

Fourteen Americans

**Edited by Dorothy C. Miller, with statements by the
artists and others**

Author

Museum of Modern Art (New York, N.Y.)

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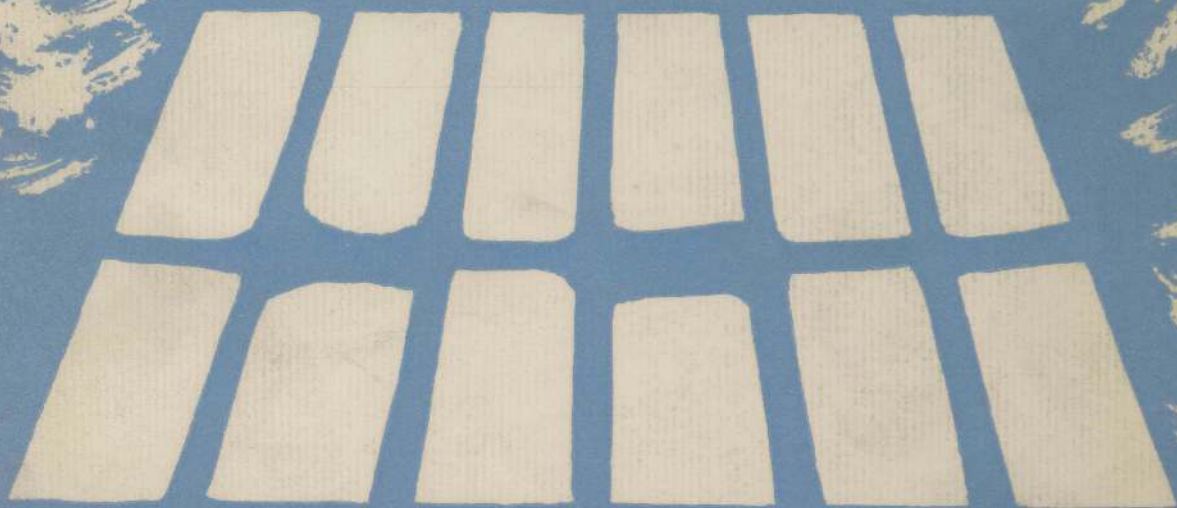
The Museum of Modern Art

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from our founding in 1929 to the present—is
available online. It includes exhibition catalogues,
primary documents, installation views, and an
index of participating artists.

THE MUSEUM OF MODERN ART



Fourteen
Americans

THE UNIVERSITY OF CHICAGO

*fourteen
americans*

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*fourteen
americans*

aronson

culwell

gorky

hare

maciver

motherwell

noguchi

pereira

pickens

price

roszak

sharrer

steinberg

tobey

fourteen americans

EDITED BY DOROTHY C. MILLER
with statements by the artists and others

THE MUSEUM OF MODERN ART

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contents

	<i>page</i>
FOREWORD	7
ACKNOWLEDGMENT	9
<i>david aronson</i>	10
<i>ben l. culwell</i>	15
<i>arshile gorky</i>	20
<i>david hare</i>	24
<i>loren maciver</i>	28
<i>robert motherwell</i>	34
<i>isamu noguchi</i>	39
<i>i. rice pereira</i>	44
<i>alton pickens</i>	49
<i>c. s. price</i>	54
<i>theodore j. rosak</i>	58
<i>honoré sharrer</i>	62
<i>saul steinberg</i>	66
<i>mark tobey</i>	70
LENDERS TO THE EXHIBITION	76
CATALOG OF THE EXHIBITION	76

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foreword

Fourteen Americans is another in a series of related exhibitions, with accompanying books, which the Museum of Modern Art has organized to provide a means of studying certain phases of contemporary art in various parts of the United States. Some of these exhibitions have brought together painting and sculpture by artists of widely different aims and inspiration: *Americans 1942* and the present *Fourteen Americans* are examples. Others have been built around a single strongly developed trend, assembling the work of a large number of artists, both of the present and past, to illustrate this trend: *American Realists and Magic Realists* and *Romantic Painting in America* followed this plan.

Most of the *Fourteen Americans*, whose work is illustrated in this book, are already well known to the New York art world. Possible exceptions are Honoré Sharrer and Alton Pickens, who have never had one-man shows, and Ben L. Culwell, who has exhibited only in his native Texas. The Museum presents this group not as a definitive selection of the outstanding talents of 1946, but as a choice limited by necessities of space to only a few of those whose achievement might warrant their inclusion. In the exhibition, and in the book as far as possible, each artist has been represented with a number of works in order to give an indication of his style and personality. Emphasis has been placed on recent work, with an occasional backward glance at earlier production.

In selecting artists for *Fourteen Americans* the question of age was not considered, still it may be of interest to look at the exhibition from this point-of-view. Five of the fourteen are between twenty and thirty years of age, two of them under twenty-five. Five are in their thirties, two in their forties and two over fifty. Youth happens here to be in the majority but the two older men in the exhibition match the younger ones in the freshness and vigor of their work.

Most of these artists got their art education in this country. Their control of medium and their ability to say with it what they want to say is an indication not only of talent and personal quality but also of the quality of the art training to be had in the United States, and of our climate of esthetic opinion. What concerns these artists is not the problem of technique as such, or even the popular reaction to new ways of doing things, but the utterance or revelation which the technique is to embody. This appears to be so whether the interest be in the medium itself (Pereira); research in a universe of imaginative construction where all forms are possible and meaning is not dependent on the illustration-image (Gorky, Hare, Motherwell, Noguchi, Roszak); wrestling with the world of color and shape in terms of religious and mystical vision

(Aronson, Tobey); the simple magic that evokes the significance of the ordinary (MacIver); the cruelty and the revealing commonplace of city streets (Pickens, Sharrer); the passion and the suffering of modern youth in war (Culwell); the lonely road of the solitary searching his way out of a world of habit-blurred images (Price); the oddities of everyday italicized with the razor's edge of humor (Steinberg).

These artists are concerned with communication even more than esthetics. In their view art does not appear as a tower of refuge or isolation, in spite of the fact that such men as Tobey and Price are in the honorable tradition of the artist-recluse which with us goes back at least as far as Ryder and Thoreau. All are concerned not only to utter the unique and spontaneous experience of the artist, but to make that experience embody the moods and intentions of our time. With them art is both way and goal. The things to be seen along the way have the power of pointing beyond themselves as warnings of the condition of man and as symbols of his hope. The mood is serious, even religious, but it has nothing to do with preaching. The idiom is American but there is no hint of regionalism or chauvinistic tendency. On the contrary, there is a profound consciousness that the world of art is one world and that it contains the Orient no less than Europe and the Americas.

DOROTHY C. MILLER

ACKNOWLEDGMENT

On behalf of the President and Trustees of the Museum of Modern Art, the Department of Painting and Sculpture wishes to thank the collectors, museums and dealers whose generosity in lending has made the exhibition possible. We are particularly indebted to the artists who have contributed statements for this book; and to M. André Breton and Mr. Robert Tyler Davis for permission to quote from their writings on artists in the exhibition.

Grateful acknowledgment is also made to the following: Mr. Alfred H. Barr, Jr., Mr. Jerry Bywaters, Mr. Kenneth Callahan, Mr. Thomas C. Colt, Jr., Mr. Richard Fuller, Mrs. Meredith Hare, Mr. Bartlett H. Hayes, Jr., Mr. Julien Levy, Dr. Grace L. McCann Morley, Mr. Daniel Catton Rich, Mr. E. P. Richardson, Mr. James Thrall Soby, Mr. Frederick A. Sweet, Mr. Francis Henry Taylor, Mrs. Bayley Willis and Miss Beatrice Winsor.

JAMES JOHNSON SWEENEY

Director of Painting and Sculpture

DOROTHY C. MILLER

Curator of Painting and Sculpture and Director of the Exhibition

DAVID ARONSON



David ARONSON: Trinity. 1942-43. Oil on masonite, 23¼ x 26½". Niveau Gallery

Religion and art are two means of seeking ultimate truth. Religion has affinity for a great cross-section of humanity. Art is sympathetic to fewer numbers.

A sincere art comes to judgment in unequivocal face value, endowed with effective power to stir a quest for the true. How fitting, therefore, to give expression through the medium of art, for freedom from imposed thinking in religion. Once this freedom is attained, we would say, religion gives peace of mind without premeditated dogma.

The initial Scriptures are full of truths. They also abound in unconditioned generalities that are open for specification and interpretation. It is just here that teachings have often been twisted, like the faces in some of my pictures. By intentionally employing the gentle and the grotesque in the same picture, I present this play of truth against duplicity.

My paintings are not anecdotal representations. I merely call upon ageless basic lore to picture present-day problems. Craftsmanship italicizes the message. The manner can intensify the matter. Choice of subject, whether the road of Calvary, the drama of Sinai, or the story of Buddha, is not demonstrative of singular favor to any particular revelation. Are they not all akin, rivers coursing to a common sea?

There is the man who preaches tolerance and understanding on his own terms. He is a religious bigot.

There is the man who preaches tolerance and understanding to others as means of masking ulterior motives. He is a religious despot.

There is the man who, above all, preaches tolerance and understanding to himself. He is a religious man.

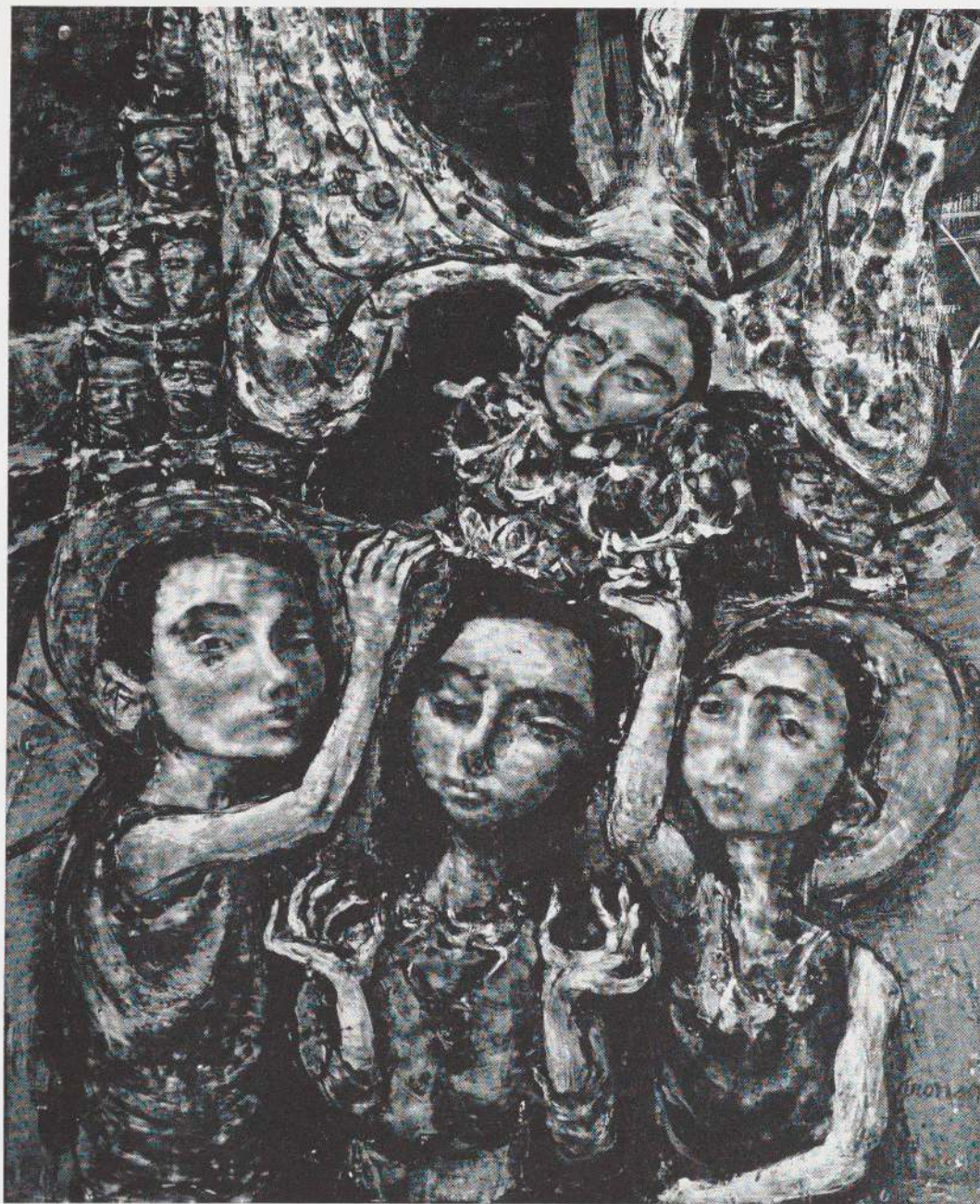
DAVID ARONSON

Born Shilova, Lithuania, Oct. 28, 1923. To U.S.A. 1929, to live in Boston. Studied formal religion for eight years. While in high school attended classes, School of the Museum of Fine Arts, Boston; then entered School on five-year scholarship, 1941, studying under Karl Zerbe. At present instructs in painting department of the School. First prize and popular prize, Boston Institute of Modern Art, 1944; purchase prize, Virginia Museum of Fine Arts, Richmond, 1946. One-man show, Niveau Gallery, New York, 1945. Represented in collections of Virginia Museum of Fine Arts; Art Institute of Chicago. Lives in Boston.



David ARONSON: The Last Supper. 1944. Oil on masonite, 20 x 85". Art Institute of Chicago

aronson



David ARONSON: Coronation of the Virgin. 1945. Encaustic on masonite, 38½ x 31⅞". Virginia Museum of Fine Arts, Richmond

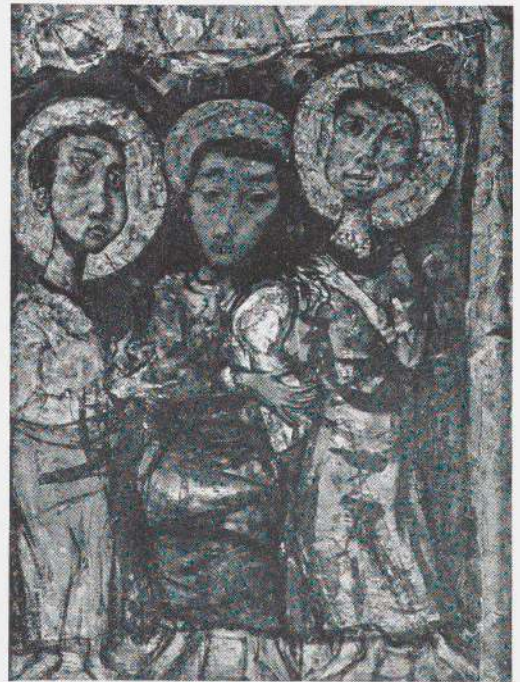


David ARONSON: Resurrection. 1945. Oil on masonite,
87 x 34". Collection Mr. and Mrs. Earle Ludgin

aronson



David ARONSON: The Young Christ. 1945.
Encaustic on masonite, $25\frac{7}{8} \times 14\frac{3}{8}$ ". Collection
S. H. Scheuer



David ARONSON: Madonna and Child with Saints. 1946.
Oil on gold leaf panel, 12×9 ". Collection Phillip Hettle-
man

BEN L. CULWELL

I was on the natural brink of the full bloom people speak of as "settling down" when draft induction half surprised me in October 1941. Then, utterly ignorant of all things military, I offered myself to a Navy recruiting station and found myself in the lowest enlisted rank. Soon I was writhing in violent resentment against the military system and the under-caste niche in which I had been placed. Fresh from American boyhood it was my first real contact with caste. I was the lower class, and the class line then seemed as insurmountable as the color line. Every instinct in me rebelled. How could I have been forced into such an outfit in the name of saving democracy? I had the "officer-enlisted man" complex bad.

Without pause for breath or adjustment I was swept into total war, and my luck unchanging, I landed in the darkest spot, the hardest hour for the service of which I was a new, stunned, untrained part. When the Japanese attacked on December 7, 1941, I was on a transport destined for Pearl Harbor. The transport arrived at stricken Pearl shortly after the attack. In January 1942 I went aboard the heavy cruiser, the USS *Pensacola*, there for duty. From that time on my war chronicle was that of my ship. The *Pensacola* survived the entire Pacific war. She participated in almost every major engagement and campaign from the

Ben L. Culwell: Me and the Battle of Tassafaronga, Guadalcanal, November 30, 1942. Mixed medium, 11 $\frac{3}{8}$ x 17 $\frac{3}{4}$ ". Owned by the artist



culwell

dark days of 1942, when she fought without rest in the South Pacific as part of the pitifully outnumbered force expending itself against the Japanese tide to save precious time, to the war's end and the surrender at Tokyo.

These war paintings were executed almost in entirety aboard ship during 1944. Previous quick sketches done in direct but unstable reaction were finished at that time. By that, the third consecutive year of my combat duty, I had reached the positive balance requisite to creative statement. I had completed my personal readjustment. Then, as the stimuli recurred from day to day in the well-known cycle of battle, routine, battle, I set down relationships of the life which I was in, in the full perspective afforded by the simultaneous viewpoints of assimilated familiarity and fresh impression.

As to the war and the middle-of-the-road everyday reality of it which I have ached to get at, what form is more important for study and assimilation than that war form? Where do the inherent and environmental elements of modern man appear better isolated and illuminated than in this most intense manifestation of the forces of our civilization? I came to the war a normal American youth, and between the extremes of chance, that is, big hero and physical wreckage, I lived the gamut of what it had to give and take. It is for the important average that I want to speak, the rank and file.

The general nature of the use I try to make of the art of painting is, I hope, apparent; that is, to express the sum of relationships which is a total human being. With art, as with atomic physics, the big problem in the world today is to bring the human being abreast of the techniques and the inventions of his material culture—to achieve an adequate modern spiritual integrity.

BEN L. CULWELL



BEN L. CULWELL: *Adrenalin Hour*. *Perhaps there are worse ways of dying than in that super-conscious stratum of seering-red rage; half-crying, half-god soar of strength, endurance and selflessness. Herein are the only (and too few) legitimate medals earned.* Mixed medium, 11½ x 9½". Owned by the artist



Ben L. CULWELL: Figment of Erotic Torture. Mixed medium, $10\frac{3}{4}$ x $5\frac{7}{8}$ ". Owned by the artist.



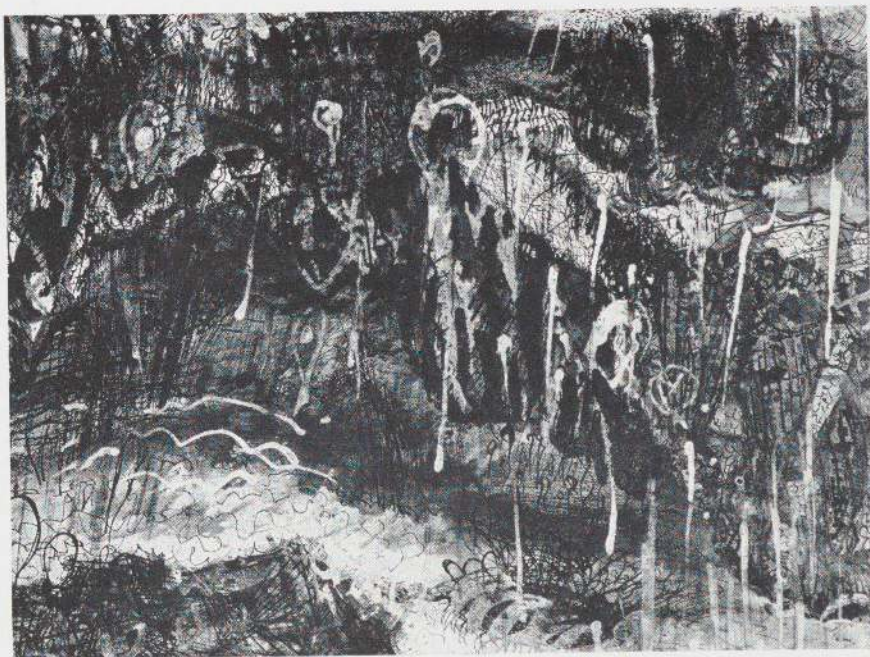
Ben L. CULWELL: Men Fighting and Stars in the Solomons, October 1942. . . Mixed medium, $7\frac{3}{4} \times 7\frac{1}{2}$ ". Owned by the artist

Born San Antonio, Texas, Sept. 8, 1918; grew up in Houston and Dallas. Refused scholarship, Dallas Museum of Fine Arts, for paintings done in high school. Two years at Southern Methodist University, Dallas, and Columbia University, New York, where he studied painting briefly with Walter Pach; then took business course and worked for a marine insurance company, Dallas, 1937-41. Enlisted in U.S. Navy, 1941; three years' combat service in Pacific; rose from ranks to be Chief Petty Officer, then graduated as ensign from midshipman school, Cornell University, 1945; released from Navy, 1946. One-man show, Dallas Museum of Fine Arts, 1945. Lives in Dallas.

Ben L. CULWELL: Death by Burning.
Mixed medium, $11\frac{5}{8} \times 9"$. Owned by the
artist



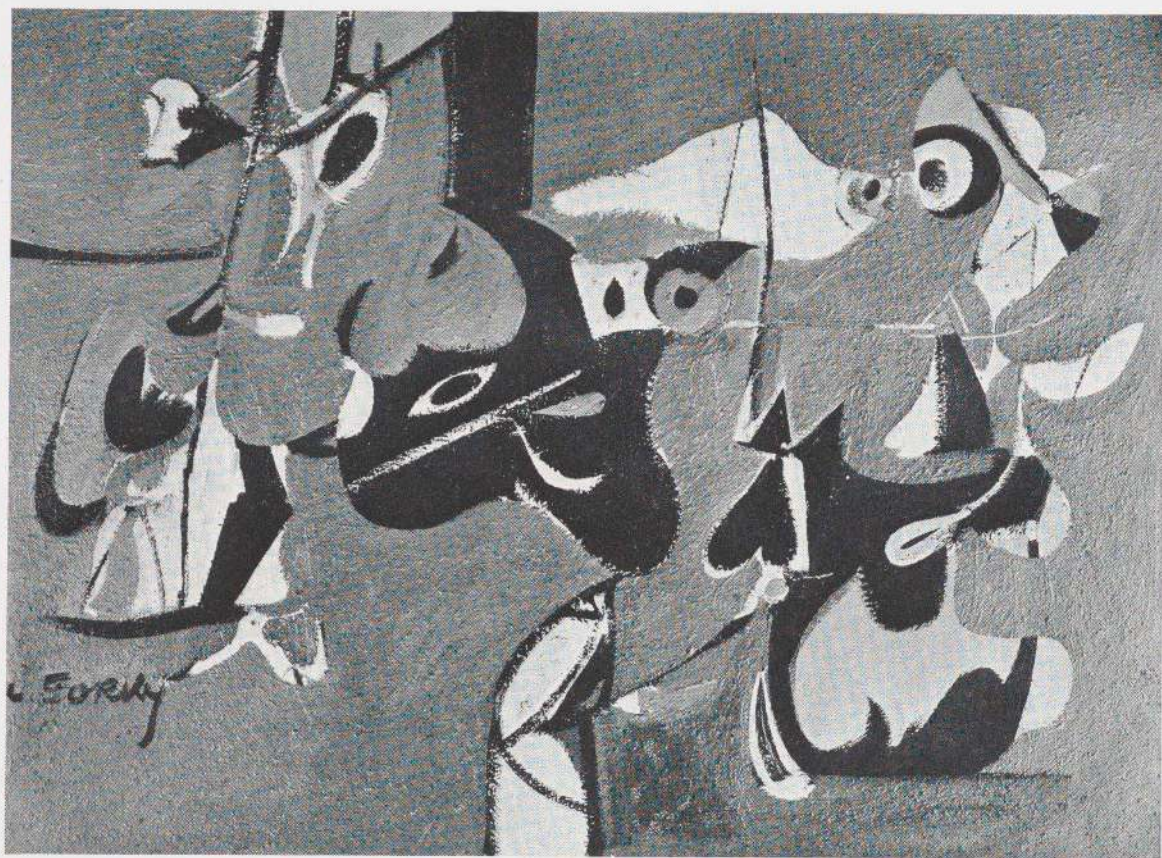
Ben L. CULWELL: Where the Sun and Rain
Mate. Landscape near the Pali, Oahu,
Hawaii. Mixed medium, $8\frac{1}{4} \times 11\frac{3}{8}"$.
Owned by the artist



ARSHILE GORKY

. . . Truly the eye was not made to take inventory like an auctioneer, nor to flirt with delusions and false recognitions like a maniac. It was made to cast a lineament, a conducting wire between the most heterogeneous things. Such a wire, of maximum ductility, should allow us to understand, in a minimum of time, the relationships which connect, without possible discharge of continuity, innumerable physical and mental structures . . .

Easy-going amateurs will come here for their meager rewards: in spite of all warning to the contrary they will insist on seeing in these compositions a still-life, a landscape, or a figure instead of daring to face the *hybrid* forms in which all human emotion is precipitated. By "hybrids" I mean the resultants provoked in an observer contemplating a natural spectacle with extreme concentration, the resultants being a



Arshile Gorky: *Garden in Sochi*. 1941. Oil on canvas, 44 $\frac{1}{4}$ x 62 $\frac{1}{4}$ ". Museum of Modern Art, acquired through Purchase Fund and gift of Wolfgang S. Schwabacher

gorky



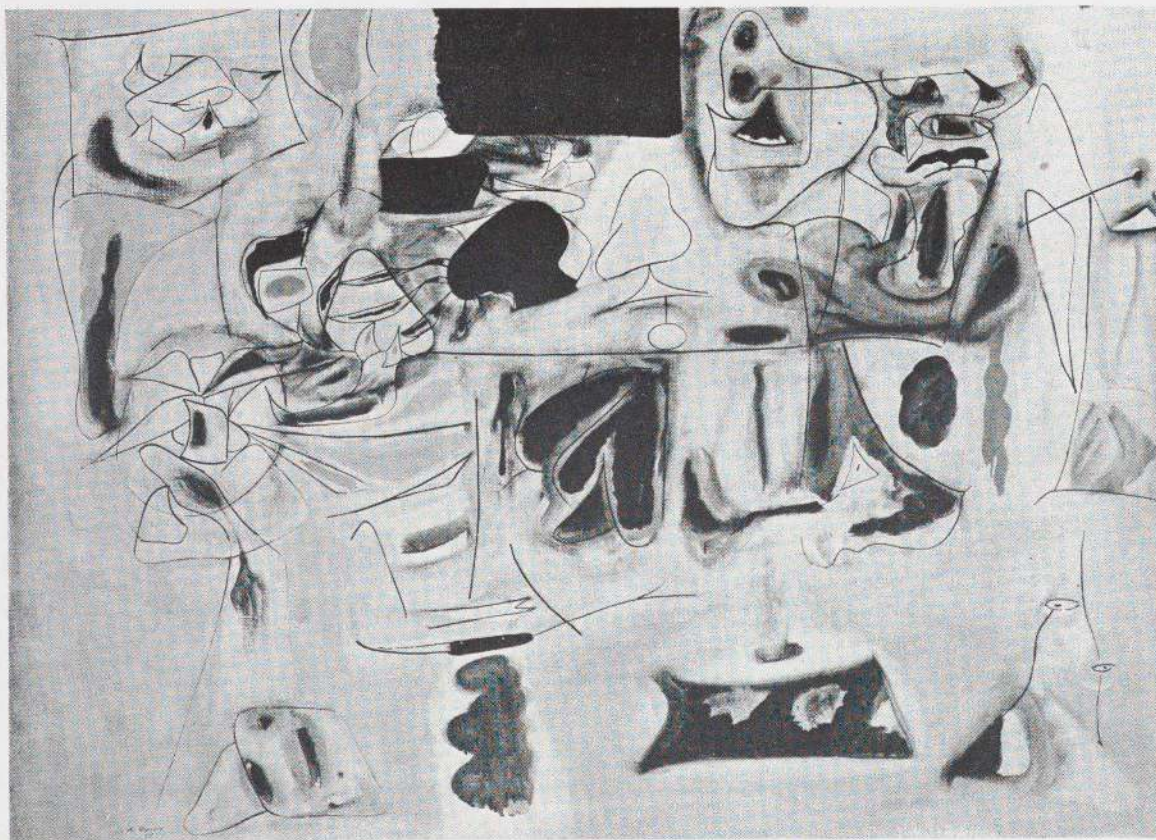
Arshile GORKY: *The Unattainable*. 1945, Oil on canvas, 41¼ x 29¼". Julien Levy Gallery

gorky

combination of the spectacle and a flux of childhood and other memories, and the observer being gifted to a rare degree with the grace of emotion. In short it is my concern to emphasize that Gorky is, of all the surrealist artists, the only one who maintains direct contact with nature—sits down to paint *before her*. Furthermore, it is out of the question that he would take the expression of this nature as an end in itself—rightly he demands of her that she provide sensations that can serve as springboards for both knowledge and pleasure in fathoming certain profound states of mind. Whatever may be the subtle ways by which these states of mind choose to express themselves they stem from the wild and tender personality which Gorky hides, and share the sublime struggle of flowers growing toward the light of day. Here for the first time nature is treated as a cryptogram . . .

ANDRÉ BRETON

From catalog of exhibition by Gorky, Julien Levy Gallery, 1945



Arshile GORKY: Landscape Table. 1945. Oil on canvas, 36 x 48". Julien Levy Gallery



Arshile GORKY: *The Diary of a Seducer*. 1945. Oil on canvas, 50 x 62". Julien Levy Gallery

Born Tiflis, Russia, Oct. 25, 1904. Studied Polytechnic Institute, Tiflis, 1916-18. To U.S.A. 1920. Brief visit to Boston, where he was impressed by paintings of Copley; then to Providence to enter Rhode Island School of Design. Dismissed from School after one week but continued to paint while studying engineering, Brown University, for three years. To Boston, 1923. To New York, 1925; entered but was dismissed from National Academy of Design. Taught briefly, New York School of Design, then Grand Central School of Art, 1926-32. Worked on New York WPA Federal Art Project, 1936-38; murals for Newark Airport. New York World's Fair, 1939, mural for Aviation building. One-man shows, Guild Art Gallery, New York, 1932, 1936; Mellon Galleries, Philadelphia, 1934; Boyer Art Galleries, Philadelphia, 1936; San Francisco Museum of Art, 1941; Julien Levy Gallery, New York, 1945, 1946. Represented in collections of Yale University Art Gallery; Museum of Modern Art; Whitney Museum of American Art; Philadelphia Museum of Art; San Francisco Museum of Art. Lives in New York.

DAVID HARE

I believe that in order to avoid copying nature and at the same time keep the strongest connection with reality it is necessary to break up reality and recombine it, creating different relations which will take the place of relations destroyed. These should be relations of memory and association. If you make a child and locomotive you might make the engine even larger than it should be. This would not be only a change in volume relation but in memory relation. When one is small, a locomotive is very big. Perhaps you remember especially the wheels, and perhaps the way you remember them is not at all like wheels. If you make them as you remember, and you are lucky enough to have had the same memory as the observer, he will say, "Why that is more locomotive than a locomotive," and you will have created not just a locomotive but what a locomotive means to a man. There is a great difference.

I should like to be able to use motion in such a way as to give another dimension to sculpture. Not a material or visual dimension but a purely mental one. If you say, "a road of white asphalt," it leaves one with a strange feeling. If you paint a road of white asphalt it is not white asphalt, it is merely a white road. The impossible does not take place in the world of vision. Asphalt can only be white in the mind. Perhaps it would be possible to create these same unsettling sensations in sculpture by the use of motion. Movement only exists at the actual point of motion and yet this movement can be continued in the mind to complete a form which could not possibly exist in reality.

If one is to devise new frameworks and relations with which to build a reality they must be objective. To this end it is necessary to make the generic and not the particular figure. One may recognize Man, Woman, House, etc., but it is impossible to be objective about the particular. Reality exists not in the individual object but somewhere in the mind as it moves from one object to another. And so I feel that sculptors should present reality not as an object which might exist by itself in the closet, but as the relations between that object and the observer.

DAVID HARE

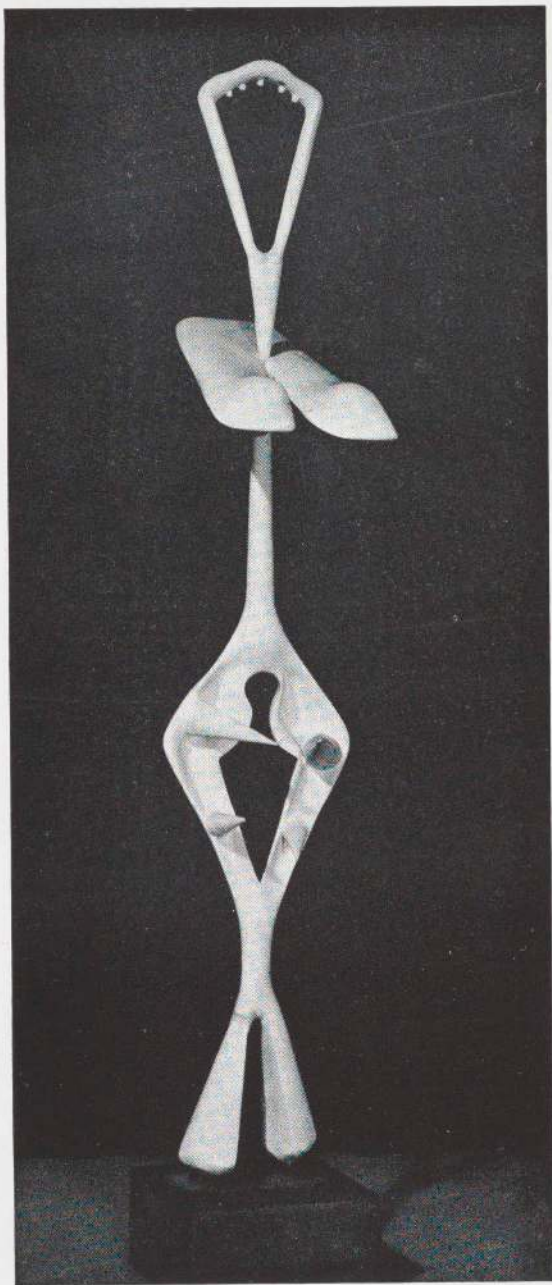
Born New York, Mar. 10, 1917. Went to schools in New York, California, Colorado. Color photography: commercial work, portraiture, and portfolio on Indians of New Mexico and Arizona published 1941. First sculpture, 1942. One-man shows of color photographs, Walker Galleries, New York, 1939; Julien Levy Gallery, New York, 1940; of sculpture, Art of This Century, New York, 1944, 1946. Lives in New York.

Opposite: David HARE: The Magician's Game. 1945. Plaster, 45" high. Owned by the artist

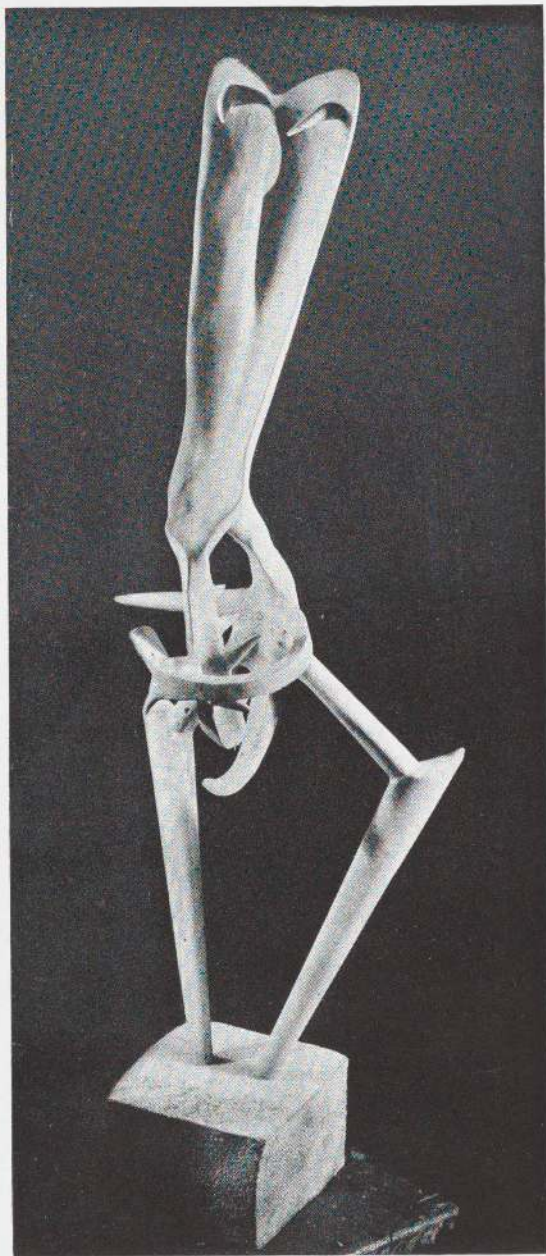
hare



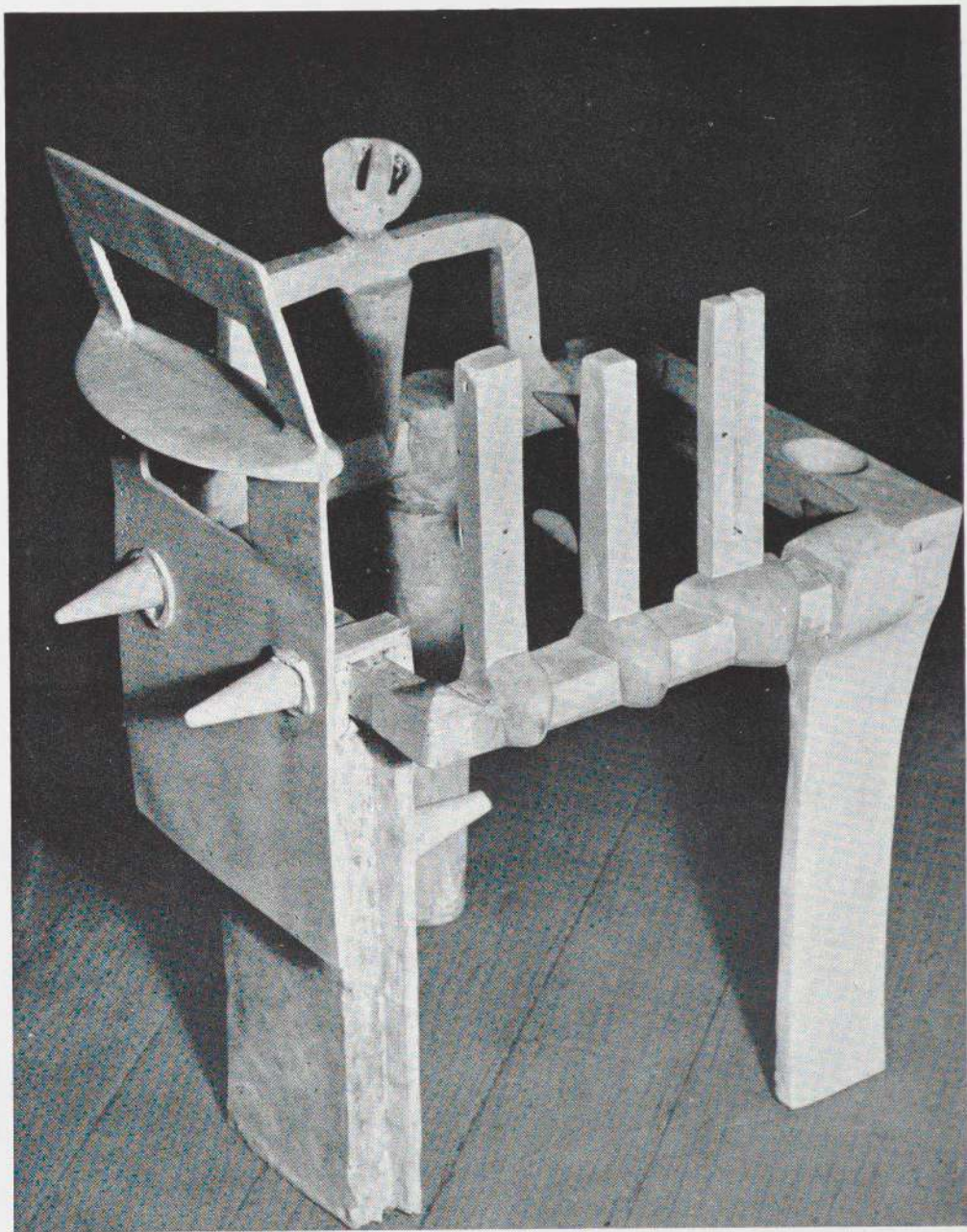
hare



David HARE: Young Girl. 1946. Cement, 25 $\frac{7}{8}$ " high. Collection Julien Levy



David HARE: Young Man. 1945. Cement, 31" high. Owned by the artist



David HARE: House of the Sun. 1945. Cement, 20½" high. Collection Edgar Kaufmann, Jr.

LOREN MACIVER

Quite simple things can lead to discovery. This is what I would like to do with painting: starting with simple things, to lead the eye by various manipulations of colors, objects and tensions toward a transformation and a reward.

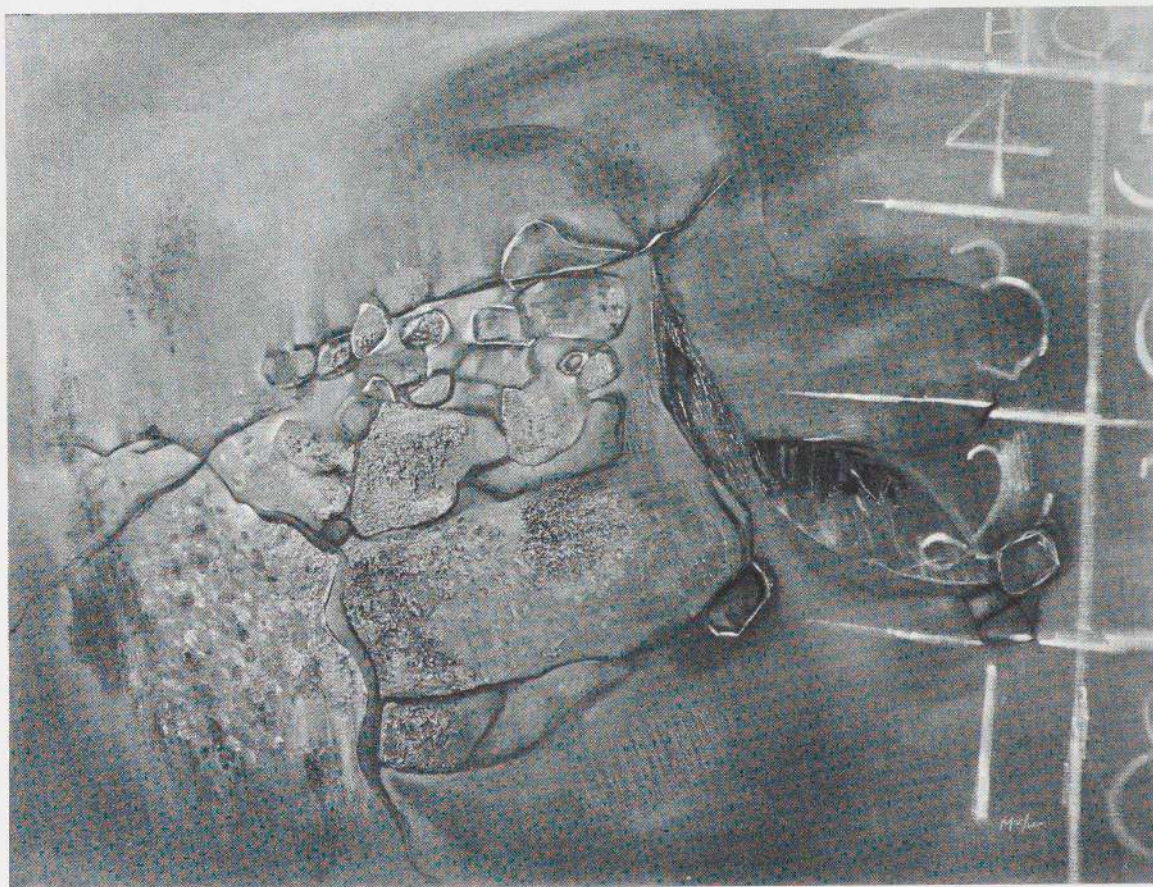
An ashcan suggests the phoenix; its relics begin a new life, like a tree in spring. Votive lights, flickering and vanishing, become symbols of constancy. In the catalyzing air of evening a city and its traffic merge; it is as if all the events of wheels and people, cobbling it, had left upon the avenue of their passing a stain of circumstance.

My wish is to make something permanent out of the transitory, by means at once dramatic and colloquial. Certain moments have the gift of revealing the past and foretelling the future. It is these moments that I hope to catch.

LOREN MACIVER



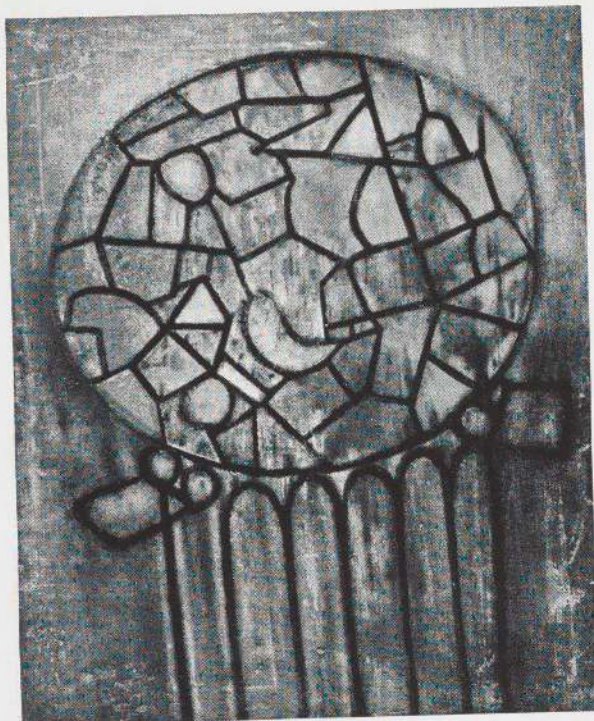
Loren MacIver: The City. 1941. Oil on canvas, 39 x 55 1/8". Pierre Matisse Gallery



Loren MacIver: Hopscotch. 1940. Oil on canvas, 27 x 35 $\frac{7}{8}$ ". Museum of Modern Art, Purchase Fund

Born New York, Feb. 2, 1909. Studied about a year at Art Students' League, New York, at age of 10. Worked on New York WPA Federal Art Project, 1936-39. Lives in New York; summers on Cape Cod, 1931-40; in Key West, Florida, winters of 1939-40. One-man shows, East River Gallery, New York, 1938; Pierre Matisse Gallery, New York, 1940, 1944; Museum of Modern Art (circulating exhibition), 1941. Represented in collections of Addison Gallery of American Art; Detroit Institute of Arts; Newark Museum; Metropolitan Museum of Art; Museum of Modern Art.

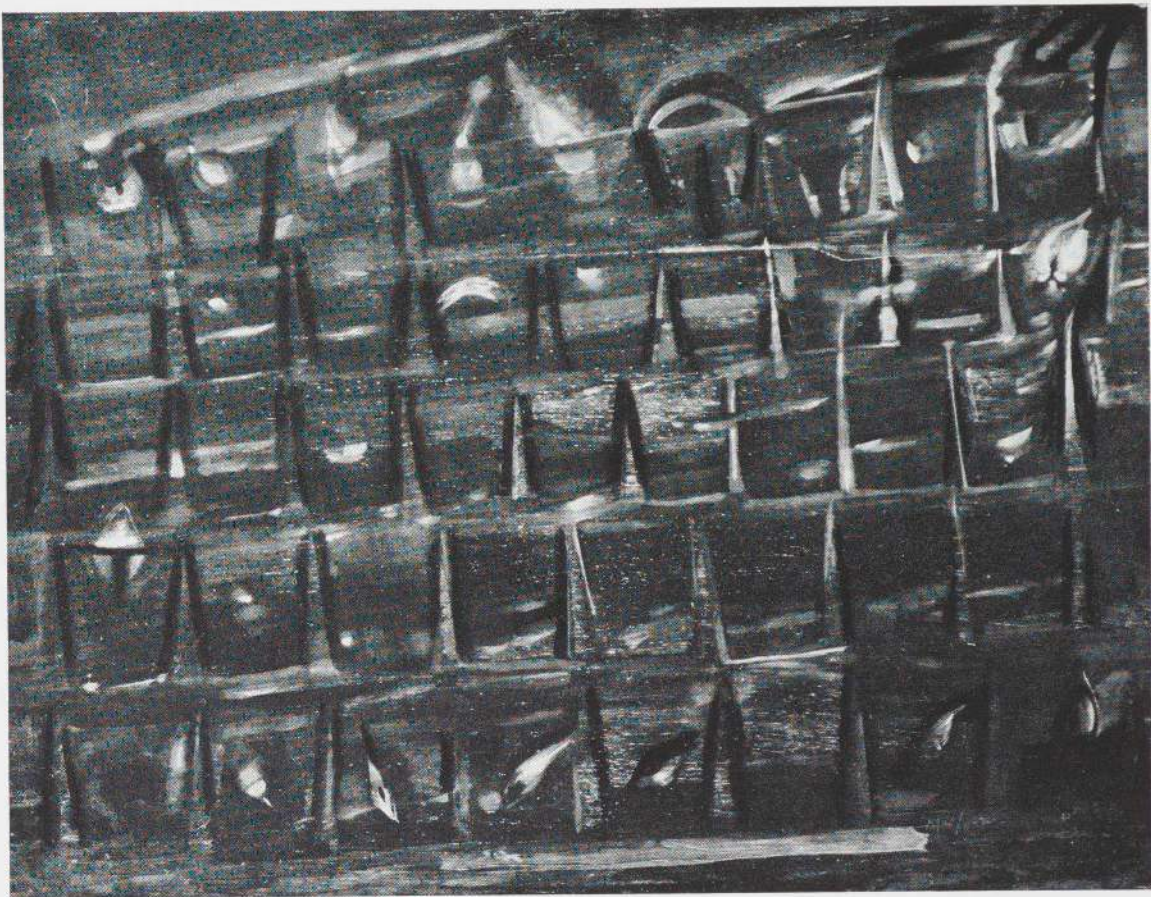
macIver



Loren MacIver: Ashcan. 1944. Oil on canvas,
29 $\frac{7}{8}$ x 24". Pierre Matisse Gallery

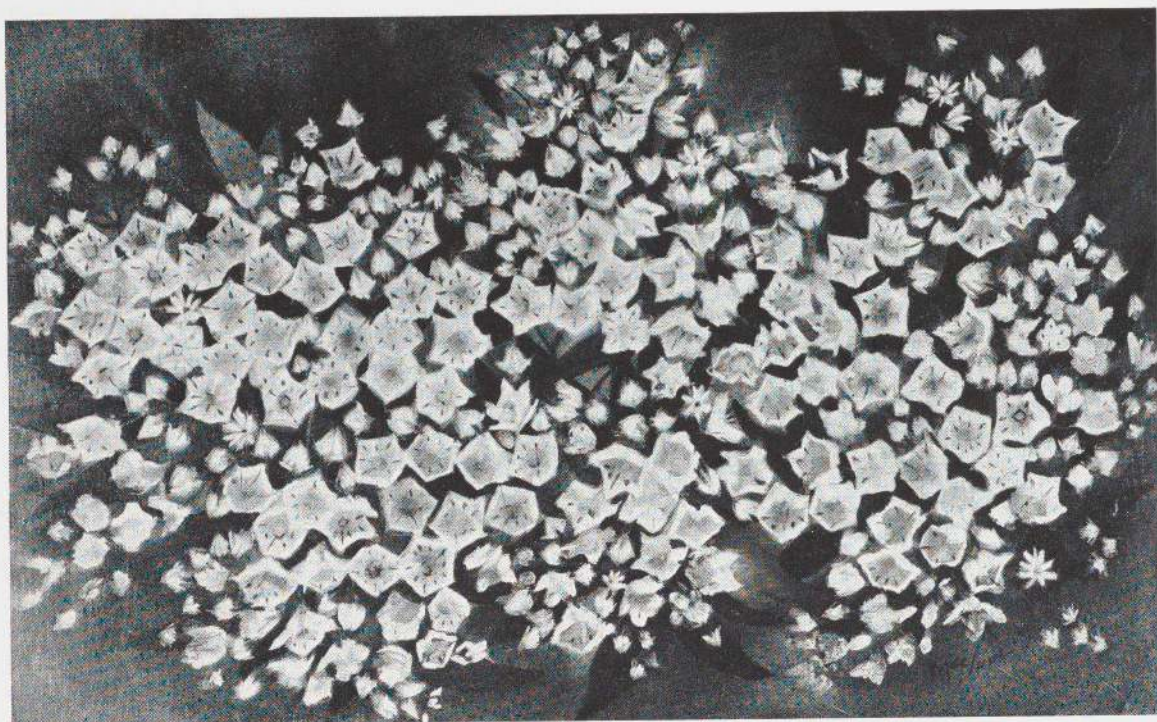


Loren MacIver: Portrait of Jimmy Savo. 1944.
Oil on canvas, 36 x 42". Herman Shulman
Collection



Loren MacIVER: Red Votive Lights. 1943. Oil on wood, 20 x 25 $\frac{3}{8}$ ". Museum of Modern Art, Purchase Fund

maciver



Loren MacIver: Mountain Laurel. 1945. Oil on canvas, 12 $\frac{1}{4}$ x 20". Private collection

Opposite: Loren MacIver: Tree. 1945. Oil on canvas, 40 x 25 $\frac{7}{8}$ ". Pierre Matisse Gallery

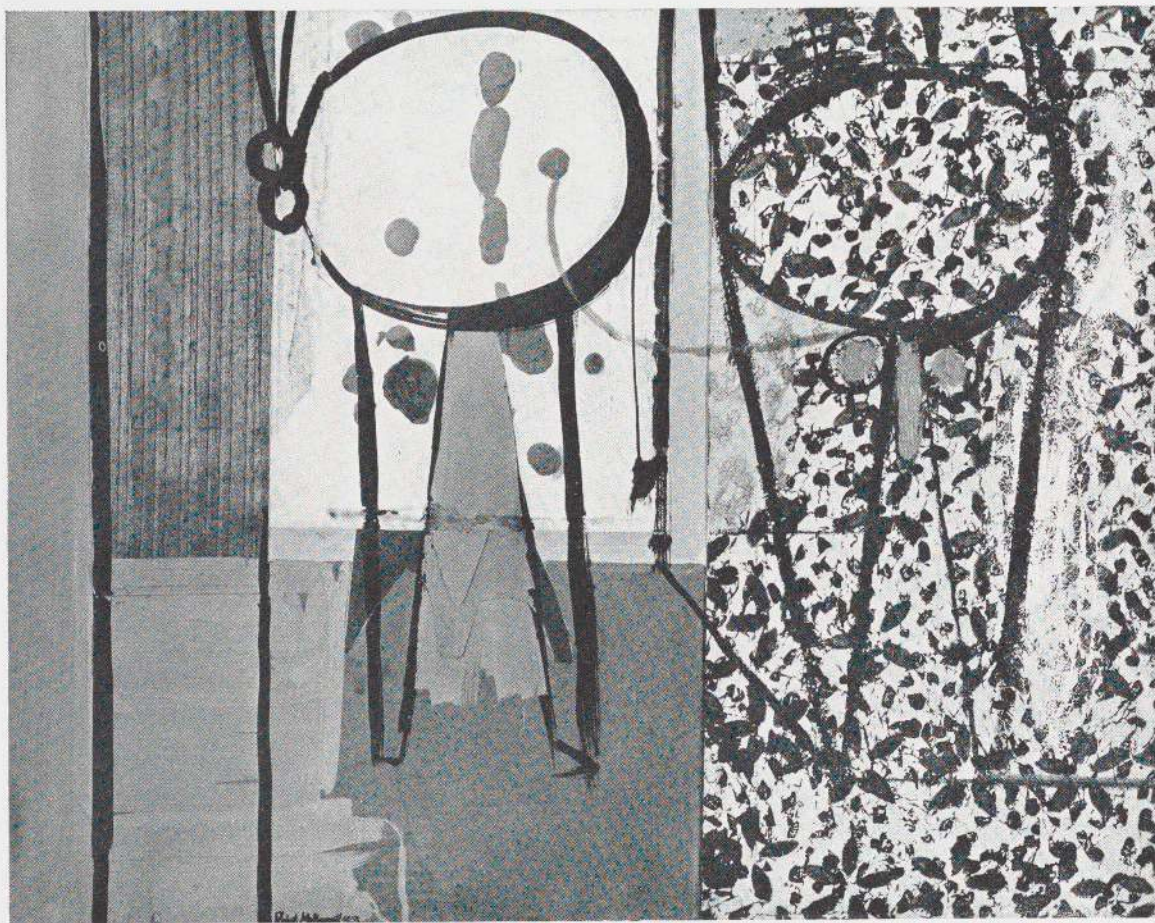
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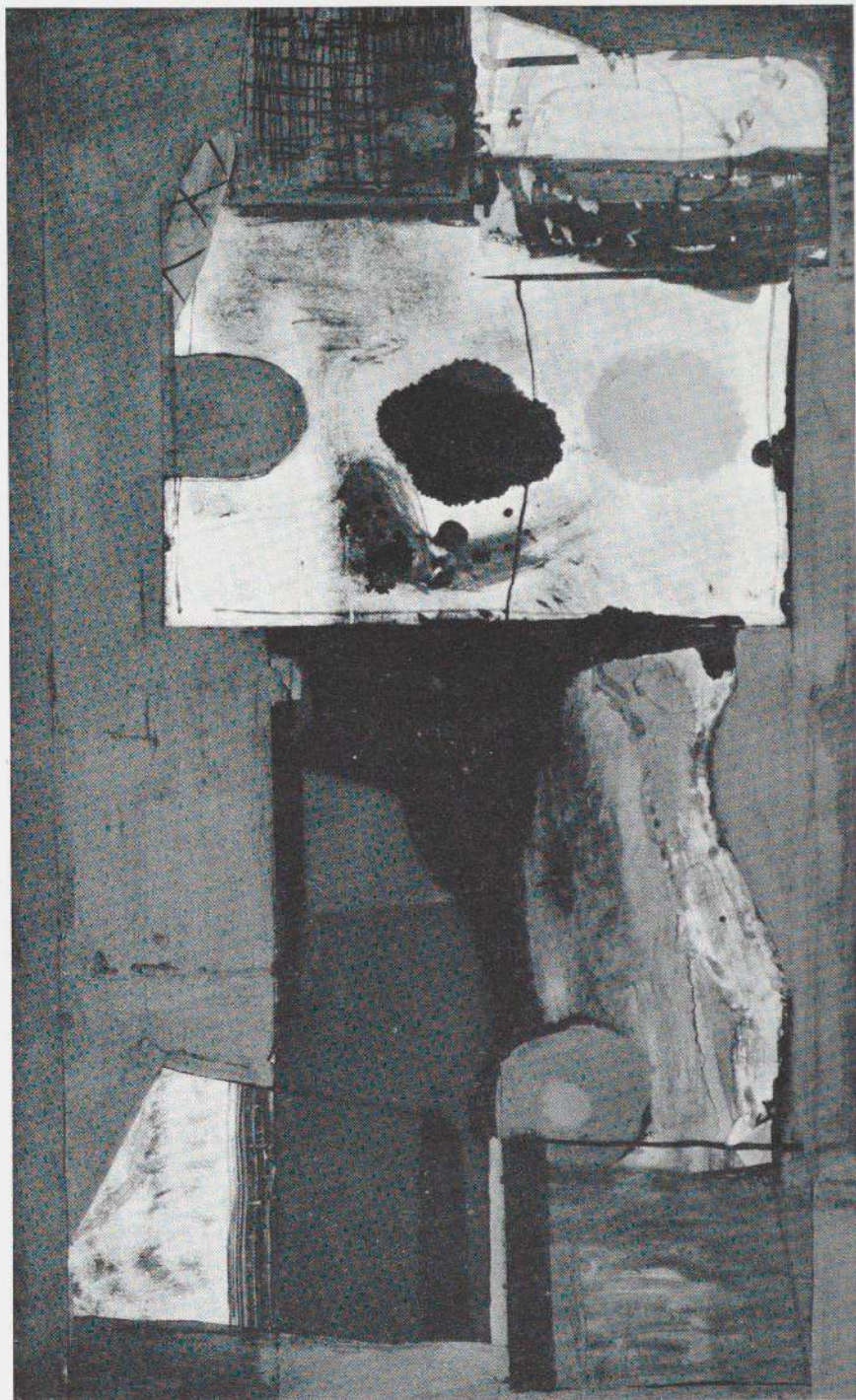
ROBERT MOTHERWELL

There are so many things that ought to be said about modern painting, about its structure, its relation to the self, its social conditioning, that a single idea is bound to seem fragmentary and misleading. It is for this reason that artists often remain silent, disliking words; but it is false to think that modern artists do not know what they are doing. Among other ends, modern art is related to the ideal of internationalism.

In the art schools they say that one ought to learn anatomy, and then "forget" it, in the sense no doubt that for Mozart the sonata form became as much a part of the functioning of his body-mind as his personal talent. Medical anatomy is irrelevant to the ends of modern art; but there are some things that must be known as well as anatomy has been in the past, so that in the process of working in terms of feeling they need not be consciously thought. One is to know that art is not national, that to be merely an American or

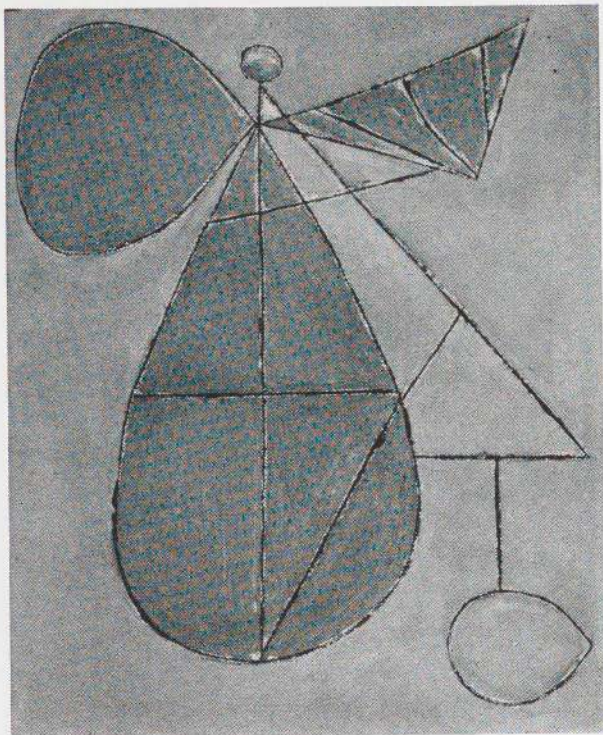


Robert MOTHERWELL: Pancho Villa, Dead and Alive. 1943. Gouache and oil with collage, 28 x 35 $\frac{7}{8}$ ". Museum of Modern Art, Purchase Fund



Robert MOTHERWELL: Large Collage. 1943. Gouache and oil with collage, 43 x 28". Collection Art of This Century

motherwell

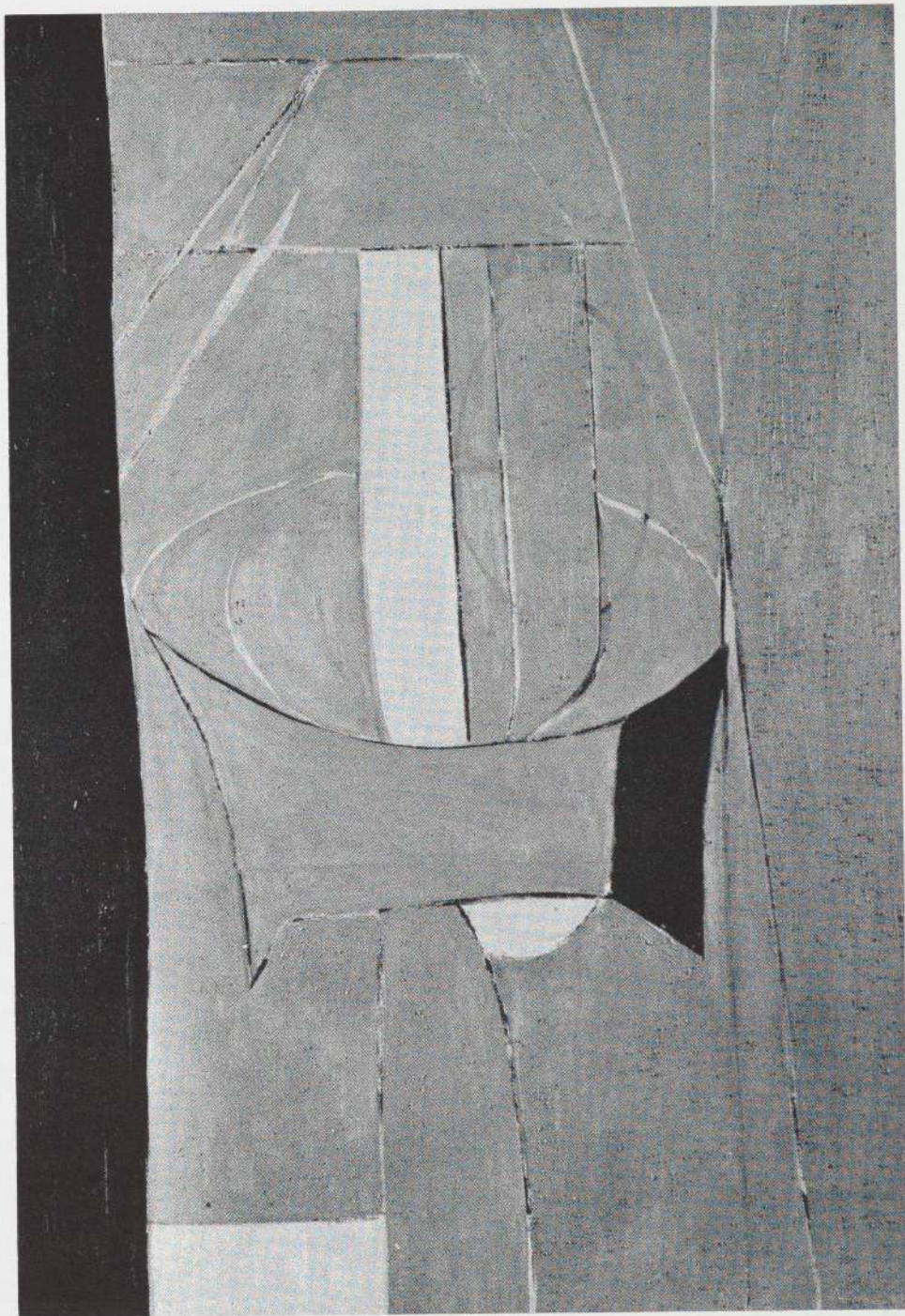


Robert MOTHERWELL: *Small Personage*. 1945. Oil on canvasboard, 10 x 8". Owned by the artist

a French artist is to be nothing; to fail to overcome one's initial environment is never to reach the human. Still, we cannot become international by willing it, or by following a foreign pattern. This state of mind arises instead from following the nature of true reality, by taking things for what they are, whether native or foreign. It is part of what Plato meant by *techné*, that is, mobilizing one's means in relation to an insight into the structure of reality. With such insight, nationalities become accidental appearances; and no rendering of the appearance of reality can move us like a revelation of its structure. Thus when we say that one of the ideals of modern art has been internationalism, it is not meant in the sense of a slogan, of a super-chauvinism, but as a natural consequence of dealing with reality on a certain level.

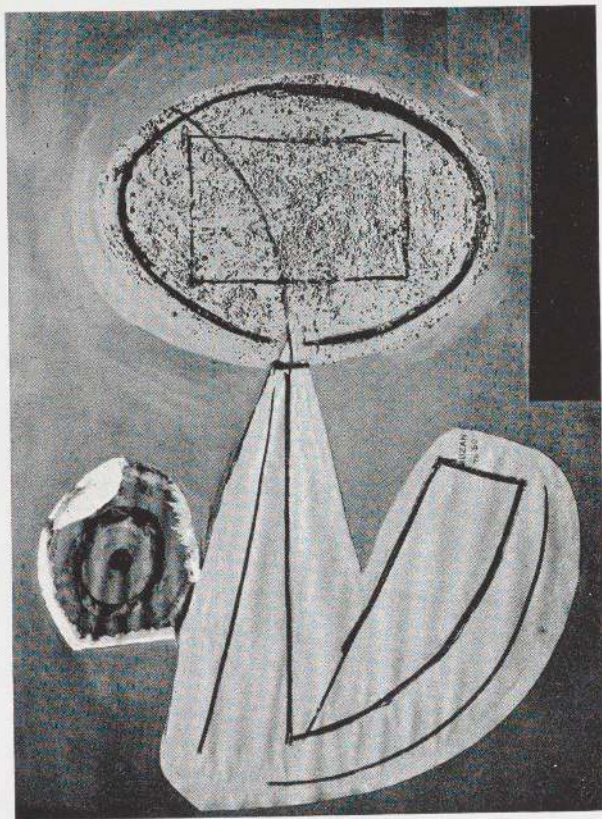
ROBERT MOTHERWELL

Born Aberdeen, Washington, Jan. 24, 1915. Lived in California. Scholarship at Otis Art Institute about 1927. A.B. degree, Stanford University, 1937; graduate work in philosophy, Harvard, 1937-38; in architecture, Columbia University, 1940-41. Instructor, University of Oregon, 1939-40. Traveled in British Columbia 1932, 1934, 1937; Europe, 1935; England, France, 1938-39; Mexico, 1941, 1943. Self-taught painter; studied etching and engraving with Kurt Seligmann and S. W. Hayter; writes on art. One-man shows, *Art of This Century*, New York, 1944; Samuel M. Kootz Gallery, New York, 1946; Arts Club of Chicago, 1946; San Francisco Museum of Art, 1946. Represented in collections of Baltimore Museum of Art; Museum of Modern Art; Norton Gallery and School of Art, West Palm Beach. Lives in Bridgehampton, New York.

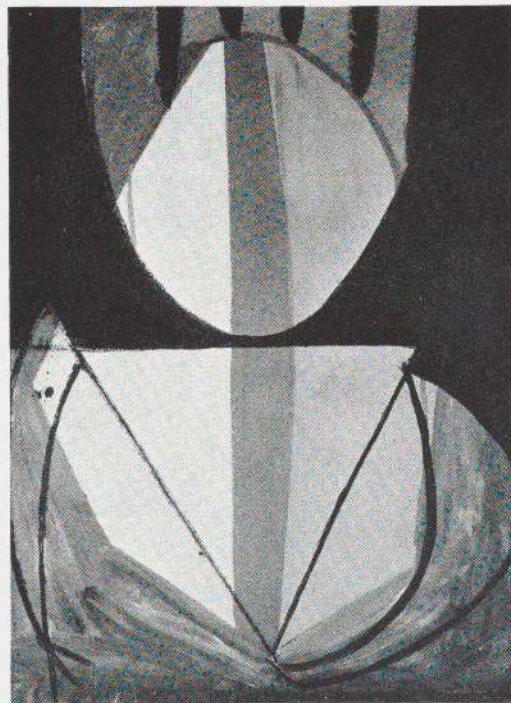


Robert MOTHERWELL: Figure in Pink and Green. 1944. Oil on canvas, 39 x 27".
Samuel M. Kootz Gallery

motherwell



Robert MOTHERWELL: *Maria*. 1945. Oil, charcoal and sand with collage, 30 x 24". Samuel M. Kootz Gallery



Robert MOTHERWELL: *Figure in Red*. 1945. Oil on masonite, 24 x 18". Collection Mrs. Samuel M. Kootz

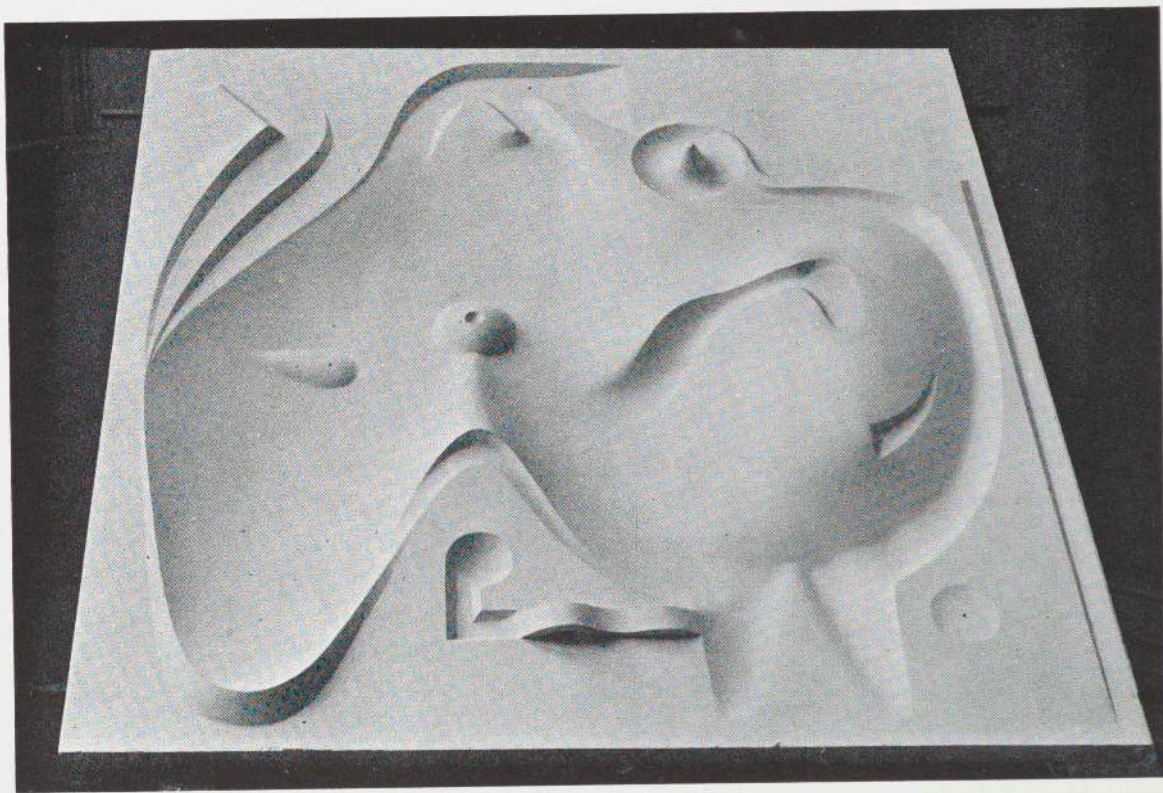
ISAMU NOGUCHI

The essence of sculpture is for me the perception of space, the continuum of our existence. All dimensions are but measures of it, as in the relative perspective of our vision lie volume, line, point, giving shape, distance, proportion. Movement, light, and time itself are also qualities of space. Space is otherwise inconceivable. These are the essences of sculpture and as our concepts of them change so must our sculpture change.

Since our experiences of space are, however, limited to momentary segments of time, growth must be the core of existence. We are reborn, and so in art as in nature there is growth, by which I mean change attuned to the living. Thus growth can only be new, for awareness is the everchanging adjustment of the human psyche to chaos. If I say that growth is the constant transfusion of human meaning into the encroaching void, then how great is our need today when our knowledge of the universe has filled space with energy, driving us toward a greater chaos and new equilibriums.

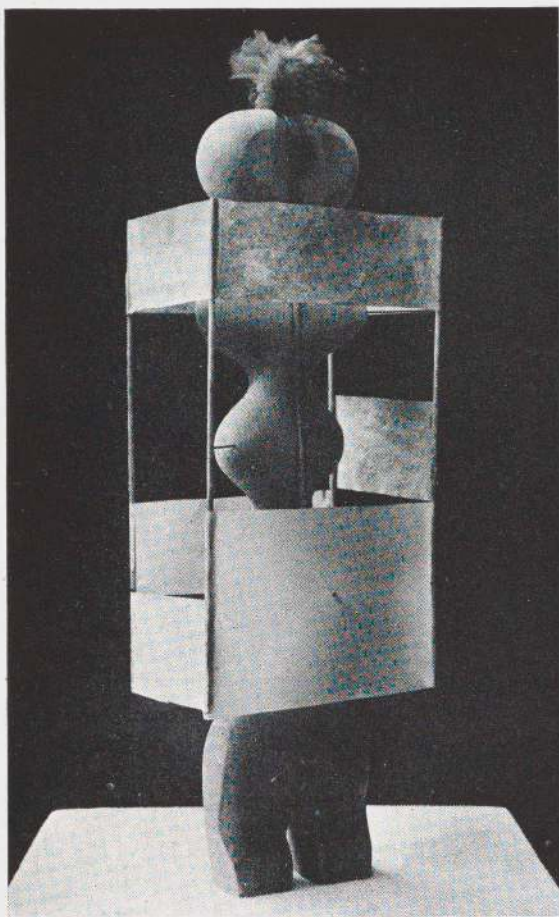
I say it is the sculptor who orders and animates space, gives it meaning.

ISAMU NOGUCHI

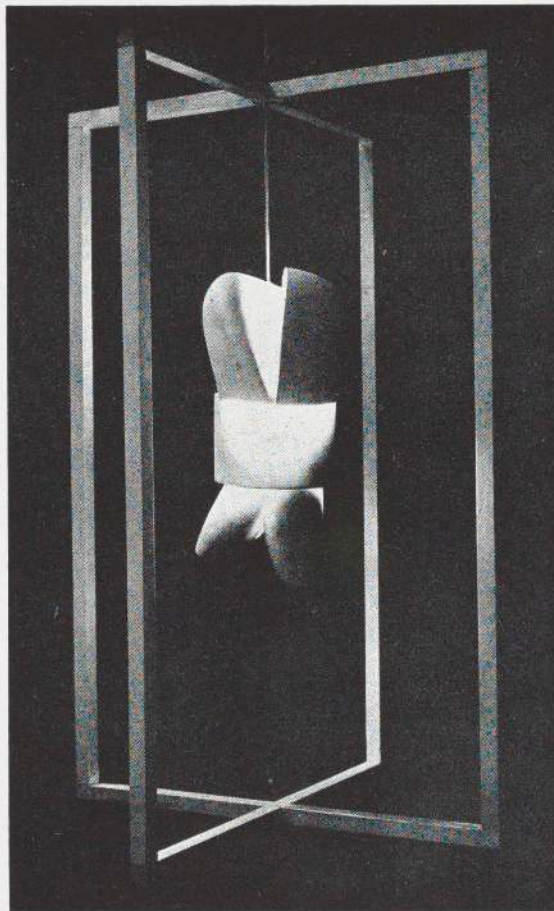


Isamu NOGUCHI: Model for Contoured Playground. 1940. Plaster 27" square. Owned by the artist

noguchi



Isamu NOGUCHI: Katchina. 1943. Wood, paper and feathers, 24" high. Owned by the artist



Isamu NOGUCHI: Lunar Infant. 1944. Magnesite, 12" high. Owned by the artist

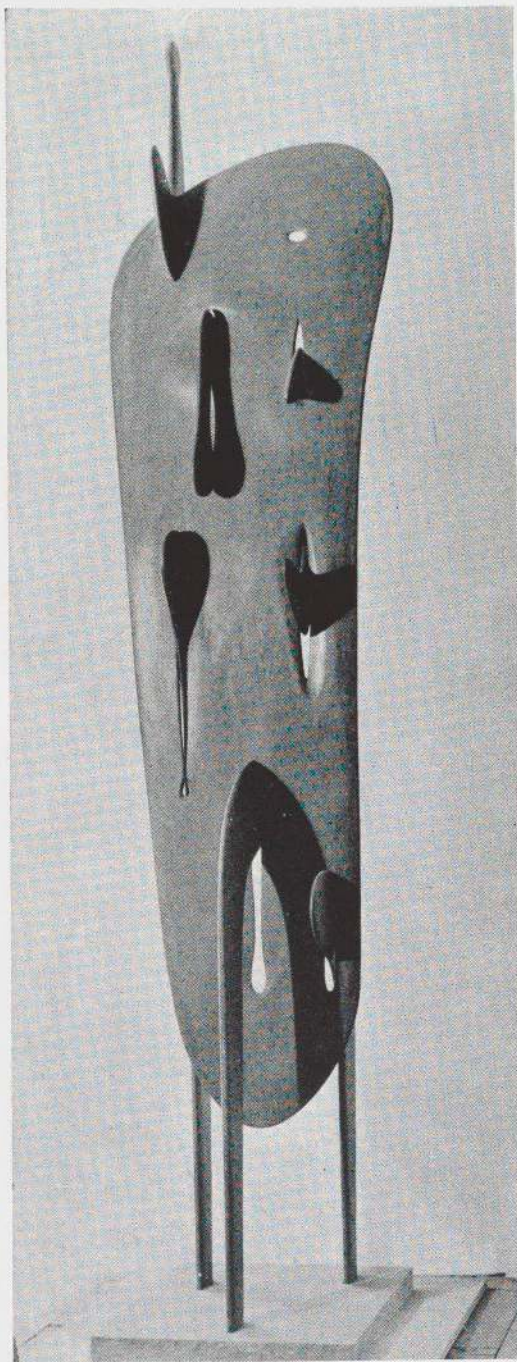
Born Los Angeles, Nov. 17, 1904; Japanese father, American mother. Lived in Japan from age of two to 14; school in Yokohama; then apprenticed to a cabinet maker. Return to U.S.A. 1918; attended schools in Rolling Prairie and La Porte, Indiana. Apprenticed briefly to Gutzon Borglum while tutoring his son. Pre-medical course, Columbia University, New York, 1923. Took up sculpture again, 1924; about three months' study, Leonardo da Vinci Art School and East Side Art School, New York. To Paris on Guggenheim Fellowship, 1927-28. Worked in Brancusi's studio for two years. To New York, 1929. To China and Japan, 1929-31; studied drawing in Peking, worked with potter in Kyoto. U.S.A., 1931. London, 1933. Mexico, 1936; relief sculpture 65 feet long in colored cement, Mercado Rodriguez, Mexico City. Won competition for relief sculpture on Associated Press Building, Rockefeller Center, New York, 1938. Commission for fountain, Ford Exposition Building, New York World's Fair, 1939. Hawaii, 1939, on commission from Dole Pineapple Co. Voluntarily entered Japanese segregation center, Poston, Arizona, 1941. One-man shows, Eugene Schoen Gallery, New York, 1929; Marie Sterner Gallery, New York, 1930; Harvard Society for Contemporary Art, Cambridge, 1930; Arts Club of Chicago, 1930; Albright Art Gal-



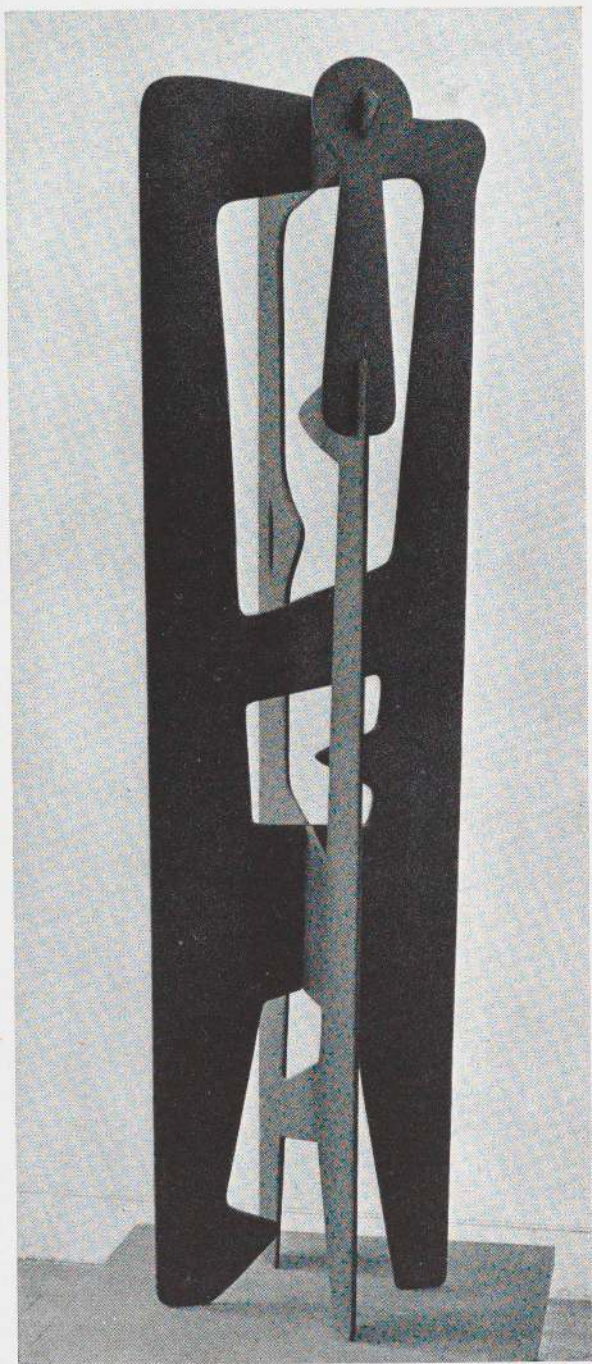
Isamu NOGUCHI: *My Pacific*. 1941.
Wood, 40" high. Owned by the artist

lery, Buffalo, 1930; Rochester Memorial Art Gallery, 1931; John Becker Gallery, New York, 1931, 1932; Demotte Galleries, New York, 1932; Reinhardt Galleries, New York, 1932; Mellon Galleries, Philadelphia, 1933; Honolulu Academy of Arts, 1934, 1939; Sidney Burney Gallery, London, 1934; Western Association of Art Museum Directors touring show, 1934; Marie Harriman Gallery, New York, 1935; San Francisco Museum of Art, 1942. Settings for Martha Graham and Dance Company, 1935-36, 1944-46. Represented in collections of Albright Art Gallery; Honolulu Academy of Arts; Metropolitan Museum of Art; Museum of Modern Art; Whitney Museum of American Art; Art Gallery of Toronto. Lives in New York.

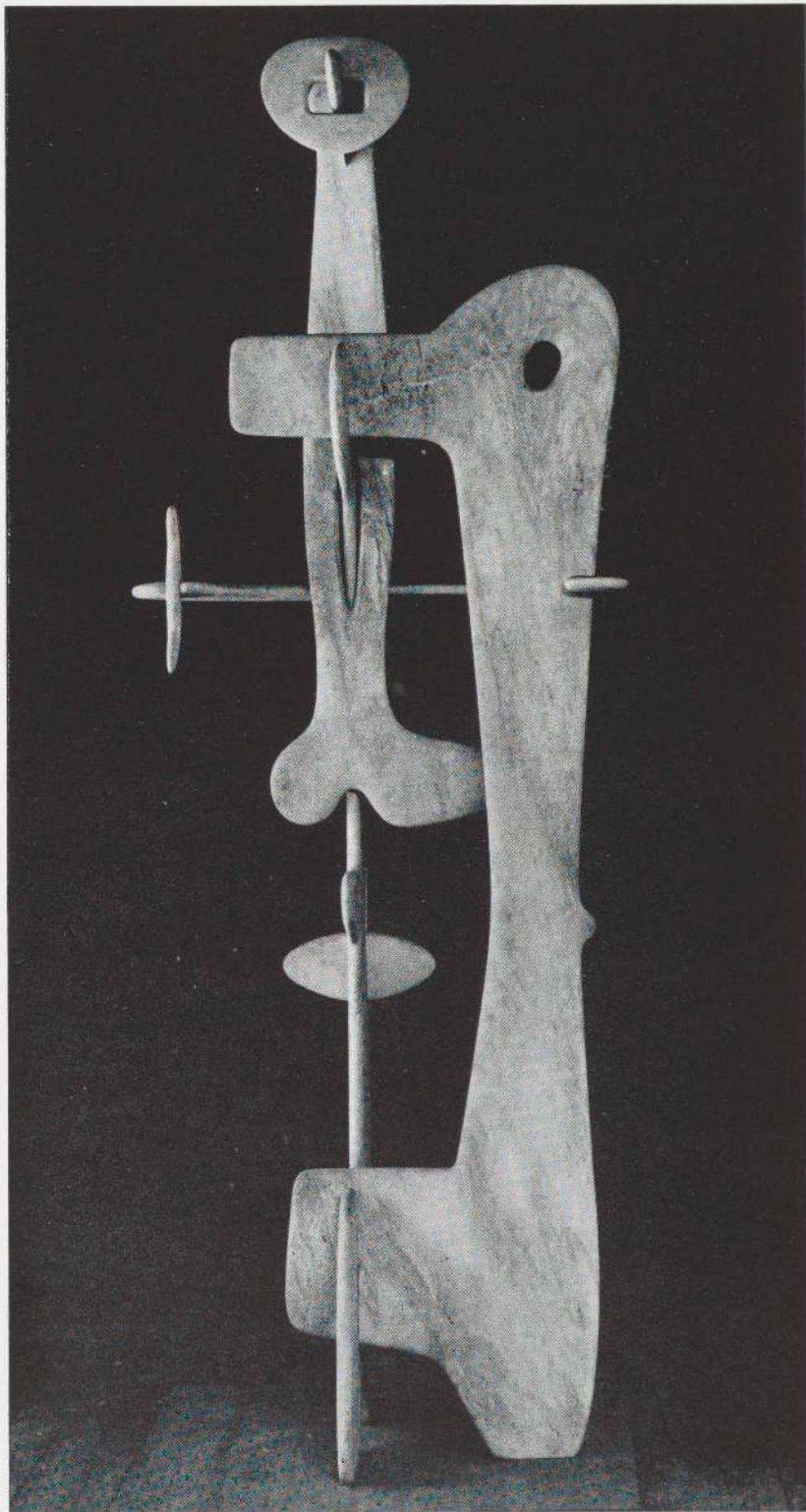
noguchi



Isamu NOGUCHI: Effigy. 1945. Purple slate, 69" high. Owned by the artist



Isamu NOGUCHI: Construction in Slate. 1945. Black slate, 60" high. Owned by the artist



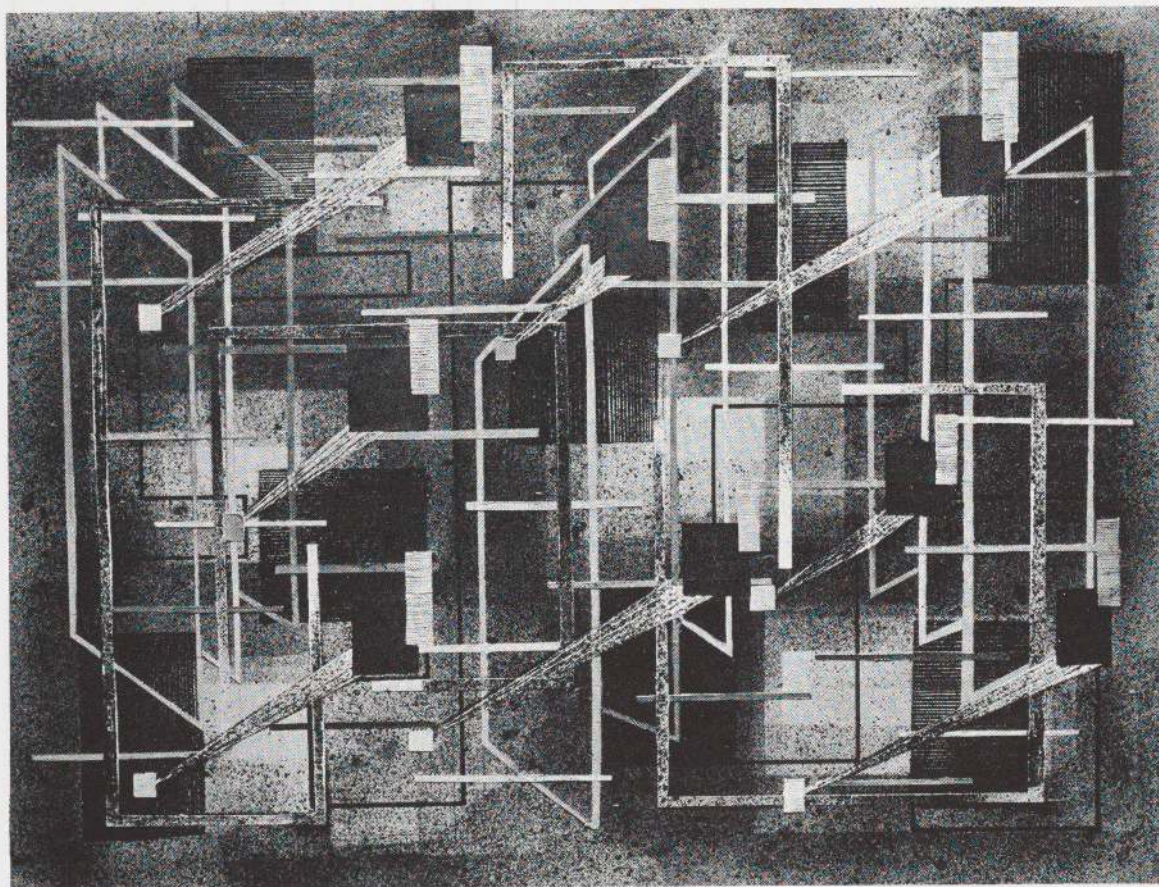
Isamu NOGUCHI: Kouros,
1945. Georgia pink marble,
9'9" high. Owned by the
artist

I. RICE PEREIRA

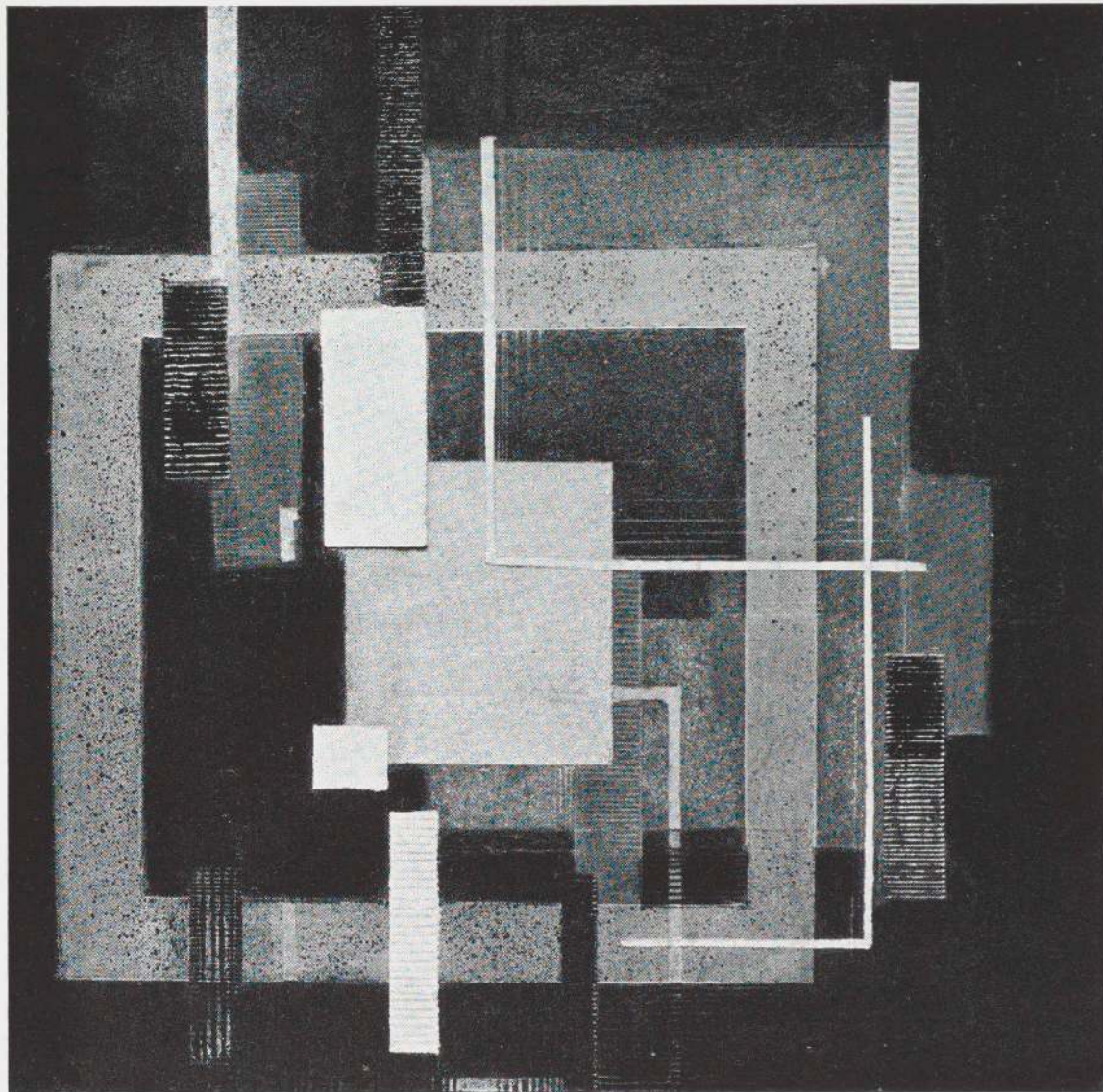
I employ the abstract idiom in painting, rather than more traditional forms of expression, because it offers me a wider range for experimentation. In these pictures I have endeavored to explore the formal possibilities of painting, with special emphasis on constructional ways of expressing space and on experimenting with new use of materials such as glass and parchment, and new pigments.

The paintings on glass are executed in a number of planes in spatial opposition. In these I have tried to produce an integrated picture using actual light as part of the painting.

Parchment is a material of great durability, capable of creating luminosity, as well as retaining relief pattern. My research to date has been to determine the nature and reaction of parchment to various kinds of binders and fillers added to the pigment, as well as to plastic resins, varnish, lacquer and emulsions.



I. Rice PEREIRA: *Green Depth*. 1944. Oil on canvas, 31 x 42". Metropolitan Museum of Art



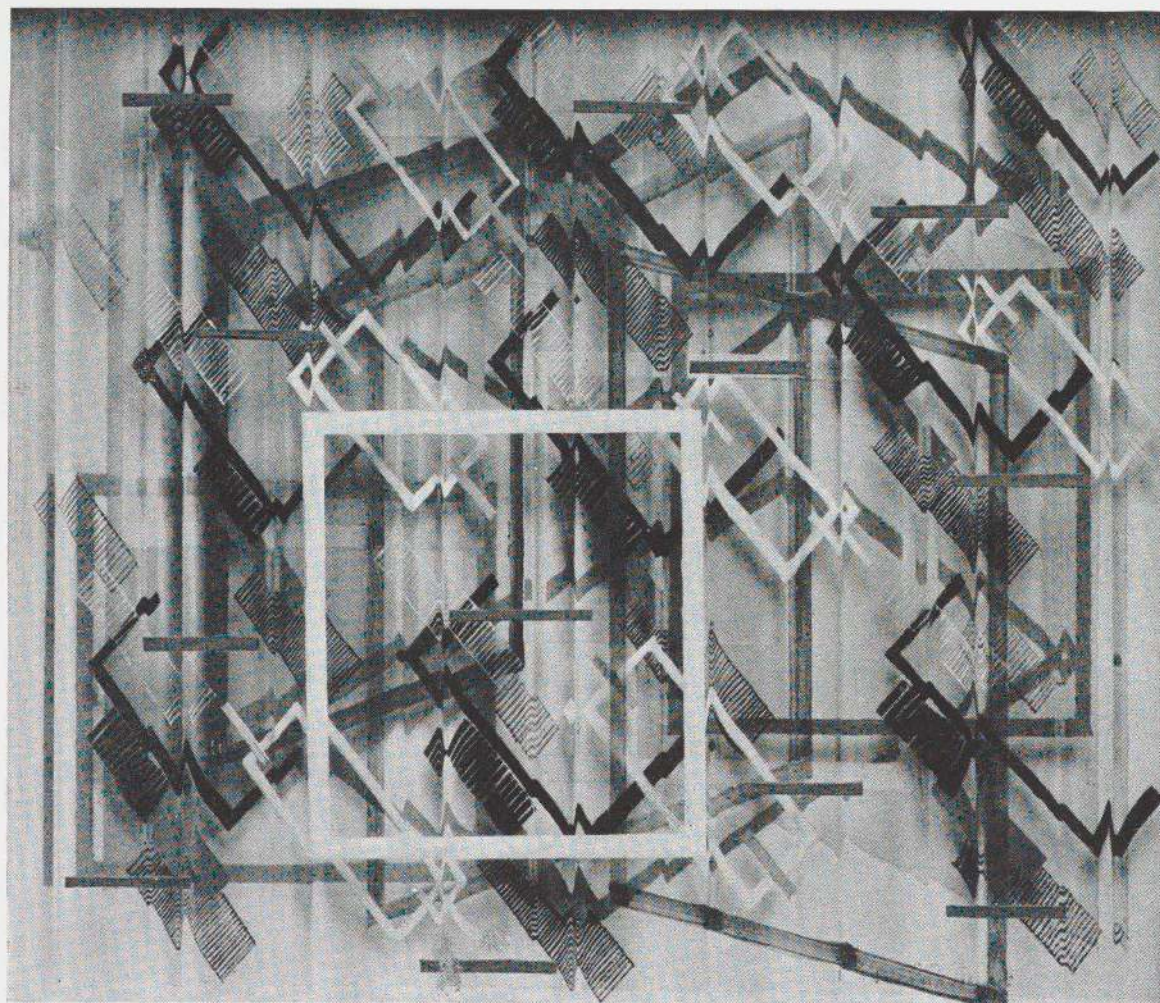
I. Rice PEREIRA: *Composition in White*. 1942. Oil on parchment with mica, marble dust, etc., 18 x 18". Newark Museum

In the canvases, in addition to expressing space relations on a two-dimensional surface, I have tried to exploit the possibilities of pigment to produce textural effects, vibrancy, luminosity, transparency, density of paint, the effect of light on incised and relief surfaces. I have tried to achieve results by developing a working process using the medium itself rather than by creating an illusionistic interpretation.

I. RICE PEREIRA

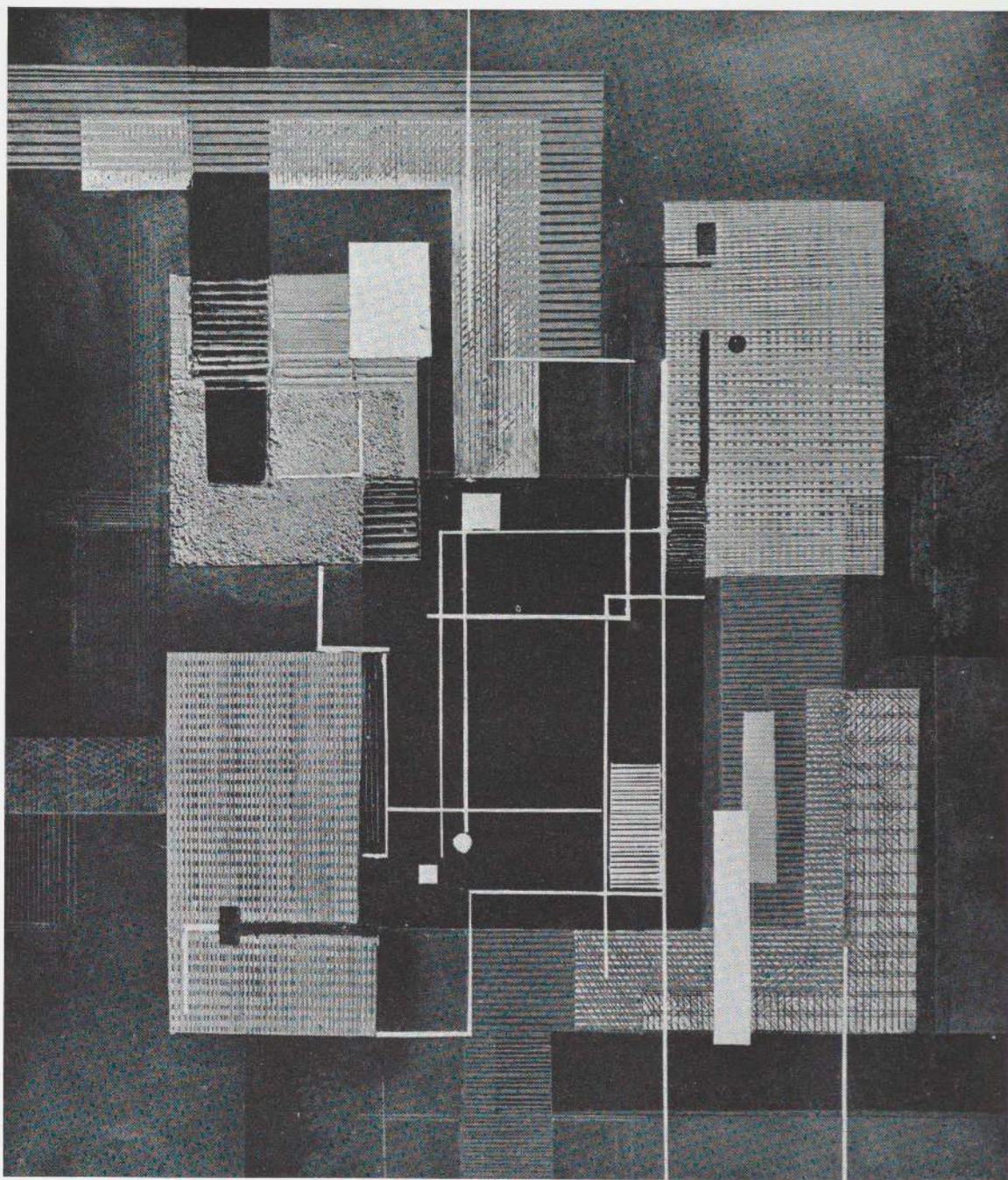
Courtesy ACA Gallery, exhibition catalog, 1946

pereira



I. Rice PEREIRA: *Transversion*. 1946. Oil and ceramic fluid on three planes of glass, 14 x 16". ACA Gallery

Born Boston, Aug. 5, 1907. To New York about 1914. Studied Art Students' League 1928-31; also in Paris and Italy, 1931-32. On New York WPA Federal Art Project, 1935-39, as teacher at Design Laboratory; later as easel painter. Taught Pratt Institute, 1942-43. One-man shows, ACA Gallery, New York, 1933, 1934, 1935; East River Gallery, New York, 1938; Howard University, Washington, D. C. 1938; Julien Levy Gallery, New York, 1939; Art of This Century, New York, 1944; Arts Club of Chicago, 1945; ACA Gallery, 1946. Represented in collections of Newark Museum; Metropolitan Museum of Art; Museum of Modern Art; Museum of Non-objective Painting; University of Arizona, Tucson; Howard University. Lives in New York.



I. Rice PEREIRA: White Lines. 1942. Oil on parchment, $25\frac{7}{8} \times 21\frac{7}{8}$ ". Museum of Modern Art, gift of Edgar Kaufmann, Jr.

pickens



Alton PICKENS: *Pastorale*. 1945. Oil on burlap, 29 x 43". Buchholz Gallery

Born Seattle, Washington, Jan. 19, 1917. As a child traveled extensively in Germany, also England, France, Cuba, Panama, Canada and U.S.A. Studied Reed College, Portland, Oregon; art teaching under Dr. Lloyd Reynolds. Six months as scholarship student, Museum Art School, Portland. To New York, 1939. Exhibited a woodcut in Artists for Victory exhibition, Metropolitan Museum of Art, 1942; a painting in Museum of Modern Art, 1943; St. Louis City Art Museum, and Carnegie Institute, 1945; no one-man show. Represented in collection of Museum of Modern Art. Lives in New York.

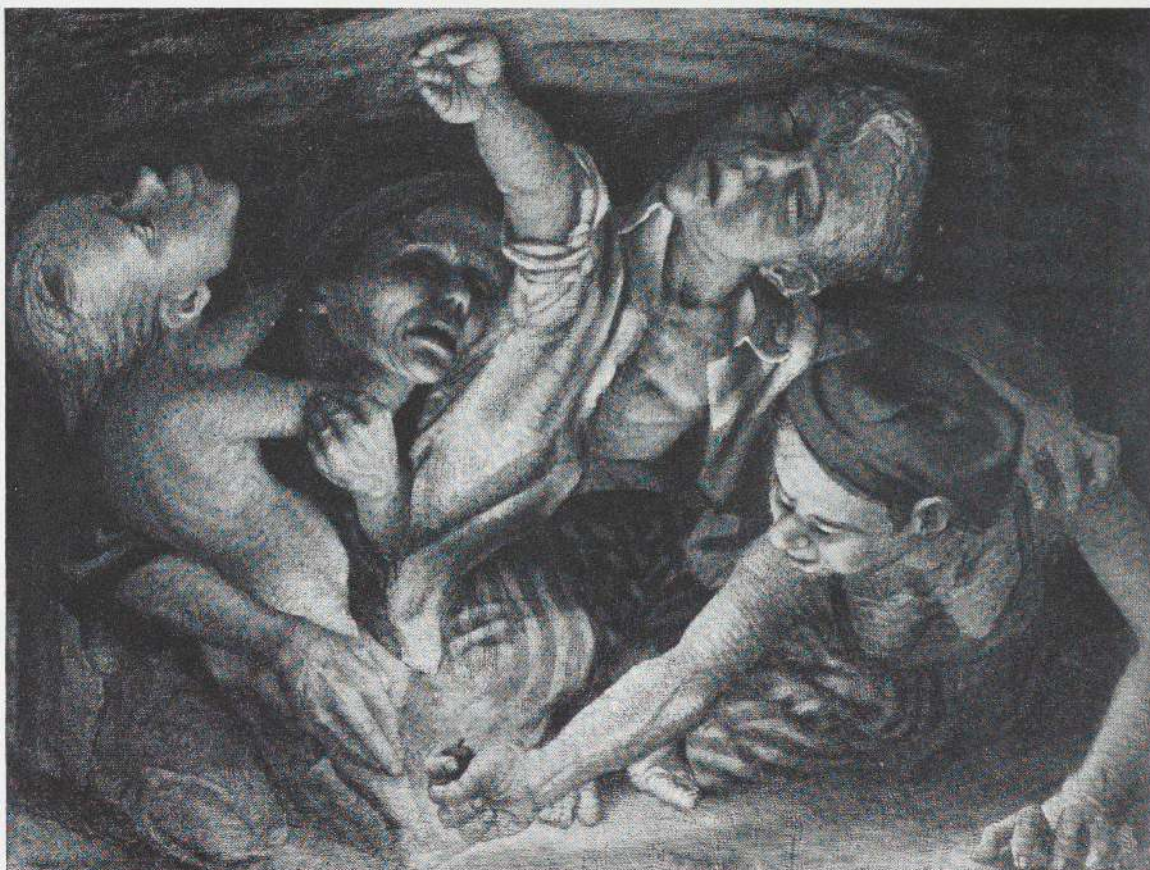


Alton PICKENS: *The Blue Doll*. 1942. Oil on canvas, 42 $\frac{7}{8}$ x 35". Museum of Modern Art, Purchase Fund

pickens



Alton PICKENS: 'The Actor and His Family'. 1945. Oil on canvas, 42 $\frac{7}{8}$ x 35". Buchholz Gallery



Alton PICKENS: Under the River. 1946. Oil on burlap, 38 $\frac{1}{4}$ x 51 $\frac{1}{8}$ ". Buchholz Gallery

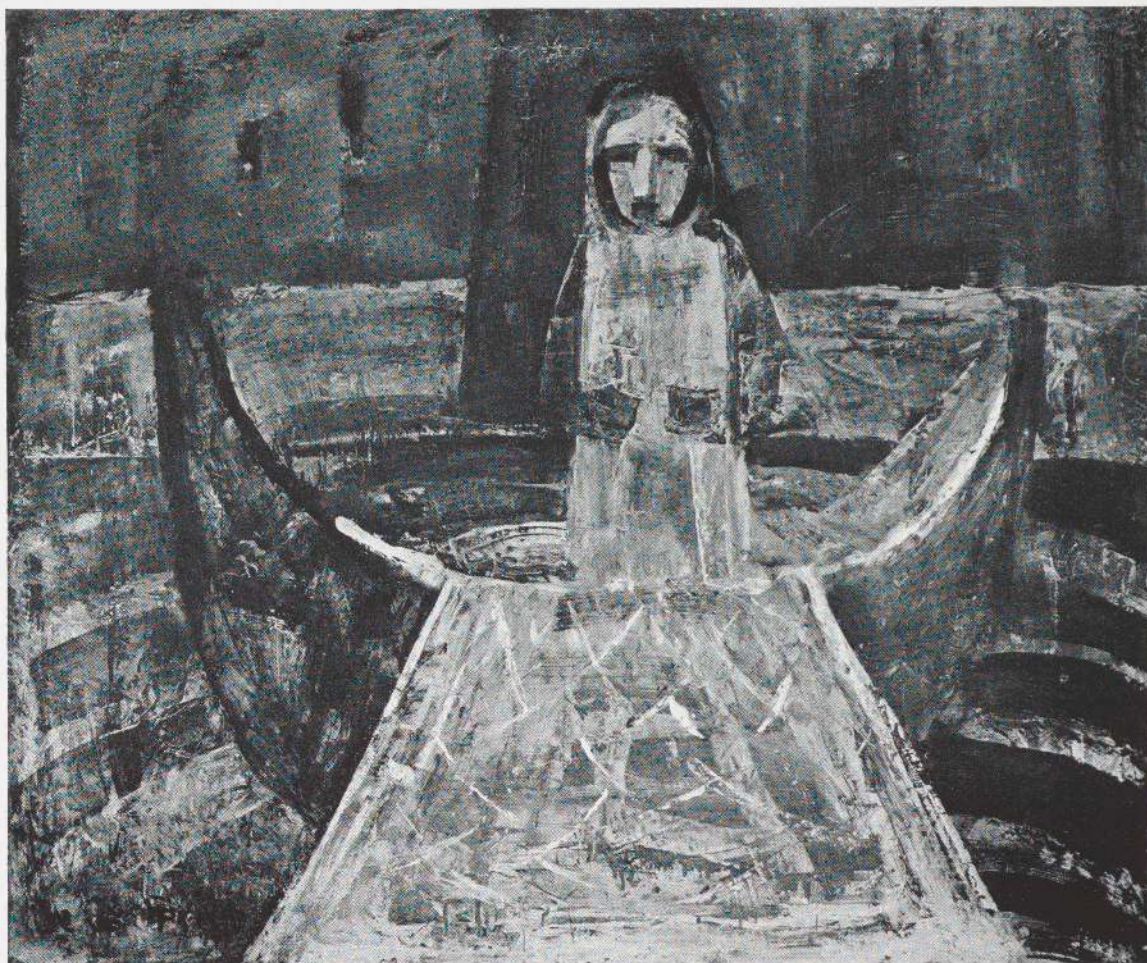
C. S. PRICE

Price has chosen the life of a recluse, perhaps because of the habit of years of isolation on the range, strengthened by the lonely struggles of the years of search in Monterey, and perhaps because it is a way of life which suits his needs as an artist. . .

Experiment is the word that occurs most often when talking with Price about his painting. He never seems to think of a canvas as a finished work, but rather as a record for his own satisfaction, an experiment in a certain direction. Even where the subject matter is often repeated, as in the horses, each version is felt as a new experience. In no painting by Price is there a suggestion of a formula, a short-cut to a finished picture. The final painting is of so little concern to him that dozens of his best have been scraped away or painted over.



C. S. PRICE: Front Street. 1942. Oil on canvas, 34 x 41". Portland Art Museum



C. S. PRICE: Fisherman. 1941. Oil on canvas, 34 $\frac{3}{8}$ x 42". Detroit Institute of Arts

From time to time, Price paints a pure abstraction. . . He feels that while working at one of these abstractions his language is clarified and strengthened in a way that is most useful when he tackles a subject with complex realistic and emotional content.

As a painter today Price is vastly different from the boy who drew the life of the ranges. In his youth he was concerned with the appearance of things down to the minutest detail. As a mature man he believes still in the value of careful observation and accurate drawing, but his concern is with the truth that hides behind the appearance. This "felt nature of things" is the ultimate goal of the artist, and he believes that it can be reached by study . . . A tight and careful drawing may be a part of the study. Finally one reaches something behind the form. The experiments are all efforts in that direction, sometimes successful, sometimes not, but always they reflect the authenticity of the search.

ROBERT TYLER DAVIS

From catalog of retrospective exhibition by Price, Portland Art Museum, 1942

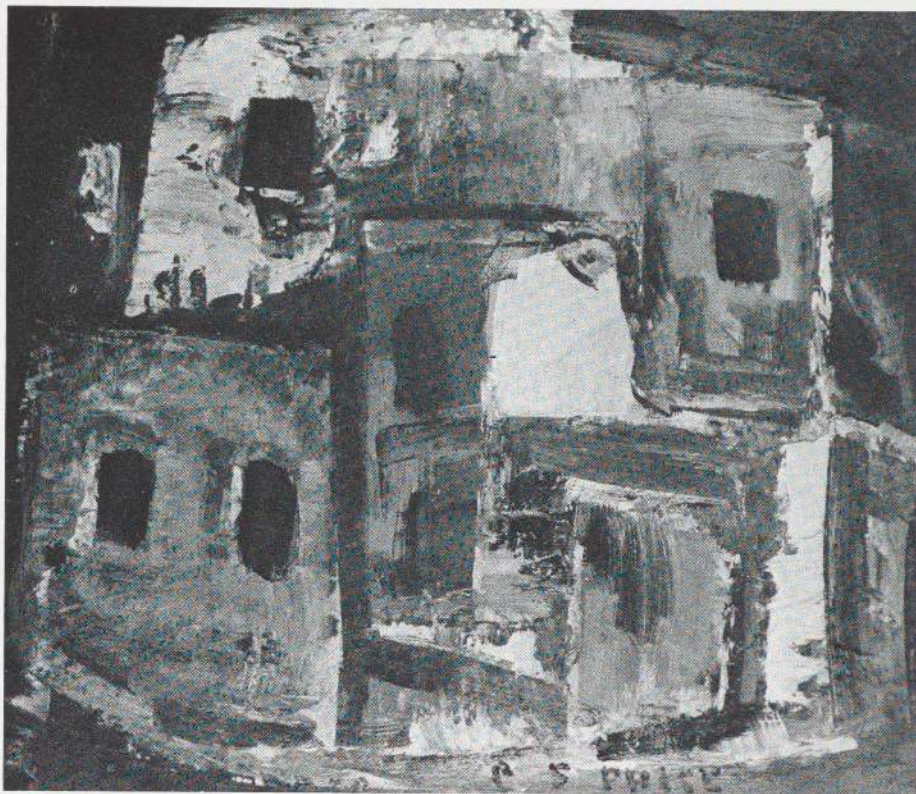
price



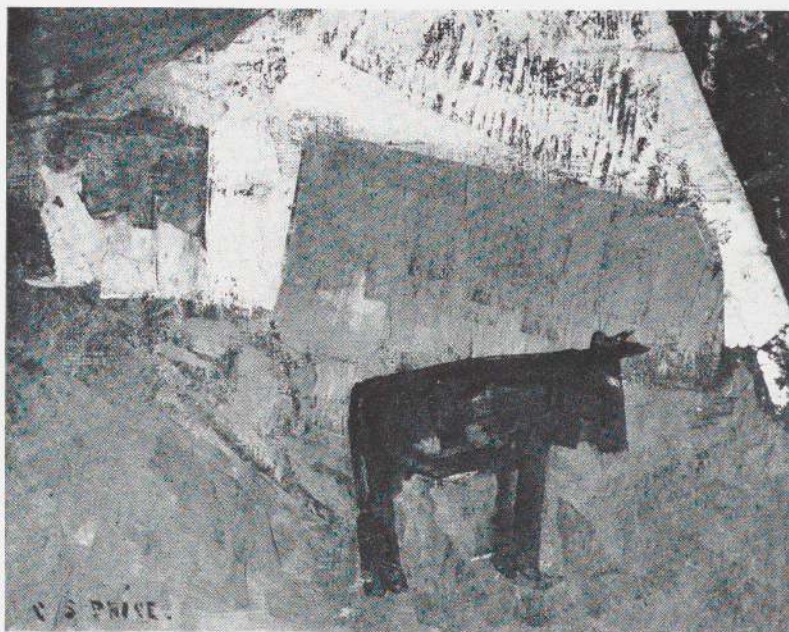
C. S. PRICE: *Wolves*. 1944. Oil on wood, 26 x 30". Collection Mr. and Mrs. Milton Lowenthal

Born on a ranch, Iowa, 1874. Until about 45, cowhand and ranchman, chiefly in Wyoming. Taught himself to draw animals on the range. At 31 spent one year at St. Louis School of Art; met Charles Russell, famous for illustrating life on Western ranges. In Portland, Oregon, 1909-10, as illustrator for Pacific Monthly. To San Francisco, 1915, to see modern painting exhibition at Panama-Pacific International Exposition; then to San Francisco and Monterey, 1918, to devote himself to painting. To Portland, Oregon, to live, 1929. One-man show, Meier and Frank Galleries, Portland, 1929. Worked on Oregon WPA Federal Art Project; murals for Pendleton High School and Beach School, Portland. One-man shows, Portland Art Museum, 1942; Valentine Gallery, New York, 1945. Represented in collections of Detroit Institute of Arts; Portland Art Museum; Seattle Art Museum.

price



C. S. PRICE: Adobe Houses. c. 1944. Oil on composition board, 20 x 24". Collection Dr. Harry Austin Blutman



C. S. PRICE: The Dream. Oil on canvas, 16 x 20". Collection Mr. and Mrs. Jan de Graaff

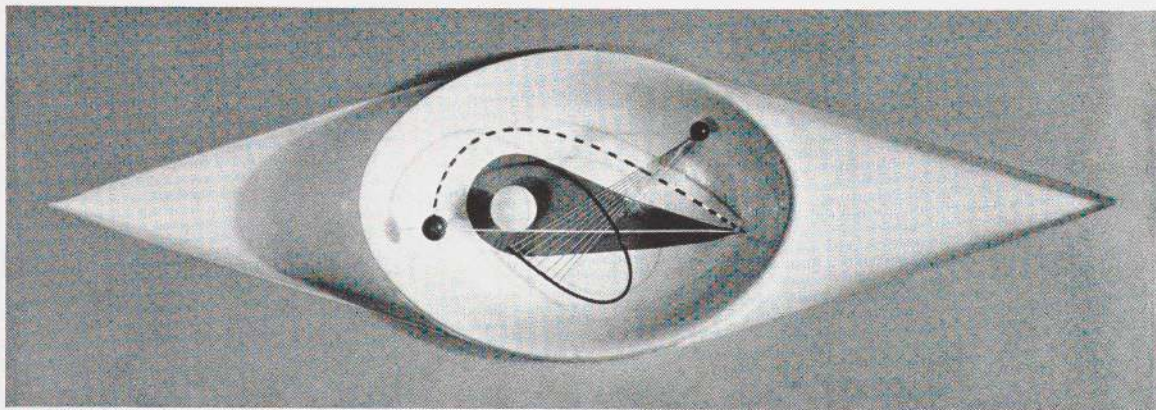
THEODORE J. ROSZAK

The work shown marks, in effect, a period of transition from deliberate and precisely executed relationships to gradual evolvement into freer forms. It is within the realm of these forms that one feels a greater range of accumulated ideas at work.

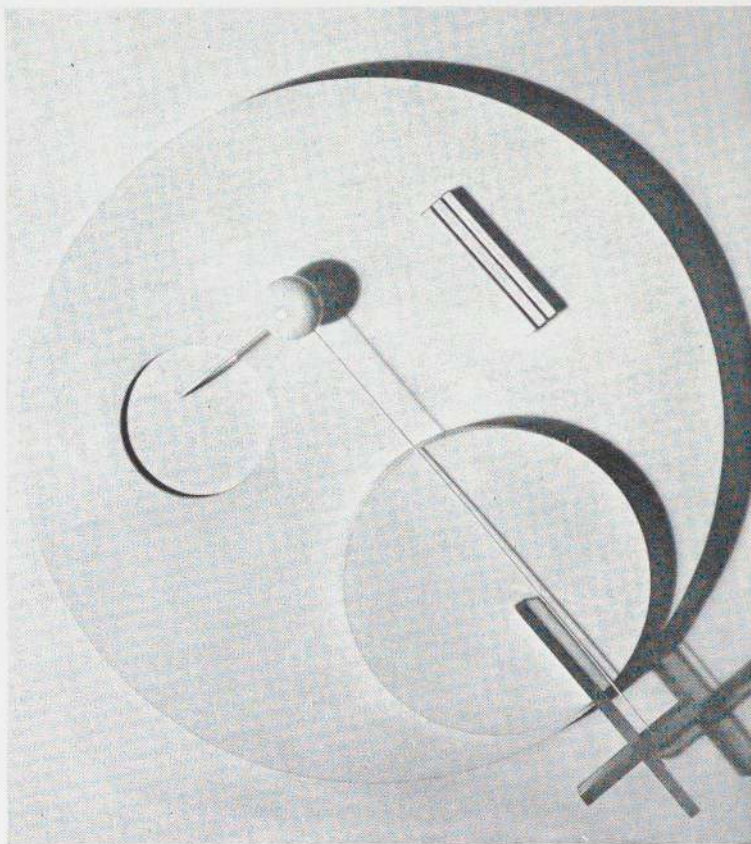
I believe that mental processes of abstraction are involuntary and operate within their own laws. Yet, attitudes as well as unrelated technical means can produce obstacles and prevent one's sense of selection from functioning efficiently and on many more desirable levels. The final integration of the results into visual terms is, of course, one's own responsibility—and that is why I try to give careful consideration to all working conditions in order to minimize difficulties of means, and reserve the best effort for the ultimate realization.

Transition, among other things, implies a degree of change which for me is a sufficient shift to constitute an end and a beginning. Every beginning requires of me a new orientation, since at this point little is actually known and less is formally categorized—yet within this amorphous area of emotional experience, one's perceptions and sensibilities stir anew and make unknown alliances, revealing their visual counterpart in varying forms of concealment and disguise.

The preliminary studies in color are not so much intended for direct translation into three-dimensional form as to serve as points of suggestion and departure, although occasionally some do come through into metal. The conformity to, or the deviation from a drawing or watercolor sketch is largely determined by the manner in which the forms can organically adjust themselves, while in the process of development, to the suggestions of the sketch. However, should the natural physical behavior of steel or non-ferrous metals in a molten or semi-molten state dictate otherwise, then these forms evolve accordingly and set up another basis for subsequent relationships.



Theodore J. ROSZAK: Elliptical Arrangement. 1939. Wood and steel, painted, $9\frac{7}{8} \times 23\frac{7}{8}$ ". Julien Levy Gallery



Theodore J. ROSZAK: Pierced Circle. 1939. Wood and plastic, 24" square. Owned by the artist

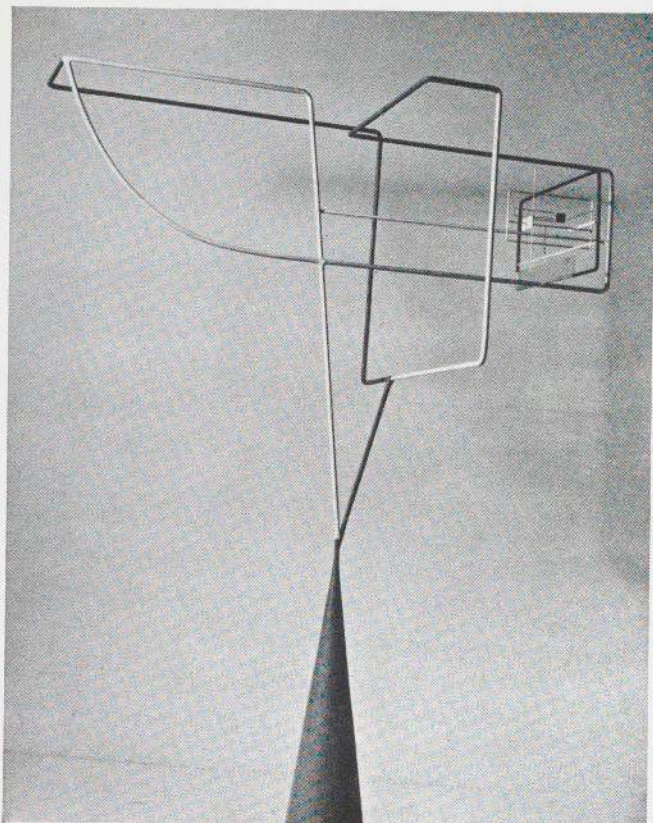
I like to feel that material which can be shaped at white heat and is subject to various nuances of chemical action is the best means for implementing the spirit embodied in the work of this period.

Note: The constructivist's position, historically, with its influence upon architectural and engineering design has been and is an important one, continuing to have its effect upon artists and designers alike. At the same time that these "constructive" purposes and intentions exist, the world is fundamentally and seriously disquieted and it is difficult to remain unmoved and complacent in its midst.

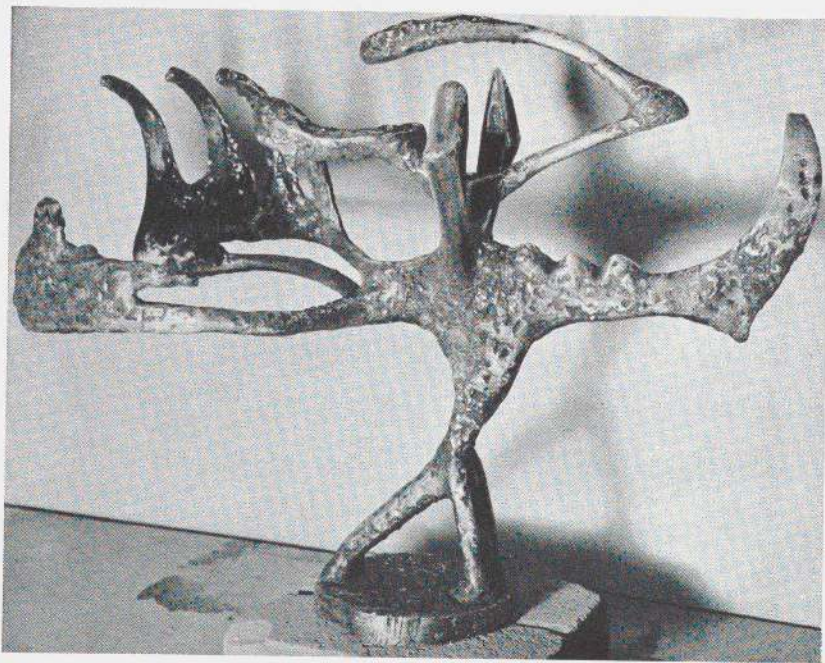
THEODORE J. ROSZAK

Born Poland, May 1, 1907; to U.S.A. 1909. Studied Columbia University; National Academy of Design; Art Institute of Chicago; traveling fellowships from Art Institute of Chicago, 1928-29. In Europe 1929-31. Taught Art Institute of Chicago, 1927-29; Design Laboratory, WPA Federal Art Project, New York, 1937-39; Sarah Lawrence College, Bronxville, 1940 to present. One-man shows of paintings and lithographs, Al-lerton Gallery, Chicago, 1928; Roerich Museum, New York, 1935; Albany Institute of History and Art, 1936; and of constructions, Julien Levy Gallery, New York, 1940; Artists' Gallery, New York, 1940. Represented in collections of Whitney Museum of American Art; Smith College Museum of Art.

roszak



Theodore J. ROSZAK: Spatial Construction. 1943. Steel wire and wood, painted, 22" high. Owned by the artist



Theodore J. ROSZAK: Forms (Transition II). 1945. Welded, hammered and brazed metals, 15½" high. Owned by the artist



Theodore J. ROSZAK: *Anguish*. 1946. Welded, hammered and brazed metals, 8" high. Owned by the artist

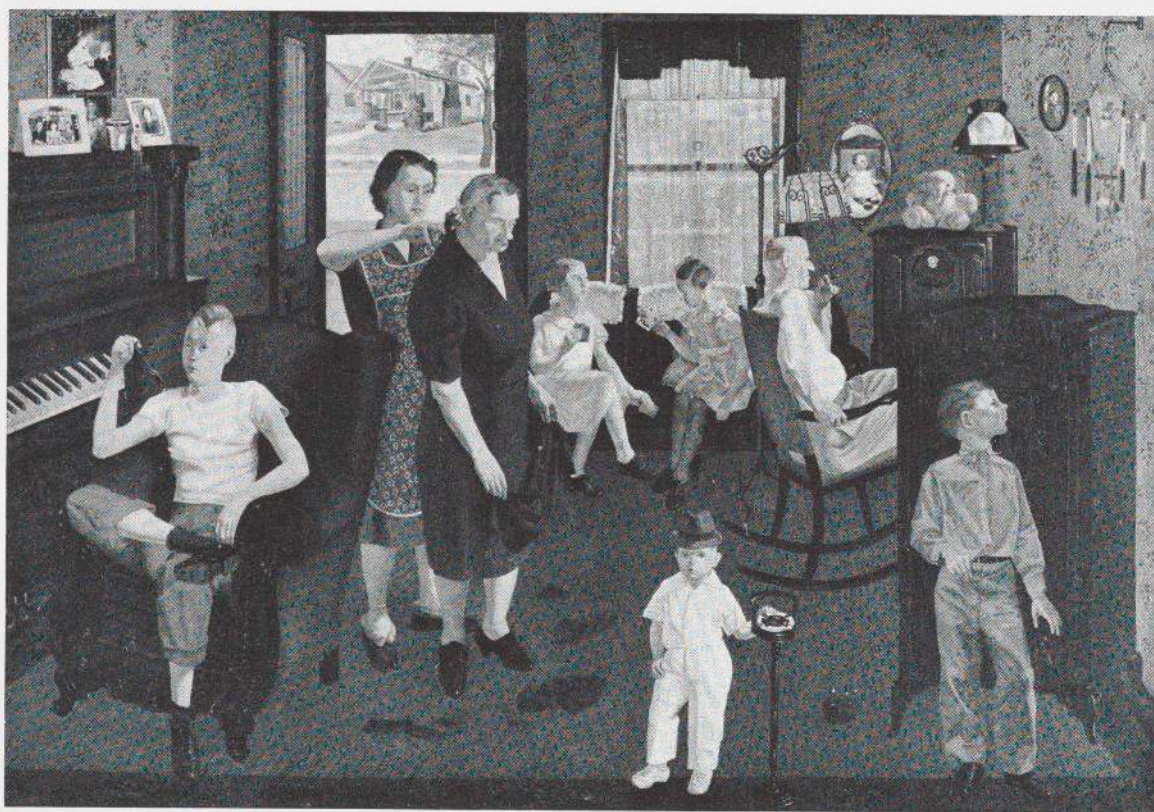


Theodore J. ROSZAK: *Surge*. 1946. Welded, hammered and brazed metals, 10 $\frac{3}{4}$ " high. Owned by the artist

HONORÉ SHARRER

Running in seven league boots, I pursue a genre America, to capture it all in my butterfly net. I want to praise and caress the great majority, the American working people. Every curve of their lives I want to render with fanatical sensitivity and creative realism. Their lives motivate my work as Christ did the artist of the Middle Ages and as the essence of mandolins and fruit does the Cubists; for in the working people I see the axle of this generation, which is falteringly rolling in stronger freedoms and a better life.

I studied art at two art schools, the Yale School of Fine Arts, and the California School of Fine Arts. The courses were academic, and they taught me anatomy, composition, and the use of paints, but they never tried to develop a moral or esthetic approach to art. I never noticed a lust for anything on the part of any of my instructors. I am sure da Vinci, van Gogh or Orozco would have been different teachers and would have infected their students with their own hunger. It was essentially my mother, an artist, who nourished my attitude toward art and made me sensitive to nature and people.



HONORÉ SHARRER: *In the Parlor*. (One of eight panels which will form the two sides of a triptych.) 1946. Oil on masonite, 11½ x 16⅞". Owned by the artist.



HONORÉ SHARRER: *The Country Fair*. (One of eight panels which will form the two sides of a triptych.) 1946. Oil on masonite, 11 $\frac{3}{8}$ x 16 $\frac{7}{8}$ ". Owned by the artist

My technique dictates the smallness of my pictures. It takes me a day to paint a head the size of a quarter. I listen to serial stories, baseball games and symphonies on the radio while I paint. I like to put detail in a painting, to enrich and explain the people and panorama. Sometimes I use a magnifying glass. It takes me one year to use up one tube of Rembrandt cadmium red and I use double zero brushes in what I like to think of as a vicious, tender and meticulous style.

HONORÉ SHARRER

Born West Point, New York, July 12, 1920. Studied Yale School of Fine Arts, 1938; California School of Fine Arts, San Francisco, 1940. Exhibited Golden Gate International Exhibition, San Francisco, 1939; California Palace of the Legion of Honor, and Springfield (Mass.) Museum of Fine Arts; no one-man show. Worked as welder in shipyards, San Francisco and Hoboken, 1942-43. Mural decorations, Thayer Hotel, West Point, 1944. Won first prize, American Youth Forum (competition for *The American Magazine*), 1938; honorable mention, mural competition, Springfield Museum of Fine Arts, 1943; prize, La Tausca Pearls competition, 1946; second prize, First Spring Annual, California Palace of the Legion of Honor, 1946. Represented in collections of Museum of Modern Art; San Diego Fine Arts Society. Lives in New York.

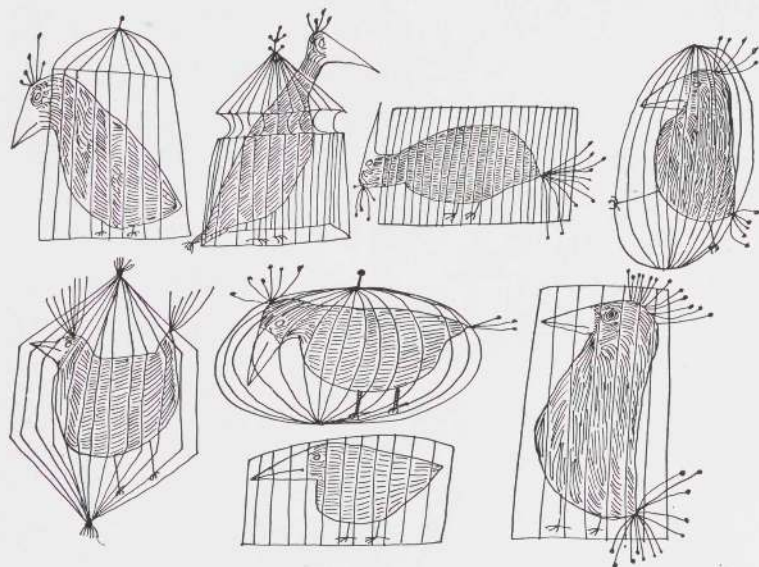


HONORÉ SHARRER: *Workers and Paintings*. Study for a mural, 1943. Oil on composition board, 11 $\frac{3}{8}$ x 37". Museum of Modern Art, gift of Lincoln Kirstein

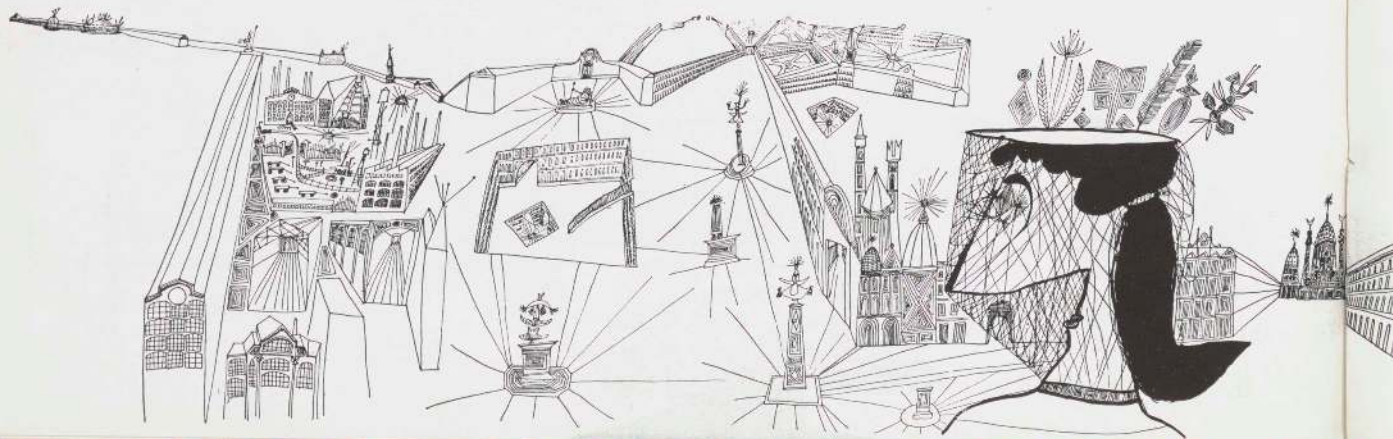


SAUL STEINBERG

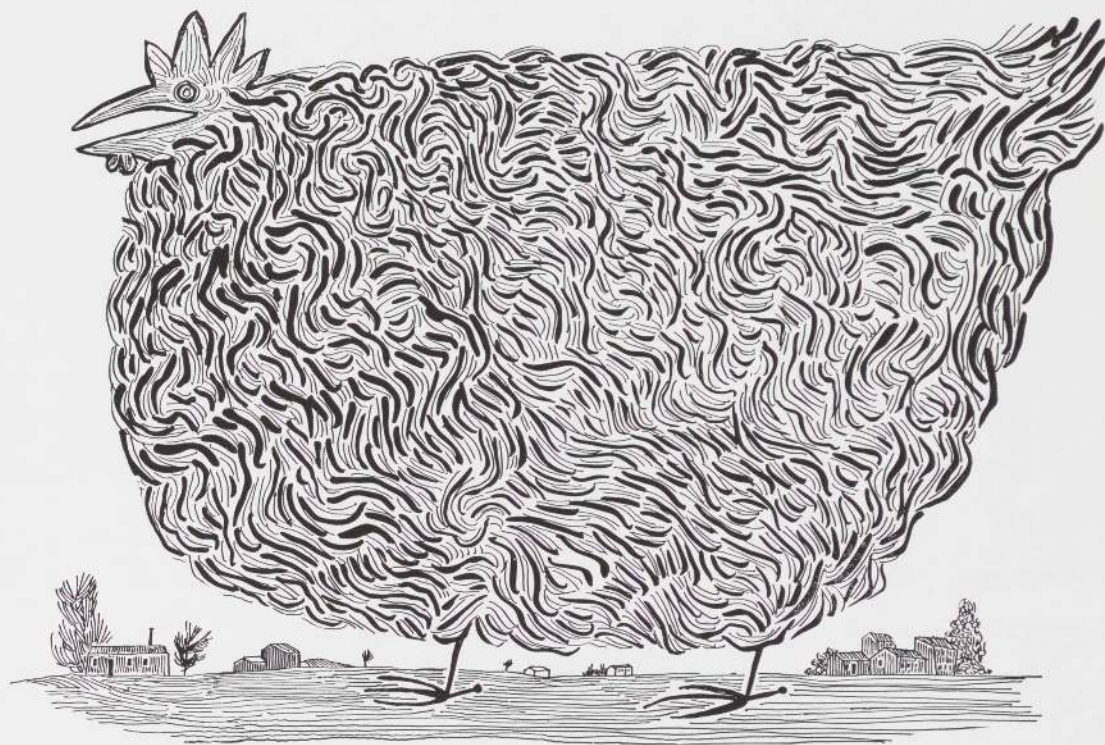
Born Ramnicul Sarat near Bucharest, Rumania, 1914; grew up in Bucharest. Studied sociology and psychology, University of Bucharest, 1932. Lived in Milan, Italy, 1932-41; received degree in architecture, University of Milan, 1940. First cartoon published in Bertoldo, Milan, 1936; worked for Bertoldo until 1939; also published in Settebello (Italy), Sombra (Brazil), Cascabel (Argentina), Harper's Bazaar. To Santo Domingo, 1941; to U.S.A. 1942.. Enlisted in U.S. Navy, 1943; served in China, India, North Africa, Italy; released from Navy as lieutenant, 1946. On staff of The New Yorker since 1941; contributes to other magazines. All in Line, a book of 200 drawings, published New York, Duell, Sloan & Pearce, 1945. One-man shows, Wakefield Gallery, New York, 1943; Young Books, Inc., New York, 1945. Lives in New York; now in Europe for The New Yorker. Represented in collection of Museum of Modern Art.



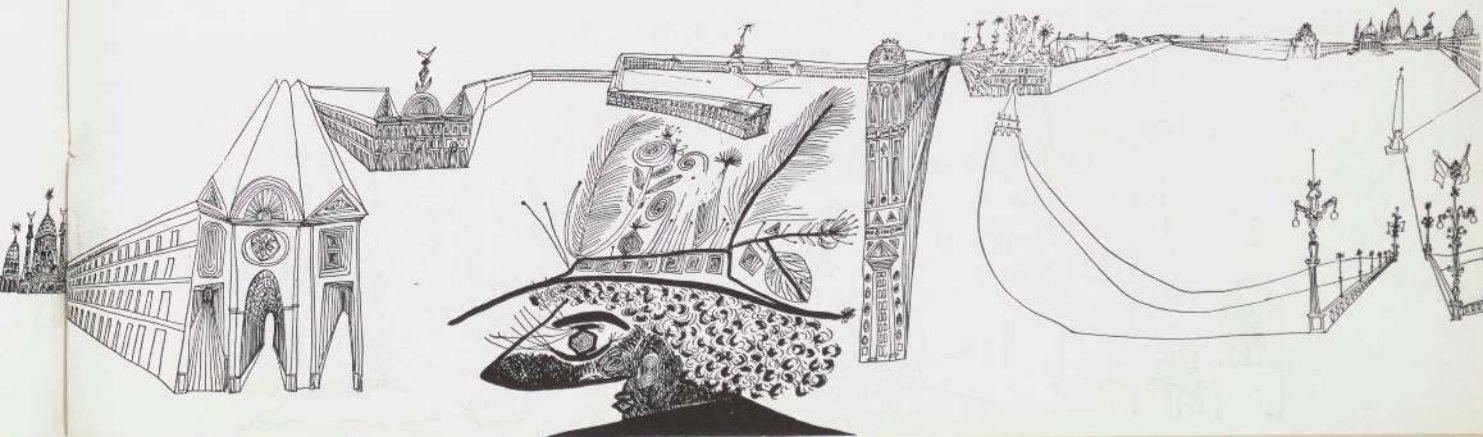
Saul STEINBERG: (above) Birds. 1945. Ink, 14½ x 23¼"; (below) The City. Part of an ink drawing on a scroll 50 feet long by 20 inches high. 1946. Owned by the artist



steinberg



Saul STEINBERG: Hen. 1945. Ink, $14\frac{1}{2} \times 23\frac{1}{8}$ ". Museum of Modern Art, Purchase Fund



MARK TOBEY

Our ground today is not so much the national or the regional ground as it is the understanding of this single earth. The earth has been round for some time now, but not in man's relations to man nor in the understanding of the arts of each as a part of that roundness. As usual we have occupied ourselves too much with the outer, the objective, at the expense of the inner world wherein the true roundness lies.

Naturally, there has been some consciousness of this for a very long time, but only now does the challenge to make the earth one place become so necessarily apparent. Ours is a universal time and the significances of such a time all point to the need for the universalizing of the consciousness and the conscience of man. It is in the awareness of this that our future depends unless we are to sink into a universal dark age.

America more than any other country is placed geographically to lead in this understanding, and if from past methods of behavior she has constantly looked toward Europe, today she must assume her position, Janus-faced, toward Asia, for in not too long a time the waves of the Orient shall wash heavily upon her shores.

All this is deeply related with her growth in the arts, particularly upon the Pacific slopes. Of this I am aware. Naturally my work will reflect such a condition and so it is not surprising to me when an Oriental responds to a painting of mine as well as an American or a European.

MARK TOBEY





Mark TOBEY: Remote Field. 1944. Tempera, 28 x 30". Collection Mr. and Mrs. Jan de Graaff

Opposite: Mark TOBEY: E Pluribus Unum. 1943. Gouache, 20 x 28". Seattle Art Museum

Born Centerville, Wisconsin, Dec. 11, 1890. Self-taught. To New York, 1911; lived there and in Chicago. To Seattle, 1923, to teach two years at Cornish School; then to Europe and the Near East, 1925-26. Returned to Seattle, 1927. Resident artist, 1931-38, Dartington Hall, Totnes, South Devon, England; mural, Dance School, Dartington Hall. Traveled during these years in Europe; Mexico, 1931; Far East, 1934. Studied Chinese calligraphy in China, 1934. On return to Seattle worked on WPA Federal Art Project. One-man shows, M. Knoedler & Co., New York, 1917; Romany Marie's, New York, about 1928; Contemporary Arts, New York, 1931; Seattle Art Museum, 1935, 1942; Arts Club of Chicago, 1940, 1946; Willard Gallery, New York, 1944, 1945; Portland Art Museum, 1945; San Francisco Museum of Art, 1945; Alger House, Detroit Institute of Arts, 1946. Represented in collections of Detroit Institute of Arts, Metropolitan Museum of Art, Museum of Modern Art, Seattle Art Museum. Lives in Seattle.

tobey



Mark TOBEY: Drift of Summer. 1942. Tempera, 28 x 22". Collection Wright Ludington

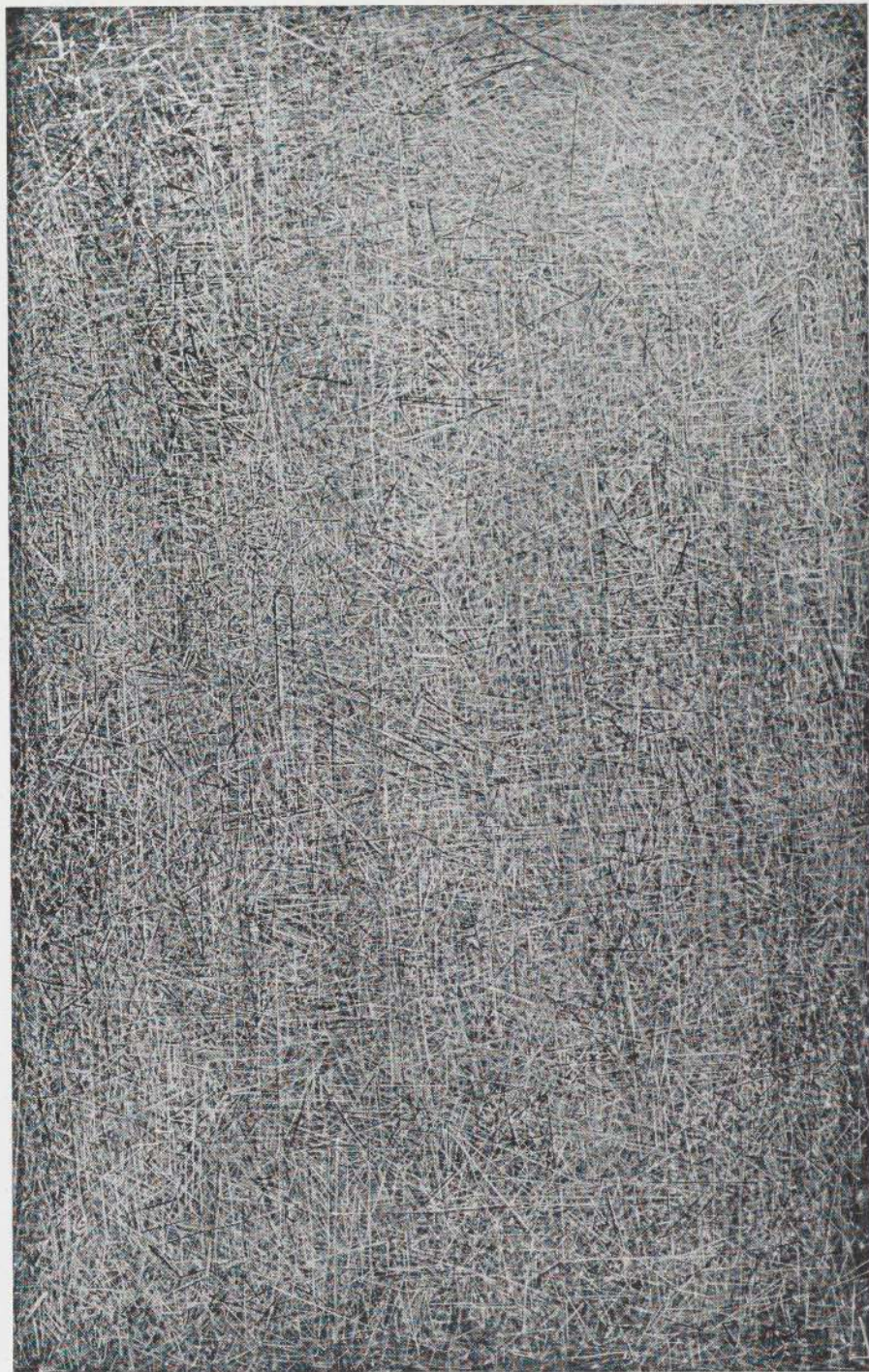


Mark TOBEY: Drums, Indian and Word of God. 1944. Tempera, 18 $\frac{3}{4}$ x 13". Herman Shulman Collection

tobey



Mark TOBEY: Tundra. 1944. Tempera, 24 x 16½". Willard Gallery



Mark TOBEY: New York. 1945. Tempera, 36 $\frac{1}{4}$ x 25". Collection Mr. and Mrs. D. Rhodes Johnson

catalog of the exhibition

LENDERS

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ACA Gallery; Art of This Century; Buchholz Gallery; Samuel M. Kootz Gallery; Julien Levy Gallery; Pierre Matisse Gallery; Niveau Gallery; Valentine Gallery; Willard Gallery; *all in New York.*

The Addison Gallery of American Art, Phillips Academy, Andover; The Art Institute of Chicago; The Detroit Institute of Arts; The Newark Museum; The Metropolitan Museum of Art, New York; The Portland Art Museum, Portland, Oregon; The Virginia Museum of Fine Arts, Richmond; The Seattle Art Museum.

A star preceding the catalog number indicates that the work is illustrated. In dimensions height precedes width.

David ARONSON

- 1 The Paradox. 1942. Oil on masonite, 15½ x 9½".
Lent by Niveau Gallery
- *2 Trinity. 1942-43. Oil on masonite, 23¼ x 26½".
Lent by Niveau Gallery

- *3 The Last Supper. 1944. Oil on masonite, 20 x 85".
Lent by the Art Institute of Chicago
- *4 The Young Christ. 1945. Encaustic on masonite, 25¾ x 14¾". Lent by S. H. Scheuer
- *5 Coronation of the Virgin. 1945. Encaustic on masonite, 38½ x 31¾". Lent by the Virginia Museum of Fine Arts, Richmond
- *6 Resurrection. 1945. Oil on masonite, 87 x 34". Lent by Mr. and Mrs. Earle Ludgin
- 7 The Young Christ Disputing with the Doctors. 1945. Encaustic on masonite, 25½ x 32½". Lent by Mr. and Mrs. Roy Neuberger
- 8 St. John. 1946. Oil on plywood, about 5½ x 12".
Lent by Mr. and Mrs. Joseph H. Louchheim
- *9 Madonna and Child with Saints. 1946. Oil on gold leaf panel, 12 x 9". Lent by Phillip Hettleman
- 10 Crucifixion. 1946. Encaustic on masonite, 70 x 48".
Lent by Niveau Gallery

Ben L. CULWELL

- 11 Rain in the Jungle. 1942. Mixed medium, 12¼ x 7½". Lent by the artist
- 12 Fear. *A man in heat of great naval-air battle. Santa Cruz, October 26, 1942.* Mixed medium, 7½ x 7¾".
Lent by the artist
- 13 Tulagi Harbor, Guadalcanal, 1942. Mixed medium, 7½ x 9¾". Lent by the artist
- *14 Me and the Battle of Tassafaronga, Guadalcanal, November 30, 1942. Mixed medium, 11¾ x 17¾".
Lent by the artist
- 15 Personal Lifescape in Guadalcanal Campaign, Fall of 1942. Watercolor and ink, 7¾ x 7¼". Lent by the artist
- *16 Men Fighting and Stars in the Solomons, October 1942. *Among men brittle and hot and vibrating with long war, occasionally the equatorial stars strike a shocking contact to the very nerve center of religious feeling even if you have no religion.* Mixed medium, 7¾ x 7½". Lent by the artist
- 17 *How American young men, enlisted men and commissioned officers, drafted by their democracy, adapt themselves much better to the old two-caste system of our naval service under the intense light of combat*

- duty than they do in the social light of peace time or States-side duty. Mixed medium, 8¼ x 11¼". Lent by the artist
- 18 Death by Drowning. Mixed medium, 11¾ x 9". Lent by the artist
- 19 Fragment of Concussion Time. *The size of while you don't know yet at all.* Mixed medium, 9¼ x 6¾". Lent by the artist
- *20 Adrenalin Hour. *Perhaps there are worse ways of dying than in that super-conscious stratum of seeing-red rage; half-crying, half-god soar of strength, endurance and selflessness. Herein are the only (and too few) legitimate medals earned.* Mixed medium, 11½ x 9½". Lent by the artist
- 21 Proud Ship into the Night. *A breath of the strange realized.* Mixed medium, 11¼ x 8¾". Lent by the artist
- 22 Morning at Attu. Mixed medium, 7¾ x 10½". Lent by the artist
- 23 Predominant Mood. *Eighteen months serving outside continental limits of the U. S.* Mixed medium, 9½ x 7½". Lent by the artist
- *24 Figment of Erotic Torture. *Six months without seeing a woman, much less a white woman, much less knowing one—and back home somewhere . . .* Mixed medium, 10¾ x 5¾". Lent by the artist
- 25 Serviceman outside the continental limits and his love for a love in the States. Mixed medium, 10¾ x 7¾". Lent by the artist
- *26 Where the Sun and Rain Mate. Landscape near the Pali, Oahu, Hawaii. Mixed medium, 8¼ x 11¾". Lent by the artist
- 27 Dark Hour. *Finished man of war—sailor. He was forged between the ocean and the sky, between the ancient sea death and the new air death.* Mixed medium, 9½ x 7½". Lent by the artist
- 28 *Oh God, if I could only be there now—tonight, to awake this morning from her bed!* Mixed medium, 8¼ x 11¾". Lent by the artist
- *29 Death by Burning. Mixed medium, 11¾ x 9". Lent by the artist

Arshile GORKY

- 30 The Artist and His Mother. 1926-29. Oil on canvas, 60 x 50". Lent by Julien Levy

- *31 Garden in Sochi. 1941. Oil on canvas, 44¼ x 62¼". Museum of Modern Art, Purchase Fund and gift of Wolfgang S. Schwabacher
- 32 Water of the Flowery Mill. 1944. Oil on canvas, 42 x 48¾". Lent by Julien Levy Gallery
- 33 The Backbone of My Ancestor Was Far Away. 1944. Pencil, 19 x 25". Lent by Mrs. Peggy Rohde
- 34 The Visible Monument—Soft. 1944. Pencil, 19 x 25". Lent by Mrs. Peggy Rohde
- *35 The Unattainable. 1945. Oil on canvas, 41¼ x 29¼". Lent by Julien Levy Gallery
- *36 Landscape Table. 1945. Oil on canvas, 36 x 48". Lent by Julien Levy Gallery
- *37 The Diary of a Seducer. 1945. Oil on canvas, 50 x 62". Lent by Julien Levy Gallery
- 38 Child's Companions. 1945. Oil on canvas, 34 x 46". Lent by Julien Levy
- 39 Nude. 1946. Oil on canvas, 50 x 38½". Lent by Julien Levy Gallery

David HARE

- *40 House of the Sun. 1945. Cement, 20½" high. Lent by Edgar Kaufmann, Jr.
- *41 Young Man. 1945. Cement, 31" high. Lent by Art of This Century
- *42 The Magician's Game. 1945. Plaster, 45" high. Lent by Art of This Century
- 43 Couple. 1946. Cement, 66" high. Lent by Art of This Century
- *44 Young Girl. 1946. Cement, 25¾" high. Lent by Julien Levy

Loren MacIVER

- *45 Hopscotch. 1940. Oil on canvas, 27 x 35¾". Museum of Modern Art, Purchase Fund. *Withdrawn for exhibition at the Tate Gallery, London*
- 46 The Sidewalk. 1940. Oil on canvas, 40 x 32". Lent by the Addison Gallery of American Art, Phillips Academy, Andover
- *47 The City. 1941. Oil on canvas, 39 x 55½". Lent by Pierre Matisse Gallery
- *48 Red Votive Lights. 1943. Oil on wood, 20 x 25¾". Museum of Modern Art, Purchase Fund

- *49 Portrait of Jimmy Savo. 1944. Oil on canvas, 36 x 42". Lent by the Herman Shulman Collection
- *50 Ashcan. 1944. Oil on canvas, 29 $\frac{7}{8}$ x 24". Lent by Pierre Matisse Gallery
- 51 Puddle. 1945. Oil on canvas, 40 x 29". Lent by Edgar Kaufmann, Jr.
- 52 Forget-me-nots. 1945. Oil on canvas, 13 $\frac{1}{8}$ x 17". Lent by Pierre Matisse Gallery
- *53 Tree. 1945. Oil on canvas, 40 x 25 $\frac{7}{8}$ ". Lent by Pierre Matisse Gallery
- 54 Blue Votive Lights. 1945. Oil on canvas, 29 x 41". Lent by Pierre Matisse Gallery
- *55 Mountain Laurel. 1945. Oil on canvas, 12 $\frac{1}{4}$ x 20". Lent anonymously
- 56 Emmett Kelly. 1946. Pastel on parchment, 20 x 18". Lent by William H. Weintraub

Robert MOTHERWELL

- *57 Pancho Villa, Dead and Alive. 1943. Gouache and oil with collage on cardboard, 28 x 35 $\frac{7}{8}$ ". Museum of Modern Art, Purchase Fund
- *58 Large Collage. 1943. Gouache and oil with collage on cardboard, 43 x 28". Lent by Art of This Century
- 59 The Door. 1943. Watercolor, 13 x 10 $\frac{1}{8}$ ". Lent by William S. Lieberman
- 60 V-Letter. 1944. Collage, oil and gouache on cardboard, 29 $\frac{1}{2}$ x 29 $\frac{1}{2}$ ". Lent by the artist
- *61 Figure in Pink and Green. 1944. Oil on canvas, 39 x 27". Lent by Samuel M. Kootz Gallery
- 62 La Résistance. 1945. Collage and oil on cardboard, 36 x 48". Lent by Mrs. Samuel M. Kootz
- 63 In Beige with Sand. 1945. Oil on cardboard with collage, 44 $\frac{7}{8}$ x 35". Museum of Modern Art, Purchase Fund
- *64 Figure in Red. 1945. Oil on masonite, 23 $\frac{7}{8}$ x 18". Lent by Mrs. Samuel M. Kootz
- *65 Maria. 1945. Oil, charcoal, sand on cardboard with collage, 30 x 24". Lent by Samuel M. Kootz Gallery
- 66 Line Figure in Beige and Mauve. 1945. Oil on masonite, 30 x 22". Lent by Pierre Chareau
- 67 Imaginary Landscape. 1945. Ink and watercolor, 10 $\frac{3}{8}$ x 8 $\frac{3}{8}$ ". Lent by Samuel M. Kootz Gallery
- *68 Small Personage. 1945. Oil on canvasboard, 10 x 8". Lent by the artist
- 69 In the Night. 1946. Oil on cardboard, 28 $\frac{1}{8}$ x 36". Lent by Samuel M. Kootz Gallery

Isamu NOGUCHI

- 70 Abstract. 1928. Sheet brass, about 24" high. Lent by Mrs. Marie Sterner
- 71 Capital. 1939. Georgia marble, 16" high. Museum of Modern Art, gift of Miss Jeanne Reynal. *Exhibited in the Museum garden*
- *72 Model for Contoured Playground. 1940. Plaster, 27" square. Lent by the artist
- *73 My Pacific. 1941. Wood, 40" high. Lent by the artist
- *74 Katchina. 1943. Wood, paper and feathers, 24" high. Lent by the artist
- *75 Lunar Infant. 1944. Magnesite, 12" high. Lent by the artist
- *76 Kouros. 1945. Georgia pink marble, 9' 9" high. Lent by the artist
- *77 Effigy. 1945. Purple slate, 69" high. Lent by the artist
- *78 Construction in Slate. 1945. Black slate, 60" high. Lent by the artist
- 79 $\sqrt{2}$. 1946. Wood and paper, 20" high. Lent by the artist
- 80 Statue. 1946. White marble. Lent by the artist
- 81 Solid. 1946. Stone. Lent by the artist

I. Rice PEREIRA

- *82 White Lines. 1942. Oil on parchment, 25 $\frac{7}{8}$ x 21 $\frac{7}{8}$ ". Museum of Modern Art, gift of Edgar Kaufmann, Jr. *Withdrawn for exhibition at the Tate Gallery, London*
- *83 Composition in White. 1942. Oil on parchment with mica, marble dust, etc., 18 x 18". Lent by the Newark Museum
- 84 View. 1942. Front plane, oil on parchment; back plane, silver leaf, marble dust, oil paint on gesso panel, 24 $\frac{1}{8}$ x 22". Lent by Lawrence Vail
- 85 Black Control. 1943. Oil on canvas, 40 x 36". Lent by ACA Gallery
- *86 Reflection. 1943. Back plane, tempera on board; front plane, gold leaf and oil on glass, 12 $\frac{1}{2}$ x 11 $\frac{1}{2}$ ". Lent by Art of This Century
- *87 Green Depth. 1944. Oil on canvas, 31 x 42". Lent by the Metropolitan Museum of Art
- 88 Eight Oblongs. 1944. Oil and gold leaf on parchment, 20 x 25". Lent by Art of This Century

- 89 Quadrangles in Two Planes. 1945. Front plane, oil on glass; back plane, oil on gesso panel, 29½ x 19". Lent by ACA Gallery
- 90 Blue Predominates. 1945. Oil on canvas, 30 x 40". Lent by Mrs. Hudson D. Walker
- *91 Quadrigraph. 1945. Oil on canvas, 16 x 30". Lent anonymously
- *92 Transversion. 1946. Oil and ceramic fluid on three planes of glass, 14 x 16". Lent by ACA Gallery
- 93 Horizontal Illusion. 1946. Oil and plastic paints on gesso panel and two planes of glass, 13½ x 12". Lent by ACA Gallery

Alton PICKENS

- 94 The Bug. 1941. Ink, 9½ x 7". Lent by the artist
- *95 The Blue Doll. 1942. Oil on canvas, 42⅞ x 35". Museum of Modern Art, Purchase Fund
- *96 The Game of Pretend. 1944. Oil on burlap, 18⅞ x 24¼". Lent by Buchholz Gallery
- 97 Card Players. 1944. Oil on canvas, 47½ x 34¾". Lent by Mr. and Mrs. Earle Ludgin
- 98 The Revolt of the Children. 1944. Ink, 9½ x 7¼". Lent by Buchholz Gallery
- 99 The Great Orange. Color woodcut, 11⅞ x 9⅞". Lent by Buchholz Gallery
- 100 The Children's Game. Woodcut, 7 x 10¾". Lent by Buchholz Gallery
- 101 Discovery of the Pin-ball Machine. 1944. Oil on masonite, 9⅞ x 8". Lent by Dr. and Mrs. Richard Berczeller
- 102 Violinist: Three studies. 1945. Black and red ink, 11¾ x 8¾". Lent by Buchholz Gallery
- *103 The Actor and His Family. 1945. Oil on canvas, 42⅞ x 35". Lent by Buchholz Gallery
- *104 Pastorale. 1945. Oil on burlap, 29 x 43". Lent by Buchholz Gallery
- *105 Under the River. 1946. Oil on burlap, 38¼ x 51⅞". Lent by Buchholz Gallery
- 106 Mutti und Fischer. 1946. Oil on canvas, 36 x 43". Lent by Buchholz Gallery

C. S. PRICE

- 107 Cattle by the River. 1940. Oil on canvas, 30 x 34". Lent by Dr. Harry Austin Blutman
- *108 Fisherman. 1941. Oil on canvas, 34⅜ x 42". Lent by the Detroit Institute of Arts

- *109 Front Street. 1942. Oil on canvas, 34 x 41". Lent by the Portland Art Museum
- *110 Wolves. 1944. Oil on wood, 26 x 30". Lent by Mr. and Mrs. Milton Lowenthal
- *111 Adobe Houses. c.1944. Oil on composition board, 20 x 24". Lent by Dr. Harry Austin Blutman
- *112 The Dream. Oil on canvas, 16 x 20". Lent by Mr. and Mrs. Jan de Graaff
- 113 In the Mountains. Oil on canvas, 30⅞ x 34". Lent by Valentine Gallery
- 114 Two Heads. Oil on canvas, 20 x 16". Lent by Eric Eweson

Theodore J. ROSZAK

- *115 Elliptical Arrangement. 1939. Wood and steel, painted, 9⅞ x 23⅞". Lent by Julien Levy Gallery
- 116 Yellow, White and Steel. 1939. Wood, steel and plastic, 13⅞ x 17". Lent by Julien Levy
- *117 Pierced Circle. 1939. Wood and plastic, 24" square. Lent by the artist
- *118 Spatial Construction. 1943. Steel wire and wood, painted, 22" high. Lent by the artist
- 119 Enclosed Forms (Transition I). 1945. Welded, hammered and brazed metals, 8½" high. Lent by the artist
- *120 Forms (Transition II). 1945. Welded, hammered and brazed metals, 15½" high. Lent by the artist
- *121 Surge. 1946. Welded, hammered and brazed metals, 10¾" high. Lent by the artist
- 122 Chameleon. 1946. Welded, hammered and brazed metals, 9⅞" high. Lent by the artist
- *123 Anguish. 1946. Welded, hammered and brazed metals, 8" high. Lent by the artist
- 124 Studies for sculpture. 1945-46. Gouache and ink. Lent by the artist

Honoré SHARRER

- *125 Workers and Paintings. 1943. Oil on composition board, 11⅞ x 37". Museum of Modern Art, gift of Lincoln Kirstein. *Study for a mural. Won honorable mention in competition held by Springfield Museum of Fine Arts*
- *126 The Country Fair. (One of eight panels which will form the two sides of a triptych.) 1946. Oil on masonite, 11⅞ x 16⅞". Lent by the artist
- *127 In the Parlor. (One of eight panels which will form the two sides of a triptych.) 1946. Oil on masonite, 11½ x 16⅞". Lent by the artist

- 128 Man at the Fountain. 1946. Oil on masonite, 13 x 17". Lent by the artist

Saul STEINBERG

- 129 Hiroshima. 1945. Ink, 29 $\frac{1}{8}$ x 23 $\frac{1}{8}$ ". Lent by the artist
- 130 Plymouth Rock. 1945. Ink, 14 $\frac{1}{2}$ x 23 $\frac{1}{4}$ ". Lent by the artist
- 131 Monuments. 1945. Zinc cut on blue paper, 20 $\frac{1}{8}$ x 26 $\frac{1}{8}$ ". Lent anonymously
- *132 Birds. 1945. Ink, 14 $\frac{1}{2}$ x 23 $\frac{1}{4}$ ". Lent by the artist
- 133 Birds and Insects. 1945. Ink, 14 x 23 $\frac{1}{8}$ ". Lent by the artist
- *134 Hen. 1945. Ink, 14 $\frac{1}{2}$ x 23 $\frac{1}{8}$ ". Museum of Modern Art, Purchase Fund
- *135 Head. 1945. Zinc cut on blue paper, 14 $\frac{1}{4}$ x 18 $\frac{1}{2}$ ". Museum of Modern Art, gift of the artist
- 136 Billiards. 1945. Zinc cut on green paper, 16 $\frac{1}{2}$ x 22". Lent by the artist
- 137 Two Women. 1946. Ink, 14 $\frac{1}{2}$ x 23 $\frac{1}{8}$ ". Lent by the artist
- 138 Cats. 1946. Ink, 14 $\frac{3}{8}$ x 23 $\frac{1}{8}$ ". Lent by the artist
- 139 Horse and Sulky. 1946. Ink, 14 $\frac{3}{8}$ x 23 $\frac{1}{4}$ ". Lent by the artist
- 140 Runaway. 1946. Ink, 14 $\frac{1}{2}$ x 23 $\frac{1}{8}$ ". Lent by the artist
- 141 Three Heads. 1946. Ink, 23 x 14 $\frac{3}{8}$ ". Lent by the artist
- 142 Three Women. 1946. Ink, 14 $\frac{1}{2}$ x 23 $\frac{1}{4}$ ". Lent by the artist
- 143 Fight. 1946. Ink, 14 $\frac{3}{8}$ x 23 $\frac{1}{4}$ ". Lent by the artist
- 144 Murder. 1946. Ink, 14 $\frac{1}{2}$ x 23 $\frac{1}{4}$ ". Lent by the artist
- 145 Cat. 1946. Ink and brown wash, 14 $\frac{3}{8}$ x 23 $\frac{1}{8}$ ". Lent by the artist
- 146 Portrait of a Man. 1946. Ink, 14 $\frac{3}{8}$ x 23 $\frac{1}{8}$ ". Lent by the artist
- 147 Birds Eating Insects. 1946. Ink, 14 $\frac{1}{2}$ x 22 $\frac{7}{8}$ ". Lent by the artist
- 148 Three Women. 1946. Ink and watercolor, 14 $\frac{1}{2}$ x 23 $\frac{1}{4}$ ". Lent by the artist
- *149 The City. 1946. Ink on scroll, 20" x 50'. Lent by the artist

- 150 Bombing, South Pacific. Ink, 14 $\frac{1}{2}$ x 23 $\frac{1}{4}$ ". Lent by the artist

- 151 Bombing, Nuremberg. Ink, 15 x 23 $\frac{1}{4}$ ". Lent by the artist

- *152 Cassino. Ink, 14 $\frac{1}{4}$ x 23 $\frac{1}{4}$ ". Lent by the artist

- 153 Bombing, China. Ink, 14 $\frac{1}{2}$ x 23 $\frac{1}{4}$ ". Lent by the artist

- 154 Parade. Ink, 14 $\frac{1}{4}$ x 23 $\frac{1}{4}$ ". Lent by the artist

- 155 The City Mouse and the Country Mouse. Ink, 15 $\frac{3}{4}$ x 22 $\frac{3}{4}$ ". Lent by the artist

Mark TOBEY

- 156 Rummage. 1941. Gouache, 39 x 26 $\frac{1}{2}$ ". Lent by the Seattle Art Museum

- *157 Drift of Summer. 1942. Tempera, 28 x 22". Lent by Wright Ludington

- 158 Threading Light. 1942. Tempera on cardboard, 29 $\frac{3}{8}$ x 19 $\frac{1}{2}$ ". Museum of Modern Art, Purchase Fund.

- *159 E Pluribus Unum. 1943. Gouache, 20 x 28". Lent by the Seattle Art Museum

- 160 Western Splendor. 1943. Tempera, 26 x 19 $\frac{1}{2}$ ". Lent by Miss Marilyn Black

- 161 Still Life. 1943. Tempera, 12 $\frac{1}{4}$ x 18". Lent by Willard Gallery

- 162 Pacific Transition. 1943. Tempera, 23 x 31". Lent by Joseph Pulitzer, Jr.

- 163 City Radiance. 1944. Tempera on composition board, 19 $\frac{3}{8}$ x 14 $\frac{1}{4}$ ". Lent by Mr. and Mrs. Lyonel Feininger

- *164 Remote Field. 1944. Tempera, 28 x 30". Lent by Mr. and Mrs. Jan de Graaff

- *165 Tundra. 1944. Tempera, 24 x 16 $\frac{1}{2}$ ". Lent by Willard Gallery

- *166 Drums, Indian and Word of God. 1944. Tempera, 18 $\frac{3}{4}$ x 13". Lent by the Herman Shulman Collection

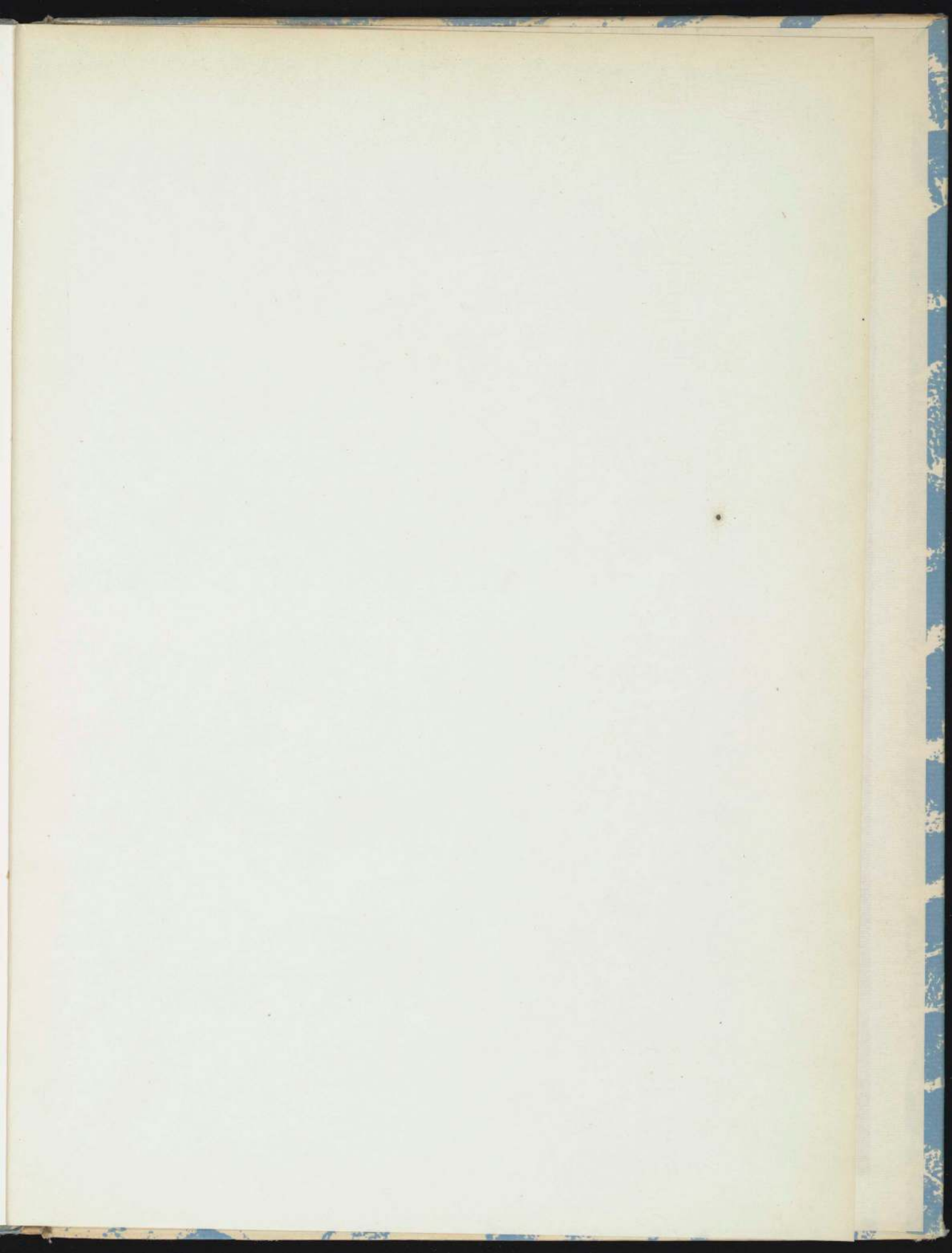
- 167 Lines of the City. 1945. Tempera, 16 $\frac{1}{2}$ x 20". Lent by Edward W. Root

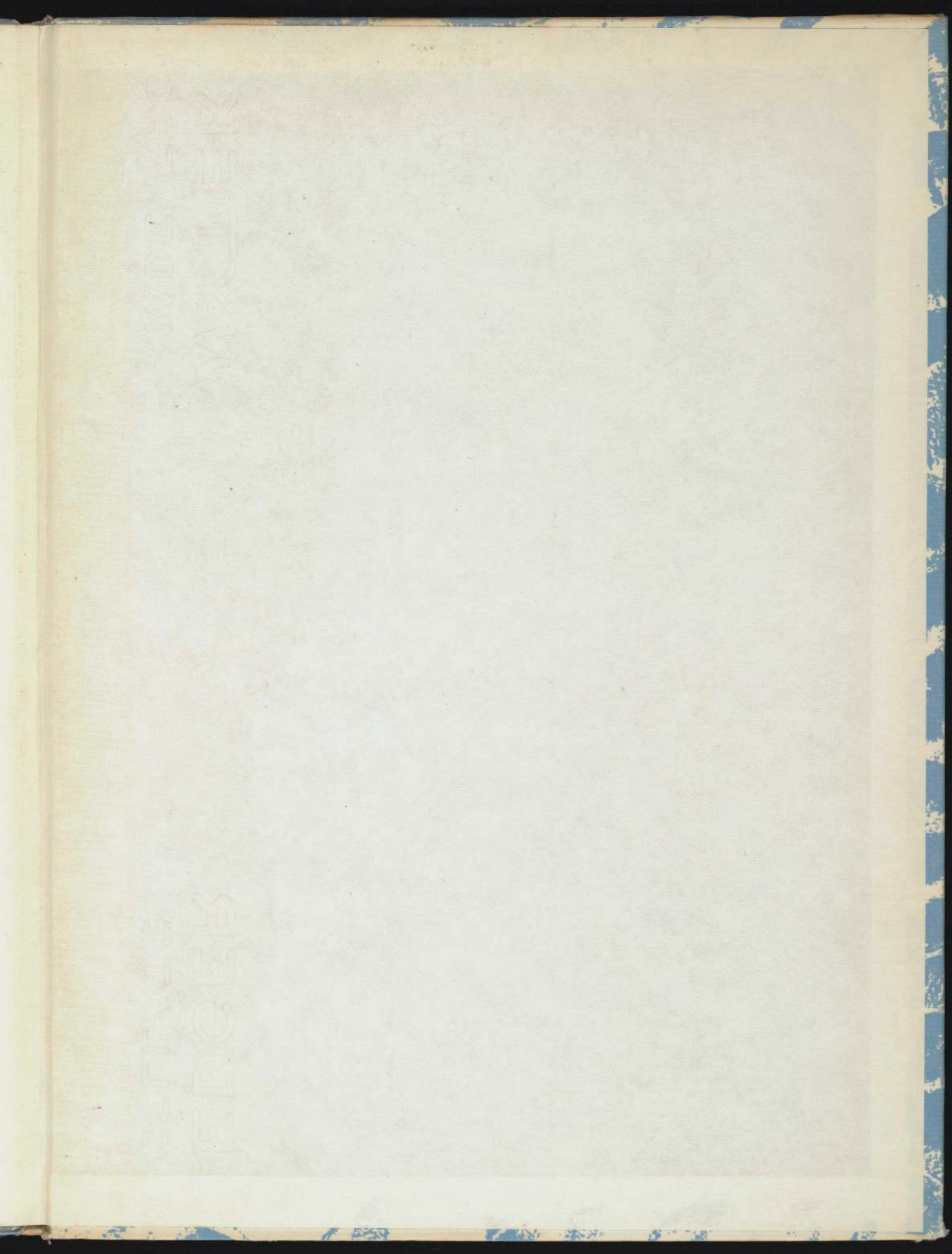
- 168 Inner City. 1945. Tempera, 20 x 15". Lent by Kenneth Parker

- *169 New York. 1945. Tempera, 36 $\frac{1}{4}$ x 25". Lent by Mr. and Mrs. D. Rhodes Johnson

The cover was designed by Loren MacIver.

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