

THE MUSEUM OF MODERN ART

11 WEST 53 STREET, NEW YORK 19, N. Y.

TELEPHONE: CIRCLE 5-8900

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RECENTLY ACQUIRED PAINTINGS, SCULPTURES AND DRAWINGS ON VIEW AT THE MUSEUM

This season's exhibition of Recent Acquisitions, one of a series of periodic reports to the public presented by the Collections Department of the Museum of Modern Art, includes 96 paintings, sculptures and drawings executed during the past 60 years by artists living in the United States, France, Germany, Austria, Brazil, England, Holland, Italy, Canada and Switzerland.

Acquired during the past year by gift or through the Museum's purchase funds these works which have entered the Museum Collection include a unique series of studies by the pioneering abstract artist Frank Kupka (1871 - 1957), Austrian works of the early years of the century, large recent canvases by some of the younger and middle generation American and European artists, and outstanding examples of recent British, French, Dutch and American sculpture.

The Austrian works include an oil and two drawings by Klimt, the foremost Austrian painter of his generation and a group of watercolors by Schiele, who, along with Kokoschka, was Klimt's principal follower and protégé. A remarkable early Kirchner portrait and a handsome Schmidt-Rottluff oil are shown with watercolors of the same period by their German compatriots. Recent work by younger artists includes paintings by the Canadian Ronald, the Frenchmen Bazaine and Poliakoff and the Italian Guerreschi.

Heads and figures by leading sculptors from several countries provide some interesting comparisons. A 1956 steel construction called History of LeRoy Borton by David Smith, who recently had a one-man show at the Museum, and a large realistic wooden figure, Man with a Dead Bird, by Leonard Baskin are the two American pieces shown. Wotruba, regarded as the foremost living Austrian sculptor, is represented by a head. Three pieces by British artists are shown: bronze figures by Reg Butler and by McWilliam and the monumental iron and glass Inner Eye by Lynn Chadwick, who was awarded a prize at the Venice Biennale in 1955. Toon Kelder, generally considered among the best Dutch sculptors, is represented by Masker. From France have come The Devil with Claws, by the Frenchwoman, Germaine Richier, and a large figure by the Hungarian-born Prinner, who now lives in Vallauris but is more influenced by Indian sculpture and religion than by his friend Picasso.

Shown in a separate gallery in the exhibition are Kupka's studies, which reveal the long and extraordinarily complex development which led to the great Fugue in Two Colors of 1912, probably the first purely abstract painting exhibited in France

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and the briefer simpler steps which precede the Vertical Planes III of 1913, probably the first rectilinear abstract painting exhibited anywhere. Both of these large pictures, Kupka's most important works, were bought by the Gallery of Modern Art in Prague in 1946 but, under the Communist regime, are not exhibited. They are represented in the Museum exhibition by small watercolor versions done in 1946.

Kupka's highly original and private development toward abstract art began in 1909. He showed in 1912 and 1913, and published his radical theories in an article in the New York Times, October 19, 1913. But despite occasional exhibition he received little recognition during the following two decades. His work was included, however, in the Museum of Modern Art show "Cubism and Abstract Art" in 1935. Now six paintings of exceptional interest, dating from 1909 to 1912, have been acquired by the Museum and are being shown for the first time.

Four portraits of famous people are shown: a drawing by Ben Shahn of the scientist Robert Oppenheimer, René Bouché's drawing of the architect Frederick Kiesler; a severe self-portrait by Otto Dix, painted in 1922, and a painting of the famous Chilean poet, Pablo Neruda, by Flavio Carvalho of Brazil.

Among interesting juxtapositions in the show are two Italian paintings, a 1915 surrealist work by de Chirico and a 1912 futurist painting by Boccioni. An early Klee and an early Vuillard are shown next to flower pieces by Redon and by Rousseau. Ben Shahn's Father and Child is exhibited with six preliminary drawings, two of which are pounced in order to transfer the lines directly to the painting surface.

Two fine paintings by Mondrian, three drawings by young Brazilian artists a small bronze by Laurens and a painting by the late American George Ault are also shown in this diversified exhibition.

The exhibition was installed by Alfred H. Barr, Jr., Director of Museum Collections and Dorothy C. Miller, ~~Curator~~ Curator. All works, both gifts and purchases, were approved by the Collection Committee, under the chairmanship of James Thrall Soby. Donors are:

Mr. and Mrs. Leslie Ault
Mr. and Mrs. Walter Bareiss
Samuel A. Berger
Lillie P. Bliss bequest
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Dr. H. B. G. Casimir
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Mr. and Mrs. Donald B. Straus Fund
Mr. and Mrs. Eugene Victor Thaw
Gift in memory of Carol Bittenwieser Loeb
Wildenstein Foundation Fund

THE MUSEUM OF MODERN ART

11 WEST 53 STREET, NEW YORK 19, N. Y.

TELEPHONE: CIRCLE 5-8900

RECENT ACQUISITIONS

Exhibition: November 13, 1957 - January 5, 1958

CHECKLIST

With notes by Alfred H. Barr, Jr.

Note: Unless enclosed in parentheses dates appear on the works themselves.

The last two figures of the number indicate the date of accession.

George AULT. American, 1891-1949.

New Moon, New York. 1945. Oil on canvas, 28 x 20". Gift of Mr. and Mrs. Leslie Ault. 132.57.

Leonard BASKIN. American, born 1922.

Man with a Dead Bird. (1954) Walnut, 64" high. A. Conger Goodyear Fund. 25.57.

In October Baskin wrote the Museum: "I would reaffirm my position as a Realist and note that my sense of artistic isolation grows steadily more acute. My definition of Realism abjures naturalism, accepts the inevitability of tendentiousness, and partakes in a guerilla fashion of the discoveries of the modern movement."

His technique, he describes as "straight, old fashioned, almost obsolete technique of wood carving."

Jean BAZAINE. French, born 1904.

The Flame and the Diver. 1953. Oil on canvas, 76 3/4 x 51". Given anonymously. 1.57.

Umberto BOCCIONI. Italian, 1882-1916.

The Riot. 1912-13. Oil on burlap, 19 7/8 x 19 7/8". Given anonymously.

Boccioni painted at least three futurist pictures of riots. This is probably the latest and certainly the most remarkable in composition in which the turbulent foreground contrasts with the absolutely bilateral symmetry of the background.

René Robert BOUCHÉ. American, born Czechoslovakia 1905. U.S.A., 1941.

Portrait of Frederick Kiesler. 1954. Pencil, 25 x 19". Gift of the artist. 2.57.

Early in October the artist wrote the Museum: "The iconoclastic rebellion of the young painter of yesterday is slowly turning into an almost academic formula today.

"After all those kaleidoscopic variations on pictorial 'isms' I find the human image -- as evolved throughout our history of art -- more enigmatic and more 'abstract' than ever. Furthermore I believe that charm, dignity, warmth and even elegance are positive visual values not to be lost but rather to be revived."

Reg BUTLER. British, born 1913.

Girl. (1953-54) Shell bronze, 68 3/8" high. A. Conger Goodyear Fund.
558.56.

Flavio de R. CARVALHO. Brazilian, born 1899.

The Poet, Pablo Neruda. 1947. Oil over gesso on canvas, 39 5/8 x 30 7/8".
Inter-American Fund. 134.57.

Pablo Neruda, a Chilean, is one of the best-known poets writing in Spanish. The painter is also a well-known poet, architect and writer, resident in São Paulo.

Dr. Carvalhal Ribas. 1955. Brush and ink, 39 1/2 x 27 5/8".
Inter-American Fund. 135.57.

Lynn CHADWICK. British, born 1914.

Inner Eye. (1952) Wrought iron with molten glass, 7' 6 1/2" high.
A. Conger Goodyear Fund. 150.55.

Giorgio de CHIRICO. Italian, born Greece 1888.

The Double Dream of Spring. 1915. Oil on canvas, 22 1/8 x 21 3/8".
Gift of James Thrall Soby. 138.57.

In his Giorgio de Chirico, James Thrall Soby writes: "The Double Dream of Spring is a companion piece to The Seer and The Duo, though now only one of the protagonists is a mannequin, the other the familiar Victorian statue. Both figures seem to have emerged in somnambulism from the shadowed foreground which presumably was the scene of their dreaming. Between them...picture-within-the-picture includes drawings of various components of de Chirico's early iconography--architecture, a train, a flag, a statue, a landscape, a tower, the legs of Ariadne.

"In the background of The Double Dream of Spring, the scene of the dream itself is reached by a deep, wooden platform. It is a dream of spring and there is no mistaking it. The sudden warmth in which the diminutive figures have come out to walk and stand, the restlessness and relief of winter's end--these are conveyed with a persuasiveness that goes far beyond the limits of traditional realism, and once again we are reminded of the painter's avowed intention to record the emotional impact of imagined experience rather than to document external appearances. His example opened the way for surrealist artists such as Ernst, Tanguy, Magritte, Dali and Delvaux whose debt to de Chirico all have proudly acknowledged. The Double Dream of Spring's relationship to Dali's early art is especially clear; the ambiguous tonal affinity between the sky and the canvas-within-the-canvas puts one in mind at once of many pictures by René Magritte."

("The Double Dream of Spring was reproduced in Time magazine for August 23, 1946, with the comment that de Chirico had just denounced it as a forgery to one of Time's reporters...Late in 1949 the writer sent a photograph of the picture to de Chirico through a mutual friend. De Chirico promptly authenticated the picture in writing and declared that he had been misquoted by Time's reporter. The provenience of The Double Dream of Spring can be traced back to 1919, when Paul Guillaume sold it to M. Level of the Galerie Percier in Paris.")

Mario CRAVO Junior. Brazilian, born 1923.

Studies for sculpture - with duelling figures. 1956. Watercolor, pen and ink, pencil, 13 1/4 x 9 1/2". Inter-American Fund. 139.57.

Studies for sculpture - with dragons. 1956. Color crayon, pencil, pen and ink, 13 x 8 7/8". Inter-American Fund. 140.57.

Mario Cravo, one of the best-known of the younger Brazilian sculptors, works in Bahia.

Otto DIX. German, born 1891.

Self Portrait. 1922. Watercolor and pencil, 15 1/2 x 9 3/8".
Gift of Richard L. Feigen. 142.57.

Giuseppe GUERRESCHI. Italian, born 1929.

The Shutters (Persiane). 1956. Oil on canvas, 70 7/8 x 43".
Gift of Mrs. Saul S. Sherman. 26.57.

Erich HECKEL. German, born 1883.

Two Nudes on the Beach. 1912. Watercolor, ink and charcoal, 10 3/4 x 12" (irregular). Gift of Samuel A. Berger. 11.55.

Painted in Berlin from memories of the beach at Hiddensee.

James J. KEARNS. American, born 1924.

The Ring. 1956. Charcoal and conté crayon, 42 x 45". Gift of Mr. and Mrs. Sydney S. Spivack. 144.57.

About this drawing the artist writes: "As I recall the thoughts that were involved here, my concern was with the desperation of people striving to play at something they did not feel involved in. It impresses me as being topical and if I sought to be critical, I also sought to imbue the whole with compassion and poetry as I have considerable admiration for such striving."

Toon KELDER. Dutch, born 1894.

Masker. (1952-53.) Iron wire, 23 1/2" high. Gift of Dr. H. B. G. Casimir. 145.57.

Kelder is generally considered among the best Dutch sculptors of his generation. In 1953 he had a one-man show at the Stedelijk Museum in Amsterdam and had previously shown some paintings at the Wehye Gallery in New York in 1949.

Ernst Ludwig KIRCHNER. German, 1880-1938.

Woman with Red Flowers. (1903?) Oil on canvas, 59 1/8 x 28 7/8".
Gift of William S. Rubin. 9.57.

The dating of Kirchner's early paintings is problematical. It is probable that 1903 is somewhat too early for Woman with Red Flowers.

Paul KLEE. Swiss, 1879-1940.

Still Life with Four Apples. (1909.) Oil on paper mounted on wood panel, 13 1/2 x 11 1/8". Gift of Mr. and Mrs. Peter A. Rübel. 27.57.

Formerly in the collection of the artist's sister.

Gustav KLIMT. Austrian, 1862-1918.

The Park. (Between 1903-1910.) Oil on canvas, 43 3/8 x 43 1/2".
Purchase. 10.57.

The dating of Klimt's landscapes is sometimes difficult. A label on the stretcher indicates this picture was exhibited at the Venice Biennale of 1910. Another label gives the title Schlosspark. Klimt painted many landscapes on the grounds of Schloss Kammer on the Attersee between 1903 and 1910. Klimt was the foremost Austrian painter of his generation. Among his followers were Egon Schiele and Oskar Kokoschka.

Gustave KLIMT (cont'd.)

Nude. 1905. Pencil, 22 x 14 1/2". Gift of Mr. and Mrs. Walter Bareiss. 146.57.

Three Courtesans. (1910-18.) Pencil, 22 x 14 1/2". Purchase. 11.57.

Frank KUPKA. Czech, 1871-1957. In France from 1895.

Child with a Ball. (c.1908.) Pastel, 24 1/2 x 18 3/4". Gift of Mr. and Mrs. Frank Kupka. 567.56.

Six studies after Child with a Ball. (1908-10?) Colored crayon and pencil, largest 10 3/4 x 7 3/8", smallest 5 1/4 x 3 3/4". Gift of Mr. and Mrs. Frank Kupka. 568.56.1-5; 568.56.8.

The First Step. 1909. Oil on canvas, 32 3/4 x 51". Hillman Periodicals Fund. 562.56.

Mme. Kupka among Verticals. (1910-11.) Oil on canvas, 53 3/8 x 33 5/8". Hillman Periodicals Fund. 563.56.

The Musician, Follot. (1911? Dated on painting 1910.) Oil on canvas, 28 1/2 x 26 1/8". Hillman Periodicals Fund. 564.56.

The Mirror. (1911? Dated on painting 1910.) Oil on canvas, 42 5/8 x 34 7/8". Hillman Periodicals Fund. 565.56.

Curving Verticals (Study.) (1912? Dated on painting 1911.) Oil on canvas, 25 5/8 x 18 1/4". Gift of Mr. and Mrs. Frank Kupka. 566.56.

Fugue in Two Colors/ (Amorpha). (1912.) 28 studies for the large painting exhibited in the Salon d'Automne, Paris, 1912, and now in the National Gallery, Prague. Gouache, ink, pencil, pastel and crayon, largest 16 3/8 x 18 5/8", smallest 8 1/2 x 8 5/8". Gift of Mr. and Mrs. Frank Kupka. 569.56.1-9, 11-19, 21-22, 24-28; 569.56.30; 569.56.33-35; 851.56.496.

Also exhibited: Red and Blue Disks. 1911-12. Oil on canvas, 39 3/8 x 28 3/4". Purchase Fund, 1951.

Frank Kupka was born in Opocno, Czechoslovakia in 1871 and studied in Prague and Vienna. Moved to Paris, 1895, where he made book and magazine illustrations, painted portraits and figure compositions, two of which won gold medals, one at the Paris Exposition, 1900, the other at the St. Louis World's Fair, 1904. He got to know Jacques Villon and about 1906 took a house at Puteaux near Paris, next door to the Villon family houses. He exhibited at the Salon d'Automne and was influenced by the Neo-Impressionists and Fauves. In 1909 he began his highly original development towards abstraction, working in privacy. In 1912 he sent the large canvas, Fugue in Two Colors, to the Salon d'Automne, probably the first purely abstract painting exhibited in France. Apollinaire, it appears, coined the term Orphisme to describe his paintings but Kupka rejected the label which was then applied to Delaunay, whose disk compositions had been anticipated by similar paintings of Kupka done before mid-1912.

In the spring of 1913 he showed Vertical Planes III, Salon des Indépendants, probably the first rectilinear abstract painting exhibited anywhere. Kupka published his radical theories on painting in an article in the New York Times, October 19, 1913.

Despite occasional exhibition Kupka received little recognition during the following two decades. In 1935, at the suggestion of his former neighbor, Marcel Duchamp, Kupka's studio was visited and several of his paintings of 1912-13 were selected for the Museum's exhibition, Cubism and Abstract Art. The catalog confirmed his historic position as an important pioneer. In 1936 Kupka was given a little-noticed show at Jeu de Paume Museum in Paris, another in Prague in 1946, and a third at the Louis Carré Gallery, New York, 1951. He died in the house at Puteaux June 24, 1957. It is reported that the Musée d'Art Moderne plans to give him a memorial exhibition.

Frank KUPKA. (cont'd.)

In recognition of the Museum's early attention to his work and encouraged by the friendly interest of the young American art historian, Lilli Anders, Mr. and Mrs. Kupka, a year before the artist's death, presented the Museum with the painting, Curving Verticals, and some 550 studies. These include the pastel Child with a Ball and about thirty watercolor studies for the Fugue in Two Colors. At the same time, the Museum bought four additional early paintings, The First Step, a virtually abstract painting of 1909, Mme Kupka among Verticals (1910-11), The Musician, Follet (1911?), and The Mirror (1911?).

The present exhibition includes the more important of the recent acquisitions as well as the Red and Blue Disks, purchased in 1951. The show is arranged to indicate the long and extraordinarily complex development which led to the great Fugue in Two Colors of 1912 and the briefer and simpler steps which preceded the Vertical Planes III of 1913. (Both these large pictures, Kupka's two most important works, were bought by the Gallery of Modern Art in Prague in 1946, but under the Communist regime, are not exhibited. They are represented here by small watercolor versions done in 1946.)

Henri LAURENS. French, 1885-1954.

Mermaid. (1937.) Bronze, 10" high. Gift of Mr. and Mrs. Walter Bareiss. 571.56.

August MACKE. German, 1887-1914.

Composition II. 1913. Colored inks, 9 1/8 x 9 7/8". Gift of Mr. and Mrs. Walter Bareiss. 573.56.

Aldemir MARTINS. Brazilian, born 1922.

The Traitor. 1953. Pen and ink and gouache, 23 1/8 x 17 1/4". Inter-American Fund. 151.57.

One of many studies of the cangaceiros, the half-lawless cowboys of northern Brazil, where the artist, himself half Indian, was born and grew up.

Figure. 1953. Pen and ink, 27 1/2 x 20 1/2". Inter-American Fund. 152.57.

F. E. McWILLIAM. British, born 1909.

Lazarus II. (1955.) Bronze, 38 5/8" high. Gift of Dr. and Mrs. Arthur Lejwa. 577.56.

Piet MONDRIAN. Dutch, 1872-1944. Paris 1912-1914, 1919-1938; New York 1940-44.

Blue Facade (Composition 9). (1914.) Oil on canvas, 37 1/2 x 26 5/8. Purchase. 153.57.

Composition. 1921. Oil on canvas, 29 7/8 x 20 5/8". Purchase. 154.57.

Serge POLIAKOFF. French, born Russia 1906. In Paris since 1923.

Composition. (1956.) Oil on burlap, 38 1/8 x 51 1/4". Gift of M. Knoedler and Company. 579.56.

Antoine PRINNER. French, born Hungary 1902. In France since 1927.

Evocation (L'Appelée). (1952.) Bronze, 48" high. Purchase. 31.57.

Prinner lives in Vallauris but is more influenced by Indian sculpture and religion than by his friend Picasso.

Odilon REDON. French, 1840-1916.

Yellow Flowers. (c.1912.) Pastel, 25 1/2 x 19 1/2". Acquired through the Mary Flexner Bequest. 19.57.

Germaine RICHIER. French, born 1904.

The Devil with Claws (Le Griffu). (1952.) Bronze, 34 1/2" high. Wildenstein Foundation Fund. 18.57.

Christian ROHLFS. German, 1849-1938.

Man in Top Hat and Tails. (c.1915-16.) Gouache with pencil and crayon, 18 1/8 x 12 1/2". Gift of Mr. and Mrs. Walter Bareiss. 581.56.

Blue Fan Dancer. 1916. Gouache and bronze paint, 19 x 13 3/4". Gift of Mr. and Mrs. Eugene Victor Thaw. 582.56.

William RONALD. Canadian, born 1926. Lives in New York.

Saintpaulia. 1956. Oil on canvas, 48 x 52 3/8". Purchase. 32.57.

Ronald, Canadian by birth, moved to New York in 1954. He studied in Toronto.

"An interest in Spanish music and Fra Angelico's paintings suddenly came upon me about a year and a half ago. I did six or more works then in a warmer palette -- like Saintpaulia..." The artist explains "Saintpaulia is the proper name for African violets...I title my pictures with words, that to me 'sound' like the painting looks."

Henri ROUSSEAU. French, 1844-1910.

Vase of Flowers. Oil on canvas, 16 1/4 x 13". Given in the memory of Carol Bittenwieser Loeb. 5.56.

Egon SCHIELE. Austrian, 1890-1918.

Girl Putting on Shoe. 1910. Watercolor and charcoal, 14 1/2 x 12 1/2" (irregular). Mr. and Mrs. Donald B. Straus Fund. 23.57.

Prostitute. 1912. Watercolor and pencil, 19 x 12 3/8". Mr. and Mrs. Donald B. Straus Fund. 21.57.

Nude with Violet Stockings. 1912. Watercolor, ink and pencil, 12 5/8 x 18 5/8". Mr. and Mrs. Donald B. Straus Fund. 22.57.

Woman with Slipper. 1917. Charcoal, 18 1/8 x 11 3/4". Gift of Dr. and Mrs. Otto Kallir. 20.57.

Karl SCHMIDT-ROTTLUFF. German, born 1884.

Houses at Night. 1912. Oil on canvas, 37 5/8 x 34 1/2". Gift of Mr. and Mrs. Walter Bareiss. 156.57.

Ben SHAHN. American, born Russia 1898.

Six studies for Father and Child:

Of the six studies listed below, the last two were used in the way that Medieval and Renaissance painters used their final full-scale studies or cartoons to outline the composition of the painting by means of pouncing. Pouncing consists in punching holes along the lines by means of a sharp point or rowel. The pierced drawing is laid against the surface and then dusted with charcoal which sifts through the holes, leaving a dotted outline to serve as a guide in painting.

Four preliminary studies for Woman with Photograph. Charcoal on tracing paper mounted on cardboard, 25 3/8 x 19 3/8", 18 3/8 x 14 1/2", 18 1/2 x 14 1/2", 14 5/8 x 9 1/2". Gift of James Thrall Soby. 158.57.3-6.

Father and Child, final study. Charcoal drawing with pounce marks on tracing paper mounted on cardboard, 39 7/8 x 29 1/4". Gift of James Thrall Soby. 158.57.1.

Woman with Photograph, final study. Charcoal drawing with pounce marks on tracing paper mounted on cardboard, 30 x 19 3/8". Gift of James Thrall Soby. 158.57.2.

Ben SHAHN (cont'd.)

Father and Child. 1946. Tempera on cardboard, 40 x 30". Gift of James Thrall Soby. 157.57.

Dr. J. Robert Oppenheimer. (1954.) Brush and ink, 19 1/2 x 12 1/4". Purchase. 33.55.

This is one of several portraits of the physicist commissioned by the Columbia Broadcasting System. One of them was to be used in an advertisement of the television interview of Dr. Oppenheimer by Edward R. Murrow in 1954. (The drawing was not published.)

David SMITH. American, born 1906.

History of LeRoy Borton. 1956. Steel, 88 1/4 x 24 1/2". Mrs. Simon Guggenheim Fund. 159.57.

The artist writes: "LeRoy Borton is a blacksmith for Seward & Co., ironmongers, mill and mine supplies (limestone quarries etc.), Bloomington, Indiana, and aided me with the power forging of the series called Forgings 1955. Borton's interest in my work was more than that of the subcontracting of man and machine. He was an excellent craftsman developed in the old school of hard forging, tempering of chisels, wagon repair, etc. In the days we worked together we became friendly, talking of metal working methods, etc., and his interest in raising and selling cut flowers. The History of LeRoy Borton is homage to a friend, as in the sculpture called Blackburn--Song of an Irish Blacksmith. It was originally painted, but the paint was burned off and clear lacquer sprayed (lacquered) on. It was named after it was made when the feeling of LeRoy Borton was sensed and then identified.

Death by Gas. (1939-40.) Bronze relief, 10 3/8" high x 11 3/8" wide x 1 3/8" deep. Given anonymously.

One of a series of bronze medallions shown at the Willard Gallery, New York, in 1940. For the catalogue the sculptor wrote the following note about this relief: "The spectre sprays heavy gas -- the mother has fallen -- flaming and eaten lungs fly to space where planets are masked. Two bare chickens escape in the same apparatus. The death venus on wheels holds aloft the foetus who, from environment, will be born masked.

"The immune goddess in the boat hangs to the handle of a tattered umbrella. She wears a chastity mask and blows her balloon. The peach pits were saved in the last war."

Chicago Circle. 1955-56. Bronze relief, 10 7/8" high x 11" wide x 3/4" deep. Given anonymously.

Called Chicago Circle because it was chosen as the design for a Logan Medal by the Art Institute of Chicago from a group of fifteen medallions. These medallions were not designed for any specific purpose but rather "to develop draftsmanship...fluidity in sculptural form akin to drawing." Technique: "These were carved intaglio in plaster blanks, with a high speed die grinder using burs and mounted stones wherein the drawing is as fast as a brush but actual cut form is the result; the positive cast is made from the original reverse."

Edouard VUILLARD. French, 1868-1940.

Still Life. (1892.) Oil on wood, 9 3/8 x 12 7/8". Acquired through the Lillie P. Bliss Bequest. 283.56.

Though monumental in design, this Still Life employs the flat, simplified style which Vuillard had learned from the example of Gauguin and the Pont-Aven school of the late eighties.

Fritz WOTRUBA. Austrian, born 1907.

Head. (1954/55.) Bronze, 16 3/4" high. Purchase. 162.57.

Wotruba is generally regarded as the foremost living Austrian sculptor.