum after her death. "Then the library with the Glass and the mural [*Tu m*] would be kept intact . . . and the rest of your things would be in the museum across the road which the Arensbergs would build."

In December, the opening of Barr's exhibition *Fantastic Art, Dada, Surrealism*; it has eight Dreier loans, including Duchamp's *3 Standard Stoppages* and *Rotary Glass Plates*.

1937

On 19 January, in her suite at the Great Northern Hotel, Dreier holds a well-attended press conference to announce the withdrawal of her loans from the travelling version of Barr's *Fantastic Art* exhibition, because it includes work by children and the insane. It is widely reported in the New York and national press, and Dreier explains her position in a radio interview.

Berenice Abbott photographs the *Large Glass* for an April article by Frederick Kiesler in the *Architectural Record*; Duchamp is furious that the photo was taken at an angle instead of from the front. From late March to May, Dreier is in Europe, her last trip there. Anxious to increase the permanent collection of the Société, she convinces Hans Hildebrandt to begin notes for a catalogue; she either buys or solicits as gifts a number of works for the collection: Buchheister, Campendonk, Kandinsky, Miró, Mondrian, Picabia, Man Ray, Schwitters, Villon. In Paris Duchamp arranges for reproduction *au pochoir* of her *40 Variations*.

Dreier is distressed when she learns of Hitler's *Entartete Kunst* exhibition and recognizes that artists she admires are being persecuted. She blames it on the opposition to radical art which all governments demonstrate and continues to be pro-German.

1938

Duchamp, busy putting together his *Valisè*, has Dreier arrange for photographs of *Tu m* and the *Large Glass*. In August Moholy-Nagy visits Dreier and is much impressed by Duchamp's *Glass*. Gabo and Miriam Franklin visit Dreier often and Gabo repairs Dreier's small *Column* (cat. 283).

Dreier writes Duchamp (13 January) that Sidney Janis is exploring the possibility of a museum of modern art in Los Angeles centered around the Arensberg Collection, to which he would gladly add the Société Anonyme's; Dreier fears that distance would not let her "help to control it."

1939

In May Dreier attends the opening of the Museum of Modern Art's new building; she finds that it looks as though "they built it in such a way that it could within three months or less be turned into an office building with a smart restaurant on the main floor with garden" (letter to the Grahams, 26 May).

Dreier devotes much of the year to various plans for a permanent home for the Société Anonyme and a catalogue of its collection. Unable to bring Hildebrandt to America, she turns to James J. Sweeney, who makes notes on her collection at West Redding; he desists when he realizes the scope of her ambitions. At the end of the year she succeeds in mounting a large retrospective of the Société in Springfield (it then goes on to Hartford), accompanied by a catalogue whose appendices give a record of Société activities since 1920.

In July Dreier learns that William Hekking has resigned from the Los Angeles museum, and she proposes that he head a campaign to establish a "Country Museum" at her West Redding estate. It would incorporate the Société Anonyme, some of her own collection, rooms for temporary exhibitions, studio classes, and a li-



Gatepost designed by Katherine Dreier. Photographed in 1942 by John D. Schiff.

brary. Duchamp approves the idea but warns her against giving her private collection to the new museum until it is firmly established. Hekking and Dreier exchange ideas for a brochure that would be shown to potential endorsers of the Country Museum. Using the photograph supplied him by Dreier, Duchamp works from January to July on the miniature version of his *Large Glass*, for his *Valisè*.

1940

From February to May, Hekking is salaried by Dreier to prepare the brochure for the Country Museum and to seek sponsors. Thereafter, receiving travel expenses from Dreier, he visits potential subsidizers, without success. Dreier solicits endorsements from Connecticut preparatory schools and gives Hekking letters to Governor Raymond Baldwin and to state educational officials; they are sympathetic but will not endorse the museum until it is established. In September Hekking visits Everett Meeks, Dean of Yale's School of Fine Arts; he gives the same response.

1941

Dreier visits Charles Seymour, Yale's president; he sees merit in the Country Museum and suggests she ask Theodore Sizer, director of the Yale University Art Gallery, to become a trustee. From April to June Dreier presses Sizer by mail (Hekking has withdrawn from the planning) to have Yale take over the funding and management of her projected museum.

In July Sizer visits Dreier and, pointing out that The Haven is fire-prone, suggests that Yale take over the Société Anonyme Collection. It could be incorporated in the ongoing activities of the university, fulfilling her goal of educating youth in modern art, while sparing her the costs of that portion of her plan. In August Dreier meets with Mrs. Stuart Hay, Sizer, and Wilmarth Lewis, chair of the Museums Committee of the Yale Corporation, and she agrees to turn over the Société collection.

On 11 October the Yale Corporation accepts the Collection of the Société Anonyme. Dreier signs the deed of gift on 14 October and shortly afterward publishes a flyer announcing Yale's custodianship. Sizer informs Dreier on 22 October that the first shipment of Société objects is safely housed in the Yale Art Gallery. On 26 November Dreier writes Sizer that the balance of the collection has been sent to him, making a total of 135 oils, 7 sculptures, 186

drawings, and 180 prints, photos, and miscellaneous works. At this stage the collection has work by 141 artists (20 of them women), including 45 Germans, 27 Americans, 20 French, and 18 Russians. Frederick Hartt is paid by Dreier to begin cataloguing the collection.

1942

A large selection of Société objects is put on display at the Yale Art Gallery on 13 January, installed by George Heard Hamilton, assistant professor of art history (and eventually curator of the Collection of the Société Anonyme). Hamilton suggests G. L. K. Morris as speaker for the opening but takes on the task himself when Morris receives his induction notice. A large portion of the opening exhibition goes to Wesleyan University for the month of March. In April Hartt is also inducted; work on the catalogue thereafter proceeds fitfully for several years.

Dreier continues to hope that her Country Museum might be realized (and that the Arensbergs would build their museum on her estate). She presses Yale to take over The Haven and her entire private collection, but in April Sizer gives Yale's final answer: the

costs of remodelling and maintaining The Haven are too great. Dreier regrets that Yale will not receive her own collection and finally gives up her plan; she prepares to sell The Haven, but wartime conditions are unfavorable.

Dreier's *40 Variations*, reproduced in Paris five years earlier, are at last boxed in an album, with an introduction by Moholy-Nagy, and distributed to museums and friends; very few are sold. To raise funds for Yale to use in maintaining the Société Anonyme, she sells a Brancusi, *Fish*, a Picasso oil, and several Klees. Mondrian gives *Fox Trot A*, long in Dreier's possession, to the Société, the first addition to the collection since its donation to Yale.

Marcel Duchamp arrives safely in New York on 25 June, despite the perils of Atlantic warfare, bringing with him the contents of his *Valisè*; he spends his first weekend at West Redding. On 10 August Dreier takes him to a luncheon at Yale, his first visit there.

Duchamp and André Breton organize a benefit exhibition, *First Papers of Surrealism*, in New York in October; Duchamp uses one mile of string in his installation.

Katherine Dreier's parlor at The Haven. On the floor, left, Brancusi's *Little French Girl*; on the piano, Duchamp's "*Disturbed Balance*"; on the wall, left to right, Dreier's *Maine*, Ernst's *Paris-Rive*, Archipenko's *Standing Woman*. Photographed in 1942 by John D. Schiff.





Katherine Dreier and Marcel Duchamp in the Yale University Art Gallery at the exhibition *Duchamp, Duchamp-Villon, Villon*, February–March 1945. Photographer unknown.

1943

Dreier and Duchamp gather materials and begin writing biographies for the catalogue of the Société collection. Dreier gives forty-one Walkowitz drawings to the collection.

Duchamp joins Breton, Ernst, and David Hare on the board of the new review, *VVV*. He spends much time assembling his *Valties*.

1944

J. B. Neumann, the dealer Dreier has known since 1923, gives the Société nine prints by German Expressionists. Dreier and Duchamp together buy a surrealist drawing by Paul Gauguin for the collection.

Dreier and the Chilean artist Matta, a great admirer of Duchamp, publish a book, *Duchamp's Glass: . . . An Analytical Reflection*. Dreier also publishes *Burlinck*, with a foreword by Duncan Phillips.

1945

Dreier enlists Alfred Barr and the dealer Rose Fried as members of the Société in the hope of reviving it. At a meeting in New York in February, Man Ray is named first vice-president and Campendonk as second vice-president, replacing Kandinsky, who had died the previous year. With the war nearly over, there is an increase in Société exhibitions and loans. In late winter at Yale a show is devoted to the three Duchamp brothers, and in the fall a travelling exhibition of Duchamp and Villon opens at the College of William and Mary. Also in the fall, at Mount Holyoke College, another travelling show begins its tour, this one having a representative selection from the collection.

Hilla von Rebay, preparing memorial exhibitions for Kandinsky, asks Dreier if she can take over the English translation of *Punkt und Linie zu Fläche*. Dreier agrees, and Rebay repays her the \$120 she had given Kandinsky in 1927 for the rights.

In December Dreier sells *The Haven* in West Redding and winters in New York as usual.

1946

In April Dreier moves to her new home, "Laurel Manor," 130 West River St., Milford, only a few miles from New Haven, and there reinstalls her private collection, including Duchamp's *Tu m'* and *Large Glass*. Duchamp paints Dreier's hand-pulled elevator to match the adjacent wallpaper.

Dreier gives several works from her collection to the Société Anonyme (Campendonk, Drewes, Duchamp, Garbe, Glarner, Steger). She and Duchamp visit Diller, whom she has known for fifteen years, and they buy fourteen drawings and an oil for the Société. Two travelling exhibitions from the previous year continue their rounds, and a new one is launched at Duke University in February, furthering Dreier's initial aim of bringing modern art to many schools around the country.

From September to February 1947, Dreier teaches a course in art appreciation at Weylister Junior College, a private school for young women.

1947

Dreier prints a brochure in March announcing the "Reopening of Membership, Société Anonyme—Museum of Modern Art: 1920," promising modest works of art as premiums for new members. Listed on her board are Man Ray, Campendonk, Duchamp (continuing their former offices), Alfred Barr, Naum Gabo, Rose Fried (whose Pinacotheca is recorded as "New York Representative"), and Eleanor Troy Williams. Yale blocks distribution of the bro-

chure because the prominent use of its name suggests that the university itself was seeking memberships.

1948

In February Dreier writes President Seymour of Yale that she and Duchamp would like to renew activities of the Société, their efforts to be limited to continued work on the catalogue and to acquiring more objects for the Société collection.

On 5 March Dreier inaugurates with her lecture the exhibition at Yale of past and present directors of the Société Anonyme: herself, Campendonk, Duchamp, Gabo, Kandinsky, and Man Ray. James J. Sweeney, on 12 March, and Gabo, on 19 March, complete the series of three Trowbridge Lectures, published in 1949 as *Three Lectures on Modern Art*.

From her own collection Dreier gives the Société sculptures by Archipenko, Arp, Calder, and Schwitters and a drawing by Duchamp; she and Duchamp buy an oil by Van Doesburg for the Société collection, and Yale buys a Duchamp *Valise*. Dreier solicits the gift of an oil from Man Ray and two paintings from Van Everen's widow.

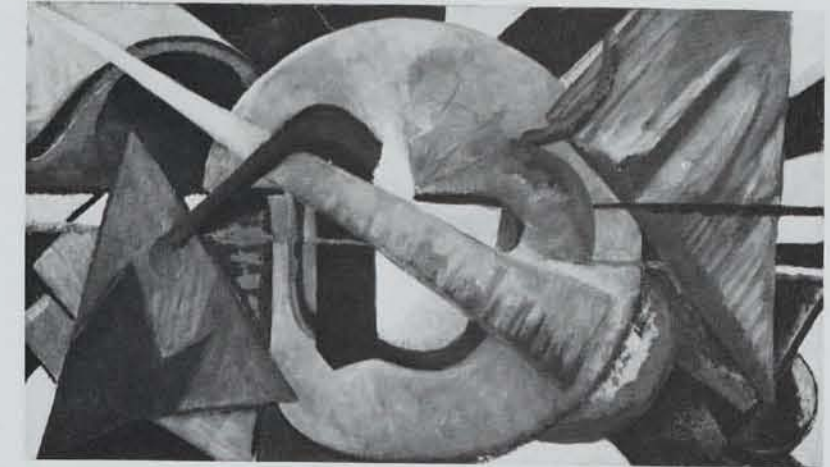
In the autumn Alfred Barr secures modest donations from Phillip Goodwin, A. Conger Goodyear, and Nelson Rockefeller to help Dreier pay for research on the Société catalogue. Nelly Van Doesburg becomes Dreier's chief salaried researcher.

Katherine Dreier, West Redding, Connecticut, 1941. Photographed by John D. Schiff.





Duchamp's *Large Glass* installed in Dreier's Milford home. Photographed in 1948 by John D. Schiff.



*Abstract Portrait of Marcel Duchamp*, 1918, by Katherine Dreier. Oil on canvas, 18 × 32 in. Collection, The Museum of Modern Art, New York. Abby Aldrich Rockefeller Funds.

1949

In June, at Duchamp's suggestion, Alfred Barr buys for the Museum of Modern Art Dreier's *Abstract Portrait of Marcel Duchamp* for \$500, which Dreier channels into costs of continuing research on the catalogue. Stefi Kiesler, employed at the New York Public Library, is paid to do bibliographical research.

Dreier buys paintings by Dove and Putnam to give to the Société and adds from her own collection works by Braque, Marin, and Picasso. From artists and friends she obtains gifts of work by Jean Crotti, Suzanne Duchamp, Friedebald Dzugas, James Fitzsimmons, Walter Kamys, Georges Papazoff, and Marjorie Phillips. On 14 May 1949 Dreier writes President Seymour, describing the Société collection: "It differs from the Collections made by other men [sic] who selected the highlights or those most in the public eye, whereas we selected the artists who turned this into a great movement in art." She and Duchamp "have decided that with the publishing of the Catalogue by Yale University, that our work is completed and that we will dissolve our organization thereafter. It is a beautiful ending to one's life's work and I cannot express to you sufficiently my gratitude in recognizing our effort and giving it a permanent setting where it can continue to do its educational work of releasing the Spirit in Man."

1950

Dreier gives the Société several works she has recently purchased (Barlach, Bolotowsky, Lehbruck, Mataré) and others she has had for some time (Barlach, Diller, two of her own oils); she solicits works as well (Arp, Täuber-Arp, Lawren Harris, Lozowick, Richter).

Katherine and her sister Mary publish privately *John Caspar Theodor Dreier, A Record in Blank Verse of the First 100 Years of the Dreier Family in the United States of America, 1849-1949* (printed by the Pond-Ekberg Company, Springfield).

At the New Haven Lawn Club on 30 April, Dreier and Duchamp invite President and Mrs. Seymour and many others to a banquet announcing the dissolution of the Société Anonyme, on the thirtieth anniversary of the opening of its first exhibition.

On 30 June, Seymour writes Dreier that on his last day in office he has been presented with the first copy of the catalogue *Collection of the Société Anonyme: Museum of Modern Art 1920*. The collection then consisted of works by a total of 168 artists (23 women): 175 oils; 280 drawings, watercolors, collages, and gouaches; 176 prints; 17 sculptures; and 15 photographs.

Duchamp gives his approval to Walter Arensberg's decision to give his collection to the Philadelphia Museum of Art.

1951

At Duchamp's suggestion Dreier begins to correspond with Fiske Kimball, offering her private collection to the Philadelphia Museum of Art, of which he is director. On 17 April Kimball refuses the offer since Dreier has asked that a separate room be devoted to

Marcel Duchamp, ca. 1946-50. Photographer unknown.



work by Shirlaw, herself, and her sister. In subsequent letters Dreier asks Kimball to choose whatever he would want from her collection. He replies on 3 May that it is not a director's function to make such choices, but that he would gladly accept Duchamp's *Large Glass* and that he rather liked her large Braque (*Music*). Dreier ceases to communicate with him.

1952

On 29 March, the death of Katherine Sophie Dreier, age seventy-four. Her will is probated on 7 April; executors are Frederick Burgess, Albert C. Kelly, and Marcel Duchamp. Duchamp takes on the role of disbursing Dreier's private collection over the following year. Chief beneficiaries are Yale, the Museum of Modern Art and the Guggenheim Museum in New York, and the Phillips

Collection and American University in Washington. Duchamp's *Large Glass* is given to the Philadelphia Museum of Art and Brancusi's *Leda* to the Art Institute of Chicago.

In December Duchamp attends the opening of a Yale exhibition he helped organize, which is devoted to Dreier's private collection.

1953

The balance of Dreier's estate arrives at Yale. Although not all accessioned that year, the final tally of the combined Société Anonyme and Dreier collections is 1019 works: 207 oils; 400 drawings, watercolors, gouaches, and collages; 357 prints; 28 sculptures; and 27 photographs. One hundred eighty artists are represented (twenty-seven women) from nineteen countries, twenty-two if the birthplaces of United States immigrants are counted.

Katherine Dreier and Koko, Milford, Connecticut, 1948. Photograph by John D. Schiff.

o's  
n-he  
n.all  
o-  
w-  
p-  
re  
n-  
d.

### 3 Partial List of Katherine Dreier's Private Collection: Works Not at Yale

Katherine Dreier's private collection is discussed in the final portion of the introduction to this catalogue. The following list records most of the twentieth century works known to have been in her possession, excluding those bequeathed to Yale. A few were sold in the 1940s to raise money for the 1950 catalogue, a few were given away, and others have disappeared from view entirely. A complete account of Dreier's private collection would require a careful sifting of her letters and fragmentary records, correlated with research into dealers' archives, exhibition histories, and artists' biographies and catalogues. In view of incomplete and sometimes confusing evidence, the following list is limited to those works for which there is clear documentation. Even so, Dreier and her contemporaries did not

always record dimensions the same way (sometimes width before height, sometimes the reverse, and sometimes incorporating frame or passe-partout), and inconsistent dates and titles were frequently used. The dimensions given here are those supplied by present owners or found in Dreier's records, and they have not been verified by new measurements (therefore, if given in inches, they were not converted to centimeters). Except when otherwise noted, all the works on the list now in American University, the Guggenheim Museum, the Museum of Modern Art, and the Phillips Collection were bequeathed in 1953, when Marcel Duchamp supervised the dispersal of Dreier's collection.

- Archipenko** *Untitled*, 1915, gouache and pencil, 11½ × 8¾ in., Guggenheim Museum. *Standing Figure*, 1919, bronze, 22¾ in. high, Guggenheim Museum. *Sculpto-peinture: Glass on a Table*, 1920, painted wood and plaster relief, 16½ × 13 in., MOMA. *Sculpto-peinture: Femme debout*, 1920, painted wood and plaster relief, 19¼ × 12¼ in., Phillips Collection.
- Baumeister** *Abstract Composition*, 1922, gouache and crayon, 12¼ × 8¾ in., MOMA.
- Boix** *New York Dada*, ca. 1921, ink, 10½ × 12½ in., MOMA.
- Brancusi** *Maiastira*, 1912, marble, 22 in. high, 5 ft. 10 in. high with 3-section base, MOMA. *Little French Girl*, ca. 1914–18, oak, 49 in. high, Guggenheim Museum. *Leda*, 1920, marble, 30.5 cm high, plus base, bequeathed to the Art Institute of Chicago. *Fish*, undated, marble, sold to Peggy Guggenheim 1942–43, presumably the one acquired by Walter Arensberg in 1948, now in the Philadelphia Museum of Art.
- Braque** *Music*, 1914, oil, 36 × 23½ in., Phillips Collection. *Still Life*, 1918, oil, 11½ × 21¾ in., lost while in storage, before 1938.
- Bruce** *Composition VI*, 1916, oil, 64¼ × 51¼ in., Houston, Museum of Fine Arts.
- Buchheister** *Silberrecheck-Komposition 28*, 1928, oil and silver paint on plywood, 31¾ × 18 in., Guggenheim Museum.
- Burliuk** *Untitled*, 1919, oil, 8½ × 14 in., Guggenheim Museum. *Russian Boatmen*, undated, oil on burlap, 13¾ × 17¼ in., American University. *Forces of Spring*, 1922, oil, 13 × 18 in., location unknown.
- Calder** *Mobile*, ca. 1935, painted wood and metal, 33½ in. high, Guggenheim Museum. *Mobile-Stabile*, ca. 1932, painted metal and wire, 30¼ in. high, Phillips Collection.
- Campendonk** *Farm Scene*, ca. 1918, oil, 18¾ × 37¾ in., sold Sotheby's, NY, 15 May 1979. *Begebenheit mit Wasservogel*, 1920, oil, 76.5 × 68.6 cm, American University. *Listening*, 1920, oil, 49½ × 37¼ in., Guggenheim Museum. *Mystical Crucifixion*, ca. 1920, oil on glass, 17½ × 15 in., MOMA. *The Village Street II*, ca. 1924, oil, 19¼ × 26¾ in., Phillips Collection. *The Farm's Mysticism* ("The White Tree"), undated, oil, 35 × 31½ in., location unknown. *Das Liebespaar*, undated, oil, 35¾ × 22 in., location unknown. *Red Glare from Steel Works, Dunsburg*, undated, oil, location unknown. *Landscape with Trees, Holland*, undated, drawing, bequeathed to American University, present location unknown.
- Chagall** *I and the Village*, undated, watercolor, 19.4 × 13.3 cm, American University.
- Covert** *Ex Act*, 1919, oil on plywood and cardboard, 23¼ × 25¼ in., MOMA.
- Daugherty** Three works, dates and locations unknown: *Composition*, 77 × 75 in.; *The Angel*, 60 × 50 in.; *Painted Screen*.
- Drewes** *Composition in Green*, 1935, oil on masonite, 23 × 17 in.; Phillips Collection. *Feathery Melody* ("Composition 124, study for

- Night Fantasy*"), 1936, oil, 60 × 38.3 cm, American University.
- Marcel Duchamp** *Sketch for "Chess Players"*, 1911, watercolor and ink, 6½ × 6¾ in., Guggenheim Museum. *Landscape*, 1911, oil, 18¼ × 24¼ in., MOMA. *Sieste éternelle*, 1911, crayon and watercolor, 25.2 × 16.3 cm, private collection. *3 Standard Stoppages*, 1913–14, assemblage of thread, canvas, wood, and glass in a wooden box, 28.2 × 129.2 × 22.7 cm, MOMA. *To be Looked at (from the Other Side of the Glass) with One Eye . . .*, 1918, oil, silver leaf, wire, and a lens on glass, 20¾ × 16¾ in., MOMA. *Hand-made Stereopticon Slide*, 1918–19, pencil over photographic stereopticon slide, MOMA. *Fresh Widow*, 1920, painted wood frame with black leather covering eight panes of glass, 30½ × 17¾ in., MOMA. *Designs for Chessmen*, ink, 4 sheets, MOMA. *The Bride Stripped Bare by her Bachelors, Even* ("Large Glass"), 1915–23, rebuilt 1936, various metals on glass, 227.5 × 175.8 cm, bequeathed to the Philadelphia Museum of Art.
- Duchamp-Villon** *Cat*, 1913, plaster, 25½ × 21 in. (oval), Guggenheim Museum. *Gallie Cock*, 1916, painted plaster, 17¾ × 15¾ in. (oval), Phillips Collection.
- Eilshemius** *Little Girl*, undated, oil, 17½ × 8¾ in., bequeathed to American University, sold 1968. Two unidentified oil sketches.
- Ernst** *The Forest*, 1925, oil, 45½ × 28½ in., Phillips Collection. *Illusion*, 1929, 31¼ × 25¼ in., MOMA.
- Gabo** *Monument for a Physics Observatory*, ca. 1922, plastic, metal, and wood, 14 in. high, sent by Dreier in 1946 to the artist for repair, presumably still in the artist's estate. *Model for "Construction in Space with Balance on Two Points"*, ca. 1925, white, black, and transparent plastic, 5¼ in. high, lost in transit (destined for the Guggenheim Museum), 1953.
- Gaulois** *Back Yards of New York*, undated, oil, 39¼ × 30½ in., location unknown. *Untitled*, undated, colored crayons, 21½ × 16 in., location unknown.
- Gris** *Still Life*, 1916, oil, 18¾ × 14¾ in., Guggenheim Museum. *Still Life with Newspaper*, 1916, oil, 28¼ × 23¾ in., sold to Phillips Collection, 1951.
- Kandinsky** *Study for "Painting with White Form"*, 1913, watercolor, 10¾ × 15 in., MOMA. *Watercolor Number 13*, 1913, 12¾ × 16¾ in., MOMA. *Sketch 14*, 1913, watercolor, 9½ × 12½ in., MOMA. *The Storm*, 1913, oil, 39¾ × 31 in., Phillips Collection. *Russian Carnival* ("Kreis auf Schwarz"), 1921, oil, 53¼ × 47¾ in., sold to Guggenheim Museum, 1946, with Dreier retaining lifetime possession. *Blue Circle*, 1922, oil, 43 × 39 in., sold to Guggenheim Museum, 1946. *Black Circle*, 1922, watercolor, 18¼ × 12¼ in., sold via Rose Fried (The Pinacotheca), NY, June 1950, for \$350. *Blue* (Number 393), 1927, oil on cardboard, 19½ × 14½ in., MOMA. *Signals*, 1929, watercolor, 14 × 19 in., location unknown. *La Main passe*, 1935, etching, 6¼ × 4¾ in., bequeathed to Guggenheim Museum, present whereabouts unknown.

- Klee *Schnecke*, 1914, ink,  $4\frac{3}{8} \times 8\frac{1}{2}$  in., MOMA. *Mit dem roten X*, 1914, watercolor,  $6\frac{1}{4} \times 4\frac{1}{4}$  in., apparently numbered "1914/136," MOMA. *Hühner*, 1914, drawing, apparently numbered "1914/77," location unknown. *Mit der sinkenden Sonne*, 1914, watercolor,  $5 \times 4\frac{1}{4}$  in., apparently numbered "1914/147," sold 1949, via Rose Fried (The Pinacotheca), NY, for \$250. *Spirit of the Flower*, 1917, watercolor,  $2\frac{1}{4} \times 9\frac{1}{2}$  in., apparently numbered "1917/70," sold 1949, via Rose Fried, for \$250. *Sonnenfinsternis*, 1918, watercolor,  $5\frac{3}{4} \times 7\frac{1}{4}$  in., apparently numbered "1918/157," sold 1949, via Rose Fried. *Sanft Betogter Garten*, 1920, oil,  $25\frac{1}{2} \times 20$  in., apparently numbered "1920/217," sold 1942, via Stephan Lion, NY, for \$450. *Reisendes Wachstum*, 1921, watercolor,  $9\frac{1}{2} \times 16$  in., apparently numbered "1921/71," sold 1942, via Stephan Lion, for \$125. *Small Regatta*, 1922, watercolor,  $5\frac{1}{4} \times 9$  in., Phillips Collection (reported stolen in 1963). *Das Dorf im Grünen*, 1922, oil on cardboard,  $17\frac{1}{8} \times 20\frac{1}{8}$  in., MOMA. *Urnensammlung*, 1922, watercolor on transfer drawing,  $10\frac{7}{8} \times 8\frac{1}{2}$  in., MOMA. *Guter Fischplatz*, 1922, watercolor and ink,  $10\frac{1}{2} \times 16\frac{1}{8}$  in., MOMA. *Blumen im Wind*, 1922, watercolor and ink,  $6\frac{1}{8} \times 5\frac{3}{8}$  in., apparently numbered "1922/106," MOMA. *Blumenfamilie V*, 1922, watercolor,  $6\frac{1}{2} \times 9\frac{1}{4}$  in., apparently numbered "1922/134," sold 1942, via Stephan Lion, for \$125. *Madonna No. 2*, 1923, watercolor,  $13 \times 8\frac{1}{2}$  in., apparently numbered "1923/2," sold 1942, via Stephan Lion, for \$125. *Schlussbild einer Tragikomödie*, 1923, watercolor, apparently numbered "1923/144," sold 1942, via Stephan Lion, for \$125. *Blumengarten*, 1924, watercolor and gouache,  $14\frac{1}{8} \times 8\frac{1}{8}$  in., MOMA. *Reiber*, 1924, mixed media on paper,  $13\frac{3}{8} \times 7\frac{1}{4}$  in., MOMA. *Alte Stadtarchitektur*, 1924, watercolor and ink,  $9\frac{1}{8} \times 7\frac{1}{4}$  in., MOMA. *Archaeologische Landschaft*, 1925, watercolor,  $17 \times 26.5$  cm (sight), American University.
- Kuniyoshi *The Calf Doesn't Want to Go*, 1922, ink, MOMA.
- Léger *Propellers*, 1918, oil,  $31\frac{7}{8} \times 25\frac{3}{4}$  in., MOMA. *People in a Garden*, 1922, oil,  $25\frac{3}{8} \times 36\frac{1}{4}$  in., American University, sold 1961, Dr. Alan Emil, NY.
- Lissitzky *Proun 19D*, 1922, gesso, oil, collage, etc., on plywood,  $38\frac{3}{8} \times 38\frac{3}{8}$  in., MOMA. *Proun 95*, ca. 1920–23, oil, collage, and gouache on paper,  $23\frac{1}{2} \times 19\frac{1}{16}$  in., sold via Rose Fried (The Pinacotheca), NY, 1949, to Lydia and Harry Lewis Winston, now in the collection of Dr. and Mrs. Barnett Malbin. *Composition*, undated, gouache, watercolor, ink, pencil, and crayon,  $8 \times 11\frac{1}{4}$  in., Guggenheim Museum.
- Marc *Stier*, ca. 1911, woodcut,  $6\frac{1}{4} \times 8\frac{3}{8}$  in., Guggenheim Museum. *Deer in the Forest*, undated, oil,  $39\frac{1}{2} \times 41$  in., Phillips Collection.
- Marcoussis *Still Life: Violon*, 1919, gouache, watercolor, and oil on paper,  $16\frac{3}{4} \times 9\frac{1}{2}$  in., MOMA. *Forms on Glass, No. 17*, 1920, oil on glass,  $9\frac{3}{4} \times 11\frac{3}{4}$  in. (oval), Phillips Collection. One watercolor sold 1947 via Rose Fried (The Pinacotheca), NY.
- Marin *Lower Manhattan*, undated, watercolor,  $27 \times 22$  in., location unknown.
- Mataré *Cow*, 1926, bronze,  $6\frac{1}{4}$  in. high, location unknown.
- Matisse *Study for "Odalisque with Magnolia"*, undated, charcoal on paper,  $16 \times 20\frac{1}{4}$  in., MOMA, subsequently exchanged.
- Matta *Endless Nude*, 1938, pencil and colored crayons,  $12\frac{3}{4} \times 19\frac{1}{2}$  in., MOMA. *Luminous Paint*, 1940, mixed media on paper,  $11\frac{3}{8} \times 17\frac{1}{2}$  in., Guggenheim Museum.
- Robert Michel *Drawing No. B.II, Drei zu Acht*, undated, location unknown.
- Miró *Blue Painting*, 1926, oil,  $23\frac{1}{2} \times 28\frac{3}{4}$  in., MOMA, subsequently sold.
- Molzahn *Untitled*, 1942, watercolor and pencil,  $16\frac{3}{4} \times 14$  in., Guggenheim Museum.

- Mondrian *Painting I*, 1926, oil,  $44\frac{3}{4} \times 44$  in. (lozenge, measured on diagonal), MOMA. *Composition*, 1929, oil,  $17\frac{3}{4} \times 17\frac{3}{8}$  in., Guggenheim Museum. *Painting No. 9*, ca. 1939–42, oil,  $31\frac{1}{4} \times 29$  in., Phillips Collection.
- Pannaggi *Collage*, undated, pasted papers,  $14\frac{1}{4} \times 19\frac{1}{4}$  in., MOMA.
- Peri *In Front of the Table*, 1922, tempera on cardboard,  $25\frac{1}{4} \times 34$  in. (irreg.), MOMA.
- Pevsner *Torso*, ca. 1924–26, plastic and copper,  $29\frac{1}{2}$  in. high, MOMA. *Relief Construction*, 1929, plastic,  $35\frac{3}{4} \times 23\frac{3}{4}$  in., Phillips Collection.
- Picasso *Music*, 1913, oil,  $42 \times 30$  in., sold 19 May 1981, Christie's, NY. *Music*, 1914, oil,  $55.3 \times 66.3$  cm, Indianapolis Museum of Art. *Still Life*, 1914, oil,  $24 \times 18$  cm, location unknown.
- Puni (Pougnny) *100th Exhibition Announcement of Der Sturm*, 1921, ink and pasted paper,  $4\frac{1}{4} \times 3\frac{1}{2}$  in., MOMA.
- Man Ray *Arc de Triomphe*, 1923, oil,  $19\frac{1}{2} \times 24$  in., bequeathed to American University, sold 1966. One rayograph bequeathed to MOMA.
- Ribemont-Dessaignes *Silence*, ca. 1915, oil,  $36\frac{1}{4} \times 28\frac{3}{8}$  in., MOMA.
- Schwitters *Merz 31B, Strahlende Welt*, 1920, oil and collage on cardboard,  $37\frac{3}{8} \times 26\frac{1}{8}$  in., Phillips Collection. Many Merz collages: nineteen bequeathed to MOMA, three to the Guggenheim Museum, two to American University, one to the Phillips Collection, and two sold 1947, via Rose Fried (The Pinacotheca), NY, one to Lydia and Harry Lewis Winston (now in the collection of Dr. and Mrs. Barnett Malbin); *S 55 Merz*, 1946,  $7\frac{1}{16} \times 5\frac{3}{4}$  in.
- Stella *Watercolor [study related to Spring and Battle of Lights]*, ca. 1914–18, watercolor and charcoal,  $37.5 \times 75$  cm, bequeathed to the Guggenheim Museum, sold 1980. *Portrait of Marcel Duchamp*, ca. 1920, silverpoint,  $21 \times 14$  in., MOMA. *Flowers*, undated, pastel,  $75.9 \times 59.6$  cm, American University. Two drawings bequeathed to the Metropolitan Museum.
- Villon *Woman Seated*, ca. 1900, watercolor,  $20 \times 13.2$  cm, American University. *Girl at Balcony*, ca. 1900, watercolor,  $7\frac{1}{8} \times 5\frac{1}{8}$  in., MOMA. *Woman with Umbrella*, ca. 1900, watercolor,  $7\frac{1}{8} \times 4\frac{1}{4}$  in., MOMA. *Little Tightrope Walker*, 1914, etching,  $8\frac{3}{4} \times 6\frac{1}{8}$  in., bequeathed to the Guggenheim Museum, subsequently sold. *Returning Soldiers*, ca. 1918, watercolor,  $11 \times 13\frac{1}{2}$  in., sold 1947, via Rose Fried (The Pinacotheca), NY, for \$150. *Color Perspective*, ca. 1921, oil,  $21\frac{1}{4} \times 28\frac{3}{8}$  in., Guggenheim Museum. *Color Perspective*, 1922, oil,  $28\frac{3}{4} \times 23\frac{3}{8}$  in., MOMA. *The Lovers*, 1923, oil,  $21 \times 25$  in., location unknown. *Song*, 1926, oil,  $23\frac{1}{2} \times 31\frac{1}{4}$  in., Guggenheim Museum. *Abstract Composition*, 1932, oil,  $21\frac{1}{2} \times 15$  in., Phillips Collection. *Flight*, 1940, oil, bequeathed to American University, sold 1966.

## 4 Lectures and Programs under Auspices of the Société Anonyme, 1920–39

Following Katherine Dreier's own practice, listed are all lectures and programs that in any way involved the Société Anonyme, no matter how modest the circumstances. They cannot all be described with the same degree of detail. For many of her own lectures the manuscripts survive, and for some of the Société's formal programs there are printed invitations or announcements. A good many, however, are only incompletely known. Dreier's appendixes in the catalogue of the Springfield exhibition of 1939 (SA 84) and in the catalogue of the collection published in 1950 often use various descriptive phrases

instead of titles, and her correspondence offers only an occasional document that restores the full title or topic.

In the list that follows, quotation marks are used to designate formal lecture or program titles, and also to denote descriptive phrases that Dreier occasionally used in the 1939 Springfield catalogue. Ordinary phrases used by the editors, such as "informal talk," have been derived from Dreier's descriptions or inferred from her correspondence. New York City is understood as the location of all events, unless otherwise specified.

## 1920

- 15 October Louis Eilshemius, informal talk on his art, Société Anonyme Galleries, 19 East 47th Street, in connection with SA 4 (Eilshemius 1920)
- 30 November Marsden Hartley, informal talk on the exhibition, Société Anonyme Galleries, in connection with SA 5 (Autumn 1920)

## 1921

- 15–29 January KSD, three lectures on modern art at the Manhattan Trade School for Girls, for the People's School of Philosophy, affiliated with the People's Institute of Cooper Union
- 15 January "Rebels in Art," in connection with SA 7 (Manhattan I, 1921). KSD, Joseph Stella, and Marcel Duchamp answered questions following the lecture
- 22 January "Evolution of Painting"
- 29 January "How to Look at Pictures," in connection with SA 9 (Manhattan II, 1921)
- 18 January Walter Pach, lecture at the Colony Club, in connection with SA 8 (Colony 1921)
- 27 January Joseph Stella, informal talk on modern art, Société Anonyme Galleries, in connection with SA 6 (Winter 1920–21)
- 16 February "Symposium on the Psychology of Modern Art and Archipenko," Société Anonyme Galleries, in connection with SA 10 (Archipenko 1921). Speakers: Phyllis Ackerman, Christian Brinton, Marsden Hartley, Man Ray, chaired by KSD
- 17 February KSD, "The Revolution in Art," Civic Club, for the New York Camaraderie, affiliated with the League for Industrial Democracy, in connection with SA 12 (Civic 1921)
- 24 February KSD, "What Has Modern Art Contributed?" Miss Weir's School of Design, in connection with SA 15 (Weir 1921)
- 5 March KSD, "What Has Modern Art Contributed?" Heterodoxy Club of New York on the final day of SA 13 (Heterodoxy 1921)
- 1 April Marsden Hartley and KSD, "Do You Want to Know What a Dada Is?" Société Anonyme Galleries
- 16 April KSD, informal talk on modern art, at the home of Mrs. Henry White, New Haven, CT
- 30 April "An Evening with Gertrude Stein," Société Anonyme Galleries, the Société Anonyme's first birthday party. Reading from the unpublished works of Gertrude Stein by Marsden Hartley, Henry McBride, Mina Loy, and Mary Knoblauch, who gave a short talk on the author's life

## 1922

- 30 April Christian Brinton, "Modern Art," MacDowell Club, in connection with SA 19 (MacDowell 1922)
- 28 December Walter Pach, "The Art of Jacques Villon," Société Anonyme Galleries, in connection with SA 20 (Villon 1922–23)

## 1923

- 29 January Phyllis Ackerman, "Art of Joseph Stella," Société Anonyme Galleries, in connection with SA 21 (Stella 1923)

- 21 February Elie Nadelman, "The Beginnings of Modern Art," Société Anonyme Galleries, in connection with SA 22 (Winter 1923)
- 15–29 March Alexander Goldenweiser, three lectures on "Primitive Art Contrasted with the Modern," Société Anonyme Galleries, 15 March, 22 March, 29 March
- 20 March KSD, "Interpretation of Modern Art," Brooklyn Jewish Community Center, Avenue I and 13th Street, for its Literary Forum, in connection with SA 24 (Literary 1923)
- 16 April William Zorach, "The Appreciation of Modern Pictures: An Analysis of Their Construction," Société Anonyme Galleries

## 1924

- 19 February Louis Lozowick, "The Suprematists of Russia," Société Anonyme Galleries, 44 West 57th Street, in connection with SA 30 (Russian 1924)
- 20 February KSD, "Modern Art," Women's University Club
- 8 March "Programme of Modern Russian Music and Dances," Société Anonyme Galleries, for the opening of SA 31 (Burlinuk 1924)
- 19 March–4 April Frances de Villa Ball, lectures, with piano recitals on "The Change in the Chord and Scale and Its Results: From Bach through Beethoven and Debussy to Modern Times," Société Anonyme Galleries, 19 March, 26 March, 4 April

## 1925

- 21 January–4 February Frances de Villa Ball, lectures, with piano recitals on "The Changes in Music since the Days of Bach," for the benefit of the Société Anonyme, at the home of KSD, 88 Central Park West, 21 January, 28 January, 4 February
- 26 January KSD, "What Has Modern Art Contributed?" Baltimore Museum of Art, in connection with SA C (Baltimore 1925)
- 23 March KSD and David Burlinuk, Daniel Galleries, for the opening of SA 34 (Campendonk 1925)
- 25 March KSD, "Modern Art in Relation to Modern Music," for the benefit of the Société Anonyme, at the home of KSD, 88 Central Park West
- 27 March KSD, "The Universality of the Modern Vision," for the Vassar Alumnae of New York, in connection with SA 35 (Vassar Alumnae 1925)
- 20 November KSD, "What Is the New Expression in Art?" Mount Vernon Seminary for Girls, Washington, D.C., in connection with SA 37 (Washington, D.C. 1925)
- 3 December KSD, "New Trends in Art," Zonta Club

## 1926

- 28 January KSD, informal talk on art, Paul Gaulois's Painters and Sculptors Gallery, 660 Lexington Avenue, "Followed by an Informal Discussion led by Count Tolstoi and Madame George of Paris" (SA 84, cat. p. 26)
- 19 November–18 December Lectures and programs presented in connection with SA 43 (Brooklyn 1926), *International Exhibition of Modern Art*



- 19 November Program of Modern music arranged by the League of Composers for the opening of the exhibition
- 20 November KSD, lecture for the School Art League in the museum auditorium
- 28 November KSD, lecture in the museum auditorium
- 4 December Alfred Stieglitz, lecture on the exhibition in the galleries
- 11 December David Burliuk, "Modern Trends in All Branches of Art," in the galleries
- 14 December KSD, lecture for the National Association of Women Painters and Sculptors, in the galleries
- 15 December KSD, lecture for the Civitas Club of Brooklyn, in the galleries
- 18 December Louis Lozowick, "Certain Aspects of Modern Art," in the galleries
- 1927
- 24 January-4 April Lectures and programs presented in connection with SA 44, 45, 46, selections from the Brooklyn International Exhibition
- 24 January KSD, "The Exhibition of Modern Art: 23 Countries," radio talk over station WEAF
- 1 February Henry Cowell, piano recital of modern compositions, Anderson Galleries, in connection with SA 44 (Anderson 1927)
- 4 February Henri Barzun, "The Modern Trends as Expressed through the Various Countries," Anderson Galleries, in connection with SA 44 (Anderson 1927)
- 28 February KSD, "Modern Art," Albright Art Gallery, Buffalo, in connection with SA 45 (Buffalo 1927)
- 3 April KSD, informal talk on the paintings for a gathering of Toronto artists, in the galleries of the Toronto Art Gallery, in connection with SA 45 (Toronto 1927)
- 4 April KSD, "Abstract Art," an informal talk in the studio of Lawren Harris, Toronto
- 4 April KSD, "Lecture on Modern Art," in the galleries of the Toronto Art Gallery, in connection with SA 46 (Toronto 1927)
- 10 March KSD, "What About Modern Art," at the home of Mrs. Caroline O'Day, Rye, NY, in connection with SA 47 (Rye 1927)
- 15 March KSD, "What About Modern Art," Cosmopolitan Club, lecture-luncheon, in connection with SA 48 (Cosmopolitan 1927)
- 17 March KSD, "The New Point of View in Art," Art Center, 65 East 56th Street, for elementary and high school art teachers, arranged by the New York City Board of Education, in connection with SA 49 (Art Center 1927)
- 12 May KSD, "Modern Art and Its Contribution," Public School No. 59, for high school art teachers, arranged by the New York City Board of Education
- 1928
- 20-27 February KSD and Henri Barzun, informal talk and lecture at the Arts Council Gallery, Barbizon Hotel, in connection with SA 50 (Arts Council 1928)
- 20 February KSD, informal talk on art
- 27 February Henri Barzun, "The Contribution of Modern Art"
- 25 February KSD, "The Invisible Line," Metropolitan Museum for the School Art League, published in *Brochure Quarterly*, no. 1, July 1928, pp. 1-22
- 16 October KSD, "New Trends in Art," Women's City Club of New York, in connection with SA 52 (Women 1928)
- 28 November "What the New Vision Brought to Painting, Music, and Poetry," an informal evening at the home of KSD, 88 Central Park West, for Ted Shawn and the Denishawn pupils. Paintings interpreted by KSD, music interpreted by Imre Weisshaus, and both as readers of the *Lautsonate* (Sound Poems) of Kurt Schwitters
- 1929
- 9 May KSD, "Modern Art in America," at a meeting of *die abstrakten hannover*, Kasten Haus, Hanover, Germany, chaired by Carl Buchheister
- 13 December KSD, "New Trends in Modern Art," radio talk over station WEAF, under the auspices of the Women's City Club of New York
- 1930
- 9 February Wassily Savadsky directing an orchestral concert presenting "New Forms in Music," at the Forrest Theatre
- 15 March Ted Shawn in an "Evening of the Dance," Bachsaal, Berlin
- 25 March Ted Shawn in a performance of modern dance at the Schauspiel Haus, Munich
- 7 August KSD, "New Trends in Art," Seven Arts Guild, Darien, CT, in connection with SA 57 (Darien 1930)
- 7 October-23 December KSD, twelve lectures on "Art in the Twentieth Century" at the Rand School of Social Science, in celebration of its twenty-fifth year, in connection with SA 58 (Rand, Autumn 1930) and SA 59 (Rand, Winter 1930-31)
- 7 October "The Importance of Art in Relation to Life"
- 14 October "Painting in 1900"
- 21 October "Architecture Then and Now"
- 28 October "The Home and Its Changes"
- 4 November "The Growing Emphasis on Gardens"
- 11 November "The Difference between Art and Taste"
- 18 November "Our Imagination"
- 25 November "How to Use Our Eyes"
- 2 December "Cézanne and His Group"
- 9 December "The Revolt of 1911 and 1913"
- 16 December "Art during the War and the German and Russian Revolution"
- 23 December "Art in 1930"
- 20 October KSD, "The Progress in Art in the Last Twenty Years," Rand School of Social Science, for its Women's Guild, in connection with SA 58 (Rand, Autumn 1930)
- 7 December KSD, "Modern Architecture, Here and Abroad," Brooklyn Museum
- 1931
- 6 January-31 March Thirteen lectures arranged by KSD for the Rand School of Social Science
- 6 January Buckminster Fuller, "The New Dynamic Elements in Architecture"
- 13 January Buckminster Fuller, "The Philosophy of a New Industrial Architectural Design"
- 20 January Pierre Loving, "Theories of Esthetics"
- 27 January Pierre Loving, "The History of Art I"
- 3 February Pierre Loving, "The History of Art II"
- 10 February Pierre Loving, "Recent Movements in Art I"
- 17 February Pierre Loving, "Recent Movements in Art II"
- 24 February Peter Mueller-Munk, "Metals"
- 3 March Peter Mueller-Munk, "Proportions and Productions"
- 10 March Nathaniel Pousette-Dart, "The Difference between Intellectual Inventiveness and Emotional Creativeness"
- 17 March Nathaniel Pousette-Dart, "Art Appreciation and Self Expression"
- 24 March Florence Newcomb, "Visual Reaction"

- 31 March Henri Barzun, "Modern Art as the Expression of Our Age"
- 5 January-23 March KSD, twelve lectures on "The Fundamentals of Present Day Art," New School for Social Research, in celebration of the opening of the new building at 66 West 12th Street, in connection with SA 61, 64 (New School, Buffalo 1931)
- 5 January "The Fundamentals of Art"
- 12 January "From What Angle Do We Approach Art"
- 19 January "How to Build a Picture"
- 26 January "Present Day Art Tendencies and Their Roots"
- 2 February "The Importance of Knowing One's Direction in Art"
- 9 February "Present Day American Tendencies"
- 16 February "Present Day French Tendencies"
- 23 February "Present Day Russian Tendencies"
- 2 March "Present Day German Tendencies"
- 9 March "Kandinsky and His Contribution"
- 16 March "The Place of the Abstract in Art"
- 23 March "Art of the Future," a special program with an address by KSD; projection of act 2 of Lotte Reiniger's film *Prince Achmed*, and of Duchamp's *Anémic Cinéma*; demonstration by Thomas Wilfred of his color-organ, the Clavilux; and a demonstration by Archipenko of his *Archipuntura*, a painting on louvered sections rotated by electricity
- 31 January KSD, "The Contribution in Art of the Twentieth Century," Heterodoxy Club of New York, at the Town Hall Club, in connection with SA 63 (Heterodoxy 1931)
- 18 February KSD, "Architecture Here and Abroad," at the home of Mr. and Mrs. Chauncey Hamlin, Buffalo
- 19 February KSD, "New Trends in Art," Albright Art Gallery, Buffalo, in connection with SA 64 (Buffalo 1931)
- March (n.d.) Architects dinner given by the Women's University Club. Speakers: KSD, Buckminster Fuller, Frank Lloyd Wright, and others
- 7 May Ted Shawn, a program of modern dance, introducing *American Suites*, Ton Halle, Munich
- 2 December A symposium on "The Need of Art, Music and Drama in the Life of Youth," Cosmopolitan Club, for the New York League for Mental Hygiene for Children. Speakers: KSD, art; Dr. Harriet A. Seymour, music; Mrs. Herbert K. Stockton, drama
- 1932
- 16 January Dinner given by the Indian Society of New York, Town Hall Club, to honor Professor and Mrs. William R. Shepherd. KSD one of several speakers
- 1933
- 13 January KSD, "New Trends in Art as They Appear in Various Countries," Bauhaus, Berlin, under the auspices of Wassily Kandinsky
- 9 November-21 December KSD, "Seven Lectures on Art Appreciation," Academy of Allied Arts, coincided with Dreier's one-artist exhibition, 3-25 November
- 9 November "The Creative Urge and Its Expression in Art Form"
- 16 November "The Average Man's Reaction to Various Art Forms"
- 23 November "The Difference between Art and Taste"
- 28 November "Does 'Self Expression in Art' Create 'Art Appreciation?'"
- 7 December "Dynamic Imagination"
- 14 December "From El Greco to Kandinsky"
- 21 December "Should Art Be a Part of Every-Day Life?"
- 1934
- 7-10 January Lecture and round table talks at Black Mountain College, North Carolina
- 7 January KSD, "New Trends in Art"
- 9 January KSD and Josef Albers, round table talk pertaining to "New Trends in Art"
- 10 January KSD and Josef Albers, round table talk to discuss "Fundamentals in Art"
- 4 February KSD, "Should Art Be a Part of Every-Day Life?" Pan Hellenic, 3 Mitchell Place, for the Forum of the Beekman Neighbors
- 16 February Dinner at Dartmouth College in honor of Orozco, to celebrate the completion of his frescoes for the Dartmouth College Library. Speakers: KSD, Lewis Mumford, and others
- 4 October-15 November KSD, three lectures at the Annot Art School, RKO Building
- 4 October "Art in the Various Ages from the Days of Greece"
- 18 October "The Difference between Fashion, Taste and Art"
- 15 November "Dynamic Imagination"
- 20 December KSD and Annot, discussion on modern art, Wadsworth Atheneum, Hartford, in connection with SA 69 (Women, Hartford 1934-35)
- 1935
- 7 January KSD, "The Fundamentals of Art," Annot Art School
- 4-11 February Discussions in connection with exhibition of *40 Variations*, a lithograph series by KSD, at the Annot Art School
- 4 February KSD, discussion on *Variations*
- 11 February KSD, Annot, Thomas Wilfred, discussion on *Color*
- 10 June KSD, "New Forms in Art," Methodist Episcopal Church, Bethel, CT, for its Women's Organization, in connection with SA 70 (Women 1935)
- 17 June KSD, "The Difference between Fashion, Taste and Art," Annot Summer Art School, Westport, CT
- 6 September KSD, "Madonnas in Art: The Various Types," Long Ridge Methodist Episcopal Church, West Redding, CT
- 25 October KSD, "The Difference between Fashion, Taste and Art," Bond Hotel, Hartford, CT, for the Connecticut Public School Art Teachers Association, in connection with SA 72 (Hartford 1935)
- November KSD, lecture on Confucius and modern China, Black Mountain College
- 1937
- 15 January KSD, guest speaker on radio program, "Let's Talk It Over—With Anne Hard," station WJZ. A discussion prompted by Dreier's withdrawal of her loans to the travelling version of *Fantastic Art, Dada, Surrealism*, arranged by MOMA
- 1938
- 19 March KSD, "Why Abstract Art?" Columbia University, Art Department
- 1939
- 15 March KSD, "Good Taste and Good Art: Are They the Same?" Columbia University, Art Department

For the 1950 catalogue Katherine Dreier provided a chronological list of exhibitions organized by the Société, designated by arabic numbers, and loans from its collection to other exhibitions, designated by letters of the alphabet. This cumbersome system has been retained because internal records are so thoroughly steeped in it that to alter it would have risked too many errors.

Dreier was, as usual, inconsistent, and this further complicated the record. For reasons unknown she skipped the letter *H* and gave *D* to the same exhibition that moved to other institutions where it was labelled by arabic numerals. These and similar inconsistencies, since they do not affect the utility of the new listings, have not been altered, but errors of many kinds have been corrected, and a number of exhibitions that were omitted by Dreier have been added.

In the case of exhibitions organized by the Société or by Dreier, the names of all artists known to have been included are recorded; for loans to other exhibitions, the only names listed are those in the Société or in Dreier's collection. Often it is not known which objects were lent, nor whether they were the Société's, Dreier's, or borrowed works. First names of artists are supplied only when there would otherwise be confusion or when the artists are obscure.

Because surviving records are incomplete, the same kind of infor-

mation cannot be supplied for every exhibition. For some the number of works shown is known, but not for others; for some the inclusive dates, the locations, and the accompanying publications are known, but not for others. All known information is given in each instance, and the reader should assume it is lack of information that accounts for any gaps.

New York is to be understood as the location of all exhibitions for which no city is listed. The Société's own galleries changed location twice from 1920 to 1924. The address is given only for the first exhibition in each location and is assumed to be continuous until the new location is recorded. "Checklist" does not denote a specific form of publication, but simply the existence of an enumerated list of objects. "Flyer," Dreier's own term, denotes a modest handbill; a more substantial publication is a catalogue ("cat."). "Accompanying brochure" refers to a Société publication related to an exhibition, but not constituting its catalogue. Illustrated brochures and catalogues published by the Société are so noted, but catalogues published by other institutions are not described. Lectures given at a Société exhibition are noted; the reader will find a complete record in appendix 4, devoted to lectures and programs under the auspices of the Société Anonyme.

## SA EXHIBITIONS

## SA 1 (Inaugural 1920)

Galleries of the Société Anonyme, 19 East 47th Street, 30 Apr.–15 June 1920; flyer, no checklist. Brancusi, Bruce, Daugherty, Duchamp, Gris, Picabia, Man Ray, Ribemont-Dessaignes, Schamberg, Stella, Van Gogh, Villon, Vogeler.

## SA 2 (Early Summer 1920)

Galleries of the Société Anonyme, 17 June–1 Aug. 1920; flyer, no checklist. Bruce, Daugherty, Matulka, Van Everen

## SA 3 (Late Summer 1920)

Galleries of the Société Anonyme, 2 Aug.–11 Sept. 1920; exhibition of works lent by Walter Arensberg, flyer, no checklist. Brancusi, Braque, Duchamp, Gauguin, Gleizes, Matisse, Picabia, Picasso, Ribemont-Dessaignes, Rousseau

## SA 4 (Eilshemius 1920)

Galleries of the Société Anonyme, 13 Sept.–23 Oct. 1920; *Louis M. Eilshemius*, first one-artist exhibition in U.S., flyer, with checklist, lecture by Louis M. Eilshemius, 16 paintings

## SA 5 (Autumn 1920)

Galleries of the Société Anonyme, 1 Nov.–15 Dec. 1920; flyer, no checklist, lecture by Marsden Hartley. Bauer, Derain, Hartley, Van Heemskerck, Kandinsky, Mense, Man Ray, Schwitters, Stella, Walkowitz

## SA 6 (Winter 1920–21)

Galleries of the Société Anonyme, 15 Dec. 1920–1 Feb. 1921; exhibition of works lent by Arthur B. Davies, flyer, no checklist, lecture by Joseph Stella. Braque, Derain, Gleizes, Gris, Matisse, Picasso, Rivera, Villon

## SA 7 (Manhattan I, 1921)

Manhattan Trade School for Girls, 15 Jan. 1921; first of three lectures by KSD, 9 works. Brancusi, Kandinsky, Mense, Man Ray, Ribemont-Dessaignes, Stella, Villon

## SA 8 (Colony 1921)

Colony Club, 18 Jan. 1921; lecture by Walter Pach. Bauer, Brancusi, Braque, Bruce, Daugherty, Derain, Gris, Hartley, Kandinsky,

Mense, Picabia, Man Ray, Ribemont-Dessaignes, Schamberg, Stella, Van Everen, Van Gogh, Villon, Vogeler

## SA 9 (Manhattan II, 1921)

Manhattan Trade School for Girls, 29 Jan. 1921; third of three lectures by KSD. Bruce, Daugherty, Godewols, Gris, Kandinsky, Mense, Picabia, Ribemont-Dessaignes, Shirlaw, Stella, Van Gogh, Villon, Vogeler

## SA 10 (Archipenko 1921)

Galleries of the Société Anonyme, 1 Feb.–15 Mar. 1921; *Alexandre Archipenko* [abstract work], first one-artist show in U.S., flyer, no checklist; accompanying brochure, *Archipenko*, by Ivan Goll, trans. Mary Knoblauch, illus.

## SA 11 (Realism 1921)

Daniel Galleries, 1–15 Feb. 1921; *Archipenko* [realistic work]

## SA 12 (Civic 1921)

Civic Club, 17 Feb. 1921; lecture by KSD, 20 paintings. Bauer, Braque, Kandinsky, Molzahn, Man Ray, Ribemont-Dessaignes, Schwitters, Stella, Villon, Vogeler

## SA 13 (Heterodoxy 1921)

Heterodoxy Club of New York, 21 Feb.–5 Mar. 1921; lecture by KSD on 5 Mar. 1921, 20 paintings. Bauer, Braque, Kandinsky, Ribemont-Dessaignes, Schwitters, Villon, Vogeler

## SA 14 (Early Spring 1921)

Galleries of the Société Anonyme, 15 Mar.–12 Apr. 1921; flyer, no checklist. Campendonk, Donas, Klee, Molzahn, Schwitters, Stuckenberg

## SA 15 (Weir 1921)

Miss Weir's School of Design, 21–26 Feb. 1921; lecture by KSD, 16 paintings. Bauer, Braque, Bruce, Gris, Hartley, Kandinsky, Mense, Molzahn, Schamberg, Schwitters, Stella, Villon, Vogeler

## SA 16 (D. Dreier 1921)

Galleries of the Société Anonyme, 16 Apr.–15 May 1921; *Dorothea A. Dreier*, first one-artist exhibition in the U.S., flyer, no checklist; accompanying brochure, *Dorothea A. Dreier: An Appreciation by an Unknown*, illus., 16 paintings

## SA 17 (Late Spring 1921)

Galleries of the Société Anonyme, 16 May–15 June 1921; flyer, no checklist. Covert, KSD, Duchamp-Villon, Garvey, Godewols, Molzahn, Muche, Stuckenberg, Taylor, Topp

## SA 18 (Worcester 1921)

Worcester (MA) Art Museum, 3 Nov.–5 Dec. 1921; *Exhibition of Paintings by Members of the Société Anonyme*, cat. and text by Christian Brinton. Archipenko, Bauer, Baylinson, Bruce, Campendonk, Covert, Daugherty, Donas, D. Dreier, KSD, Eilshemius, Gleizes, Godewols, Gris, Hartley, Jungerich, Kandinsky, Mense, Metzinger, Molzahn, Muche, Picabia, Man Ray, Ribemont-Dessaignes, Schamberg, Stella, Stuckenberg, Taylor, Topp, Van Everen, Van Gogh, Villon, Vogeler. See also SA 18a, 18b, 19

## SA 18a (Smith 1922)

Smith College, Northampton, MA, 7 Jan.–5 Feb. 1922. Same as SA 18 but Picabia not shown

## SA 18b (Detroit 1922)

Detroit Institute of Fine Arts, Mar.–5 Apr. 1922. Same as SA 18

## SA 19 (MacDowell 1922)

MacDowell Club, 24 Apr.–8 May 1922; flyer, no checklist, lecture by Christian Brinton. Same as SA 18 but Gleizes not shown

## SA 20 (Villon 1922–23)

Galleries of the Société Anonyme, 16 Dec. 1922–10 Jan. 1923; *Villon*, first one-artist show in U.S.; accompanying brochure, *Villon*, by Walter Pach, illus., lecture by Walter Pach, 21 works

## SA 21 (Stella 1923)

Galleries of the Société Anonyme, 10 Jan.–5 Feb. 1923; *Joseph Stella: "New York Interpreted" and Other Paintings*, flyer, no checklist; accompanying brochure, *Stella*, by KSD, illus., lecture by Phyllis Ackerman, 12 works; *New York Interpreted* shown at Chicago, Arts Club, 13–24 Apr. 1923; leaflet

## SA 22 (Winter 1923)

Galleries of the Société Anonyme, 5–22 Feb. 1923; [Graphic Arts], flyer, no checklist, lecture by Elie Nadelman. Bauer, Bloch, Boccioni, Campendonk, Donas, Dottori, Fischer, Van Heemskerck, Kandinsky, Kunpa King, Klee, Marcoussis, Molzahn, Adrian Nielsen, Prampolini, Puni, Severini, Stuckenberg, Topp, Villon

## SA 23 (Storrs 1923)

Galleries of the Société Anonyme, 23 Feb.–22 Mar. 1923; *John Storrs*, flyer, no checklist; accompanying brochure, *Storrs*, by André Salmon, illus., 20 sculptures, 10 drawings; also shown Chicago, Arts Club, *Sculpture by John Storrs*, 13–24 Apr. 1923; cat., 20 works

## SA 24 (Literary 1923)

Literary Forum of the Jewish Community Center, Brooklyn, 20 Mar. 1923; lecture by KSD, 12 paintings. Bauer, Campendonk, Gris, Kandinsky, Stella, Villon, Vogeler

## SA 25 (Kandinsky 1923)

Galleries of the Société Anonyme, 23 Mar.–4 May 1923; *Kandinsky*, first one-artist show in U.S., flyer, no checklist; accompanying brochure, *Kandinsky*, by KSD, illus., 14 works

## SA 26 (Vassar 1923)

Vassar College, 4 Apr.–12 May 1923; *Paintings by Modern Masters . . . Loaned by Société Anonyme*, *New York*, cat. Archipenko, Bauer, Baylinson, Bortnyik, Braque, Bruce, Burluik, Campendonk, Covert, Daugherty, Donas, D. Dreier, KSD, Gleizes, Gris, Hartley, Mense, Metzinger, Molzahn, Muche, Picasso, Ribemont-Dessaignes, Schamberg, Stella, Stuckenberg, Taylor, Van Everen, Villon, Vogeler

## SA 27 (Kandinsky-Vassar 1923)

Vassar College, Nov. 1923; *Kandinsky*, 15 works

## SA 28 (Klee 1924)

Galleries of the Société Anonyme, now moved to 44 West 57th Street, 7 Jan.–7 Feb. 1924; *Paul Klee*, first one-artist show in U.S., flyer, no checklist, 26 works

## SA 29 (Archipenko 1924)

Kingore Galleries, 20 Jan.–9 Feb. 1924; *Archipenko Exhibition*, "under the auspices of the Société Anonyme," cat. by Christian Brinton, illus., 64 works

## SA 30 (Russian 1924)

Galleries of the Société Anonyme, 13 Feb.–6 Mar. 1924; [Modern Russian Artists], flyer, no checklist, lecture by Louis Lozowick. Bortnyik, Braque, Drewin, Gabo, Gleizes, Gris, Lipchitz, Lissitzky, Lozowick, Malevich, Medunetsky, Metzinger, Peri, Picasso, Udaltsova

## SA 31 (Burluik 1924)

Galleries of the Société Anonyme, 8–29 Mar. 1924; *David Burluik*, first one-artist exhibition in U.S., cat. by Christian Brinton, 34 paintings

## SA 32 (14 Artists 1924)

Galleries of the Société Anonyme, 31 Mar.–12 Apr. 1924; flyer, no checklist. Bromberger, Campendonk, Drexel, Erbslöh, Jawlensky, Kandinsky, Pauline Kowarzik, Lehmsbruck, William Lescaze, Schwichtenberg, Seiwert, Stella, Vogeler, Zeller

## SA 33 (Eilshemius 1924)

Galleries of the Société Anonyme, 16–29 Apr. 1924; *Louis M. Eilshemius*, flyer, no checklist, 35 works (last exhibition ever held in quarters rented by the Société)

## SA 34 (Campendonk 1925)

Société Anonyme at the Daniel Galleries, 23 Mar.–4 Apr. 1925; *Heinrich Campendonk*, first one-artist exhibition in U.S.; accompanying brochure, *Campendonk*, by David Burluik, trans. Louis Lozowick, with checklist, illus.; lectures by KSD and David Burluik, 34 paintings

## SA 35 (Vassar Alumnae 1925)

"Vassar Alumnae of New York," 27 Mar. 1925; lecture by KSD, 10 paintings. Bauer, Campendonk, Gris, Kandinsky, Villon, Vogeler

## SA 36 (Léger 1925)

Société Anonyme at the Anderson Galleries, 16–28 Nov. 1925; *Fernand Léger*, first one-artist exhibition in U.S.; accompanying brochure, *Fernand Léger*, text by Karl Einstein, introd. KSD, "Notations on Plastic Values," by Léger, with checklist, illus., 24 paintings

## SA 37 (Washington, D.C. 1925)

Mount Vernon Seminary for Girls, Washington, D.C., 20 Nov. 1925; lecture by KSD, 12 paintings. Bauer, Campendonk, Covert, Gris, Kandinsky, Picasso, Villon, Vogeler

## SA 38 (D. Dreier 1925)

Milch Gallery, 7–21 Dec. 1925; *Sketches by Dorothea A. Dreier*, cat., 29 works

## SA 39 (D. Dreier 1926)

Pen and Brush Club, 19–28 Feb. 1926; 20 paintings

## SA 40 (Matulka 1926)

Art Center, 8–13 Mar. 1926; *Paintings and Lithographs by Jan Matulka*, cat. by KSD, 17 works

## SA 41 (D. Dreier, Buffalo 1926)

Albright Art Gallery, Buffalo Academy of Fine Arts, Mar. 1926; *The Dorothea A. Dreier Exhibition*, 42 works. Same as SA D

## SA 42 (Philadelphia 1926)

Philadelphia, Sesqui-Centennial International Exposition, 1 June–1 Dec. 1926; *Paintings, Sculpture, and Prints in the Department of Fine Arts, Sesqui-Centennial Exposition*, cat., illus., "German Section, Modern Paintings," selected by KSD; *Modern Art at the Sesqui-Centennial Exposition*, special cat. (designed by Constantin Alajalov), text by Christian Brinton, with foreword by KSD, illus., 54 paintings. Bauer, Bortnyik, Bromberger, Campendonk, D. Dreier, KSD, Drexel, Erbslöh, Klee, Marc, Mense,

l-  
re  
h  
at  
  
or  
n  
st  
re  
m  
of  
a  
ig  
it  
es  
y  
i-  
ix  
té

## SA A (Russian 1923)

Lent to the Brooklyn Museum, 23 Jan.–4 Mar. 1923; *Exhibition of Russian Painting and Sculpture*, text by Christian Brinton, illus. Archipenko, Kandinsky

## SA 22 (Winter 1923)

Galleries of the Société Anonyme, 5–22 Feb. 1923; [Graphic Arts], flyer, no checklist, lecture by Elie Nadelman. Bauer, Bloch, Boccioni, Campendonk, Donas, Dottori, Fischer, Van Heemskerck, Kandinsky, Kunpa King, Klee, Marcoussis, Molzahn, Adrian Nielsen, Prampolini, Puni, Severini, Stuckenberg, Topp, Villon

## SA 23 (Storrs 1923)

Galleries of the Société Anonyme, 23 Feb.–22 Mar. 1923; *John Storrs*, flyer, no checklist; accompanying brochure, *Storrs*, by André Salmon, illus., 20 sculptures, 10 drawings; also shown Chicago, Arts Club, *Sculpture by John Storrs*, 13–24 Apr. 1923; cat., 20 works

## SA 24 (Literary 1923)

Literary Forum of the Jewish Community Center, Brooklyn, 20 Mar. 1923; lecture by KSD, 12 paintings. Bauer, Campendonk, Gris, Kandinsky, Stella, Villon, Vogeler

## SA 25 (Kandinsky 1923)

Galleries of the Société Anonyme, 23 Mar.–4 May 1923; *Kandinsky*, first one-artist show in U.S., flyer, no checklist; accompanying brochure, *Kandinsky*, by KSD, illus., 14 works

## SA 26 (Vassar 1923)

Vassar College, 4 Apr.–12 May 1923; *Paintings by Modern Masters . . . Loaned by Société Anonyme*, *New York*, cat. Archipenko, Bauer, Baylinson, Bortnyik, Braque, Bruce, Burluik, Campendonk, Covert, Daugherty, Donas, D. Dreier, KSD, Gleizes, Gris, Hartley, Mense, Metzinger, Molzahn, Muche, Picasso, Ribemont-Dessaignes, Schamberg, Stella, Stuckenberg, Taylor, Van Everen, Villon, Vogeler

## SA B (Detroit 1923)

Lent to Detroit Art Institute, State Fair Park, 31 Aug.–9 Sept. 1923; *A Collection of Works by the Modernist-Expressionist Groups*, one of several simultaneous exhibitions org. by H. M. Kurtzworth, cat. Baylinson, Bortnyik, Braque, Burluik, Campendonk, Covert, Daugherty, D. Dreier, KSD, Gleizes, Gris, Kandinsky, Metzinger, Peri, Picasso, Van Everen, Villon, Vogeler, Zeller

## SA 27 (Kandinsky-Vassar 1923)

Vassar College, Nov. 1923; *Kandinsky*, 15 works

## SA 28 (Klee 1924)

Galleries of the Société Anonyme, now moved to 44 West 57th Street, 7 Jan.–7 Feb. 1924; *Paul Klee*, first one-artist show in U.S., flyer, no checklist, 26 works

## SA 29 (Archipenko 1924)

Kingore Galleries, 20 Jan.–9 Feb. 1924; *Archipenko Exhibition*, "under the auspices of the Société Anonyme," cat. by Christian Brinton, illus., 64 works

## SA 30 (Russian 1924)

Galleries of the Société Anonyme, 13 Feb.–6 Mar. 1924; [Modern Russian Artists], flyer, no checklist, lecture by Louis Lozowick. Bortnyik, Braque, Drewin, Gabo, Gleizes, Gris, Lipchitz, Lissitzky, Lozowick, Malevich, Medunetsky, Metzinger, Peri, Picasso, Udaltsova

## SA 31 (Burluik 1924)

Galleries of the Société Anonyme, 8–29 Mar. 1924; *David Burluik*, first one-artist exhibition in U.S., cat. by Christian Brinton, 34 paintings

## SA 32 (14 Artists 1924)

Galleries of the Société Anonyme, 31 Mar.–12 Apr. 1924; flyer, no checklist. Bromberger, Campendonk, Drexel, Erbslöh, Jawlensky, Kandinsky, Pauline Kowarzik, Lehmsbruck, William Lescaze, Schwichtenberg, Seiwert, Stella, Vogeler, Zeller

## SA 33 (Eilshemius 1924)

Galleries of the Société Anonyme, 16–29 Apr. 1924; *Louis M. Eilshemius*, flyer, no checklist, 35 works (last exhibition ever held in quarters rented by the Société)

## SA C (Baltimore 1925)

Lent to Baltimore Museum of Art, 9 Jan.–1 Feb. 1925; *An Exhibition of Modern French Art*, cat., lecture by KSD. Braque, Metzinger, Picasso, Van Gogh

## SA 34 (Campendonk 1925)

Société Anonyme at the Daniel Galleries, 23 Mar.–4 Apr. 1925; *Heinrich Campendonk*, first one-artist exhibition in U.S.; accompanying brochure, *Campendonk*, by David Burluik, trans. Louis Lozowick, with checklist, illus.; lectures by KSD and David Burluik, 34 paintings

## SA 35 (Vassar Alumnae 1925)

"Vassar Alumnae of New York," 27 Mar. 1925; lecture by KSD, 10 paintings. Bauer, Campendonk, Gris, Kandinsky, Villon, Vogeler

## SA D (D. Dreier, Brooklyn 1925)

Brooklyn Museum, 14 Apr.–9 May 1925; *The Dorothea A. Dreier Exhibition* [Memorial Exhibition], cat. by Christian Brinton, illus., 42 works. D. Dreier, Shirlaw; travelling Worcester Art Museum; Houston, Museum of Fine Arts; Memphis, Brooks Gallery; Buffalo (see SA 41 below); Rochester, NY, Nov. 1925–Apr. 1926

## SA 36 (Léger 1925)

Société Anonyme at the Anderson Galleries, 16–28 Nov. 1925; *Fernand Léger*, first one-artist exhibition in U.S.; accompanying brochure, *Fernand Léger*, text by Karl Einstein, introd. KSD, "Notations on Plastic Values," by Léger, with checklist, illus., 24 paintings

## SA 37 (Washington, D.C. 1925)

Mount Vernon Seminary for Girls, Washington, D.C., 20 Nov. 1925; lecture by KSD, 12 paintings. Bauer, Campendonk, Covert, Gris, Kandinsky, Picasso, Villon, Vogeler

## SA 38 (D. Dreier 1925)

Milch Gallery, 7–21 Dec. 1925; *Sketches by Dorothea A. Dreier*, cat., 29 works

## SA 39 (D. Dreier 1926)

Pen and Brush Club, 19–28 Feb. 1926; 20 paintings

## SA 40 (Matulka 1926)

Art Center, 8–13 Mar. 1926; *Paintings and Lithographs by Jan Matulka*, cat. by KSD, 17 works

## SA 41 (D. Dreier, Buffalo 1926)

Albright Art Gallery, Buffalo Academy of Fine Arts, Mar. 1926; *The Dorothea A. Dreier Exhibition*, 42 works. Same as SA D

## SA 42 (Philadelphia 1926)

Philadelphia, Sesqui-Centennial International Exposition, 1 June–1 Dec. 1926; *Paintings, Sculpture, and Prints in the Department of Fine Arts, Sesqui-Centennial Exposition*, cat., illus., "German Section, Modern Paintings," selected by KSD; *Modern Art at the Sesqui-Centennial Exposition*, special cat. (designed by Constantin Alajalov), text by Christian Brinton, with foreword by KSD, illus., 54 paintings. Bauer, Bortnyik, Bromberger, Campendonk, D. Dreier, KSD, Drexel, Erbslöh, Klee, Marc, Mense,

Molzahn, Muche, Gabriel Münter-Kandinsky, Nauen, Schwichtenberg, Seiwert, Stuckenberg, Topp, Vogeler, Zeller. KSD lent one of her own paintings and two by Dorothea A. Dreier to the "United States Section" of the exposition.

## SA E (Russian 1926)

Part of preceding, treated by KSD as separate exhibition: loans to "Russian Section," org. by Christian Brinton, Special Deputy for Foreign Art for the Exposition, 5 paintings. Burluik, Kandinsky, Malevich, Udaltsova

## SA 43 (Brooklyn 1926)

Brooklyn Museum, 19 Nov. 1926–9 Jan. 1927; *An International Exhibition of Modern Art Assembled by the Société Anonyme*, cat., illus.; *Modern Art*, special cat., text by KSD, designed by KSD and Constantin Aladjalov [sic], illus. Series of seven lectures at the Brooklyn Museum by KSD, Alfred Stieglitz, David Burluik, Louis Lozowick; "307 works from 23 countries" [but some works not hung; others added, hors cat.]. Alajalov, Archipenko, Arp, Baumeister, Blumberg, Brancusi, Braque, Buchheister, Burluik, Cahn, Campendonk, Carlsund, de Chirico, Cickovsky, Franziska Clausen, Covert, Cottri, Daugherty, Davis, Demuth, Dickinson, Domela-Niwenhuis, Dottori, Dove, KSD, M. Duchamp, S. Duchamp, Duchamp-Villon, Eilshemius, Ernst, Emil Filla, Gabo, Gaudois, Gleizes, Gris, Otto Gutfreund, Haines,

Halicka, Harris, Hartley, Hoerle, Huszar, Itten, Jönsson, Kádár, Kakabadze, Kandinsky, Kestring, Keyser, Klee, Klien, Knaths, Kuethe, Kuniyoshi, Léger, Lissitzky, Lozowick, Marc, Marcoussis, Marin, Metzinger, Miró, Moholy-Nagy, Molzahn, Mondrian, Gabriel Münter-Kandinsky, Nau, Nietzsche, O'Keeffe, Osterblom, Pach, Palladini, Pannaggi, Papazoff, Peri, Pevsner, Phocas, Picabia, Picasso, Putnam, Man Ray, Scheiber, Schwitters, Seiwert, Servranckx, Severini, Spencer, Steintz, Stella, Stieglitz, Storm-Petersen, Storrs, Stuckenberg, Valmier, Van Everen, Vantongerloo, Vasiliuff, Villon, Vordemberge, Walkowitz, Weber, M. Zorach, W. Zorach

SA 44 (Anderson 1

- SA 49 (Art Center, 1927)  
Art Center, for the New York City Board of Education, 17 Mar. 1927; lecture by KSD. Campendonk, Covert, Gris, Kandinsky, Klee, Molzahn, Picasso, Schwitters, Villon, Vogeler
- SA E-1 (Vassar 1927)  
Lent to Vassar College, NY, 8-28 Apr. 1927; *Exhibition of Modern European Art*, checklist, loans from the Société Anonyme and other galleries. Arp, Baumeister, Bromberger, Campendonk, de Chirico, Dottori, Erler, Erbslöh, Ernst, Filla, Gris, Halicka, Kandinsky, Keyser, Lissitzky, Marcoussis, Mense, Moholy-Nagy, Nauen, Peri, Phocas, Schwichtenberg, Serwanckx, Villon, Vogeler
- SA E-2 (New School 1927)  
Lent to the New School for Social Research, 12-19 Dec. 1927; in conjunction with course on modern art taught by Waldo Frank. Campendonk, Kandinsky, Keyser, Klee, Léger, Schwitters
- SA F (Macy's 1927)  
Erroneously dated 1928 in previous publications. Lent to Macy's, 2-7 May 1927; *Exposition of Art in Trade at Macy's*, Malevich, hors cat.
- SA 50 (Arts Council 1928)  
Arts Council Gallery at the Barbizon Hotel, 20 Feb.-10 Mar. 1928; flyer, lectures by KSD and Henri Barzun. Alajálov, Bergmann-Michel, Blumberg, Burluik, Campendonk, Carlsund, de Chirico, Davis, D. Dreier, KSD, Eilshemius, Gaulois, Golubiantnikoff, Kandinsky, Keyser, Klee, Léger, Michel, Pannaggi, Phocas, Putnam, Schwitters, Taran, Vasilieff, Villon, Weber
- SA 51 (Workers' Center 1928)  
The Workers' Center, 7-21 May 1928; 12 paintings, 1 sculpture. Campendonk, D. Dreier, KSD, Drexel, Garbe, Gaulois, Kandinsky, Klee, Peri, Schwitters, Villon
- SA 52 (Women 1928)  
Women's City Club of New York, 4 Oct.-1 Nov. 1928; lecture by KSD, 22 works. Archipenko, Campendonk, Carlsund, de Chirico, Covert, KSD, Kádár, Kandinsky, Klee, Léger, Lissitzky, Marc, Molzahn, Schwitters, Villon, Angel Watson
- SA 53 (New York 1929)  
Daniel Galleries, 7-19 Jan. 1929; 20 paintings. Bauer, Braque, Campendonk, Covert, Gris, Kandinsky, Klee, Mense, Molzahn, Picasso, Man Ray, Schwitters, Stella, Villon
- SA G (Brummer 1929)  
Lent to New York University Gallery of Living Art at Brummer Gallery, 30 Nov.-13 Dec. 1929; *Contemporary Paintings*, cat. Stella
- SA 54 (D. Dreier, Krefeld 1929)  
Kaiser-Wilhelm Museum, Krefeld, Dec. 1929; *Dorobaa Adelheid Dreier*, text by Hans Hildebrandt, illus., 20 paintings. See also SA 56, 60.
- SA 55 (Shirlaw 1929-30)  
Brooklyn Museum, 2 Dec. 1929-12 Jan. 1930; *Paintings and Drawings by the Late Walter Shirlaw and a Group of His Pupils*, cat. by KSD, illus. D. Dreier, 17 works; KSD, 15 works; Goldthwaite, 21 works; Shirlaw, 166 works; Reid, 5 works. Selections apparently shown at Women's City Club of New York, Feb. 1930 (exhibition review in Société Anonyme scrapbook)
- SA 56 (D. Dreier, Bremen 1930)  
Kunsthalle, Bremen, Apr.-May 1930; 20 paintings. Same as SA 54

- SA 57 (Darien 1930)  
Seven Arts Guild, Darien, CT, 7 Aug. 1930; lecture by KSD, 6 paintings. Campendonk, Gris, Klee, Picasso, Schwitters, Villon
- SA 58 (Rand, Autumn 1930)  
Rand School of Social Science, 7 Oct.-8 Nov. 1930; *Early Italian Primitives Lent by the Metropolitan Museum and the Twentieth Century Lent by the Société Anonyme, Inc.*, flyer, with checklist, 11 paintings. Campendonk, Covert, KSD, Kádár, Léger, Lissitzky, Seiwert, Villon, Vogeler, Zeller. Lectures by KSD and others throughout the academic year, in connection also with SA 59, 62, 67
- SA 58a (New York 1930)  
Town Hall Club, 13-15 Nov. 1930; [An exhibition of modern paintings, drawings, prints, and publications]. Campendonk, Gris, Kandinsky, Léger
- SA 59 (Rand, Winter 1930)  
Rand School of Social Science, 10 Nov.-10 Dec. 1930; *Pictures Lent by the Metropolitan Museum and the Société Anonyme, Inc.* [second exhibition], flyer, with checklist, 7 paintings. Burluik, de Chirico, Hildebrandt, Kandinsky, Klee, Peri, Schwitters
- SA 60 (D. Dreier, Cologne, travelling 1930-39)  
Kunstverein, Cologne, July 1930; 20 paintings. Travelled to many German cities, beginning with Munich, from Aug. 1930-July 1939. Same as SA 54
- SA 61 (New School Opening 1931)  
New School for Social Research, 1 Jan.-10 Feb. 1931; *Special Exhibition Arranged in Honor of the Opening of the New Building of the New School*, flyer, with checklist, 70 works. Baumeister, Brockmann, Buchheister, Burluik, Campendonk, Carroll, Crotti, KSD, S. Duchamp, Ernst, Gaulois, Gorky, Graham, Hoerle, Kandinsky, Klee, Kuniyoshi, Léger, Lubbers, Miró, Molzahn, Mondrian, Nolde, Ozenfant, Pannaggi, Papazoff, Picabia, Putnam, Man Ray, Schwitters, Seiwert, Stella, Villon, Viollier, Weber, M. Zorach, W. Zorach. See also SA 64.
- SA 62 (Rand, Winter 1931)  
Rand School of Social Science, 5 Jan.-16 Mar. 1931; *Third Exhibition in Connection with the Rand School*, flyer, with checklist, 43 works. Alajálov, Boccioni, Bromberger, Burluik, Carlsund, Davis, Gauguin, Heckel, Kandinsky, Klee, Kuniyoshi, Lissitzky, Marcoussis, Moholy-Nagy, Papazoff, Picasso, Post, Man Ray, Redon, Scheiber, Schwitters, Storm-Petersen, H. Thun, Tschudy, Valmier, Villon
- SA 63 (Heterodoxy 1931)  
Heterodoxy Club of New York, Town Hall Club, 31 Jan. 1931; lecture by KSD, 6 paintings. Campendonk, Gris, Kandinsky, Klee, Villon
- SA 64 (Buffalo 1931)  
Albright Art Gallery, Buffalo, 18 Feb.-8 Mar. 1931; *An International Exhibition Illustrating the Most Recent Development in Abstract Art*, introd. KSD, illus., lecture by KSD, 79 works. Largely the same as SA 61, with additional artists, Bauer, Davis, Drewes, and Rebay, and omission of Carroll
- SA 65 (Women 1931)  
Women's University Club, Feb. 1931; 7 paintings. Braque, Campendonk, Covert, Gris, Kandinsky, Picasso, Villon
- SA 66 (New School 1931)  
New School for Social Research, Feb. 1931;

- [Selection by KSD of 24 prints from an earlier exhibition at the Art Center, *Modern German Prints*, org. by the Verein Deutscher Buchkünstler, Leipzig]
- SA I (Modern 1931)  
Lent to MOMA, 13 Mar.-26 Apr. 1931; Eleventh Loan Exhibition, *German Painting and Sculpture*, cat., 2 paintings. Campendonk
- SA 67 (Rand, Spring 1931)  
Rand School of Social Science, 16 Mar.-30 Apr. 1931; *Fourth Exhibition of Art in Connection with the Rand School*, flyer, with checklist, 25 works. Brown, Burluik, Mildred Cowles, Drewes, Glarner, Graham, Lewis Kimball, Rose M. Klaus, Victor Schulte, Harry Schultze, Julie Stohr, Jack Tworokov, Vasilieff, Angel Watson, Dimitri Wiener
- SA J (Chicago 1931)  
Lent to the Renaissance Society of the University of Chicago, 2 July-16 Aug. 1931; *Some Modern Primitives: International Exhibition of Paintings and Prints, Summer 1931*, cat. Campendonk
- SA K (Hartford 1931)  
Lent to Wadsworth Atheneum, Hartford, Nov. 1931; *Newer Super-Realism*, cat. Ernst, Miró
- SA L (Wilmington 1932)  
Lent to Wilmington Society of Fine Arts, 11-31 Jan. 1932; *Exhibition of Russian Painting and Sculpture: Realism to Surrealism*, text by Christian Brinton, illus. Malevich
- SA M (Gris 1932)  
Lent to Marie Harriman Gallery, Feb. 1932; *Juan Gris*, cat., 3 works
- SA N (Chicago 1933)  
Lent to Chicago, Art Institute, Chicago World's Fair, 1 June-1 Nov. 1933; *A Century of Progress, Exhibition of Paintings and Sculpture Lent from American Collections*, cat., ed. Daniel Catton Rich, illus., 2 works. Campendonk
- SA O (Villon 1934)  
Lent to Marie Harriman Gallery, 8-27 Jan. 1934; *Jacques Villon*, cat.
- SA P (Chicago 1934)  
Lent to the Renaissance Society of the University of Chicago, 20 June-20 Aug. 1934; *A Selection of Works by Twentieth Century Artists*, summer exhibition arranged by James J. Sweeney, cat., illus. Arp, Gris, Mondrian
- SA Q (CAA, travelling 1934-35)  
Lent to the College Art Association for traveling exhibition, *Eight Modes of Painting*, cat.; Julien Levy Galleries; Lawrence Hall Museum, Williams College, Williamstown, MA; Vassar College, NY; Dartmouth College, Hanover, NH; Sweet Briar College, VA; Cleveland Museum of Art, Florida State College; Detroit Institute of Arts, 22 Oct. 1934-28 May 1935. KSD, M. Duchamp, Gris, Klee, Léger, Lissitzky, Marin, Miró, Mondrian, Nolde
- SA 68 (Women 1934)  
American Women's Association, Fine Arts Committee, 14 Nov.-8 Dec. 1934; *From Impressionism to Abstraction; 13 Women Painters*, flyer, with checklist, 20 paintings listed. Annot, Bromberger, D. Dreier, KSD, S. Duchamp, Goldthwaite, Halicka, Lucile Howard, Keyser, Phocas, Mary Turlay Robinson, Schwichtenberg, Angel Watson. See SA 69.
- SA 69 (Women, Hartford 1934-35)  
Wadsworth Atheneum, Hartford, 13 Dec. 1934-30 Jan. 1935; *Impressionism to Abstraction; 13 Women Painters*, lectures by KSD and Annot,

- 19 paintings listed. Same as SA 68 with one work omitted
- SA R (Modern 1934-35)  
Lent to MOMA, 20 Nov. 1934-20 Jan. 1935; *Modern Works of Art: Fifth Anniversary Exhibition*, texts by Alfred H. Barr, Jr., and Philip Johnson, illus. Archipenko, KSD, M. Duchamp, Kandinsky, Marc, Pevsner, Schwitters
- SA S (Whitney 1935)  
Lent to Whitney Museum, 26 Mar.-29 Apr. 1935; *American Genre: The Social Scene in Paintings and Prints (1800-1935)*, cat., introd. Lloyd Goodrich, 2 works. Walter Shirlaw
- SA 70 (Women 1935)  
Women's Organization, Methodist Episcopal Church, Bethel, CT, 10 June 1935; lecture by KSD. Campendonk, Kandinsky, Villon, Vogeler
- SA 71 (Black Mountain 1935-36)  
Black Mountain College, NC, Oct. 1935-June 1936; 28 works. Archipenko, Burluik, Campendonk, Covert, D. Dreier, KSD, Drewes, Drexel, Gleizes, Kandinsky, Klee, Léger, Miró, Mondrian, Schwitters, Serwanckx, Villon, Vogeler
- SA 72 (Hartford 1935)  
Meeting of Connecticut Public School Art Teachers Association, Bond Hotel, Hartford, 25 Oct. 1935; lecture by KSD, 12 paintings. Campendonk, Gris, Kandinsky, Klee, Picasso, Villon, Vogeler
- SA T (Wadsworth 1935)  
Lent to Wadsworth Atheneum, Hartford, 22 Oct.-17 Nov. 1935; *The Abstract Art of Gabo, Pevsner, Mondrian, and Domela*, 1 work. Pevsner
- SA U (Springfield 1935-36)  
Lent to Springfield, MA, Museum of Fine Arts, 7 Dec. 1935-5 Jan. 1936; *French Painting: Cézanne to the Present*, cat. Gris, Picabia
- SA V (Cubism 1936)  
Lent to MOMA, 2 Mar.-19 Apr. 1936; *Cubism and Abstract Art*, text by Alfred H. Barr, Jr., illus., 17 works. Arp, Brancusi, Braque, M. Duchamp, Ernst, Kandinsky, Léger, Lissitzky, Mondrian, Pevsner, Schwitters, Villon
- SA W (CAA 1936-37)  
Lent to the College Art Association for traveling exhibition, *New Forms in Art*, [no record of cities], Sept. 1936-July 1937. Buchheister, Campendonk, Charchoune, KSD, Drewes, Gaulois, Graham, Kandinsky, Lissitzky, Miró, Mondrian, Pevsner, Schwitters, Villon
- SA X (Springfield 1936)  
Lent to the George Walter Vincent Smith Art Gallery, Springfield, MA, 5-25 Oct. 1936; *Mysticism in Art*, assembled by the College Art Association, cat. Campendonk, KSD
- SA 73 (Delphic 1936)  
Delphic Studios, 23 Nov.-5 Dec. 1936; *A Small Collection Loaned through the Société Anonyme*, flyer, with checklist, shown simultaneously with 4 Painters (SA 75), 10 works and 27 *Merzbilder*. Bauer, Covert, Ernst, Gris, Kandinsky, Malevich, Peri, Schwitters, Stella, Udaltsova, Villon
- SA Y (Dada 1936-37)  
Lent to MOMA, 7 Dec. 1936-17 Jan. 1937; *Fantastic Art, Dada, Surrealism*, cat., ed. Alfred H. Barr, Jr., essays by Georges Hugnnet, KSD, M. Duchamp, Ribemont-Dessaignes, Schwitters
- SA 74 (Four Painters 1936)  
Bennington College, VT, 15 Oct.-9 Nov. 1936; *4 Painters*, cat. with texts by the artists, illus., 4 painters with 6 paintings each. Albers, KSD, Drewes, Kelpe. See SA 75-82.

- SA 75 (New York 1936)  
Delphic Studios, 23 Nov.-5 Dec. 1936; *4 Painters*, shown simultaneously with SA 73. Same as SA 74
- SA 76 (Wadsworth 1936)  
Wadsworth Atheneum, Hartford, 7-28 Dec. 1936; *4 Painters*. Same as SA 74
- SA 77 (Springfield 1937)  
Springfield, MA, Museum of Fine Arts, 1-15 Jan. 1937; *4 Painters*. Same as SA 74
- SA 78 (Wells 1937)  
Wells College, Aurora, NY, 16-30 Jan. 1937; *4 Painters*. Same as SA 74
- SA 79 (Addison 1937)  
Addison Gallery of American Art, Phillips Academy, Andover, MA, Feb. 1937; *4 Painters*. Same as SA 74
- SA 80 (Chicago 1937)  
Chicago, Arts Club, Mar. 1937; *4 Painters*. Same as SA 74
- SA 81 (San Francisco 1937)  
San Francisco, Museum of Art, Apr.-9 May 1937; *4 Painters*. Same as SA 74
- SA 82 (Wisconsin 1937)  
University of Wisconsin, Madison, 1-30 June 1937; *4 Painters*. Same as SA 74
- SA Z (Chicago 1937)  
Lent to Chicago, Arts Club, 5-27 Feb. 1937; *Exhibition of Paintings by Marcel Duchamp*, cat., illus. M. Duchamp
- SA AA (Minneapolis 1937)  
Lent to University of Minnesota, Minneapolis, 17 Feb.-14 Mar. 1937. Albers, KSD, Drewes
- SA BB (Circle, travelling 1937-38)  
The Circle ("International Group organized in England and touring this country"), 18 Oct. 1937-14 June 1938. Mondrian
- SA CC (Columbia 1938)  
Lent to Art Department, Columbia University, 28 Feb.-24 Mar. 1938; lecture by KSD. Buchheister, Campendonk, de Chirico, KSD, Drexel, Ernst, Graham, Kandinsky, Léger, Lissitzky, Miró, Molzahn, Pannaggi, Schwitters
- SA DD (Toledo 1938)  
Lent to Toledo Museum of Art, 6 Nov.-11 Dec. 1938; *Contemporary Movements in European Painting*, cat., illus. Ernst
- SA EE (Nine Artists 1939)  
Lent to Springfield, MA, Museum of Fine Arts, 10-30 Jan. 1939; *Modern German Art*, cat. Campendonk, KSD, Ernst, Kandinsky, Klee, Marc, Molzahn, Nolde, Schwitters
- SA FF (Pittsburgh 1939)  
Lent to Department of Fine Arts, Carnegie Institute, Pittsburgh, PA, 16 Mar.-30 Apr. 1939; *Paintings, Drawings, and Etchings by Lauren Ford*, cat.
- SA 83 (New York 1939)  
Nierendorf Gallery, 28 Mar.-8 Apr. 1939; *An Exhibition of Contrasts*, cat. Mary A. Coogler, KSD, Feininger, Graham, Carl Hofer, Kandinsky, Klee, Christian Rohlf
- SA GG (Modern, circulating 1939-40)  
Lent to MOMA for circulating exhibition, *Classic and Romantic Traditions in Abstract Painting*, Wilmington; Pittsburgh; Springfield, IL; New Orleans; Des Moines; Durham, NC, Nov. 1939-June 1940. KSD, Kandinsky
- SA 84 (Springfield 1939)  
George Walter Vincent Smith Art Gallery, Springfield, MA, 9 Nov.-17 Dec. 1939; *Some*

*New Forms of Beauty 1909-1936: A Selection of the Collection of the Société Anonyme—Museum of Modern Art: 1920* [Twentieth Anniversary Exhibition], cat. by KSD includes lists of Société Anonyme exhibitions, lectures, programs, and publications, illus., 71 works. Albers, Buchheister, Burluik, Campendonk, Carlsund, Charchoune, de Chirico, Covert, Donas, D. Dreier, KSD, Drewes, M. Duchamp, Gaulois, Gorky, Graham, Gris, Halicka, Hartley, Jawlensky, Jónsson, Kádár, Kandinsky, Keyser, Klee, Léger, Lissitzky, Malevich, Marcoussis, Mense, Metzinger, Miró, Moholy-Nagy, Molzahn, Mondrian, Nauen, Nolde, Pannaggi, Holmead Phillips, Phocas, Picabia, Post, Man Ray, Ribemont-Dessaignes, Schwitters, Shwab, Stuckenberg, Udaltsova, Vasilieff, Villon, Vogeler, Zeller. See SA 85.

SA 85 (Hartford 1940)  
Wadsworth Atheneum, Hartford, 4 Jan.-4 Feb. 1940; *Some New Forms of Beauty, 1909-1936* [selections from SA 84], with the addition of Stella and omission of Burluik, D. Dreier, Halicka, Kádár, Phocas, Post, Stuckenberg, Vogeler, Zeller

## 6 Exhibitions and Loans by the Société Anonyme after Its Gift to Yale in 1941

In the 1950 catalogue (*SA 1950*), exhibitions involving the Société Anonyme Collection after it was given to Yale were recorded in a single numerical list. The letters of the alphabet that earlier signalled loans to other institutions were simply abandoned, resulting in a list that looked simpler, but one that no longer distinguished between a show of the Société collection and one organized elsewhere to which loans were made. This inconsistent system has been retained because of the density of internal references to it, but the phrase "lent to" now prefaces all exhibitions limited to loans, to distinguish them from those initiated by Yale.

Until her death in 1952, Katherine Dreier was often involved in

Société exhibitions, sometimes lending works from her own collection. Records for the years 1941 to 1950 contain more information than for the earlier period, but they are nonetheless incomplete, and it has not been possible to verify all elements of each exhibition. The same procedures are followed here as for the period before 1941.

For the years since 1950 it has seemed kinder to the reader to continue the post-1941 numerical list rather than to invent yet a third form. Dreier often included as a Société exhibition the loan of a single object, but after 1950 a loan show is included only if three or more works were lent from the collection. In such cases, only Société artists are named, not all those in the exhibition.

### YSA EXHIBITIONS

#### YSA 1 (Inaugural 1942)

Yale University Art Gallery, *Modern Art from the Collection of the Société Anonyme: Museum of Modern Art, 1920*, cat. by George Heard Hamilton is *Bull. Assoc. Fine Arts Yale Univ.* 10, no. 3 (Dec. 1941), illus., separate checklist, 14 Jan.–22 Feb. 1942; 127 works. Alajálov, Albers, Archipenko, Barlach, Bergmann-Michel, Bloch, Boccioni, Bruce, Buchheister, Burliuk, Campendonk, Carlsund, Carroll, Chagall, Charchoune, de Chirico, Covert, Csáky, Derain, Donas, D. Dreier, KSD, Drewes, M. Duchamp, Duchamp-Villon, Filshemius, Ernst, Gabo, Gleizes, Gris, Hartley, Van Heemskerck, Jónsson, Kandinsky, Kesting, Keyser, Kiesler, Klee, Léger, Lipchitz, Lissitzky, Malevich, Marasco, Marc, Marcoussis, Matta, Medunetsky, Mense, Metzinger, Moholy-Nagy, Mondrian, Muche, Nauen, Nolde, Pannaggi, Papazoff, Peri, Pevsner, Prampolini, Man Ray, Ribemont-Dessaignes, Rosenborg, Schwitters, Servranckx, Severini, Stella, Udaltsova, Valmier, Villon

#### YSA 2 (Wesleyan 1942)

Olin Library, Wesleyan University, Middletown, CT, *Special Exhibition of the Collection of the Société Anonyme*, 28 Feb.–31 Mar. 1942; 80 works. Albers, Barlach, Baumeister, Boccioni, Campendonk, Carlsund, Chagall, de Chirico, Covert, Drewes, Ernst, Feininger, Fischer, Gleizes, Goriky, Gris, Van Heemskerck, Kandinsky, Kesting, Kiesler, Klee, Léger, Lissitzky, Malevich, Marc, Marcoussis, Matta, Moholy-Nagy, Molzahn, Mondrian, Nolde, Peri, Prampolini, Man Ray, Schmidt-Rortluff, Schwitters, Servranckx, Severini, Stella, Storrs, Uhden, Villon

#### YSA 3 (Andover 1942)

Lent to Addison Gallery of American Art, Phillips Academy, Andover, MA, *Architecture in Painting*, 16 Nov.–16 Dec. 1942. Servranckx

#### YSA 4 (Yale 1943)

Saybrook College, Yale University, *Selections from the Société Anonyme Collection*, Mar.–May 1943; 29 works. Archipenko, Bauer, Boccioni, Bromberger, Carlsund, Derain, Donas, Klee, Léger, Matulka, Mense, Outerbridge, Pannaggi, Prampolini, Storrs, Stuckenberg, Valmier, Villon

#### YSA 5 (New London 1943)

Lent to Connecticut College, New London, *Exhibition of Russian Art*, Oct. 1943. Kandinsky, Lissitzky, Malevich, Udaltsova

#### YSA 6 (New York 1943)

Lent to American Contemporary Art Gallery, *Stella: 1943*, texts by KSD and Joseph Stella, illus., 8–27 Nov. 1943; 3 paintings

#### YSA 7 (travelling 1944)

Lent to Cincinnati Art Museum, *Abstract and Surrealist Art in the United States*, org. by Sidney Janis, 8 Feb.–12 Mar. 1944; travelling Denver Art Museum, Seattle Art Museum, Santa Barbara Museum of Art, San Francisco Museum of Art, 26 Mar.–July 1944. Stella

#### YSA 8 (Modern 1944)

Lent to MOMA, *Art in Progress: A Survey Prepared for the Fifteenth Anniversary of the Museum of Modern Art*, essays by James Thrall Soby et al., 23 May–18 Oct. 1944. Stella

#### YSA 9 (Modern, circulating 1944–45)

Lent to MOMA for circulating exhibition, *Variety in Abstraction*, coordinated by MOMA; Isaac Delgado Museum of Art, New Orleans; Vassar College, NY; University of Delaware, Newark; Cincinnati Art Museum; Indiana University, Bloomington; Dartmouth College, Hanover, NH, 29 Oct. 1944–3 May 1945. Kandinsky, Klee, Malevich. See also YSA 18.

#### YSA 9a (New York 1944)

Lent to Nierendorf Gallery, Oct. 1944, circulating exhibition. Stella

#### YSA 10 (Duchamp Brothers 1945)

Yale University Art Gallery, *Duchamp, Duchamp-Villon*, cat. by George Heard Hamilton is *Bull. Assoc. Fine Arts Yale Univ.* 13, no. 2 (Mar. 1945), illus., with checklist, 1 Mar.–1 Apr. 1945; 40 works. KSD, M. Duchamp, Duchamp-Villon, Pevsner, Villon

#### YSA 11 (Kandinsky 1945)

Lent to Solomon R. Guggenheim Foundation, Museum of Non-Objective Painting, *Wassily Kandinsky 1866–1944* [Memorial Exhibition], Feb. 1945; 4 paintings

#### YSA 12 (Mondrian 1945)

Lent to MOMA, *Piet Mondrian*, 21 Mar.–13 May 1945; 2 paintings

#### YSA 13 (Léger 1945)

Lent to Connecticut College, New London, Mar. 1945. Léger [apparently still on exhibition in May 1945]

#### YSA 14 (Stella 1945)

Lent to Connecticut College, New London, Apr. 1945. Stella [apparently still on exhibition in May 1945]

#### YSA 15 (Mt. Holyoke 1945)

Mount Holyoke College, South Hadley, MA, *Modern Art: From the Collection of the Société Anonyme, Museum of Modern Art: 1920*, sponsored by the Mount Holyoke Friends of Art, 24 Sept.–21 Oct. 1945, flyer, with checklist; 37 works. Burliuk, Campendonk, Charchoune, de Chirico, Covert, KSD, Drewes, Ernst, Gleizes,

Gris, Hartley, Kandinsky, Keyser, Léger, Malevich, Matta, Mense, Metzinger, Miró, Molzahn, Mondrian, Nolde, Ribemont-Dessaignes, Schwitters, Stella, Udaltsova. See also YSA 15a, 17, 20.

#### YSA 15a (Smith 1945)

Smith College, Northampton, MA, *Abstract Paintings from the Collection Société Anonyme*, 25 Oct.–30 Nov. 1945. Same as YSA 15

#### YSA 16 (Williamsburg 1945)

College of William and Mary, Williamsburg, VA, *Duchamp and Villon*, org. by George Heard Hamilton, Oct.–Nov. 1945; 29 works. See also YSA 19, 24, 27, 29, 29a, 33.

#### YSA 17 (Amherst 1945)

Amherst College, MA, *Abstract Paintings from the Collection of the Société Anonyme*, 4–20 Dec. 1945. Same as YSA 15

#### YSA 18 (Modern, circulating 1945–46)

Lent to MOMA for circulating exhibition, *Variety in Abstraction*, coordinated by MOMA; College of Ceramics, Alfred University, NY; Rochester Memorial Art Gallery, NY; College of Home Economics, Cornell University, Ithaca, NY; Arts Club, Chicago; Museum of Cranbrook Academy of Arts, Bloomfield Hills, MI, 2 Nov. 1945–5 May 1946. Kandinsky. Same as YSA 9

#### YSA 19 (San Francisco 1945–46)

California School of Fine Arts, San Francisco, *Duchamp and Villon*, Dec. 1945–20 Jan. 1946. Same as YSA 16

#### YSA 20 (New London 1946)

Lyman Allyn Museum, New London, CT, *Abstract Paintings from the Collection of the Société Anonyme*, 6–31 Jan. 1946. Same as YSA 15

#### YSA 21 (Duke 1946)

Duke University, Durham, NC, *Abstract and Cubist Art*, 26 Feb.–1 Apr. 1946; 27 works. Archipenko, Boccioni, Campendonk, Carlsund, Charchoune, de Chirico, Covert, Csáky, Derain, Drewes, Ernst, Gris, Klee, Léger, Malevich, Matta, Metzinger, Molzahn, Mondrian, Pannaggi, Ribemont-Dessaignes, Stuckenberg, Udaltsova. See also YSA 21a, 25, 26, 28, 30, 32, 32a, 32b, 32c, 36.

#### YSA 21a (Charlotte 1946)

Mint Museum of Art, Charlotte, NC, *Abstract and Cubist Art*, 6 Apr.–6 May 1946. Same as YSA 21

#### YSA 22 (Yale 1946)

Yale University Art Gallery, *Plastic Experience in the 20th Century. Contemporary Sculpture: Objects, Constructions*, cat. by George Heard Hamilton is *Bull. Assoc. Fine Arts Yale Univ.* 14, no. 2 (Apr. 1946), illus., with checklist, 4 Apr.–6 May

1

1946. Archipenko, Arp, Brancusi, Duchamp, Duchamp-Villon, Lehmbruck, Lipchitz, Mataré, Medunetsky, Pevsner, Man Ray, Schwitters

#### YSA 23 (Whitney 1946)

Lent to Whitney Museum, *Pioneers of Modern Art in America*, introd. Lloyd Goodrich, 9 Apr.–19 May 1946. Stella

#### YSA 24 (Meadville 1946)

Allegheny College, Meadville, PA, *Duchamp and Villon*, 1–15 May 1946. Same as YSA 16

#### YSA 25 (Raleigh 1946)

State Art Gallery, Raleigh, NC, *Abstract and Cubist Art*, 15 May–15 June 1946. Same as YSA 21

#### YSA 26 (Charleston 1946)

Gibbes Art Gallery, Charleston, SC, *Abstract and Cubist Art*, 1–30 Sept. 1946. Same as YSA 21

#### YSA 27 (St. Paul 1946)

St. Paul Gallery and School of Art, MN, *Jacques Villon, Marcel Duchamp*, 8–22 Sept. 1946; 24 works. Same as YSA 16. Shown simultaneously with *Abraham Rattner, Harold Baumbach*, one cat. for both

#### YSA 28 (Williamsburg 1946)

College of William and Mary, Williamsburg, VA, *Abstract and Cubist Art*, 15 Oct.–15 Nov. 1946. Same as YSA 21

#### YSA 29 (Northfield 1946)

Carleton College, Northfield, MN, *Duchamp and Villon*, 30 Sept.–25 Oct. 1946. Same as YSA 16

#### YSA 29a (Durham 1946)

Duke University, Durham, NC, *Duchamp and Villon*, 10–30 Nov. 1946. Same as YSA 16

#### YSA 30 (Chapel Hill 1946)

University of North Carolina, Chapel Hill, *Abstract and Cubist Art*, 20 Nov.–20 Dec. 1946. Same as YSA 21

#### YSA 31 (Andover 1947)

Lent to Addison Gallery of American Art, Phillips Academy, Andover, MA, *Seeing the Unseeable*, exhibition which served as the basis for book, *Layman's Guide to Modern Art*, by Mary Chalmers Rathbun and Bartlett H. Hayes, Jr., 3 Jan.–10 Feb. 1947. Covert, Donas, Hildebrandt, Kesting, Lissitzky, Schwitters, Servranckx

#### YSA 32 (Tuscaloosa 1947)

University of Alabama, Tuscaloosa, *Abstract and Cubist Art*, 1–31 Jan. 1947. Same as YSA 21

#### YSA 32a (St. Louis 1947)

Washington University, St. Louis, MO, *Abstract and Cubist Art*, 1–30 Mar. 1947. Same as YSA 21

#### YSA 32b (Northfield 1947)

Carleton College, Northfield, MN, *Abstract and Cubist Art*, 15 Apr.–10 May 1947. Same as YSA 21

#### YSA 32c (St. Paul 1947)

St. Paul Gallery and School of Art, MN, *Abstract and Cubist Art*, 11–31 May 1947. Same as YSA 21

#### YSA 33 (Orono 1947)

University of Maine, Orono, *Duchamp and Villon*, 4–18 Jan. 1947. Same as YSA 16

#### YSA 34 (Pinacotheca 1947)

Lent to Pinacotheca, *The White Plane*, flyer, with checklist, 19 Mar.–12 Apr. 1947. Albers, Buchheister, Mondrian, Schwitters

#### YSA 35 (Modern 1947)

Lent to MOMA, *Large-Scale Modern Paintings*, 1 Apr.–4 May 1947. Stella

#### YSA 36 (Maine 1947)

University of Maine, Orono, *Abstract and Cubist Art*, 6–25 Oct. 1947. Largely same as YSA 21, with Gris omitted

#### YSA 37 (Brooklyn 1947)

Lent to Brooklyn Museum, *American Print-Making 1913–1947*, 18 Nov.–17 Dec. 1947. M. Duchamp

#### YSA 38/39 (Pinacotheca 1948)

Lent to Pinacotheca, *Kurt Schwitters*, flyer, with checklist, texts by KSD, Gabo, and Charmion Wiegand, 9 Jan.–Feb. 1948; 7 works. Treated by KSD as two exhibitions; in reality one, interrupted by news of Schwitters's death (9 Jan. 1948)

#### YSA 40 (Gabo–Pevsner 1948)

Lent to MOMA, *Gabo–Pevsner*, texts by Ruth Olson and Abraham Chanin, 24 Feb.–25 Apr. 1948. Pevsner

#### YSA 41 (Yale 1948)

Yale University Art Gallery, *An Exhibition of Painting and Sculpture by the Directors of the Société Anonyme since Its Foundation: 1920–1948*, cat. by George Heard Hamilton is *Bull. Assoc. Fine Arts Yale Univ.* 16, no. 1 (Mar. 1948), with checklist, 6 Mar.–11 Apr. 1948; Trowbridge lectures by KSD, Naum Gabo, James J. Sweeney published in 1949; 59 works. Campendonk, KSD, M. Duchamp, Gabo, Kandinsky, Man Ray

#### YSA 41a (New Britain 1948)

Lent to Art Museum of New Britain, CT, *Flowers*, 22 May–19 June 1948. Carroll

#### YSA 42 (Norfolk 1948)

Norfolk Art School, CT, [Selections from the Société Anonyme Collection], Aug.–Sept. 1948; 19 works. Alajálov, Albers, Bauer, Borznik, Buchheister, Burliuk, Campendonk, Gaulois, Graham, Hartley, Kádár, Marasco, Muche, Vasiliëff, Villon, Vogeler, Zeller

#### YSA 43 (Modern 1948)

Lent to MOMA, *Collage*, org. by Margaret Miller, 21 Sept.–5 Dec. 1948. Schwitters

#### YSA 44 (San Francisco 1948)

Lent to California Palace of the Legion of Honor, San Francisco, *Mobles and Articulated Sculpture*, cat. by Jermaine MacAgy is museum *Bulletin* 6, no. 7 (Nov. 1948), 2 Oct.–21 Nov. 1948. M. Duchamp

#### YSA 45 (Andover 1949)

Lent to Addison Gallery of American Art, Phillips Academy, Andover, MA, *Material and Immaterial*, 12 Jan.–13 Mar. 1949. Pevsner

#### YSA 46 (RISD 1949)

Lent to Museum of Art, Rhode Island School of Design, Providence, *Isms in Art since 1800*, cat. by Gordon Washburn, 3 Feb.–9 Mar. 1949. Boccioni, M. Duchamp, Klee, Pannaggi, Schwitters, Villon

#### YSA 47 (Denver 1949)

Lent to Denver Art Museum, CO, *The Modern Artist and His World*, cat. by Otto Karl Bach, 5 Mar.–26 Apr. 1949. Stella

#### YSA 48 (Boston, Summer 1949)

Institute of Contemporary Art, Boston, *The Société Anonyme Collection of 20th Century Painting*, checklist, 4 June–1 July 1949; 40 works. Albers, Bauer, Bergmann-Michel, Campendonk, de Chirico, Covert, Dove, KSD, M. Duchamp, Ernst, Glarner, Hartley, Kandinsky, Keyser, Klee, Lissitzky, Malevich, Matta, Metzinger, Molzahn, Mondrian, Nauen, Nolde, Papazoff, Peri, Man Ray, Schwitters, Stella, Villon. See also YSA 51, 54.

#### YSA 49 (Modern 1949)

Lent to MOMA, *Twentieth-Century Italian Art*, essays by James Thrall Soby and Alfred H. Barr, Jr., 29 June–11 Sept. 1949. Boccioni

#### YSA 50 (Harvard 1949)

Lent to Germanic Museum, Harvard University, 5 July–30 Aug. 1949; 8 paintings shown in YSA 48, 51. Kandinsky, Klee, Schwitters

#### YSA 51 (Boston 1949)

Institute of Contemporary Art, Boston, *The Société Anonyme Collection*, 6 Sept.–2 Oct. 1949. Largely the same as YSA 48 with the addition of Baumeister, Bloch, Chagall, Diller, Drewes, Fischer, Gaulois, Van Heemskerck, Kádár, Kakabadzé, Kiesler, Marcoussis, G. M. [Georg Meyer?], Michel, Moholy-Nagy, Nebel, Prampolini, Rosenborg, Stuckenberg, Valmier, Walkowitz

#### YSA 52 (Whitney 1949)

Lent to Whitney Museum, *Juliana Force and American Art: A Memorial Exhibition*, cat. by Forbes Watson, 24 Sept.–30 Oct. 1949. Stella

#### YSA 53 (Lissitzky 1949)

Lent to Pinacotheca, *El Lissitzky*, cat. by Alexander Dorner, flyer, 6–31 Oct. 1949; 1 painting

#### YSA 54 (Mt. Holyoke 1949)

Mount Holyoke College, South Hadley, MA, *Modern Art from the Collection of the Société Anonyme, Museum of Modern Art: 1920*, checklist, 10 Oct.–6 Nov. 1949; 62 works. Largely the same as YSA 48 with some omissions and the addition of Baumeister, Bloch, Chagall, Diller, Drewes, Fischer, Gaulois, Van Heemskerck, Kádár, Kakabadzé, Kiesler, Marcoussis, G. M. [Georg Meyer?], Moholy-Nagy, Prampolini, Rosenborg, Stuckenberg, Valmier, Walkowitz

#### YSA 55 (Villon–Feininger 1949)

Lent to Institute of Contemporary Art, Boston, *Jacques Villon–Lyonel Feininger: "Reflections on Painting"* by Jacques Villon, essays by George Heard Hamilton et al., 7 Oct.–20 Nov. 1949. Villon only. See also YSA 59, 59a.

#### YSA 56 (travelling 1949–50)

Lent to Virginia Museum of Fine Arts, Richmond, *Calder and Sculpture Today*, 28 Oct.–11 Dec. 1949; travelling (selections only) Mary Baldwin College, Stanton, VA; University of Virginia, Charlottesville; Randolph Macon College, Ashland, VA, 1 Dec. 1949–29 Jan. 1950. Archipenko (did not travel), Arp

#### YSA 57 (Albers 1949)

Lent to Cincinnati Art Museum, *Joseph Albers*, texts by the artist, 27 Oct.–22 Nov. 1949; 1 painting

#### YSA 58 (McBride 1949)

Lent to M. Knoedler Galleries, *To Honor Henry McBride: An Exhibition of Paintings, Drawings, and Watercolours*, text by Lincoln Kirstein, 29 Nov.–17 Dec. 1949. Stella

#### YSA 59 (Villon–Feininger 1949–50)

Lent to the Phillips Gallery, Washington, D.C., *Paintings by Jacques Villon–Lyonel Feininger*, 11 Dec. 1949–10 Jan. 1950. Villon only. Same as YSA 55

#### YSA 59a (Delaware 1950)

Lent to Delaware Art Center, Wilmington, *Jacques Villon–Lyonel Feininger*, 5–26 Mar. 1950. Villon only. Same as YSA 55

#### YSA 60 (Springfield 1950)

Lent to Springfield, MA, Museum of Fine Arts, *In Freedom's Search*, cat. with foreword by Frederick B. Robinson, checklist, 15 Jan.–19 Feb. 1950. Borznik, Campendonk, Covert, Gris,

Malevich, Peri, Ribemont-Dessaignes, Schamberg

**YSA 60 bis** (Yale 1950)

Yale University Art Gallery, *An Exhibition Commemorating the 30th Anniversary of the Société Anonyme: Museum of Modern Art 1920*, opened 30 Apr. 1950. Archipenko, Arp, Braque, Bruce, Campendonk, Covert, Van Doesburg, Donas, D. Dreier, KSD, Drewin, M. Duchamp, Gabo, Gauguin, Gaultois, Hartley, Jawlensky, Kandinsky, Klee, Léger, Lissitzky, Malevich, Medunetsky, Miró, Mondrian, Muche, Peri, Pevsner, Picabia, Picasso, Man Ray, Redon, Ribemont-Dessaignes, Richter, Schamberg, Schwitters, Seiwert, Servranckx, Stella, Täuber-Arp, Udaltsova, Van Everen, Villon, Vogeler

**YSA 61** (Saginaw 1950–51)

Art Museum, Saginaw, MI, *Collection of the Société Anonyme*, 5 Oct. 1950–23 Mar. 1951; 50 works. Archipenko, Boccioni, Campendonk, Carlsund, Charchoune, de Chirico, Covert, Csáky, Derain, Drewes, M. Duchamp, Ernst, Gris, Klee, Léger, Malevich, Matta, Metzinger, Molzahn, Mondrian, Pannaggi, Ribemont-Dessaignes, Stuckenberg, Udaltsova, Villon

**YSA 62** (Minneapolis 1950)

Lent to University of Minnesota, Minneapolis, *German Expressionism in Art: Painting, Sculpture, Prints: 1905–1935*, org. by "R.L.," 25 Oct.–27 Nov. 1950. Baummeister, Campendonk, Fischer, Jawlensky, Kandinsky, Klee, Marc

**YSA 63** (Modern 1951)

Lent to MOMA, *Abstract Painting and Sculpture in America*, org. by Andrew C. Ritchie, 25 Jan.–25 Mar. 1951. Bruce, Covert, Schamberg, Stella. See also YSA 65.

**YSA 64** (Cincinnati 1951)

Lent to Cincinnati Art Museum, *Paintings 1900–1925*, (First Cincinnati Biennial Festival of the Arts), cat. with checklist, 2 Feb.–4 Mar. 1951. Campendonk, Kandinsky, Schwitters, Survage

**YSA 65** (Modern, circulating 1951–52)

Lent to MOMA for circulating exhibition, *Abstract Painting in America*, derived from YSA 63; Dallas Museum of Fine Arts; St. Paul Gallery and School of Art, MN; Art Gallery, Winnipeg, Canada; Museum of Art, Toledo; J. B. Speed Art Museum, Louisville, KY; Southern Illinois University, Carbondale, May 1951–June 1952. Covert, Schamberg

**YSA 66** (Brooklyn 1951–52)

Lent to Brooklyn Museum, *Revolution and Tradition: An Exhibition of the Chief Movements in American Painting from 1900 to the Present*, cat. by John I. H. Baur, 15 Nov. 1951–6 Jan. 1952. Bruce, Covert, Man Ray, Stella

**YSA 67** (Washington, D.C. 1951)

Institute of Contemporary Arts, Washington, D.C., exhibition at the Corcoran Gallery, [Selections from the Collection of the Société Anonyme], 24 Nov.–31 Dec. 1951; 28 works. Arp, Braque, Campendonk, Chagall, de Chirico, Covert, Van Doesburg, Dove, Drewin, M. Duchamp, Feininger, Hartley, Jönsson, Kandinsky, Klee, Marin, Matisse, Metzinger, M. Phillips, Picasso, Man Ray, Stella, Survage, Udaltsova, Villon

**YSA 68** (Cambridge 1952)

Lent to Busch-Reisinger Museum, Harvard University, *Gropius, Architect and Teacher: The Bauhaus Artists*, 2 Jan.–9 Feb. 1952. Albers, Kandinsky, Klee, Moholy-Nagy

**YSA 69** (Andover 1952)

Abbor Academy, Andover, MA, [23 paintings from the Collection of the Société Anonyme], 14 Jan.–1 Mar. 1952. Albers, Buchheister, Campendonk, Carlsund, Chagall, Feininger, Fitzsimmons, Gaultois, Van Heemskerck, Kádár, Kesting, Marc, Moholy-Nagy, Molzahn, Nebel, Schwitters, Villon, Weber

**YSA 70** (Minneapolis 1952)

Lent to University of Minnesota, Minneapolis, *Space in Painting*, 28 Jan.–7 Mar. 1952. Buchheister, Matta, Mondrian, Puni, Torres-García, Villon

**YSA 71** (New London 1952)

Lyman Allyn Museum, New London, CT, *Société Anonyme Collection*, 9 Mar.–6 Apr. 1952; 51 works. Albers, Archipenko, Arp, Barlach, Bauer, Boccioni, Braque, Campendonk, Chagall, de Chirico, Covert, Csáky, Derain, Van Doesburg, Dove, KSD, Drewes, S. Duchamp, Ernst, Gris, Halicka, Harris, Hartley, Kádár, Keyser, Klee, Léger, Malevich, Marcoussis, Metzinger, Molzahn, Mondrian, Pannaggi, M. Phillips, Ribemont-Dessaignes, Rosenberg, Schwichtenberg, Stuckenberg, Udaltsova, Villon, Vogeler

**YSA 72** (KSD Memorial 1952–53)

Yale University Art Gallery, *In Memory of Katherine S. Dreier, 1877–1952: Her Own Collection of Modern Art*, cat. by George Heard Hamilton in *Bull. Assoc. Fine Arts Yale Univ.* 20, no. 1 (Dec. 1952), illus., checklist, 15 Dec. 1952–1 Feb. 1953; 76 works. Brancusi, Calder, KSD, M. Duchamp, Duchamp-Villon, Dzubas, Gabo, Halicka, Kakabadze, Lehmbruck, Pannaggi, Man Ray, Schwitters, Storrs, Villon

**YSA 73** (Minneapolis 1953)

Lent to Walker Art Center, Minneapolis, MN, *The Classic Tradition in Contemporary Art*, introd. H. H. Arnason, 24 Apr.–28 June 1953. Archipenko, Bruce, Buchheister, Campendonk, de Chirico, Covert, Van Doesburg, Donas, Drewin, M. Duchamp, S. Duchamp, Gleizes, Gris, Keyser, Klee, Lissitzky, Malevich, Metzinger, Mense, Moholy-Nagy, Molzahn, Mondrian, Muche, Pannaggi, Peri, Man Ray, Schamberg, Schwitters, Servranckx, Shwab, Stella, Van Everen, Villon

**YSA 74** (Norwich 1953)

Slater Memorial Art Gallery, Norwich, CT, *New Trends in 20th Century American Painting* [Société Anonyme works], 8–29 Nov. 1953; 62 works. Alajállov, Albers, Annot, Bauer, Bloch, Bolotowsky, Bruce, Burliak, Carroll, Covert, Crotti, Diller, Dove, KSD, Drewes, Dzubas, Eilshemius, Fitzsimmons, Gaultois, Graham, Kamys, Lozowick, Marin, Matulka, Moholy-Nagy, Molzahn, Outerbridge, Man Ray, Rosenberg, Stella, Torres-García, Van Everen, Vasilieliff, Walkowitz, Weber

**YSA 75** (Hartford 1955)

Lent to Wadsworth Atheneum, Hartford, *Twentieth Century Painting from Three Cities: New York, New Haven, Hartford*, introd. Belle Krasne Ribicoff, 19 Oct.–4 Dec. 1955. Bruce, M. Duchamp, Gris, Kandinsky, Klee, Schwitters, Stella

**YSA 76** (Amer. Fed. Arts 1955–57)

Lent to American Federation of Arts for circulating exhibition, *Pioneers of American Abstract Art*, coordinated by American Federation of Arts; Atlanta (GA) Public Library; Louisiana State Exhibit Museum, Shreveport; J. B. Speed Art Museum, Louisville, KY; Lawrence Art Mu-

seum, Williams College, Williamstown, MA; George Thomas Hunter Gallery of Art, Chattanooga, TN; University of Nebraska, Lincoln; Oklahoma Art Center, Oklahoma City; New Mexico Art League, Albuquerque; Cornell University, Ithaca, NY; Rose Fried Gallery, NY; 1 Dec. 1955–9 Jan. 1957. Covert, Walkowitz

**YSA 77** (Newark 1956)

Lent to Newark Museum, NJ, *Abstract Art: 1910 to Today*, cat. with essay by William H. Gerds, 27 Apr.–10 June. Buchheister, Covert, Diller, Van Doesburg, Glarner, Kandinsky, Man Ray, Schwitters

**YSA 78** (Düsseldorf 1958–59)

Lent to Kunstverein für die Rheinlande und Westfalen für travellend exhibition, *Dada: Dokumente einer Bewegung*, introd. Ewald Rathke, texts by Hans Arp, Man Ray et al.; Düsseldorf, Frankfurt-am-Main, Amsterdam, 5 Sept. 1958–31 Jan. 1959. M. Duchamp, Hoerle

**YSA 79** (Houston 1958)

Lent to Contemporary Arts Museum, Houston, *The Trojan Horse: The Art of the Machine*, text by Jermaine MacAgy, 25 Sept.–9 Nov. 1958. Medunetsky, Michel, Ribemont-Dessaignes, Schamberg

**YSA 80** (Hartford 1959)

Wadsworth Atheneum, Hartford, *Special Exhibition: Paintings by Artists of the Société Anonyme*, 9–26 Apr. 1959; 17 works. Buchheister, Campendonk, Dove, Drewes, Drewin, Ernst, Gleizes, Graham, Man Ray, Servranckx, Villon

**YSA 81** (RISD 1961)

Lent to Museum of Art, Rhode Island School of Design, Providence, *The World of Dada*, cat. with checklist, 18 Jan.–19 Feb. 1961. Arp, M. Duchamp, Man Ray, Richter, Schwitters

**YSA 82** (Whitney 1962)

Lent to Whitney Museum, *Geometric Abstraction in America*, text by John Gordon, 20 Mar.–13 May 1962. Albers, Diller, Glarner, Holtzman

**YSA 83** (Utica 1963)

Lent to Munson-Williams-Proctor Institute, Utica, NY, *1913 Armory Show 50th Anniversary Exhibition: 1963*, texts by Milton Brown et al., 17 Feb.–3 Mar. 1963; Armory of the 69th Regiment, NY, 6–28 Apr. 1963. Gauguin, Redon, Stella

**YSA 84** (Chalette 1964)

Lent to Galerie Chalette, *Collage*, 15 Oct.–3 Nov. 1964. Braque, Boccioni, Prampolini

**YSA 85** (Knoedler 1965)

Lent to M. Knoedler, *Synchronism and Color Principles in American Painting: 1910–1930*, cat. and text by William C. Agee, 12 Oct.–6 Nov. 1965. Bruce, Daugherty, Stella, Van Everen. See also YSA 88.

**YSA 86** (Washington, D.C. 1965–66)

Lent to National Collection of Fine Arts, Smithsonian Institution, Washington, D.C., *Roots of Abstract Art in America 1910–1930*, org. by Adelyn D. Breeskin, 2 Dec. 1965–9 Jan. 1966. Bruce, Covert, Schamberg, Stella

**YSA 87** (Cleveland 1966)

Lent to Cleveland Museum of Art, *Fifty Years of Modern Art: 1916–1966*, org. by Edward B. Henning, 15 June–31 July 1966. Lipchitz, Mondrian, Stella

**YSA 88** (Modern, circulating 1967–68)

Lent to MOMA for circulating exhibition, *Synchronism and Related American Color Painting 1910–1930*, based on YSA 85, coordinated by MOMA and selected by William C. Agee, flyer,

with checklist; State University College, Oswego, NY; Santa Barbara Museum of Art, CA; California Institute of the Arts, Los Angeles; Oberlin College, OH; Brandeis University, Waltham, MA; Museum of Art, Providence, RI; Goucher College, Towson, MD; Cummer Gallery of Art, Jacksonville, FL; San Francisco Museum of Modern Art, 4 Feb. 1967–17 June 1968. Bruce, Van Everen

**YSA 89** (Cambridge 1967)

Lent to Fogg Art Museum, Harvard University, *Paintings, Drawings, and Sculptures from the Yale University Art Gallery*, 5 Oct.–14 Nov. 1967; 7 works. Archipenko, Bruce, Calder, Dove, Jawlensky, Picasso

**YSA 90** (Berlin 1967)

Lent to Akademie der Künste, Deutsche Gesellschaft für Bildende Kunst und Kunstverein Berlin, *Avantgarde Osteuropa 1910–1930*, org. by Eberhard Rötter, 1 Oct.–12 Nov. 1967. Alajállov, Archipenko, Csáky, Drewin, Lissitzky, Lozowick, Peri, Udaltsova

**YSA 91** (Buffalo 1968)

Lent to Albright-Knox Art Gallery, Buffalo, *Plus by Minus: Today's Half-Century*, text by Douglas MacAgy, 3 Mar.–14 Apr. 1968. Van Doesburg, Kandinsky, Lissitzky, Malevich, Medunetsky, Moholy-Nagy, Mondrian, Pevsner, Puni, Täuber-Arp. Shown simultaneously with *Naim Gabo*

**YSA 92** (St. Anselm's 1968)

Lent to St. Anselm's College, Manchester, NH, *The Greater Reality*, essays by Robert L. Paris et al., 22 Apr.–16 May 1968. De Chirico, Hoerle, Man Ray

**YSA 93** (Modern 1968–69)

Lent to MOMA, *The Machine as Seen at the End of the Mechanical Age*, org. by Pontus Hultén, 25 Nov. 1968–9 Feb. 1969; University of St. Thomas, Houston, 25 Mar.–18 May 1969; San Francisco Museum of Modern Art, 23 June–24 Aug. 1969. M. Duchamp (NY only), Malevich, Picabia, Ribemont-Dessaignes

**YSA 94** (Lincoln 1971)

Lent to De Cordova Museum, Lincoln, MA, *School of Paris: Prints and Drawings 1905–1919*, with foreword by Carlo M. Lomagne, 26 Sept.–31 Oct. 1971. Boccioni, Braque, Feininger, Léger, Picasso, Villon

**YSA 95** (San Diego 1971–72)

Lent to Fine Arts Gallery of San Diego, CA, *Color and Form 1909–1914: The Origin and Evolution of Abstract Painting in Futurism, Orphism, Rayonnism, Synchronism, and the Blue Rider*, texts by Henry Gardiner, Joshua Taylor et al., 20 Nov. 1971–2 Jan. 1972; Oakland Museum, CA, 25 Jan.–5 Mar. 1972; Seattle Art Museum, WA, 24 Mar.–7 May 1972. Bauer, Bruce, Stella

**YSA 96** (Columbus 1973)

Lent to Columbus (OH) Gallery of Fine Arts, *German Expressionist Paintings and Prints: A Loan Exhibition from the Yale University Art Museum [sic]*, introd. Alan Shestack, 12 Jan.–18 Feb. 1973. Campendonk, Jawlensky, Kandinsky, Marc, Nolde, Schmidt-Rottluff

**YSA 97** (Palm Beach 1974)

Lent to Society of the Four Arts, Palm Beach, FL, *Master Drawings and Watercolors from the Yale University Art Gallery*, checklist, 2 Feb.–3 Mar. 1974. Diller, Léger, Marin, Schwitters, Stella, Villon

**YSA 98** (Paris 1977)

Lent to Centre Pompidou, Paris—New York, texts by Pontus Hultén et al., 1 June–19 Sept. 1977. Archipenko, Arp, Bruce, Covert, Csáky, Derain, Donas, S. Duchamp, Halicka, Léger, Marcoussis, Matisse, Metzinger, Miró, Phocas, Redon, Stella, Storrs, Survage, Valmier

**YSA 99** (Edinburgh 1977)

Lent to Royal Scottish Academy, Edinburgh, *The Modern Spirit: American Painting 1908–1935*, arranged by the Arts Council of Great Britain, cat. by Milton Brown, 19 Aug.–11 Sept. 1977; London, Hayward Gallery, 28 Sept.–20 Nov. 1977. Bruce, Covert, Schamberg

**YSA 100** (Whitney 1978–79)

Lent to Whitney Museum, *Synchronism and Color Abstraction 1910–1925*, org. by Gail Levin, 26 Jan.–26 Mar. 1978; travelling Museum of Fine Arts, Houston; Des Moines Art Center; San Francisco Museum of Modern Art; Everson Museum of Art, Syracuse, NY; Columbus (OH) Gallery of Fine Arts, 20 Apr. 1978–24 Mar. 1979. Bruce (NY only), Daugherty, Stella, Van Everen

**YSA 101** (Guggenheim 1979)

Lent to Guggenheim Museum, *The Planar Dimension: Europe, 1912–1932*, org. by Margit Rowell, 9 Mar.–6 May 1979. Medunetsky, Man Ray, Schwitters

**YSA 102** (Yale 1979)

Yale University Art Gallery, *Mondrian and Neo-Plasticism in America*, org. by Nancy J. Troy, 18 Oct.–2 Dec. 1979. Bolotowsky, Diller, Van Doesburg, Glarner, Holtzman, Mondrian

**YSA 103** (Los Angeles 1980–81)

Lent to Los Angeles County Museum of Art, *The Avant-Garde in Russia, 1910–1930: New Perspectives*, org. by Stephanie Barron and Maurice Tuchman, 8 July–28 Sept. 1980; Hirshhorn Museum, Washington, D.C., 20 Nov. 1980–15 Feb. 1981. Medunetsky, Puni, Udaltsova

**YSA 104** (Philadelphia 1980–81)

Lent to Philadelphia Museum of Art, *Futurism and the International Avant-Garde*, org. by Anne d'Harnoncourt, 26 Oct. 1980–4 Jan. 1981. Boccioni, Malevich, Stella. Shown simultaneously with *Raymond Duchamp-Villon*

## Index of Provenances

Artists' names are not listed unless they sold or gave their works directly to Katherine S. Dreier. References indicate catalogue numbers.

- Alajálov, Constantin, 1  
 Albers, Josef, 2, 3, 4  
 Anderson Galleries, NY (Wilhelm R. Valentiner), 261A, 261B, 262, 284, 510, 616, 645  
 Annot, 5, 6  
 Archipenko, Alexander, 8, 9  
 Arden Gallery, NY, 177  
 Armory Show 1913, NY, 285, 600  
 Atp, Jean, 12, 13, 679
- Belmaison Gallery, NY (Wanamaker's), 306  
 Bergmann-Michel, Ella, 35, 36  
 Bolotowsky, Ilya, 56  
 Bonaparte, Galerie, Paris, 34  
 Brancusi, Constantin, 58  
 Bromberger, Doris, 62-76  
 Brown, Douglas Edwin, 77  
 Bruce, Patrick Henry, 83, 84, 173  
 Brummer Gallery, NY, 58, 740  
 Buchheister, Carl, 85-102  
 Bucher, Galerie Jeanne, Paris, 511, 512  
 Burluik, David Davidovich, 103-17
- Calder, Alexander, 118  
 Campendonk, Heinrich, 120-25, 126A, 126B, 126C, 127, 131B, 132, 133, 134A, 134B, 135-40, 142, 144, 145, 146B, 147, 148  
 Carlsund, Otto Gustaf, 149, 150A,B,C, 151A-K  
 Carreño, Mario, 152  
 Covert, John, 164-70  
 Crotti, Jean, 171
- Daugherty, James Henry, 173, 175  
 Depero, Fortunato, 176  
 Diemen, Galerie Van, Berlin (*Erste Russische Kunstausstellung*), 230, 280, 281, 443, 695  
 Diller, Burgoyne, 178-93  
 Doesburg, Nelly Van, 197  
 Doesburg, Théo Van, 194-96  
 Dove, Arthur, 205  
 Downtown Gallery, NY, 205, 844  
 Dreier, Dorothea A., 206, 207, 210, 649  
 Dreier, Katherine Sophie (as artist), 212, 214, 216-18  
 Dreier, Margaret (Mrs. Raymond Robins), 640  
 Dreier, Mary, 51  
 Drewes, Werner, 223-25. *See also* Outerbridge, Paul, Jr.  
 Duchamp, Marcel, 233-42, 304, 305, 550, 597, 715, 848-50, 852-55  
 Duchamp, Suzanne, 243-45, 596  
 Duchamp-Villon, Marie Raymond, 247  
 Dzubas, Friedel, 248, 249, 251
- Eilshemius, Louis Michel, 252, 254-56  
 Erbsloh, Adolf, 257  
 Ernst, Max, 258, 259  
*Erste Russische Kunstausstellung*, Berlin. *See* Diemen, Galerie Van, Berlin
- Fides, Galerie, Dresden, 446  
 Fitzsimmons, James A., 280  
 Fried, Rose (Pinacotheca Gallery, NY), 49-55, 609, 612, 613
- Grabo, Naum, 282, 283  
 Gaulois, Paul, 286-303  
 Gaulois, Mrs. Paul, 304  
 Goltz, Galerie Hans, Munich, 38-41, 393, 432  
 Graham, John D., 160, 161, 309-14  
 Guild Art Gallery, 308  
 Gwozdecki, Gustave, 316-21
- Halicka, Alice, 322  
 Hartley, Marsden, 325  
 Hildebrandt, Lily Uhlmann, 333  
 Holtzman, Harry, 337, 338  
 Houston, Museum of Fine Arts, 173
- Jacobi, Rudolf, 339, 340
- Kádár Béla, 353  
 Kakabadze, David Nestorovitch, 354-70  
 Kamys, Walter, 371, 372  
 Kandinsky, Wassily, 375, 377-80A,B,C  
 Kesting, Edmund, 381  
 Keyser, Ragnhild, 382-84  
 Kiesler, Frederick, 385-89  
 Klee, Paul, 395-401  
 Klien, Erika Giovanna, 402-14  
 Knoedler, M., NY, 611  
 Kohlsaat, Käthe, 423  
 Kunstgalerie, Worpsswede, 745-50  
 Kunstverein, Cologne, 373, 374, 514
- La Tour, Onya, 18, 19, 78  
 Leger, Fernand, 427-31  
 Levy Galleries, Julian, NY, 260  
 Lipchitz, Jacques, NY, 434  
 Lissitzky, El, 437, 438  
 Loeb Gallery, Pierre, NY, 59  
 Lozowick, Louis, 439, 440
- Marcoussis, Louis, 448  
 Macaré, Ewald, 453  
 Marra, 238, 455  
 Marulka, Jan, 456, 457  
 Michel, Robert, 469  
 Moderne Kunst, Galerie, Bremen, 462-68  
 Moholy-Nagy, Laszlo, 472-79  
 Möller, Galerie Ferdinand, Berlin, 618, 619  
 Molzahn, Johannes, 500-03  
 Mondrian, Piet, 504-06  
 Montross Gallery, NY, 842  
 Muthaupt, Paul, Krefeld, 122
- Neumann, J. B., NY, 15, 263, 279, 347-50, 539, 614, 617, 701  
 Nierendorf Gallery, Cologne, 231, 334-36, 341, 342, 553, 637
- Outerbridge, Paul, Jr., 515, 518-21. *See also* Drewes, Werner
- Pannaggi, Ivo, 523-32  
 Pevsner, Antoine, 544, 545  
 Phillips, Duncan, 204, 452  
 Phillips, Holmead, 546-48  
 Phillips, Marjorie, 548
- Picabia, Francis, 552  
 Pierre, Galerie, Paris, 470  
 Pinacotheca Gallery, NY. *See* Fried, Rose  
 Post, Hermann, 557-59  
 Putnam, Wallace, 568
- Quinn, John, 58, 246, 554
- Ray, Man, 569-95, 597, 598A-J, 598 bis, 599  
 Richter, Hans, 603A,B,C  
 Ribemont-Dessaignes, Georges, 602  
 Robins, Mrs. Raymond. *See* Dreier, Margaret  
 Roché, H. P., Paris, 533-38  
 Rosenberg, Léonce, Paris, 162, 163, 315, 461, 639, 678, 703, 704  
 Rosenborg, Ralph M., 608
- Sala, Raphael, 610  
 Schwitters, Helma, 625  
 Schwitters, Kurt, 14A-G, 621-36  
 Servranckx, Victor, 638  
 Shirlaw, Walter, 642, 643  
 Steinitz, Kate, 646, 647  
 Stella, Joseph, 649-58  
 Sterner, Marie, 611  
 Storrs, John Henry Bradley, 659-61  
 Stuckenberg, Fritz, 662-77  
 Sturm Gallery, Der, Berlin, 20-33, 57, 85, 141, 143, 146A, 157, 198-202, 264-78, 326-32, 352a, 343-46, 351, 352, 376A-L, 392, 394, 447, 459, 460, 480-84, 485A, 485B, 486-97, 498A, 498B, 499, 507-09, 542, 543, 561-67, 614, 620, 644, 680-84, 696-700, 702, 796
- Tauber-Atp, Sophie, 679  
 Torres-García, Joaquín, 685-94
- Valentiner, Wilhelm R. *See* Anderson Galleries, NY  
 Van Everen, Mrs. Jay, 705, 706  
 Vasari, P. R., Berlin, 42-44, 203, 444, 522, 560  
 Vasilieff, Nicholas, 707  
 Villon, Gaby (Mme. Jacques Villon), 742, 744  
 Villon, Jacques, 711, 722, 725, 726, 728, 729-37, 739A-Z, 759AA-BB, 741-44  
 Vogeler, Heinrich, 751-55A,B, 756-58A,B, 759-67A,B, 768-77A,B, 778-88A,B, 789A,B, 790-92A,B, 793, 794A,B, 795A,B
- Walkowitz, Abraham, 800-35, 837-41  
 Wanamaker's, NY. *See* Belmaison Gallery  
 Washington Square Gallery, NY, 554  
 Weber, Max, 843  
 Weyhe Gallery, NY, 433, 441, 454, 513
- Yale University Art Gallery, New Haven, 238  
 Zeller, Magnus, 845

## Index of Titles

Page numbers follow artists' names.  
Catalogue numbers in **boldface** follow titles.

- ALAJALOV, CONSTANTIN 36–37  
Harlequin and Woman, 1
- ALBERS, JOSEF 38–40  
White Circle, 2  
Segments, 3  
Gate, 4
- ANNOT 41–42  
Still Life: Flowers in Vase, 5, 6  
Seated Woman, 7
- ARCHIPENKO, ALEXANDER 42–48  
Figure (Sketch for a Construction), 8  
Figure Seated at a Table, 9  
Thirteen Lithographs, 10A–M  
Woman, 11
- ARP, JEAN (HANS) 48–51  
Bird-Man, 12  
Torso-Navel, 13  
7 Arpaden, 14A–G
- BARLACH, ERNST 51–53  
Woman at the Hearth, 15  
Cross and Grave Robbers, 16  
Hope and Despair II, 17
- BARNES, CHARLES 54–55  
Abstract Composition, 18, 19
- BAUER, RUDOLF 55–62  
Untitled [Abstract Forms], 20, 21, 23, 24, 26, 27, 30, 32, 33  
Lithograph No. 14, 22  
Andante V, 25  
Untitled (Drypoint), 28  
Untitled (Watercolor), 29  
Untitled [Sea Forms], 31
- BAUMEISTER, WILLI 62–64  
Soccer Players, 34
- BERGMANN-MICHEL, ELLA 64–66  
Spectral Reflection b 209, 35  
Spectral Event, 36
- BLANKENBURG, LOTHAR 66  
View of Cottage, 37
- BLOCH, ALBERT 66–68  
Sunday, 38  
Edge of the Village, 39  
Villagers, 40  
Holiday Evening, 41
- BOCCIONI, UMBERTO 68–73  
Study I for *Dynamism of a Cyclist*, 42  
Study II for *Dynamism of a Cyclist*, 43  
Still Life: Glass and Siphon, 44
- BOIX, RICHARD 73–74  
Study for *Caricature of Man Ray*, 45  
Caricature of Man Ray, 46  
Study for *Caricature of Marcel Duchamp*, 47  
Caricature of Marcel Duchamp, 48
- BOLOTOWSKY, ILYA 75–80  
Untitled [Triangular Forms], 49  
Untitled [Abstraction], 50  
Abstraction [Yellow Background], 51  
Untitled [Abstraction (Pink Background)], 52  
Untitled [Study for mural, Day Room, Chronic Diseases Hospital, Welfare Island, New York], 53  
Autumn [Study for mural, Men's Day Room, Chronic Diseases Hospital, Welfare Island, New York], 54  
Sailing [Study for mural, Men's Day Room, Chronic Diseases Hospital, Welfare Island, New York], 55  
Untitled [Christmas Card], 56
- BORTNYIK, SANDOR 80–82  
Red Locomotive, 57
- BRANCUSI, CONSTANTIN 82–86  
Yellow Bird, 58
- BRAQUE, GEORGES 86–89  
Black and White Collage, 59
- BROCKMANN, GOTTFRIED 89–91  
The Rigging Loft of Fame, 60  
The Muse of the Arts, 61
- BROMBERGER, DORA 91–96  
Village Street, 62  
Autumn Chilliness, 63  
Still Life with Plants, 64  
In the Cow Barn, 65  
The City Street, 66  
Village Scene, 67  
Horses, 68  
Harvesting, 69  
Sheep and Three Children, 70  
Landscape with Houses, 71  
Goats and Landscape, 72  
Young Girl and Sheep, 73  
The Hill, 74  
The Road, 75  
Beach with Walkway, 76
- BROWN, DOUGLAS EDWIN 96–97  
The House of the Rich Man, Port-Au-Prince, Haiti, 77  
Decadence in Guatemala, 78
- BRUCE, PATRICK HENRY 98–105  
Plums, 79  
Composition I, II, III, IV, V, 80–84
- BUCHHEISTER, CARL 106–17  
Red and Green Steps, 85  
Composition Tender Green, 86  
White with Black Wedge, 87  
Portrait of Helma Schwitters, 88  
Composition, 89  
Sketch 12a after "Narrow Form, Variation 27," 90  
Sketch 25 after "Diagonal Composition 232a," 91  
Sketch 34 after "Picture with Bent Planes," 92  
Sketch 26 after "Diagonal Composition 533r," 93  
Sketch 29 after "Picture with White Wedge," 94  
Sketch 28 after "Composition 233/r," 95  
Sketch 33 after "Composition with Pink Triangle," 96  
Sketch 31 after "Diagonal Composition Brown-Black," 97  
Sketch 32 after "Composition Red Triangle," 98  
Sketch 30 after "Diagonal Composition Black-Red 334," 99  
Sketch 27 after "Diagonal Composition 534," 100  
Sketch 35 after "Diagonal Composition Red-Black," 101  
Sketch 36 after "Picture with Bent-back Triangle," 102
- BURLIUK, DAVID DAVIDOVICH 118–24  
South Sea Fishermen, 103  
The Eye of God, 104  
Harlem River Bridge, 105  
Seaport Village, 106  
Woman with Green Cow, 107  
The Beach, 108  
The Keys, 109  
The Fish Market, 110  
California, 111  
Dutch Girl, 112  
Indian Composition, 113  
Composition with Sponge, 114  
Pictographic Composition with Metal Panels, 115  
Geometric Composition, 116  
Composition, 117
- CALDER, ALEXANDER 125–27  
Bird Form, 118  
Fourth Flurry '48, 119
- CAMPENDONK, HEINRICH 128–39  
Pastoral Scene, 120
- Seated Nude, 121  
Interior with Head and Still Life, 122  
The Cloistered Life, 123  
The Woodcarver, 124  
The Red Car, 125  
Cartoon for a mural commemorating the return of Schneidemühl to the German nation, 126A  
Three Women Giving Oath, 126B  
Owls, 126C  
Barnyard, 127  
Boats and Fish, 128  
Animals in the Pasture, 129  
Goat and Sheep, 130  
Composition with Female Nude and Animals, 131A,B  
Composition with Horse, Deer, and Stag, 132  
Nude Boy with Fishes, 133  
Man with Cow and Goat, 134A,B  
Girl with Frogs, 135  
Leda and the Swan, 136  
Nude Male with Fish, 137  
Sitting Nude at Window with Cat, 138  
The Fisherman, 139  
Two Nudes with Horse, 140  
Landscape with Peasants and Animals, 141  
Nude with Goat in Front of a House, 142  
Seated Female Nude with Flower, 143  
Two Nudes in Boat under Starry Sky, 144  
Shepherd with Large Goat, 145  
Landscape with Goats and Bobcats, 146A,B  
Large Head with Outspread Hand, 147  
Adam and Eve, 148
- CARLUND, OTTO GUSTAF 140–49  
Composition for an Observatory, 149  
Three Decorative Panels for a Dining Room, 150A,B,C  
Designs for Murals in a Cinema, 151A–K:  
Gray Operator, 151A  
Green Machine, 151B  
Man with Megaphone I, 151C  
Musician I, 151D  
Actors, 151E  
Musician II, 151F  
Fireman, 151G  
Red Machine, 151H  
Brown Operator, 151I  
Man with Megaphone II, 151J  
Composition for Staircase II, 151K
- CARRENO, MARIO 149–50  
Untitled [Figure with Arms Raised], 152
- CARROLL, LEON 151–53  
Skyrocket, 153  
Three Gold Diggers, 154  
Emeralds (Cactus), 155  
Chinese Delphinium, 156
- CHAGALL, MARC 154–56  
The Fiddler, 157  
The Artist's Grandmother, 158  
Village Fantasy: Peasant and Pig, 159
- CHARCOUNE, SERGE 156–58  
Still Life in Gray, 160  
Still Life in Brown and Gray, 161
- DE CHIRICO, GIORGIO 158–61  
The Lovers, 162  
Metaphysical Interior, 163
- COVERT, JOHN 161–72  
The Temptation of Saint Anthony, 164  
Weights, 165  
Vocalization, 166  
Time, 167  
Brass Band, 168  
Will, Intellect, Sensation, Emotion, 169  
From Word to Object, 170
- CROTTI, JEAN 172–74  
Composition, 171

- CSAKY, JOZSEF 174-75  
Study for *Face*, 172
- DAUGHERTY, JAMES HENRY 175-78  
Wall Decoration, 173  
Two Figures in Landscape, 174  
Happy New Year to Katherine Dreier, 175
- DEPERO, FORTUNATO 179-80  
Little Pagliaccio, 176
- DERAIN, ANDRÉ 181-82  
Woman and Mountain, 177
- DILLER, BURGOYNE 182-92  
Construction, 178  
Untitled [Composition with One Vertical], 179  
Untitled [Composition with Red Rectangle], 180  
Untitled [Composition with Floating Elements], 181  
Untitled [Study for *Third Theme*], 182  
Untitled [Composition with Thin Vertical Bands], 183  
Untitled [Composition with Blue Background], 184  
Untitled [Composition with Cross, with Primary Colors], 185  
Untitled [Composition with Cross, in Black, White, and Gray], 186  
Untitled [Composition with Cross, with Blue-Gray Band], 187  
Untitled [Composition with Three Wide Vertical Bands], 188  
Untitled [Composition with Gray Background], 189  
Untitled [Two Compositions], 190  
Untitled [Horizontal Composition], 191  
Untitled [Study for *Composition #21*], 192  
Composition #21, 193
- VAN DOESBURG, THEO 193-95  
Sketch after *Counter Composition V*, 194  
Counter Composition, 195  
Sketch after *Counter Composition IV*, 196  
Simultaneous Composition, 197
- DONAS, MARIE 196-200  
Still Life with Bottle and Cup, 198  
Still Life with Coffee Pot, 199  
Still Life with Fruit, 200  
Still Life with Profile of Pitcher, 201  
Composition with Red Circle, 202
- DOTTORI, GERARDO 201  
The Tower, 203
- DOVE, ARTHUR 202-05  
Barnyard Fantasy, 204  
Sunrise III, 205
- DREIER, DOROTHEA A. 206-09  
The Spinner, 206  
Dutch Woman Seated, 207  
New York: The Little Church around the Corner, 208  
Lilies, 209  
Market at Geneva, 210
- DREIER, KATHERINE SOPHIE 210-17  
Sketchbook, 211  
Moonlight on the Thames, London, 212  
Self-Portrait, 213  
*Zwei Wälder*, 214  
Original Watercolors for 40 Variations, 215A-L  
40 Variations, 216  
The Eternal Hills, 217  
Explosion, 218
- DREWES, WERNER 218-23. *See also* Outerbridge, Paul, Jr.  
High Wires, 219  
Night, 220  
Winter, 221  
Night Fantasy, 222  
Composition 140, 223  
Red in Red, 224
- Loose Contact, 225  
Dark Connected by Light Areas, 226  
Crystalline, 227  
Inner Tropical Seas, 228  
The Cloud, 229
- DREWIS, ALEXANDER DAVIDOVICH 223-24  
Suprematism, 230
- DREXEL, CHRISTOF 224-25  
The Garden, 231
- DUCHAMP, MARCEL 225-45  
Cemetery of Uniforms and Liveries, No. 2, 232  
Tu m', 233  
Rotary Glass Plates (Precision Optics), 234  
Rotoreliefs (Optical Disks), 235A-F  
Color model for reproduction of "The Bachelors," 236  
Box in a Valise, 237, 238  
Poker Chess Set, 239  
Genre Allegory, 240  
In advance of the broken arm, 241  
To Katherine Dreier, Knight of the Société Anonyme, 242
- DUCHAMP, SUZANNE 246-48  
*Chef d'oeuvre acoréon*, 243  
Head of a Man, 244  
Sailboats, 245
- DUCHAMP-VILLON, RAYMOND 249-54  
Parrot, 246  
Seated Woman, 247
- DZUBAS, FRIEDEL 254-56  
Abstraction, 248, 251  
Death of the General, 249  
Armada, 250
- EILSHEMUS, LOUIS MICHEL 257-61  
The Concert Singer, 252  
Ferryboat at Night, 253  
New York Harbor, 254  
Mountain Landscape, 255  
The Pool, 256
- ERBSLOH, ADOLF 262-63  
The Factory, 257
- ERNST, MAX 264-69  
Paris-Rêve, 258  
Anthropomorphic Figure, 259  
Butterflies, 260
- FEININGER, LYONEL 270-71  
Locomotive, 261A, B  
The Side-Wheeler, 262
- FELIXMULLER, CONRAD 272  
Three Nudes, 263
- FISCHER, OSKAR 273-77  
Believed, 264  
Study for Bicycling, 265  
A Summer's Day, 266  
The Unlucky Droschky Ride, 267  
Tomorrow!, 268
- FISCHER, OSKAR 273-77  
Sheet 19, 269  
Sheet 21, 270  
Sheet 22, 271  
Sheet 27, 272  
Sheet 29, 273  
Sheet 2, 274  
Sheet 3, 275  
Sheet 4, 276  
Sheet 5, 277  
Sheet 11A, 278
- FISCHINGER, OSKAR W. 278-79  
Abstract Composition, 279
- FITZSIMMONS, JAMES A. 280-81  
Essential Structure No. 2, 280
- GABO, NAUM 281-86  
Construction in Relief, 281
- Tower, 282  
Column, 283
- GARBE, HERBERT 287-88  
Group of Death I, 284
- GAUGUIN, PAUL 288-89  
Joys of Brittany, 285
- GAULOIS, PAUL 290-98  
Seated Nude, 286  
Cubist Composition, 287  
Composition with Architecture, 288  
Cubist Design, 289  
Construction in Blue, 290  
Plane Construction #1, 291  
Construction III, 292  
Leda and the Swan, 293  
Embracing Couple in a Garden, 294  
Flying Fruit, 295  
Cuban Landscape, 296  
Landscape with Horses, 297  
Houses, 298  
The Fall of Man, 299  
Decorative Flower Panel, 300  
Still Life: Fish, Flowers, and Vegetables, 301  
Ship's Signal, 302  
Decorative Composition with Flowers, 303  
Daytime Game, 304
- GLARNER, FRITZ 299-300  
*Peinture Relative*, 305
- GLEIZES, ALBERT 301-03  
Landscape, 306
- GOLDTHWAITE, ANNE 303-04  
Portrait of Katherine S. Dreier, 307
- GORKY, ARSHILE 305-07  
Nighttime, Enigma, and Nostalgia, 308
- GRAHAM, JOHN D. 308-13  
Port de St. Tropez, 309  
Still Life, 310  
Vox Humana, 311  
Picador Riding Bull, 312  
Zeus, 313  
Russian Still Life, 314
- GRIS, JUAN 314-16  
Newspaper and Fruit Dish, 315
- GWOZDECKI, GUSTAVE 316-18  
Head, 316, 317, 318, 319, 320, 321
- HALICKA, ALICE 319-21  
On the Beach, 322  
Odalisque, 323
- HARRIS, LAWREN S. 321-22  
Abstraction No. 3, 324
- HARTLEY, MARSDEN 323-24  
Rubber Plant, 325
- VAN HEEMSKERCK, JACOBA 325-27  
The Village, 326  
The Forest, 327  
Park Scene, 328  
Abstraction, 329  
Composition, 330, 331, 332
- HEERMANN, KARL (?) 328  
Untitled, 332a
- HILDEBRANDT, LILY UHLMANN 328-29  
Horses, 333
- HOERLE, ANGELIKA 330-32  
Female Bust, 334  
Tree and Wall, 335  
Head with Sign, Hand, Wheel, and Auto Horn, 336
- HOLTZMAN, HARRY 332-35  
Lateral Volume #2, 337  
Sculpture, 338

- JACOBI, RUDOLF 335-36  
Berlin Landscape, 339  
Landscape, 340
- JAWLENSKY, ALEXEJ 337-38  
Head, 341  
Abstract Head, 342
- JONSSON, FINNUR 338-40  
Woman at the Card Table, 343  
Colored World, 344
- KADAR, BELA 340-45  
Separation, 345  
Silence, 346  
The Embrace, 347  
Couple Riding on Horseback, 348  
Embrace on Horseback, 349  
Flight, 350  
The Sympathetic Horse, 351  
Portrait of Herwarth Walden, 352  
Street Scene, 353
- KAKABADZE, DAVID NESTOROVITCH 345-52  
Abstractions Based on Flower Forms, I-VI, 354-359  
Abstractions Based on Sails, I-X, 360-369  
Z (The Speared Fish), 370
- KAMYS, WALTER 353-54  
Earthworm, 371  
Seaquake, 372
- KANDINSKY, WASSILY 354-65  
The Waterfall, 373  
Improvisation No. 7 (Storm), 374  
Multicolored Circle, 375  
*Klein# Walden*, 376A-L  
Abstract Interpretation, 377  
Lithograph No. III, 1925, 378  
Small Yellow, 379  
Three works for Will Grohmann's *Wassily Kandinsky* (Paris, Cahiers d'Art, 1930), 380A, B, C
- KESTING, EDMUND 366-67  
Collage, 381
- KEYSER, RAGNHILD 367-70  
Composition I, II, III, 382-384
- KRESLER, STEF "PIETRO DE SAGA" 371-73  
Typo-Plastic, 385-389
- KIRCHNER, ERNST LUDWIG 374-75  
Woodcuts for Alfred Döblin's *Das Stiftsfräulein und der Tod*, 390A-E
- KLEE, PAUL 375-88  
Garden of Passion, 391  
Destruction and Hope, 392  
Abstract: Red/Green Gradation (with some cinnabar in vertical format), 393  
Red/green Architecture (yellow/violet gradation), 394  
Autumn Flower, 395  
Foundation, 396  
Watercolor sketch for "MA," 397  
The Herald of Autumn (green/violet gradation with orange accent), 398  
Ingenious Star Container, 399  
The King of All Insects, 400  
Sketch, on title page of Leopold Zahn, *Paul Klee. Leben / Werk / Geist* (Potsdam, 1920), 401
- KLIEN, ERIKA GIOVANNA 389-96  
Racing Horses, 402  
Racing Men, 403  
Trees in the Storm, 404  
Flying Machine, 405  
Factory, 406  
Storm Bird, 407  
Winter Landscape, 408  
The Train, 409  
Rhythm of Movement: Figure, 410  
Rhythm of Movement, 411
- Abstraction, 412  
Brooklyn Bridge, 413  
Landscape, 414
- KOHLHAAS, KATHE 396-99  
Crowd at Races, 415  
Man with Shovel, 416  
Nude, 417  
Seated Nude, 418  
Two Nudes, 419  
*Kirche in Kattwijk*, 420  
Bookplate for Annie Kaströpp, 421  
Sunset, 422  
Abstraction, 423, 424  
Man's Face, 425  
Mountain Landscape, 426
- LEGER, FERNAND 400-06  
Study for *Le Drapeau*, 427  
Study for *La Ville*, 428  
Ladder, 429  
Umbrella, 430  
Composition No. VII, 431
- LEHMBRUCK, WILHELM 406-09  
Female Torso, 432  
The Pilgrim, 433
- LIPCHITZ, JACQUES 410-14  
Man with Mandolin, 434
- LISITZKY, EL 414-23  
First Kestner Portfolio, 435A-G  
Victory over the Sun, 436A-K  
Proun 99, 437  
L.n. 31, 438
- LOZOWICK, LOUIS 423-25  
City Shapes, 439  
Machine Ornament, 440
- LUBBERS, ADRIAAN 426-27  
Herald Square, 441  
New York Construction, 442
- MALEVICH, KASIMIR 427-30  
The Knife-grinder, 443
- MARASCO, ANTONIO 431-32  
Expansion of the Plastic Forces of a Village, 444
- MARC, FRANZ 433-35  
Lion Hunt (after Delacroix), 445  
Birth of the Wolves, 446
- MARCOUSSIS, LOUIS 435-38  
Still Life with Knife, 447  
Fish, 448
- MARIN, JOHN 438-42  
The Little Footbridge, Meaux, 449  
Land and Sky, France, 450  
Deer Isle, Maine; Stonington Water Front; Two Movements, 451  
Landscape, 452
- MATARE, EWALD 442-43  
Horse, 453
- MATISSE, HENRI 443-44  
Nude Seated in an Armchair, 454
- MATTA 445-47  
Fabulous Race Track of Death (Instrument Very Dangerous to the Eye), 455
- MATILKA, JAN 447-49  
Abstract Forms, 456  
Seated Woman, 457
- MEDUNETSKY, KASIMIR 449-51  
Spatial Construction, 458
- MENNE, CARLO 451-52  
The River Wuppe, 459  
Scene on the River Wuppe, 460
- MEZINGER, JEAN 453-55  
The Port, 461

- G. M. [GEORG MEYER?] 455-58  
Landscape Study, No. 83, 462  
Landscape Study, No. 86, 463  
Abstract Design, No. 56, 464  
Abstract Composition, No. 80, 465  
Abstract Form, No. 92, 466  
Abstract Design, No. 116, 467  
Abstraction, No. 122, 468
- MICHEL, ROBERT 459-60  
Three by Three, 469
- MIRO, JOAN 461-63  
Le Renversement, 470
- MOHOLY-NAGY, LASZLO 463-67  
Crescents and Cross, 471  
Intersecting Planes, 472  
Circle and Planes, 473  
Circle and Bar, 474  
Cross and Circle, 475  
Planes and Beams, 476  
Abstraction, 477  
Planes Cutting Planes, 478  
G 5, 479
- MOLZAHN, JOHANNES 468-78  
Happening, 480  
Cosmic Circles, 481  
Fall, 482  
Star Movement, 483  
Roar of Space, 484  
Released Energies, 485A, B  
Roar of the Stars, 486  
Riding and . . . , 487  
Another Station, 488  
Curving Machines, 489  
Little Height Machine, 490  
Far Feeler, 491  
Mysterium, 492, 494  
Ride in . . . , 493  
Untitled, 495  
Opus XXX, 496  
Opus XXXI, 497  
Opus XXXII, 498A, B  
Opus XXXV, 499  
Family Portrait II, 500  
Mirror of Women II, 501  
Disappearing Cubes, 502  
Immaterial Figure, 503
- MONDRIAN, PIET 479-85  
Fox Trot B, 504  
Composition, 505  
Fox Trot A, 506
- MUCHE, GEORG 485-88  
Homage to Herwarth Walden, 507  
Growth of the Circle, 508  
Two Forms, 509
- NAUEN, HEINRICH 488-90  
The Good Samaritan, 510
- NEBEL, OTTO 490-92  
Print No. 373, 511  
Print No. 399, 512
- NEWBY, RUBY WARREN 492-93  
Flower Study, 513
- NOLDE, EMIL 493-95  
Morning in the Flower Garden, 514
- OUTERBRIDGE, PAUL, JR., 495-97. *See also* Drewes, Werner  
Abstract Forms, 515  
Abstract Forms, probably Werner Drewes after Outerbridge, 516, 517  
Tightrope Walker (Circus Series), 518  
Elephant (Circus Series), 519  
Trapeze (Circus Series), 520  
Clown (Circus Series), 521



- PANNAGGI, IVO 498-506  
The Oarsman, 522  
Architectonic Function 3U, 523  
Geometric Function K 5%, 524  
Postal Collage, 525, 526  
Design with HN, 527  
Design with 4, 528  
Design with MN, 529  
Design with HH, 530  
Design with HMM, 531  
Design with HM, 532
- PAPAZOFF, GEORGES 507-10  
Landscape with Cows, 533  
Blue Landscape, 534  
Funeral Procession, 535  
Four Fishermen, 536  
Head, 537  
Untitled, 538
- PECHSTEIN, HERMANN MAX 511  
The Holy Family, 539
- PERDRIAT, HELENE 512-13  
Two Figures, 540  
Two Women, 541
- PERI, LASZLO 514-16  
Two Rooms, 542  
Room (Space Construction), 543
- PEVNIER, ANTOINE 516-21  
Portrait of Marcel Duchamp, 544  
The Dancer, 545
- PHILLIPS, HOLMEAD 521-22  
The Wise and the Foolish Virgins, 546  
St. George and the Dragon, 547
- PHILLIPS, MARJORIE 522-23  
Landscape with Buzzard, 548
- PHOCAS, SUZANNE 524-25  
Child with Dog, 549
- PICABIA, FRANCIS 525-29  
*Pratitiation Universelle*, 550  
Facima, 551  
Midi, 552
- PICASSO, PABLO RUIZ 530-35  
The Bath, 553  
Head of a Woman, 554
- POPOVA, LIUBOV 533-35  
Painterly Architectonic, 555, 556
- POST, HERMANN 536-38  
The Elevated Railway, Berlin, 557  
Backyards, 558  
Prehistoric Animal, 559
- PRAMPOLINI, ENRICO 538-41  
Abstract Still Life, 560  
Spatial Construction, 561  
Architectural Absolute: Head and House, 562  
Still Life: Tapestry Design No. 13, 563  
Landscape: White House with Brown Door, 564
- PUNI, IVAN (JEAN POLIGNY) 541-45  
Suprematist Drawing 3, 565  
Suprematist Drawing 6, 566  
Suprematist Composition, 567
- PUTNAM, WALLACE 545-46  
Sheep in Fog, 568
- RAY, MAN 546-68  
Lampshade, 569  
Planes, 570  
Web, 571  
Feather, 572  
Spiral, 573  
Feather and Matchboxes, 574  
Forms, 575  
Magnet, 576  
Manikin, 577
- Manikins and Grate, 578  
Manikins, 579  
Ribbons, 580  
Paper Ribbons, 581  
Discs, 582  
Ships, 583  
Forms, 584  
Rings and Grate, 585  
Clock Wheels, 586  
Sugar Loaves, 587  
Reversed Manikins, 588  
Sugar Loaves and Disc, 589  
Letters, 590  
Letters: PGSJOMC, 591  
Nude in Spiderweb, 592  
Portrait of Marcel Duchamp, 593, 594  
Three Heads (Joseph Stella and Marcel Duchamp), 595  
Portrait of Suzanne Duchamp, 596  
Portrait of Lydie Sarazin-Levassor (Mme. Marcel Duchamp), 597  
Revolving Doors, 598A-J, 598 bis  
Promenade, 599
- REDON, OTILION 569-70  
And Beyond, the Astral Idol, 600
- REID, ROBERT 571-72  
The Bath, 601
- RIBEMONT-DESSAIGNES, GEORGES 573-75  
*Juane femme*, 602
- RICHTER, HANS 576-79  
Preludium, 603A,B,C
- ROHL, KARL PETER 580-82  
Untitled (Square in Balance), 604  
Untitled (Three Rectangles), 605  
Untitled (Cantilevered Forms), 606  
Untitled (Large and Small Squares), 607
- ROSENBERG, RALPH M. 582-83  
At Night, 608  
Subjective Landscape, 609
- SALA, RAPHAEL 584  
Portrait of Joseph Stella, 610
- SCHAMBERG, MORTON LIVINGSTON 585-87  
Machine, 611
- SCHANKER, LOUIS 588-89  
Abstraction, 612, 613
- SCHIEBER, HUGO 589-90  
Jazz Band, 614
- SCHMIDT-ROTTLUFF, KARL 590-92  
LOVES, 615  
*Kristus*, 616
- SCHRIMPF, GEORG 592-93  
Woman at the Window, 617
- SCHWICHTENBERG, MARTEL 593-95  
Peasant Women, 618  
Flowering Trees, 619
- SCHWITTERS, KURT 595-611  
*Merz*, 19, 620  
Drawing 1.9, Lever 2, 621  
*Merz 316. Icke Gib*, 622  
*Merz 369. "ito,"* 623  
*Merz 380. Schlotheim*, 624  
Monument to the Artist's Father, 625  
*Merzmatpe*, 626A-G  
*Mz 2012 Orient*, 627  
*Merz 1003 (Peacock's Tail)*, 628  
Oval Construction, 629  
Relief with Red Segment, 630  
*Oval, Merz 1930*, 631  
*Für K S Dreier Viel Freude!*, 632  
White-Blue, 633  
To K. S. Dreier for Her 70th Birthday, 634  
*Merz 1947 Mean*, 635  
Carnival, 636

SEIWEY, FRANZ WILHELM 611-13  
The Workman, 637

SERVANCKX, VICTOR 614-16  
N° 46-1922, 638

SEVERINI, GINO 616-17  
Harlequin, 639

SHIRLAW, WALTER 618-20  
Portrait of Dorothea A. Dreier, 640  
Sappho, 641  
The Cronies, 642  
Untitled, 643

SHWAB, WALMAR 621-22  
Construction 14, 644

STEGER, MILLY 622-23  
Resurrection, 645

STEINITZ, KATE 624-25  
Nude Holding a Mirror, 646  
The Pine Trees, 647  
Heads, 648

STELLA, JOSEPH 626-38  
Battle of Lights, Coney Island, Mardi Gras, 649  
Spring, 650  
Brooklyn Bridge, 651  
The White Heron, 652  
Study for *New York Interpreted*, 653  
Flower, 654  
Flower and Butterfly, 655, 656  
Flowers, 657, 658

STORRS, JOHN HENRY BRADLEY 638-43  
Untitled terra-cotta, 659  
Machine Form, 660  
Seated Figure, 661

STUCKENBERG, FRITZ 643-51  
Landscape in the Park, 662  
Mother and Child, 663  
Abstraction: Three Black Circles, 664  
Forms, 665, 667  
Abstract Forms, 666  
Abstraction, 668, 674  
Field in Bloom, 669  
Abstraction: Black Forms on Red, 670  
Abstraction: Green Squares, 671  
Abstraction: Orange with Black Circles, 672  
Abstraction: Squares, 673  
The Rose, 675  
Flowers, 676  
Flowers: Star Shapes, 677

SURVAGE, LEOPOLD 651-53  
Landscape, 678

TAUBER-ARP, SOPHIE 653-56  
*Sculpture en bois tournée*, 679

TOPP, ARNOLD 656-58  
Recollections of Hill 304, 680  
Lithograph No. 4, 681  
Lithograph No. 5, 682  
Lithograph No. 6, 683  
Self-Portrait, 684

TORRES-GARCIA, JOAQUIN 659-65  
New York Docks, 685  
New York City: Bird's Eye View, 686  
New York Street Scene, 687  
Artists' Ball: Pietrot and Figures Standing, 688  
Artists' Ball: Costumed Dancers, 689  
Artists' Ball: Two Dancers, 690  
Artists' Ball: Pietrot, Harlequin, and Dancers, 691  
Artists' Ball: Harlequin and Dancers, 692  
Artists' Ball: Spectators in Theater Boxes, 693  
Docks, 694

UDALTSOVA, NADEZHDA ANDREEVINA 665-67  
At the Piano, 695

UHLEN, MARIA 667-71  
Riders, 696

Dance, 697  
Men and Beasts, 698  
Bear Trainer, 699  
The Drive, 700  
Island, 701  
The Heavens, 702

VALMIER, GEORGES 671-73  
Composition, 703  
Composition, 1923, 704

VAN EVEREN, JAY 674-76  
Abstraction, 705, 706

VASHLIEFF, NICHOLAS 677-78  
Laying the Cards, 707

VILLON, JACQUES 679-708  
Portrait of Emile Nicolle, 708  
Seated Woman, 709, 711, 713, 723  
Elderly Couple, 710  
Woman Sitting on Bed, 712  
Three Figures on the Beach, 714  
*La Chaise aux mouettes*, 715  
Four Sailors, 716  
Girl with Three Cats, 717  
Nude Woman Reclining, 718  
Two Soldiers, 719  
The Little Mulatto, 720  
Still Life, 721, 722  
Portrait of an Actor, 724  
In Memoriam, 725  
Abstraction Construction (Baudelaire), 726  
Horse, 727

Jockey series, nos. 1-8, 728-735  
Color Perspective (vertical), 736  
Color Perspective (horizontal), 737  
The Jockey, 738  
*La Femme au chien*, after Bonnard, 739A  
*Nature morte*, after Braque, 739B  
*Mont Sainte-Victoire*, after Cézanne, 739C

*Etre et former*, after Jean Crotti, 739D  
*Buste de femme*, after Deraun, 739E  
*Paris, Avenue du Bois*, after Kees Van Dongen, 739F  
*Zeux Welten*, after Katherine S. Dreier, 739G  
*Flowers*, after S. Duchamp, 739H  
*Fête nautique*, after Raoul Dufy, 739I  
*Les Vendanges*, after Friesz, 739J  
*La Femme au piano*, after Gromaire, 739K  
*La Femme au singe*, after Marie Laurencin, 739L  
*La Femme à la cruche*, after Léger, 739M  
Olympia, after Manet, 739N

*Port de Marvilles*, after Albert Marquet, 739O  
*Les Odalisques sur la terrasse*, after Matisse, 739P  
*La Tasse de thé*, after Metzinger, 739Q  
*L'Italienne*, after Modigliani, 739R  
*Nature morte*, after Picasso, 739S  
*Les Saltimbanques*, after Picasso, 739T  
*Nu*, after Renoir, 739U  
*La Loge*, after Renoir, 739V

*Le Port de La Rochelle*, after Signac, 739W  
*L'Eglise de Lamoignon*, after Utrillo, 739X  
*Paysage*, after Vallotton, 739Y  
*Les Roses*, after Van Gogh, 739Z  
Color Perspective, after Jacques Villon, 739AA  
*Les Joueurs de cartes*, after Cézanne, 739BB  
The Philosopher, 740  
*Mythologie*, 741  
The Table, 742  
Seated Girl, 743  
The Centaur, 744

VOGELER, HEINRICH 708-18  
The Artist's Children, 745  
The Invalid, 746  
The Island of Peace, 747  
A Vision: Buddha, 748  
The Kremlin, Moscow, 749  
The Kremlin, Moscow, Abstraction, 750  
Bookplates, 751-795B

WAHLSTEDT, WALTHER 718-19  
Fiorenza, 796

WALKOWITZ, ABRAHAM 719-33  
Barge, 797  
Night Scene, 798  
Street Scene, 799  
Barbers, 800  
Standing Women, 801  
Abstraction, 802-807, 809, 821, 822, 835, 836, 838

Dance Abstraction, 808, 819, 820  
Dance Abstraction: Isadora Duncan, 810-818, 824-829, 832, 834  
Rhythmic Lines, 823  
Isadora Duncan, 830, 831, 833  
Rhythm of the Sea, 837  
Baller Dancer, Female, 839, 840  
Baller Dancer, Male, 841

WEBER, MAX 733-35  
Mother and Child, 842  
On the Shore, 843  
The Antique, 844

ZELLER, MAGNUS 736-38  
Fieldworkers, Germany, 845  
Family Group in a Landscape, 846

DREYER, FRIEDRICH ADOLF 738-39  
The Burgher Militia, 847

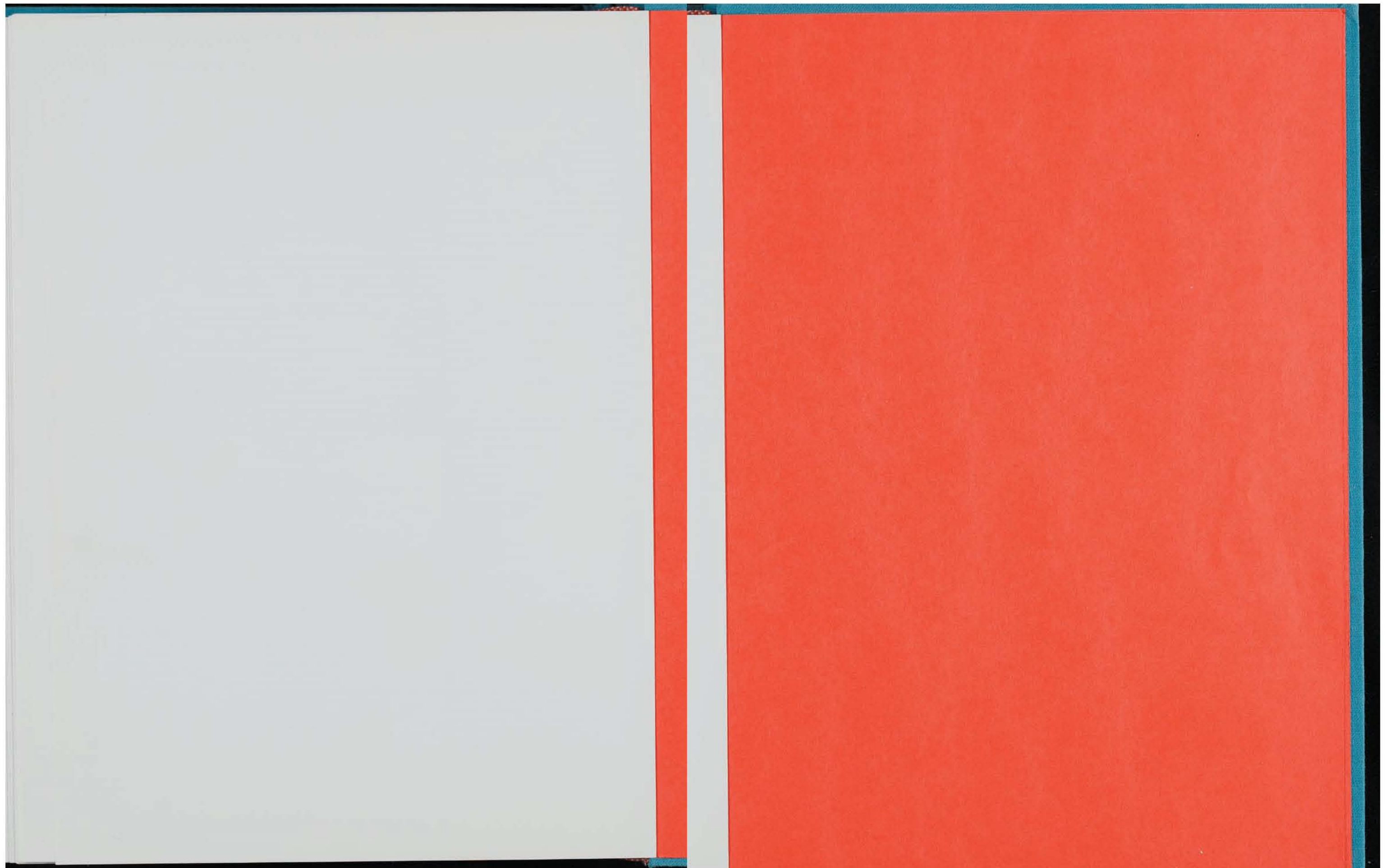
EMILE NICOLLE 739-41  
Shipyard at St.-Valéry-en-Caux, 848  
Street in St.-Valéry-en-Caux, 849  
Eu, View of a Church, 850  
Courtyard at Le Tréport, 851  
Street Scene, 852  
Quai Scene, 853  
Street Scene with Horse and Carriage, 854  
Street near a Harbor, 855


49

38

, 691

3

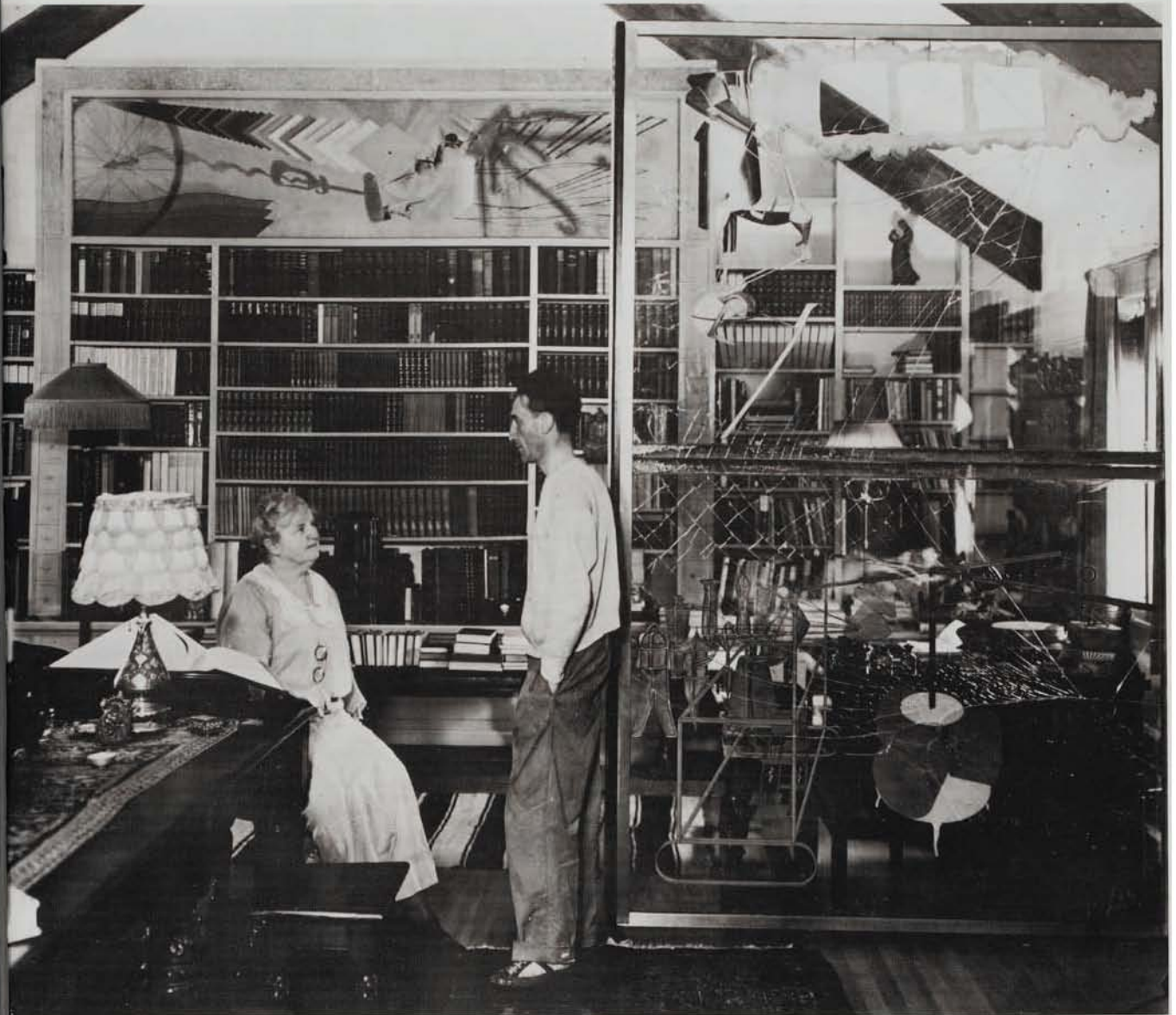




Front cover: Kurt Schwitters, *Relief with Red Segment*,  
1927. Yale University Art Gallery, Société Anonyme  
Collection. Photograph by Joseph Szaszfai.

Printed in the U.S.A.

Yale University Press  
New Haven and London



Marcel Duchamp and Katherine Dreier in West Redding, CT, 1936.  
Duchamp's *Tu m'* above bookcase and his *Large Glass* to the right.

ISBN 0-300-03040-1