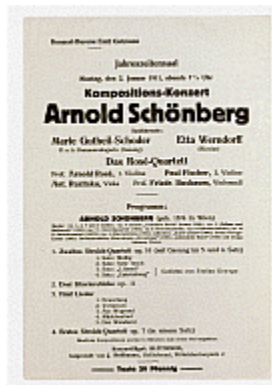
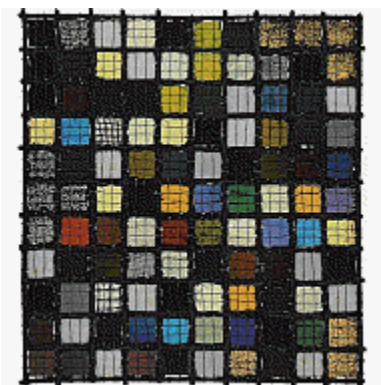


Inventing Abstraction, 1910–1925

The Museum of Modern Art, December 23, 2012–April 15, 2013



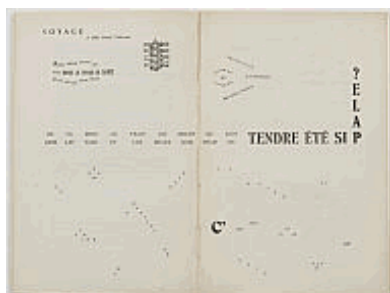
Program of the concert "Kompositionen-Konzert Arnold Schönberg,"
Munich, 2 January 1911
Arnold Schönberg Center, Vienna



Josef Albers, American, born Germany. 1888–1976
Gitterbild (Lattice Picture, also known as Grid Mounted)
c. 1921
Glass, iron latticework, and copper wire
13 1/8 x 11 7/8" (33.4 x 30.2 cm)
The Josef and Anni Albers Foundation, Bethany, Conn.



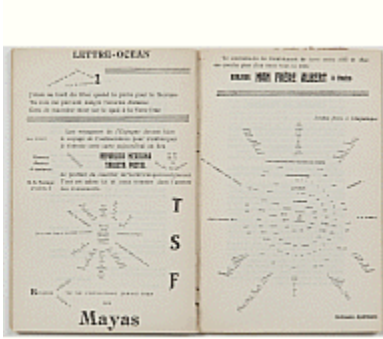
Guillaume Apollinaire, French, born Italy. 1880–1918
L'antitradition futuriste; manifeste-synthèse (The futuristic anti-tradition, manifesto synthesis)
1913
Printed manifesto
broadsheet, folded: 11 9/16 x 9 3/16 x 1/16" (29.3 x 23.3 x 0.1 cm)
The Museum of Modern Art Library, New York



Guillaume Apollinaire, French, born Italy. 1880–1918
"Voyage" in Soirees de Paris no. 25 (July/August 1914)
1914
serial - closed: 9 7/16 x 6 5/16 x 3/16" (24 x 16 x 0.5 cm)
The Museum of Modern Art Library, New York

Inventing Abstraction, 1910–1925

The Museum of Modern Art, December 23, 2012–April 15, 2013



Guillaume Apollinaire, French, born Italy. 1880–1918

Lettre-Océan (Ship-to-ship letter) in Soirees de Paris no. 25 (June 15, 1914): 340-341

1914

serial - closed: 9 7/16 x 6 5/16 x 3/16" (24 x 16 x 0.5 cm)

The Museum of Modern Art Library, New York



Guillaume Apollinaire, French, born Italy. 1880–1918

Case d'Armons (Artillery-carriage compartment for personal effects)

1915

Book with twenty-one poems reproduced through a gelatin plate process with pasted printed matter and ink on graph paper.

Publisher: the artist with the assistance of Sergeants Bodard and Berthier, France.

Edition: 25 (few known copies)

This copy contains Apollinaire's hand-written dedication to his fiancée, Madeleine Pagès

page: 9 7/16 x 6 5/16" (24 x 16 cm)

Jean Bonna Library, Geneva

Case d'Armons (Artillery-carriage compartment for personal effects)

1915

Audio recording

Selection of poems read by Christophe Cherix, 2012

The Museum of Modern Art, New York



Guillaume Apollinaire, French, born Italy. 1880–1918

Il Pleut (It rains) in SIC no. 12 (December 1916)

1916

page: 10 7/8 x 8 11/16 x 1" (27.7 x 22 x 2.5 cm)

The Museum of Modern Art Library, New York

Wolkenpumpe (Cloud Pump)

Audio recording.

Selection of poems read by the artist from the album "Dada Antidada Merz" by Hans Arp, Kurt Schwitters, and Raoul Hausmann
Sub Rosa, 2009

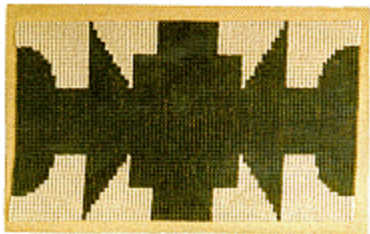
Inventing Abstraction, 1910–1925
The Museum of Modern Art, December 23, 2012–April 15, 2013

Jean (Hans) Arp, French, born Germany (Alsace). 1886–1966



À la suite d'un papier collé (After a collage)
 c. 1916
 Wool needlepoint
 6 5/16 x 9 1/16" (16 x 23 cm)
 Stiftung Hans Arp und Sophie Taeuber-Arp e.V.,
 Remagen-Rolandswerth

Jean (Hans) Arp, French, born Germany (Alsace). 1886–1966



À la suite d'un papier collé (After a collage)
 c. 1916
 Wool embroidery
 5 11/16 x 9 7/16" (14.5 x 24 cm) with original artist's frame: 10 13/16
 x 14 5/16" (27.5 x 36.3 cm)
 Private collection



Jean (Hans) Arp, French, born Germany (Alsace). 1886–1966

Dada Relief
 c. 1917
 Painted wood
 9 7/16 x 6 7/8 x 3 1/2" (24 x 17.5 x 8.9 cm)
 Kunstmuseum Basel. Gift of Marguerite Arp-Hagenbach



Jean (Hans) Arp, French, born Germany (Alsace). 1886–1966

Pre-dada-design
 1915-16
 Ink and pencil on paper
 7 1/16 x 8 11/16" (18 x 22 cm)
 Stiftung Hans Arp und Sophie Taeuber-Arp e.V.,
 Remagen-Rolandswerth

Inventing Abstraction, 1910–1925
The Museum of Modern Art, December 23, 2012–April 15, 2013

Jean (Hans) Arp, French, born Germany (Alsace). 1886–1966



Dada

c. 1920

Ink and pencil on paper

10 1/2 x 8 3/16" (26.7 x 20.8 cm)

Stiftung Hans Arp und Sophie Taeuber-Arp e.V.,
Remagen-Rolandswerth



Jean (Hans) Arp, French, born Germany (Alsace). 1886–1966

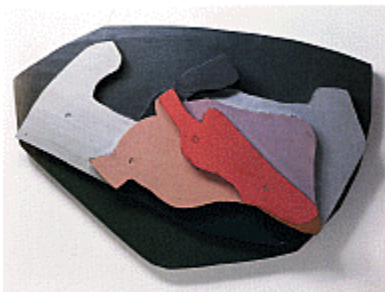
Phantastische Gebete

September 1916

Illustrated book with seven woodcuts

cover (closed): 9 1/16 x 5 11/16" (23 x 14.4 cm); page: 9 1/16 x 5 11/16" (23 x 14.4 cm)

Gift of Frank Perls (by exchange)



Jean (Hans) Arp, French, born Germany (Alsace). 1886–1966

Concrete Relief

1916-17

Painted wood

16 1/4 x 23 7/8 x 4 3/4" (41.2 x 60.6 x 12 cm)

Nationalgalerie, Staatliche Museen zu Berlin. Property of the Verein der Freunde der Nationalgalerie



Jean (Hans) Arp, French, born Germany (Alsace). 1886–1966

Tableau en papier (Painting in paper)

1916

Collage of paper and cardboard stretched on fiberboard

9 13/16 x 4 15/16" (25 x 12.5 cm)

Frame: 17 x 11 7/8 x 1 1/8" (43.2 x 30.2 x 2.8 cm)

Kunstmuseum Basel, Kupferstichkabinett

Schenkung Marguerite Arp-Hagenbach

Inventing Abstraction, 1910–1925
The Museum of Modern Art, December 23, 2012–April 15, 2013

Jean (Hans) Arp, French, born Germany (Alsace). 1886–1966

Untitled (Forest)

1917

Painted wood

16 1/4 x 20 7/8 x 3 1/4" (41.3 x 53 x 8.3 cm)

Cleveland Museum of Art. Contemporary Collection of The Cleveland Museum of Art



Jean (Hans) Arp, French, born Germany (Alsace). 1886–1966

Untitled (Fisch und Pflanzengestalt) (Untitled [Fish and vegetal configuration])

1917

Painted wood

14 3/4 x 18 5/16 x 3 3/8" (37.5 x 46.5 x 9.2 cm)

Private collection



Jean (Hans) Arp, French, born Germany (Alsace). 1886–1966

Vingt-cinq poèmes

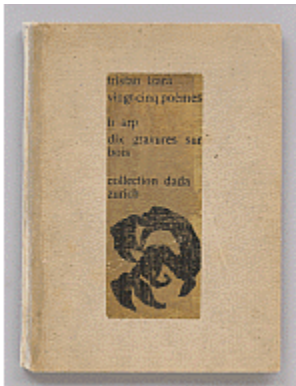
1918

Illustrated book with twelve woodcuts

book (closed): 7 7/8 x 5 7/8 x 1/4" (20 x 14.9 x 0.6 cm); page (each):

7 11/16 x 5 1/4" (19.6 x 13.4 cm)

Purchase



Jean (Hans) Arp, French, born Germany (Alsace). 1886–1966

Sophie Taeuber-Arp, Swiss, 1889–1943

Untitled (Duo-Collage)

1918

Collage of papers, board and silver foil on paperboard

32 5/16 x 24 7/16" (82 x 62 cm)

Nationalgalerie, Staatliche Museen zu Berlin. Permanent loan of the State of Berlin



Inventing Abstraction, 1910–1925
The Museum of Modern Art, December 23, 2012–April 15, 2013



Jean (Hans) Arp, French, born Germany (Alsace). 1886–1966

Volkenpumpe (Cloud-poem)

1920

Book

Publisher: P. Steegemann, Hannover

Edition: 50

book [closed]: 9 1/4 x 6 1/8 x 1/16" (23.5 x 15.5 x 0.2 cm)

enclosure [closed]: 9 5/8 x 6 5/16 x 3/8" (24.5 x 16 x 1 cm)

sleeve [closed]: 12 3/8 x 9 15/16 x 3/8" (31.5 x 25.3 x 1 cm)

The Museum of Modern Art Library, New York



Jean (Hans) Arp, French, born Germany (Alsace). 1886–1966

Cinéma calendrier du coeur abstrait, Maisons

1920

Illustrated book with nineteen woodcuts

book (closed): 10 3/16 x 8 1/4 x 1/4" (25.8 x 21 x 0.7 cm); page

(each): 9 15/16 x 8 1/8" (25.2 x 20.6 cm)

The Louis E. Stern Collection



Jean (Hans) Arp, French, born Germany (Alsace). 1886–1966

Single impression woodblock print from the drawing reproduced in the newspaper Verlag Movement Dada in November 1919

1920

Woodcut

9 13/16 x 8 1/8" (24.9 x 20.7 cm)

Kunstmuseum Basel, Kupferstichkabinett

Schenkung Marguerite Arp-Hagenbach



Lawrence Atkinson, British, 1873–1931

Abstract Composition

(c. 1914)

Pencil and pastel on silver gelatin print

31 3/4 x 22" (80.6 x 55.9 cm)

The Joan and Lester Avnet Collection

Inventing Abstraction, 1910–1925
The Museum of Modern Art, December 23, 2012–April 15, 2013



Lawrence Atkinson, British, 1873–1931

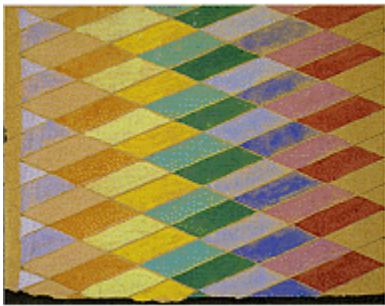
Vorticist Composition

1914-1915

Oil on canvas

41 3/4 x 33 7/16" (106 x 85 cm)

The Sherwin Collection, Leeds, U.K.



Giacomo Balla, Italian, 1871–1958

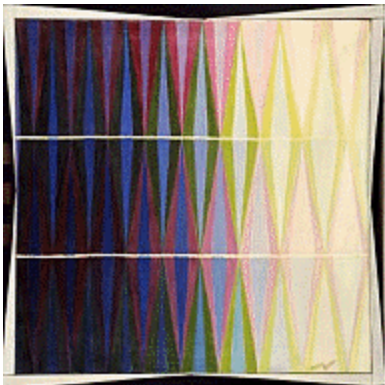
Study for Compenetrazione iridescente (Iridescent interpenetration)

1912

Pencil and watercolor on paper

9 7/16 x 7 5/16" (24 x 18.5 cm)

GAM - Galleria Civica d'Arte Moderna e Contemporanea, Turin



Giacomo Balla, Italian, 1871–1958

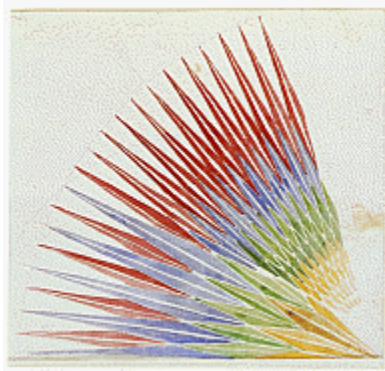
Compenetrazione iridescente n. 7 (Iridescent interpenetration no. 7)

1912

Oil on canvas, with the artist's original frame

32 11/16 x 32 11/16" (83 x 83 cm)

GAM - Galleria Civica d'Arte Moderna e Contemporanea, Turin



Giacomo Balla, Italian, 1871–1958

Study for Compenetrazione iridescente (dai Taccuini di Düsseldorf) (Iridescent interpenetration [from the Düsseldorf notebooks])

1912

Pencil and watercolor on paper

6 15/16 x 7 3/8" (17.7 x 18.8 cm)

GAM - Galleria Civica d'Arte Moderna e Contemporanea, Turin

Inventing Abstraction, 1910–1925
The Museum of Modern Art, December 23, 2012–April 15, 2013



Giacomo Balla, Italian, 1871–1958

Study for Compenetrazione iridescente n. 2 (Iridescent interpenetration no. 2)

1912

Pencil and watercolor on paper

6 15/16 x 8 11/16" (17.7 x 22 cm)

GAM - Galleria Civica d'Arte Moderna e Contemporanea, Torino



Giacomo Balla, Italian, 1871–1958

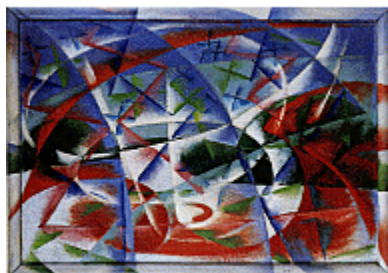
Study for Iridescent Interpenetrations

1912

Pencil and watercolor on paper

6 15/16 x 8 11/16" (17.7 x 22 cm)

GAM - Galleria Civica d'Arte Moderna e Contemporanea, Torino



Giacomo Balla, Italian, 1871–1958

Velocità astratta + rumore (Abstract speed + sound)

1913-14

Oil on board

including the artist's original painted frame, 21 1/2 x 30 1/8" (54.5 x 76.5 cm)

The Solomon R. Guggenheim Foundation, Peggy Guggenheim Collection, Venice



Giacomo Balla, Italian, 1871–1958

Velocità astratta - l'auto è passata (Abstract speed - the car has passed)

1913

Oil on canvas

19 3/4 x 25 3/4" (50 x 65.5 cm)

Tate. Presented by the Friends of the Tate Gallery 1970

Inventing Abstraction, 1910–1925
The Museum of Modern Art, December 23, 2012–April 15, 2013



Giacomo Balla, Italian, 1871–1958
Francesco Cangiullo, Italian, 1884–1977
Palpavoce (Tactile word)
 1914
 Ink on paper
 14 9/16 x 9 5/8" (37 x 24.5 cm)
 Private collection



Giacomo Balla, Italian, 1871–1958
Manifesto per la mostra alla Galleria Angelelli, Roma (Poster for an exhibition at the Galleria Angelelli, Rome)
 1915
 Watercolor on paper
 37 x 25 9/16" (94 x 65 cm)
 Private collection



Vanessa Bell, British, 1879–1961
Composition
 (c. 1914)
 Oil and gouache on cut-and-pasted paper
 21 3/4 x 17 1/4" (55.1 x 43.7 cm)
 The Joan and Lester Avnet Collection



Vanessa Bell, British, 1879–1961
Abstract Painting
 c. 1914
 Gouache and oil on canvas
 17 3/8 x 15 1/8" (44.2 x 38.8 cm)
 Tate. Purchase

Inventing Abstraction, 1910–1925

The Museum of Modern Art, December 23, 2012–April 15, 2013



Henryk Berlewi, Polish, 1894–1967

1924

Gouache on paper

38 9/16 x 31 7/8" (98 x 81 cm)

Muzeum Sztuki, Lodz



Umberto Boccioni, Italian, 1882–1916

Dynamism of a Soccer Player

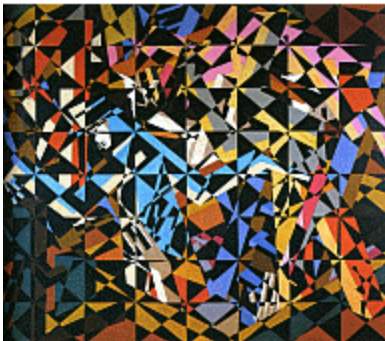
Dinamismo di un foot-baller (Dynamism of a soccer player)

1913

Oil on canvas

6' 4 1/8" x 6' 7 1/8" (193.2 x 201 cm)

The Sidney and Harriet Janis Collection



David Bomberg, British, 1890–1957

In the Hold

c. 1913–14

Oil on canvas

6' 5 1/4" x 7' 7" (196.2 x 231.1 cm)

Tate. Presented by the Friends of the Tate Gallery



Anton Giulio Bragaglia, Italian, 1890–1960

Un gesto del capo (A gesture of the head)

1911

Gelatin silver print

7 x 5" (17.8 x 12.7 cm)

The Metropolitan Museum of Art, New York. Gilman Collection, Gift of the Howard Gilman Foundation

Inventing Abstraction, 1910–1925
The Museum of Modern Art, December 23, 2012–April 15, 2013



Anton Giulio Bragaglia, Italian, 1890–1960

Dattilografa (The Typist)

1911

Gelatin silver print

4 11/16 x 6 9/16" (11.9 x 16.7 cm)

The Metropolitan Museum of Art, New York. Gilman Collection, Gift of The Howard Gilman Foundation



Anton Giulio Bragaglia, Italian, 1890–1960

Cambio di posizione (Change of position)

1911

Gelatin silver print

5 1/16 x 7 1/16" (12.8 x 17.9 cm)

The Metropolitan Museum of Art, Gilman Collection, Purchase, The Horace W. Goldsmith Foundation Gift, through Joyce and Robert Menschel



Constantin Brancusi, French, born Romania. 1876–1957

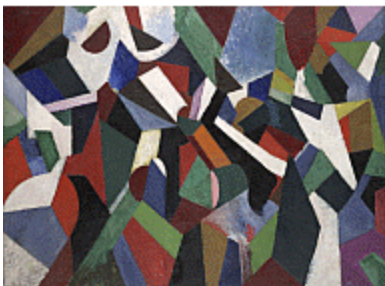
Endless Column

version I, 1918

Oak

6' 8" x 9 7/8" x 9 5/8" (203.2 x 25.1 x 24.5 cm)

Gift of Mary Sisler



Patrick Henry Bruce, American, 1881–1936

Composition II

c. 1916

Oil on canvas

38 3/8 x 51 1/4" (97.4 x 130.2 cm)

Yale University Art Gallery, Gift of Collection Société Anonyme

Inventing Abstraction, 1910–1925

The Museum of Modern Art, December 23, 2012–April 15, 2013



Francesco Cangiullo, Italian, 1884–1977

Grande Foule sur la Piazza del Popolo (Great crowd in the Piazza del Popolo)

1914

Watercolor, gouache, and pencil on paper

22 7/16 x 28 15/16" (57 x 73.5 cm)

Private collection



Francesco Cangiullo, Italian, 1884–1977

Bello, lettere umanizzate (Beautiful, humanized letters)

1914

Pen on paper

10 7/8 x 8 7/16" (27.6 x 21.4 cm)

Private collection



Francesco Cangiullo, Italian, 1884–1977

Pisa

1914

Tempera on paper

22 7/16 x 29 1/8" (57 x 74 cm)

Private collection



Carlo Carrà, Italian, 1881–1966

Rapporto di un nottambulo milanese (Chronicle of a Milanese night owl)

1914

Ink and collage on paper

14 3/4 x 11" (37.4 x 28 cm)

Private collection

Inventing Abstraction, 1910–1925
The Museum of Modern Art, December 23, 2012–April 15, 2013

**Blaise Cendrars (Frédéric Sauser), French, born Switzerland.
1887–1961**

La Prose du Transsibérien et de la petite Jehanne de France
(*Prose of the Trans-Siberian and of little Joan of France*)

recorded 1949-51

Audio recording approved by Blaise Cendrars.

Read by Jacques-Henry Levesque with score by Frederic Ramsey Jr.

Folkways Records, 1967



Alvin Langdon Coburn, American, 1882–1966

Vortograph

1916-17

Gelatin silver print

11 1/8 x 8 3/8" (28.2 x 21.2 cm)

Thomas Walther Collection. Purchase



Alvin Langdon Coburn, American, 1882–1966

Refracted Window: Vortograph

1916-1917

Gelatin silver print

11 1/16 x 7 7/8" (28.1 x 20 cm)

The Metropolitan Museum of Art, Gift of Silas R. Mountsier III, 1986



Alvin Langdon Coburn, American, 1882–1966

Chromatics [Vortograph]

ca. 1917

Gelatin silver print

10 11/16 x 8 1/8" (27.2 x 20.6 cm)

The Metropolitan Museum of Art, Gift of Silas R. Mountsier III, 1986

Inventing Abstraction, 1910–1925

The Museum of Modern Art, December 23, 2012–April 15, 2013



Alvin Langdon Coburn, American, 1882–1966

Vortograph

1917

Gelatin silver print

10 1/2 x 8 1/4" (26.7 x 21 cm)

National Gallery of Art, Washington, D.C. Patrons' Permanent Fund



John Covert, American, 1882–1960

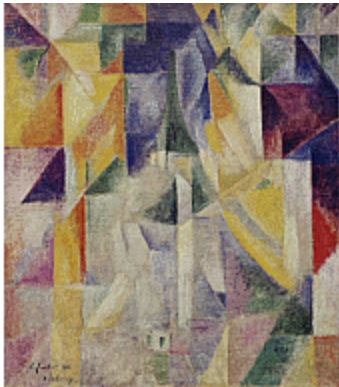
"Ex Act"

1919

Oil on plywood and board

25 x 27" (63.5 x 68.5 cm) including frame

Katherine S. Dreier Bequest



Robert Delaunay, French, 1885–1941

Windows

Paris 1912

Oil and wax on canvas

31 1/2 x 27 5/8" (79.9 x 70 cm)

The Sidney and Harriet Janis Collection



Robert Delaunay, French, 1885–1941

2me representation fenêtre simultanéité ville 1 partie 3 motifs (2nd representation window simultaneity city 1st part 3 motifs)

1912

Oil on canvas, with artist's original mirrored frame

16 x 38" (40.6 x 96.5 cm)

The Philadelphia Museum of Art. A. E. Gallatin Collection

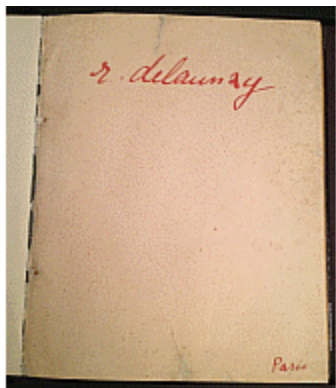
Inventing Abstraction, 1910–1925
The Museum of Modern Art, December 23, 2012–April 15, 2013



Robert Delaunay, French, 1885–1941
Simultaneous Contrasts: Sun and Moon
Paris 1913 (dated on painting 1912)
Oil on canvas
53" (134.5 cm) in diameter
Mrs. Simon Guggenheim Fund



Robert Delaunay, French, 1885–1941
Soleil, lune, simultané 1 (Sun, moon, simultaneous 1)
1913
Oil on canvas
26 x 39 3/4" (66 x 101 cm)
Stedelijk Museum, Amsterdam



Robert Delaunay, French, 1885–1941
"R. Delaunay", exhibition catalogue of Windows series with Guillaume Apollinaire's poem "Les Fenêtres"
1913
Exhibition catalogue
12 13/16 x 10 1/4" (32.6 x 26 cm)
Jean Bonna Library



Sonia Delaunay-Terk, French, born Russia. 1885–1979
Binding for the book Les Pâques (Easter) by Blaise Cendrars
1913
Paper collage on book binding
10 3/16 x 12 1/16" (25.8 x 30.6 cm)
Musée national d'art moderne/Centre de création industrielle,
Centre Pompidou, Paris

Inventing Abstraction, 1910–1925

The Museum of Modern Art, December 23, 2012–April 15, 2013



Sonia Delaunay-Terk, French, born Russia. 1885–1979

Front and backcover of Dieudonné Tête (Head given by God by Pierre Jaudon

1913

Paper collage on book binding

7 1/16 x 4 1/2 x 1" (18 x 11.5 x 2.6 cm)

Musée national d'art moderne/Centre création industrielle, Centre Pompidou, Paris. Gift of Sonia Delaunay and Charles Delaunay



Sonia Delaunay-Terk, French, born Russia. 1885–1979

La Prose du Transsibérien et de la petite Jehanne de France (Prose of the Trans-Siberian and of Little Joan of France) by Blaise Cendrars

1913

Oil on canvas

6' 4 3/16" x 7 5/16" (193.5 x 18.5 cm)

Musée national d'art moderne/Centre de création industrielle, Centre Pompidou, Paris. Gift of the artist



Sonia Delaunay-Terk, French, born Russia. 1885–1979

La Prose du Transsibérien et de la petite Jehanne de France (Prose of the Trans-Siberian and of Little Joan of France) by Blaise Cendrars

1913

Watercolor, gouache, and ink over printed text on vellum

6' 6 9/16" x 14 7/16" (199.5 x 36.7 cm)

Cabinet d'arts graphiques, Musée d'art et d'histoire, Geneva



Sonia Delaunay-Terk, French, born Russia. 1885–1979

La Prose du Transsibérien et de la petite Jehanne de France (Prose of the Trans-Siberian and of little Joan of France) by Blaise Cendrars

1913

Watercolor and relief print on paper

unfolded: 6' 5" x 14" (195.6 x 35.6 cm)

folded: 3 15/16 x 7 1/16" (10 x 18 cm)

Bibliothèque nationale de France, Paris

Inventing Abstraction, 1910–1925

The Museum of Modern Art, December 23, 2012–April 15, 2013



Sonia Delaunay-Terk, French, born Russia. 1885–1979

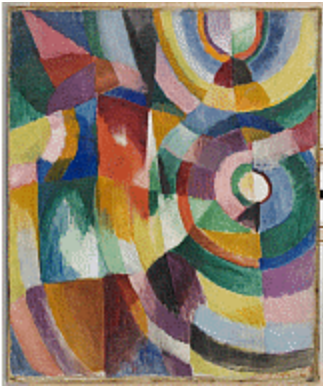
Front and back cover for the first proof of Alcool. Poèmes, 1898-1913 (Alcohol. poems, 1898-1913) by Guillaume Apollinaire

1913

Paint on beige leather binding, purple paper

9 x 5 5/16 x 13/16" (22.8 x 13.5 x 2 cm)

Bibliothèque nationale de France, Paris



Sonia Delaunay-Terk, French, born Russia. 1885–1979

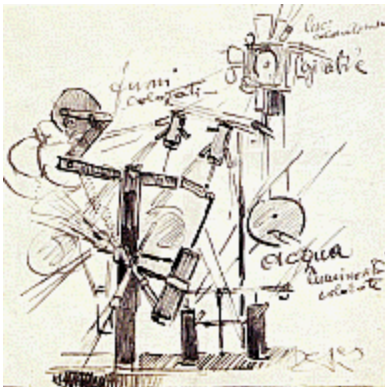
Prismes électriques (Electric prisms)

1913

Oil on canvas

22 1/16 x 18 1/2" (56 x 47 cm)

Davis Museum and Cultural Center, Wellesley College, Wellesley, Mass. Gift of Mr. Theodore Racoosin



Fortunato Depero, Italian, 1892–1960

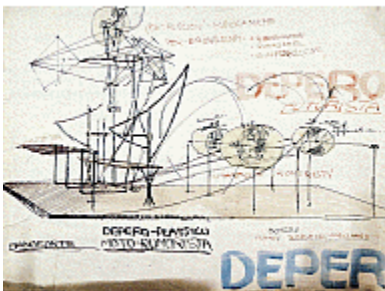
Complexo plastico motorumorista a luminosità colorate e spruzzatori (Motorumoristic plastic complex with colored light and sprays)

1915

Ink on paper

6 5/16 x 6 11/16" (16 x 17 cm)

Mart--Museo di Arte Moderna e Contemporanea di Trento e Rovereto



Fortunato Depero, Italian, 1892–1960

Pianoforte motorumoristico (Motorumoristic piano)

1915

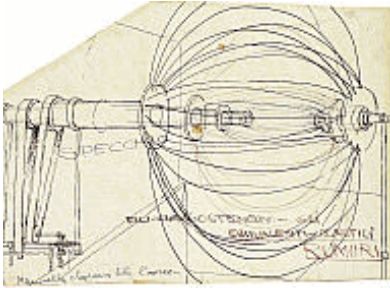
Ink and watercolor on paper

12 13/16 x 17 1/8" (32.5 x 43.5 cm)

Mart--Museo di Arte Moderna e Contemporanea di Trento e Rovereto

Inventing Abstraction, 1910–1925

The Museum of Modern Art, December 23, 2012–April 15, 2013



Fortunato Depero, Italian, 1892–1960

Complesso di fili giranti (Turning wires)

1915

ink on paper

8 1/4 x 11 1/2" (21 x 29.2 cm)

Mart - Museo di Arte Moderna e Contemporanea di Trento e Rovereto



Fortunato Depero, Italian, 1892–1960

Paessaggio guerresco numerico (Numerical warlike landscape)

1915

watercolor and pencil on paper

16 1/2 x 19 3/4" (41.9 x 50.2 cm)

Rachel Adler, New York



Fortunato Depero, Italian, 1892–1960

Campanelli (Tavola onomalinguistica) (Bells [onomalinguistic chart])

1916

ink on paper

18 1/8 x 14 3/16" (46 x 36 cm)

Mart--Museo di Arte Moderna e Contemporanea di Trento e Rovereto



Theo van Doesburg (Christian Emil Marie Küpper), Dutch, 1883–1931

Composition (The Cow)

(c. 1917)

Gouache, oil, and charcoal on paper

15 5/8 x 22 3/4" (39.7 x 57.7 cm)

Purchase

Inventing Abstraction, 1910–1925
The Museum of Modern Art, December 23, 2012–April 15, 2013



**Theo van Doesburg (Christian Emil Marie Küpper), Dutch,
1883–1931**

Composition (The Cow)
(c. 1917)
Pencil on paper
4 5/8 x 6 1/4" (11.7 x 15.9 cm)
Purchase



**Theo van Doesburg (Christian Emil Marie Küpper), Dutch,
1883–1931**

Composition (The Cow)
(c. 1917)
Pencil on paper
4 5/8 x 6 1/4" (11.7 x 15.9 cm)
Purchase



**Theo van Doesburg (Christian Emil Marie Küpper), Dutch,
1883–1931**

Composition (The Cow)
(c. 1917)
Pencil on paper
4 5/8 x 6 1/4" (11.7 x 15.9 cm)
Purchase



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Composition (The Cow)
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Pencil on paper
4 5/8 x 6 1/4" (11.7 x 15.9 cm)
Purchase

Inventing Abstraction, 1910–1925
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Purchase



**Theo van Doesburg (Christian Emil Marie Küpper), Dutch,
1883–1931**

Composition (The Cow)

(c. 1917)

Pencil on paper

6 1/4 x 4 5/8" (15.9 x 11.7 cm)

Purchase



**Theo van Doesburg (Christian Emil Marie Küpper), Dutch,
1883–1931**

Composition (The Cow)

(c. 1917)

Pencil on paper

6 1/4 x 4 5/8" (15.9 x 11.7 cm)

Purchase

Inventing Abstraction, 1910–1925
The Museum of Modern Art, December 23, 2012–April 15, 2013



**Theo van Doesburg (Christian Emil Marie Küpper), Dutch,
1883–1931**

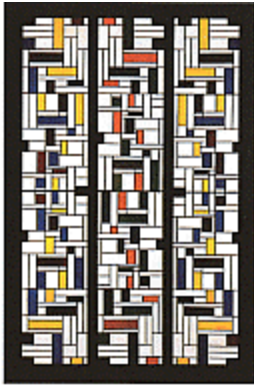
Study for Composition (The Cow)

1917

Pencil on paper

4 1/8 x 5 3/4" (10.4 x 14.6 cm)

Gift of Nelly van Doesburg



**Theo van Doesburg (Christian Emil Marie Küpper), Dutch,
1883–1931**

*Glas-in-loodcompositie IV (Stained-glass composition IV), designed
for the De Lange House, Alkmaar*

1917

Stained glass window in three parts

each: 9' 4 13/16" x 22 5/16" (286.5 x 56.6 cm)

Kröller-Müller Museum, Otterlo. Transferred by the
Rijksgebouwendienst



**Theo van Doesburg (Christian Emil Marie Küpper), Dutch,
1883–1931**

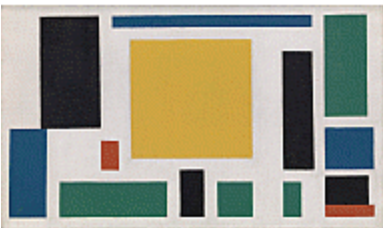
Rhythm of a Russian Dance

June 1918

Oil on canvas

53 1/2 x 24 1/4" (135.9 x 61.6 cm)

Acquired through the Lillie P. Bliss Bequest



**Theo van Doesburg (Christian Emil Marie Küpper), Dutch,
1883–1931**

Composition VIII (The Cow)

c. 1918

Oil on canvas

14 3/4 x 25" (37.5 x 63.5 cm)

Purchase

Inventing Abstraction, 1910–1925

The Museum of Modern Art, December 23, 2012–April 15, 2013



Theo van Doesburg (Christian Emil Marie Küpper), Dutch, 1883–1931

Cornelis van Eesteren, Dutch, 1897–1988

Contra-Construction Project

Axonometric

1923

Gouache on lithograph

22 1/2 x 22 1/2" (57.2 x 57.2 cm)

Gift of Edgar Kaufmann, Jr.



Theo van Doesburg (Christian Emil Marie Küpper), Dutch, 1883–1931

Contra-construction

1923

Pencil, gouache and crayon on transparent paper

14 3/16 x 14 15/16" (36 x 38 cm)

The Netherlands Architectural Institute



Arthur Dove, American, 1880–1946

Movement No. 1

before February 1912

Pastel on canvas mounted on board

21 3/8 x 18" (54.3 x 45.7 cm)

Columbus Museum of Art, Ohio. Gift of Ferdinand Howald



Arthur Dove, American, 1880–1946

Pagan Philosophy

1913

Pastel on board

21 3/8 x 17 7/8" (54.3 x 45.4 cm)

The Metropolitan Museum of Art, New York. Alfred Stieglitz Collection

Inventing Abstraction, 1910–1925

The Museum of Modern Art, December 23, 2012–April 15, 2013



Marcel Duchamp, American, born France. 1887–1968

The Passage from Virgin to Bride

Munich, July–August 1912

Oil on canvas

23 3/8 x 21 1/4" (59.4 x 54 cm)

Purchase



Marcel Duchamp, American, born France. 1887–1968

3 Standard Stoppages

Paris 1913–14

Wood box 11 1/8 x 50 7/8 x 9" (28.2 x 129.2 x 22.7 cm), with three threads 39 3/8" (100 cm), glued to three painted canvas strips 5 1/4 x 47 1/4" (13.3 x 120 cm), each mounted on a glass panel 7 1/4 x 49 3/8 x 1/4" (18.4 x 125.4 x 0.6 cm), three wood slats 2 1/2 x 43 x 1/8" (6.2 x 109.2 x 0.2 cm), shaped along one edge to match the curves of the threads

Katherine S. Dreier Bequest



Marcel Duchamp, American, born France. 1887–1968

Network of Stoppages

Paris, 1914

Oil and pencil on canvas

58 5/8" x 6' 5 5/8" (148.9 x 197.7 cm)

Abby Aldrich Rockefeller Fund and gift of Mrs. William Sisler



Marcel Duchamp, American, born France. 1887–1968

To Be Looked at (from the Other Side of the Glass) with One Eye, Close to, for Almost an Hour

Buenos Aires 1918

Oil, silver leaf, lead wire, and magnifying lens on glass (cracked), mounted between panes of glass in a standing metal frame, 20 1/8 x 16 1/4 x 1 1/2" (51 x 41.2 x 3.7 cm), on painted wood base, 1 7/8 x 17 7/8 x 4 1/2" (4.8 x 45.3 x 11.4 cm)

Overall 22" (55.8 cm) high

Katherine S. Dreier Bequest

Inventing Abstraction, 1910–1925

The Museum of Modern Art, December 23, 2012–April 15, 2013



Marcel Duchamp, American, born France. 1887–1968

Rotary Demisphere (Precision Optics)

Paris, 1925

Painted papier-mâché demisphere fitted on velvet-covered disk, copper collar with plexiglass dome, motor, pulley, and metal stand
58 1/2 x 25 1/4 x 24" (148.6 x 64.2 x 60.9 cm)

Gift of Mrs. William Sisler and Edward James Fund



Rose Sélavy (Marcel Duchamp), American, born France. 1887–1968

Anémic Cinema

1926

35mm film, black and white, silent

7 min.

Film in the permanent collection of The Museum of Modern Art, New York



Suzanne Duchamp, French, 1889–1963

Solitude-Entonnoir (Funnel-solitude)

1921

Oil and collage on canvas

40 3/8 x 33 1/16" (102.5 x 84 cm)

Private collection



Viking Eggeling, Swedish, 1880–1925

Drawings for the film Symphonie diagonale (Diagonal symphony)

1919-20

Pencil on paper

each: c.8 3/8 x 6 5/16" (21.3 x 16 cm)

Emanuel Hoffmann-Stiftung, deposited in the Öffentlichen Kunstsammlung Basel

Inventing Abstraction, 1910–1925
The Museum of Modern Art, December 23, 2012–April 15, 2013



Viking Eggeling, Swedish, 1880–1925
Drawing for Diagonal-Symphony
 1919-1920
 Pencil on paper
 8 1/2 x 6 1/4" (21.6 x 15.8 cm)
 Frame: 11 1/16 x 9 5/16 x 13/16" (28.1 x 23.6 x 2 cm)
 Emanuel Hoffmann-Stiftung, Depositum in der Öffentlichen
 Kunstsammlung Basel



Viking Eggeling, Swedish, 1880–1925
Drawing for Diagonal-Symphony
 1919-1920
 Pencil on paper
 8 9/16 x 7" (21.8 x 17.8 cm)
 Frame: 11 1/16 x 9 5/16 x 13/16" (28.1 x 23.6 x 2 cm)
 Emanuel Hoffmann-Stiftung, Depositum in der Öffentlichen
 Kunstsammlung Basel



Viking Eggeling, Swedish, 1880–1925
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 Emanuel Hoffmann-Stiftung, Depositum in der Öffentlichen
 Kunstsammlung Basel



Viking Eggeling, Swedish, 1880–1925
Drawing for Diagonal-Symphony
 1919-1920
 Pencil on paper
 8 3/8 x 7 1/16" (21.3 x 17.9 cm)
 Frame: 11 1/16 x 9 5/16 x 13/16" (28.1 x 23.6 x 2 cm)
 Emanuel Hoffmann-Stiftung, Depositum in der Öffentlichen
 Kunstsammlung Basel

Inventing Abstraction, 1910–1925
The Museum of Modern Art, December 23, 2012–April 15, 2013



Viking Eggeling, Swedish, 1880–1925
Drawing for Diagonal-Symphony
 1919-1920
 Pencil on paper
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 Frame: 11 1/16 x 9 5/16 x 13/16" (28.1 x 23.6 x 2 cm)
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Drawing for Diagonal-Symphony
 1919-1920
 Pencil on paper
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 1919-1920
 Pencil on paper
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 Frame: 11 1/16 x 9 5/16 x 13/16" (28.1 x 23.6 x 2 cm)
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Inventing Abstraction, 1910–1925
The Museum of Modern Art, December 23, 2012–April 15, 2013



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 1919-1920
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Drawing for Diagonal-Symphony
 1919-1920
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 Kunstsammlung Basel



Viking Eggeling, Swedish, 1880–1925
Drawing for Diagonal-Symphony
 1919-1920
 Pencil on paper
 8 1/2 x 6 5/16" (21.6 x 16 cm)
 Frame: 11 1/16 x 9 5/16 x 13/16" (28.1 x 23.6 x 2 cm)
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 1919-1920
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Inventing Abstraction, 1910–1925
The Museum of Modern Art, December 23, 2012–April 15, 2013



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Viking Eggeling, Swedish, 1880–1925
Drawing for Diagonal-Symphony
 1919-1920
 Pencil on paper
 8 9/16 x 6 5/16" (21.7 x 16 cm)
 Frame: 11 1/16 x 9 5/16 x 13/16" (28.1 x 23.6 x 2 cm)
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 Kunstsammlung Basel



Viking Eggeling, Swedish, 1880–1925
Drawing for Diagonal-Symphony
 1919-1920
 Pencil on paper
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Viking Eggeling, Swedish, 1880–1925
Drawing for Diagonal-Symphony
 1919-1920
 Pencil on paper
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 Frame: 11 1/16 x 9 5/16 x 13/16" (28.1 x 23.6 x 2 cm)
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 Kunstsammlung Basel

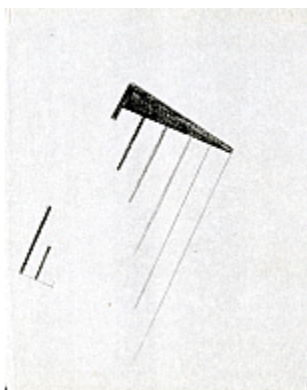
Inventing Abstraction, 1910–1925
The Museum of Modern Art, December 23, 2012–April 15, 2013



Viking Eggeling, Swedish, 1880–1925
Drawing for Diagonal-Symphony
 1919–1920
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 Frame: 11 1/16 x 9 5/16 x 13/16" (28.1 x 23.6 x 2 cm)
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 Pencil on paper
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Drawing for Diagonal-Symphony
 1919–1920
 Pencil on paper
 8 x 6 1/2" (20.3 x 16.5 cm)
 Frame: 11 1/16 x 9 5/16 x 13/16" (28.1 x 23.6 x 2 cm)
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Inventing Abstraction, 1910–1925
The Museum of Modern Art, December 23, 2012–April 15, 2013



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Drawing for Diagonal-Symphony
 1919-1920
 Pencil on paper
 8 7/16 x 6 1/4" (21.4 x 15.8 cm)
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 Kunstsammlung Basel



Viking Eggeling, Swedish, 1880–1925
Drawing for Diagonal-Symphony
 1919-1920
 Pencil on paper
 8 7/16 x 6 5/16" (21.5 x 16 cm)
 Frame: 11 1/16 x 9 5/16 x 13/16" (28.1 x 23.6 x 2 cm)
 Emanuel Hoffmann-Stiftung, Depositum in der Öffentlichen
 Kunstsammlung Basel



Viking Eggeling, Swedish, 1880–1925
Drawing for Diagonal-Symphony
 1919-1920
 Pencil on paper
 8 7/16 x 6 1/4" (21.5 x 15.8 cm)
 Frame: 11 1/16 x 9 5/16 x 13/16" (28.1 x 23.6 x 2 cm)
 Emanuel Hoffmann-Stiftung, Depositum in der Öffentlichen
 Kunstsammlung Basel

Inventing Abstraction, 1910–1925
The Museum of Modern Art, December 23, 2012–April 15, 2013



Viking Eggeling, Swedish, 1880–1925

Drawing for Diagonal-Symphony

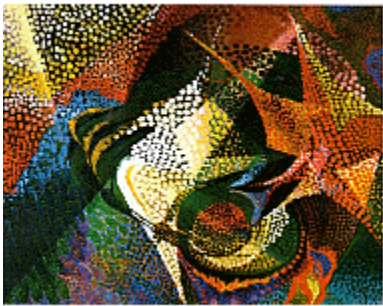
1919–1920

Pencil on paper

8 1/2 x 6 5/16" (21.6 x 16 cm)

Frame: 11 1/16 x 9 5/16 x 13/16" (28.1 x 23.6 x 2 cm)

Emanuel Hoffmann-Stiftung, Depositum in der Öffentlichen Kunstsammlung Basel



Kseniia Ender, Russian, 1894–1955

Kompozitsiia (Composition)

1918

Oil on board

19 1/8 x 24 3/16" (48.5 x 61.5 cm)

Thyssen-Bornemisza Collections



Henri Gaudier-Brzeska, French, 1891–1915

Birds Erect

1914

Limestone

26 5/8 x 10 1/4 x 12 3/8" (67.6 x 26 x 31.4 cm)

Gift of Mrs. W. Murray Crane



Henri Gaudier-Brzeska, French, 1891–1915

Portrait of Ezra Pound

1914

Wood

28 3/4 x 6 3/4 x 6 3/4" (73 x 17.2 x 17.2 cm)

Yale University Art Gallery, New Haven. Purchase Director's Fund

Inventing Abstraction, 1910–1925

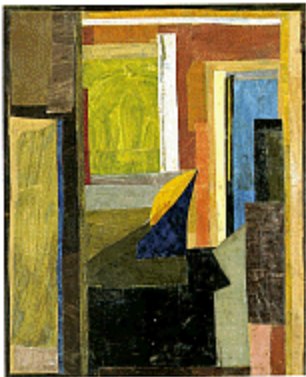
The Museum of Modern Art, December 23, 2012–April 15, 2013



Augusto Giacometti, Swiss, 1877–1947
Chromatische Phantasie (Chromatic fantasy)
1914
Oil on canvas
39 3/16 x 39 3/16" (99.5 x 99.5 cm)
Kunsthaus Zürich. Gift Dr. Erwin Poeschel



Natalia Goncharova, Russian, 1881–1962
Koshki (luchistoe vospr.[i]iatie] rozovoe, chernoe i zheltloe) (Cats [rayist percep.(tion) in rose, black, and yellow])
1913
Oil on canvas
33 1/2 x 33 3/4" (85.1 x 85.7 cm)
Solomon R. Guggenheim Museum, New York



Duncan Grant, British, 1885–1978
Interior at Gordon Square
c. 1914-15
Collage on board
30 1/16 x 25 1/4" (76.4 x 64.2 cm)
framed: 35 11/16 x 30 13/16 x 1 3/8 " (90.6 x 78.2 x 3.5 cm)
Private collection



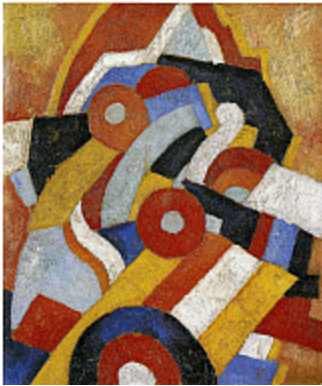
Duncan Grant, British, 1885–1978
Abstract Kinetic Collage Painting with Sound
1914
Gouache, watercolor, and collage on paper mounted on canvas
11" x 14' 9 1/4" (27.9 x 450.2 cm)
Tate. Purchase

Inventing Abstraction, 1910–1925
The Museum of Modern Art, December 23, 2012–April 15, 2013

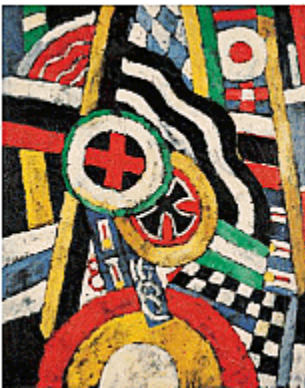


Duncan Grant, British, 1885–1978
In Memoriam: Rupert Brooke
1915
Oil and collage on panel
21 9/16 x 11 3/4" (54.8 x 29.8 cm)
Yale Center for British Art, New Haven. Paul Mellon Fund

Duncan Grant, British, 1885–1978
Animation of "Abstract Kinetic Collage Painting with Sound"
1974 film of 1914 Kinetic Collage
35 mm film, color, with sound
Tate.



Marsden Hartley, American, 1877–1943
Abstraction
c.1914
Oil on board
24 1/2 x 20" (62.2 x 50.8 cm)
Museum of Fine Arts, Houston. Gift of Mr. and Mrs. Ralph O'Connor
in honor of Mr. and Mrs. George R. Brown



Marsden Hartley, American, 1877–1943
Painting, Number 5
1914-15
Oil on canvas
39 1/2 x 31 3/4" (100.3 x 80.7 cm)
Whitney Museum of American Art, New York. Gift of an anonymous donor

Inventing Abstraction, 1910–1925
The Museum of Modern Art, December 23, 2012–April 15, 2013



Marsden Hartley, American, 1877–1943

Berlin Abstraction

1914-15

Oil on canvas

31 13/16 x 25 1/2" (80.8 x 64.8 cm)

Corcoran Gallery of Art, Washington, D.C. Museum Purchase, Gallery Fund



Marsden Hartley, American, 1877–1943

Provincetown

1916

Oil on board

24 x 20 1/16" (61 x 51 cm)

Art Institute of Chicago. Alfred Stieglitz Collection



Marsden Hartley, American, 1877–1943

Provincetown Abstraction

1916

Oil on board

19 7/8 x 15 7/8" (50.5 x 40.3 cm)

Amon Carter Museum of American Art, Fort Worth, Texas



Marsden Hartley, American, 1877–1943

Movement No. 9

1916

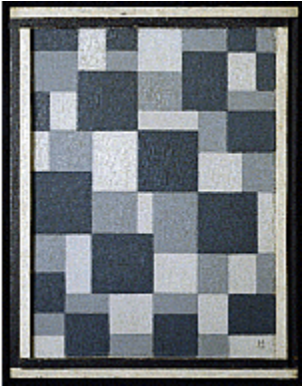
Oil on paper, mounted on wood panel

24 x 20 1/8" (61 x 51.1 cm)

Walker Art Center, Minneapolis. Gift of Bertha H. Walker

Inventing Abstraction, 1910–1925

The Museum of Modern Art, December 23, 2012–April 15, 2013



Vilmos Huszar, Dutch, born Hungary. 1884–1960

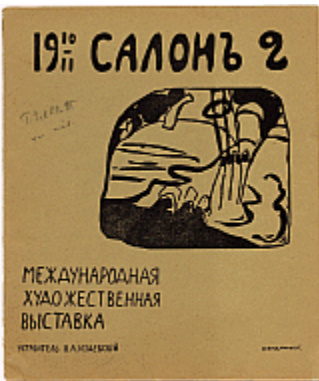
Compositie in grijs (Compositie No. 10) (Composition in gray [Composition no. 10])

1918

Oil on canvas

painted wooden frame: 26 3/4 x 20 11/16" (68 x 52.5 cm)

Gemeentemuseum Den Haag, The Hague. Acquired 2009 with support of the Vereining Rembrandt from a private collection



Catalogue of the International Exhibition "Salon 2" in Odessa 1910-1911

Illustrated exhibition catalogue

closed: 10 3/4 x 9 3/16" (27.3 x 23.3 cm)

Arnold Schönberg Center, Vienna



Vasily Kandinsky, French, born Russia. 1866–1944

Über das Geistige in der Kunst: Insbesondere in der Malerei (Concerning the Spiritual in Art: Especially in Painting)

1911

Illustrated book with eleven woodcuts (including front cover)

page (each): 8 1/4 x 7 1/16" (21 x 18 cm); overall: 8 1/4 x 7 3/16 x 3/8" (21 x 18.2 x 1 cm)

Gift of Lucien Goldschmidt



Vasily Kandinsky, French, born Russia. 1866–1944

Impression III (Konzert) (Impression III [Concert])

1911

Oil on canvas

30 7/8 x 39 9/16" (77.5 x 100.5 cm)

Städtische Galerie im Lenbachhaus, Munich

Inventing Abstraction, 1910–1925
The Museum of Modern Art, December 23, 2012–April 15, 2013



Vasily Kandinsky, French, born Russia. 1866–1944

Untitled (Two Diagrams for Composition V)

1911

Ink on paper (on reverse of a letter)

8 11/16 x 11" (22.1 x 28 cm)

Frame: 16 15/16 x 21 7/8" (43 x 55.5 cm)

Legs de Mme Nina Kandinsky en 1981

Musée national d'art moderne, Centre Georges Pompidou, Paris



Vasily Kandinsky, French, born Russia. 1866–1944

Komposition V (Composition V)

1911

Oil on canvas

6' 2 13/16" x 9' 1/4" (190 x 275 cm)

Private collection



Vasily Kandinsky, French, born Russia. 1866–1944

Sketch for Impression III (Konzert) (Impression III [Concert])

1911

Chalk on paper

3 15/16 x 5 7/8" (10 x 14.9 cm)

Frame: 16 15/16 x 21 7/8" (43 x 55.5 cm)

Musée national d'art moderne/Centre de création industrielle,
Centre Pompidou, Paris



Vasily Kandinsky, French, born Russia. 1866–1944

Sketch for Impression III (Konzert) (Impression III [Concert])

1911

Chalk on paper

3 15/16 x 5 13/16" (10 x 14.8 cm)

Frame: 16 15/16 x 21 7/8" (43 x 55.5 cm)

Musée national d'art moderne/Centre de création industrielle,
Centre Pompidou, Paris

Inventing Abstraction, 1910–1925

The Museum of Modern Art, December 23, 2012–April 15, 2013



Vasily Kandinsky, French, born Russia. 1866–1944

Klänge (Sounds)

(1913)

Illustrated book with fifty-six woodcuts

page (each): 11 1/16 x 10 7/8" (28.1 x 27.7 cm); overall: 11 1/4 x 11 1/4" (28.5 x 28.5 cm)

The Louis E. Stern Collection



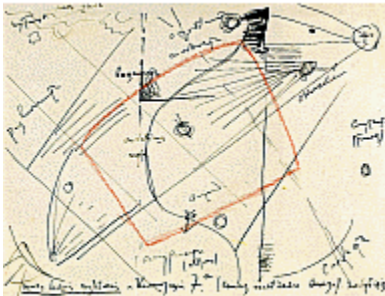
Vasily Kandinsky, French, born Russia. 1866–1944

Untitled

1913

Watercolor, India ink, and pencil on paper mounted on board
19 1/2 x 25 1/2" (49.6 x 64.8 cm)

Musée national d'art moderne/ Centre de création industrielle,
Centre Georges Pompidou, Paris. Gift of Mme Nina Kandinsky



Vasily Kandinsky, French, born Russia. 1866–1944

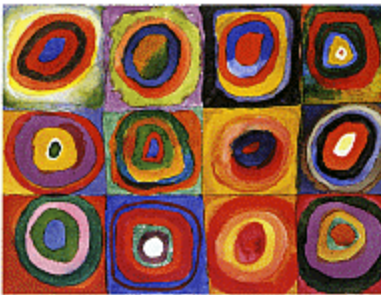
Analytical Drawing for Composition VII

1913

India ink and red pencil on paper

8 1/4 x 10 13/16" (21 x 27.5 cm)

Städtische Galerie im Lenbachhaus, Munich



Vasily Kandinsky, French, born Russia. 1866–1944

Farbstudie--Quadrate mit konzentrischen Ringen (Color study--squares with concentric rings)

1913

Watercolor, gouache and crayon on paper

9 3/8 x 12 3/8" (23.9 x 31.5 cm)

Städtische Galerie im Lenbachhaus, Munich

Inventing Abstraction, 1910–1925

The Museum of Modern Art, December 23, 2012–April 15, 2013



Vasily Kandinsky, French, born Russia. 1866–1944

Farbstudie mit Rauten (Color study with lozenges)

1913

Watercolor and pencil on paper

11 7/8 x 9 1/2" (30.3 x 24 cm)

Städtische Galerie im Lenbachhaus, Munich



Vasily Kandinsky, French, born Russia. 1866–1944

Franz Marc, German, 1880–1916

Der Blaue Reiter (The Blue Rider)

1914

Illustrated book with line block illustration on cover

The Museum of Modern Art Library, New York



Ivan Kliun, Russian, 1878–1943

Iskaniia v tsvete (Studies in color)

c. 1917

Oil on cardboard

11 1/4 x 8 7/8" (28.6 x 22.6 cm)

State Museum of Contemporary Art - Costakis Collection, Thessaloniki



Ivan Kliun, Russian, 1878–1943

Iskaniia v tsvete (Studies in color)

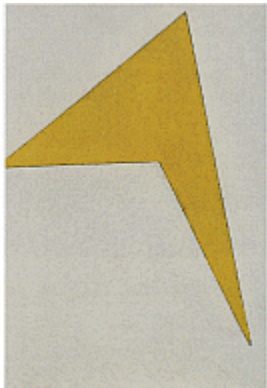
c. 1917

Oil on cardboard

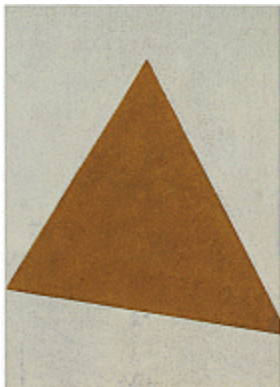
11 1/4 x 8 7/8" (28.4 x 22.9 cm)

State Museum of Contemporary Art - Costakis Collection, Thessaloniki

Inventing Abstraction, 1910–1925
The Museum of Modern Art, December 23, 2012–April 15, 2013



Ivan Kliun, Russian, 1878–1943
Iskaniia v tsvete (Studies in color)
c. 1917
Oil on cardboard
11 1/2 x 8 11/16" (29.2 x 22 cm)
State Museum of Contemporary Art - Costakis Collection,
Thessaloniki



Ivan Kliun, Russian, 1878–1943
Iskaniia v tsvete (Studies in color)
c. 1917
Oil on cardboard
11 1/2 x 8 7/8" (29.2 x 22.5 cm)
State Museum of Contemporary Art - Costakis Collection,
Thessaloniki



Ivan Kliun, Russian, 1878–1943
Iskaniia v tsvete (Studies in color)
c. 1917
Oil on cardboard
10 7/8 x 8 7/8" (27.6 x 22.5 cm)
State Museum of Contemporary Art - Costakis Collection,
Thessaloniki



Ivan Kliun, Russian, 1878–1943
Iskaniia v tsvete (Studies in color)
c. 1917
Oil on cardboard
11 7/16 x 7 13/16" (29.1 x 19.9 cm)
State Museum of Contemporary Art - Costakis Collection,
Thessaloniki

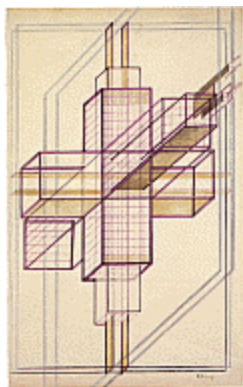
Inventing Abstraction, 1910–1925
The Museum of Modern Art, December 23, 2012–April 15, 2013



Ivan Kliun, Russian, 1878–1943
Iskaniia v tsvete (Studies in color)
 c. 1917
 Oil on cardboard
 10 5/8 x 8 7/8" (27 x 22.5 cm)
 State Museum of Contemporary Art - Costakis Collection,
 Thessaloniki



Gustav Klutsis, Latvian, 1895–1938
Konstruktsiia (Dinamicheskii gorod) (Construction [Dynamic City])
 1919-20
 Oil, sand and concrete on wood
 34 1/4 x 25 3/8 x 1 3/16" (87 x 64.5 x 3 cm)
 State Museum of Contemporary Art - Costakis Collection,
 Thessaloniki, Greece

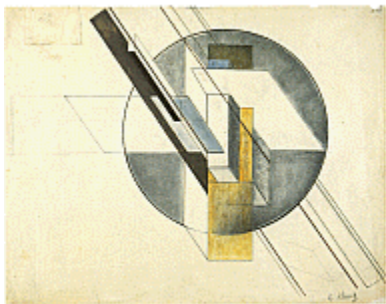


Gustav Klutsis, Latvian, 1895–1938
Konstruktsiia (Construction)
 1920-21
 Colored ink and egg varnish on paper
 26 1/8 x 16 5/16" (66.4 x 41.5 cm)
 Latvian National Museum of Art, Riga



Gustav Klutsis, Latvian, 1895–1938
Konstruktsiia (Construction)
 1920-21
 Paper, pencil, colored ink, and collage on paper
 16 15/16 x 20 1/2" (43 x 52 cm)
 Frame: 26 x 29 15/16 x 13/16" (66 x 76 x 2 cm)
 Latvian National Museum of Art, Riga, Latvia

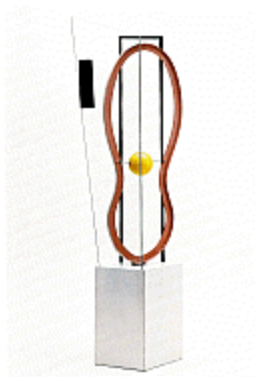
Inventing Abstraction, 1910–1925
The Museum of Modern Art, December 23, 2012–April 15, 2013



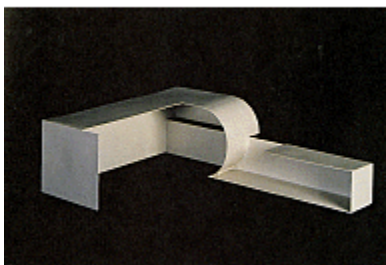
Gustav Klutsis, Latvian, 1895–1938
Konstruktsiia (Construction)
 1920-21
 Pencil, colored ink, gouache and egg varnish on paper
 19 7/16 x 24 11/16" (49.3 x 62.7 cm)
 Latvian National Museum of Art, Riga



Gustav Klutsis, Latvian, 1895–1938
Konstruktsiia (Construction)
 1920-21
 Pencil, colored ink, tempera and varnish on paper
 31 15/16 x 26 3/16" (81.2 x 66.5 cm)
 Frame: 40 15/16 x 29 1/8 x 13/16" (104 x 74 x 2 cm)
 Latvian National Museum of Art, Riga, Latvia



Katarzyna Kobro
Rzeźba abstrakcyjna (1) (Abstract sculpture [1])
 1924
 Painted wood, metal, and glass
 28 3/8 x 6 7/8 x 6 1/8" (72 x 17.5 x 15.5 cm)
 Muzeum Sztuki, Łódź



Katarzyna Kobro
Kompozycja przestrzenna 1 (Spatial composition 1)
 1925
 Painted steel
 5 1/2 x 15 9/16 x 21 1/16" (14 x 39.5 x 53.5 cm)
 Muzeum Sztuki, Łódź

Inventing Abstraction, 1910–1925
The Museum of Modern Art, December 23, 2012–April 15, 2013



Aleksei Kruchenykh, Russian, 1886–1969

Vselenskaia voina

1916

Illustrated book with twelve collage illustrations

book (closed): 8 11/16 x 12 15/16 x 1/8" (22 x 32.8 x 0.3 cm); page (each): varies

Gift of The Judith Rothschild Foundation



Aleksei Kruchenykh, Russian, 1886–1969

Vselenskaia voina

1916

Illustrated book with twelve collage illustrations

book (closed): 8 15/16 x 12 13/16 x 1/16" (22.7 x 32.5 x 0.1 cm); page (each): varies

Gift of The Judith Rothschild Foundation

Aleksei Kruchenykh, Russian, 1886–1969

Vselenskaia Voina (Universal war)

1916

Audio recording.

Poems read by Masha Chlenova, 2012

The Museum of Modern Art, New York



František Kupka, Czech, 1871–1957

Mme Kupka among Verticals

1910-11

Oil on canvas

53 3/8 x 33 5/8" (135.5 x 85.3 cm)

Hillman Periodicals Fund

Inventing Abstraction, 1910–1925
The Museum of Modern Art, December 23, 2012–April 15, 2013



František Kupka, Czech, 1871–1957

Nocturne

1910-11

Oil on canvas

26 x 26 3/16" (66 x 66.5 cm)

mumok, museum moderner kunst stiftung ludwig wien, Vienna



František Kupka, Czech, 1871–1957

Localisation des mobiles graphiques II (Localization of graphic motifs II)

1912-13

Oil on canvas

6' 6 3/4" x 6' 4 3/8" (200 x 194 cm)

framed: 81 1/2" x 78 1/8" x 1 15/16" (207 x 198.5 x 5 cm)

National Gallery of Art, Washington D.C. Ailsa Mellon Bruce Fund and Gift of Jan and Meda Mladek



František Kupka, Czech, 1871–1957

Localisations de mobiles graphiques I (Localization of graphic motifs I)

1912-1913

Oil on canvas

6' 6 3/4" x 6' 4 3/8" (200 x 194 cm)

Museo Thyssen-Bornemisza, Madrid



František Kupka, Czech, 1871–1957

Ordonnance sur verticales en jaune (Arrangement of verticals in yellow)

1913

Oil on canvas

27 9/16 x 27 9/16" (70 x 70 cm)

Musée national d'art moderne/Centre de création industrielle, Centre Georges Pompidou, Paris. Purchase

Inventing Abstraction, 1910–1925

The Museum of Modern Art, December 23, 2012–April 15, 2013



Mikhail Larionov, Russian, 1881–1964

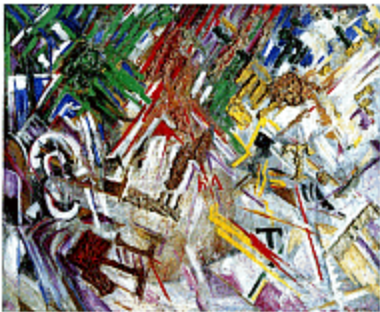
Steklo (Glass)

1912 (dated 1909 by the artist)

Oil on canvas

41 x 38 1/4" (104.1 x 97.2 cm)

Solomon R. Guggenheim Museum, New York



Mikhail Larionov, Russian, 1881–1964

Solnechnyi Den' (pnevmo-luchistaia krasochnaia struktura) (Sunny Day [pneumo-rayist colored structure])

1913-14

Oil, papier-mâché, and glue on canvas

35 1/16 x 41 15/16" (89 x 106.5 cm)

Musée national d'art moderne/Centre de création industrielle, Centre Pompidou, Paris. Purchase



Bart Van Der Leek, Dutch, 1876–1958

Untitled

(1917)

Gouache and pencil on paper

17 5/8 x 22 1/2" (47.7 x 57.1 cm)

Gift of Constance B. Cartwright



Fernand Léger, French, 1881–1955

Study for Le Modèle nu dans l'atelier (Nude model in the studio)

1912

Oil and gouache on paper

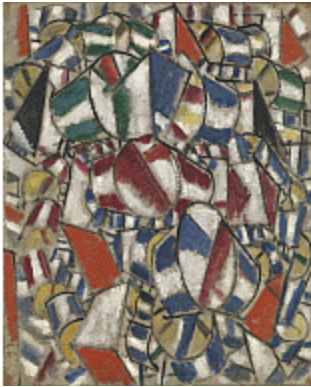
25 1/4 x 19" (64.1 x 48.3 cm)

Private collection

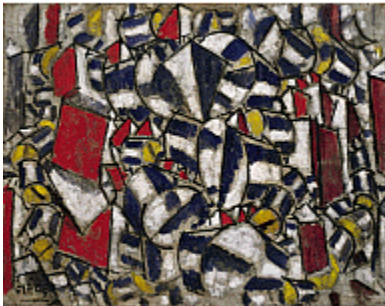
Inventing Abstraction, 1910–1925
The Museum of Modern Art, December 23, 2012–April 15, 2013



Fernand Léger, French, 1881–1955
Fumée sur les toits (Smoke over the rooftops)
1912
Oil on paper
25 5/16 x 19 11/16" (64.3 x 50 cm)
Private collection



Fernand Léger, French, 1881–1955
Contrast of Forms
1913
Oil on canvas
39 1/2 x 32" (100.3 x 81.1 cm)
The Philip L. Goodwin Collection

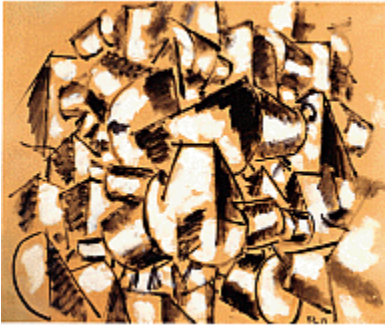


Fernand Léger, French, 1881–1955
Contraste de formes (Contrast of forms)
1913
Oil on burlap
38 7/8 x 49 1/4" (98.8 x 125.1 cm)
Solomon R. Guggenheim Museum, New York. Solomon R. Guggenheim Founding Collection, By gift



Fernand Léger, French, 1881–1955
Contraste de formes (Contrast of forms)
1913
Oil on burlap
51 1/4 x 38 7/16" (130.2 x 97.6 cm)
Philadelphia Museum of Art. The Louise and Walter Arensberg Collection

Inventing Abstraction, 1910–1925
The Museum of Modern Art, December 23, 2012–April 15, 2013



Fernand Léger, French, 1881–1955
Contraste de formes (Contrast of forms)
1913
India ink, wash, and gouache on paper
16 5/16 x 19 5/16" (41.5 x 49 cm)
Private collection



Fernand Léger, French, 1881–1955
Les Disques (The disks)
1918
Oil on canvas
7' 10 1/2" x 70 7/8" (240 x 180 cm)
Musée d'art moderne de la ville de Paris



Fernand Léger, French, 1881–1955
Le Disque (The disk)
1918
Oil on canvas
25 9/16 x 21 1/4" (65 x 54 cm)
Museo Thyssen-Bornemisza, Madrid



Wyndham Lewis, British, 1882–1957
Portrait of an Englishwoman
1914
Ink, pencil and watercolor on paper
22 1/16 x 14 15/16" (56 x 38 cm)
The Wadsworth Atheneum Museum of Art, Hartford, Conn. The Ella Gallup Sumner and Mary Catlin Sumner Collection Fund

Inventing Abstraction, 1910–1925
The Museum of Modern Art, December 23, 2012–April 15, 2013



Wyndham Lewis, British, 1882–1957

Workshop

c.1914-15

Oil on canvas

30 1/8 x 24" (76.5 x 61 cm)

Tate. Purchase



El Lissitzky, Russian, 1890–1941

Proun 2C

c.1920

Oil, paper, and metal foil on plywood

23 7/16 x 15 11/16" (59.5 x 39.8 cm)

The Philadelphia Museum of Art. A. E. Gallatin Collection



El Lissitzky, Russian, 1890–1941

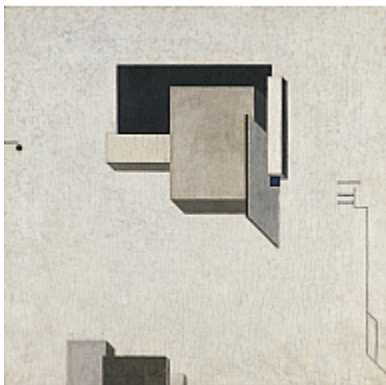
Preliminary drawing for a project commemorating Rosa Luxemburg

1919-20

Gouache, ink and pencil on paper

3 15/16 x 4" (10 x 10.1 cm)

State Museum of Contemporary Art - Costakis Collection,
Thessaloniki



El Lissitzky, Russian, 1890–1941

Proun 1C

1919

Oil and tinfoil on panel

26 3/4 x 26 3/4" (68 x 68 cm)

Museo Thyssen-Bornemisza, Madrid

Inventing Abstraction, 1910–1925
The Museum of Modern Art, December 23, 2012–April 15, 2013



El Lissitzky, Russian, 1890–1941
Proun 19D
 1920 or 1921
 Gesso, oil, paper, and cardboard on plywood
 38 3/8 x 38 1/4" (97.5 x 97.2 cm)
 Katherine S. Dreier Bequest



Stanton Macdonald-Wright, American, 1890–1973
Conception Synchrony
 1914
 Oil on canvas
 36 x 30 1/8" (91.3 x 76.5 cm)
 Hirshhorn Museum and Sculpture Garden, Smithsonian Institution,
 Washington D.C., Gift of Joseph H. Hirshhorn



August Macke, German, 1887–1914
Farbenkreis II (groß) (Color Circle II [Large])
 1913
 Color crayon on paper
 10 3/4 x 9 9/16" (27.3 x 24.3 cm)
 Kunstmuseum Bonn



August Macke, German, 1887–1914
Farbige Karos (Colored squares)
 1913
 Oil on wood
 16 3/4 x 4 3/4" (42.5 x 12 cm)
 Westfälisches Landesmuseum für Kunst und Kulturgeschichte,
 Münster

Inventing Abstraction, 1910–1925

The Museum of Modern Art, December 23, 2012–April 15, 2013



Kazimir Malevich, Russian, born Ukraine. 1878–1935

Suprematist Composition: Airplane Flying

1915 (dated on reverse 1914)

Oil on canvas

22 7/8 x 19" (58.1 x 48.3 cm)

1935 Acquisition confirmed in 1999 by agreement with the Estate of Kazimir Malevich and made possible with funds from the Mrs. John Hay Whitney Bequest (by exchange)



Kazimir Malevich, Russian, born Ukraine. 1878–1935

Painterly Realism of a Boy with a Knapsack - Color Masses in the Fourth Dimension

1915

Oil on canvas

28 x 17 1/2" (71.1 x 44.5 cm)

1935 Acquisition confirmed in 1999 by agreement with the Estate of Kazimir Malevich and made possible with funds from the Mrs. John Hay Whitney Bequest (by exchange)



Kazimir Malevich, Russian, born Ukraine. 1878–1935

Avtoportret v dvukh izmereniiakh (Self-Portrait in two dimensions)

1915

Oil on canvas

31 1/2 x 24 7/16" (80 x 62 cm)

Stedelijk Museum, Amsterdam



Kazimir Malevich, Russian, born Ukraine. 1878–1935

Suprematicheskaya kompozitsiya (Suprematist composition)

1915

Oil on canvas

22 5/8 x 19 1/8" (57.5 x 48.5 cm)

Stedelijk Museum, Amsterdam

Inventing Abstraction, 1910–1925

The Museum of Modern Art, December 23, 2012–April 15, 2013



Kazimir Malevich, Russian, born Ukraine. 1878–1935

Zhivopisnye massy v dvizhenii (Painterly masses in motion)

1915

Oil on canvas

39 15/16 x 24 7/16" (101.5 x 62 cm)

Stedelijk Museum, Amsterdam



Kazimir Malevich, Russian, born Ukraine. 1878–1935

Zhivopisnyi realizm futbolista--krasochnye massy v 4-m izmerenii (Painterly realism of a football player - color masses in the fourth dimension)

1915

Oil on canvas

27 5/8 x 17 " (70.2 x 44.1 cm)

The Art Institute of Chicago. Through prior gifts of Charles H. and Mary F. S. Worcester Collection; Mrs. Albert D. Lasker in memory of her husband, Albert D. Lasker; and Mr. and Mrs. Lewis Larned Coburn Memorial Collection



Kazimir Malevich, Russian, born Ukraine. 1878–1935

Zhivopisnye massy v dvizhenii (Painterly masses in motion)

1915

Oil on canvas

27 9/16 x 23 5/8" (70 x 60 cm)

Museum Ludwig, Cologne



Kazimir Malevich, Russian, born Ukraine. 1878–1935

Elongated Plane

1915

Oil on canvas

31 1/2 x 31 1/2" (80 x 80 cm)

Private collection

Inventing Abstraction, 1910–1925

The Museum of Modern Art, December 23, 2012–April 15, 2013



Kazimir Malevich, Russian, born Ukraine. 1878–1935

Chernye Krestoobraznye Ploskosti (Black cruciform planes)

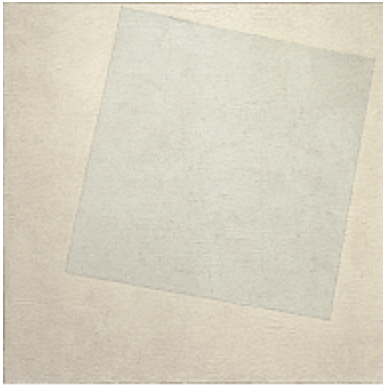
1915

Oil on canvas

31 1/2 x 31 1/2" (80 x 80 cm)

Musée national d'art moderne/Centre de création industrielle, Centre Pompidou, Paris. Gift of the Scaler Foundation and the Beaubourg Foundation

Musée national d'art moderne, Centre Georges Pompidou, Paris



Kazimir Malevich, Russian, born Ukraine. 1878–1935

Suprematist Composition: White on White

1918

Oil on canvas

31 1/4 x 31 1/4" (79.4 x 79.4 cm)

1935 Acquisition confirmed in 1999 by agreement with the Estate of Kazimir Malevich and made possible with funds from the Mrs. John Hay Whitney Bequest (by exchange)



Kazimir Malevich, Russian, born Ukraine. 1878–1935

Gota

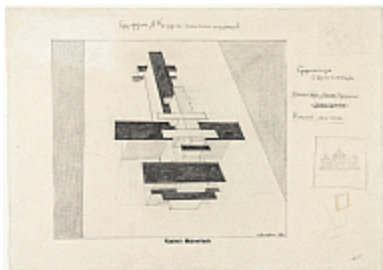
1923; 1989 replica of a 1978 reconstruction incorporating original elements

Plaster

33 9/16 x 18 7/8 x 22 13/16" (85.2 x 48 x 58 cm)

Achat par commande

Musée national d'art moderne, Centre Georges Pompidou, Paris



Kazimir Malevich, Russian, born Ukraine. 1878–1935

Houses of the Future Leningrad: Pilot's House

1924

Pencil on paper

12 1/4 x 17 3/8" (31.1 x 43.9 cm)

1935 Acquisition confirmed in 1999 by agreement with the Estate of Kazimir Malevich and made possible with funds from the Mrs. John Hay Whitney Bequest (by exchange)

Inventing Abstraction, 1910–1925

The Museum of Modern Art, December 23, 2012–April 15, 2013



Stéphane Mallarmé, French, 1842–1898

Un coup de dés jamais n'abolira le hasard (A throw of dice will never abolish chance) in *Cosmopolis* no. 17

May 1897

Periodical

Page: 9 13/16 x 4 3/4" (25 x 12 cm)

Jean Bonna Library, Geneva



Stéphane Mallarmé, French, 1842–1898

Un coup de dés jamais n'abolira le hasard (A throw of dice will never abolish chance) in *Cosmopolis*, no. 17

May 1897

Periodical

4 3/4 x 9 13/16" (12 x 25 cm)

Jean Bonna Library, Geneva



Stéphane Mallarmé, French, 1842–1898

Un coup de dés jamais n'abolira le hasard (A throw of dice will never abolish chance)

1914

book

Page: 12 13/16 x 9 11/16" (32.5 x 24.6 cm)

Jean Bonna Library, Geneva



Stéphane Mallarmé, French, 1842–1898

Un coup de dés jamais n'abolira le hasard

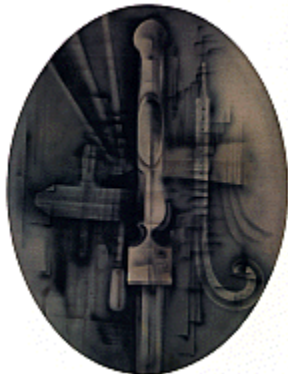
1914

Book

book: 12 15/16 x 10 3/16 x 3/8" (32.9 x 25.8 x 1 cm)

Partial gift of the Daled Collection and partial purchase through the generosity of Maja Oeri and Hans Bodenmann, Sue and Edgar Wachenheim III, Marlene Hess and James D. Zirin, Agnes Gund, Marie-Josée and Henry R. Kravis, and Jerry I. Speyer and Katherine G. Farley

Inventing Abstraction, 1910–1925
The Museum of Modern Art, December 23, 2012–April 15, 2013



Man Ray, American, 1890–1976

Aerograph

1919

Spray paint on board, including reproduction of the artists's original frame

30 5/16 x 24" (77 x 61 cm)

Graphische Sammlung, Staatsgalerie Stuttgart



Man Ray, American, 1890–1976

Rayograph

1922

Gelatin silver print

9 3/8 x 7 1/16" (23.8 x 17.9 cm)

Gift of James Thrall Soby



Man Ray, American, 1890–1976

Rayograph

1923

Gelatin silver print

11 5/8 x 9 7/16" (29.6 x 24 cm)

Gift of James Thrall Soby



Man Ray, American, 1890–1976

Rayograph. (two conical shapes with black dots)

1926

Gelatin silver print (photogram)

11 1/4 x 8 15/16" (28.5 x 22.7 cm)

Gift of James Thrall Soby

Inventing Abstraction, 1910–1925

The Museum of Modern Art, December 23, 2012–April 15, 2013



Franz Marc, German, 1880–1916

Spielende Formen (Playing forms)

1914

Oil on canvas

22 1/4 x 66 15/16" (56.5 x 170 cm)

Museum Folkwang, Essen

Filippo Tommaso Marinetti, Italian, 1876–1944

Zang Tumb Tuub. Adrianopoli, Ottobre 1912: Parole in Libertà

1914

book [closed]: 8 x 5 9/16 x 11/16" (20.3 x 14.1 x 1.8 cm)

The Museum of Modern Art Library



Filippo Tommaso Marinetti, Italian, 1876–1944

Vive la France

(late 1914 - February 1915)

Ink, crayon, and cut-and-pasted printed paper on paper

12 1/8 x 12 3/4" (30.9 x 32.6 cm)

Gift of the Benjamin and Frances Benenson Foundation



Filippo Tommaso Marinetti, Italian, 1876–1944

Zang Tumb Tumb: Adrianopoli Ottobre 1912: Parole in Libertà

1914

Book with letterpress

Page (irreg.): 8 1/16 x 5 5/16" (20.4 x 13.5 cm)

Gift of The Judith Rothschild Foundation (Boris Kerdimun Archive)

Inventing Abstraction, 1910–1925

The Museum of Modern Art, December 23, 2012–April 15, 2013



Filippo Tommaso Marinetti, Italian, 1876–1944

Les mots en liberté futuristes

1919

Book with four fold-out plates

book (closed): 7 9/16 x 4 15/16 x 3/8" (19.2 x 12.6 x 0.9 cm); page

(each): 7 5/8 x 4 13/16" (19.4 x 12.2 cm)

Acquired through the generosity of Susan Jacoby in honor of her mother, Marjorie L. Goldberger



Filippo Tommaso Marinetti, Italian, 1876–1944

Osvobozená slova

1922

Book with four fold-out plates

book (closed): 8 1/16 x 5 5/16 x 3/8" (20.5 x 13.5 x 0.9 cm); page

(each): 7 13/16 x 5 3/16" (19.8 x 13.1 cm)

Monroe Wheeler Fund



Mikhail Matiushin, Russian, 1861–1934

Zhivopisno-muzykal'naia konstruktsiia (Painterly-musical construction)

1918

Oil on board

20 1/4 x 25 1/16" (51.4 x 63.7 cm)

State Museum of Contemporary Art - Costakis Collection, Thessaloníki



László Moholy-Nagy, American, born Hungary. 1895–1946

Untitled

c. 1922

Gelatin silver print (photogram)

14 5/16 x 10 11/16" (36.3 x 27.1 cm)

Anonymous gift

Inventing Abstraction, 1910–1925
The Museum of Modern Art, December 23, 2012–April 15, 2013



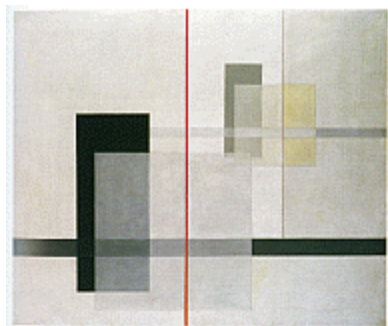
László Moholy-Nagy, American, born Hungary. 1895–1946
Untitled
 c. 1924
 Gelatin silver print (photogram)
 14 5/16 x 10 9/16" (36.3 x 26.9 cm)
 Anonymous gift



László Moholy-Nagy, American, born Hungary. 1895–1946
Nickel Construction
 1921
 Nickel plated iron, welded
 14 1/8 x 6 7/8 x 9 3/8" (35.9 x 17.5 x 23.8 cm)
 Gift of Mrs. Sibyl Moholy-Nagy



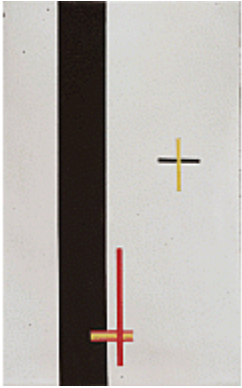
László Moholy-Nagy, American, born Hungary. 1895–1946
Konstruktion in Emaille 1 (Construction in enamel 1. Also known as EM 1)
 1922
 Porcelain enamel on steel
 37 x 23 5/8" (94 x 60 cm)
 Collection Viktor and Marianne Langen



László Moholy-Nagy, American, born Hungary. 1895–1946
K VII
 1922
 Oil on canvas
 45 3/8 x 53 1/2" (115.3 x 135.9 cm)
 Tate. Purchased 1961

Inventing Abstraction, 1910–1925

The Museum of Modern Art, December 23, 2012–April 15, 2013



László Moholy-Nagy, American, born Hungary. 1895–1946

Construction in Enamel 2

1923

Porcelain enamel on steel

18 3/4 x 11 7/8" (47.5 x 30.1 cm)

Gift of Philip Johnson in memory of Sibyl Moholy-Nagy



László Moholy-Nagy, American, born Hungary. 1895–1946

Construction in Enamel 3

1923

Porcelain enamel on steel

9 1/2 x 6" (24 x 15 cm)

Gift of Philip Johnson in memory of Sibyl Moholy-Nagy



Piet Mondrian, Dutch, 1872–1944

"The Trees"

1912

Oil on canvas

37 x 27 1/2" (94 x 69.8 cm)

The Carnegie Museum of Art, Pittsburgh. Patrons Art Fund



Piet Mondrian, Dutch, 1872–1944

Tableau No. 4 / Composition No. VIII / Compositie 3

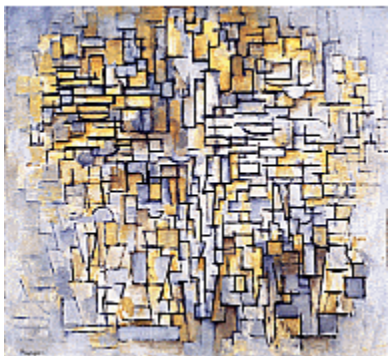
1913

Oil on canvas

37 3/8 x 31 1/2" (95 x 80 cm)

Gemeentemuseum Den Haag, The Hague.

Inventing Abstraction, 1910–1925
The Museum of Modern Art, December 23, 2012–April 15, 2013



Piet Mondrian, Dutch, 1872–1944

Tableau No. 2 / Composition No. VII

1913

Oil on canvas

41 1/8 x 44 3/4" (104.4 x 113.6 cm)

Solomon R. Guggenheim Museum, New York. Solomon R. Guggenheim Founding Collection



Piet Mondrian, Dutch, 1872–1944

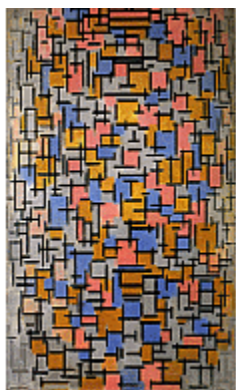
Pier and Ocean 5 (Sea and Starry Sky)

(1915) (inscribed 1914)

Charcoal and watercolor on paper

34 5/8 x 44" (87.9 x 111.7 cm)

Mrs. Simon Guggenheim Fund



Piet Mondrian, Dutch, 1872–1944

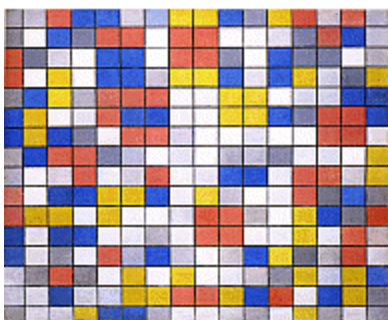
Compositie (Composition)

1916

Oil on canvas, with wood strip nailed to the bottom edge

46 7/8 x 29 5/8" (119 x 75.1 cm)

Solomon R. Guggenheim Museum, New York. Solomon R. Guggenheim Founding Collection



Piet Mondrian, Dutch, 1872–1944

Composition with Grid 9: Checkerboard Composition with Light Colors

1919

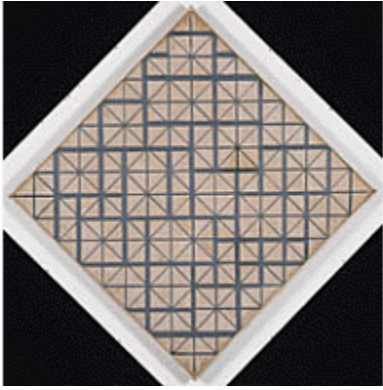
Oil on canvas

33 7/8 x 41 3/4" (86 x 106 cm)

Gemeentemuseum Den Haag, The Hague

Inventing Abstraction, 1910–1925

The Museum of Modern Art, December 23, 2012–April 15, 2013



Piet Mondrian, Dutch, 1872–1944

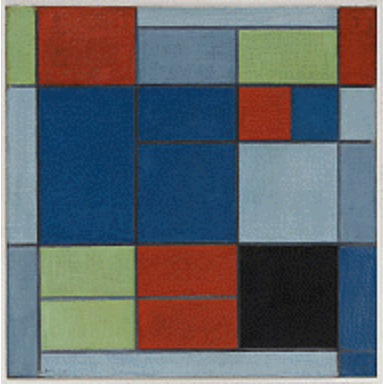
Composition with Grid 4: Lozenge Composition
1919

Oil on canvas

sides: 23 5/8 x 23 11/16" (60 x 60.2 cm)

diagonals: 33 7/16 x 33 1/4" (85 x 84.5 cm)

The Philadelphia Museum of Art. The Louise and Walter Arensberg Collection



Piet Mondrian, Dutch, 1872–1944

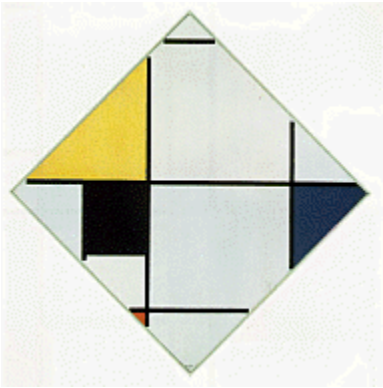
Composition C

1920

Oil on canvas

23 3/4 x 24" (60.3 x 61 cm)

Acquired through the Lillie P. Bliss Bequest



Piet Mondrian, Dutch, 1872–1944

Lozenge Composition with Yellow, Black, Blue, Red, and Gray
1921

Oil on canvas

sides: 23 5/8 x 23 5/8" (60.1 x 60.1 cm)

diagonals: 33 1/4 x 33 1/4" (84.5 x 84.5 cm)

The Art Institute of Chicago. Gift of Edgar Kaufmann, Jr.



Piet Mondrian, Dutch, 1872–1944

Composition with Red, Blue, Black, Yellow, and Gray
1921

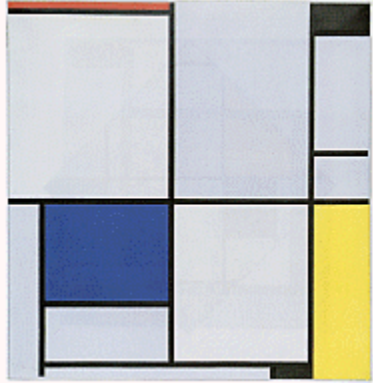
Oil on canvas

15 9/16 x 13 3/4" (39.5 x 35 cm)

Gemeentemuseum Den Haag, The Hague.

Inventing Abstraction, 1910–1925

The Museum of Modern Art, December 23, 2012–April 15, 2013



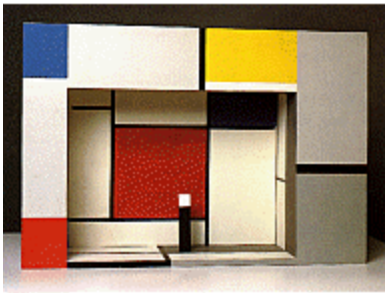
Piet Mondrian, Dutch, 1872–1944

Tableau I, with Red, Black, Blue, and Yellow
1921

Oil on canvas

40 9/16 x 39 3/8" (103 x 100 cm)

Gemeentemuseum Den Haag, The Hague



Piet Mondrian, Dutch, 1872–1944

Stage Set Model for Michael Seuphor's "L'Ephémère est éternel"
(The Ephemeral is Eternal)

1926; reconstruction 1963

Painted wood

21 x 30 1/8 x 10 7/16" (53.3 x 76.5 x 26.5 cm)

Stedelijk van Abbemuseum, Eindhoven



Vaslaw Nijinsky, Russian, 1890–1950

Untitled (Arcs and Segments: Lines)

1918-19

Crayon and pencil on paper

11 x 14 3/16" (28 x 36 cm)

Stiftung John Neumeier



Vaslaw Nijinsky, Russian, 1890–1950

Untitled (Arcs and Segments: Lines)

1918-19

Crayon and pencil on paper

11 x 14 3/16" (28 x 36 cm)

Stiftung John Neumeier

Inventing Abstraction, 1910–1925
The Museum of Modern Art, December 23, 2012–April 15, 2013



Vaslaw Nijinsky, Russian, 1890–1950

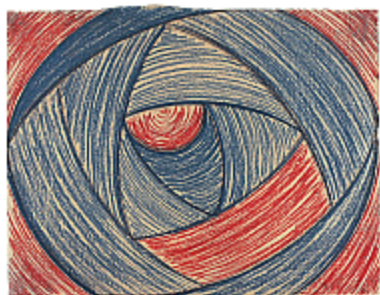
Untitled (Arcs and Segments: Lines)

1918-19

Crayon and pencil on paper

11 1/4 x 14 3/4" (28.5 x 37.5 cm)

Stiftung John Neumeier



Vaslaw Nijinsky, Russian, 1890–1950

Untitled (Arcs and Segments: Planes)

1918-19

Wax and colored pencil on paper

11 x 14 9/16" (28 x 37 cm)

Stiftung John Neumeier



Vaslaw Nijinsky, Russian, 1890–1950

Untitled (Arcs and Segments: Planes)

1918-19

Crayon and pencil on paper

11 13/16 x 14 9/16" (30 x 37 cm)

Stiftung John Neumeier



Georgia O'Keeffe, American, 1887–1986

Blue II

1916

Watercolor on paper

30 7/8 x 22 1/4" (78.4 x 56.5 cm)

Georgia O'Keeffe Museum, Santa Fe. Gift of the Burnett Foundation

Inventing Abstraction, 1910–1925
The Museum of Modern Art, December 23, 2012–April 15, 2013



Georgia O'Keeffe, American, 1887–1986

Abstraction

1916, this version cast 1979 after the plaster original

White lacquered bronze

10 x 10 x 1 1/2" (25.4 x 25.4 x 3.8 cm)

Georgia O'Keeffe Museum, Santa Fe. Gift of the Burnett Foundation



Georgia O'Keeffe, American, 1887–1986

Music--Pink and Blue No. 2

1918

Oil on canvas

35 x 29 1/8" (88.9 x 74 cm)

Whitney Museum of American Art, New York. Gift of Emily Fisher Landau in honor of Tom Armstrong.



Georgia O'Keeffe, American, 1887–1986

Music--Pink and Blue No. 1

1918

Oil on canvas

35 x 29" (88.9 x 73.7 cm)

Collection Barney A. Ebsworth



Georgia O'Keeffe, American, 1887–1986

Grey Line with Lavender and Yellow

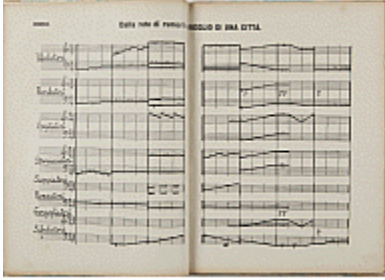
c. 1923

Oil on canvas

48 x 30" (121.9 x 76.2 cm)

The Metropolitan Museum of Art, New York. Alfred Stieglitz Collection, Bequest of Georgia O'Keeffe

Inventing Abstraction, 1910–1925
The Museum of Modern Art, December 23, 2012–April 15, 2013



Luigi Russolo, Italian, 1885–1947

score for "Risveglio di una città" (Awakening of a city) in the periodical Lacerba (March 1, 1914): 72-3

1914

book [closed]: 14 15/16 x 11 1/4 x 13/16" (38 x 28.5 x 2 cm)

The Museum of Modern Art Library



Emilio Pettoruti, Argentine, 1892–1971

Espansione dinamica (Dynamic expansion)

1914

Charcoal on paper

17 5/16 x 24 3/16" (44 x 61.5 cm)

Private collection



Emilio Pettoruti, Argentine, 1892–1971

Light in the Landscape

1915

Charcoal on paper

21 1/2 x 18 1/8" (54.6 x 46 cm)

Purchased with funds provided by Nelly Arrieta de Blaquier and by the Latin American and Caribbean Fund in honor of Edward Sullivan



Francis Picabia, French, 1879–1953

The Spring

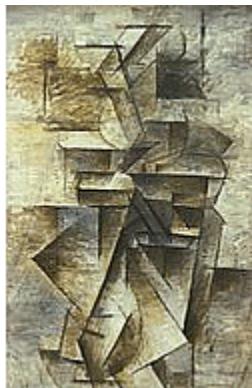
June–September 1912

Oil on canvas

8' 2 1/4" x 8' 2 1/8" (249.6 x 249.3 cm)

Eugene and Agnes E. Meyer Collection, given by their family

Inventing Abstraction, 1910–1925
The Museum of Modern Art, December 23, 2012–April 15, 2013



Pablo Picasso, Spanish, 1881–1973
Femme à la mandoline (Woman with mandolin)
 1910
 Oil on canvas
 36 x 23 1/4" (91.5 x 59 cm)
 Museum Ludwig, Cologne



Pablo Picasso, Spanish, 1881–1973
Study for A Construction
 (1912)
 Ink on transparentized paper
 6 3/4 x 5" (17.1 x 12.7 cm)
 Purchase



Pablo Picasso, Spanish, 1881–1973
Study for a Construction
 (1912)
 Ink on transparentized paper
 6 3/4 x 5" (17.1 x 12.7 cm)
 Purchase



Lyubov Popova, Russian, 1889–1924
Painterly Architectonic
 1917
 Oil on canvas
 31 1/2 x 38 5/8" (80 x 98 cm)
 Philip Johnson Fund

Inventing Abstraction, 1910–1925

The Museum of Modern Art, December 23, 2012–April 15, 2013



Lyubov Popova, Russian, 1889–1924

Prostranstvenno-silovoe postroenie (*Spatial force construction*)
1920-21

Oil with marble dust on wood

44 5/16 x 44 3/8" (112.6 x 112.7 cm)

State Museum of Contemporary Art - Costakis Collection,
Thessaloniki

Hans Richter, American, born Germany. 1888–1976

Viking Eggeling, Swedish, 1880–1925

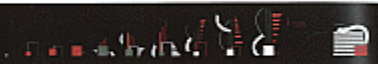
Walther Ruttmann, German, 1887–1941

Rhythmus 21; Rhythmus 23; Symphonie diagonale; Opus II, III, and IV

1921–1924

HD file, black and white, silent

19 min.



Hans Richter, American, born Germany. 1888–1976

Rhythmus 23

1923

Oil on canvas

27 9/16 x 13' 9 3/8" (70 x 420 cm)

Sammlung Hans Richter/Deutsches Filminstitut - DIF, Frankfurt am
Main



Aleksandr Rodchenko, Russian, 1891–1956

Non-Objective Painting no. 80 (Black on Black)

1918

Oil on canvas

32 1/4 x 31 1/4" (81.9 x 79.4 cm)

Gift of the artist, through Jay Leyda

Inventing Abstraction, 1910–1925

The Museum of Modern Art, December 23, 2012–April 15, 2013



Morgan Russell, American, 1886–1953

Synchromy in Orange: To Form

1913-14

Oil on canvas

11' 3" x 10' 1 1/2" (342.9 x 308.6 cm)

Albright-Knox Art Gallery Buffalo, New York. Gift of Seymour H. Knox, Jr.



Morgan Russell, American, 1886–1953

Stanton Macdonald-Wright, American, 1890–1973

Poster for the Synchromist exhibition at Der Neue Kunstsalon, Munich, 1913

Munich 1913

relief print, gouache, oil, and pencil on paper

41 1/2 x 26 1/2" (105.4 x 67.3 cm)

Montclair Art Museum, New Jersey. Gift of Mr. & Mrs. Henry M. Reed

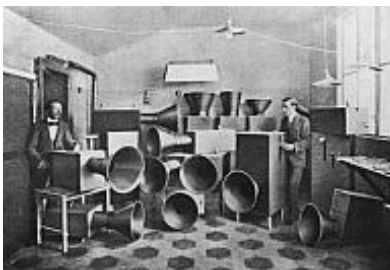
Luigi Russolo, Italian, 1885–1947

Risveglio di una città (Awakening of a city)

1914

Performed in by Daniele Lombardi in 1978 on five intonarumori (noise machines) reconstructed for the 1977 Venice Biennale. From the album *Musica Futurista: The Art of Noises*

LTM, 2006



Luigi Russolo, Italian, 1885–1947

*Luigi Russolo and his assistant Ugo Piatti in their Milan studio with their intonarumori (noise machines). January 1, 1913. Photograph in the book *L'arte dei rumori (The art of noises)*. Milan: Edizione Futuriste di "Poesia," 1916.*

1916

book [closed]: 8 5/16 x 6 1/8 x 1/4" (21.1 x 15.6 x 0.7 cm)

The Museum of Modern Art Library

Inventing Abstraction, 1910–1925

The Museum of Modern Art, December 23, 2012–April 15, 2013



Helen Saunders

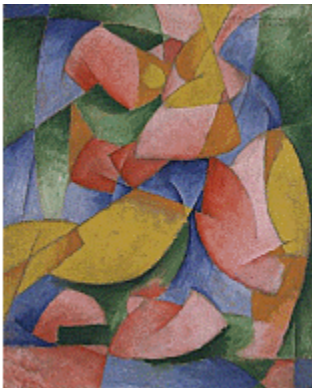
Canon

c. 1915

Pencil and gouache on paper

14 1/2 x 11 3/4" (36.8 x 29.8 cm)

The David and Alfred Smart Museum of Art, The University of Chicago. Purchase, The Paul and Miriam Kirkley Fund for Acquisitions and with a donation from Lorna Ferguson and Terry Clark in honor of Richard Born



Morton Livingston Schamberg

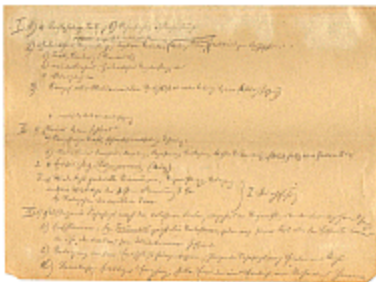
Figure (Geometric Patterns)

1913

Oil on canvas

32 1/4 x 26 1/8" (81.9 x 66.4 cm)

Amon Carter Museum of American Art, Fort Worth, Texas



Arnold Schönberg

Private Programme for the First String Quartet, op. 7

c. 1904

Pencil on paper

6 1/8 x 8 1/4" (15.5 x 21 cm)

Mount: 7 x 9 3/16" (17.8 x 23.3 cm)

Arnold Schönberg Center, Vienna



Arnold Schönberg

I. Streichquartett op. 7 (First String Quartet, op. 7)

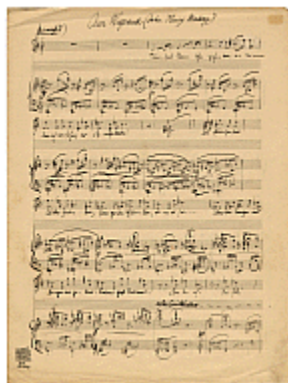
1904-1905

Pencil on paper

7 5/8 x 14 1/2" (19.3 x 36.9 cm)

Arnold Schönberg Center, Vienna

Inventing Abstraction, 1910–1925
The Museum of Modern Art, December 23, 2012–April 15, 2013



Arnold Schönberg
Am Wegrand, op. 6/6
 1905
 Ink on paper
 13 9/16 x 10 1/4" (34.4 x 26.1 cm)
 Arnold Schönberg Center, Vienna



Arnold Schönberg
II. Streichquartett op. 10
Second string quartet, op. 10, second movement. Working drafts from Sketchbook III.
 1907-8
 Pencil on scored composition paper
 7 11/16 x 14 1/2" (19.5 x 36.9 cm)
 Arnold Schönberg Center, Vienna



Arnold Schönberg
II. Streichquartett op. 10 (Second string quartet, op. 10) second movement. Working drafts from Sketchbook III
 1907-8
 Pencil on scored composition paper
 7 11/16 x 14 1/2" (19.5 x 36.9 cm)
 Arnold Schönberg Center, Vienna

Arnold Schönberg
II. Streichquartett op. 10 (Second string quartet, op. 10), fourth movement
 1908
 Performed by the Arditti String Quartet, with vocals by Dawn Upshaw. From the album Schoenberg: Streichquartette I-IV Disques Montaigne, 2009



Arnold Schönberg
Drie Klavierstücke (Three piano pieces), op. 11 no.3, first draft
 1909
 Pencil and colored pencil on scored composition paper
 6 x 14 3/4" (15.2 x 37.4 cm)
 Arnold Schönberg Center, Vienna

Inventing Abstraction, 1910–1925
The Museum of Modern Art, December 23, 2012–April 15, 2013



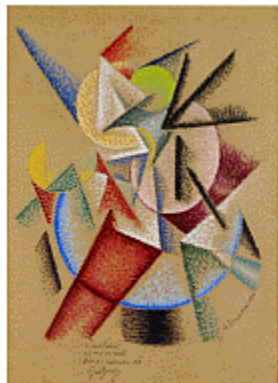
Kurt Schwitters, German, 1887–1948

Revolving

1919

Wood, metal, cord, cardboard, wool, wire, leather, and oil on canvas
 48 3/8 x 35" (122.7 x 88.7 cm)

Advisory Committee Fund



Gino Severini, Italian, 1883–1966

Mare = Ballerina (Sea = dancer)

1913

Tempera and pastel on cardboard
 25 13/16 x 18 1/2" (65.5 x 47 cm)

Triton Foundation



Gino Severini, Italian, 1883–1966

Danseuse (Dancer)

1913-1914

India ink, pastel, watercolor, and tempera on cardboard
 24 7/16 x 18 11/16" (62 x 47.5 cm)

Private collection



Gino Severini, Italian, 1883–1966

Danseuse = Hélice = Mer (Dancer = propeller = sea)

1915

Oil on canvas

29 5/8 x 30 3/4" (75.2 x 78.1 cm)

The Metropolitan Museum of Art, New York. Alfred Stieglitz Collection

Inventing Abstraction, 1910–1925

The Museum of Modern Art, December 23, 2012–April 15, 2013



Ardegnò Soffici, Italian, 1879–1964

BIF&ZF+18: Simultaneità e chimismi lirici

1915

Book

book (closed): 17 13/16 x 13 1/8 x 1/4" (45.3 x 33.3 x 0.6 cm); page (each): 17 13/16 x 13 1/16" (45.3 x 33.2 cm)

Monroe Wheeler Fund



Joseph Stella, American, 1877–1946

Futurist Composition

1914

Pastel over pencil on paper

16 3/8 x 21 7/8" (41.6 x 55.5 cm)

Amon Carter Museum of American Art, Fort Worth, Texas. Purchase with funds provided by the Council of the Amon Carter Museum of American Art



Alfred Stieglitz, American, 1864–1946

Interpretation

1919

Palladium print

9 1/16 x 7 1/2" (23 x 19.1 cm)

National Gallery of Art, Washington, D.C. Alfred Stieglitz Collection



Alfred Stieglitz, American, 1864–1946

Music--A Sequence of Ten Cloud Photographs. No. VII from the series

1922

Gelatin silver print

9 7/16 x 7 3/8" (24 x 18.8 cm)

National Gallery of Art, Alfred Stieglitz Collection

Inventing Abstraction, 1910–1925
The Museum of Modern Art, December 23, 2012–April 15, 2013



Alfred Stieglitz, American, 1864–1946

Music--A Sequence of Ten Cloud Photographs. No. VI from the series

1922

Gelatin silver print

9 7/16 x 7 3/8" (24 x 18.8 cm)

National Gallery of Art, Alfred Stieglitz Collection



Paul Strand, American, 1890–1976

Porch Railings, Twin Lakes, Connecticut

1916

Silver platinum print

12 3/4 x 9 11/16" (32.4 x 24.6 cm). Mount: 13 3/4 x 10 9/16" (35 x 26.8 cm)

Thomas Walther Collection. Purchase



Paul Strand, American, 1890–1976

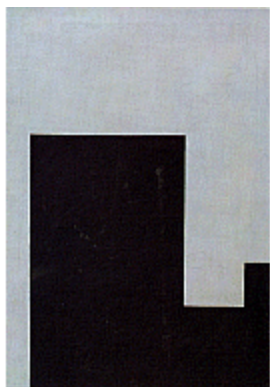
Porch Shadows

1916

Silver platinum print

13 1/16 x 9" (33.1 x 22.9 cm)

The Art Institute of Chicago. Alfred Stieglitz Collection



Wladyslaw Strzeminski, Polish, born Belorussia (now Belarus). 1893–1952

Kompozycja architektoniczna (1) (Architectonic composition [1])

1926

Oil on canvas

35 7/16 x 25 3/16" (90 x 64 cm)

Muzeum Sztuki, Lodz

Inventing Abstraction, 1910–1925
The Museum of Modern Art, December 23, 2012–April 15, 2013



Wladyslaw Strzeminski, Polish, born Belorussia (now Belarus). 1893–1952

Kazimierz Malewicz 1876-1935

1936

Album containing twenty-six lithographs and eleven gelatin silver prints

page (each, approx.): 11 1/4 x 7 3/16" (28.5 x 18.3 cm); overall

(closed): 11 9/16 x 8 1/8 x 1/2" (29.3 x 20.7 x 1.2 cm)

Acquired through the generosity of the Orentreich Family Foundation



Léopold Survage, French, 1879–1968

Colored Rhythm: 59 Studies for the Film

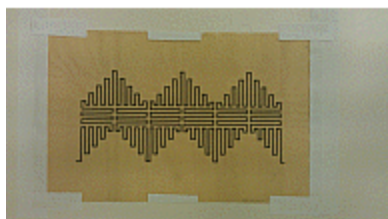
(1913)

Watercolor, brush and ink on black construction paper

661.39.1-.23 sheet 14 1/4 x 10 1/2" (36 x 26.6 cm)

661.39.24-.59 sheet 13 x 12 1/8" (33 x 30.7 cm)

Purchase



Waclaw Szpakowski, Polish, 1883–1973

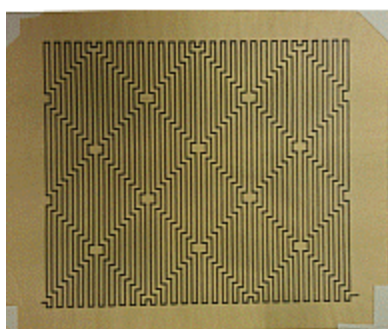
Z serii A:A9 (From the series A:A9)

c. 1924

Ink on tracing paper

8 3/4 x 14 3/4" (22.3 x 37.5 cm)

Muzeum Sztuki, Lodz



Waclaw Szpakowski, Polish, 1883–1973

Z serii B:B6 (From the series B:B6)

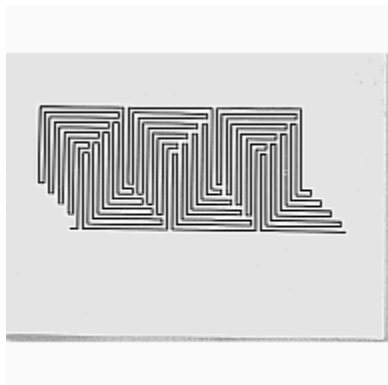
1924

Ink on tracing paper

13 5/16 x 15 7/8" (33.8 x 40.3 cm)

Muzeum Sztuki, Lodz

Inventing Abstraction, 1910–1925
The Museum of Modern Art, December 23, 2012–April 15, 2013



Waclaw Szpakowski, Polish, 1883–1973

Z serii F:F4 (From the series F:F4)

1924–1925

Ink on tracing paper

8 15/16 x 14 15/16" (22.7 x 38 cm)

Muzeum Sztuki, Lodz



Sophie Taeuber-Arp, Swiss, 1889–1943

Composition verticale-horizontale (Vertical-horizontal composition)

1916

Wool needlepoint

19 11/16 x 15 3/16" (50 x 38.5 cm)

Frame: 30 5/16 x 25 9/16 x 1 3/16" (77 x 65 x 3 cm)

Fondazione Marguerite Arp, Locarno



Sophie Taeuber-Arp, Swiss, 1889–1943

Untitled (Poudrier) (Powder box)

1916 or later

Painted wood

height: 11 13/16" (30 cm), diam.: 6 5/8" (16.8 cm)

The Aargauer Kunsthaus Aarau. Deposited by a private owner



Sophie Taeuber-Arp, Swiss, 1889–1943

Untitled (Dada Bowl)

1916

Turned black lacquered bowl

8 1/16 x 5 7/8" (20.4 x 15 cm)

Musée d'art moderne et contemporain de Strasbourg

Inventing Abstraction, 1910–1925

The Museum of Modern Art, December 23, 2012–April 15, 2013



Sophie Taeuber-Arp, Swiss, 1889–1943

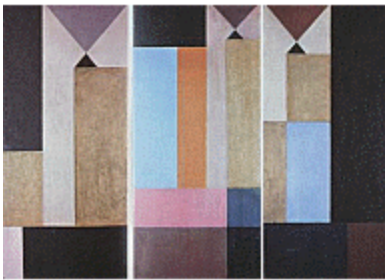
Untitled (Amorphe) (Untitled[Amorpha])

1917

Turned painted wood

height: 11 13/16" (30 cm), diam.: 5 15/16" (15.2 cm)

Arp Museum Bahnhof Rolandseck



Sophie Taeuber-Arp, Swiss, 1889–1943

Untitled (Triptych)

1918

Oil on canvas on board

three panels, left: 44 1/8 x 20 7/8" (112 x 53 cm), center: 44 1/8 x 20 9/16" (112 x 52.5 cm), right: 44 1/8 x 20 1/2" (112 x 52.5 cm)

Kunsthaus Zürich. Gift of Jean Arp



Sophie Taeuber-Arp, Swiss, 1889–1943

Composition with Squares, Circle, Rectangles, Triangles

1918

Wool needlepoint

24 x 24 5/8" (61 x 62.5 cm)

Frame: 25 3/8 x 26 3/16 x 1 3/4" (64.5 x 66.5 x 4.5 cm)

Stiftung Hans Arp und Sophie Taeuber-Arp e.V.,
Remagen-Rolandswerth



Vladimir Tatlin, Russian, 1885–1953

Kompozitsiia (Composition)

1916

Tempera, oil, and gouache on wood

20 1/2 x 15 3/8" (52 x 39 cm)

Neue Nationalgalerie, Staatliche Museen zu Berlin. Permanent loan
of the State of Berlin

Inventing Abstraction, 1910–1925
The Museum of Modern Art, December 23, 2012–April 15, 2013



Vladimir Tatlin, Russian, 1885–1953

Model for Pamiatnik III Internatsionala (Monument to the Third International)

1920; reconstruction 1979

Wood and metal

height: 13' 9 3/8" (420 cm), diam." 9' 10 1/8" (300 cm), base: 31 1/2" (80 cm) high

Musée national d'art moderne/Centre de création industrielle, Centre Pompidou, Paris. Commission

Tristan Tzara, French, born Romania. 1896–1963

Cinéma calendrier du cœur abstrait. Maisons (Cinema calendar of the abstract heart. Houses)

1920

Selection of poems read by Christoph Cherix, 2012

The Museum of Modern Art, New York



UNOVIS, Vitebsk

Suprematist relief

1921

Steel, wood, cardboard and paint

17 11/16 x 17 11/16 x 3 1/16" (45 x 45 x 7.7 cm)

Kröller-Müller Museum, Otterlo



Georges Vantongerloo, Belgian, 1886–1965

Rapport des volumes (Interrelation of volumes)

1919

Sandstone

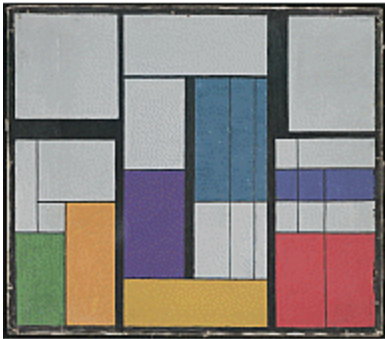
8 7/8 x 5 3/8 x 5 3/8" (22.5 x 13.5 x 13.5 cm)

Tate: Purchase

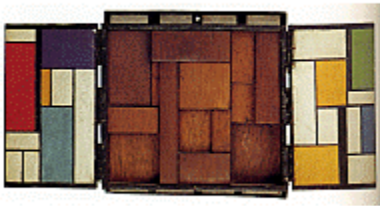
Inventing Abstraction, 1910–1925
The Museum of Modern Art, December 23, 2012–April 15, 2013



Georges Vantongerloo, Belgian, 1886–1965
Construction of Volume Relations
 1921
 Mahogany
 16 1/8 x 5 5/8 x 5 3/4" (41 x 14.4 x 14.5 cm)
 Gift of Silvia Pizitz



Georges Vantongerloo, Belgian, 1886–1965
Composition II, Indigo Violet Derived from Equilateral Triangle
 Menton 1921
 Oil on canvas mounted on cardboard
 13 x 14 3/4" (33 x 37.5 cm)
 The Riklis Collection of McCrory Corporation



Georges Vantongerloo, Belgian, 1886–1965
Triptyque (Triptych)
 1921
 Oil on mahogany with metal hinges
 folding triptych, closed (top): 5 1/8 x 5 1/8 x 1 3/16" (13 x 13 x 3 cm),
 open: 5 1/8 x 10 1/4 x 2 3/8" (13 x 26 x 6 cm)
 Private collection



Georges Vantongerloo, Belgian, 1886–1965
Construction des rapports des volume émanant du carré inscrit et le carré circonscrit d'un cercle (Construction of volumetric interrelationships derived from the inscribed square and the square circumscribed by a circle)
 1924
 Cast cement with paint
 11 13/16 x 10 1/16 x 9 7/8" (30 x 25.5 x 25 cm)
 The Solomon R. Guggenheim Foundation, Peggy Guggenheim Collection, Venice

Inventing Abstraction, 1910–1925
The Museum of Modern Art, December 23, 2012–April 15, 2013



Various Artists

Vasily Kandinsky, French, born Russia. 1866–1944

Franz Marc, German, 1880–1916

Der Blaue Reiter (The Blue Rider)

1912

Illustrated book with two woodcuts

page (each): 11 x 8 3/8" (28 x 21.2 cm); overall: 11 7/16 x 8 3/4 x 13/16" (29 x 22.2 x 2 cm)

Acquired through the Helen Acheson Bequest



Rudolf von Laban, Hungarian, 1879–1958

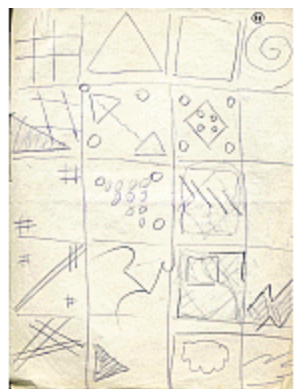
Sketch for Movement Notation

1914

Pencil and colored pencil on paper

5 1/2 x 8 7/16" (14 x 21.5 cm)

Tanzarchiv Leipzig e.V.



Rudolf von Laban, Hungarian, 1879–1958

Choreographic notations for Agamemnon's Tod (Death of Agamemnon)

1924

Pencil on paper

11 7/16 x 8 7/8" (29.1 x 22.5 cm)

Centre National de la Danse, Paris. Albecht Knust Archive-Gift of Roderyk Lange



Rudolf von Laban, Hungarian, 1879–1958

Choreographic notations for Agamemnon's Tod (Death of Agamemnon)

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Centre National de la Danse, Paris. Albecht Knust Archive-Gift of Roderyk Lange

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Centre National de la Danse, Paris. Albecht Knust Archive-Gift of Roderyk Lange



Rudolf von Laban, Hungarian, 1879–1958

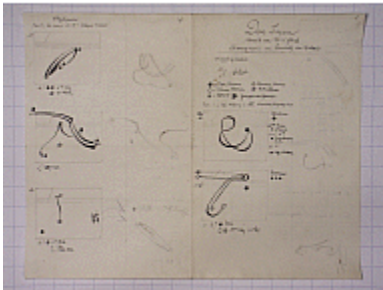
Grundprinzipien der Bewegungsschrift (Basic principles of movement notation)

Before 1925

Ink and crayon on paper

11 11/16 x 8 1/4" (29.7 x 21 cm)

University Library, Tanzarchiv Leipzig



Rudolf von Laban, Hungarian, 1879–1958

Formes of movement for "Don Juan"

1925

Ink on paper

16 9/16 x 13 3/16" (42 x 33.5 cm)

Tanzarchiv Leipzig e. Director: Prof. Dr. Patrick Primavesi.

Rudolf von Laban, Hungarian, 1879–1958

Two dances for three male figures

1925

Fragment from the film "Wege zu Kraft und Schönheit" (Ways to strength and beauty) Film by Wilhelm Prager, Germany, 1925

Collection of Friedrich-Wilhelm-Murnau-Stiftung

Rudolf von Laban, Hungarian, 1879–1958

Students of von Laban performing dance exercises

Filmed before 1925

Collection of Deutsches Tanzfilminstitut Bremen

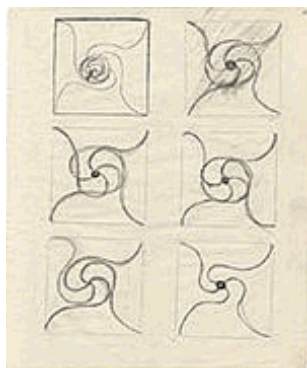
Inventing Abstraction, 1910–1925
The Museum of Modern Art, December 23, 2012–April 15, 2013



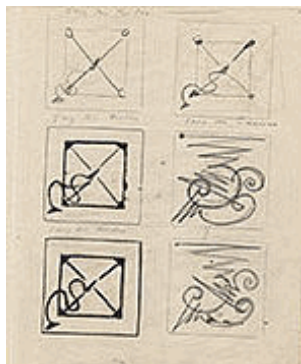
Max Weber, American, born Russia. 1881–1961
Air-Light-Shadow
 1915
 Polychromed plaster
 28 7/8 x 12 1/4 x 10 3/8" (73.2 x 31.1 x 26.3 cm)
 Blanchette Hooker Rockefeller Fund



Mary Wigman, German, 1886–1973
Choreographic Sketch
 before 1925
 Ink on paper
 14 15/16 x 12" (38 x 30.5 cm)
 Mary-Wigman-Archiv, Akademie der Künste, Berlin



Mary Wigman, German, 1886–1973
Choreographic Sketch
 before 1925
 Ink on paper
 14 15/16 x 12" (38 x 30.5 cm)
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Mary Wigman, German, 1886–1973

Choreographic Sketch

before 1925

Ink on paper

14 15/16 x 12" (38 x 30.5 cm)

Mary-Wigman-Archiv, Akademie der Künste, Berlin

Mary Wigman, German, 1886–1973

Hexentanz (Witch dance) Version 2

1926

Dance choreographed and performed by Mary Wigman from the film

"Mary Wigman Tanzt," 1930

Collection of the Bundesarchiv-Filmarchiv, Berlin