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MODERN WORKS OF ART

5th Anniversary of the Museum of Modern Art
Modern Works of Art

Fifth Anniversary Exhibition

November 20, 1934—January 20, 1935

The Museum of Modern Art, New York
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1929-1934

This exhibition marks the fifth anniversary of the opening of the Museum of Modern Art to the public. It includes paintings, sculpture, and other works of art selected by the Director of the Museum as representing what would be desirable for the Museum’s Permanent Collection today. The number of works shown and to some extent the number of artists represented are limited by the space available in our present galleries and by the inclusion with a few exceptions of loans from New York collections only. In bringing together the exhibition, the Director has taken into consideration the collections of other museums in New York.

A fifth anniversary is a landmark in the life of a public institution. In five years the value of a museum should be proved or disproved. The critical reaction to the thirty-five exhibitions we have held during this period; the attendance of nearly one million persons; the circulation of many exhibitions throughout the country; the wide publicity given to the Museum’s activities both in this country and abroad; our establishment in a separate building; a steadily increasing membership during a period of acute depression; the series of Museum publications; the securing of an endowment fund of over $600,000 in the troubled times of today without public appeal, and the consequent inclusion of Miss Lillie P. Bliss’ splendid bequest in the Museum’s Permanent Collection, are the principal proofs of the Museum’s value.

We believe that a museum of modern art must be forward looking. But this is a moment of retrospection. The five years have been pleasant years. They have been exciting, creative, expanding, driving years of hard work with just enough of disappointment and failure to flavor them. And at their end we look out upon wide new fields of possibility and beckoning roads of advance.

What has been accomplished has come in part from good fortune, but mostly as the result of a united directed effort. To the founders of the Museum we make our first obeisance. To the Trustees and friends of the Museum we acknowledge our gratitude for their support and contributions of money and their constant and untiring attention to the affairs of the Museum. To the entire Museum staff we wish to express our appreciation of their ceaseless and unselfish efforts in carrying on the work assigned to them, many times under heavy pressure and great difficulties.

Especially has good fortune waited upon us in bringing our way the three principals of our staff.

Philip Johnson is responsible for the building up of the Department of Architecture of the Museum and for the wide success of the exhibitions of that department. Furthermore, he has evolved a new technique for the installation of other exhibitions, ranging from pre-Incan jewelry to post-depression machinery.
As Executive Director, Alan R. Blackburn, Jr., came to the rescue when the Museum “business” threatened to overwhelm an overworked staff. The smoothly operating machine we boast today is his creation.

When Paul J. Sachs was asked to recommend a director for the Museum he had only one question to ask: Would we accept a young man for the position—because the very best qualified person he knew was a very young man. Alfred H. Barr, Jr. has proved the accuracy of his sponsor’s brevet. To a wide acquaintance with the art of the past as well as the present, he adds a fine flair for the first-rate, a constant quiet enthusiasm, a clairvoyant anticipation of new developments and above all a lucid mastery of the written word. His catalogs and other publications are a lasting contribution to the literature of modern art.

During the first three years of the Museum Jere Abbott contributed taste and discrimination as Associate Director. Holger Cahill created a successful season while the Director was absent on a needed vacation. Among the Museum’s volunteer workers have been Edward M. M. Warburg, who has cooperated constantly in the Museum’s educational work; Lee Simonson, who organized the admirable Theatre Arts Exhibition, and James Johnson Sweeney, who is now assembling the exhibition of African Art.

Lastly we would express our thanks to the press and the public of this city, who have been so generous in their praise and so lenient in their criticism. We hope that we may deserve a like reception in the years to come.

A. Conger Goodyear,
President.
MODERN WORKS OF ART

Words about art may help to explain techniques, remove prejudices, clarify relationships, suggest sequences and attack habitual resentments through the back door of the intelligence. But the front door to understanding is through experience of the work of art itself.

MODERN PAINTING

Pioneers of the late 19th Century. For many reasons impressionism is a convenient point of departure for a review, however brief, of modern painting. Purple shadows and the technique of painting shimmering effects of light with little brush strokes of bright color were to Monet and Pissarro in 1875 like the new knowledge of modelling in light and shade and of perspective to Masaccio and Uccello in 1425. The impressionists saw themselves as the logical culmination of several centuries of effort to paint what the human eye sees. They read the treatises of physicists on light and color; in an age of growing faith in science they had scientific sanction. They felt that they were on the right track. And the public which had ridiculed the first impressionist exhibition in 1874 had, by 1900, been won by the prettiness of Monet’s pictures and the scientific plausibility of his theories.

Most of the great painters of the late 19th century were affected by impressionism but they all saw that Monet was not on the right track but in a blind alley. Cézanne said: “I wish to make of impressionism something solid and enduring like the art of the museums.” In this famous sentence he asserted both the importance of tradition and the validity of contemporary discovery and in so doing defined not only his own problem but that of his chief contemporaries as well.

Cézanne’s Bathers (4) shows him in the early 80’s at work with an impressionist technique upon a subject obviously inspired by the Renaissance-Baroque tradition of figure composition—trying, as he himself explained, to paint “Poussin over again from nature.” Long years of solitary toil in which conscience and sensibility were sharpened to exasperation led to the masterpieces of the 1890’s, such as the Card Players (6), the Mme. Cézanne (5), Still Life with Apples (7). In them the vehemence and power of his early Man in a Blue Cap (1) and the experiments of his impressionist period are fused, disciplined and transmuted into an art which was to dominate the painting of our period.

Cézanne spent thirty years in patient trial and error but Seurat in a brief decade made of impressionism “something solid and enduring” by a method so coldly rational, so calculated, that for many years after his death even his greatest works were generally looked upon as laboratory demonstrations. Seurat sys-
tematized the impressionist technique of irregular small brush strokes by painting in a mosaic of confetti-like dots, using only the six primary colors lightened with white or darkened with black; and for a casual haphazard method of composition he substituted a conscious, structural system of parallel lines and planes, horizontal, diagonal and vertical. Before his death in 1891, Seurat had painted six large paintings which are among the masterpieces of modern art both aesthetically and as evocations of a period. One of them is the Side Show (29); another, the Grande-Jatte, is represented by the large final study (27). Less important but equally fine in quality are a group of land- and seascapes, such as the Fishing Fleet (28) and a long series of small studies among which are the monumental Peasant Woman (26) and the exquisite Quai (25).

Van Gogh, too, struggled with impressionism and even with Seurat’s method. But a technique and attitude so cold, impersonal and objective could not have suited him less. In such pictures as the Sunset over Ploughed Fields (19) he tore impressionism to ribbons and in masterpieces like the Arlésienne (16) and the Café at Night (17) practically abandoned it. During his last years only the most intense colors, the most violent brushwork could satisfy a man who on the verge of madness and death cried out in paint his fanatical passion for life. Gauguin, his friend, for years painted and exhibited as an impressionist. The vigorous Farm (11) is a transitional work between impressionism and his later style which is magnificently shown in the Mary (12) and the Spirit of the Dead Watching (13). The strong, clearly defined color patterns of van Gogh and Gauguin, derived in part from Japanese prints, were to have a great influence upon painting during the early 20th century but no more than the tragically romantic legends of their lives.

Toulouse-Lautrec and Odilon Redon lived upon opposite margins of the art of their period although both were affected by impressionism. Lautrec was a biting satirist, master of a whip-like line (32). His influence is seen in some of the early work of Picasso and in that of many satirists such as Pascin (122) and Grosz (82). In his visionary art (20) Redon anticipated the surrealists.

Henri Rousseau was until the last decade of his life an obscure customs officer painting as a naïve amateur. About 1905 in his old age the extraordinary decorative quality and direct primitive vision of his art (22–24) were discovered and admired by a group of young painters, among them Picasso and Max Weber. Rousseau’s painting has encouraged much false naïveté but it has also led to the recognition of many genuinely naïve artists of excellent ability, such as the American John Kane (91).

About 1900. The art of painting about the year 1900 must have seemed almost as bewildering and various as it does today. Monet, Degas and Renoir were passing a respectable middle age and had still twenty years in which to watch their
reputations and their prices soar. Their juniors, van Gogh and Seurat, had died ten years before. Toulouse-Lautrec had a year to live; Gauguin, three; Cézanne, six; Henri Rousseau, ten. At the official Salons the populace enjoyed the followers of Millet (peasants), Corot (soft trees), Daubigny (moonlight), Bouguereau (perfect nudes), Jacques (sheep), Gérôme and Meissonnier (silks, marbles or soldiers), Rosa Bonheur (stallions), Ribot (wrinkles). To these the smart world preferred the flash and glitter of Boldini, Sargent and Zorn. It is little wonder that the artists should have shown their contempt for such taste by occasionally—and usually unconsciously—“shocking the bourgeois.”

At the turn of the century the more adventurous younger artists were divided between two schools. The neo-impressionists, Signac and Cross, had carried on during the '90s Seurat’s system of “dot painting.” Opposed to their analytic method were the synthetists such as Vuillard, Bonnard and Denis, who in their work of this time (150 and 43) painted in flat tones and decorative outlines inspired by Toulouse-Lautrec posters, Japanese prints, art nouveau, and especially by Gauguin. Denis wrote: “Gauguin freed us from all the restraints which the idea of copying nature had placed upon us. . . . How does that tree look to you? Green? All right, then use green, the greenest green on your palette. And that shadow, a little bluish? Don’t be afraid. Paint it as blue as you can! . . . If it was permissible to use vermilion in painting a tree which seemed reddish, why not stress even to the point of deformation the curve of a shoulder or conventionalize the symmetry of a bough. Now we understood everything in the Louvre, the Primitives, Rubens, Veronese.” These principles of Gauguin, pronounced at Pont Aven in 1889, were to be profoundly influential. The impressionists and neo-impressionists had appealed to science in defense of what seemed to them the ultimate technique of painting “nature.” But Gauguin appealed to the museums, the primitives, for sanction in departing from “nature.”

Les fauves. In 1905, at the Autumn Salon, fifteen years after Gauguin’s exhortations, Matisse, Rouault and Derain caused such an explosion that they were named the fauves or wild beasts. Their pictures, bold and “unnatural” in color, often with heavy outlines and distorted drawing, seemed gratuitously violent. But the fauves had in their minds the work of Gauguin, van Gogh, Cézanne, mediaeval stained glass, Italian primitives, Japanese prints and Persian pottery, and in their hearts a contempt both for the vacuities of the official Salon and the superficialities of impressionism.

Expressionism. The fauves were by no means a unified band. Matisse was interested primarily in powerful decorative arrangements. Three years after the fauve outburst he wrote: “What I am after, above all, is expression. . . . The arrangement of my picture is expressive. . . . Composition is the art of arranging in a decorative manner. . . . I am unable to proceed beyond a purely visual
satisfaction. . . .” But the decorative element in Rouault’s *fauve* work is a by-product of a deep interest in the human spirit. He paints like a somber van Gogh with Goya and Daumier at his shoulder. Matisse’s work such as the *Music* of 1908 (108) might be called decorative expressionism, Rouault’s *Two Women* of 1906 (136), psychological expressionism. Both involve the intuitive, spontaneous and often violent deformation or distortion of “nature.” The psychological expressionism of Rouault was exceptional in France but was the rule in the most advanced art of northern Europe, where the Dutch van Gogh, the Norwegian Munch and primitive art inspired the early expressionist work of Kokoschka, Nolde, Barlach and many others. Max Weber (152), who returned from Paris to New York in 1909, became a leading American expressionist. Long before him Maurice Prendergast (133) under French influence had developed a kind of decorative expressionism unsurpassed by any other American. But the most complete American manifestations of the expressionist principle are the explosive watercolors of John Marin (104–106). In New York before the war even the athletic Americanism of John Sloan and George Bellows was considered the work of a “revolutionary black gang.” Painters such as Prendergast, Weber and Marin had to bear the brunt of violent public and critical hostility until conservatism or indifference was undermined by Stieglitz’s guerilla campaigns and finally overwhelmed by the Armory Show of 1913.

Decorative expressionism with its two-fold implication of spontaneous freedom and pure aesthetic experience reached its logical extreme in the work of Kandinsky. Before 1910, Kandinsky, under the influence of van Gogh and peasant art, had done *fauve*-like paintings in Moscow. Gradually his work lost all resemblance to natural objects until in Munich about 1912 he painted pure “improvisations” of fluent shapes, lines, and bright colors—a kind of abstract expressionism embodying perfectly the romantic ideal of vaguely lyrical spontaneity. Kandinsky’s *Blue Circle*, 1921 (90), belongs to a later and more geometrical period. In Munich Kandinsky had founded the Blue Rider group, of which Franz Marc (103) and Paul Klee were members. The robust abstraction (85) of 1914, by the American Marsden Hartley was painted under Kandinsky’s influence.

In Paris, during the ten years following the *fauve* outbreak, the influence of van Gogh and Gauguin waned while that of Cézanne grew. Matisse, Derain, Friesz turned from violent color to sober tones and austere, classical composition. Derain’s famous *Window* of 1912 (68) and Friesz’s *Cézannesque Bathers* of 1909 (80) are characteristic of the period.

Cubism. But this tendency towards less violent and more analytical research into the problems of design was most exactly carried on by the cubists under the leadership of Picasso and Braque. Picasso, who had come from Barcelona to Paris in 1901, had been a figure painter of alternating refinement (123) and ex-
pressionist power. Braque had been a secondary fauve. Under the influence of Cézanne and primitive Negro sculpture they had begun about 1907 to reduce landscapes or figures to block-like forms with surfaces of flat planes. Two years later they had broken up these block-like forms, shifting their planes about, mingling the planes of foreground objects with the background as in Picasso's Portrait of Braque (124). Gradually in this process of disintegration and re-integration, cubist pictures grew more and more abstract, that is, abstracted from ordinary resemblances to nature. In the Braque oval Still Life (44) only a suggestion of natural objects remains. As a natural consequence of the elimination of subject they began to vary the surface of the painting by pasting on bits of newspaper or tickets or mixing the pigment with sand or sawdust. This was accompanied about 1914 by a return to decorative color as in the Picasso Green Still Life (125) and the Composition (81) by Juan Gris.

Meanwhile outside of Paris the cubist tendency towards geometric forms had been carried to an extreme by the Russian suprematists who by 1913 had painted compositions absolutely independent of any natural object and executed with compass and ruler throughout. Later, similar geometrical compositions were painted by Mondrian (118) and the neo-plasticists in Holland.

Futurism. The Italian futurists of 1910 took from cubism the simultaneous representation of different aspects of the same object but they used this device to express their mania for movement. The famous Dog on a Leash (33) by Giacomo Balla is a lucid and charming kinetic diagram. More often the futurists made ambitious attempts to abstract the dynamics of automobiles, cabarets or riots.

The “ Heroic” Isms. Fauvism and cubism in Paris, expressionism in Germany, futurism in Italy, these were the principal advance-guard movements of the heroic age of “Modern Art” before the war. They had a world-wide influence not only on painting but on sculpture, decorative arts and architecture especially in the period immediately following the war. And they are far from dead today, though they exist as metamorphoses or revivals. Matisse, for instance, has recently painted decorations for the Barnes Foundation as fauve as his famous Dance and Music of 1910 (cf. 108). It was after the war in 1921 that Picasso painted his greatest cubist composition The Three Musicians (128). Today Picasso and Léger still paint magnificent semi-abstract pictures such as the Pitcher and Fruit Dish (131) and the Composition (100). Mondrian is the center of an active group of young abstract painters and sculptors in Paris. Two of the most talented and original post-war painters in Paris, Miro (115) and Masson (107), are also primarily masters of abstract design. Abstract art flourishes in London. Davis (63) and Gorki lead the cubists in New York. Bauer (34) thrives in Berlin. Even futurism has won official recognition successively in the U. S. S. R. and Fascist Italy.
Post-War Painting. At the close of the war the march of the advance-guard in painting changed direction from researches in the aesthetics of design to the revaluation of subject matter and even to the discovery of new kinds of subject matter. A reaction toward more traditional ways of drawing and painting set in.

From 1918 to 1924 Picasso produced a long series of neo-classic figures and compositions of which The Rape of 1920 (127) and the Woman in White of 1923 (129) are characteristic. Derain, Segonzac, Matisse, Friesz, all turned to more relaxed and traditional styles. Back to Ingres! (70, 127) Back to Corot! (71) Back to Courbet! (141, 142) Back to Manet! (112) In Germany painters of the neue Sachlichkeit (new objectivity) emulated the vigorous realism of Holbein and Cranach as in the portrait of Dr. Meyer-Hermann (73) by Otto Dix, a former dadaist.

In America, too, painters such as Sheeler (145), Benton and Hartley, who had painted abstract pictures; Demuth (66, 67), Dickinson (72) and Davies (62), who had embraced cubism; Kuhn and Weber, both American fauves, all turned around 1920 from radical experiment. More conservative painters of figures and still life, such as McFee, Speicher and Sterne, also won stronger positions. Conspicuous was the sudden rise to fame of Edward Hopper (88, 89) and Charles Burchfield (49, 50), painters of emphatically American houses and streets. The revaluation of such 19th century American realists as Eakins and Homer, the reaction against European influence and, since 1930, the swelling of a self-conscious but vigorous nationalistic feeling have made painting of the American scene abundant to the point of excess. The central figure of the movement, Thomas Benton, combines vivid journalistic observation with mannered drawing and dynamic composition (37).

Dada and Surrealism. To the extreme advance-guardists these movements seemed, as indeed they were, reactionary. In Zurich in 1916, well before the end of the war, Dada was born, the child of disillusion and spiritual exhaustion. The dadaists scoffed cynically at all standards and all pretensions. They rejected everything and accepted anything. They held, in the words of Kurt Schwitters, that "whatever the artist spits is art." They made pictures of flotsam, odds and ends, paper, string, snapshots, clock-works, lace and bus tickets (82 and 140). After the Armistice dadaism grew in Paris and Germany. Dada was a bitter gesture made by artists for whom the war, Versailles and inflation had made civilization and art, temporarily at least, a bad joke.

The subject matter of the dadaists had been as casual as spitting or as contrived (Duchamp, 164) as Rube Goldberg’s burlesque machinery—but it had often a real interest as subject matter over and above aesthetic values. Surrealism, which developed in Paris around 1924, was the direct descendant of the dadaist interest in the bizarre, the spontaneous and the anti-rational. But while the
surrealist program carried on the iconoclasm of Dada it added serious researches into subconscious images, dreams, visions, automatic and psychoanalytic drawings and the art of children and the insane. Surrealism had been anticipated by the sensitive child-like fantasies of Paul Klee (93, 94), the antic pictorial folklore of Chagall (53, 54), Pierre Roy’s strangely poetic arrangements (139) and the mystery and silence of Giorgio de Chirico’s deserted squares (56) and bizarre still life (57) painted ten or fifteen years before. Among earlier artists they admired Goya in his Caprichos, William Blake, Redon and above all the 15th century Dutchman Hieronymus Bosch. Klee, de Chirico, Picasso (130), Miro (115), Masson (107), Arp (155), Lurçat (101), have all been related, sometimes distantly, to the movement, but the leaders at present are the former dadaist, Max Ernst (77, 78) and the prodigious young Catalan, Salvador Dali (60, 61). Dali owes much to de Chirico, Ernst and Bosch; the minute and polished realism of his work makes his hallucinations all the more disturbing. In America surrealism has had considerable influence, though Peter Blume (40), sometimes called a surrealist, has developed independently of the Paris group.

Romanticism. Romanticism less esoteric and more traditional than that of the surrealists has appeared in the work of many painters during recent years, especially in America under the inspiration of Ryder. A mood, melancholy, nostalgic or ominous, is evoked by a variety of methods and subjects in the works of the Europeans Bérard, Berman (39), Tchelitchew, Picasso (132) and the Americans Kopman (96), Hopper (89), Watkins, Mattson and Brook (47).

Mexican Murals. The most impressive development in art since the war has been the school of mural painting in Mexico. The great trio Rivera (135), Orozco (121) and Siqueiros (146), working in the midst of war and revolution, have combined strong national flavor, radical economic ideas and an understanding of the great European fresco tradition in many series of murals which for grandeur, power and human significance are without rival in our time. They are represented here by canvases which give something of the character if not the scale and quality of their frescoes.

Unfinished Conclusion. It is dangerous to generalize about the painting of the last fifty years. It falls possibly into three periods: first, the late 19th century, in which the foremost painters, confronted by impressionism, made of it something aesthetically valuable by assimilating it into the traditions of European pictorial design. Second, the period 1905 to 1920, during which the dominant painters for the most part disregarded the traditional importance both of resemblance to nature and of subject matter. Instead they concentrated interest, more and more exclusively, upon the purely aesthetic values of design. In the third period, since the war, the traditional values of resemblance to nature and of subject matter with its numberless associations have been rediscovered. Three fresh tendencies
have appeared: mural painting has been reborn to a new and vigorous life; painters have joined psychoanalysts in discovering an iconography of the subconscious; and in Europe, Asia and America the spirit of nationalism has led or driven many painters to work in a national idiom upon national subjects. Yet painting today is infinitely various. Side by side work the classicist and the romantic, the devotee of machinery and of ruins, the master of abstract design and of insistent realism, the neo-primitive and the neo-baroque, the painter of gigantic political murals and of miniature and private hallucinations.

SCULPTURE AND CONSTRUCTIONS

The variety of material, technique and aesthetic intention in contemporary sculpture is amazing. Some of it can, in fact, scarcely be called sculpture and for this reason the term "constructions" has been added to cover those objects which are neither carved nor modelled.

Thirty years ago Rodin dominated sculpture, which consisted primarily in the subtle naturalistic modelling of surfaces whether the material were bronze or stone. Many sculptors since Rodin have used a rougher, more unfinished modelling, so that even the bronze cast suggests the feeling of thumb and scalpel at work upon the surface of clay pellets with which the modeller builds up his forms. This "lack of finish" reveals the highly plastic character of the medium and adds a warmth and emotional quality to the surface, vigorously in the Epstein bust (166), subtly in the Despiau head (162) and the Haller figure (169). In the heads by Duchamp-Villon (165) and Noguchi (183), the Standing Woman by Lehmbruck (174) and the figure by Kolbe (170), a smoother, more classical treatment of the surfaces turns attention from the modelling of the original clay to the smoothness and hardness of the bronze and, more important, to the composition of the form. Emphasis of metallic polish is carried to an extreme in Brancusi's Bird in Space (159) and Belling's Head (157).

The aesthetics of sculpture in stone have been transformed since the days when sculptors turned clay models over to a craftsman, who reproduced them mechanically in marble. Rodin often left part of a figure in rough stone but only to emphasize the organic naturalism of the finished part. Today the art of the sculptor in stone consists in chiselling out a form which retains something of the compactness and integrity of the original block, as in the work of Ben-Shmuel (158), Zorach (187) or Nakian (182), while at the same time exploiting the surface quality of the stone, as in the rough finish of Flannagan's granite (167), the translucence of Laurent's alabaster (173), or the polished surface of Brancusi's marble (160).

Precedents for these techniques and principles in clay modelling, bronze and stone sculpture may be found in the European tradition, but the more radical
experiments in modern sculpture have been inspired by a great variety of sources. The long cylindrical torso of Matisse's *Standing Woman* (181) may well have been suggested by primitive African sculpture; the complicated interlace of Lipchitz's *Pegasus* (176) by Melanesian fetiches; the concentric compactness of Flannagan's *Alligator* (167) by Aztec stone serpents.

Archipenko's figure in contrasting metals seems a literal embodiment of Cézanne's "cones and cylinders," but is influenced more directly by cubism. Gargallo, a friend of Picasso, working in wrought iron, composes by abbreviations of plane and silhouette. His *Picador* (168) and Lipchitz's *Pegasus* are comparable. Arp's relief sawn out of two-inch planking (155) and Duchamp's *Disturbed Balance* (164) in glass and oil color are perhaps closer to abstract painting than sculpture.

*Constructions.* The term "construction" is derived from the Russian constructivist movement of 1920 which had its genesis partially in cubism but more especially in mechanics and experiment with modern materials. Pevsner, one of the original constructivists, has used celluloid and copper to contrive a torso (184) of transparent, interpenetrating planes. Belling's half-cubist, half-constructivist *Head* (157) suggests the polished forms of machinery. Calder in his *Mobile* (161) adds movement by making strung wooden balls wind about a construction of wire and lead pipe. Ingenuity and wit are frequent in the constructivist tradition.

Technique, form, composition are often as much overemphasized in contemporary sculpture as they have been in recent painting. In Brancusi's *Bird in Space* the modern passion for pure form, polished, elegant, subtly simple, is carried almost to an absolute extreme. In Maillol's *Torso* (177) and metope (178), in the restraint and spiritual calm of Lehmbrock's *Standing Woman* (174), in the carnal exuberance of the Lachaise *Torso* (171) and in the work of Laurent, Kolbe, Barlach, Zorach, Despiau, the great central tradition of European sculpture flourishes technically and spiritually.

Alfred H. Barr, Jr.
ARCHITECTURE AND INDUSTRIAL ART

The last century was an unfortunate period for architecture and allied fields of design. Instead of a uniform tradition there were diverse experiments without relation to each other. Le Doux's work in France, Schinkel's in Germany, Richardson's in America and Soane's in England, though good in themselves, were without precedence or important consequence. For the most part revivals followed revivals in meaningless succession.

Architecture during the whole period was divorced entirely from its own technique, engineering. New inventions in steel and concrete were utilized only for greenhouses and factories, never for schools and homes. The lack of a live tradition was also illustrated in the fact that architecture could no longer dominate the minor arts. Interior decoration and the decorative arts developed on a line of their own, independent of the mother art. As in architecture there were some individual experiments, such as the Arts and Crafts Movement in England and the Art Nouveau on the Continent, but these were without permanent effect.

Today 19th century architecture and the minor arts strike us as entirely chaotic. Vestiges still remain of this split-up of the art of architecture into its various parts and its divorce from engineering. Only a few years ago the beautiful engineering of the George Washington Bridge was thought to need an architectural coating; and it is still possible in an interior decorator's shop to buy a Directoire or Victorian interior to go into your Colonial Revival house.

Since 1900, however, the development has been a convergent one, away from diversification and toward a single consistent architecture. The split between engineering and architecture is disappearing: the design of our houses as well as our factories is based on the latest metal skeleton construction. In the minor arts objects are not only being made by the machine but are designed to suit machine process. The design of advertisements, dresses, jewelry, chairs, machine tools, rugs, boats and automobiles is dominated by one style. It is the same style as in modern architecture. Whether the movement be called "functionalism," "modernism," "sachlichkeit," "stile razionale," "international style" or "machine art" the style is uniform and is easily recognizable in the objects themselves.

In all historical periods of artistic creation from the Egyptian to the Baroque a unified style has dominated architecture and the manufacture of objects. The 19th century broke this sequence, making the converging tendency of the 20th century seem revolutionary. Miës van der Rohe and the nameless designer of an aluminum pot have the same thing in common as Ictinus and an unknown designer of a Greek earthenware dish. The heterogeneity of the 19th century was an anomaly in the history of architecture. Re-integration is now in progress.

Philip Johnson.
CATALOG

The catalog is divided into four sections:

Pioneers of Modern Painting, Nos.1-32  
Twentieth Century Painting, Nos.33-153  
Twentieth Century Sculpture and Constructions, Nos.154-187  
Architecture and Industrial Art, Nos.188-208

All the objects are from New York collections unless otherwise indicated.

In the dimensions of the pictures the height is given first.

A star (*) before a catalog number indicates that the item is illustrated by a plate which bears the same number. Not all the listed objects are illustrated.
Publications of the Museum of Modern Art referred to by abbreviation in the text of the catalog:

Amer. Ptg. & Sc. – American Painting and Sculpture, 1862–1932, 1932, by Holger Cahill.
Burchfield – Charles Burchfield, Early Watercolors. 1930. Foreword by Alfred H. Barr, Jr. Notes by the artist.
Cézanne, etc. – Cézanne, Gauguin, Seurat, van Gogh. 1929, by Alfred H. Barr, Jr.
German Ptg. & Sc. – German Painting and Sculpture. 1931. Foreword and extensive notes by Alfred H. Barr, Jr.
Living Americans – Painting and Sculpture by Living Americans. 1930.
16 Cities – Painting and Sculpture from Sixteen American Cities. 1933. Edited by Alfred H. Barr, Jr.
19 Americans – Paintings by 19 Living Americans. 1929, by Alfred H. Barr, Jr.
46 under 35 – 46 Painters and Sculptors under 35 Years of Age. 1930.
Pioneers of Modern Painting

CEZANNE, Paul. Born, Aix-en-Provence, 1839. To Paris, 1861. Influenced first by Daumier, Delacroix, Courbet, Renaissance and Baroque masters, and later, in the '70s, by Pissarro and the Impressionists with whom he exhibited. Painted principally in Provence, with occasional excursions to Paris. Died at Aix, 1906. (See Cézanne, etc., pp. 18-23, pl. 1-34A; Bliss 1934, pp. 9-13, 21-38, pl. 1-21A)

*1. Man in a Blue Cap (Uncle Dominic) (c. 1865)
Oil, 31 3/4 x 25 1/4 inches
The Museum of Modern Art
The Lillie P. Bliss Collection

2. Chocquet in an Arm-Chair (1877)
Oil, 18 3/4 x 14 3/4 inches
Reproduced: Bliss 1934, pl. 4
The Museum of Modern Art
The Lillie P. Bliss Collection

3. The Bathers (c. 1880)
Watercolor, 5 x 8 1/2 inches
Reproduced: Bliss 1934, pl. 12
The Museum of Modern Art
The Lillie P. Bliss Collection

*4. The Bathers (c. 1882-85)
Oil, 15 x 18 inches
Collection Mrs. Nathan J. Miller, New Rochelle

*5. Mme. Cézanne in the Conservatory (1891)
Oil, 36 1/2 x 23 1/2 inches
Private Collection

*6. The Card Players (1892)
Oil, 25 3/4 x 32 1/2 inches
Private Collection

*7. Still Life with Apples (c. 1891-93)
Oil, 26 3/4 x 36 1/2 inches
The Museum of Modern Art
The Lillie P. Bliss Collection

8. Provençal House and Trees (c. 1895)
Watercolor, 12 7/8 x 19 3/4 inches
Reproduced: Bliss 1934, pl. 15
The Museum of Modern Art
The Lillie P. Bliss Collection

9. Still Life (c. 1895)
Watercolor, 24 x 17 1/2 inches
Collection Mr. and Mrs. Samuel A. Lewisohn

*10. Pines and Rocks (c. 1895-1900)
Oil, 31 3/8 x 25 3/8 inches
The Museum of Modern Art
The Lillie P. Bliss Collection


*11. Landscape (c. 1889)
Oil, 28 3/4 x 35 1/2 inches
The Adolph Lewisohn Collection

*12. We Greet You, Mary (Ia Orana Maria) (1891)
Oil, 44 3/4 x 34 1/2 inches
The Adolph Lewisohn Collection

*13. The Spirit of the Dead Watching (Manao Tupapau) (1892)
See Cézanne, etc., p. 40, for Gauguin’s own analysis of this painting
Oil, 28 3/4 x 36 1/4 inches
Private Collection

*14. Self Portrait
Gouache, 14 x 11 inches
Collection George Gershwin

15. Poppies (1886–88)
   Oil, 25⅜ x 19⅝ inches
   Reproduced, Cézanne, etc., pl. 92
   Private Collection

*16. L’Arlesienne (Madame Ginoux) (1888)
   Oil, 36 x 29 inches
   The Adolph Lewisohn Collection

*17. Café at Night (1888–89)
   Oil, 29 x 35 inches
   Private Collection

*18. Hospital Corridor, St. Rémy (1888–89)
   Watercolor, 24 ⅜ x 18⅝ inches
   Private Collection

*19. Sunset over Ploughed Field (1890)
   Oil, 28 x 35⅜ inches
   Collection J. R. Oppenheimer


*22. Still Life
   Oil on wood, 23⅜ x 51⅜ inches
   Collection Max Weber, Great Neck

*23. The Repast of the Lion (1904)
   Oil, 44⅜ x 63 inches
   The Adolph Lewisohn Collection

24. Jungle with a Lion
   Oil, 14⅜ x 18 inches
   Reproduced: Bliss 1934, pl. 54
   The Museum of Modern Art
   The Lillie P. Bliss Collection


*25. The Quai (1881)
   Oil, 6½ x 5 inches
   Collection Albert Rothbart

*26. Peasant Woman Sitting in the Grass (c. 1883)
   Oil, 15 x 19 inches
   Collection Mr. and Mrs. Solomon R. Guggenheim

*27. Sunday on the Grande-Jatte (1885–86)
   Oil, 27⅜ x 41 inches
   The Adolph Lewisohn Collection

*28. Fishing Fleet at Port-en-Bessin (1886)
   Oil, 21⅝ x 25⅜ inches
   The Museum of Modern Art
   The Lillie P. Bliss Collection


*20. Silence
   Oil on paper, 21⅝ x 20⅝ inches
   The Museum of Modern Art
   The Lillie P. Bliss Collection

21. Etruscan Vase
   Oil, 31⅝ x 23 inches
   Reproduced: Bliss 1934, pl. 50
   The Museum of Modern Art
   The Lillie P. Bliss Collection
*29. **Side Show** (*La Parade*) (1889)
Oil, 39\(\frac{1}{2}\) x 59\(\frac{1}{2}\) inches
Private Collection


30. **Harbor of La Rochelle** (1922)
Watercolor, 9\(\frac{3}{4}\) x 16\(\frac{1}{4}\) inches
Reproduced, *Bliss 1934*, pl. 65
The Museum of Modern Art
The Lillie P. Bliss Collection


*31. **May Belfort in Pink** (1895)
Oil on cardboard, 24\(\frac{1}{2}\) x 19 inches
The Museum of Modern Art
The Lillie P. Bliss Collection

32. **In the Café** (1893–94)
Watercolor, 24 x 19\(\frac{1}{2}\) inches
*Note*—The figures at the left are Marcelle Lender and Oscar Wilde.
Private Collection

**Twentieth Century Painting**


*33. **Dog on Leash** (1912)
Oil, 35\(\frac{5}{8}\) x 43\(\frac{3}{4}\) inches
Collection the Artist, Rome


*34. **Abstraction**
Watercolor and crayon, 17\(\frac{1}{4}\) x 12\(\frac{1}{4}\) inches
Collection Mr. and Mrs. Solomon R. Guggenheim


*35. **Family Picture** (1920)
Oil, 25\(\frac{1}{4}\) x 39 inches
Private Collection


*36. **Pigs and Donkey** (1920)
Oil on wood, 18 x 22 inches
Collection Mr. and Mrs. Lesley Green Sheafer

37. **Homestead** (1934)
Oil, 25 x 34 inches
Collection Ferargil Galleries


38. **Illustration for “Phèdre”**
Watercolor, 11 1/4 x 14 inches
Collection Julien Levy Gallery


39. **Souvenir d’Italie** (1932)
Oil, 38 3/4 x 31 inches
Collection Mr. and Mrs. Kirk Askew


40. **Parade** (1930)
Oil, 48 3/4 x 55 3/4 inches
Private Collection


41. **Breakfast**
Oil, 62 1/4 x 43 inches
Private Collection

42. **The Plaid Dress**
Oil, 30 1/4 x 18 inches
Private Collection

43. **Woman with a Dog** (c. 1895)
Watercolor, 10 x 7 inches
Collection Mrs. Charles H. Russell, Jr.


44. **Still Life** (1914)
Oil, 36 x 25 inches
Collection Estate of Cornelius J. Sullivan

45. **Composition** (1925)
Oil, 11 3/8 x 28 5/8 inches
Collection Mrs. Nathan J. Miller, New Rochelle

46. **“Le Journal”** (1929)
Oil, 9 3/4 x 16 1/4 inches
The Museum of Modern Art
Gift of Mrs. Sadie A. May


47. **Isis** (1933)
Oil, 40 x 24 inches
Collection The Downtown Gallery

BURCHFIELD, Charles. Born, Ashtabula, Ohio, 1893. Studied at Cleveland School of Art. Lives at Gardenville, New York. (See Burchfield; 19 Americans, pl. 3).

48. **The East Wind** (1918)
Watercolor, 18 x 22 inches
Collection Mrs. W. Murray Crane

49. **Railroad Gantry** (1920)
Watercolor, 17 1/2 x 24 inches
Reproduced: 19 Americans, pl. 2
The Museum of Modern Art
Anonymous Gift

50. **Promenade** (1928)
Watercolor, 32 x 42 inches
Private Collection


51. **The Orphans** (1930)
Oil, 32 x 39 1/4 inches
Collection T. Catesby Jones

*52. Double Self Portrait (c. 1919)
Oil, 9 3/4 x 7 1/2 inches
Collection Weyhe Gallery


53. Jewish Wedding
Gouache and pastel, 21 x 25 1/2 inches
Reproduced: Ptg. in Paris, pl. 13
Private Collection

54. I and the Village (1911)
Watercolor, 11 1/4 x 8 3/4 inches
Collection Baroness Hilla von Rebay


*55. Malinches (1926)
Oil, 18 x 23 inches
Collection Mrs. Frances Flynn Paine


*56. Delights of the Poet (c. 1913)
Oil, 26 1/2 x 33 inches
Collection Cornelius N. Bliss

Oil, 31 1/2 x 28 inches
Collection Sidney Janis

58. Conversation (1926?)
Oil, 13 3/4 x 10 1/2 inches
The Museum of Modern Art
Gift of Mrs. Sadie A. May

COLEMAN, Glenn O. Born, Springfield, Ohio, 1887. Studied with Henri and Shinn, New York. Died, New York, 1932. (See Murals; Amer. Ptg. & Sc., pl. 17.)

*59. Cherry Lane
Oil, 12 1/2 x 16 1/2 inches
Collection George Gershwin


*60. Les Plaisirs Illuminés (1929)
Oil, 9 x 13 3/4 inches
Collection Sidney Janis

*61. The Persistence of Memory (1931)
Oil, 10 x 14 inches
Private Collection

DAVIES, Arthur B. Born, Utica, New York, 1862. Studied at Chicago Art Institute and in New York. Died, Italy, 1928. (See Bliss 1931, p. 22, pl. 35–54; Amer. Ptg. & Sc., pl. 18.)

*62. Italian Landscape (1925)
Oil, 26 x 39 1/2 inches
The Museum of Modern Art
The Lillie P. Bliss Collection


*63. Sail Loft (1934)
Oil, 16 x 20 inches
Collection O’Donnell Iselin

*64. Dancing Sailors (1917)
Watercolor, 8 x 10 inches
Collection Albert Rothbart

65. Acrobats (1919)
Watercolor, 12\(\frac{3}{4}\) x 7\(\frac{3}{4}\) inches
Private Collection

66. In the Key of Blue (c. 1920)
Gouache, 19\(\frac{1}{2}\) x 15\(\frac{1}{4}\) inches
Private Collection

*67. Eggplant and Tomatoes (1926)
Watercolor, 12\(\frac{1}{2}\) x 19 inches
Collection Philip Goodwin


*68. The Window on the Park (1912)
Oil, 51 x 35 inches
Collection Mrs. Cornelius J. Sullivan

69. Head of a Woman (1918–20)
Oil, 14\(\frac{1}{2}\) x 9 inches
Reproduced: Bliss 1934, pl. 34
The Museum of Modern Art
The Lillie P. Bliss Collection

*70. Portrait of Kisling (1921)
Oil, 29 x 23\(\frac{1}{2}\) inches
Collection George Gershwin

*71. Landscape (1927–28)
Oil, 31\(\frac{1}{4}\) x 37\(\frac{3}{4}\) inches
The Museum of Modern Art
The Lillie P. Bliss Collection


*72. Still Life (1929)
Oil, 25 x 19 inches
Collection Wolfgang S. Schwabacher


*73. Dr. Meyer-Hermann (1926)
Oil, 58\(\frac{3}{4}\) x 39 inches
The Museum of Modern Art
Gift of Philip Johnson


*74. Psychological Portrait of Marcel Duchamp (1918)
Oil, 18 x 32 inches
Collection the Artist


*75. The Palm (1923)
Watercolor, 21\(\frac{3}{4}\) x 25\(\frac{1}{2}\) inches
The Museum of Modern Art
Gift of Mrs. Sadie A. May


*76. Jealousy (1915)
Oil, 19\(\frac{1}{2}\) x 25 inches
Collection Valentine Gallery

ERNST, Max. Born near Cologne, 1891. Member of Sturm group, Berlin; Dadaist group, Cologne, 1919; Paris, since 1922. Leader of Surrealist movement since 1925.

*77. Gestes Sauvages pour le Charme (c. 1926)
Oil, 15\(\frac{3}{4}\) x 18\(\frac{1}{4}\) inches
Collection Julien Levy Gallery
78. Forest (1931)
   Gouache, 9 1/4 x 14 inches
   Collection Julien Levy Gallery

FRIDMAN, Arnold. Born, New York, 1879. Studied at Art Students' League and
with Henri, New York, and in Paris. Lives in Corona, New York. (See Amer. Ptg. &
Sc., pl. 35.)

79. White Pony (1928)
   Oil, 14 x 19 1/2 inches
   Reproduced: Living Americans, pl. 38
   Collection Mrs. Charles J. Liebman


*80. The Bathers (1909)
   Oil, 25 1/2 x 32 inches
   Collection Mrs. Sadie A. May


*81. Composition (c. 1914)
   Oil, 25 x 19 inches
   Collection George L. K. Morris


82. The Engineer Heartfield (1920)
   Watercolor and clipping-montage, 16 x
   11 1/2 inches
   Reproduced: German Ptg. & Sc., pl. 18
   Private Collection

*83. Punishment (1934)
   Watercolor, 27 3/2 x 20 1/2 inches
   Collection Mr. and Mrs. Erich Cohn

HART, George Overbury (“Pop”). Born, Cairo, Illinois, 1868. Self-taught. Painted in
many countries. Died, New York, 1933. (See 19 Americans, pl. 26, 29.)

*84. The Jury, Mexico (1928)
   Wash and charcoal, 14 x 19 1/2 inches
   Private Collection

HARTLEY, Marsden. Born, Lewiston, Maine, 1878. Studied in Cleveland and under
Chase and Cox in New York. Worked in Germany and France. (See Living Americans,
pl. 44.)

*85. Portrait of a German Officer (1914)
   Oil, 68 x 41 inches
   Collection An American Place

HILER, Hilaire. Born, St. Paul, Minnesota, 1900. Studied at Pennsylvania Academy,

*86. Pouter Pigeons (1928)
   Gouache, 14 1/2 x 18 inches
   Private Collection

Expelled from Berlin State School of Arts and Crafts, 1933. (See German Ptg. & Sc., p.
25, pl. 31–32.)

*87. Melon (1929)
   Oil, 22 3/4 x 27 3/4 inches
   Collection J. B. Neumann

HOPPER, Edward. Born, Nyack, New York. 1882. Studied under Chase, K. H. Miller and

88. House by the Railroad (1925)
   Oil, 24 x 29 1/2 inches
   Reproduced: 19 Americans, pl. 31; Hopper, pl. 1
   The Museum of Modern Art
   Anonymous Gift

*89. Dawn before Gettysburg (1934)
   Oil, 15 x 20 inches
   Collection Frank K. M. Rehn Gallery

29
KANDINSKY, Vasily. Born, Moscow, 1866. Founder with Marc of Blue Rider group, Munich, 1910. Professor at Bauhaus, Weimar and Dessau till 1933.

*90. The Blue Circle (1922)
Oil, 42 3/4 x 39 inches
Collection Miss Katherine Dreier


*91. Scottish Day at Kennywood
Oil, 19 x 26 3/4 inches
Anonymous Loan


*92. Seated Nude (1929)
Oil, 40 x 30 inches
The Museum of Modern Art
Anonymous Gift

KLEE, Paul. Born near Berne, Switzerland, 1879, of Bavarian and French parentage. Studied with Franz Stuck, Munich, 1898. Original member Blue Rider group, Munich, 1912. Professor, Bauhaus, 1920-29. Discharged from professorship Düsseldorf Academy, 1933. Lives in Switzerland. (See Klee; German Ptg. & Sc., p. 26, pi. 43, 44.)

*93. Romantic Park (1930)
Oil, 13 x 20 inches
Collection Edward M. M. Warburg

*94. Cat and Bird (1928)
Oil, 15 1/4 x 21 inches
Collection Dr. F. H. Hirschland


*95. Landscape
Oil, 32 x 45 inches
Collection Elmer Rice


*96. The Ruin (1930)
Oil, 23 x 36 inches
Private Collection


*97. Apples and Pineapple (1933)
Oil, 25 x 30 inches
Private Collection


*98. The Mirror (1934)
Oil, 16 x 22 inches
Collection The Downtown Gallery


99. Breakfast (c. 1920)
Oil, 25 x 19 1/2 inches
Private Collection

*100. Composition (1925)
Oil, 51 1/4 x 38 1/2 inches
Private Collection


30
*101. A Windy Day (1930)
Oil, 40 x 23 inches
Collection T. Catesby Jones

McFEE, Henry Lee. Born, St. Louis, 1886. Studied in Woodstock and New York. Lives in Woodstock. (See Living Americans, pl. 69; Amer. Ptg. & Sc., pl. 69.)

*102. Still Life
Oil, 29 x 23½ inches
Private Collection


*103. Deer (1914?)
Oil, 39½ x 41 inches
Collection Miss Katherine Dreier


*104. Lower Manhattan (1920)
Watercolor, 21 x 26½ inches
Collection Philip Goodwin

*105. Pine Tree, Small Point, Maine (1926)
Watercolor, 17 x 22 inches
Collection An American Place

106. Buoy, Maine (1931)
Watercolor, 14½ x 19¼ inches
Collection Philip Goodwin


*107. The Lovers (1930)
Pastel on canvas, 15 x 18 inches
Collection Pierre Matisse Gallery


*108. Music (1908)
Oil, 28½ x 23½ inches
Private Collection

*109. Coffee (1917?)
Oil, 40 x 25½ inches
Private Collection

110. Interior with Violin-Case (c. 1917)
Oil, 28½ x 24 inches
Reproduced: Bliss 1934, pl. 44
The Museum of Modern Art
The Lillie P. Bliss Collection

*111. White Plumes (1919)
Oil, 29 x 24 inches
Private Collection

*112. Shrimps (1921)
Oil, 23¼ x 28½ inches
Private Collection


*113. New York
Watercolor, 10 x 13½ inches
Collection Mrs. Charles H. Russell, Jr.


114. Preparations (1928)
Oil, 30 x 24 inches
Reproduced: 19 Americans, pl. 70
The Museum of Modern Art
Gift of A. Conger Goodyear

115. **Gouache on Red Paper** (1934)
   20 x 25\(\frac{3}{4}\) inches
   Collection Pierre Matisse Gallery


116. **Caryatid** (1916?)
   Gouache? 22\(\frac{1}{2}\) x 19 inches
   Collection George Gershwin

117. **Anna de Zborowska** (1917)
   Oil, 50\(\frac{1}{2}\) x 31\(\frac{1}{2}\) inches
   The Museum of Modern Art
   The Lillie P. Bliss Collection


118. **Composition** (1933)
   Oil, 16\(\frac{1}{4}\) x 13 inches
   Collection Sidney Janis

119. **The Sea**
   Watercolor, 13\(\frac{3}{4}\) x 19 inches
   Collection Dr. F. H. Hirschland


120. **Canadian Barn No. 2** (1932)
   Oil, 12 x 30 inches
   Collection An American Place

121. **Zapata** (1930)
   Oil, 78 x 48 inches
   Collection Delphic Studios

**PASCIN,** Jules. Born, Widden, Bulgaria, 1885. Studied in Vienna, Germany; Paris, 1905. Egypt, Spain, Tunis; America during the War. Suicide, Paris, 1930. (See 19 Americans, pl. 80.)

122. **Susannah and the Elders** (1916)
   Oil, 31\(\frac{1}{2}\) x 24 inches
   Collection Frank Crowninshield


123. **The Blue Boy** (1905)
   Gouache, 38\(\frac{1}{2}\) x 21 inches
   Collection Edward M. M. Warburg

124. **Portrait of Braque** (c. 1908)
   Oil, 23\(\frac{1}{4}\) x 19\(\frac{1}{4}\) inches
   Collection Frank Crowninshield

125. **Green Still Life** (1914)
   Oil, 23\(\frac{1}{2}\) x 31\(\frac{1}{4}\) inches
   The Museum of Modern Art
   The Lillie P. Bliss Collection

126. **Study for Ballet Costume**
   Gouache, 6 x 4 inches
   Collection Mrs. James B. Murphy

127. **The Rape** (1920)
   Gouache, 9 x 12\(\frac{1}{2}\) inches
   Collection Philip Goodwin
*128. The Three Musicians (1921)
Oil, 20 1/4 x 23 1/2 inches
Collection Paul Rosenberg, Paris

*129. Woman in White (1923)
Oil, 39 3/4 x 32 inches
The Museum of Modern Art
The Lillie P. Bliss Collection

*130. Figures on the Sea-shore (1928)
Oil, 7 1/2 x 12 3/4 inches
Collection George L. K. Morris

131. Pitcher and Fruit Dish (1931)
Oil, 51 3/4 x 64 3/4 inches
Reproduced in catalog of Picasso exhibition, Zurich, 1932, No. 200, pl. XXXI
Collection Paul Rosenberg, Paris

*132. The Balcony (1933)
Gouache, 16 x 19 3/4 inches
Collection the Artist, Paris

Died, New York, 1924. (See Bliss 1931, pl. 113; Amer. N. Y. A., pl. 80.)

*133. Group of Figures (c. 1916)
Oil, 27 1/2 x 32 1/4 inches
Collection Kraushaar Galleries

134. April Snow, Salem (1898)
Watercolor, 14 1/4 x 21 1/4 inches
Private Collection


*135. The Rivals (1931)
Oil, 60 x 48 inches
Private Collection


*136. Two Women (1906)
Watercolor, 26 1/2 x 24 1/2 inches
Collection Dr. and Mrs. Harry Bakwin

*137. Three Judges (1913)
Oil, 28 x 40 inches
Collection Mr. and Mrs. Samuel A. Lewisohn

138. Man with Spectacles (1917)
Watercolor, 11 3/4 x 6 1/2 inches
Private Collection


*139. Summer Hour
Oil, 21 3/4 x 15 inches
The Museum of Modern Art
Gift of Mrs. James B. Murphy


140. Merz 199 (1921)
Montage, 7 1/8 x 5 5/8 inches
Collection Miss Katherine Dreier


141. Landscape
Oil, 25 3/4 x 31 inches
Collection Frank Crowninshield

*142. Still Life (1928)
Oil, 23 x 31 1/2 inches
Collection James W. Barney
143. Landscape
   Watercolor, 18 x 24 3/4 inches
   Reproduced: Bliss 1934, pl. 55
   The Museum of Modern Art
   The Lillie P. Bliss Collection


*144. Sacco and Vanzetti (1932)
   Gouache, 10 1/2 x 14 1/2 inches
   Private Collection


*145. American Landscape (1930)
   Oil, 24 x 31 inches
   Private Collection


*146. Proletarian Victim
   Duco paint on burlap, 80 1/2 x 47 inches
   Collection George Gershwin


*147. Girl in Blue Chair (1928)
   Oil, 34 x 24 inches
   Collection Mr. and Mrs. Samuel A. Lewisohn


*148. Birthday Bouquet (1931)
   Oil, 38 x 26 inches
   Collection the Artist


*149. Sacre Coeur (1916)
   Oil, 32 1/2 x 20 1/2 inches
   Collection Mr. and Mrs. Walter Hochschild


*150. Portrait of Lagné Poé (1891)
   Oil, 8 1/2 x 10 inches
   Collection Miss Mabel Choate

*151. Mother and Sister of the Artist (c. 1900)
   Oil, 18 1/4 x 22 1/4 inches
   The Museum of Modern Art
   Gift of Mrs. Sadie A. May

WEBER, Max. Born, Russia, 1881. Studied with Dow at Pratt Institute, Brooklyn; under Laurens and Matisse in Paris. Lives in Great Neck, New York. (See 19 Americans, pl. 102, 104; Weber; Amer. Ptg. & Sc., pl. 108.)

*152. Talmudists (1934)
   Oil, 50 x 34 inches
   Collection The Jewish Theological Seminary of America

WOOD, Grant. Born, Anamosa, Iowa, 1892. Studied at Art Institute of Chicago, Julian Academy, Paris. Lives in Cedar Rapids, Iowa. (See 16 Cities, No. 36.)

*153. Daughters of Revolution (1932)
   Oil on wood, 30 x 40 inches
   Collection Ferargil Galleries

34
Twentieth Century Sculpture and Constructions


*154. The Metal Lady (1923)
Copper, brass and lead, 54 inches high
Collection Miss Katherine Dreier


*155. Relief (1930)
Painted wood, 27⅔ x 33⅔ inches
Collection A. E. Gallatin


*156. Head from War Monument, Güstrow Cathedral (1927)
Bronze, 14½ inches high
Collection Edward M. M. Warburg


*157. Head (1923)
Bronze, 15 inches high
Collection the Artist, Courtesy Annot Art School


*158. Seated Woman (1932)
Granite, 13 inches high
The Museum of Modern Art
Gift of Edward M. M. Warburg

BRANCUSI, Constantin. Born, Roumania, 1876. Studied in Bucharest and Paris; worked in Rodin's atelier. Lawsuit, 1926, over Bird in Space, which U. S. Customs held was not a work of art. Brancusi lives in Paris.

*159. Bird in Space (1919)
Brass, 54 inches high
The Museum of Modern Art
Anonymous Gift

*160. Mlle. Pogany (1919)
Marble, 17 inches high
Collection Mrs. Frances M. Pollak


*161. Mobile (1934)
Pipe, wire and wood, 40½ inches high
The Museum of Modern Art
Anonymous Gift


*162. Maria Lani
Bronze, 14 inches high
The Museum of Modern Art
Anonymous Gift

163. Seated Youth
Bronze, 30 inches high
Private Collection

DUCHAMP, Marcel. Born, Blainville (Seine-Infrérieure), 1887. Influenced by Cubists. Ex-

*164. Disturbed Balance* (1918)
Glass and oil paint, 20 inches high
Inscribed: "A regarder (l'autre côté du verre) d'un oeil, de près, pendant presque une heure."
Collection Miss Katherine Dreier


*165. Head of Baudelaire* (1911)
Bronze, 15\(\frac{1}{2}\) inches high
Collection Alexander M. Bing


*166. Portrait of Oriol Ross* (1932)
Bronze, 25 inches high
The Museum of Modern Art
Gift of Edward M. M. Warburg


*167. Alligator* (1932)
Granite, 26 inches diameter
Collection Weyhe Gallery


*168. Picador* (1928)
Wrought iron, 9\(\frac{3}{4}\) inches high
The Museum of Modern Art
Gift of A. Conger Goodyear


*169. Standing Girl* (c. 1926)
Bronze, 14 inches high
The Museum of Modern Art
Gift of Mrs. Sadie A. May


*170. Grief* (1921)
Bronze, 15\(\frac{3}{4}\) inches high
Collection Mr. and Mrs. Erich Cohn


*171. Torso* (1930)
Plaster, 45 inches high
The Museum of Modern Art
Gift of Edward M. M. Warburg

172. **Portrait Head** (1932)
Bronze, 15\(\frac{1}{2}\) inches high
Private Collection


*173. Seated Figure* (1928)
Alabaster, 22 inches high
Collection John A. Dunbar


*174. Standing Woman* (1910)
Bronze, 76 inches high
The Museum of Modern Art
Anonymous Gift
175. Dancer (1913-14)
Bronze, 10 3/4 inches high
Collection Edward M. M. Warburg


176. Pegasus (1929)
Bronze, 14 1/2 inches high
Collection T. Catesby Jones


177. Torso (1910)
Bronze, 43 inches high
The Museum of Modern Art
Gift of A. Conger Goodyear

178. Desire (relief)
Plaster, 47 x 45 inches
The Museum of Modern Art
Gift of the Sculptor

179. Figure
Terra cotta, 9 inches high
Collection Mrs. Sadie A. May


180. Cow (1926?)
Bronze, 24 inches long
Collection Edward M. M. Warburg

MATISSSE, Henri. See Painting Section. (See also Matisse, pl. 153-161.)

181. Standing Woman (c. 1914)
Bronze, 22 3/4 inches high
Private Collection


182. Young Calf (1929)
Marble, 15 inches high
Collection The Downtown Gallery


183. Portrait of George Gershwin (1929)
Bronze, 18 inches high
Collection George Gershwin


184. Torso
Celluloid and copper, 30 inches high
Collection Miss Katherine Dreier

STERNE, Maurice. See Painting Section. (See also Sterne, pl. 164-74.)

185. Bomb Thrower (1909)
Bronze, 12 3/4 inches high
The Adolph Lewisohn Collection


186. Learning to Walk (1918)
Bronze, 6 3/4 inches high
Private Collection

187. Affection (1933)
Black Marble, 30 inches high
Collection The Downtown Gallery
Architecture and Industrial Art

188. Chair
Le Corbusier, architect
The Museum of Modern Art
Gift of Thonet Brothers, Inc.

189. Chair, Brunn model
Mies van der Rohe, architect
Private Collection

190. Jewel case, silver and turquoise matrix
English c. 1900
Private Collection

191. Scarf pin, gold
Designed by Cartier, Inc.
Private Collection

192. Raw silk
Loaned by Alfred Kohlberg, Inc.

193. Monel metal sink
Gustav Jensen, designer
The Museum of Modern Art
Gift of The International Nickel Co.

194. Calipers
Reproduced: Machine Art, pl. 294
The Museum of Modern Art
Gift of Brown & Sharpe

195. Microscope
Loaned by Bausch & Lomb

196. Chemical glass
Loaned by Eimer & Amend

197. Commutator for dynamo
Loaned by The American Brass Co.

198. Well screen
Loaned by The American Brass Co.

199. Bearings
Loaned by The Gwilliam Co.

200. Model, Tugendhat House, Brno, Czechoslovakia (1930)
Mies van der Rohe, Architect
The Museum of Modern Art

201. Photograph, Tugendhat House (1930)
Mies van der Rohe, Architect
cf. Modern Architecture, p. 126
The Museum of Modern Art

202. Photograph, Tugendhat House Interior (1930)
Mies van der Rohe, Architect
The Museum of Modern Art

203. Photograph, Lange House, Krefeld, Germany (1929)
Mies van der Rohe, Architect
The Museum of Modern Art

204. Photograph, Bauhaus School, Dessau, Germany (1926)
Walter Gropius, Architect
Reproduced: Modern Architecture, p. 67
The Museum of Modern Art

205. Photograph, Savoye House, near Paris (1930)
LeCorbusier, Architect
cf. Modern Architecture, p. 87
The Museum of Modern Art

206. Photograph, de Beistegui Apartment, Paris (1931)
LeCorbusier, Architect
Reproduced: Modern Architecture, p. 39
The Museum of Modern Art

207. Photograph, Workers’ Houses, Hook of Holland (1926)
J. J. P. Oud, Architect
The Museum of Modern Art

208. Photograph, Workers’ Houses, Kie lofty, Rotterdam (1928-30)
J. J. P. Oud, Architect
cf. Modern Architecture, p. 107
The Museum of Modern Art
1. CEZANNE, Man in a Blue Cap (Uncle Dominic) (c. 1865)
4. CEZANNE, The Bathers (c. 1882–85)
5. CEZANNE, Mme. Cézanne in the Conservatory (1891)
6. GEZANNE, The Card Players (1892)
7. CEZANNE, Still Life with Apples (c. 1891-93)
10. CEZANNE, Pines and Rocks (c. 1895–1900)
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12. GAUGUIN, We Greet You, Mary (La Orana Maria) (1891)
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20. REDON, Silence
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28. SEURAT, Fishing Fleet at Port-en-Bessin (1888?)
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106. DUCHAMP-VILLON, Head of Baudelaire (1911)

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173. LAURENT, Seated Figure (1928)
174. LEHMBRUCK, Standing Woman (1910)
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175. LEHMBrUCK,  
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187. ZORACH, Affection (1933)
193. JENSEN, Monel metal sink

188. LE CORBUSIER, Chair
200. MIËS VAN DER ROHE, Model, Tugendhat House
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