

Van Gogh, Dalí, and Beyond

THE WORLD REIMAGINED





Samantha Friedman

Art Gallery of Western Australia, Perth
The Museum of Modern Art, New York

Van Gogh, Dalí, and Beyond

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SAMANTHA FRIEDMAN

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Directors' Foreword

Van Gogh, Dalí, and Beyond: The World Reimagined is the third exhibition in a dynamic, multiyear partnership between The Museum of Modern Art and the Art Gallery of Western Australia. To date, AGWA's audience has had the opportunity to immerse itself in the individual achievements of modern art's pioneers, with *Picasso to Warhol: Fourteen Modern Masters*, and to explore the energy of New York through photographs, in *Picturing New York: Photographs from The Museum of Modern Art*. Exhibitions still to come will investigate design in the domestic sphere, offer encounters with cutting-edge contemporary art, and highlight Post-Impressionist masterpieces. Encompassing a range of periods, mediums, and approaches, this program reflects not only the breadth of MoMA's unparalleled collection but the diversity of modern art itself.

Prepared exclusively for presentation in Perth, *Van Gogh, Dalí, and Beyond: The World Reimagined* will allow viewers to observe how over ninety artists have reinvented landscape, still life, and portraiture from the late nineteenth century to the present day. By adopting these traditional genres, modern artists have gestured toward art historical precedents even as they have invented radical new languages to describe the people, places, and things of their own times.

From Vincent van Gogh's twisted olive trees to Lawrence Weiner's seascape in words, we see the definition of a landscape expand to include not only the representation of a site but our own experience of it. If Paul Cézanne's faceted oranges were revolutionary at the dawn of the twentieth century, Urs Fischer's hybrid of a real apple and pear shows us what a still life can be at the dawn of the twenty-first. The solidity of Auguste Rodin's portrait of Honoré de Balzac sculpted in the 1890s gives way to Gerhard Richter's self-portrait in the 1990s, in which the subject dissolves in a blur of paint. Together, the 134 paintings, sculptures, drawings, photographs, prints, and media works gathered here reflect shifting conceptions of the world,

documenting ever-changing relationships to nature, objects, ourselves, and each other.

The partnership between The Museum of Modern Art and the Art Gallery of Western Australia has continued to strengthen with each exhibition. Hardworking members of nearly every department in both museums — from Conservation and Registration to Education and Communications — have contributed to the success of this ambitious project. A core team steered the effort forward with commitment and camaraderie: Samantha Friedman, Assistant Curator, Department of Drawings at MoMA, organized the exhibition in collaboration with Gary Dufour, Chief Curator | Deputy Director, and Glenn Iseger-Pilkington, Associate Curator of Indigenous Objects and Photography, at AGWA. The efforts of Brian Stewart, Deputy Director | Chief Operating Officer; Lynne Hargreaves, General Manager, Collections and Exhibitions; Di Yarrall, General Manager, Community Relations; Jude Savage, Registrar of Collections; and Sharyn Beor, Marketing and Promotions Manager, all at AGWA, were indispensable in bringing this exhibition to fruition. We are equally grateful to Ramona Bronkar Bannayan, Senior Deputy Director for Exhibitions, Collections, and Programs; Maria DeMarco Beardsley, formerly Coordinator, Exhibition Programs; and Jodi Hauptman, Curator, Department of Drawings, all at MoMA, who expertly managed the manifold aspects of both this particular exhibition and the overall collaboration.

Such an ambitious project requires significant resources beyond our two institutions. We would like to acknowledge the commitment of the State Government of Western Australia and the Department of Treasury and Finance for their continuous support of a program that contributes to the long-term cultural enrichment of Perth and Western Australia. Warm thanks go to AGWA's Chair of the Board, Fiona Kalaf, and to the entire Board, who have been enthusiastic in leading the strategies behind such an important project. We would also like to thank

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STEFANO CARBONI

Director, Art Gallery of Western Australia

GLENN D. LOWRY

Director, The Museum of Modern Art



“People will tell me that mountains are not like that . . .”

In September of 1889, Vincent van Gogh sent several paintings to his brother Theo from the asylum in Saint-Rémy-de-Provence, where he had been living since May of that year. In the accompanying letter, van Gogh describes the ways in which he embellished certain aspects of the landscape, moving beyond a faithful record of nature. “The olive trees with white cloud and background of mountains, as well as the Moonrise and the Night effect— These are exaggerations from the point of view of the arrangement,” he wrote, referring first to *The Olive Trees* (plate 1) and then to two related canvases.¹ He goes on, however, to communicate a concurrent desire to capture particular details of the specific setting. “The olive trees are more in character . . . and I’ve tried to express the time of day when one sees the green beetles and the cicadas flying in the heat.”² Thus, even though he altered

or invented certain elements for compositional or expressive ends, other aspects of these canvases accurately reflect recognizable attributes of the landscape surrounding Saint Rémy.

Van Gogh was actively preoccupied at this moment with these alternatives at either end of the spectrum of landscape painting: free invention and truthful documentation. Disagreement with Paul Gauguin over which approach to take was one of the conflicts that had brought an end to the artists’ shared “Studio of the South” in Arles the previous year.³ Van Gogh maintained the importance of painting *sur le motif*, or directly from reality, but Gauguin championed painting *de tête*, from imagination or memory. In a letter to Émile Bernard at the end of 1889, van Gogh implores his colleague to “look for the possible, the logical, the true” and counsels against the “artificial”

1. Vincent van Gogh. *The Olive Trees*. Saint Rémy, June–July 1889. Oil on canvas, 28 $\frac{7}{8}$ × 36 in. (72.6 × 91.4 cm)



and the “affected” in favor of “immersing oneself in reality again.”⁴ He reports to Bernard that he has grounded his own painting with simple, concrete subjects from nature: “My ambition is truly limited to a few clods of earth, some sprouting wheat. An olive grove. A cypress.”⁵

This commitment to reality may seem unexpected for an artist who is most often celebrated now for passionately subjective depictions of nature, but van Gogh’s “exaggerations” are always rooted in observation. If, as he admits, mountains are not wholly the way he paints them, this is because, in *The Olive Trees* for example, they are rendered in shades of deep blue and outlined in undulating black lines that resemble the tracery of stained glass. Nonetheless, the Alpillles mountains that surround Saint Rémy are easily identifiable (fig. 1); visible at the top left of the painting are the distinctive “two holes” of the range’s Rocher des Deux Troues. What the artist’s letter to Bernard denounces is not, then, the coloring of reality with emotion, for this is central to van Gogh’s practice. Rather, he is rejecting subjects adopted from myth or religion — from which the genre of landscape painting had only recently become independent and in which Gauguin was still indulging (see fig. 2).⁶

Until the Barbizon School popularized plein air painting in the mid-nineteenth century, artists often used religious, historical, or mythological episodes as pretexts for representing nature. The academic Salon placed such themes at the top of

Fig. 1. Mont Gaussier, in the Alpillles mountains, 1986

its hierarchy of genres, while pure landscapes unsupported by narrative were considered relatively lowly subjects, superior only to animal scenes and still lifes.⁷ The year before van Gogh painted *The Olive Trees*, while still in Arles, he had twice attempted to portray the biblical story of Christ in the Garden of Gethsemane, or the Garden of Olives. Both times, he scraped off the figures, uncomfortable with their lack of connection to reality. In the first instance, he concluded that “it’s wrong to do figures of that importance without a model”; the second time, he reported to Theo that he didn’t need to paint a symbolic Garden of Olives “because here I see real olive trees.”⁸

Van Gogh’s letter to Bernard includes advice that provides insight into his own objectives: “In order to give an impression of anxiety,” he wrote, “you can try to do it without heading straight for the historical garden of Gethsemane.”⁹ If a painting like *The Olive Trees* does not pretend to conjure the agony of Christ praying in the garden before his death, it does strive to instill the directly observed landscape with intense emotion. In the roiling movement of the earth, the gnarled twisting of the tree trunks and the agitated energy of their leaves, and the animate pulse of the cloud overhead, we sense the state of the artist’s own psyche.¹⁰ Applying these sensations to the landscape, van Gogh created an intimate association between



Fig. 2. Paul Gauguin (French, 1848–1903). *Christ in the Garden of Olives*. 1889. Oil on canvas, 28 ½ × 36 in. (72.4 × 91.4 cm). Norton Museum of Art, West Palm Beach. Gift of Elizabeth C. Norton

exterior and interior realms, between nature and his own humanity. While landscape painting has always been defined by an implicit human presence,¹¹ modern landscape painting relies on an interaction with nature that is direct, personal, and rooted in reality, even if that reality is exaggerated.

Nowhere is the identification between the modern individual and the landscape more evident than in Surrealism, where internal tumult is often envisioned as an external phenomenon. The fact that many Surrealists were committed to grounding their visions with realistic detail may initially seem as unexpected as the Expressionist van Gogh’s debt to observation, until we remember that the name of the movement refers not to the nonreal but to the hyperreal.¹² In *Illumined Pleasures* (plate 15), Salvador Dalí projects the contents of his subconscious against a Catalonian plain with such precision that the fantasies seem perfectly plausible. By incorporating long shadows into the scene, Dalí shows that earthly logic applies to this psychological terrain. One of the landscapes-within-the-landscape — a colonnade in the leftmost of the painting’s three theater-like boxes — is a collage element pasted into the composition, a photomechanically reproduced fragment of reality dropped into a dream world.

The Chilean-born artist Roberto Matta was adopted into the Surrealist circle in the 1930s, thanks in part to what the movement’s leader, André Breton, would later describe as a “repercussion of the psychic on the physical”¹³ in his work. Matta referred to his often horizonless but nonetheless environmental compositions as “psychological morphologies” or “inscapes” — names that testify to his belief in a connection between interior life and the natural world. Painted during a trip to Mexico in 1941, *Listen to Living* (plate 17) captures the geological drama of an erupting volcano, even as its otherworldly forms and hallucinatory palette transcend terrestrial physicality. In this and other paintings, Matta zooms in to an atomic scale, taking inspiration from the amoeboid forms of microscopic plant and animal life. When asked in the 1960s what Surrealism had meant to him, Matta answered that it was his way of “looking for more reality.”¹⁴



As the boundaries of art stretched to include installation-based and conceptual practices in the 1970s, the possibilities of representing a landscape widened too. Yet an emphasis on the individual's relationship to his environment, and a commitment to accessing something real in nature, continued to define these expansions of the genre. The work of British land artist Richard Long, which comes out of his walks in the countryside, extends the notion of *sur le motif* creation to its logical conclusion. "Out there is my studio,"¹⁵ Long has said, referring to the topographies that he traverses and ever so lightly alters. Sometimes he inserts his presence into the landscape, as in *A Line Made by Walking* (fig. 3), in which Long trod a mark into a grassy field, then documented the intervention with a photograph. In other works, such as *Cornish Stone Circle* (plate 36), he removes materials from their setting and introduces them into the gallery. By collapsing the distinction between indoors and

outdoors, and by arranging stones or other materials into geometric configurations that evoke ancient ritual, Long addresses an essential connection between nature and the individual.

If Long makes the museum into a landscape by bringing in actual rocks, the Conceptual artist Lawrence Weiner similarly transforms the gallery space with language that describes elements of nature. Though *Rocks Upon the Beach Sand Upon the Rocks* (plate 38) consists of painted letters that spell out the words of its title, Weiner specifies the work's medium as "language + the materials referred to."¹⁶ This suggests that the work encompasses real rocks and sand as well as the linguistic signs that reference them. And though, as Weiner surely intended to point out, these referents may be arbitrary, the large scale and resolute horizontality with which they are conveyed evoke the physical qualities of a shoreline.

The viewer's experience of reading Weiner's work is one that necessarily takes place in time, much like an individual's walk on an actual beach. Long's work is similarly phenomenological; the artist may have executed the initial ramble to gather materials, but anyone who perambulates the *Cornish Stone Circle* takes a second nature walk of his own. If van Gogh saw in the Provençal landscape a reflection of his own agony, rather than Christ's, these works by Long and Weiner invite viewers to identify with the landscape. When we look at *The Olive Trees*, we see van Gogh's mind reflected in the twisted trees, but when we take in Weiner's text, the rocks and sand take shape in our own minds.

Fig. 3. Richard Long. *A Line Made by Walking*, 1967. Photograph and pencil on board, 32½ × 44⅞ in. (82.5 × 112.5 cm). Tate Gallery, London

Epilogue: Vincent van Gogh to Theo van Gogh, Saint-Rémy-de-Provence, on or about Friday, September 20, 1889, *Vincent van Gogh: The Letters* [electronic resource] (Amsterdam: Van Gogh Museum; Huygens Institute KNAW, 2009–), no. 805.

1. Ibid. "Moonrise" refers to *Wheatfields with Sheaves and Rising Moon*, May 1889, Kröller-Müller Museum, Otterlo, The Netherlands; "Night effect," to *The Starry Night*, June 1889, The Museum of Modern Art, New York.
2. Ibid.
3. For a discussion of their diverging aesthetic priorities, see Gottfried Boehm, "Vision and Emotion: Van Gogh's Landscapes," in *Vincent van Gogh: Between Heaven and Earth, The Landscapes* (Basel: Kunstmuseum Basel; Ostfildern, Germany: Hatje Cantz, 2009), p. 43. For a more complete account of the break, see "Denouement," in Douglas W. Druick and Peter Kort Zegers, *Van Gogh and Gauguin: The Studio of the South* (Chicago: Art Institute of Chicago; New York: Thames and Hudson, 2001), pp. 244–61.
4. Vincent van Gogh to Émile Bernard, Saint-Rémy-de-Provence, on or about Tuesday, November 26, 1889, *Vincent van Gogh: The Letters*, no. 822.
5. Ibid.
6. For an account of the increasing autonomy of landscape painting in France during the second half of the nineteenth century, see Magdalena Dabrowski, introduction to *French Landscape: The Modern Vision, 1880–1920* (New York: The Museum of Modern Art; distributed by Harry N. Abrams, 1999), p. 13.
7. For more on the Academy's hierarchy of genres, see the introduction to this volume, pp. 9–10.
8. Vincent van Gogh to Theo van Gogh, Arles, Sunday or Monday, July 8 or 9, 1888, *Vincent van Gogh: The Letters*, no. 637. Ibid., Friday, September 21, 1888, no. 685.
9. Van Gogh to Bernard, *Vincent van Gogh: The Letters*, no. 822.
10. The affliction for which van Gogh was sent to the asylum in Saint Rémy, often mythologized as madness, is thought to have been "temporal lobe epilepsy or a genetic disorder." See "Biography," in *Vincent van Gogh: Between Heaven and Earth*, p. 299.
11. For an extended look at how the relationship between humans and nature becomes manifest in the idea of landscape, see W. J. T. Mitchell, *Landscape and Power* (Chicago: University of Chicago Press, 1994).
12. In his program note to the 1917 premiere of the Ballets Russes's *Parade*, the poet and critic Guillaume Apollinaire sees in the ballet "a kind of super-realism [*sur-réalisme*]." See Deborah Menaker Rothschild, appendix to *Picasso's "Parade": From Street to Stage* (London: Sotheby's Publications, in association with the Drawing Center, New York, 1991), p. 276.
13. André Breton, "Genèse et perspective artistiques du surréalisme," 1941, in *Le Surréalisme et la peinture, suivi de la genèse et perspective artistiques du surréalisme et de fragments inédits* (New York: Brentano's, 1945), p. 103. Quoted, in translation, in J. H. Matthews, *Eight Painters: The Surrealist Context* (Syracuse, N.Y.: Syracuse University Press, 1982), p. 107.
14. Matta, quoted in F. C. Toussaint, "Entretien avec Matta sur le surréalisme et la révolution," *Les Lettres françaises*, June 1966; quoted, in translation, in Matthews, *Eight Painters*, p. 113.
15. Long, quoted in Sean O'Hagan, "One Step Beyond," *The Observer*, May 9, 2009, p. 12.
16. Lawrence Weiner, artist questionnaire for *Rocks Upon the Beach Sand Upon the Rocks*, August 19, 2005, Museum Collection file, Department of Painting and Sculpture, The Museum of Modern Art, New York.



2.
Paul Cézanne. *Château Noir*. 1903-4.
Oil on canvas, 29 × 36 ¾ in. (73.6 × 93.2 cm)

3.
Georges Braque. *Road near L'Estaque*.
L'Estaque, late summer 1908. Oil on canvas,
23 ¾ × 19 ¾ in. (60.3 × 50.2 cm)



4.
André Derain. *L'Estaque*. 1906. Oil on canvas,
13 ⁷/₈ × 17 ³/₄ in. (35.3 × 45.1 cm)



5.
Maurice de Vlaminck. *Autumn Landscape*.
c. 1905. Oil on canvas, 18 ¹/₄ × 21 ³/₄ in.
(46.2 × 55.2 cm)



6.
Odilon Redon. *Underwater Vision*. c. 1910.
Oil on canvas, 36 $\frac{3}{4}$ × 29 $\frac{3}{4}$ in. (93.3 × 74.3 cm)



7.
Gustav Klimt. *The Park*. 1910 or earlier.
Oil on canvas, 43 $\frac{1}{2}$ × 43 $\frac{1}{2}$ in.
(110.4 × 110.4 cm)



8.
Vasily Kandinsky. *Church at Murnau*.
1909. Oil on board, 19 1/8 × 27 1/2 in.
(48.6 × 69.8 cm)



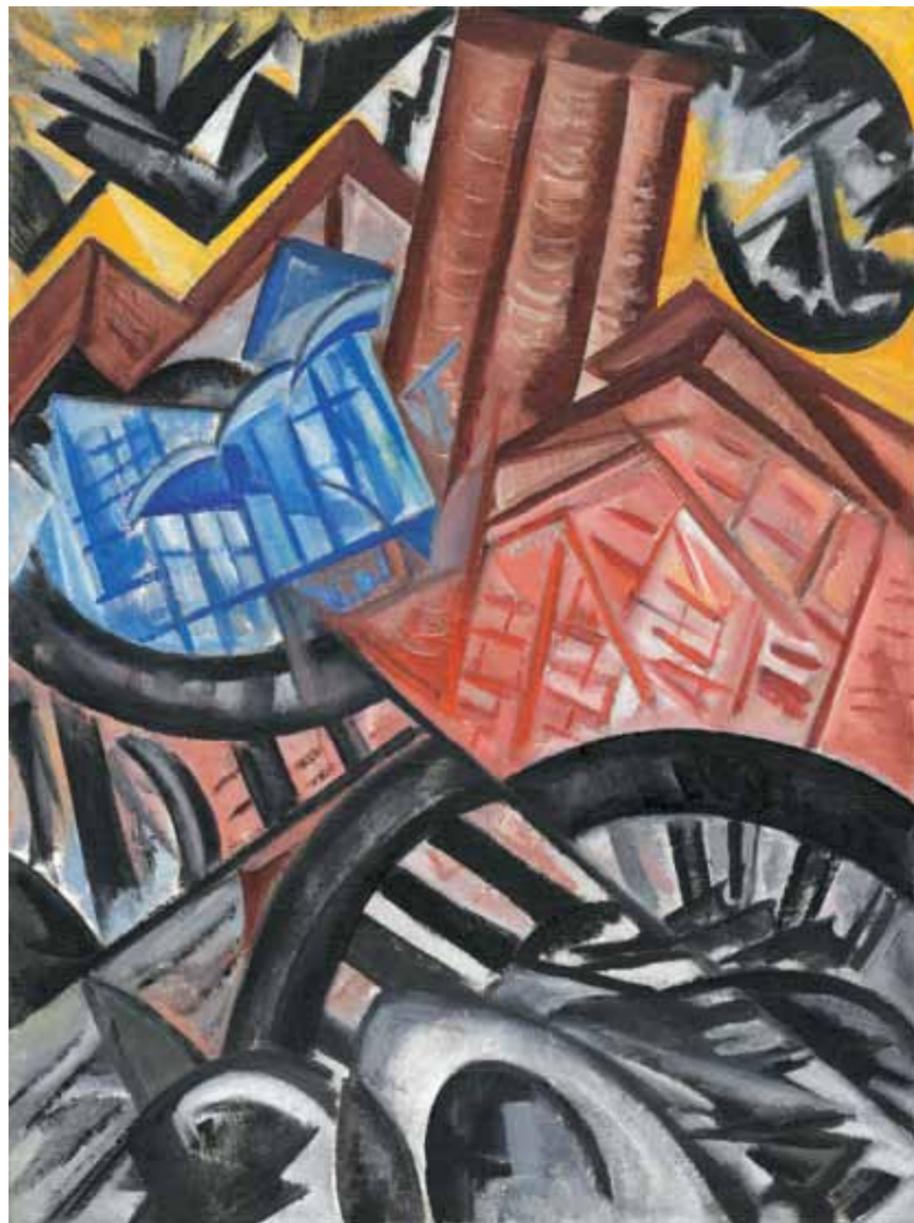
9.
Emil Nolde. *Blue and Violet Flowers*.
1916. Oil on burlap, 26 1/4 × 33 1/4 in.
(66.6 × 84.5 cm)



10.
Marcel Duchamp. *Landscape*. Neuilly,
January–February 1911. Oil on canvas,
18 1/8 × 24 in. (46.3 × 61.3 cm)

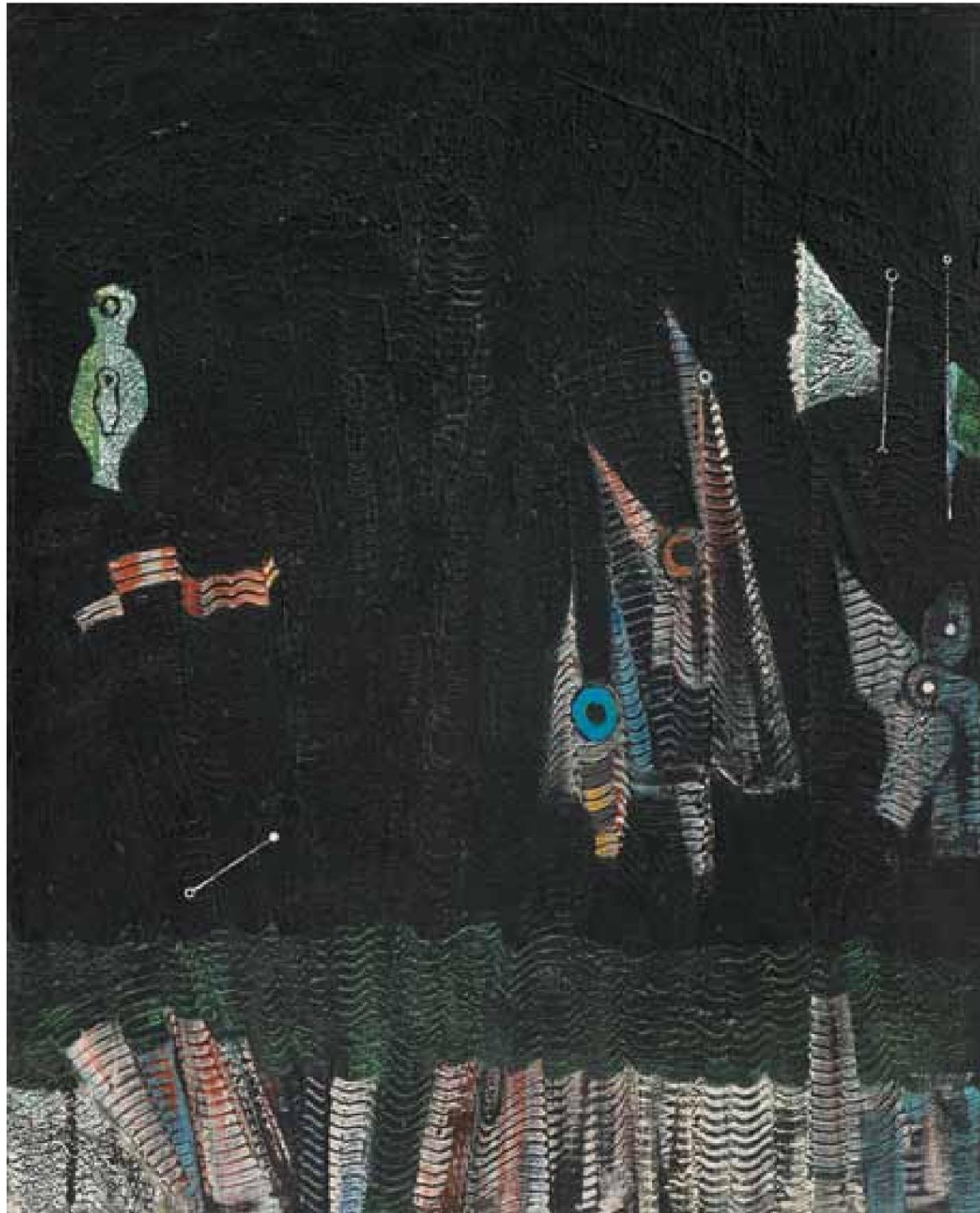


11.
Jean Metzinger. *Landscape*. 1912–14?
Oil on canvas, 28 3/4 × 36 1/4 in.
(73 × 92.1 cm)



12.
Olga Rozanova. *The Factory and the Bridge*.
1913. Oil on canvas, 32 ³/₄ × 24 ¹/₄ in.
(83.2 × 61.6 cm)

13.
Lyonel Feininger. *Ruin by the Sea*.
1930. Oil on canvas, 27 × 43 ³/₈ in.
(68.4 × 110 cm)



14.
Max Ernst. *Birds above the Forest*. 1929.
Oil on canvas, 31 ¼ × 25 ¼ in. (80.6 × 64.1 cm)



15.
Salvador Dalí. *Illumined Pleasures*. 1929.
Oil and collage on composition board,
9 ⅞ × 13 ¾ in. (23.8 × 34.7 cm)



16.
Yves Tanguy. *The Furniture of Time*.
1939. Oil on canvas, 46 × 35 ¼ in.
(116.7 × 89.4 cm)

17.
Roberto Matta. *Listen to Living*.
1941. Oil on canvas, 29 ½ × 37 ¼ in.
(74.9 × 94.9 cm)



18.
Adolph Gottlieb. *Flotsam at Noon*.
1952. Oil on canvas, 36 $\frac{1}{8}$ × 48 in.
(91.7 × 121.7 cm)



19.
David Hare. *Sunset, II*. 1953.
Bronze and steel, 62 × 50 × 6 $\frac{1}{4}$ in.
(157.5 × 127 × 15.7 cm)



20.
Milton Avery. *Sea Grasses and Blue Sea*.
1958. Oil on canvas, 60 $\frac{1}{8}$ in. \times 6 ft. $\frac{7}{8}$ in.
(152.7 \times 183.7 cm)

21.
Allan D'Arcangelo. *U.S. Highway 1, Number 5*.
1962. Synthetic polymer paint on canvas,
70 \times 6 ft. 9 $\frac{1}{2}$ in. (177.6 \times 207 cm)

LANDSCAPE

Robert Adams

(American, born 1937)

Colorado Springs, Colorado

1968 (plate 25)

Gelatin silver print

5⁵/₁₆ × 5¹⁵/₁₆ in. (15.2 × 15.2 cm)

Purchase

Along Interstate 25, Colorado

1970 (plate 24)

Gelatin silver print

5⁷/₁₆ × 5⁷/₁₆ in. (14.2 × 14.9 cm)

David H. McAlpin Fund

Newly Completed Tract House,

Colorado Springs

1968 (plate 26)

Gelatin silver print (printed 1981)

5¹¹/₁₆ × 5¹⁵/₁₆ in. (14.5 × 15.1 cm)

Gift of Jeffrey Fraenkel and Frish Brandt

Richard Artschwager

(American, 1923–2013)

Garden II

1974 (plate 35)

Synthetic polymer paint on composition board, 3 panels

Overall: 6 ft. ⁵/₈ in. × 13 ft. 3⁵/₈ in.

(184.6 × 405.5 cm)

Gift of the Lauder Foundation in memory of J. Frederic Byers III

Milton Avery

(American, 1885–1965)

Sea Grasses and Blue Sea

1958 (plate 20)

Oil on canvas

60¹/₈ in. × 6 ft. ³/₈ in. (152.7 × 183.7 cm)

Gift of friends of the artist

Lewis Baltz

(American, born 1945)

Tract House #17

1971 (plate 27)

Gelatin silver print

5¹³/₁₆ × 8¹/₂ in. (14.8 × 21.6 cm)

Gift of the photographer

Tract House #23

1971 (plate 28)

Gelatin silver print

5¹/₂ × 8¹³/₁₆ in. (14 × 22.4 cm)

Gift of the photographer

Bernd Becher

(German, 1931–2007)

Hilla Becher

(German, born 1934)

Hannover Mine 1/2/5, Bochum-Hordel,

Ruhr Region, Germany

1973 (plate 31)

Gelatin silver print

18⁷/₁₆ × 22¹¹/₁₆ in. (46.9 × 57.6 cm)

Horace W. Goldsmith Fund through

Robert B. Menschel

Georges Braque

(French, 1882–1963)

Road near L'Estaque

L'Estaque, late summer 1908 (plate 3)

Oil on canvas

23³/₄ × 19³/₄ in. (60.3 × 50.2 cm)

Given anonymously (by exchange)

Vija Celmins

(American, born Latvia, 1938)

Moon Surface (Surveyor I)

1971–72 (plate 32)

Graphite on synthetic polymer ground on paper

14 × 18¹/₂ in. (35.6 × 47 cm)

Gift of Edward R. Broida

Untitled (Irregular Desert)

1973 (plate 33)

Graphite on synthetic polymer ground on paper

12 × 15 in. (30.5 × 38.1 cm)

Gift of Edward R. Broida

Paul Cézanne

(French, 1839–1906)

Château Noir

1903–4 (plate 2)

Oil on canvas

29 × 36³/₄ in. (73.6 × 93.2 cm)

Gift of Mrs. David M. Levy

Salvador Dalí

(Spanish, 1904–1989)

Illumined Pleasures

1929 (plate 15)

Oil and collage on composition board

9³/₈ × 13³/₄ in. (23.8 × 34.7 cm)

The Sidney and Harriet Janis Collection

Allan D'Arcangelo

(American, 1930–1998)

U.S. Highway 1, Number 5

1962 (plate 21)

Synthetic polymer paint on canvas

70 in. × 6 ft. 9¹/₂ in. (177.6 × 207 cm)

Gift of Mr. and Mrs. Herbert Fischbach

Tacita Dean

(British, born 1965)

T&I

2006 (plate 41)

Photogravure on 25 sheets

Sheet (each): 26³/₄ × 33⁷/₈ in. (68 × 86 cm)

Overall: 11 ft. 2 in. × 14 ft. 2 in.

(340.4 × 431.8 cm)

Publisher and printer: Niels Borch Jensen Gallery and Edition, Berlin and Copenhagen

Edgar Wachenheim III Fund and Edward John Noble Foundation Fund

André Derain

(French, 1880–1954)

L'Estaque

1906 (plate 4)

Oil on canvas

13⁷/₈ × 17³/₄ in. (35.3 × 45.1 cm)

Acquired through the Lillie P. Bliss Bequest

Rackstraw Downes

(American, born England, 1939)

From 75 Varick to the Holland Tunnel

Entrance

1988 (plate 37)

Oil on canvas

23¹/₈ × 72 in. (58.7 × 182.9 cm)

Bequest of William Ainsworth

Marcel Duchamp

(American, born France, 1887–1968)

Landscape

Neully, January–February 1911 (plate 10)

Oil on canvas

18¹/₈ × 24 in. (46.3 × 61.3 cm)

Katherine S. Dreier Bequest

Max Ernst

(French, born Germany, 1891–1976)

Birds above the Forest

1929 (plate 14)

Oil on canvas

31³/₄ × 25¹/₄ in. (80.6 × 64.1 cm)

Katherine S. Dreier Bequest

Lyonel Feininger

(American, 1871–1956)

Ruin by the Sea

1930 (plate 13)

Oil on canvas

27 × 43³/₈ in. (68.4 × 110 cm)

Purchased with funds provided by Mrs. Julia Feininger, Mr. and Mrs. Richard K. Weil and Mr. and Mrs. Ralph F. Colin

Vincent van Gogh

(Dutch, 1853–1890)

The Olive Trees

Saint Rémy, June–July 1889 (plate 1)

Oil on canvas

28⁵/₈ × 36 in. (72.6 × 91.4 cm)

Mrs. John Hay Whitney Bequest

Frank Gohlke

(American, born 1942)

Landscape—Grain Elevator in Bend

of the Road near Perryton, Texas

1973–78 (plate 29)

Gelatin silver print

13³/₄ × 13³/₄ in. (34.9 × 34.9 cm)

The Family of Man Fund

Landscape—From the Grain Elevator,

Happy, Texas

1975–77 (plate 30)

Gelatin silver print

13³/₄ × 13³/₄ in. (34.9 × 34.9 cm)

Gift of the photographer

Adolph Gottlieb

(American, 1903–1974)

Flotsam at Noon

1952 (plate 18)

Oil on canvas

36¹/₈ × 48 in. (91.7 × 121.7 cm)

Gift of Samuel A. Berger

David Hare

(American, 1917–1992)

Sunset, II

1953 (plate 19)

Bronze and steel

62 × 50 × 6¹/₄ in. (157.5 × 127 × 15.7 cm)

Given anonymously

Vasily Kandinsky

(French, born Russia, 1866–1944)

Church at Murnau

1909 (plate 8)

Oil on board

19¹/₈ × 27¹/₂ in. (48.6 × 69.8 cm)

Purchase

Gustav Klimt

(Austrian, 1862–1918)

The Park

1910 or earlier (plate 7)

Oil on canvas

43¹/₂ × 43¹/₂ in. (110.4 × 110.4 cm)

Gertrud A. Mellon Fund

Richard Long

(British, born 1945)

Cornish Stone Circle

1978 (plate 36)

52 stone slabs (Delabole slate)

Overall diam.: 19 ft. 8³/₈ in. (600 cm)

Gift of Barbara Jakobson and John R. Jakobson, Junior Council and Anonymous Funds

Roberto Matta <div>(Chilean, 1911–2002)</div>
<i>Listen to Living</i> <div>1941 (plate 17)<div>Oil on canvas</div>29½ × 37⅞ in. (74.9 × 94.9 cm)<div>Inter-American Fund</div></div>
Jean Metzinger <div>(French, 1883–1956)</div>
<i>Landscape</i> <div>1912–14? (plate 11)<div>Oil on canvas</div>28¾ × 36¼ in. (73 × 92.1 cm)<div>Gift of T. Catesby Jones</div></div>
Emil Nolde <div>(German, 1867–1956)</div>
<i>Blue and Violet Flowers</i> <div>1916 (plate 9)<div>Oil on burlap</div>26¼ × 33¼ in. (66.6 × 84.5 cm)<div>Gift of Mr. and Mrs. Werner E. Josten</div></div>
Larry Poons <div>(American, born 1937)</div>
<i>Night on Cold Mountain</i> <div>1962 (plate 23)<div>Synthetic polymer paint and dye on canvas</div>6 ft. 8 in. × 6 ft. 8 in. (203.1 × 203.1 cm)<div>Larry Aldrich Foundation Fund</div></div>
Odilon Redon <div>(French, 1840–1916)</div>
<i>Underwater Vision</i> <div>c. 1910 (plate 6)<div>Oil on canvas</div>36¾ × 29¼ in. (93.3 × 74.3 cm)<div>Gift of The Ian Woodner Family Collection</div></div>

Gerhard Richter <div>(German, born 1932)</div>
<i>Meadowland</i> <div>1985 (plate 40)<div>Oil on canvas</div>35⅝ × 37½ in. (90.5 × 94.9 cm)<div>Blanchette Hooker Rockefeller, Betsy Babcock, and Mrs. Elizabeth Bliss Parkinson Funds</div></div>

Olga Rozanova <div>(Russian, 1886–1918)</div>
<i>The Factory and the Bridge</i> <div>1913 (plate 12)<div>Oil on canvas</div>32¾ × 24¼ in. (83.2 × 61.6 cm)<div>The Riklis Collection of McCrory Corporation</div></div>

Elmer Schooley <div>(American, 1916–2007)</div>
<i>German Landscape</i> <div>1962 (plate 22)<div>Oil on canvas</div>30⅞ × 36¼ in. (76.4 × 91.8 cm)<div>Gift of the artist through the Ford Foundation Purchase Program</div></div>

Robert Smithson <div>(American, 1938–1973)</div>
<i>Mono Lake Site-Nonsite</i> <div>1969 (plate 34)<div>Offset</div>Sheet: 22 × 34¼ in. (55.9 × 87 cm);<div>composition: 21 × 34¼ in. (53.3 × 87 cm)<div>Publisher: Dwan Gallery, New York</div>Linda Barth Goldstein Fund</div></div>

Yves Tanguy <div>(American, born France, 1900–1955)</div>
<i>The Furniture of Time</i> <div>1939 (plate 16)<div>Oil on canvas</div>46 × 35¼ in. (116.7 × 89.4 cm)<div>James Thrall Soby Bequest</div></div>

JoAnn Verburg <div>(American, born 1950)</div>
<i>Olive Trees after the Heat</i> <div>1998 (plate 39)<div>4 chromogenic color prints</div>Each: 40 × 28¼ in. (101.6 × 71.8 cm)<div>Gift of Clark B. Winter, Jr.</div></div>

Maurice de Vlaminck <div>(French, 1876–1958)</div>
<i>Autumn Landscape</i> <div>c. 1905 (plate 5)<div>Oil on canvas</div>18¼ × 21¾ in. (46.2 × 55.2 cm)<div>Gift of Nate B. and Frances Spingold</div></div>

Lawrence Weiner <div>(American, born 1942)</div>
<i>Rocks Upon the Beach Sand Upon the Rocks</i> <div>1988 (plate 38)<div>Language + the materials referred to</div>Dimensions variable<div>Acquisition from the Werner Dannheisser Testamentary Trust</div></div>

STILL LIFE

Laurie Anderson <div>(American, born 1947)</div>
<i>Self-Playing Violin</i> <div>1974 (plate 66)<div>Modified violin with built-in speaker and amplifier (sound)</div>23 × 10 × 4½ in. (58.4 × 25.4 × 11.4 cm)<div>(31 minutes)<div>Gift of Agnes Gund and Daniel Shapiro, and the Rockefeller Fund</div></div></div>

Arman <div>(Arman Pierre Fernandez)<div>(American, born France, 1928–2005)</div></div>
<i>I Still Use Brushes</i> <div>1969 (plate 64)<div>Brushes embedded in plastic, in acrylic box</div>80 × 80 in. (203.2 × 203.2 cm)<div>Bequest of Richard S. Zeisler</div></div>

Georg Baselitz <div>(German, born 1938)</div>
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<i>Still Life</i> <div>1976–77 (plate 70)<div>Oil on canvas</div>8 ft. 2½ in. × 6 ft. 6⅞ in. (250.1 × 200.4 cm)<div>Gift of Agnes Gund</div></div>
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Umberto Boccioni <div>(Italian, 1882–1916)</div>
<i>Development of a Bottle in Space</i> <div>1912 (cast 1931) (plate 47)<div>Silvered bronze</div>15 × 23¾ × 12⅞ in. (38.1 × 60.3 × 32.7 cm)<div>Aristide Maillol Fund</div></div>

Pierre Bonnard <div>(French, 1867–1947)</div>
<i>Dining Room Overlooking the Garden (The Breakfast Room)</i> <div>1930–31 (plate 58)<div>Oil on canvas</div>62⅞ × 44⅞ in. (159.6 × 113.8 cm)<div>Given anonymously</div></div>

George Brecht <div>(American, 1926–2008)</div>
<i>Repository</i> <div>1961 (plate 61)<div>Wall cabinet containing pocket watch, tennis ball, thermometer, plastic and rubber balls, baseball, plastic persimmon, “Liberty” statuette, wood puzzle, toothbrushes, bottle caps, house number, pencils, plastic worm, pocket mirror, lightbulbs, keys, hardware, coins, photographs, playing cards, postcard, dollar bill, page from thesaurus</div>40⅞ × 10½ × 3⅞ in. (102.6 × 26.7 × 7.7 cm)<div>Larry Aldrich Foundation Fund</div></div>

Vija Celmins <div>(American, born Latvia, 1938)</div>
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<i>Puzzle</i> <div>1965–66 (plate 65)<div>Oil on wood</div>2 × 12 × 10 in. (5.1 × 30.5 × 25.4 cm)<div>Gift of Edward R. Broida</div></div>
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Paul Cézanne <div>(French, 1839–1906)</div>
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<i>Still Life with Ginger Jar, Sugar Bowl, and Oranges</i> <div>1902–6 (plate 42)<div>Oil on canvas</div>23⅞ × 28⅞ in. (60.6 × 73.3 cm)<div>Lillie P. Bliss Collection</div></div>
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Michael Craig-Martin <div>(British, born 1941)</div>
<i>Folio</i> <div>2004 (plates 76–87)<div>Portfolio of twelve screenprints</div>Composition and sheet (each approx.):<div>12⅞ × 39⅞ in. (32.7 × 100 cm)<div>Publisher: Alan Cristea Gallery, London</div>Printer: Advanced Graphics, London</div>Edition: 40<div>Virginia Cowles Schroth Fund</div></div>

Salvador Dalí <div>(Spanish, 1904–1989)</div>
<i>Debris of an Automobile Giving Birth to a Blind Horse Biting a Telephone</i> <div>1938 (plate 55)<div>Oil on canvas</div>21½ × 25⅝ in. (54.5 × 65.1 cm)<div>James Thrall Soby Bequest</div></div>

Urs Fischer <div>(Swiss, born 1973)</div>
<i>Untitled</i> <div>2000 (plate 75)<div>Apple and pear, nylon, filament, screws</div>Dimensions variable<div>Gift of the artist</div></div>

Robert Gober <div>(American, born 1954)</div>
<i>Cat Litter</i> <div>1989 (plate 74)<div>Plaster, ink, and latex paint</div>17 × 8 × 5 in. (43.2 × 20.3 × 12.7 cm)<div>Acquisition from the Werner Dannheisser Testamentary Trust</div></div>

Juan Gris <div>(Spanish, 1887–1927)</div>
<i>Grapes</i> <div>October 1913 (plate 48)<div>Oil on canvas</div>36¼ × 23⅝ in. (92.1 × 60 cm)<div>Bequest of Anna Erickson Levene in memory of her husband, Dr. Phoebus Aaron Theodor Levene</div></div>

Jan Groover <div>(American, 1943–2012)</div>
<i>Untitled</i> <div>1988 (plate 71)<div>Chromogenic color print</div>16⅞ × 23⅞ in. (42 × 58.7 cm)<div>John Parkinson III Fund</div></div>

<i>Untitled</i> <div>1988 (plate 72)<div>Chromogenic color print</div>27⅞ × 38⅞ in. (70 × 96.7 cm)<div>Lois and Bruce Zenkel Fund</div></div>

Philip Guston
(American, born Canada, 1913–1980)

Cherries
1976 (plate 69)
Oil on canvas
685⁄8 in. × 9 ft. 85⁄8 in. (174.3 × 296.2 cm)
Gift of Edward R. Broida in honor of Glenn D. Lowry

Raymond Hains
(French, 1926–2005)

Saffa Super Matchbox
1965 (plate 63)
Synthetic polymer paint on plywood
451⁄2 × 341⁄4 × 3 in. (115.5 × 86.9 × 7.5 cm)
Gift of Philip Johnson

Florence Henri
(American, 1893–1982)

Untitled
c. 1931 (plate 53)
Gelatin silver print
111⁄8 × 91⁄6 in. (28.3 × 23.1 cm)
Gift of Paul F. Walter

Donald Judd
(American, 1928–1994)

Relief
1961 (plate 62)
Oil on board and wood, with tinned-steel baking pan
481⁄8 × 361⁄8 × 4 in. (122.2 × 91.8 × 10.2 cm)
Gift of Barbara Rose

Paul Klee
(German, born Switzerland, 1879–1940)

Still Life with Four Apples
1909 (plate 43)
Oil and gouache on board
131⁄2 × 111⁄8 in. (34.3 × 28.2 cm)
Gift of Mr. and Mrs. Peter A. Rübél

Jeff Koons
(American, born 1955)

Baccarat Crystal Set
1986 (plate 73)
Stainless steel
H. 121⁄4 in. (31.1 cm) × diam. 161⁄2 in. (41.7 cm)
Gift of Werner and Elaine Dannheisser

Roy Lichtenstein
(American, 1923–1997)

Glass IV
1976 (plate 67)
Painted bronze
49 × 293⁄4 × 147⁄8 in. (124.3 × 75.5 × 37.8 cm)
Gift of Ellsworth Kelly

Henri Matisse
(French, 1869–1954)

The Blue Window
Issy-les-Moulineaux, summer 1913 (plate 46)
Oil on canvas
511⁄2 × 355⁄8 in. (130.8 × 90.5 cm)
Abby Aldrich Rockefeller Fund

Joan Miró
(Spanish, 1893–1983)

Still Life—Glove and Newspaper
1921 (plate 50)
Oil on canvas
46 × 351⁄4 in. (116.8 × 89.5 cm)
Gift of Armand G. Erpf

László Moholy-Nagy
(American, born Hungary, 1895–1946)

Composition
1926 (plate 51)
Gelatin silver print
87⁄16 × 67⁄8 in. (21.5 × 17.5 cm)
Anonymous gift

Giorgio Morandi
(Italian, 1890–1964)

Still Life
1949 (plate 59)
Oil on canvas
141⁄4 × 171⁄4 in. (36 × 43.7 cm)
James Thrall Soby Bequest

Pablo Picasso
(Spanish, 1881–1973)

Violin and Grapes
Céret and Sorgues, spring–summer 1912 (plate 45)
Oil on canvas
24 × 20 in. (61 × 50.8 cm)
Mrs. David M. Levy Bequest

Goat Skull and Bottle
Vallauris, 1951 (cast 1954) (plate 56)
Painted bronze
31 × 373⁄8 × 211⁄2 in. (78.8 × 95.3 × 54.5 cm)
Mrs. Simon Guggenheim Fund

Lyubov Popova
(Russian, 1889–1924)

Subject from a Dyer's Shop
1914 (plate 49)
Oil on canvas
273⁄4 × 35 in. (71 × 89 cm)
The Riklis Collection of McCrory Corporation

Fairfield Porter
(American, 1907–1975)

Schwenk
1959 (plate 57)
Oil on canvas
225⁄8 × 31 in. (57.3 × 78.7 cm)
Gift of Arthur M. Bullowa

Pierre Roy
(French, 1880–1950)

Daylight Savings Time
1929 (plate 54)
Oil on canvas
211⁄2 × 15 in. (54.6 × 38.1 cm)
Gift of Mrs. Ray Slater Murphy

Morgan Russell
(American, 1886–1953)

Three Apples
1910 (plate 44)
Oil on board
93⁄4 × 127⁄8 in. (24.6 × 32.5 cm)
Given anonymously

Maurice Tabard
(French, 1897–1984)

Untitled
1931 (plate 52)
Gelatin silver print
815⁄16 × 63⁄4 in. (22.8 × 17.2 cm)
Gift of Robert Shapazian

Wayne Thiebaud
(American, born 1920)

Cut Meringues
1961 (plate 60)
Oil on canvas
16 × 20 in. (40.6 × 50.6 cm)
Larry Aldrich Foundation Fund

Tom Wesselmann
(American, 1931–2004)

Still Life
1969–70 (plate 68)
Assemblage: oil on canvas and base of synthetic polymer paint on carpet, in 6 sections
Overall: 10 ft. 31⁄8 in. × 16 ft. 27⁄8 in. × 6 ft. (312.5 × 495 × 182.8 cm)
Gift of the artist

PORTRAIT

Francis Bacon
(British, born Ireland, 1909–1992)

Number VII from Eight Studies for a Portrait
1953 (plate 110)
Oil on linen
60 × 461⁄8 in. (152.3 × 117 cm)
Gift of Mr. and Mrs. William A. M. Burden

Balthus
(Baltusz Klossowski de Rola)
(French, 1908–2001)

Joan Miró and His Daughter Dolores
October 1937–January 1938 (plate 107)
Oil on canvas
511⁄4 × 35 in. (130.2 × 88.9 cm)
Abby Aldrich Rockefeller Fund

Max Beckmann
(German, 1884–1950)

Self-Portrait
1936 (cast 1951) (plate 106)
Bronze
141⁄2 × 111⁄4 × 13 in. (36.8 × 28.6 × 33 cm)
Gift of Curt Valentin

Ashley Bickerton
(British, born 1959)

Tormented Self-Portrait (Susie at Arles)
1987–88 (plate 127)
Synthetic polymer paint, bronze powder and lacquer on wood, anodized aluminum, rubber, plastic, Formica, leather, chrome-plated steel, and canvas
7 ft. 53⁄8 in. × 683⁄4 in. × 153⁄4 in. (227.1 × 174.5 × 40 cm)
Purchase

Chuck Close
(American, born 1940)

Elizabeth
1989 (plate 130)
Oil on canvas
6 ft. × 60 in. (183 × 152.5 cm)
Gift of Anna Marie and Robert F. Shapiro

André Derain
(French, 1880–1954)

Madame Derain in Green
1907 (plate 90)
Oil on canvas
283⁄4 × 235⁄8 in. (73 × 60 cm)
Given anonymously

Rineke Dijkstra
(Dutch, born 1959)

Tia, Amsterdam, the Netherlands, 23 June 1994. Tia, Amsterdam, the Netherlands, 14 November 1994
1994 (plate 131)
2 chromogenic color prints
Each: 153⁄4 × 1115⁄16 in. (40 × 30 cm)
Acquired through the generosity of Agnes Gund

Kees van Dongen
(French, 1877–1968)

Modjesko, Soprano Singer
1908 (plate 91)
Oil on canvas
393⁄8 × 32 in. (100 × 81.3 cm)
Gift of Mr. and Mrs. Peter A. Rübél

Lucian Freud
(British, born Germany, 1922–2011)

Portrait of a Woman
1949 (plate 111)
Oil on canvas
161⁄8 × 12 in. (41 × 30.5 cm)
Gift of Lincoln Kirstein

Alberto Giacometti
(Swiss, 1901–1966)

The Couple
1927 (cast late 1929 or early 1930) (plate 103)
Bronze
231⁄2 × 141⁄2 × 7 in. (59.7 × 36.8 × 17.8 cm)
Bequest of Sylvia Slifka

The Artist's Mother
1950 (plate 109)
Oil on canvas
353⁄8 × 24 in. (89.9 × 61 cm)
Acquired through the Lillie P. Bliss Bequest

Julio González (Spanish, 1876–1942)

Woman Combing Her Hair 1936 (plate 104) Wrought iron 52 × 23 ½ × 24 ⅝ in. (132.1 × 59.7 × 62.4 cm) Mrs. Simon Guggenheim Fund

Jasper Johns (American, born 1930)

Painting Bitten by a Man 1961 (plate 113) Encaustic on canvas mounted on type plate 9½ × 6⅞ in. (24.1 × 17.5 cm) Gift of Jasper Johns in memory of Kirk Varnedoe, Chief Curator of the Department of Painting and Sculpture, 1989–2001

Frida Kahlo (Mexican, 1907–1954)

Self-Portrait with Cropped Hair 1940 (plate 108) Oil on canvas 15¾ × 11 in. (40 × 27.9 cm) Gift of Edgar Kaufmann, Jr.

Alex Katz (American, born 1927)

Upside Down Ada 1965 (plate 117) Oil on canvas 51⅔ × 64 in. (130.6 × 162.6 cm) Gift of Agnes Gund

František Kupka (Czech, 1871–1957)

Mme Kupka among Verticals 1910–11 (plate 92) Oil on canvas 53⅔ × 33⅔ in. (135.5 × 85.3 cm) Hillman Periodicals Fund

Marisol (Marisol Escobar) (Venezuelan, born France, 1930)

LBJ 1967 (plate 116) Synthetic polymer paint and pencil on wood 6 ft. 8 in. × 27⅞ in. × 24⅝ in. (203.1 × 70.9 × 62.4 cm) Gift of Mr. and Mrs. Lester Avnet

Amedeo Modigliani (Italian, 1884–1920)

Anna Zborowska 1917 (plate 102) Oil on canvas 51¼ × 32 in. (130.2 × 81.3 cm) Lillie P. Bliss Collection

Nicholas Nixon (American, born 1947)

The Brown Sisters, Hartford, Connecticut 1976 (plate 118) Gelatin silver print 18⅞ × 22⅞ in. (46 × 57 cm) Purchase

The Brown Sisters, Cincinnati, Ohio 1981 (plate 119) Gelatin silver print 18⅞ × 22⅝ in. (46 × 57.4 cm) Purchase

The Brown Sisters, Cambridge, Massachusetts 1986 (plate 120) Gelatin silver print 18⅞ × 22½ in. (46.1 × 57.2 cm) Purchase

The Brown Sisters, Watertown, Massachusetts 1991 (plate 121) Gelatin silver print 18⅞ × 22⅞ in. (46 × 57.3 cm) Purchase

The Brown Sisters, Lexington, Massachusetts 1996 (plate 122) Gelatin silver print 18⅞ × 22½ in. (46 × 57.2 cm) Purchase

The Brown Sisters, Brewster, Massachusetts 2001 (plate 123) Gelatin silver print 18⅞ × 22½ in. (46 × 57.2 cm) Purchase

The Brown Sisters, Wellesley College 2006 (plate 124) Gelatin silver print 18⅞ × 22½ in. (46 × 57.2 cm) Purchase

The Brown Sisters, Truro, Massachusetts 2011 (plate 125) Gelatin silver print 17¹⁵⁄16 × 22⅔ in. (45.6 × 57.5 cm) Gift of the artist

Elizabeth Peyton (American, born 1965)

Jake at the New Viet Huong 1995 (plate 134) Oil on Masonite 16 × 12 in. (40.6 × 30.5 cm) Gift of the Peter Norton Foundation

Pablo Picasso (Spanish, 1881–1973)

Woman's Head (Fernande) Paris, fall 1909 (plate 93) Bronze 16¼ × 9¾ × 10½ in. (41.3 × 24.7 × 26.6 cm) Purchase

Gerhard Richter (German, born 1932)

Self-Portrait 1996 (plate 132) Oil on linen 20⅞ × 18¼ in. (51.1 × 46.4 cm) Gift of Jo Carole and Ronald S. Lauder and Committee on Painting and Sculpture Funds

Diego Rivera (Mexican, 1886–1957)

Young Man in a Gray Sweater (Jacques Lipchitz) Paris, 1914 (plate 94) Oil on canvas 25⅝ × 21⅝ in. (65.1 × 54.9 cm) Gift of T. Catesby Jones

Larry Rivers (American, 1923–2002)

Double Portrait of Frank O'Hara 1955 (plate 112) Oil on canvas 15¼ × 25⅞ in. (38.4 × 63.6 cm) Gift of Stuart Preston

Auguste Rodin (French, 1840–1917)

Balzac in a Frock Coat 1891 (cast 1971) (plate 89) Bronze 23¾ × 8½ × 10⅜ in. (60.5 × 21.6 × 26.5 cm) Gift of The B. G. Cantor Art Foundation

Dieter Roth (Swiss, born Germany, 1930–1998)
Ingrid Wiener (Austrian, born 1942)

Large Tapestry 1981–86 (plate 128) Woven wool and wood 7 ft. 2⅝ in. × 71⅝ in. (220 × 182 cm) Gift of Franz Wassmer

Thomas Ruff (German, born 1958)

Portrait 1989 (plate 129) Chromogenic color print 60 × 47¼ in. (152.4 × 120 cm) The Fellows of Photography Fund

August Sander (German, 1876–1964)

The Earthbound Farmer 1910 (plate 95) Gelatin silver print 9¹¹⁄16 × 7⅞ in. (24.5 × 18.1 cm) Gift of the photographer

The Mother in Joy and Grief 1911 (plate 96) Gelatin silver print 11 × 8¹¹⁄16 in. (28 × 22 cm) Gift of the photographer

The Painter Gottfried Brockmann 1924 (plate 97) Gelatin silver print 10 × 7⅞ in. (25.4 × 18.7 cm) Gift of Gerd Sander

Young Girl in Circus Caravan 1926 (plate 98) Gelatin silver print 11 × 8 in. (27.9 × 20.3 cm) Gift of the photographer

Member of Parliament, Democrat 1927 (plate 99) Gelatin silver print 11⅝ × 8¾ in. (29.6 × 22.2 cm) Gift of the photographer

Berlin Coal Carrier 1929 (plate 100) Gelatin silver print 11½ × 8¾ in. (29.3 × 22.3 cm) Gift of the photographer

Death Mask of My Oldest Son Who Was Murdered during the Nazi Terror 1944 (plate 101) Gelatin silver print 11⅞ × 8⅞ in. (28.2 × 20.5 cm) Gift of the photographer

Wilhelm Sasnal (Polish, born 1972)

Untitled (Anka) 2004 (plate 133) Oil on canvas 23⅝ × 17¾ in. (60 × 45 cm) Fund for the Twenty-First Century

Cindy Sherman (American, born 1954)

Untitled 1980 (plate 126) 2 gelatin silver prints Sheet (each): 9⅞ × 8 in. (25.1 × 20.3 cm) Gift of Janelle Reiring and Helene Winer

David Smith (American, 1906–1965)

Head 1938 (plate 105) Cast iron and steel 19¾ × 9⅝ × 7½ in. (50.2 × 24.5 × 19.1 cm) Gift of Charles E. Merrill

Henri de Toulouse-Lautrec (French, 1864–1901)

La Goulue at the Moulin Rouge 1891–92 (plate 88) Oil on board 31¼ × 23¼ in. (79.4 × 59 cm) Gift of Mrs. David M. Levy

Andy Warhol (American, 1928–1987)

Double Elvis 1963 (plate 115) Silkscreen ink on synthetic polymer paint on canvas 6 ft. 11 in. × 53 in. (210.8 × 134.6 cm) Gift of the Jerry and Emily Spiegel Family Foundation in honor of Kirk Varnedoe

Tom Wesselmann (American, 1931–2004)

Study for Marilyn's Mouth 1967 (plate 114) Oil on canvas 9 × 12 in. (22.9 × 30.5 cm) Frances R. Keech Bequest

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