

S.P. listed in ink.

CHECK LIST

All works are lent by the artists unless otherwise credited. Names in parentheses are those of individuals and galleries through whose courtesy the prints have been assembled. In dimensions height precedes width.

The following abbreviations have been used:

drypt.	drypoint
engr.	engraving
etch.	etching
s.g.e.	soft ground etching

ADLER, Jankel

- 44.1329 1. Interior. 1938, engr., 7 7/8 x 9 7/8". (Hayter) N.F.S.

BECKER, Fred

- 44.1313 2. Dancer, 1942, etch., 7 1/4 x 5".

BUCKLAND-WRIGHT, John

- 44.1347 3. Combat. 1937, engr., 6 1/8 x 7 3/4". (Hayter)*20.

CALDER, Alexander

- 44.1368 4. The Big "I". 1944, s.g.e., 6 1/8 x 8 3/4". (Wittenborn & Co.) 20.

CHAGALL, Marc

- 44.1430 5. Chevalière. 1944, s.g.e., 9 x 6". N.F.S.

- 44.1431 6. Femme Violoncelle. 1944, s.g.e., 8 1/8 x 6 1/8". N.F.S.

DREWES, Werner

- 44.1342 7. On Different Planes. 1944, engr., 11 3/4 x 6". (Wittenborn & Co.) 20.

FINE, Perle

- 44.1289 8. Weathervane. 1944, engr., 4 3/8 x 5".*15.

- 44.1290 9. Calm after Storm. 1944, etch., 7 7/8 x 5 7/8". (Wittenborn & Co.)*18.

FULLER, Sue

- 44.1294 10. The Sailor's Dream. 1944, relief etch., 9 x 6".*10.

- 44.1296 11. Cock. 1944, color engr., 8 x 5 1/8". (Wittenborn & Co.) 20.

- 44.1298 12. Mosaic. 1944, s.g.e., 9 7/8 x 7 7/4".*15.

- 44.1381 13. The Emperor's Jewels. 1944, s.g.e., relief print on plaster, carved, 8 x 6".*20.

- 44.1383 14. The Connoisseur. 1944, s.g.e. in color on plaster, carved, 11 x 8 3/4".*100.

HAYTER, S. W.

- 44.1379 15. Flight. 1944, engr., s.g.e., 15 x 9 3/4". (Wittenborn & Co.) 30.

- 44.1402 16. Laocoön. 1943, engr. on plaster, carved, colored, 23 1/2 x 14".*200.

- 44.1403 17. Prestige of the Insect. 1942, engr. on plaster, carved, colored, 13 x 12 3/8".*50.

- 44.1434 18. Tarantelle. 1943, engr., s.g.e., 21 3/4 x 13". (Buchholz Gallery)*38.

- 44.1405 The Runner. 1939. Unlinked plaster cast from engraved plate, 10 1/2 x 8 1/4". (Hayter). N.F.S.

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Plates: (copper)

- 44.1459 Hayter: Woman in a Net. 1934. 11 7/8 x 8 7/8".
44.1460 " Terror. 1943. 15 x 5 7/8". 100.
44.1461 " Runner. 1939. 10 1/2 x 8 1/4". N.F.S.
44.1466 " Pavana. 1935. 11 7/8 x 7 3/4". 100.
44.1464 " Laocoön. 1943. 12 1/2 x 12 7/8". 200.
44.1462 Platt. Prometheus and Alpheus. 1943. 8 x 10". 50.
44.1463 " Athena. 1944. 15 7/8 x 13 1/2". 150.

44.1435

19. Laocoön. 1943, engr., s.g.e., 12 1/2 x 21 1/8". (Willard Gallery) 38.

44.1436

20. Le Viol de Lucrèce. 1934, engr., s.g.e., 11 1/2 x 14".*36.

44.1437

21. Masques. 1937, engr., s.g.e., 4 1/8 x 7 3/4".*15.

44.1438

22. Mirror. 1942, engr., s.g.e., 7 1/2 x 4 3/4".*15.

44.1428

23. Centauresse. 1944, color engr., 6 x 4". (Buchholz Gallery)*24.

44.1382

24. Myth of Creation. 1941, engr. and s.g.e. on plaster, carved, 10 x 8".*100.

HUGO, Ian

- 44.1331 25. Jackal of the Moon. 1943, engr., 6 1/8 x 14 7/8". 20.

- 44.1338 26. Night Gods. 1943, engr., 9 x 6".*10.

- 44.1399 27. Rage of the Prophet. 1944, engr. relief print on plaster, carved, 15 x 10".*100.

KOLOSO-VARI, Maximilian

44.1299

28. Bull. 1939, engr., 7 x 9 1/4". (Hayter) N.F.S.

44.1326

LASANSKY, Mauricio

29. Horse. 1944, engr., 13 3/8 x 5 1/2". (Wittenborn & Co.) 20.

44.1327

30. La Lagrima. 1944, color etch., 9 x 11 3/4". 50.

44.1324

31. Doma. 1944, engr., 19 7/8 x 13 3/8". 40.

LIPCHITZ, Jacques

44.1362

32. Theseus. 1943, etch., engr., aquatint, 13 3/4 x 11 3/8". (Buchholz Gallery)*38.

44.1439

33. Le Chemin de l'Exil. 1944, engr. and aquatint, 13 3/8 x 9 7/8". 50.

MASSON, André

44.1365

34. Petit Génie du Blé. 1942, s.g.e., 13 3/8 x 10". (Buchholz Gallery)*20.

44.1432

35. Le Génie de l'Espèce. 1942, drypt. and engr., 14 1/2 x 10 3/4". (Buchholz Gallery)*18.

MAYO

44.1361

36. Petite Composition. 1936, etch. and engr., 7 1/2 x 5 3/8". (Hayter) N.F.S.

MEAD, Roderick

44.1372

37. River. 1940, engr., 7 3/4 x 7 3/4". 20.

MIRO, Joan

44.1355

38. Print. c.1938, drypt., engr., 10 1/2 x 9 3/8". (Buchholz Gallery)*46.

44.1396

39. Print. 1938, drypt., 9 x 11 1/2". (Buchholz Gallery)*45.

44.1397

40. Plate from Fraternité series. 1938, etch., 5 7/8 x 3 3/8". (Hayter) N.F.S.

44.1358

41. Plate from Solidarité series. 1937, engr., s.g.e., 4 x 3 3/8". (Hayter) N.F.S.

Plates:

- Hugo:
44.1465 The Boogum of Ghat. 1942. 10 x 8". 100.
44.1467 Eye. 6 x 8". 50.
44.1468 The All-Seeing. 1943. 5 x 6". 50.
44.1469 Cog d'Or. 1943. 6 x 5". 50.
44.1470 For The Nights are Swift Running. 1943. 3 7/8 x 5 1/8".
44.1471 Book. Winter of Artifice, by Anaïs Nin. Illus.
44.1472 " Under a Glass Bell, by Anaïs Nin.

- NEGRI, Nina
44.1361 42. La Fougère. 1937, relief engr., $4\frac{1}{4} \times 7\frac{3}{4}$ ". (Hayter) 15.
- NORTON, Hubert
44.1377 43. Civil Disobedience. 1942, engr., s.g.e., $3\frac{7}{8} \times 5\frac{3}{8}$ ". 30. 44.1393 53. Centaur. 1943, engr., $7\frac{1}{2}$ " diameter (circle). 10.
- OLMSTED, Barbara
44.1348 44. Le Negre et les Arbres. 1937, engr., s.g.e., $9\frac{7}{8} \times 7\frac{1}{4}$ ". 44.1341 54. Le Carrousel. 1932, etch., $5\frac{1}{8} \times 7\frac{3}{4}$ ". (Hayter) 15.
- (Hayter) 15.
- PETERDI, Gabor
44.1366 45. Desespoir. 1942, etch., s.g.e., $10\frac{1}{2} \times 7\frac{3}{4}$ ". 15. 44.1364 56. Metropolis. 1937, etch., gouache, $7\frac{7}{8} \times 14$ ". (Willard Gallery) 35.
- PHILLIPS, Helen
44.1433 46. Figure in Space. 1943, engr., $6\frac{7}{8} \times 5\frac{1}{8}$ ". (Hayter) 15.
- PLATT, D. P.
44.1322 47. Composition. 1943, engr., etch., $7\frac{5}{8} \times 9\frac{5}{8}$ ". 15.
- 44.1440 48. Sea Bird. 1944, engr., s.g.e., $11\frac{1}{8} \times 8\frac{7}{8}$ ". 20. 44.1306 58. Le Temple de la Liberté. 1937, engr., $9\frac{1}{4} \times 7$ ". (Hayter) N.F.S.
- RACZ, André
44.1315 49. Mother and Child. 1944, color engr., $11\frac{3}{4} \times 17\frac{3}{4}$ ". 40. 44.1308 59. Phaeton III 1938, engr., $7\frac{3}{4} \times 6\frac{1}{4}$ ". (Hayter) N.F.S.
- 44.1317 50. Dejanira and Nessus. 1944, engr., etch. on plaster, carved, $10\frac{1}{2} \times 14\frac{1}{4}$ ". 100.
- RATTNER, Abraham
44.1429 51. "Among those who stood..." 1944, color etch., $6\frac{7}{8} \times 9\frac{7}{8}$ ". (Paul Rosenberg) *250. Sold.
- ROESCH, Kurt
44.1318 52. Salome. 1944, etch., $17\frac{3}{4} \times 11\frac{3}{4}$ ". (Buchholz) 28.
- RYAN, Anne
44.1393 53. Centaur. 1943, engr., $7\frac{1}{2}$ " diameter (circle). 10.
- SZENES, Arpad
44.1341 54. Le Carrousel. 1932, etch., $5\frac{1}{8} \times 7\frac{3}{4}$ ". (Hayter) 15.
- TREVELYAN, Julian
44.1363 55. "Man is perhaps..." 1932, s.g.e., $7 \times 9\frac{1}{8}$ ". (Hayter) 15.
- UBAC, Raoul
44.1306 57. Le Drame Nocturne. 1938, engr., $9\frac{7}{8} \times 7\frac{1}{4}$ ". (Hayter) 15.
- VIEILLARD, Roger
44.1306 58. Le Temple de la Liberté. 1937, engr., $9\frac{1}{4} \times 7$ ". (Hayter) N.F.S.
- 44.1308 59. Phaeton III 1938, engr., $7\frac{3}{4} \times 6\frac{1}{4}$ ". (Hayter) N.F.S.
- YARROW, Catherine
44.1344 60. Head. 1936, etch., aquatint, $10\frac{1}{4} \times 8$ ". 25.

NOTE: In addition to the prints above, the Museum Exhibition includes a number of the original copper plates, an uninked plaster cast from Hayter's plate *Runner*, and two books with covers and illustrations printed from original plates by Hugo

PRESS COMMENT ON ART IN PROGRESS EXHIBITION

New York World Telegram, Emily Genauer—"... the most thrillingly beautiful display in the museum's history... a stunning presentation such as no other institution in the country could or would have assembled."

The Sun, New York, Henry McBride—"... the Museum of Modern Art... celebrates its fifteenth birthday with unusual splendor... It sounds the modern note triumphantly and proves that the best men of today have caught the tempo of the times we live in just as brilliantly as the ancients did theirs..."

The special merit of the Modern Museum's show is that it connects its exhibits with present living conditions. This obviously, is the chief business of any modern museum, and it is heartening to find it so easily accomplished as it now is on 53rd street...

I cannot imagine any living artist passing through this exhibition and remaining unaffected by it. For that reason the event takes on extreme importance... apparently New Yorkers have an all-summer job on their hands in getting reacquainted with their museum..."

New York Herald Tribune, Carlyle Burrows—"Any of five or six sections of 'Art in Progress,' at the Museum of Modern Art, could be isolated and by itself be considered an event of consequence."

New York Times, Edward Alden Jewell—"The Museum of Modern Art has spent its first fifteen years, upon the whole, most profitably. It has had its vicissitudes. It has made its mistakes. It has been severely—sometimes, I think, unjustly—criticised..."

Taking an unbiased view of accomplishment to date, and recognizing what the museum stands for as a rounded, progressive cultural force in the community, I should think the town would be, on this occasion, inclined to stand up and cheer."

The Art Digest, Maude Riley—"... somehow, subtly, within the full-house exposition of art and its collaterals, the Modern seems to have recaptured the spirit of the original idea upon which it was founded. There is dignity and rightness in the quiet arrangements that progress easily from room to room and from floor to floor of this Anniversary Show."

New York Times, Editorial, May 24, 1944—"... a genuine source of public enjoyment and profit. Expansion of the museum's program has been phenomenal... The Museum of Modern Art has won the confidence of the community, expressed in a degree of public interest that increases day by day."