
JOSHUA C. TAYLOR

FUTURISM

The Museum of Modern Art, New York

Distributed by Doubleday & Company, Inc., Garden City, New York

Biographies and Catalogue of the Exhibition

Works marked with an asterisk are illustrated. Dates enclosed in parentheses do not appear on the works of art. In dimensions, height precedes width.

GIACOMO BALLA

Born Turin, August 18, 1871; died Rome, March 5, 1958

After a period of study in evening classes in Turin, Balla moved in 1893 to Rome, which remained the center of his activity for the rest of his life. In 1900 he spent seven months in Paris. On his return he became the teacher of both Severini and Boccioni, introducing them to the divisionist techniques of which he had become the master. With them he signed the Futurist manifesto of February 1910, although his first clearly Futurist works date from 1912. In that year he spent some time in Düsseldorf, painting and designing the decorations of a music room. His skill as a designer is evident in many of his later works which had great influence on the second phase of Futurism. In the mid-1930s Balla turned to figurative painting in a somewhat impressionist manner.

*1 *Work (Lavoro)*. Signed lower left, "Balla 1902." Oil on canvas, 68 $\frac{3}{4}$ × 49 $\frac{1}{4}$ ". Collection Mr. and Mrs. Harry Lewis Winston, Birmingham, Michigan. Ill. p. 18.

*2 *Bankrupt (Fallimento)*. Signed lower right, "Balla 1902." Oil on canvas, 46 $\frac{1}{8}$ × 63 $\frac{1}{8}$ ". Collection Dr. Giuseppe Cosmelli, Rome. Ill. p. 19.

*3 *The Stairway of Farewells (Gli addii scala)*. (1908). Signed lower right, "Balla." Oil on canvas, 41 $\frac{1}{2}$ × 41 $\frac{1}{2}$ ". Collection Mr. and Mrs. Harry Lewis Winston, Birmingham, Michigan. This painting was exhibited in Rome in the 80th International Exhibition of the *Amatori e Cultori di Belle Arti*, 1910. Ill. p. 15.

*4 *The Street Light—Study of Light (Lampada—Studio di luce)*. Dated upper left, "AN 1909"; signed lower right, "Balla." Oil on canvas, 68 $\frac{3}{4}$ × 45 $\frac{1}{4}$ ". The Museum of Modern Art, New York. Hillman Periodicals Fund. Listed in the catalogue of the Bernheim-Jeune exhibition, 1912, but probably was not shown. Ill. p. 26.

*5 *Girl Running on a Balcony (Bambina che corre sul balcone)*. Signed lower right, "1912 Balla." Oil on canvas, 49 $\frac{1}{4}$ × 49 $\frac{1}{4}$ ". Civica Galleria d'Arte Moderna, Milan. Grassi Collection. Exhibited in Rome in February 1913 at the Teatro Costanzi, and in Rotterdam in May of the same year. Ill. p. 60.

61.1212 Study for "Swifts", 1913, watercolor
signed LR FUTUR/BALLA/AN.1913 Coll. Alfred H. Barr.

*6 *Rhythm of the Violinist (Ritmo del violinista)*. (1912). Signed bottom center, "Balla." Oil on canvas, 20 $\frac{1}{2}$ × 29 $\frac{1}{2}$ ". Collection Eric Estorick, London. Painted in Düsseldorf, 1912. Balla made three trips to Düsseldorf, the first in 1912, where he decorated the music room in the home of a former pupil, a Hungarian girl who had married a lawyer named Loewenstein. Mr. Loewenstein was an amateur musician and served as inspiration for this painting. Exhibited in Rome in February 1913 at the Teatro Costanzi, and in Rotterdam in May of the same year. Ill. p. 59.

*7 *Iridescent Interpenetration (Compenetrazione iridescente)*. Signed lower left, "Balla 1912," (on vertical). Oil on canvas, 39 $\frac{3}{8}$ × 23 $\frac{5}{8}$ ". Collection Mr. and Mrs. Harry Lewis Winston, Birmingham, Michigan. This is one of several paintings based on studies begun in Düsseldorf in 1912. Ill. p. 62.

8 *Iridescent Interpenetration (Compenetrazione iridescente)*, No. 8. (1912). Watercolor, 12 $\frac{5}{8}$ × 13". Collection Hon. Pietro Campilli, Rome. (Signed: 12 $\frac{5}{8}$ × 13")

9 *Speeding Automobile (Automobile in corsa)*. Signed lower left, "Fut Balla 1912." Oil on wood, 21 $\frac{7}{8}$ × 27 $\frac{1}{8}$ ". The Museum of Modern Art, New York. Purchase.

*10 *Abstract Speed—Wake of Speeding Automobile (Velocità astratta—l'auto è passata)*. (1913). Signed lower left, "Futur/Balla." Oil on canvas, 20 $\frac{1}{4}$ × 25 $\frac{1}{4}$ ". Collection Hon. Pietro Campilli, Rome. Ill. p. 64. 19 $\frac{7}{8}$ × 25 $\frac{3}{4}$ "

*11 *Speed of an Automobile + Lights (Velocità d'automobile + luci)*. (1913). Signed lower left, "Balla." Oil on cardboard, 20 $\frac{1}{4}$ × 25 $\frac{1}{4}$ ". Collection Mr. and Mrs. Morton G. Neumann, Chicago. Ill. p. 64. 20 × 27 $\frac{3}{4}$ "

12 *Automobile + Speed + Lights (Automobile + velocità + luci)*. Signed lower left, "Futur Balla 1913." Charcoal, 26 $\frac{1}{2}$ × 35 $\frac{1}{8}$ ". Collection Dr. Riccardo Jucker, Milan.

*13 *Flight of Swifts (Volo di rondoni)*. Signed lower right, "Balla 1913." Oil on canvas, 16 $\frac{1}{2}$ × 20 $\frac{7}{8}$ ". Collection Hon. Pietro Campilli, Rome. Ill. p. 63. 17 × 21 $\frac{3}{4}$ "

*14 *Swifts: Paths of Movement + Dynamic Sequences (Volo di rondoni)*. Signed lower left, "Fut Balla 1913" (on vertical). Oil on canvas, 38 $\frac{1}{8}$ × 47 $\frac{1}{4}$ ". The Museum of Modern Art, New York. Purchase. Ill. p. 63.

15 *Vortex (Vortice)*. (1913). Signed lower left, "Futur Balla/Vortice." Oil on paper, mounted on white linen, 25 $\frac{1}{2}$ × 32 $\frac{1}{2}$ ". Coll. Mr. and Mrs. Joseph Slifka, New York.

*16 *Mercury Passing Before the Sun as Seen Through a Telescope (Mercurio che passa davanti al sole visto col cannocchiale)*. Signed lower left, "Balla 1914." Tempera

on paper, ^{48 1/2 x 3} 47 1/4 x 39 3/8". Collection Dr. Gianni Mattioli, Milan. This is one of several versions of this subject. Ill. p. 65.

- 61.915 17 *Crowd and Landscape (Folla e paesaggio)*. Signed lower center, "Balla Futurista 1915." Collage, 60 x 26 1/4". Collection Mr. and Mrs. Harry Lewis Winston, Birmingham, Michigan. (Signed 61 3/8 x 26 3/8)

61.914 *18 *Boccioni's Fist—Lines of Force (Il pugno di Boccioni—linee di forza)*. (1915). Cardboard and wood, painted red, 33 3/4" high. Collection Mr. and Mrs. Harry Lewis Winston, Birmingham, Michigan. Recently casts in bronze have been made from this work. All of Balla's sculpture was originally made from insubstantial material, and few pieces now remain. Ill. p. 117.

- 357.60a 19 *Spring (Primavera)*. (c. 1916). Signed lower right, "Balla Futur. ..." Oil on canvas, 32 x 26 1/2". The Museum of Modern Art, New York. Gift of Mr. and Mrs. Arnold H. Maremont.

61.916 *20 *The Injection of Futurism (Iniezione di futurismo)*. (c. 1918). Signed lower right, "Iniezione di Futurismo/Balla Futurista." Oil on canvas, 31 1/4 x 45 1/4". Collection Mr. and Mrs. Harry Lewis Winston, Birmingham, Michigan. Ill. p. 16.

61.1197 RACE CAR, ABSTRACT SPSSD. 1913. Signed hh "Futur Bello 1913". (Wood & we on paper, mounted on canvas.) Coll. Stedelijk Mus., Amsterdam.
 UMBERTO BOCCIONI
 Born Reggio Calabria, October 19, 1882, of parents from Romagna; died Verona, August 17, 1916.

As a child Boccioni moved with his family to Forlì, then Genoa, and finally Padua. In 1897 he accompanied his father to Sicily where he completed his studies at the Technical Institute in Catania. In order to study painting, with which his father was not in sympathy, Boccioni moved to Rome in 1898. He lived in the home of his father's sister while studying in the life classes at the academy. In Rome he knew Severini and Sironi, and with the former studied in the studio of Balla about 1901. In 1902, with the prize money from a work shown in Rome, he went to Paris where he spent several months. In 1904 he made a trip to Russia with a family he had met in Paris. From 1905 through 1907 he worked in Padua and Venice, then moved to Milan where, in 1909, he met Marinetti and became an active member of the Futurist circle. Certainly the two painting manifestoes of 1910 owe most to Boccioni's pen. To his activity as painter he added that of sculptor in 1912. In 1915 he enlisted with other Futurists in the volunteer corps of the army and served on the Italian front. Released after a few months he returned to painting, following a style much closer to that of Cézanne. He was recalled to military service in 1916 and, during a cavalry exercise on August 16, was mortally injured when knocked from a horse.

- 61.920 21 *Self Portrait (Autoritratto)*. (c. 1907). Signed lower right, "Boccioni." Oil on canvas, 20 1/4 x 27 3/4". Collection Mr. and Mrs. Harry Lewis Winston, Birmingham, Michigan.

61.869 *22 *Portrait of the Sculptor, Brocchi (Ritratto dello scultore Brocchi)*. (1907). Oil on canvas, 41 3/4 x 49 5/8". Collection Dr. Paolo Marinotti. Ill. p. 24. 40 1/4 x 48 5/8"

61.893 *23 *Self Portrait (Autoritratto)*. Signed upper right, "U Boccioni 1908." Oil on canvas, 27 1/2 x 39 1/4". Pinacoteca di Brera, Milan. Ill. p. 24. 28

61.921 *24 *Study for Mourning (Studio per Lutto)*. (1910). Signed lower right, "Boccioni." Pencil, charcoal, blue and orange crayon, with gray wash on buff paper, 9 1/4 x 18 1/2". Collection Mr. and Mrs. Harry Lewis Winston, Birmingham, Michigan. Ill. p. 38. (Exh. with Winston 93 Boccioni Day)

61.904 *25 *Mourning (Lutto)*, (1910). Oil on canvas, 41 1/2 x 53". Collection Mrs. Margarete Schultz, New York. Exhibited at the *Famiglia Artistica*, Milan, December 20–31, 1910. Ill. p. 39.

*26 *Riot in the Galleria (Rissa in Galleria)*. (1910). Oil on canvas, 30 x 25 1/4". Collection Dr. Emilio Jesi, Milan. This painting is sometimes confused with the later work, *The Riot* (Cat. No. 34), and with *The Raid* in a private collection, Paris, for which two related drawings exist, dated April 1911, in the Marinetti Collection, Rome. Ill. p. 37.4

61.831 27 *Study for The City Rises (Studio per La città sale)*. Signed lower right, "1910 U Boccioni." Crayon and chalk, 22 1/2 x 33 1/2". Collection Estate of Vico Baer.

61.871 *28 *Study for The City Rises (Studio per La città sale)*. (1910–11). Oil on cardboard, 13 1/2 x 18 1/4". Collection Dr. Gianni Mattioli, Milan. Ill. p. 36. 19

61.854 *29 *Study for The City Rises (Studio per La città sale)*. (1910–11). Signed lower right, "Boccioni." Tempera on paper, 14 1/8 x 23 5/8". Collection Dr. Emilio Jesi, Milan. Ill. p. 36.

50751 *30 *The City Rises (La città sale)*. (1910–11). Signed lower right, "U. Boccioni." Oil on canvas, 6' 6 1/2" x 9' 10 1/2". The Museum of Modern Art, New York. Mrs. Simon Guggenheim Fund. (The left-hand third of this painting was partially damaged in the fire at the Museum of Modern Art on April 15, 1958. It has since been cleaned and restored.) Exhibited under the title *Lavoro (Work)* at *La Mostra d'Arte Libera* in the Padiglione Ricordi, Milan, April 30, 1911. It was shown also at the first Futurist exhibition in Paris February 1912, and subsequently in various countries. "... I have created a great synthesis of work, light and movement. It is possibly a transitional work and I believe one of the last." (Letter to Barbantini, Sept. 1910). Ill. p. 37.

61.919 *31 *Street Pavers (I selciatori)*. (1911). This painting has been dated variously but was probably executed during the summer of 1911. Oil on canvas, 39 3/8 x 39 3/8". Collection Mr. and Mrs. Harry Lewis Winston, Birmingham, Michigan. Ill. p. 44.

61.842 32 *Modern Idol (Idolo moderno)*. (1911). Signed lower left, "Boccioni." Oil on ^{wood} canvas, 23 1/2 x 23". Collection Eric Estorick, London. Shown at *La Mostra d'Arte Libera*, Milan, April–May, 1911, at Bernheim-Jeune, Paris, 1912, and subsequent exhibitions.

*33 *The Laugh (La Risata)*. (1911). Signed lower right, "U. Boccioni." Oil on canvas, $43\frac{3}{8} \times 57\frac{1}{4}$ ". The Museum of Modern Art, New York. Gift of Mr. and Mrs. Herbert M. Rothschild. According to Marinetti, the version of this painting exhibited at *La Mostra d'Arte Libera*, Milan, April-May 1911, was slashed with a razor. The present painting, which was shown in the first Futurist exhibition in Paris, February 1912, shows no evidence of this damage and was probably painted by Boccioni on his return from Paris in the late autumn of 1911. Ill. p. 40.

*34 *The Riot (Baruffa)*. (1911). Signed lower right, "U. Boccioni." Oil on canvas, $19\frac{7}{8} \times 19\frac{7}{8}$ ". The Museum of Modern Art, New York. Given anonymously. Ill. p. 34.

*35 *Study of a Woman Surrounded by Houses (Ines) (Studio di donna tra case (Ines))*. (1911). Oil on canvas, $53\frac{1}{8} \times 37$ ". Civica Galleria d'Arte Moderna, Milan. A preliminary drawing for this painting is on the back of a study for *The Farewells* (Cat. No. 36). Ill. p. 42.

*36 *Study for States of Mind: The Farewells (Studio per Stati d'animo: Gli addii)*. (1911). Signed lower right, "UB." Pencil, 19×24 ". Collection Mr. and Mrs. Harry Lewis Winston, Birmingham, Michigan. On the reverse is a preliminary drawing for *La Donna tra case*.

*37 *Study for States of Mind: The Farewells (Studio per Stati d'animo: Gli addii)*. (1911). Signed lower right, "Boccioni." Pencil, 23×34 ". The Museum of Modern Art, New York. Gift of Vico Baer. Ill. p. 49.

*38 *States of Mind: The Farewells (Stati d'animo: Gli addii)*. (1911). Oil on canvas, $27\frac{1}{4} \times 37\frac{3}{4}$ ". Collection Nelson A. Rockefeller, New York. This and the other two paintings of the triptych were shown at the Futurist exhibition at Bernheim-Jeune in February 1912, and subsequently in many European cities. This painting was normally exhibited between *Those Who Stay* and *Those Who Go*. Ill. p. 50.

*39 *Study for States of Mind: Those Who Stay (Studio per Stati d'animo: Quelli che restano)*. (1911). Signed lower right, "Boccioni." Pencil, 23×24 ". The Museum of Modern Art, New York. Gift of Vico Baer. Ill. p. 48.

*40 *States of Mind: Those Who Stay (Stati d'animo: Quelli che restano)*. (1911). Tempera and oil on canvas, $27\frac{1}{8} \times 37\frac{3}{4}$ ". Collection Nelson A. Rockefeller, New York. Ill. p. 51.

*41 *Study for States of Mind: Those Who Go (Studio per Stati d'animo: Quelli che vanno)*. (1911). Signed lower right, "Boccioni." Pencil, 23×34 ". The Museum of Modern Art, New York. Gift of Vico Baer. Ill. p. 49.

*42 *States of Mind: Those Who Go (Stati d'animo: Quelli che vanno)*. (1911). Oil on canvas, $27\frac{1}{8} \times 37\frac{3}{4}$ ". Collection Nelson A. Rockefeller, New York. The titles of the two paintings, *Those Who Go* and *Those Who Stay*, have sometimes been confused. Ill. p. 51.

*43 *Drawing after States of Mind: Those Who Stay (Disegno secondo Stati d'animo: Quelli che restano)*. (1912). Ink, $12\frac{3}{4} \times 16\frac{3}{4}$ ". Collection Herbert and Nannette Roth-

schild, Ossining, New York. Done after the painting, for reproduction in *Der Sturm*. Ill. p. 48.

*44 *Drawing after States of Mind: Those Who Go (Disegno secondo Stati d'animo: Quelli che vanno)*. (1912). Ink, $12\frac{1}{2} \times 16\frac{3}{4}$ ". Collection Mr. and Mrs. Harry Lewis Winston, Birmingham, Michigan. Done after the painting, for reproduction in *Der Sturm*. Ill. p. 49.

*45 *Materia*. (1912). Oil on canvas, $4\frac{3}{4} \times 59\frac{1}{4}$ ". Collection Dr. Gianni Mattioli, Milan. This painting was shown at the Teatro Costanzi in Rome, February 1913, and later the same year in Rotterdam. In 1915 it was included in the Panama-Pacific International Exposition, San Francisco. It was reproduced in Boccioni's book, *Pittura, Scultura Futuriste*, 1914. The theme particularly interested Boccioni and he not only translated it into sculpture but later painted a more rhythmical version, *Horizontal Volumes* (Gall. Annunciata, Milan). Ill. p. 85.

*46 *Study for Elasticity (Studio per Elasticità)*. (1912). Signed upper right, "Boccioni" (on vertical). Pencil with gouache, $17\frac{1}{4} \times 17\frac{1}{4}$ ". The Museum of Modern Art, New York. Purchase.

*47 *Elasticity (Elasticità)*. (1912). Oil on canvas, $39\frac{3}{4} \times 39\frac{3}{4}$ ". Collection Dr. Riccardo Jucker, Milan. Exhibited Rotterdam, 1913 and at the Panama-Pacific International Exposition, San Francisco, 1915. Ill. p. 88.

*48 *Anti-Graceful (The Artist's Mother) (Antigratzioso [La Madre])*. (1912). Bronze, 23" high. Collection Mr. and Mrs. Harry Lewis Winston, Birmingham, Michigan. This is the unique cast in bronze of the work. Ill. p. 91.

*49 *Development of a Bottle in Space (Sviluppo di una bottiglia nello spazio)*. (1912). Bronze, 15" high. The Museum of Modern Art, New York. Aristide Maillol Fund. Exhibited at the Panama-Pacific International Exposition, San Francisco, 1915. Ill. p. 92.

*50 *Dynamism of a Soccer Player (Dinamismo di un footballer)*. (1913). Oil on canvas, $6' 5" \times 6' 7"$. Collection Mr. and Mrs. Sidney Janis, New York. Exhibited at the Panama-Pacific International Exposition, San Francisco, 1915. Ill. p. 89.

*51 *Muscular Dynamism (Dinamismo muscolare)*. (1913). Signed lower right, "Boccioni." Charcoal, $34 \times 23\frac{1}{4}$ ". The Museum of Modern Art, New York. Purchase. Ill. p. 94.

*52 *Unique Forms of Continuity in Space (Forme uniche della continuità nello spazio)*. (1913). Bronze, $43\frac{1}{2}$ " high. The Museum of Modern Art, New York. Acquired through the Lillie P. Bliss Bequest. Four casts in bronze were made from the original plaster: two at an early date with polished surface (of which this is one), and two at a later date with the surface left closer to that of the plaster. Ill. p. 95.

*53 *Study for Dynamism of a Cyclist (Studio per Dinamismo di un ciclista)*. (1913). Ink and ink wash, $8\frac{1}{4} \times 12\frac{3}{8}$ ". Yale University Art Gallery, New Haven. Collection Société Anonyme. Ill. p. 97.

*54 *Study for Dynamism of a Cyclist (Studio per Dinamismo di un ciclista)*. (1913). Ink and tempera, $11\frac{1}{2} \times 15$ ". Civica Raccolta delle Stampe A. Bertarelli, Milan. Ill. p. 97.

*55 *Dynamism of a Cyclist (Dinamismo di un ciclista)*. (1913). Oil on canvas, $27\frac{1}{8} \times 37\frac{1}{4}$ ". Collection Dr. Gianni Mattioli, Milan. The painting was shown in the *Lacerba* exhibition in Florence, November 30, 1913—January 15, 1914, and at the Panama-Pacific International Exposition, San Francisco, 1915. Ill. p. 96.

61.872

*56 *Dynamism of a Human Body (Dinamismo di un corpo umano)*. (1913-14). Oil on canvas, $39\frac{1}{2} \times 39\frac{1}{2}$ ". Civica Galleria d'Arte Moderna, Milan. This painting is closely related to a drawing reproduced in *Lacerba* II, 6 (March 15, 1914), p. 89, entitled *I Want to Synthesize the Unique Forms of Continuity in Space*, one of a series shown with Boccioni's sculpture in Rome, December 1913. Ill. p. 99.

61.890

*57 *Plastic Dynamism, Horse and Houses (Dinamismo plastico, cavallo e case)*. (1914). Signed lower right, "Boccioni" and inscribed "Dinamismo Plastico, Cavallo & Case." Ink, $12\frac{5}{8} \times 16\frac{5}{8}$ ". Collection Eric Estorick, London.

61.843

*58 *Plastic Dynamism: Horse + Rider + Houses (Dinamismo plastico: cavallo + cavaliere + caseggiato)*. (1914). Pencil, ink, and watercolor, $15\frac{1}{4} \times 22\frac{1}{4}$ ". Civica Raccolta delle Stampe A. Bertarelli, Milan. The drawing, which bears the note "Studio per una scultura di materie diverse" relates both to the sculpture in the Peggy Guggenheim Collection, Venice, and several paintings of the same subject. Ill. p. 100.

61.886

*59 *Plastic Dynamism: Horse + Houses (Dinamismo plastico: cavallo + case)*. (1914). Ink, watercolor, and gouache, $5\frac{7}{8} \times 8\frac{3}{8}$ ". Civica Raccolta delle Stampe A. Bertarelli, Milan. Ill. p. 100.

61.885

*60 *Horse + Rider + Houses (Cavallo + cavaliere + caseggiato)*. (1914). Signed lower right, "Boccioni." Oil on canvas, $41\frac{1}{2} \times 52\frac{3}{8}$ ". Galleria Nazionale d'Arte Moderna, Rome. Ill. p. 101.

61.901

*61 *Head of a Woman (Mother of the Artist?) (Testa di donna [Madre dell'artista?])*. (1914). Signed lower right, "Boccioni." Pencil, ink, and wash, $12 \times 9\frac{1}{2}$ ". Collection Mr. and Mrs. Harry Lewis Winston, Birmingham, Michigan. Ill. p. 100. (EXH. IN WINSTON BOCCIONI DUB. EXH.)

61.917

*62 *"Scomposizione" of the Head of a Woman (Scomposizione di testa di donna)*. (1914). Tempera and collage on canvas, $13\frac{3}{4} \times 13\frac{3}{4}$ ". Civica Galleria d'Arte Moderna, Milan. Ill. p. 100.

61.889

*63 *"Scomposizione" of the Head of a Man (Scomposizione di testa di uomo)*. (1914). Tempera and collage on canvas, $13\frac{3}{4} \times 13\frac{3}{4}$ ". Civica Galleria d'Arte Moderna, Milan.

61.888

*64 *Study for The Drinker (Studio per Il Bevitore)*. (1914). Signed lower right, "Boccioni." Oil, gouache and collage, $11\frac{1}{2} \times 14\frac{1}{2}$ ". Collection Mr. and Mrs. Harry Lewis Winston, Birmingham, Michigan.

61.924

*65 *The Drinker (Il Bevitore)*. (1914). Signed lower left, "U. Boccioni." Oil on canvas, $34\frac{3}{8} \times 33\frac{3}{8}$ ". Collection Dr. Riccardo Jucker, Milan. Ill. p. 118.

61.861

*66 *The Cavalry Charge (Carica di lancieri)*. (1914). Tempera and collage on cardboard, $12\frac{7}{8} \times 19\frac{1}{2}$ ". Collection Dr. Riccardo Jucker, Milan. (Reproduced in *Grande Illustrazione*, 13 (Jan. 1915), p. 4.) Ill. p. 114.

61.860

61.874 *AT THE FRONT (Paesaggio al Fronte)* (1914.)
on paper, $7\frac{3}{4} \times 7\frac{3}{8}$ coll. Gianni Mattioli,
comp. Milan

CARLO CARRÀ

Born Quargnento near Alessandria, Italy, February 1, 1881; lives in Milan

Trained as a decorator in Milan, Carrà worked on decorations for the International Exposition in Paris in 1900 and later spent some time in London. In 1904 he attended the school of the Brera, studying with Cesare Tallone, and in 1908 became active in the *Famiglia Artistica* in Milan. At this time he met Boccioni, Romani, and Bonzagni with whom he signed the "Manifesto of Futurist Painting." Very active in the movement until 1915, he then withdrew from the group around Marinetti. Meeting Giorgio de Chirico in a military hospital in Ferrara in 1916, he joined with him in the movement known as the *Scuola Metafisica*, for which he became the most able theorist. He collaborated from 1919 to 1922 on the influential review *Valori Plastici*, and in 1924 became associated with the new group of figurative painters, the *Novecento*. He has written extensively on art.

*67 *The Horsemen of the Apocalypse (I cavalieri dell'Apocalisse)*, 1908. Signed lower right, "C. Carrà 908." Oil on canvas, $14\frac{1}{4} \times 37\frac{1}{8}$ ". Richard Feigen Gallery, Chicago. On the back is a note by Carrà stating that the painting was awarded a prize at the *Famiglia Artistica* in 1908. Ill. p. 20.

61.849

*68 *The Swimmers (Nuotatrici)*. Signed lower right, "C. D. Carrà 1910." Oil on canvas, $41\frac{1}{2} \times 61\frac{3}{8}$ ". Carnegie Institute, Pittsburgh. Gift of G. David Thompson. The painting was exhibited at *La Mostra d'Arte Libera*, Milan, April-May 1911, at the Bernheim-Jeune exhibition in Paris in February 1912, and in later Futurist exhibitions. Ill. p. 29.

61.900

*69 *Leaving the Theater (Uscita da teatro)*. (1910-11). Signed lower left. "C. D. Carrà." Oil on canvas, $25\frac{3}{4} \times 35\frac{1}{2}$ ". Collection Eric Estorick, London. Carrà notes in *La mia vita*: "This painting was suggested to me one winter night while leaving the Teatro alla Scala ... I believe that this canvas, completely ignored in Italy, is one of the paintings in which I best expressed the conception I then had of pictorial art. ..." p. 161. Exhibited at the Bernheim-Jeune exhibition, February 1912. Ill. p. 30.

61.845

*70 *Funeral of the Anarchist Galli (I funerali dell'anarchico Galli)*. (1910-11). Oil on canvas, $6' 6\frac{1}{4}" \times 8' 6"$. The Museum of Modern Art, New York. Acquired through the Lillie P. Bliss Bequest. This painting was shown at *La Mostra d'Arte Libera*, Milan, April-May 1911, at Bernheim-Jeune, Paris, in February 1912, and other European galleries. It was one of the paintings sold to Dr. Borchardt in Berlin in 1912. A note on the funeral (1904) that inspired the painting is in Carrà, *La mia vita*, pp. 73-74. Ill. p. 31.

235.48

*71 *Jolts of a Cab (Sobbalzi di carrozella)*. (1911). Signed lower right, "C. D. Carrà." Oil on canvas, $20\frac{3}{8} \times 26\frac{1}{2}$ ".

61.1083

Collection Herbert and Nannette Rothschild, Ossining, New York. Exhibited in the Bernheim-Jeune exhibition, Paris, February 1912, and in subsequent European group shows. Ill. p. 53.

- 61.832 *72 *What the Streetcar Said to Me* (Quello che mi disse il tram). (1911). Oil on canvas, 20 $\frac{1}{2}$ x 27 $\frac{3}{8}$. Collection Dr. Giuseppe Bergamini, Milan. Exhibited in the Bernheim-Jeune exhibition, Paris, February 1912 and in subsequent group shows in Europe. Ill. p. 53.

- 61.863 *73 *Horse and Rider* (*Cavallo e cavaliere*). (1912). Signed upper right, "C. D. Carrà." Ink and watercolor, 10 $\frac{1}{4}$ x 14 $\frac{1}{4}$ ". Collection Dr. Riccardo Jucker, Milan. This rather literal effort to demonstrate the statement in the Technical Manifesto, "... a horse in motion does not have four legs; it has twenty and their movements are triangular" has some stylistic elements in common with Severini's *Second Dancer*. Ill. p. 75.

- 61.855 *74 *Rhythms of Objects* (*Ritmi di oggetti*). (c. 1912). Oil on canvas, 20 $\frac{1}{2}$ x 26 $\frac{3}{8}$ ". Collection Dr. Emilio Jesi, Milan.

This painting was first exhibited at the Teatro Costanzi in Rome, February 1913. The signature and date lower left, "C. Carrà 911," were probably added later. Ill. p. 76.

- 61.875 *75 *Study for The Galleria in Milan* (*Studio per La Galleria di Milano*). Signed lower left, "C. Carrà 1912." Pencil. Collection Dr. Gianni Mattioli, Milan.

- 61.876 *76 *The Galleria in Milan* (*La Galleria di Milano*). (1912). Oil on canvas, 36 x 20". Collection Dr. Gianni Mattioli, Milan. Ill. p. 77. 35 $\frac{1}{2}$ x 19 $\frac{7}{8}$ "

- 61.856 *77 *Study of a Female Nude*. Signed lower right, "Carrà 1912." Brush and ink, 32 $\frac{1}{4}$ x 14 $\frac{1}{4}$ ". Collection Dr. Emilio Jesi, Milan. This belongs to a series of studies of nudes in which Carrà developed the theory expressed in his article "Plastic Planes as Spherical Expansion in Space," *Lacerba*, I, 6 (March 15, 1913), pp. 53-55. Ill. p. 78.

- 61.877 *78 *Dancer: Form in Circular Motion* (*Danzatrice: Forma in moto circolare*). (1912). Lower right, "Forma in moto circolare." Signed and dated 1910 lower left (although the drawing now bears the date 1910, it was more likely made in 1912). Charcoal. Collection Dr. Gianni Mattioli, Milan.

- 61.908 *79 *Boxer* (*Composizione futurista*). 1913. Signed lower right, "C. Carrà 913." Ink and ink wash, 9 $\frac{5}{8}$ x 9 $\frac{1}{8}$ ". Collection Mr. and Mrs. Joseph Slifka, New York. Ill. p. 79.

- 61.844 *80 *Boxer*. Signed lower right, "C. Carrà 1913." Ink, 23 $\frac{5}{8}$ x 19 $\frac{5}{8}$ ". Collection Eric Estorick, London. Ill. p. 79.

- 61.878 *81 "Free-Word" Painting (*Patriotic Celebration*) (*Dipinto parolibero [Festa patriottica]*). (1914). Collage on cardboard, 15 $\frac{1}{4}$ x 11 $\frac{3}{4}$ ". Collection Dr. Gianni Mattioli, Milan. This "free-word" collage was reproduced in *Lacerba*, II, 15 (August 1, 1914), p. 233. Although it recently has been called *Manifesto for Intervention*, its title as given here was made specific in a letter from Marinetti to Soffici, July 21, 1914. *Archivi del Futurismo*, pp. 341-2. Ill. p. 111.

- 61.879 *82 *Pursuit* (*Inseguimento*). (1914). Collage and gouache, 15 $\frac{1}{4}$ x 26 $\frac{3}{4}$ ". Collection Dr. Gianni Mattioli, Milan. This work, with its obvious reference to the war, was reproduced in Carrà's *Guerrapittura*, 1915, p. 31. Ill. p. 112.

LEONARDO DUDREVILLE

Born Venice, April 4, 1885; lives in Ghiffa (Novara)

Although not a member of the Futurist group before the war, Dudreville, who helped to organize the *Nuove Tendenze* group in Milan in 1912, was strongly influenced by Futurist ideas, particularly those of Boccioni concerning the abstract expression of states of mind. He restated these convictions in the catalogue of the *Nuove Tendenze* exhibition of 1914, at which time he showed several of his non-objective paintings. Returning to figurative painting a few years after the war, he helped found the *Novecento* movement in 1924.

- 61.894 *83 *Tragic Conflict* (*Urto del Tragico*). Signed lower right, "L. Dudreville 1913." Oil on canvas, 5 $\frac{1}{2}$ x 5 $\frac{1}{2}$ ". Collection N. Richard Miller, New York. Shown in the first exhibition of the *Nuove Tendenze* group, Milan, May-June 1914.

61.1339 *DAILY DOMESTIC ARGUMENTS*. 1913. Oil on canvas. UGO GIANNATTASIO coll. N. Richard Miller. DETROIT. LOS ANG. UNIV.

Born Rome, August 2, 1888; died Turin, June 5, 1958

After studying with the sculptor Ximenes and at the life classes of the academy in Rome, Giannattasio settled in Paris in 1909 where he knew Severini and other Italian and French artists associated with the new movements in art. Although he felt himself very much a Futurist painter, he did not exhibit under the Futurist banner until the "free" exhibition in Rome in 1914. A few years after the first World War, in which most of his works were destroyed, he largely gave up painting to travel and write. After the second World War in which he was for two years a prisoner of war in Germany, he returned to painting. His recent works were shown at the Cavallino Gallery in Venice in April 1958.

- 61.837 *84 *The Revolving Door of the Taverne de Paris* (*Le Touriquet de la Taverne de Paris*). (1913). Oil on canvas, 64 $\frac{1}{2}$ x 74 $\frac{3}{4}$ ". Private collection, London. Exhibited at the Salon des Indépendents, Paris, 1913. Ill. p. 102.

63 x 75"

(Miss Valentine Blanche Charlot)

OTTONE ROSAI

Born Florence, April 28, 1895; died Ivrea, May 13, 1957

Rosai studied in Florence where he had his first exhibition in 1913. Drawn to the Futurists, especially encouraged by Soffici, he exhibited in the Futurist show in Rome in 1914. His association with Futurism was brief; after the war he established his characteristic way of painting which he followed for the rest of his career.

- 61.857 *85 *The Carpenter's Bench (Il banco del falegname)*. Signed lower right, "O. Rosai 191(4?)". Oil and collage on cardboard, 18¹/₄ × 27¹/₈". Collection Dr. Emilio Jesi, Milan. Ill. p. 105.

LUIGI RUSSOLO

Born Portogruaro near Venice, May 1, 1885; died Cerro di Laveno on Lago Maggiore, February 4, 1947

Well schooled in music and self-trained in art, Russolo became associated with the Futurist group in Milan in 1909. He signed the "Manifesto of Futurist Painting" and participated actively in the movement, although much of his time from 1913 on was given to experiment with his *Intonarumori* (Noise Organ) on which he gave the first public concert at the Teatro Dal Verme, Milan, April 21, 1914. Volunteering for military service with other Futurists, he saw action on the Italian front and received a serious head wound that limited his later activity. Participating in the second phase of Futurism he painted little but gave much time to his concerts. When in 1941 he again devoted himself to painting, it was in a representational manner far from his Futurist work. His mystical ideas about life and art, much influenced by his later interest in Yoga, are expressed in his book, *Al di là della materia*, published in 1938.

- 61.925 *86 *Perfume (Profumo)*. (1909-10). Signed lower right, "L. Russolo." Oil on canvas, 25³/₈ × 24³/₄". Collection Mr. and Mrs. Harry Lewis Winston, Birmingham, Michigan. Exhibited at *La Mostra Intima of the Famiglia Artistica*, Milan, December 21, 1910, and at *La Mostra d'Arte Libera*, Milan, April-May 1911. Ill. p. 27.
- 61.848 *87 *Music (La Musica)*. Signed lower right, "L. Russolo 1911." Oil on canvas, 7'2" × 55". Collection Eric Estorick, London. Exhibited at *La Mostra d'Arte Libera*, Milan, April-May 1911 and in Rome and Rotterdam in 1913. It was later called *Musical Dynamism*. Ill. p. 28.
- 61.905 *88 *Memories of a Night (Ricordi di una notte)*. (1911). Signed lower right, "L. Russolo." Oil on canvas, 39¹/₂ × 39¹/₄". Collection Miss Barbara Jane Slifka, New York. Exhibited at Bernheim-Jeune, Paris, February 1912, and at other group showings throughout Europe. According to Severini it was painted after the trip to Paris in the autumn of 1911, but it shows no influence of Parisian painting. It is most closely related to some of Boccioni's paintings of 1911. Ill. p. 45.
- 61.851 *89 *The Revolt (La Rivolta)*. (1911). Oil on canvas, 59¹/₂ × 47'6¹/₂". Gemeente Museum, The Hague. This painting was exhibited at Bernheim-Jeune in February 1912 and in other European exhibitions. It was the painting by Russolo most commented on in the press. Ill. p. 52.
- 61.899 90 *Dynamism of an Automobile (Dinamismo di un automobile)*. Signed lower right, "L. Russolo 1911." Oil on canvas, 41³/₄ × 41". Musée National d'Art Moderne, Paris. * 55"

Exhibited at the *Lacerba* exhibition, Florence, December 1913.

- 61.850 *91 *Plastic Synthesis of the Actions of a Woman (Sintesi plastica dei movimenti di una donna)*. Signed lower right, "L. Russolo 1912." Oil on canvas, 33³/₄ × 25³/₈". Musée des Beaux Arts, Grenoble. The painting was exhibited in Rome at the Teatro Costanzi in February 1913, in Rotterdam the same year and at the Panama-Pacific International Exposition, San Francisco in 1915. Ill. p. 81.
- 61.880 *92 *The Solidity of Fog (Solidità della nebbia)*. Signed lower right, "L. Russolo 1912." Oil on canvas, 39³/₈ × 25³/₄". Collection Dr. Gianni Mattioli, Milan. Exhibited at the Teatro Costanzi, Rome, February 1913 and later the same year in Rotterdam. Ill. p. 82.

ANTONIO SANT'ELIA

Born Como, April 30, 1888; killed in combat, October 10, 1916

After studying in Como, Sant'Elia established himself at Milan where he enrolled at the school of the Brera. He passed his architectural examinations at Bologna, then returned to Milan where he opened an office. In 1912 he joined in founding the group, *Nuove Tendenze*, and took part in the first exhibition of the group in May 1914. Later the same year he joined the Futurists, several of whom he had known for some time, and rewrote the preface to the May exhibition catalogue as the "Manifesto of Futurist Architecture."

- 61.826 93 *Study for The New City (Studio per La Città nuova)*. (1914). Ink, 14¹/₄ × 13³/₄". Collection Avv. Paride Accetti, Milan.
- 61.827 *94 *The New City (La Città nuova)*. Signed lower right, "Milano 1/3/1914 A.S." Ink with watercolor, 12¹/₄ × 6⁷/₈". Collection Avv. Paride Accetti, Milan. Ill. p. 107.
- 61.828 95 *The New City (La Città nuova)*. (1914). Ink and watercolor, 10³/₈ × 4³/₄". Collection Avv. Paride Accetti, Milan.
- 61.829 96 *The Power Plant (La Centrale elettrica)*. Dated lower right, "25/2/1914". Ink, pencil and watercolor, 11³/₄ × 7¹/₈". Collection Avv. Paride Accetti, Milan.
- 61.830 97 *The Power Plant (La Centrale elettrica)*. Signed and dated lower right, "Milano 15/3/1914 SE." Ink and watercolor, 11³/₄ × 7¹/₈". Collection Avv. Paride Accetti, Milan.

GINO SEVERINI

Born Cortona, April 7, 1883; lives in Paris and Rome

Settling in Rome in 1899, Severini studied drawing at night and when possible attended the life classes of the academy. Later he studied, together with Boccioni, in Balla's studio. In the autumn of 1906 he settled in Paris, where he has worked chiefly ever since. He came to know Picasso, Braque, and many of the painters later associated with Cubism. Although he signed the "Manifesto of Futurist Painting," he had little direct associa-

tion with the group in Milan until late in 1911. He did not take part in the Futurist theater presentations. In the 1920s he turned away from Futurism to a calmer figurative art based often on classical motifs.

- 61.840 *98 *Spring in Montmartre (Primavera a Montmartre)*. 1909. Signed lower right, "G. Severini MCMIX." Oil on canvas, 28³/₄ × 25³/₈". Private collection, Paris. Ill. p. 21. (*Donati*)
- 61.846 *99 *The Boulevard (Le Boulevard)*. (1910). Oil on canvas, 25⁷/₈ × 36¹/₄". Collection Eric Estorick, London. Exhibited at Bernheim-Jeune, Paris, February 1912. Ill. p. 23.
- 61.910 *100 *The Modiste (La Modista)*. (1910). Oil on canvas, 25⁷/₈ × 17¹/₂". Collection Mr. and Mrs. Joseph Slifka, New York. According to Severini's recollection the work was painted at Civray in 1910. (Severini, *Tutta la vita di un pittore*, p. 74.) Ill. p. 47.
- 61.868 *101 *The Obsessive Dancer (Danzatrice Ossessionante)*. (1911). Signed lower right, "G. Severini." Oil on canvas, 28³/₄ × 21¹/₄". Collection Mr. and Mrs. Samuel R. Kurzman, New York. Exhibited at Bernheim-Jeune, Paris, 1912 and reproduced in the catalogue. Ill. p. 47. 2076
- 61.551 102 Study for "Nord-Sud" (1912). Charcoal, 17³/₄ × 21". Collection Herbert and Nannette Rothschild, Ossining, New York.
- 61.858 *103 *The "North-South" Métro (Nord-Sud)*. Signed lower center, "1912 G. Severini." Oil on canvas, 19³/₄ × 25⁵/₈". Collection Dr. Emilio Jesi, Milan. Exhibited at the Marlborough Gallery, London, April 1913. It is discussed by the artist in his *Tutta la vita di un pittore*, p. 176. Ill. p. 72.
- 61.912 *104 *Self Portrait (Autoritratto)*. (1912). Signed lower right, "G. Severini." Oil on canvas, 25⁷/₈ × 21⁵/₈". Collection Dr. Giuseppe Sprovieri, Rome. This is probably the self portrait painted in 1912 and brought to Italy in the summer of that year by Severini. See Severini, *Tutta la vita* ... p. 157. Ill. p. 70.
- 1.927 105 Study for *Portrait of Mme M. S. (Studio per Ritratto della Signora M. S.)*. Signed lower right, "G. Severini 1912." Pastel, 19¹/₄ × 13⁷/₈". Collection Mr. and Mrs. Harry Lewis Winston, Birmingham, Michigan.
- 1.928 *106 *Portrait of Mme M. S. (Ritratto della Signora M. S.)*. (1912). Signed lower right, "G. Severini." Oil on canvas, 36¹/₂ × 25³/₄". Collection Mr. and Mrs. S. J. Zacks, Toronto. "Among these is an important portrait of Mme M. S. which shows my essentially plastic preoccupations. Was it in line with the Cubists or the Futurists? I confess that I was not concerned with the matter." Severini, *Tutta la vita* ... p. 153. Ill. p. 71.
- 61.881 *107 *The Blue Dancer (Ballerina bleu)*. (1912). Oil on canvas, with sequins, 24¹/₂ × 18¹/₄". Collection Dr. Gianni Mattioli, Milan. Exhibited in Rome and in Rotterdam in the spring of 1913. Ill. p. 2.
- 61.864 *108 *Second Dancer (White) (Seconda danzatrice [bianca])*. (1912). Oil on canvas, 23³/₈ × 17³/₄". Collection Dr. Riccardo Jucker, Milan. This is probably one of the two paintings of dancers brought by Severini to Italy in the summer of 1912. Exhibited in Rome and in Rotterdam in the spring of 1913. Ill. p. 67.

- 109 *Dancers (Danzatrici)*. (1912). Oil on canvas, 13¹/₂ × 10". Collection Mr. and Mrs. Sidney E. Cohn, New York.
- 61.838 *110 *Dynamic Hieroglyphic of the Bal Tabarin (Geroglifico dinamico del Bal Tabarin)*. (1912). Oil on canvas, with sequins, 65⁵/₈ × 61¹/₂". The Museum of Modern Art, New York. Acquired through the Lillie P. Bliss Bequest. Painted during the summer of 1912 in Pienza, Italy. Ill. p. 68.
- 288.49 111 *Dancer (Danzatrice)*. Signed lower left, "G. Severini 1913." Oil on canvas, 39¹/₂ × 34¹/₄". Collection Mr. and Mrs. Morton G. Neumann, Chicago.
- 61.896 *112 *Dancer = Sea + Vase of Flowers (Ballerina = Mare + Vaso di fiori)*. (1913). Signed lower right, "G. Severini." Oil on canvas, with aluminum, 36¹/₄ × 25⁵/₈". Collection Herbert and Nannette Rothschild, Ossining, New York. The concept underlying this painting is described by Severini in his essay "Le Analogie plastiche del dinamismo" written in 1913 but not published. See *Archivi del Futurismo*, pp. 76-80. Ill. p. 73.
60. 1084 113 Study for *Dancer = Sea (Studio per Danzatrice = Mare)*. (1913). Signed lower right, "G. Severini." Charcoal, 27⁷/₈ × 19⁷/₈". Collection Mr. and Mrs. Harry Lewis Winston, Birmingham, Michigan.
- 61.926 *114 *Dancer = Sea (Danzatrice = Mare)*. (1913-14). Signed lower right, "G. Severini." Oil on canvas, with sequins, 36¹/₂ × 28³/₄". Collection Mr. and Mrs. Harry Lewis Winston, Birmingham, Michigan. Ill. p. 73.
- 61.420 115 *Autobus*. Signed lower right, "G. Severini 1913." Charcoal, 21 × 18". Collection Miss May Walter, New York.
- 61.913 *116 *Spherical Expansion of Light (Centrifugal) (Espansione sferica della luce [centrifuga])*. (1914). Oil on canvas, 24³/₈ × 19⁵/₈". Collection Dr. Riccardo Jucker, Milan. The exact theory behind this painting is explained in Severini's "Le Analogie plastiche del dinamismo," 1913. See *Archivi del Futurismo*, pp. 76-80. Exhibited at the Panama-Pacific International Exposition, San Francisco, 1915. Ill. p. 74.
- 61.865 117 *War (Guerra)*. (1915). Oil on canvas, 36¹/₄ × 28³/₄". Collection Mr. and Mrs. Joseph Slifka, New York. This painting and those following concerned with the war were probably among those exhibited by the artist in Jan.-Feb. 1916 in his *I^{re} Exposition Futuriste d'Art Plastique de la Guerre*, La Galerie Boutet de Monvel, Paris.
- 61.911 *118 *The Armored Train (Il treno blindato)*. (1915). Signed lower right, "G. Severini." Oil on canvas, 46¹/₂ × 34⁷/₈". Collection Richard S. Zeisler, New York. Ill. p. 115.
- 61.927 *119 *Flying over Reims*. (1915?). Charcoal, 22³/₈ × 18³/₈". The Metropolitan Museum of Art, New York. The Alfred Stieglitz Collection, 1949. Ill. p. 113.
- 61.898 61.3404 *FESTIVAL IN MONTMARTRE*, *Odon*
MARIO SIRONI *canvaz, 1913 coll. Richard S. Zeisler.*
Detroit: Los Angeles only.
Born Tempio Pausania (Sassari), May 12, 1885, of Milanese parents; lives in Milan

In Rome while studying mathematics at the University, Sironi met Boccioni, Severini, and Balla and became interested in painting. Although he maintained contact

61.3403 STILL LIFE WITH BOX OF MATCHES. 1912. Charcoal
paper coll. Coll. ~~Art~~ Gallery. Detroit & Los Angeles
Paul Hunter only.

with Boccioni and expressed sympathy for the ideas of the Futurists, he first showed under the Futurist title at the "free" exhibition in Rome in 1914. In March 1915 he was officially made a part of the group. After the first World War his painting underwent a marked change, and in the early 1920s he helped to found the movement of the *Novecento*.

61.892 *120 *Self Portrait (Autoritratto)*. Signed lower left, "Sironi 1913." Oil on canvas, 20¹/₈ x 19¹/₄". Civica Galleria d'Arte Moderna, Milan. Ill. p. 103.

61.882 *121 *Composition with Propeller (Composizione con elica)*. (1915). Tempera and collage on cardboard, 29¹/₄ x 24¹/₈". Collection Dr. Gianni Mattioli, Milan. Ill. p. 104.

61.866 *122 *Dancer (Ballerina)*. (1916). Collage, oil, and various media on canvas, 30⁵/₈ x 24³/₈". Collection Dr. Riccardo Jucker, Milan. Ill. p. 104. 22/5

ARDENGO SOFFICI

Born Rignano sull'Arno, April 7, 1879; lives at Poggio a Caiano near Florence.

Having first studied painting in Florence, Soffici settled in Paris in 1900 and remained there until 1907, becoming familiar with all major trends in French painting and criticism. This knowledge gave his illuminating articles

ADDENDA TO THE CATALOGUE

UMBERTO BOCCIONI

61.909 *Woman Seated (Donna seduta)*. (1909). Oil and gouache on paper, 16¹/₂ x 11¹/₂". Collection Mr. and Mrs. Joseph Slifka, New York

61.874 *At the Front (Paesaggio al Fronte)*. (1914). Ink, 8 x 8¹/₄". Collection Dr. Gianni Mattioli, Milan

CARLO CARRA

61.909 *Complementarism-Form-Nude*. 1912. Oil and gouache on paper, 16¹/₂ x 11¹/₂". Inscribed and signed "Complementarismo-forma-nudo/C. Carrà 912." Collection Mr. and Mrs. Joseph Slifka, New York

11³/₈ x 8¹/₄"

on modern art, written for *La Voce* on his return to Florence, particular importance. Although originally critical of the Futurist painters, he came to accept their ideas and became one of the group. *Lacerba*, which he founded with Giovanni Papini in 1913, was for some time the major outlet for Futurist writing. Towards the end of 1914 he cooled to the activity of the Futurists and in February 1915 publically separated himself from Marinetti's group. After the war he returned to a simple figurative style of painting.

61.847 *123 *Displacement of the Planes of a Lamp (Scomposizione dei piani di un lume)*. (1912). Oil on ^{CARDBOARD} canvas, 13¹/₄ x 11¹/₄". 17³/₄ x 13³/₄" Collection Eric Estorick, London. Exhibited at the Teatro Costanzi, Rome, February 1913, and in Rotterdam later the same year. Ill. p. 56.

61.867 *124 *Lines and Volumes of a Street (Linee e volumi di una strada)*. (1912). Oil on canvas, 20¹/₂ x 18¹/₂". Collection Dr. Riccardo Jucker, Milan. Exhibited at the Teatro Costanzi, Rome, February 1913, and in Rotterdam later the same year. Ill. p. 57.

61.833 125 *Interpenetration of Plastic Planes (Compenetrazione di piani plastici)*. (1913). Oil on canvas, 13³/₈ x 9¹/₈". Collection Dr. Giuseppe Bergamini, Milan.

61.883 126 *Futurist Landscape (Paesaggio futurista)*. (1913). Ink, 5¹/₂ x 7¹/₂". Collection Dr. Gianni Mattioli, Milan.

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61.3403 Severini. *STILL LIFE WITH BOX OF MATCHES*. charcoal & paper collage, 1912. 15¹/₂ x 24". Coll. Paul Kantor Gall., Calif.

61.3404 Severini: *FESTIVAL IN MONTMARTRE*. Oil on canvas. 1913. 36 x 44". Coll. Richard S. Zeisler, N.Y.C.

61.1334 Dadisvull: *DAILY DOMESTIC ARRANGEMENTS*. Oil on canvas. 1913. 40 x 98". Coll. N. Richard Miller.