

# Prints from blocks, Gauguin to now

Riva Castleman

Author

Castleman, Riva

Date

1983

Publisher

The Museum of Modern Art

ISBN

087070561X

Exhibition URL

[www.moma.org/calendar/exhibitions/1713](http://www.moma.org/calendar/exhibitions/1713)

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# PRINTS FROM BLOCKS

RIVA CASTLEMAN THE MUSEUM OF MODERN ART NEW YORK



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RIVA CASTLEMAN

**PRINTS FROM BLOCKS  
GAUGUIN TO NOW**

THE MUSEUM OF MODERN ART  
NEW YORK

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Library of Congress Catalog Card Number 82-62485  
ISBN 0-87070-561-X  
Designed by Jill Korostoff  
Typeset by Dumar Typesetting, Inc., Dayton, Ohio  
Printed by Eastern Press, New Haven, Conn.  
Bound by Mueller Trade Bindery, Middletown, Conn.  
The Museum of Modern Art  
11 West 53 Street  
New York, N.Y. 10019  
Printed in the United States of America

Cover: ERICH HECKEL (German, 1883-1970),  
*Franzi Reclining*, 1910.  
Color woodcut, 8<sup>9</sup>/<sub>16</sub> x 16<sup>9</sup>/<sub>16</sub>" (22.6 x 42.1 cm).  
Gift of Mr. and Mrs. Otto Gerson.  
Photo: Soichi Sunami

The earliest prints were made from simple materials cut with simple tools, and they consisted of simple religious messages demanding periodic repetition. Soft stone and wood were incised with prayers and symbols of deities. Patterns derived from these graphic elements were also given decorative function and cut into blocks for printing fabric. These Oriental beginnings were not much different from those in Europe some centuries later. The individual woodcuts of the Virgin Mary, or playing cards with the signs and symbols of royalty, functioned as ordinary, practical materials for daily life in the late medieval period. Sophistication of the subjects represented in print led to their removal, in some part, from this practical function. Eventually there were only broadsides and pamphlets that made use of this rather primitive means of printing, while prints from metal were likely to be of less daily interest and thus produced for their aesthetic or decorative value to a refined, limited segment of society. Remnants of the traditional, religious block-print form continued to exist as utilitarian graphic material in so-called "folk art." There were few stylistic alterations to the black line images, so that their medieval character represented a timeless element, and one without conscious artistic intent.

The development of specific historical areas of concern in the nineteenth century, together with a social disaffection that created a climate wherein primitivism had an appeal, led to a revival of interest in these archaic works. In some cases the wooden matrix of such prints influenced artists to seek in this material the means of freeing their images from the constraints of a too-cultivated sensibility. In other cases artists chose to revive medieval imagery in order to develop compositions that spread patterns, now seen as flat and abstract, across a plane. It is not only coincidental that the conscious attempt to publicize the woodcut made by Alfred Jarry and Remy de Gourmont in 1894, in their journal *L'Ymagier*, should occur when research was going forward in Russia on the *lubok*, or folk woodcut. Only six years after the first issue of *L'Ymagier*, with its reprints of the woodcuts from Epinal, Kandinsky was producing

woodcuts of medieval gallantry. His *Blue Rider*, inspired by folk-art representations of St. George, became the name of the almanac published by Kandinsky and Franz Marc in 1912, which pointedly reproduced folk woodcuts. The impetus given by this revival of interest in graphic objects that had no pretensions toward the artistic was considerable. Artists were prepared to extract many levels of inspiration from this material, whose chief attraction perhaps was its basic simplicity.

It is paradoxical that the *raffiné* characteristics of academic art which the turn-of-the-century artists consciously sought to evade were no more pervasive than in the Japanese woodcuts they admired. Cultural differences made Europeans unaware of the extremely codified constraints of the Japanese woodcut (notwithstanding their genre subject matter), while spatial idiosyncrasies evident in their composition seemed at once innovative and captivatingly naive. The means of producing woodcuts in Japan — by skilled craftsmen cutting blocks after drawings made for this purpose by artists devoted to this medium — was not unlike the process followed by the wood engravers who provided most of the newspaper illustrations in the nineteenth century, before it was feasible to mechanically reproduce photographically generated images. The exotic appeal of the Japanese woodcut, however, evolved from some of the very factors that made the folk prints of Europe so attractive: the forms were clear and the subjects were perceived as ideal or mythical.

The specific technique of block printing is based upon cutting into a flat-surfaced rigid material, covering the uncut surface with ink, and printing from that surface. The general term for the result, "relief print," encompasses woodcut, wood engraving, linoleum cut (linocut), and some forms of metal engraving. Traditionally, in woodcuts, the linear elements remain in relief while the background is cut away; conversely, in wood engraving (usually done on harder material), the lines are incised, leaving the background in relief. This formula is too general to apply to most modern block printing since invention in composition took precedence over rendering and new materials and techniques offered opportunities for experimentation. For example, blocks cut in the normal way have often been printed onto other matrices in order to obtain uniform, efficiently printed large editions. Not only were zinc and other metals hand-cut for relief printing (mainly for letterpress printing in conjunction with type), but these materials were also the basis of transfers from hand-cut

wood blocks, being etched with acid after imprinting from the original block. Although this essay is concerned with prints made from hand-cut blocks, there are works that were transferred from such blocks (or even drawings) that fall into the area of limbo reserved for unconsciously or deliberately secreted information that requires further research to uncover. Because the signs that distinguish the reproduced block from the original are largely obscured if the work continues to be relief-printed (as opposed to offset or lithographed), fidelity to the image and to how the artist conceived it to appear when printed is the determining factor in the appreciation of this medium. The development of other rigid materials, too, has been rapid in the twentieth century. Not only has wood taken new forms as structural materials like plywood and masonite were manufactured, but celluloid and acrylics also have been incised and printed. Such materials, hardly definable as "blocks," nevertheless are handled and transformed into printing matrices in the same manner.

There were, of course, very traditional woodcut models that contributed to the exceptional flourishing of the medium at the end of the nineteenth century. The Japanese woodcut of the type that was popular among French connoisseurs had already influenced the drawings and paintings of Edgar Degas, Edouard Manet, James Whistler, and others before artists thought of making woodcut prints. Mary Cassatt's color etchings derive from Japanese compositions, but she never chose to work on blocks, possibly because the cutting of the block entailed a consciously energetic physical involvement in the creative process. There were a few curious artists before 1890 who sought to unravel the technical subtleties of the Japanese print: Auguste-Louis Lepère and Henri Rivière emulated the style both in woodcut and lithography, and by 1900 the Dresden School for Applied Arts provided its students with an extensive collection of Japanese prints from which inspiration was drawn for myriads of color woodcut renditions of the German countryside and peasant inhabitants. Japanese prints were composed of flat, uncluttered shapes (like those in a jigsaw puzzle) that appealed to the architects and artisans of most of Central Europe and contributed to some of the Jugendstil's clearest color rendering in print form.

The second issue of *L'Ymagier* contained Armand Séguin's 1894 woodcut of Breton women. Current opinion about the genesis of Gauguin's earliest woodcuts, ten Tahitian images intended to illustrate his auto-



ARMAND SEGUIN  
(French, 1869-1903),  
*Three Breton Women*, 1894.  
Color woodcut,  
8<sup>15</sup>/<sub>16</sub> x 7<sup>3</sup>/<sub>8</sub>"  
(22.7 x 18.7 cm).  
Gift of Mrs. Bertha M. Slattery

biographical romance *Noa Noa*, places their beginnings in the spring of 1894. His manner of execution in these woodcuts differed considerably from that of Séguin, Gauguin's colleague of the Pont-Aven period before his departure for Tahiti in 1891. Both started with white outlining the figures, but Séguin only slightly detailed the figures by cutting parallel strokes and gouging out some highlights. Gauguin went much further by subtly modeling with scratches made by abrasive materials, and attempting through printing to create the softer areas of tone that he may have admired in worn Japanese prints. While little direct influence of the Japanese woodcut is evident, the oblong format of Gauguin's woodcuts undoubtedly emulates the typical Japanese print which the artist collected. Gauguin cut his images from end-grain blocks (normally used for wood engraving, since the dense grain retains fine lines) instead of the Japanese-style planks cut with the grain of the wood. This choice may have resulted from his plan to have the book *Noa Noa* printed on a press, for end-grain blocks would not warp and could be set up with type. The flat, densely inked printings done by Louis Roy before Gauguin's departure for Tahiti in 1895 may have been preparation for this.

In December 1894 Gauguin's woodcuts were shown in his studio. When he returned to the South Seas they may have been left, along with some paintings, with Ambroise Vollard. This eccentric dealer-publisher commissioned Edvard Munch to make a lithograph for one of his portfolios in 1896. It seems likely that Munch's choice to make his first woodcut of the same subject as his Vollard lithograph, *Anxiety*, was due as much to his seeing Gauguin's woodcuts as to his recent introduction to Japanese prints. Munch worked on straight-grained planks, and his brilliantly innovative techniques, which heightened the intensity of his subjects, transformed the raw material into an exceptional artistic medium. Whereas Gauguin had composed his prints as two-dimensional equivalents of bas-reliefs (a wood-carving technique he had mastered in the 1880s), Munch made the grain of the wood an intrinsic part of his compositions, thus arriving at the European version of the Japanese flattened surface. Animating his woodcuts is Munch's passionate, near-pathological view of his subjects, agitated line and color heightening the emotional effect. In his *Kiss*, the jigsaw cutout of a couple, in silhouetted contrast to the palely inked, uncut plank that forms the ground, has little detail to distinguish the embracing figures. This fairly abstract rendering of a popular



EDVARD MUNCH  
(Norwegian, 1863-1944),  
*Anxiety*, 1896, signed 1897.  
Color woodcut,  
18 x 14<sup>3/16</sup>''  
(45.7 x 37.6 cm). Purchase



EMIL NOLDE (Emil Hansen)  
(Danish, worked in Germany,  
1867–1956),  
*Prophet*, 1912.  
Woodcut, 12 $\frac{5}{8}$  x 8 $\frac{3}{4}$ "  
(32.1 x 22.2 cm).  
Given anonymously (by exchange)

Art Nouveau subject is at once markedly original in concept and a definitive change in the handling of the material itself.

Munch was best known in Germany, where he often lived and where he had achieved some notoriety for having had an exhibition of his closed in 1892. His works were collected there by the doctors and businessmen who replaced the nobility as patrons of contemporary art. The potency of Munch's compositions, filled with interiorized drama, expressed an essential modern situation glossed over by most fin de siècle art. When the young architecture students in Dresden who formed the group Die Brücke (The Bridge) began to develop their styles, it was not unexpected that they should turn to woodcut and to Munch's example. Kirchner and Heckel plunged their chisels into blocks with the uninhibited vigor of "uncivilized" natives releasing spirits from the wood. Their admiration for the carvings and other artifacts in ethnic collections accumulated on scientific explorations of Africa, Asia, and the Americas in the nineteenth century added other elements to their imagery. Direct, unedited attack upon the wood (or other media in which they worked) conveyed a primal energy that transformed subjects as banal as reclining nudes or street scenes into complex psychodramas. The mature Danish artist Emil Nolde, who joined these younger Germans, evoked the heavy, sincere piety of the northern peasant with the harsh and ponderous strokes that delineated his rendition of *The Prophet*. These Expressionist artists used the natural material of wood to convey basic emotions in rebellion against the ultracivilized culture that they felt had distorted all truth. Pechstein and Schmidt-Rottluff joined Die Brücke and with Heckel and Kirchner added elements from Cubism and African sculpture to their fundamental motifs, formalizing a later and mannerist style. Wyndham Lewis, reviewing an exhibition of German woodcuts in 1914, wrote: "At this miniature sculpture, the Woodcut, Germans have always excelled . . . It deals with Man and objects subject to him, on Royal white, cut out in black sadness . . . The quality of the woodcut is rough and brutal, surgery of the senses, cutting and not scratching: extraordinarily limited and exasperating."

In France at the end of the century there remained a strong affinity for black and white in woodcut rendering. Devoted to this form, the Swiss artist Félix Vallotton created several series of prints, beginning in the 1880s, that captured some of the daily life of the Paris bourgeoisie as it found itself between political disturbance and Art Nouveau posturing. The

patchwork mosaic of his *Laziness* and the patterned surrounding in Maillol's *The Wave* are examples of how the Japanese formulas were assimilated. In the spare means of black and white, such work provided models of planar organization for the Fauves.

For a short while the bright color and decorative line of some primitive sculpture and artifacts had a strong appeal for the French artists. Inevitably, prints in this "wild" style were made from blocks. In 1906 Picasso, Matisse, Derain, and Vlaminck began works in the medium, Derain and Picasso choosing to emulate African figuration, Matisse and Vlaminck concentrating on repetitive decorative elements. Little of the vigor of execution that appears in the German prints is found in the Fauve works. It is known that Mme Matisse cut her husband's blocks, following the Japanese custom of working from drawings, so that direct expression, inherent in the German work, is not an activating element. The division of the surface into vibrating or strongly contrasting forms characterizes the Fauve prints and those of Die Blaue Reiter. It is possible to follow this more studied manner of expressionism into the abstract compositions that Kandinsky concurrently evolved.

The relief media must have seemed relatively incompatible to the Cubists in their explorations of volume, probably because cutting into a surface was antithetical to their intention of representing interior and exterior forms within the confines of a two-dimensional plane. The German Expressionists made use of the angular and geometric elements of Cubism, and Lyonel Feininger particularly well incorporated the vibrant simultaneity of parallel motifs in his city and marine woodcuts.

The value of using wood as the conveyance for the subjects of these compositions changed significantly. Abstract works, particularly the geometric composition of Constructivist artists, depended upon controllable, even material for the clearest rendering. Linoleum, solidified linseed oil mixed with cork dust and/or wood flour, was developed around 1890. The homogeneous surface of this material undoubtedly made a less-inflected impression than most woods. Linoleum was, therefore, an excellent medium for compositions of flat forms. It was particularly popular in the United States and England after World War I. A school of modernist relief printmakers grew up around Claude Flight and Cyril Power in London in the 1920s. The British linocuts were among the few color relief prints in a relatively unproductive period. Kandinsky and Moholy-Nagy created

block prints in the early years of the Bauhaus, but the attraction of the medium dwindled as neo-classicism, Social Realism, and Surrealism demanded other forms, usually conservatively stated, for their rendering.

Max Beckmann, Otto Dix, and Käthe Kollwitz used wood only occasionally to render the outrageous and hopeless life of postwar Germany. The moment cried for graphic expression, made tangible in the woodcut books of Franz Masareel, but dissipated as a formidable artistic endeavor by its intensely political motivation. Dada was the vehicle of the more potent creative energies, and Jean Arp's vaguely biomorphic "blobs" in early Dada publications are distinguished by this fresh manner.

Artists in Mexico and others who protested social conditions continued through the 1930s and '40s to cut woodblocks to bring their protests before the public. The small, terse prints made by Siqueiros while in prison for his political beliefs are tightly compressed in expression. The political power of the woodcut attracted Antonio Frasconi and Leonard Baskin to the medium after World War II. Both artists divided their attention between small prints for books and unusually large wall-works. The latter were among the first prints of the postwar era that could be appreciated only as framed objects on a wall. Baskin, for example, used large sheets of plywood to cut his tragic figures, printing them starkly in black on white Japanese paper made for shoji screens.

Because of Hitler's methodical destruction of German Expressionist art and then because of World War II, there was an abnormal delay in the revival of interest in the major artists of this style. Through postwar exhibitions of Edvard Munch and the Germans it was possible for Americans to understand the evolution of Expressionism, and several figurative artists made use of some of its formal elements in prints. While HAP Grieshaber and Ewald Mataré were among many Germans who continued to carry on part of the tradition after the war, an important movement of woodcut production developed in the Western Hemisphere and in Japan. The tendency toward abstraction continued to find adherents, and although the action or Abstract Expressionist painters (most of whom had sprung from Surrealism) made no relief prints, there were many artists who found the more clearly organized compositions of Kandinsky, for example, inspiring. A revival of attention to craft was also taking place, so that the material began to take on a more important role in the ultimate look of a work.

In Japan, where printmaking was an art form exalted above painting,

the influence of European abstraction was codified in an official school of art. The most sympathetic practitioner of this style was Koshiro Onchi, who combined traditional understanding of the medium with assimilated European forms. The second postwar tendency was, in Japan's case, a significant development of folk art. Whereas Onchi's work evolved from exposure to Western influence, the prints of Shiko Munakata returned to the spirit that animated the earliest printmakers. The difference was that of the artist's role in creating work: Onchi's was an art of imposition; Munakata's, the art of exposition. The latter artist, intent on his material, found therein gods, nature's patterns, and the primitive forms of his own language.

In countries where the tradition of materials having animating spirits within themselves was entirely lost, artists began to look for such spirits. In the United States, it is quite probable that the enthusiasm for craft and material forms such as rocks and driftwood stemmed from the attitude toward such things that the American occupation forces observed in Japan. Many of the developments in abstract art in America after the war were indebted to the Japanese use of materials and decoration, particularly in household objects. Zen Buddhism, which encompassed the type of aesthetic that so appealed to American artists, became a vaguely understood program for making woodcuts imbued with its spirit. Carol Summers, who cut plywood and often printed on both sides of the paper — directly from the wood or else indirectly, using the cut wood as a form placed under the paper whereon the inked roller would deposit its color only on that shape — incorporated this attitude in his work.

The 1950s also brought new interest in lithography and an awakening to stencil techniques. Both these media were compatible with the efforts of painters who needed encouragement and assistance if they were to make prints at all. The surge in woodcut production in the postwar years had taken place among artists who acted more or less individually, without the assistance of printers or publishers. A few works in the medium were issued by the print clubs that sought the sort of originality that "handmade" implied, but few prints had the authority of masterworks. In France certain commercial projects strengthened the developing preoccupation with color printmaking: the publication of *Jazz* by Matisse using stencils; the silkscreens of the constructivist or geometric abstractionists printed by Arcay and published in *Art d'Aujourd'hui*; the forceful linoleum

posters printed by Arnera in southern France. Picasso worked with Arnera on a large series of linocuts, first in *Seated Woman (After Cranach)*, using the traditional method of cutting a block for each color, and finally, cutting single blocks in stages and printing individual colors progressively as each stage was completed (e.g., *Still Life under the Lamp*). These prints, executed mainly in 1962, were a unique effluence of block printing, at a time when New Realism or Pop art with its anti-craft, anti-handmade philosophy was in the ascendant.

In America there was a conscious revival of lithography in the late 1950s, and numerous artists, now enabled to translate their drawings and collages onto stones, found this of all print media most compatible with their imagery. As lithographic printers and publishers sought to expand the opportunities that would encourage artists to work with them and develop new imagery in print, they introduced etching, woodcut, and other techniques. In the case of Roy Lichtenstein a series of heads that he undertook in 1970 included both sculpture and prints produced at the same workshop where he made lithographs (Gemini G.E.L. in Los Angeles). Knowing that the technology would be made available, Lichtenstein conceived two of his *Modern Heads* as relief prints (wood and metal line cut), since he sought to produce dense forms amenable to his sharply defined compositions. In 1973 Helen Frankenthaler sought in wood a means to convey the feeling of stained canvas in printed form. The light, all-over grain of the woods she cut out on a jigsaw and placed together (in the manner of Edvard Munch, whose prints were often exhibited in the 1970s) were thinly printed in colors, producing the veiled effect she sought. Two years later at the same workshop (Universal Limited Art Editions on Long Island, New York), Jasper Johns demonstrated his versatility in printmaking by producing *Scents*, a work consisting of panels of lithography, linocut, and woodcut. While these tentative essays into block printing occurred, the styles of art then developing were largely unconcerned with the sort of craft that woodcut implied. A few artists, such as Donald Judd, printed from structures made up of nailed-together wood strips, a minimal amount of facture producing a concrete monochromatic composition. This type of print taken from three-dimensional or sculptured forms was also created in Europe by other sculptors, such as Pol Bury.

It was not until a new interest in figuration, primitive or native sym-



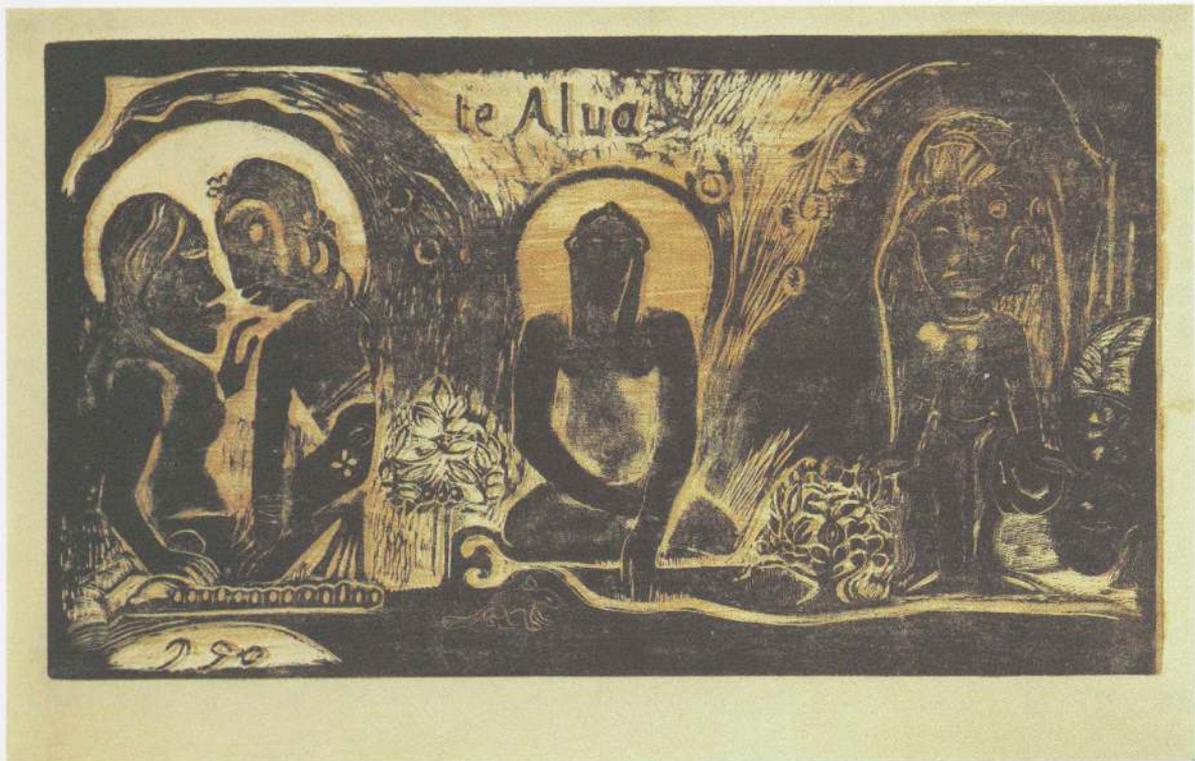
ROY LICHTENSTEIN  
 (American, born 1923),  
*Modern Head #3*, 1970.  
 Embossed line-cut,  
 24 $\frac{3}{8}$  x 18 $\frac{1}{4}$ "  
 (62.0 x 46.3 cm)  
 Gift of Mrs. Portia Harcus

bolism, radical representation, and other subjects endemic to expressionist idioms arose that woodcut and linocut again became viable media. German artists, particularly Georg Baselitz and A. R. Penck, developed styles that are immediately identifiable as temperamentally allied to energetic gouging from wood and linoleum. The primeval terror of a ghost horse is manifest when Susan Rothenberg scratches it into wood. These and many other contemporary artists have involved themselves in a type of mannerism that takes on the carapace of German Expressionism of the period before World War I. Lacking is the natural, youthful radicalism that animated the earlier movement. The native arts that then were such an artistic revelation are now seen as signs of a simple honesty by those who would recapture the animus in these objects when the symbols of their daily life are perceived as weak and confusing.

All works reproduced are from the collection of The Museum of Modern Art unless otherwise noted. Dimensions are given in inches and centimeters, height preceding width, composition size for prints and page size for books.

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# PLATES



1 PAUL GAUGUIN (French, 1848-1903), *Te Atua* (The Gods), 1894. Color woodcut, 8 x 13<sup>7</sup>/<sub>8</sub>" (20.3 x 35.2 cm). Gift of Abby Aldrich Rockefeller



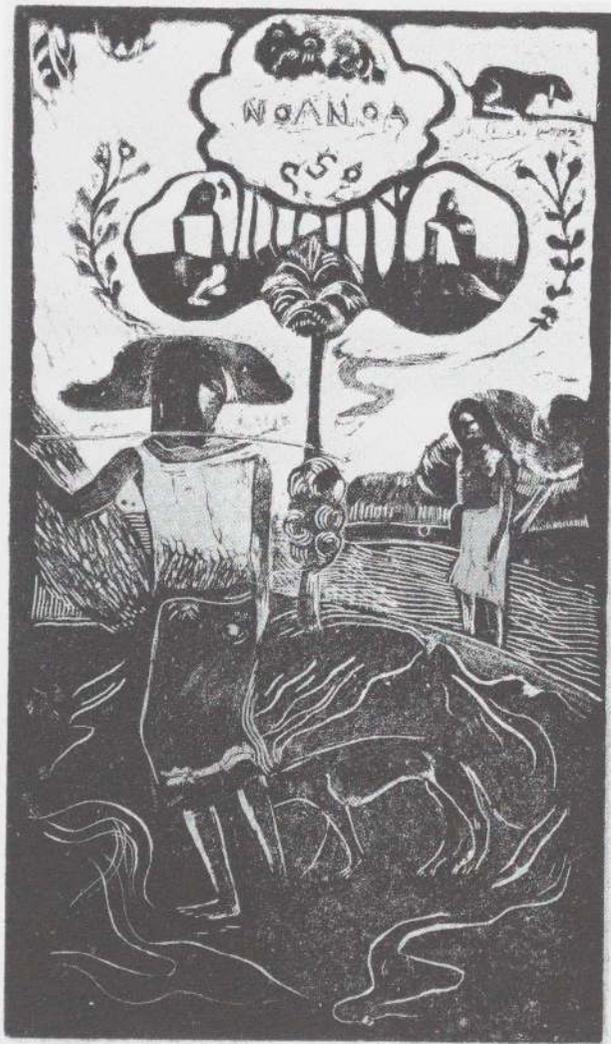
2 EDVARD MUNCH (Norwegian, 1863–1944), *Evening (Melancholy: On the Beach)*, 1896. Color woodcut, 16¼ x 18" (41.2 x 45.7 cm). Abby Aldrich Rockefeller Fund



3 PABLO PICASSO (Spanish, 1881–1973), *Seated Woman (after Cranach)*, 1958. Color linoleum cut,  $25\frac{1}{16} \times 21\frac{5}{16}$ " (65.3 x 54.1 cm).  
Gift of Mr. Daniel Saidenberg



4 JASPER JOHNS (American, born 1930), *Scent*, 1975-76. Color linoleum cut, woodcut, and lithograph, 28½ x 44¾" (72.4 x 112.7 cm). Gift of Celeste Bartos



5 PAUL GAUGUIN (French, 1848-1903), *Noa Noa* (Fragrance), 1894. Color woodcut, 14 x 8 $\frac{1}{16}$ " (35.5 x 20.5 cm).  
Lillie P. Bliss Collection



6 EDVARD MUNCH (Norwegian, 1863–1944), *The Kiss*, 1897–1902. Color woodcut,  $18\frac{3}{8} \times 18\frac{5}{16}$ " (46.7 x 46.4 cm).  
Gift of Abby Aldrich Rockefeller



7 ARISTIDE MAILLOL (French, 1861–1944), *The Wave*, 1898. Wood engraving, 6¾ x 7¾" (17.1 x 19.7 cm). Gift of Mrs. Donald B. Straus



8 FELIX VALLOTTON (French, born Switzerland, 1865–1925), *Laziness*, 1896. Woodcut, 7 x 8<sup>13</sup>/<sub>16</sub>" (17.8 x 22.4 cm).  
Larry Aldrich Fund



9 WASSILY KANDINSKY (Russian, 1866-1944), *The Night (Large Version)*, 1903. Color woodcut, 11 $\frac{3}{4}$  x 5" (29.8 x 12.7 cm). Promised gift



10 HENRI MATISSE (French, 1869–1954), *Seated Nude*, 1906. Woodcut, 18¾ x 15" (47.5 x 38.1 cm).  
Gift of Mr. and Mrs. R. Kirk Askew, Jr.



Vlaminck

- 11 MAURICE DE VLAMINCK (French, 1876–1958), *Head of a Young Girl*, ca. 1906, printed 1912. Woodcut, 12 $\frac{3}{8}$  x 9" (31.4 x 22.8 cm). Gift of Abby Aldrich Rockefeller (by exchange)



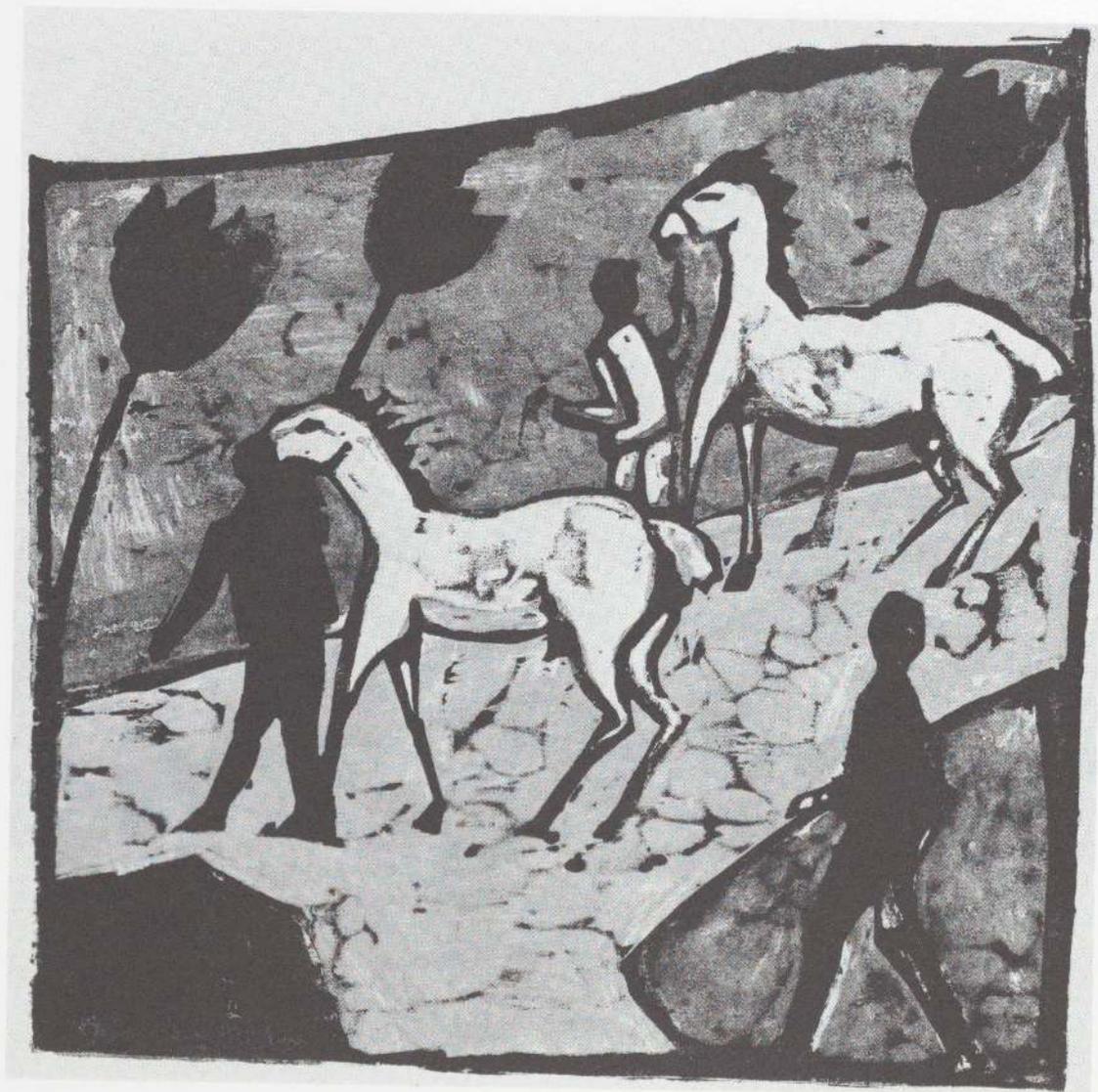
12 PABLO PICASSO (Spanish, 1881–1973), *Head of a Young Woman*, 1906, printed 1933. Woodcut, 20¼ x 13½" (51.4 x 34.3 cm). Abby Aldrich Rockefeller Fund



13 ANDRE DERAİN (French, 1880–1954), Plate 2 from *L'Enchanteur Pourrissant* by Guillaume Apollinaire. Paris, Henry Kahnweiler, 1909. Woodcut, page 10½ x 8" (26.6 x 20.3 cm). Louis E. Stern Collection



14 ERNST LUDWIG KIRCHNER (German, 1880-1938), *Nude Dancers*, 1909. Woodcut, 14 $\frac{3}{8}$  x 20 $\frac{7}{8}$ " (36.5 x 53.2 cm).  
Purchase Fund



15 ERICH HECKEL (German, 1883-1970), *White Horses*, 1912. Color woodcut, 12 $\frac{1}{8}$  x 12 $\frac{3}{8}$ " (30.8 x 31.5 cm).  
Purchase Fund



16 FRANZ MARC (German, 1880–1916), *Horses Resting*, 1911. Color woodcut, 6 $\frac{5}{8}$  x 9" (16.9 x 22.9 cm). Gift of Abby Aldrich Rockefeller



17 EMIL NOLDE (Emil Hansen) (Danish, worked in Germany, 1867–1956), *Candle Dancers*, 1917. Woodcut, 12 x 9¼" (30.5 x 23.4 cm). Larry Aldrich Fund



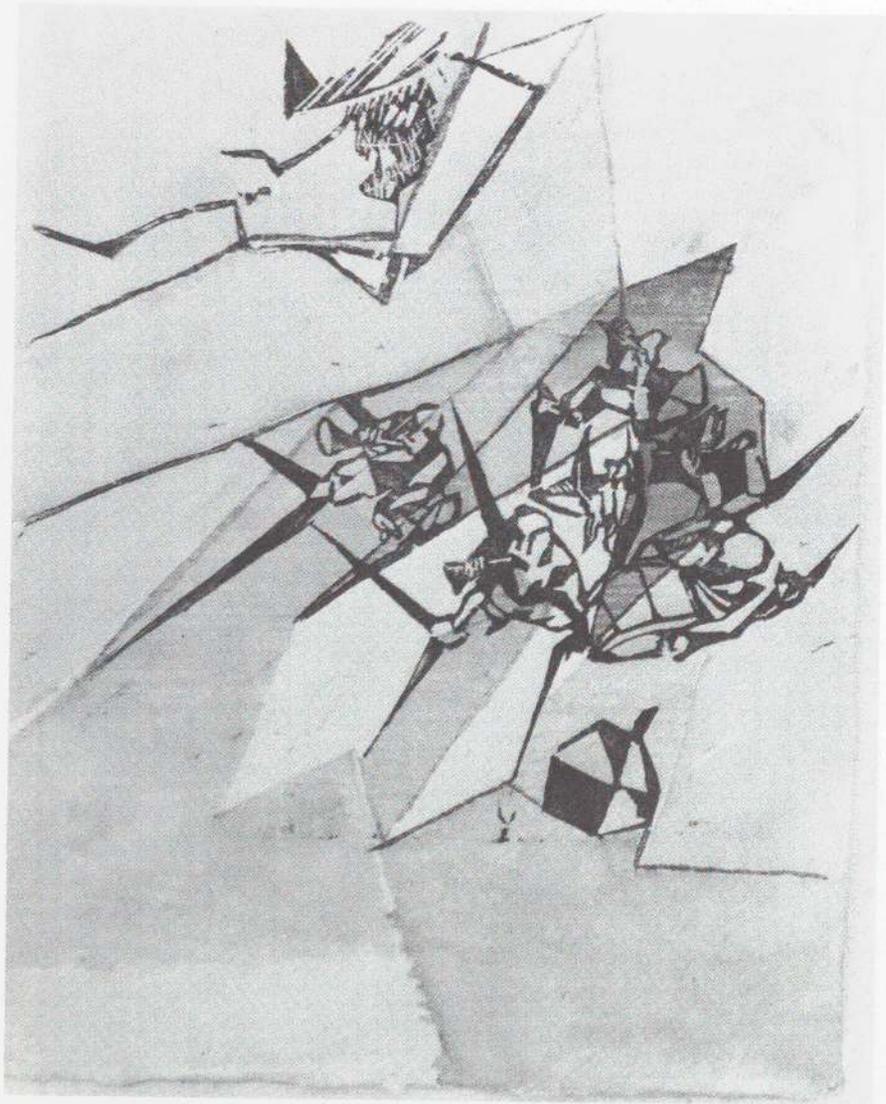
18 ERNST LUDWIG KIRCHNER (German, 1880–1938), *Father Müller*, 1918. Color woodcut, 21<sup>15</sup>/<sub>16</sub> x 13<sup>3</sup>/<sub>8</sub>" (55.8 x 33.9 cm).  
Gift of Victor S. Riesenfeld



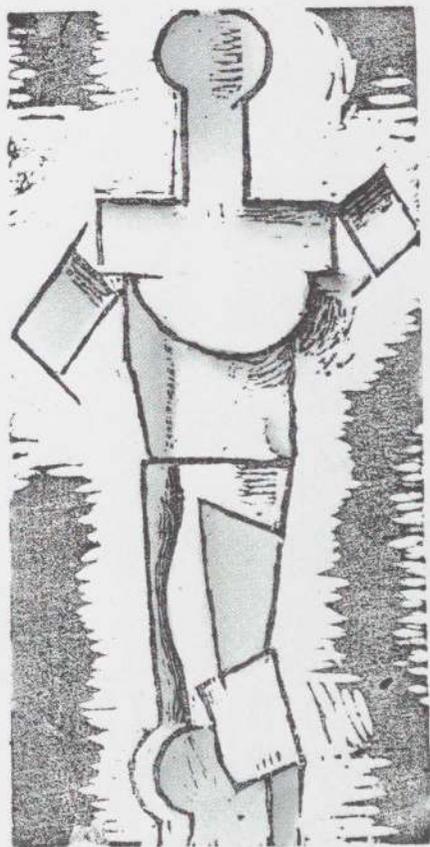
19 KARL SCHMIDT-ROTTLUFF (German, 1884–1976), *Winter*, 1917. Color woodcut, 11½ x 13⅝" (29.2 x 33.8 cm). Gift of Mrs. Heinz Schultz



20 LYONEL FEININGER (American, 1871-1956), *Street in Paris*, 1918. Woodcut, 21 $\frac{3}{8}$  x 16 $\frac{3}{16}$ " (54.4 x 41.1 cm). Gift of Julia Feininger

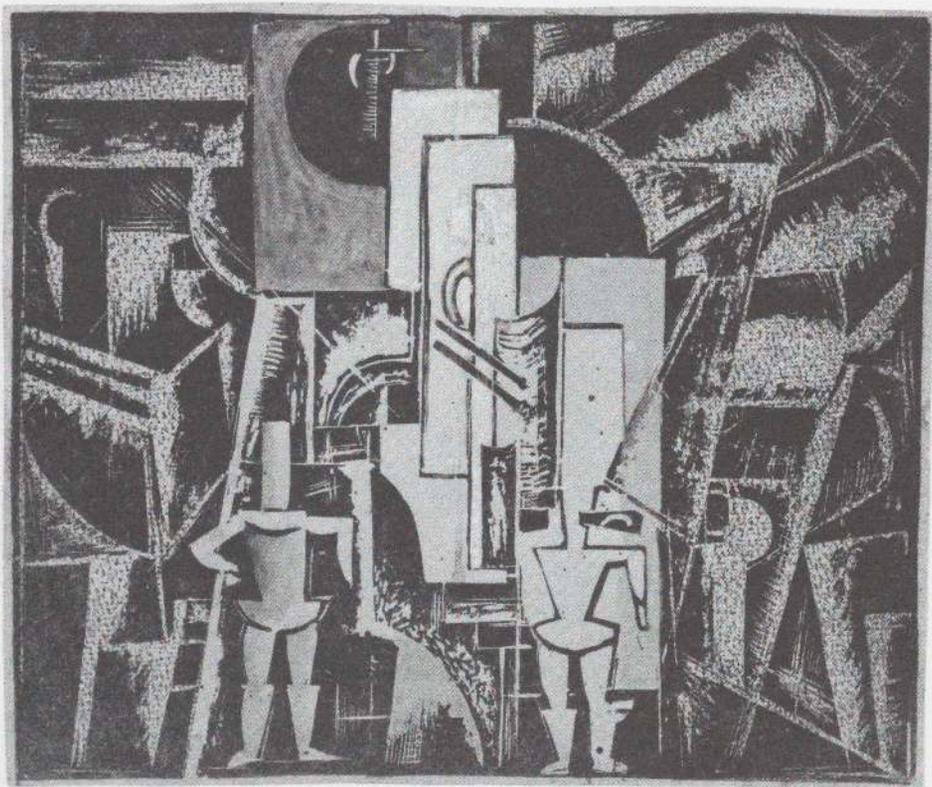


21 MARCEL JANCO (Israeli, born Rumania, 1895), *Street Band*, 1916. Color woodcut, 11¾ x 8¼" (30.0 x 20.9 cm). Gift of Abby Aldrich Rockefeller

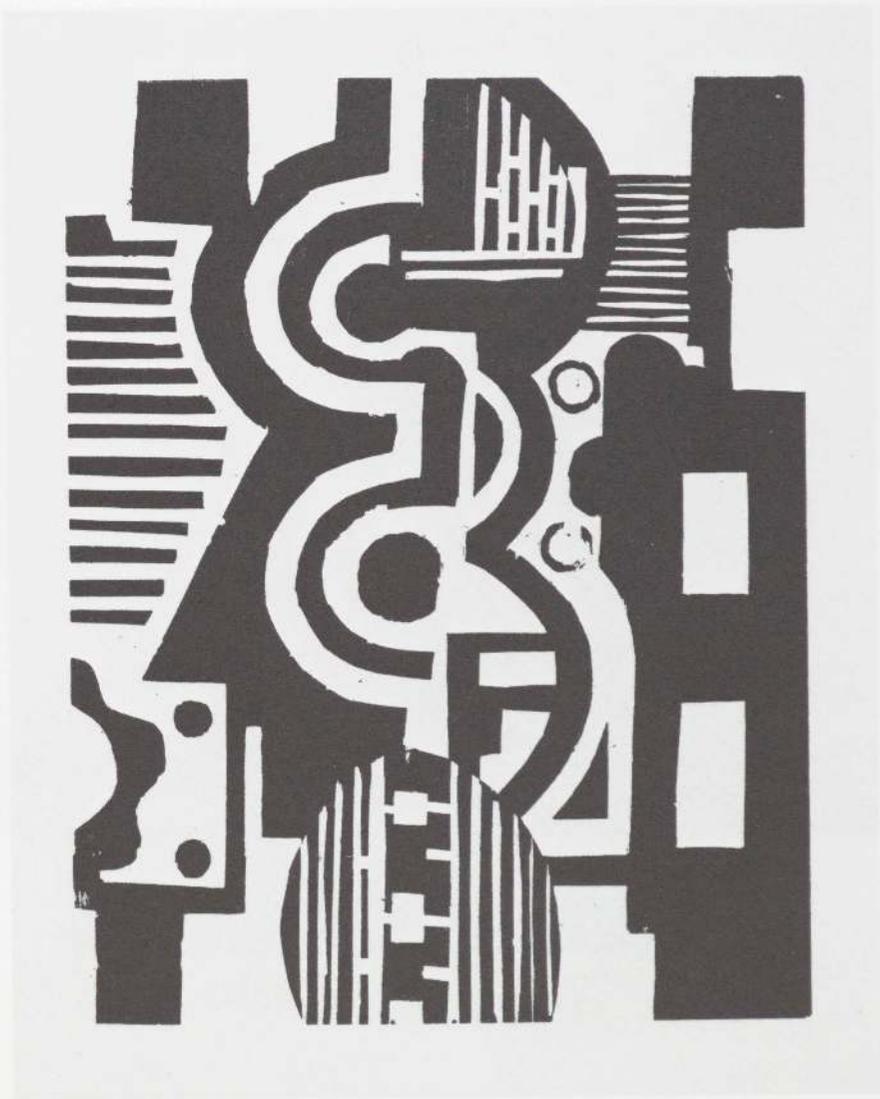


Josef Capek  
1913.

- 22 JOSEF CAPEK (Czechoslovakian, 1887–1945), *Cubist Figure*, 1913. Linoleum cut with watercolor, 8 $\frac{3}{16}$  x 4" (20.7 x 10.2 cm). Gift of John Torson



23 VERA ERMOLAEVA (Russian, 1893–ca. 1938), design for *Victory over the Sun*, 1920. Woodcut with watercolor, 6½ x 7⅞" (16.5 x 20.0 cm). Larry Aldrich Fund



24 FERNAND LEGER (French, 1881–1955), Plate 3 from *Lunes en Papier* by André Malraux. Paris, Editions de la Galerie Simon, 1921. Woodcut, page 12 $\frac{5}{8}$  x 9 $\frac{1}{16}$ " (32.1 x 23.0 cm). Louis E. Stern Collection



25 FRANK KUPKA (Czechoslovakian, 1871–1957), Plate 52 from *Quatre Histoires de Blanc et Noir* by Frank Kupka. Paris, 1926. Woodcut, page 13 x 10" (33.2 x 25.4 cm). Gift of Mr. and Mrs. Alfred H. Barr, Jr.



26 CYRIL EDWARD POWER (British, 1872-1951), *Matriarchy*, ca. 1930. Color linoleum cut, 11 $\frac{1}{16}$  x 15 $\frac{1}{2}$ " (29.4 x 39.4 cm).  
Mrs. John D. Rockefeller 3rd Fund

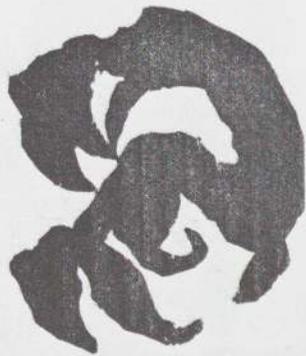


27 MAX WEBER (American, born Russia, 1881-1961), *Primitive Man*, 1921-25. Color woodcut, 9<sup>5</sup>/<sub>16</sub> x 3<sup>1</sup>/<sub>8</sub>" (25.3 x 7.9 cm). Gift of Abby Aldrich Rockefeller

tristan tzara  
vingt-cinq poèmes

h arp  
dix gravures sur  
bois

collection dada  
zurich





29 KATHE KOLLWITZ (German, 1867–1945), *Old Man with Noose*, 1925. Woodcut, 11 $\frac{3}{8}$  x 5" (28.9 x 12.6 cm). Gift of Edward M. M. Warburg



30 MARC CHAGALL (French, born Russia, 1889), *Man with Sack*, 1922-23. Woodcut, 11 x 7<sup>15</sup>/<sub>16</sub>" (28.0 x 20.1 cm). Larry Aldrich Fund



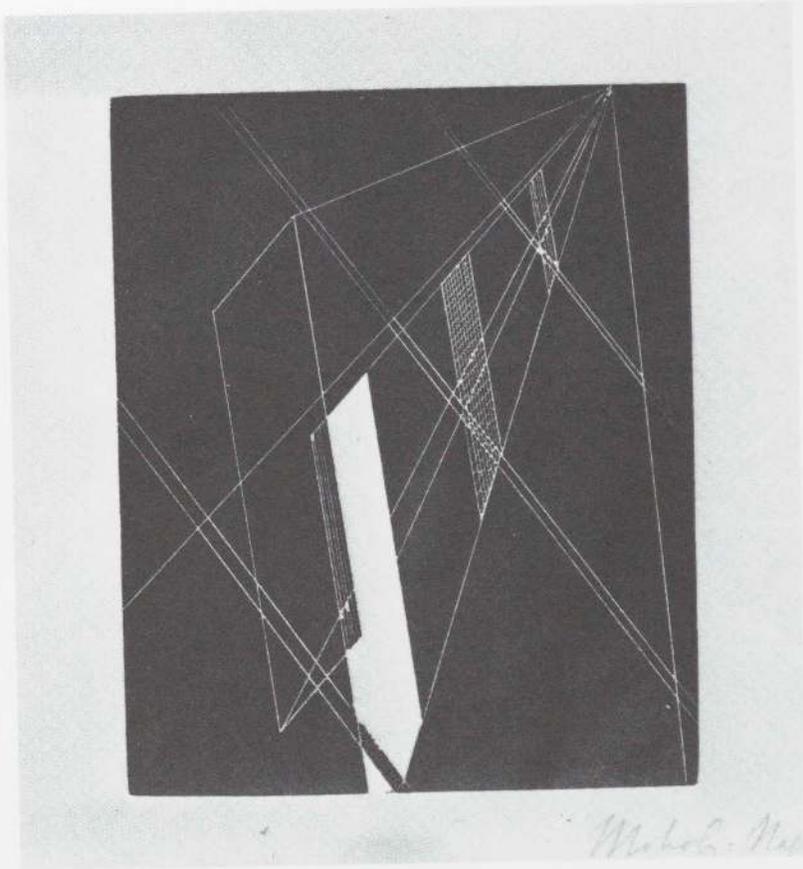
31 MAX PECHSTEIN (German, 1881–1955), *Cabaret*, 1922. Color woodcut,  $19\frac{9}{16} \times 15\frac{3}{4}$ " (49.6 x 40.0 cm). Mrs. Bertram Smith Fund



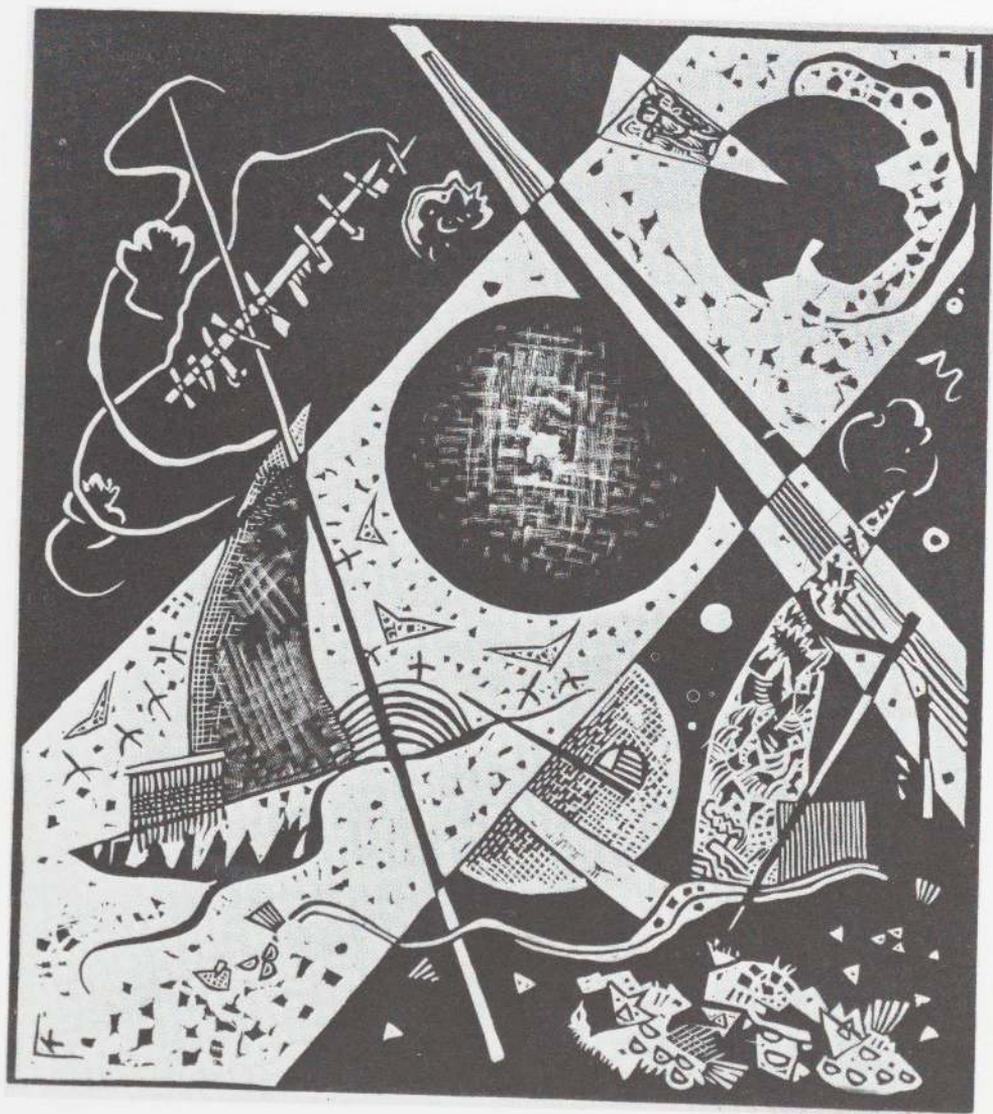
32 MAX BECKMANN (German, 1884-1950), *In the Hotel* (Group Portrait, Eden Bar), 1924. Woodcut, 19½ x 19⅝" (49.5 x 49.8 cm). Purchase Fund



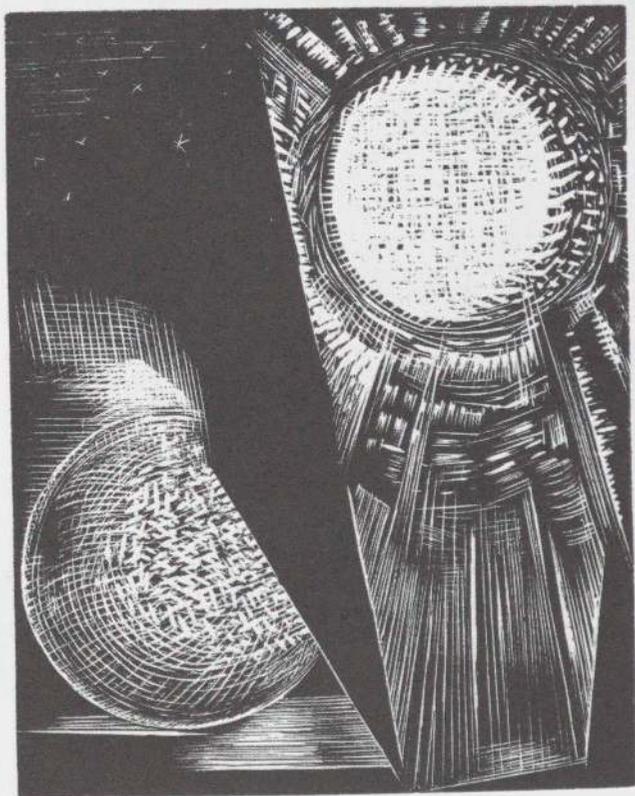
33 OTTO DIX (German, 1891–1969), *Apotheosis* from *Nine Woodcuts*, 1919–21. Woodcut, 11 x 7 $\frac{3}{4}$ " (28.0 x 19.7 cm). Given anonymously



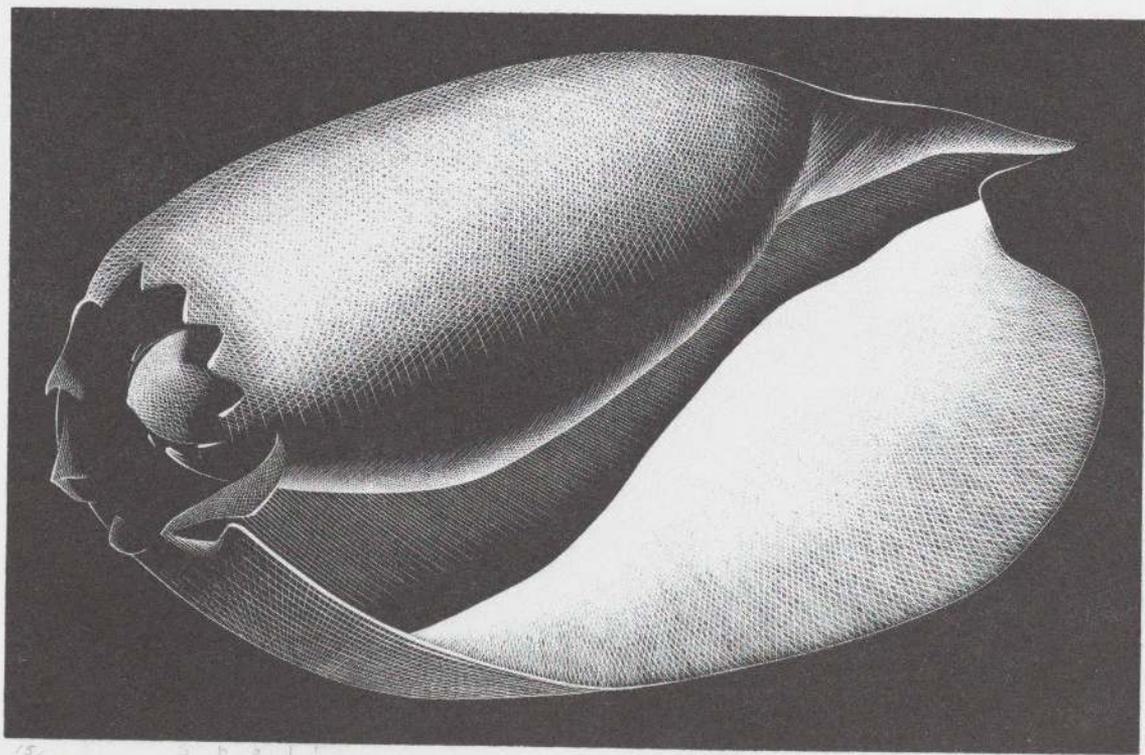
34 LASZLO MOHOLY-NAGY (American, born Hungary, 1895-1946), *Composition No. 4*, 1923-24. Woodcut, 5 $\frac{7}{8}$  x 4 $\frac{3}{4}$ " (14.9 x 12.1 cm). Katherine S. Dreier Bequest



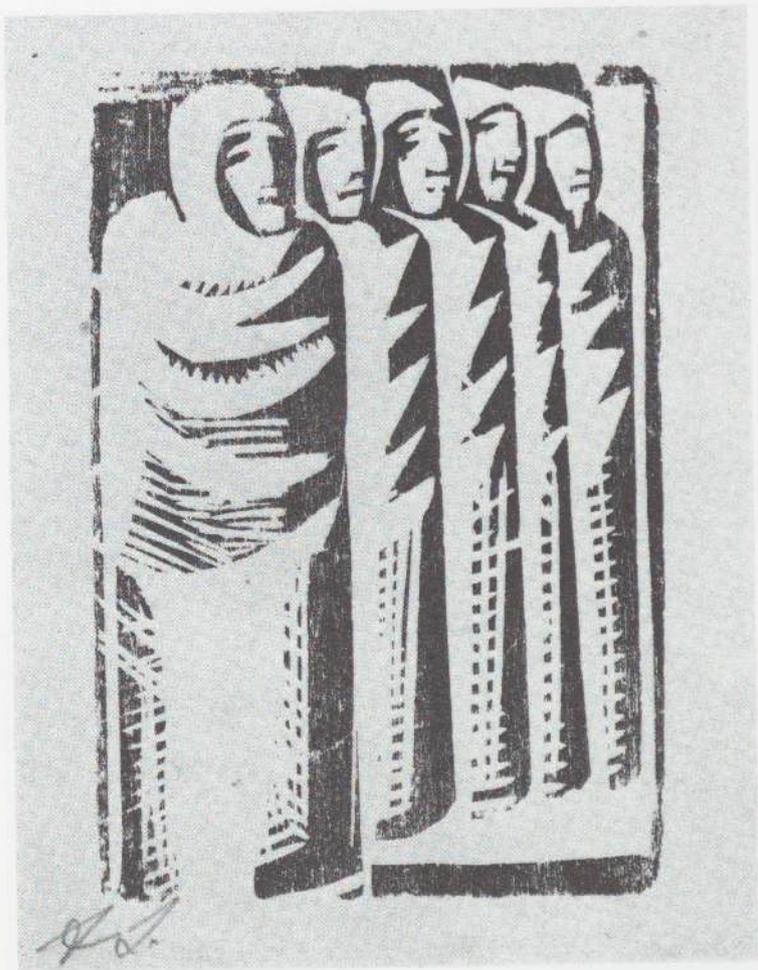
35 WASSILY KANDINSKY (Russian, 1866-1944), Plate VI from *Kleine Welten* (Little Worlds), 1922. Woodcut, 10 $\frac{3}{4}$  x 9 $\frac{1}{8}$ " (27.3 x 23.2 cm). Gift of Abby Aldrich Rockefeller



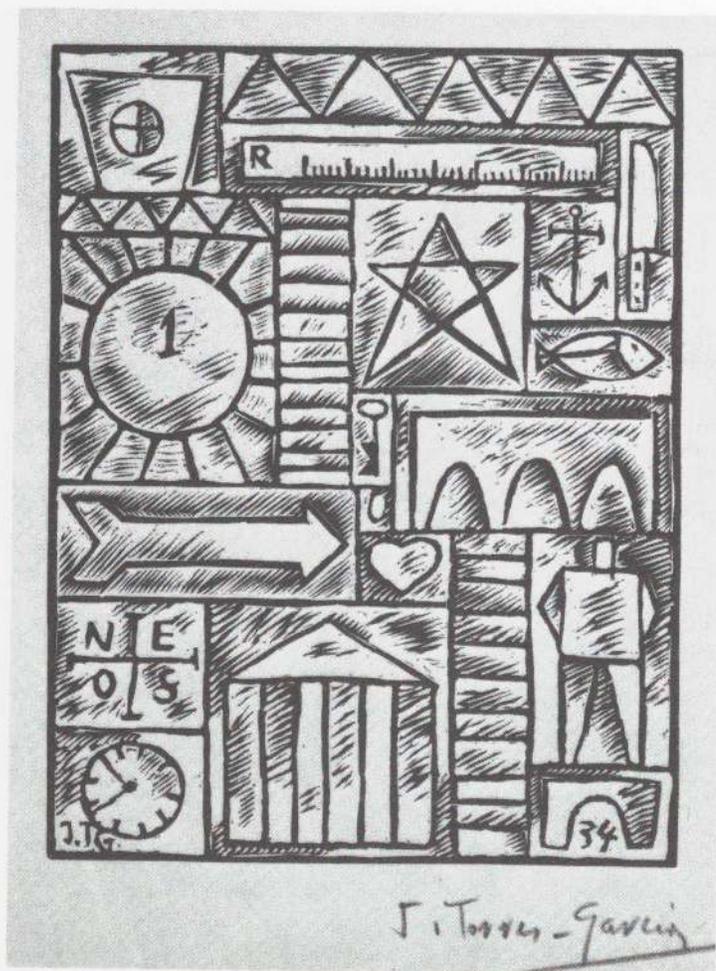
36 PAUL NASH (English, 1889–1946), *The Sun and Moon from Genesis*. London, The Nonesuch Press, 1924.  
Woodcut, page 10½ x 7<sup>9</sup>/<sub>16</sub>" (26.6 x 19.2 cm). A. Conger Goodyear Fund



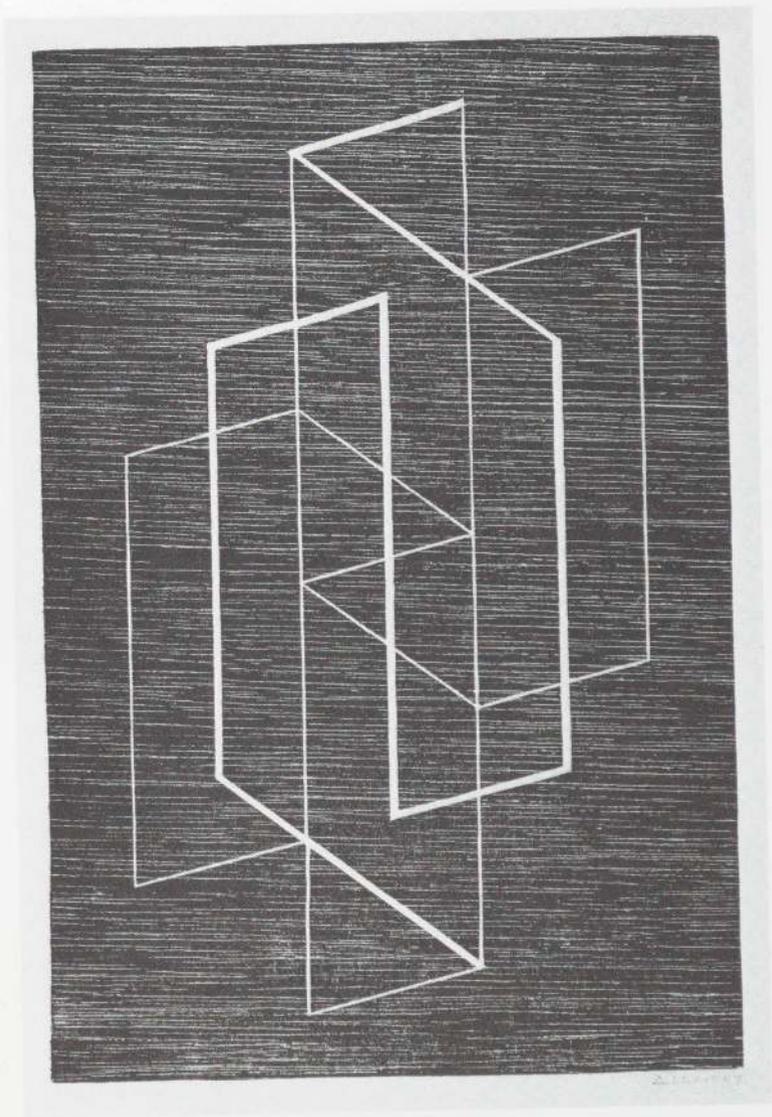
37 PAUL LANDACRE (American, 1893–1963), *Shell*, before 1935. Wood engraving,  $4\frac{5}{8}$  x 7" (11.7 x 17.7 cm). Gift of Merle Armitage



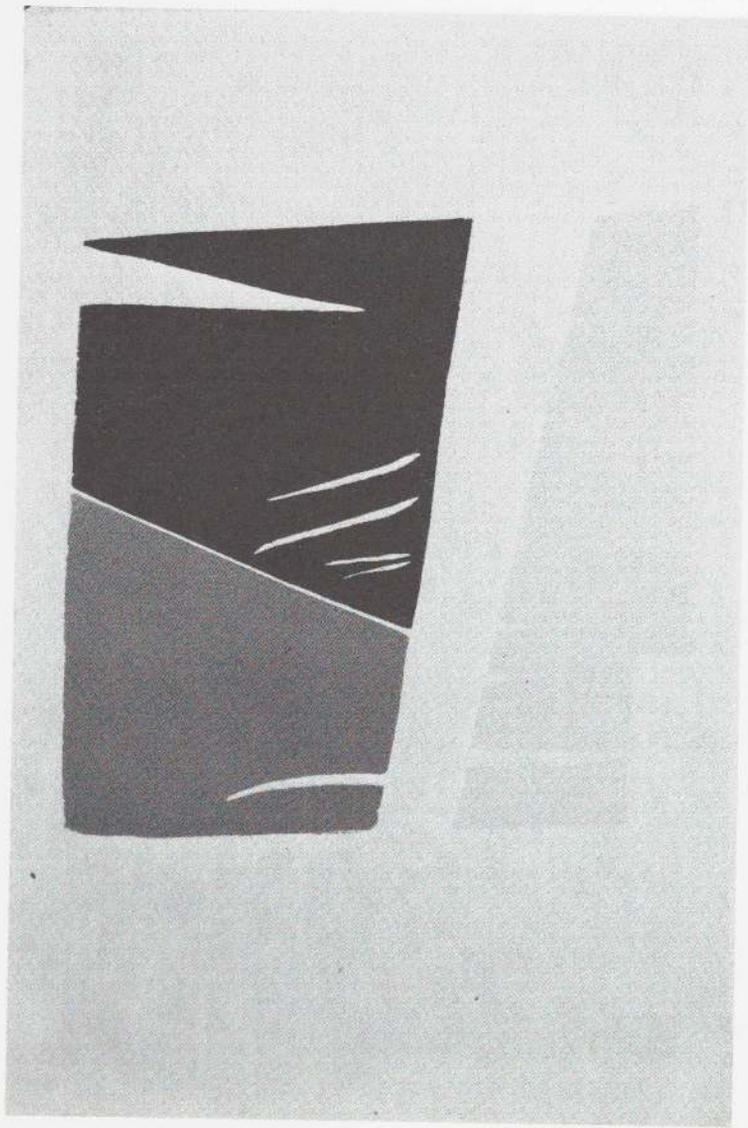
38 DAVID ALFARO SIQUEIROS (Mexican, 1896–1974), plate from *13 Grabados*, published 1931. Woodcut,  $5\frac{1}{8} \times 3\frac{7}{16}$ " (13.0 x 8.7 cm).  
Inter-American Fund



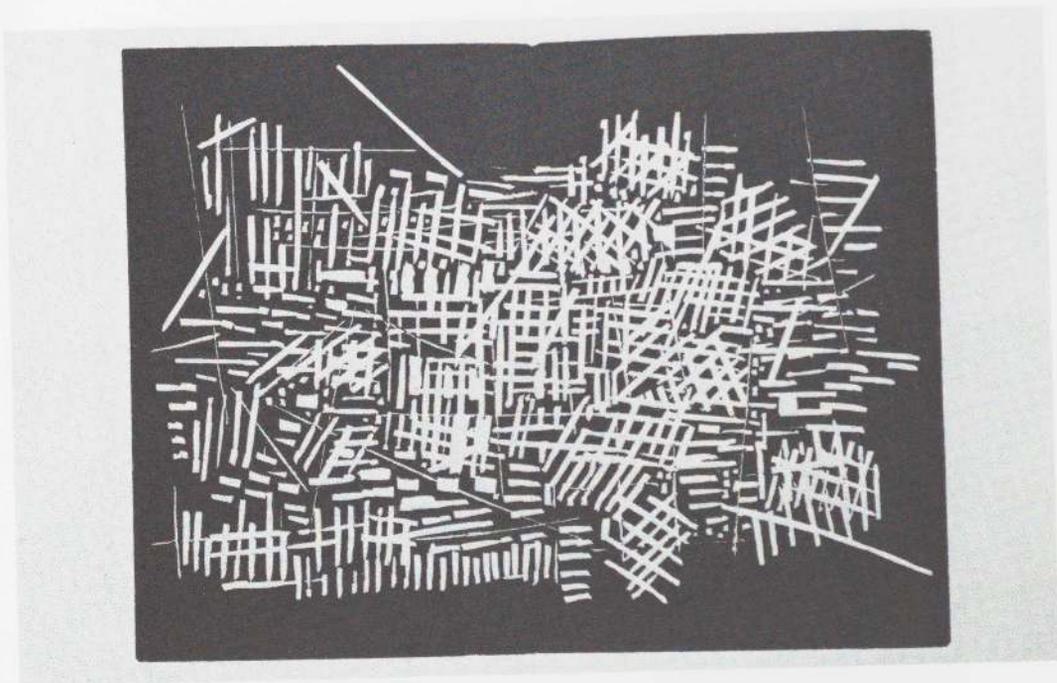
39 JOAQUIN TORRES-GARCIA (Uruguayan, 1874-1949), Plate 21 from 23 *Gravures de Arp, Calder... etc.*, edited by Anatole Jakovski. Paris, G. Orobitz & Cie., 1935. Woodcut, 6<sup>13</sup>/<sub>16</sub> x 5<sup>1</sup>/<sub>4</sub>" (17.3 x 13.3 cm). Purchase Fund



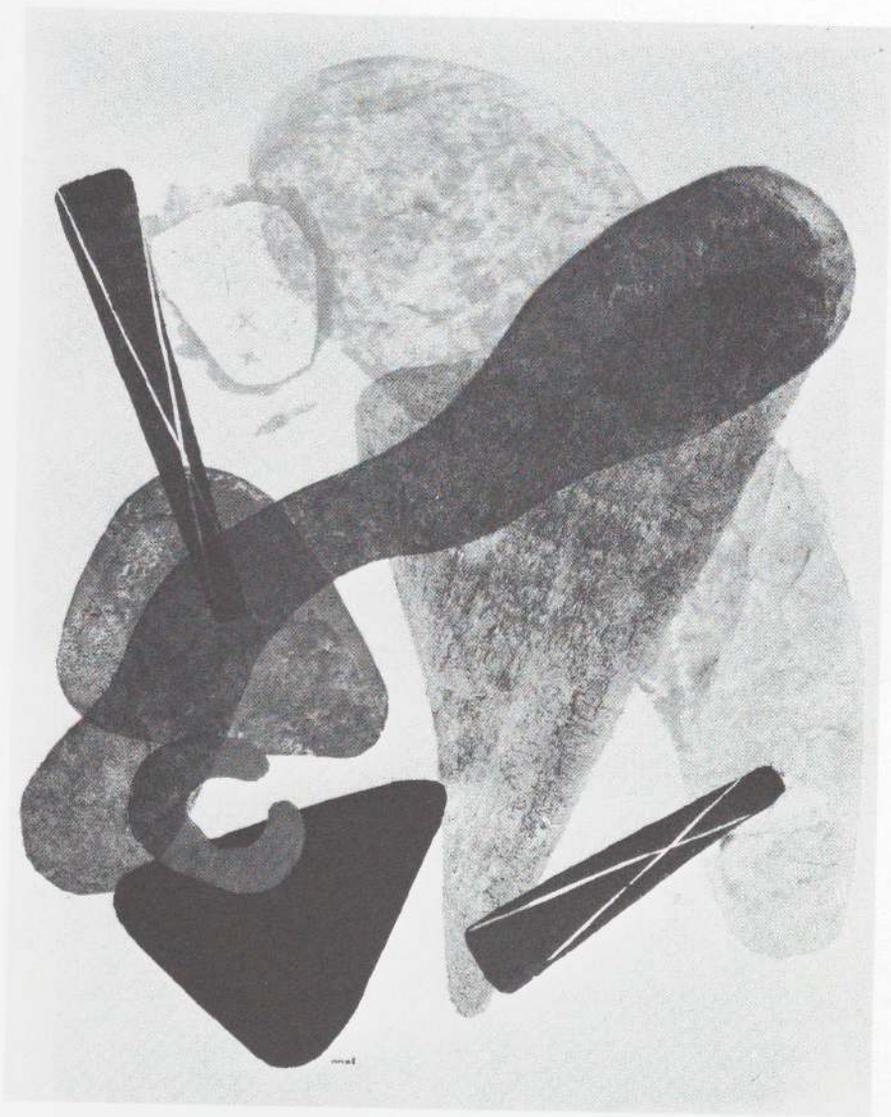
40 JOSEF ALBERS (American, born Germany, 1888–1976), *Multiplex A*, 1947. Woodcut,  $11\frac{15}{16} \times 7\frac{15}{16}$ " (30.3 x 20.1 cm).  
John B. Turner Fund



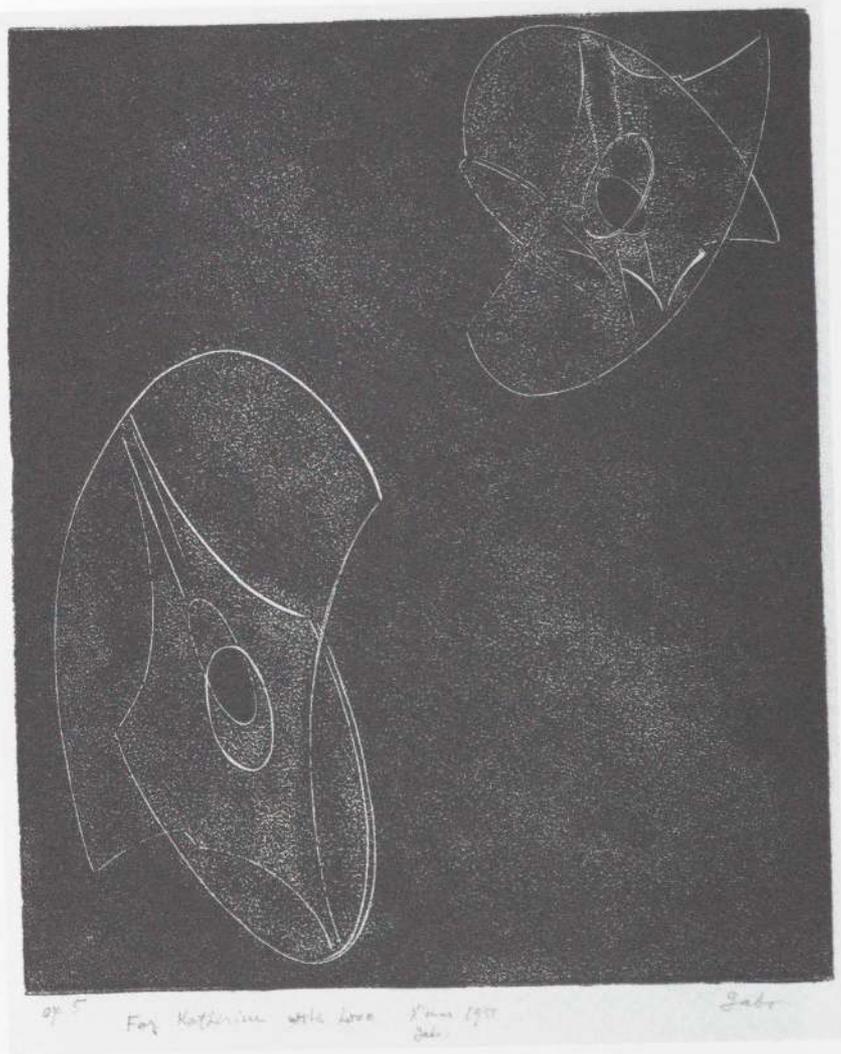
41 ALICE TRUMBULL MASON (American, born 1904), *White Current*, 1952. Color woodcut, 7 x 6 $\frac{7}{8}$ " (17.8 x 17.4 cm). Purchase Fund



42 NICOLAS DE STAEL (French, born Russia, 1914–1955), Plate 2 (before 1954) from *L'Art qui Vient à l'Avant* by Pierre Lecuire. Paris, Pierre Lecuire, 1965. Woodcut, page 5¼ x 8½" (13.3 x 21.6 cm). Monroe Wheeler Fund



43 KOSHIRO ONCHI (Japanese, 1891-1955), *Melancholy of Japan*, 1952. Color woodcut, 23 $\frac{1}{8}$  x 19 $\frac{13}{16}$ " (58.7 x 50.3 cm). Purchase Fund



44 NAUM GABO (American, born Russia, 1890–1977), *Opus 5*, 1951. Wood engraving monograph, 9½ x 8" (24.1 x 20.3 cm). Katherine S. Dreier Bequest

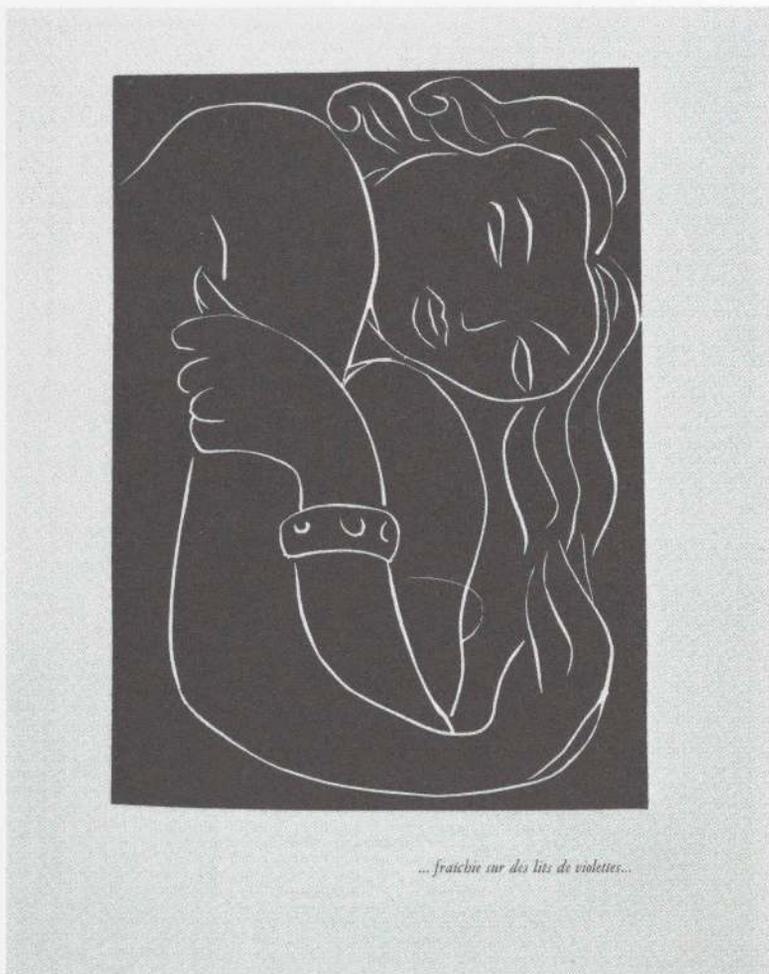


INVITATION AU PARADIS

- 45 EDGARD TYTGAT (Belgian, 1879–1957), *Invitation to Paradise*, 1925. Color woodcut, 9 x 11<sup>13</sup>/<sub>16</sub>" (22.9 x 30.0 cm). Purchase



46 GILVAN SAMICO (Brazilian, born 1928), *Suzana in the Bath*, 1966. Color woodcut,  $20\frac{1}{16} \times 13\frac{3}{4}$ " (50.9 x 34.8 cm). Mrs. Donald B. Straus Fund



*... fraîche sur des lits de violettes...*

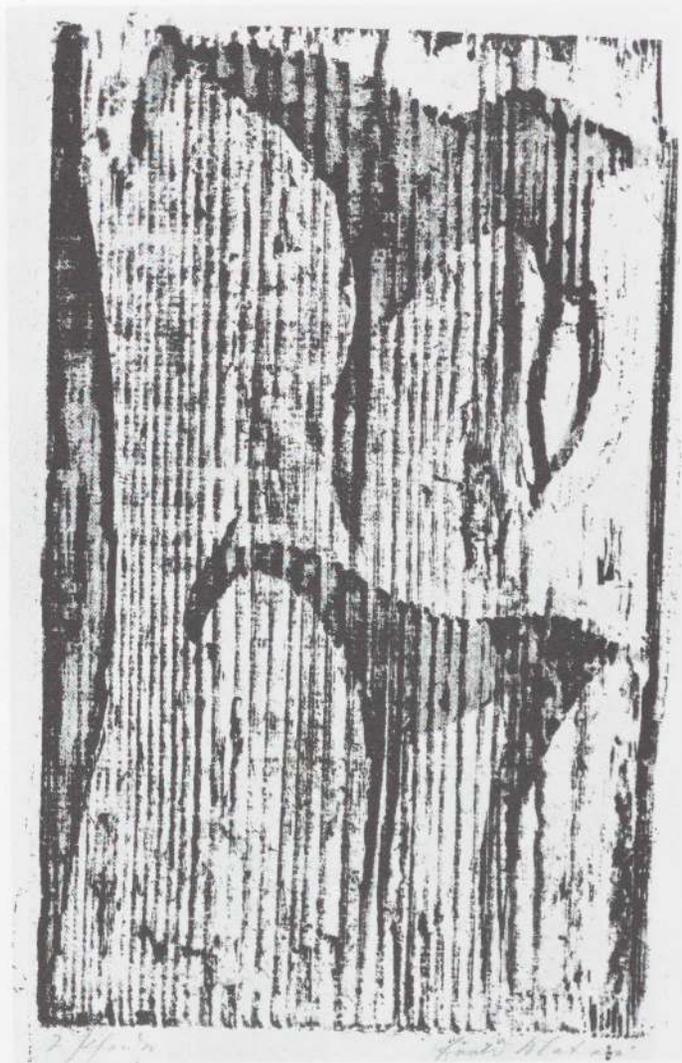
47 HENRI MATISSE (French, 1869–1954), Plate 27 from *Pasiphaé/Chant de Minos* by Henri de Montherlant. Paris, Martin Fabiani, 1944. Linoleum cut, page 12<sup>7</sup>/<sub>8</sub> x 9<sup>3</sup>/<sub>4</sub>" (32.8 x 24.7 cm). Louis E. Stern Collection



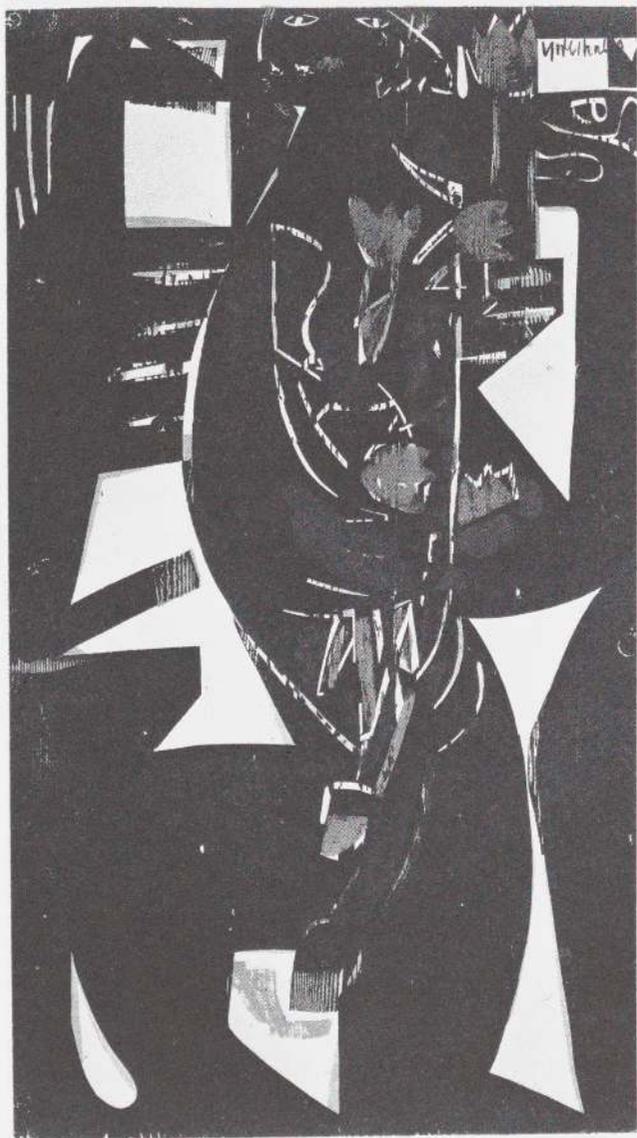
48 PABLO PICASSO (Spanish, 1881–1973), *Still Life under the Lamp*, 1962. Color linoleum cut, 20 $\frac{7}{8}$  x 25 $\frac{3}{16}$ " (53.0 x 64.0 cm).  
Gift of Mrs. Donald B. Straus



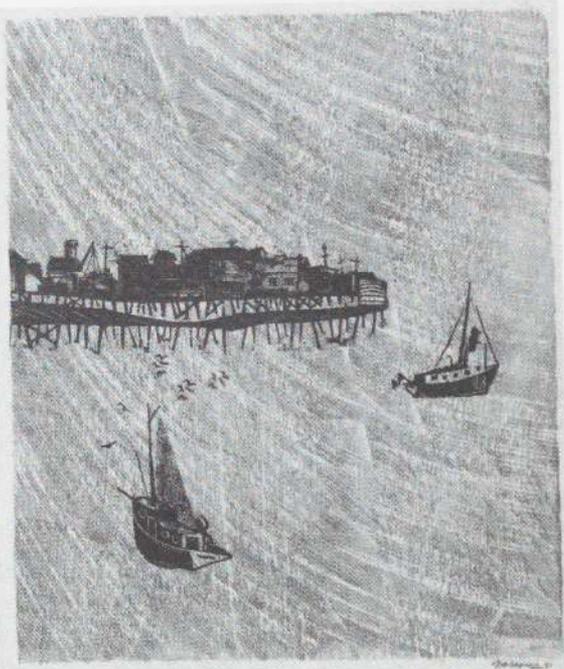
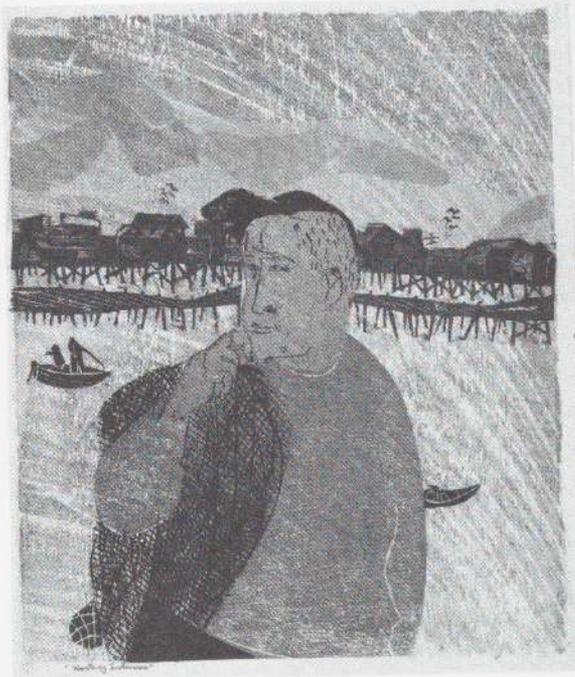
49 ADJA YUNKERS (American, born Latvia, 1900), *Succubae*, 1950. Color woodcut, 16 $\frac{1}{8}$  x 7 $\frac{7}{8}$ " (41.1 x 19.9 cm). Purchase Fund



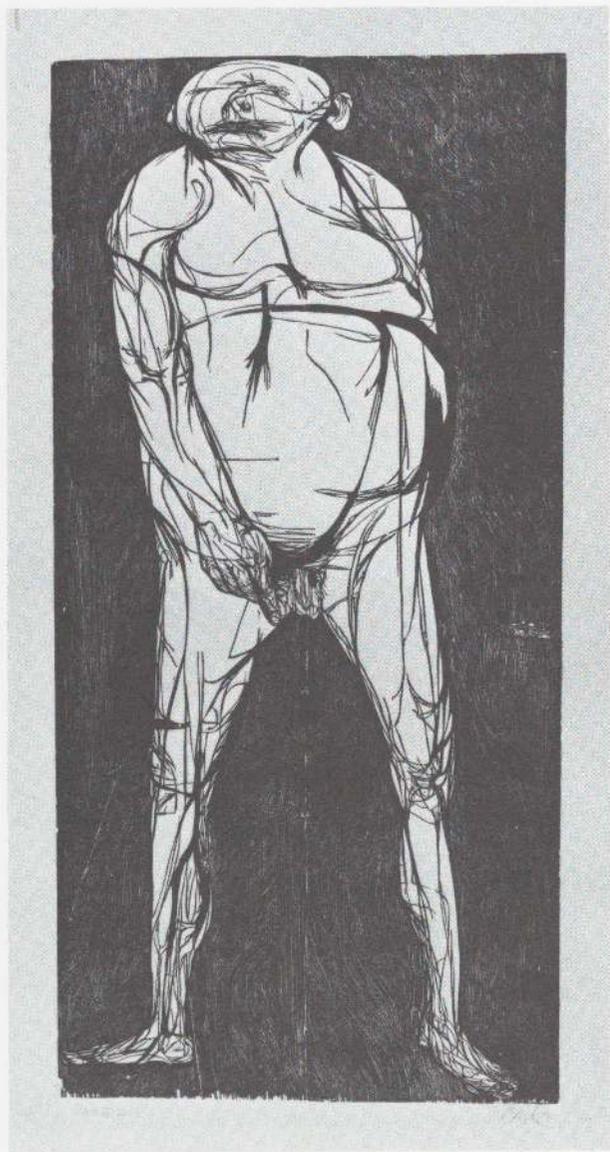
50 EWALD MATARÉ (German, 1887–1965), *Two Horses*, 1950. Color woodcut, 12½ x 7⅞" (31.7 x 19.4 cm). Purchase Fund



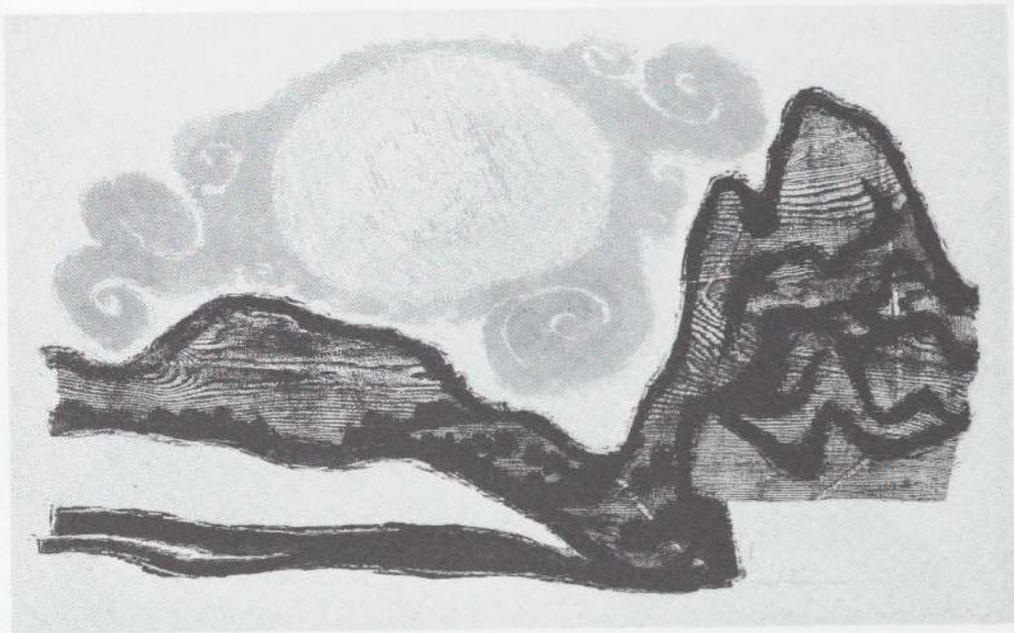
51 HELMUT A. P. GRIESHABER (German, 1909–1981), *Elysium*, 1953. Color woodcut, 43½ x 24¼" (110.5 x 61.5 cm). Gift of Mr. and Mrs. E. Powis Jones



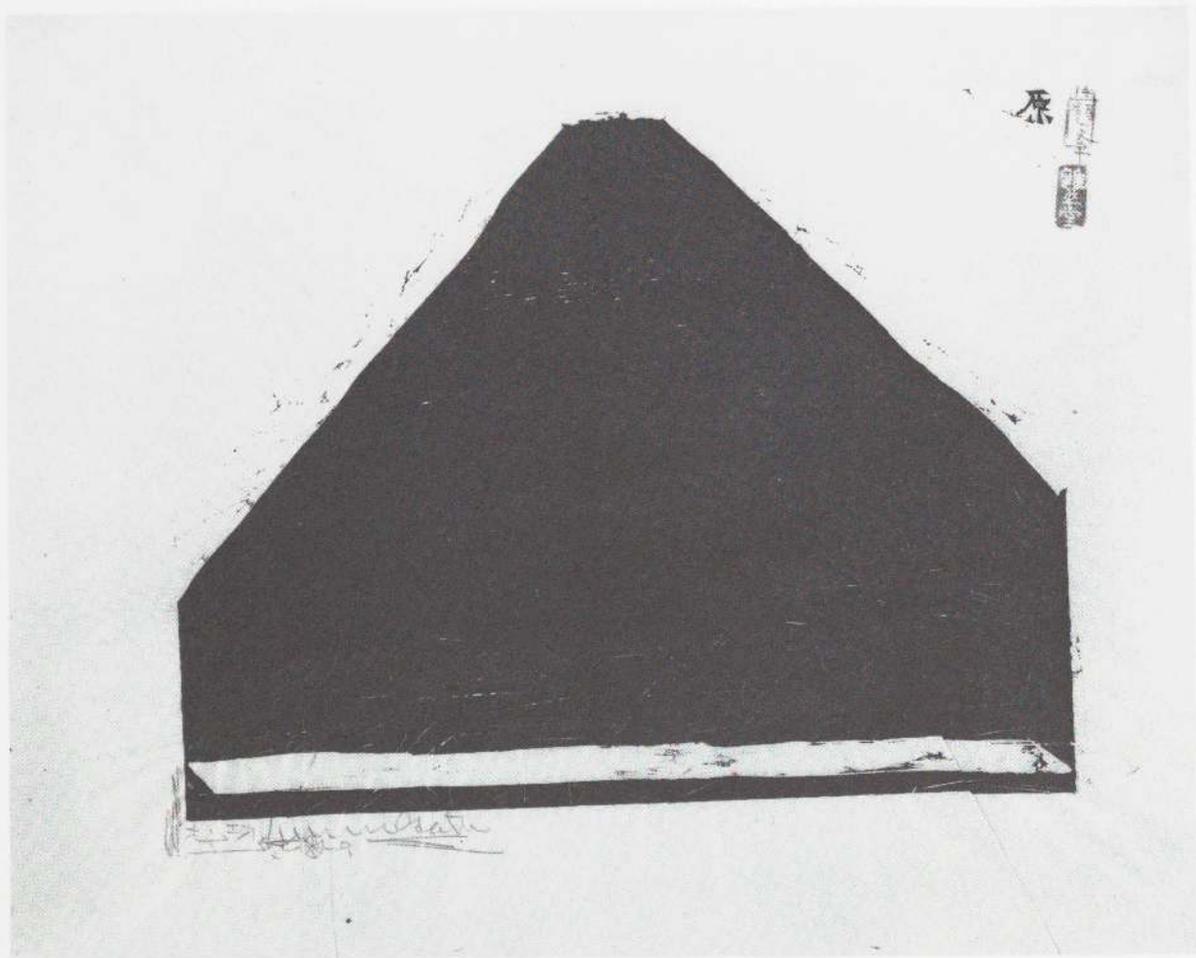
52 ANTONIO FRASCONI (Uruguayan, born Argentina, 1919), *Monterey Fisherman*, 1951. Color woodcut on 2 sheets, 19½ x 33¾" (49.5 x 84.1 cm). Inter-American Fund



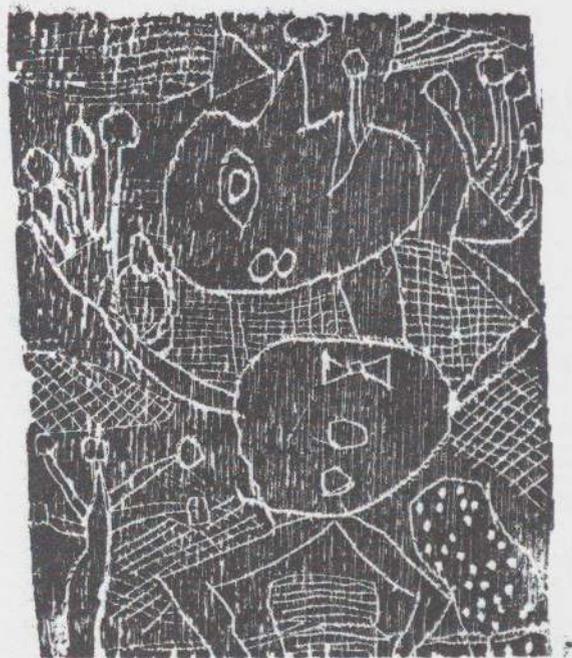
53 LEONARD BASKIN (American, born 1922), *Haman*, 1955. Woodcut, 47 $\frac{7}{8}$  x 23" (121.6 x 58.5 cm).  
Gift of the artist



54 CAROL SUMMERS (American, born 1925), *Chinese Landscape*, 1951. Color woodcut, 21<sup>3</sup>/<sub>16</sub> x 36" (53.8 x 91.5 cm). Gift of Mr. and Mrs. Donald B. Straus



55 SHIKO MUNAKATA (Japanese, 1903-1975), *Hara* (One straight line along the foot of Mt. Fuji) from the *Tokaido Series*, 1964. Woodcut, 13 $\frac{3}{4}$  x 17 $\frac{1}{16}$ " (34.9 x 44.9 cm). Gift of the artist



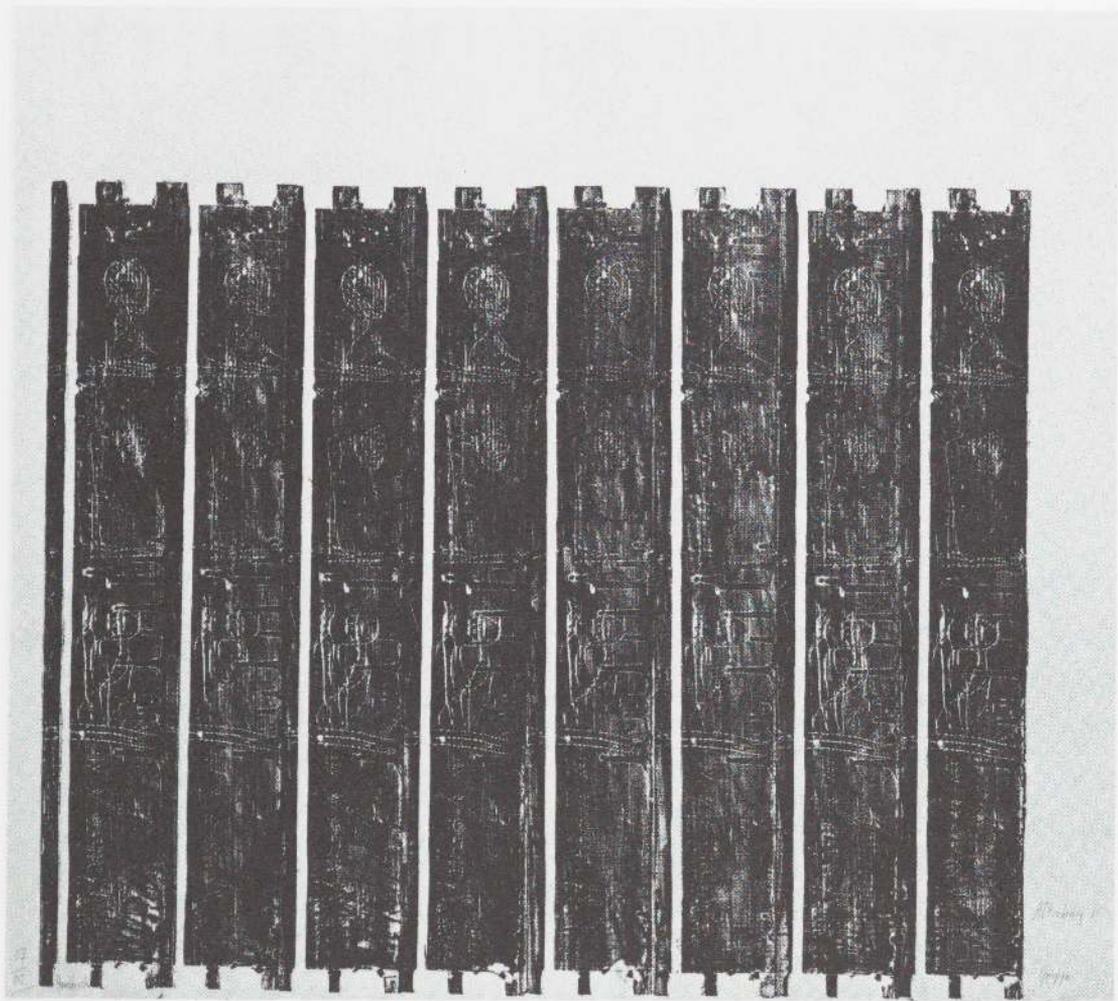
56 JEAN DUBUFFET (French, born 1901), *Figure Sticking Its Tongue Out* from *Vignettes Lorgnettes* by Noël Arnaud. Basel, Galerie Beyeler, 1963. Woodcut,  $5\frac{1}{8} \times 4\frac{3}{8}$ " (13.0 x 11.1 cm). Gift of Mr. and Mrs. Ralph F. Colin



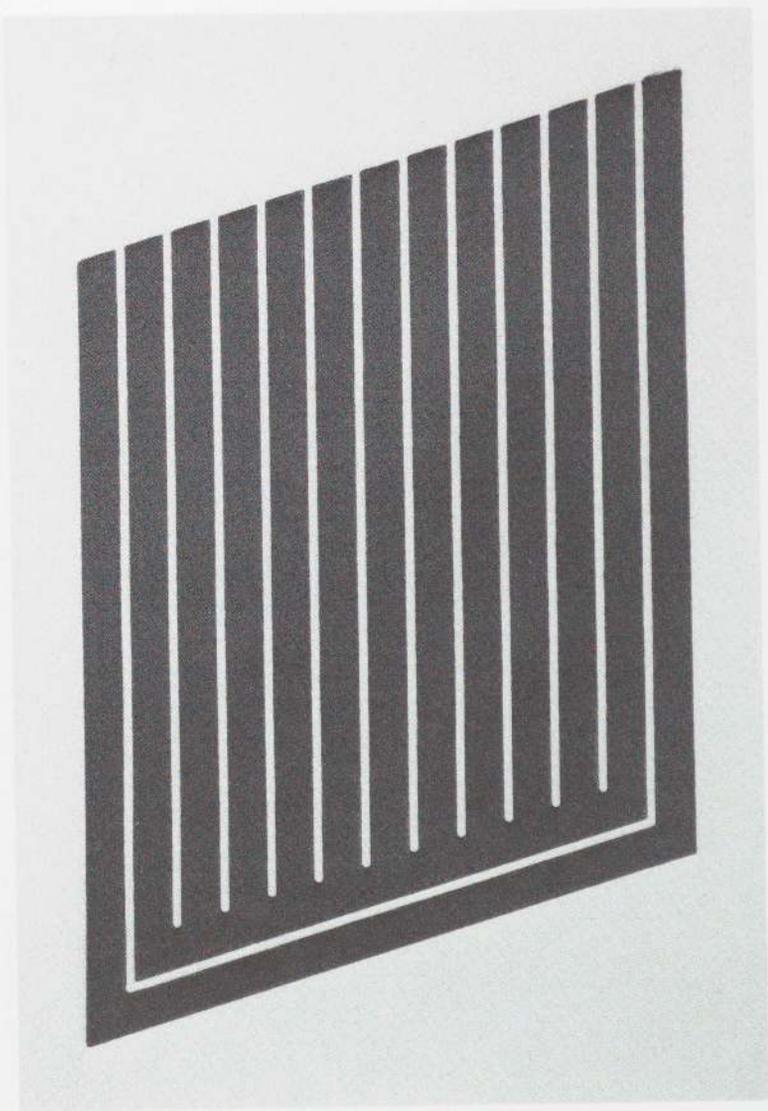
57 MARYAN S. MARYAN (American, born Poland, 1927-1977), plate from *Personnages*, 1962-63. Linoleum cut, 11<sup>15</sup>/<sub>16</sub> x 9" (30.3 x 22.9 cm). Eugene and Clare Thaw Fund



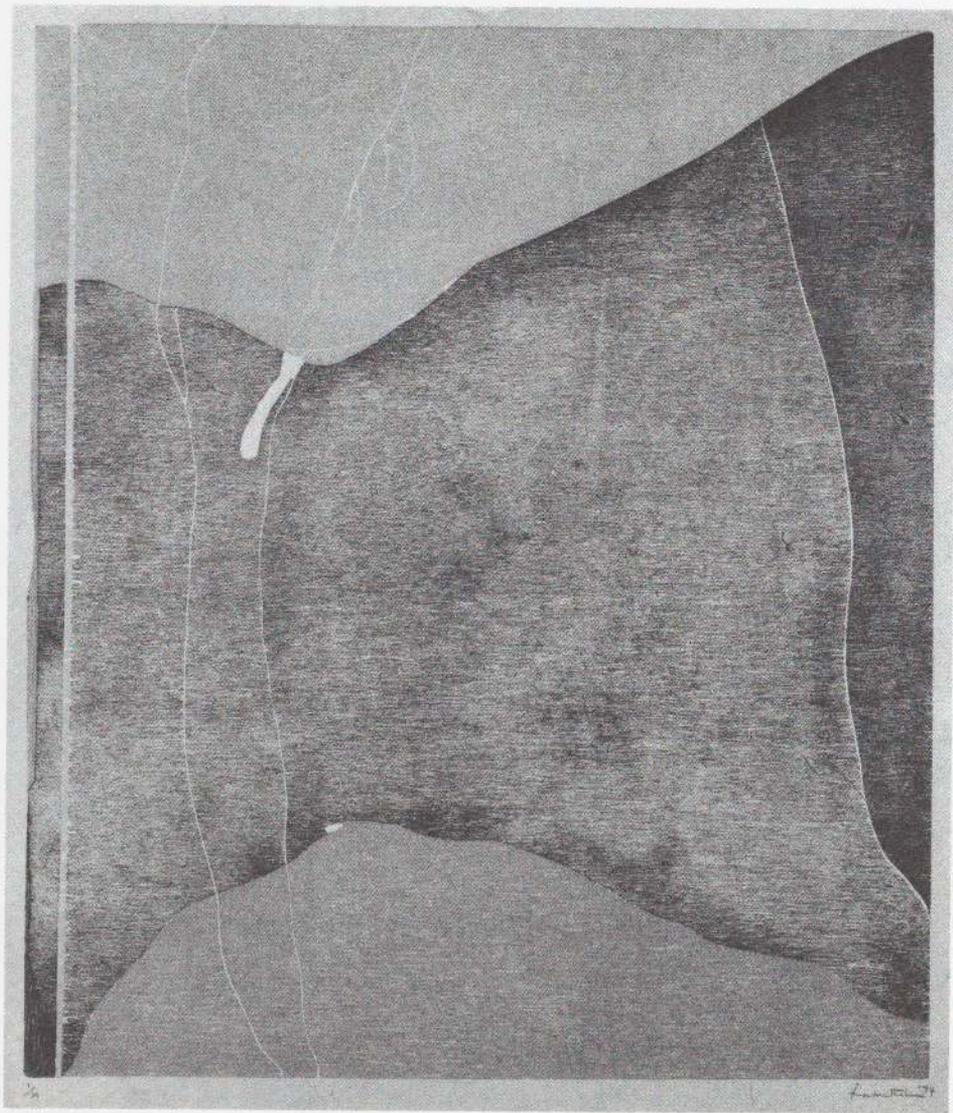
58 PIERRE ALECHINSKY (Belgian, born 1927), plate from *With the Grain of the Wood*, 1973. Woodcut,  $19\frac{13}{16} \times 23\frac{5}{8}$ " (50.3 x 60.0 cm). Gift of the artist



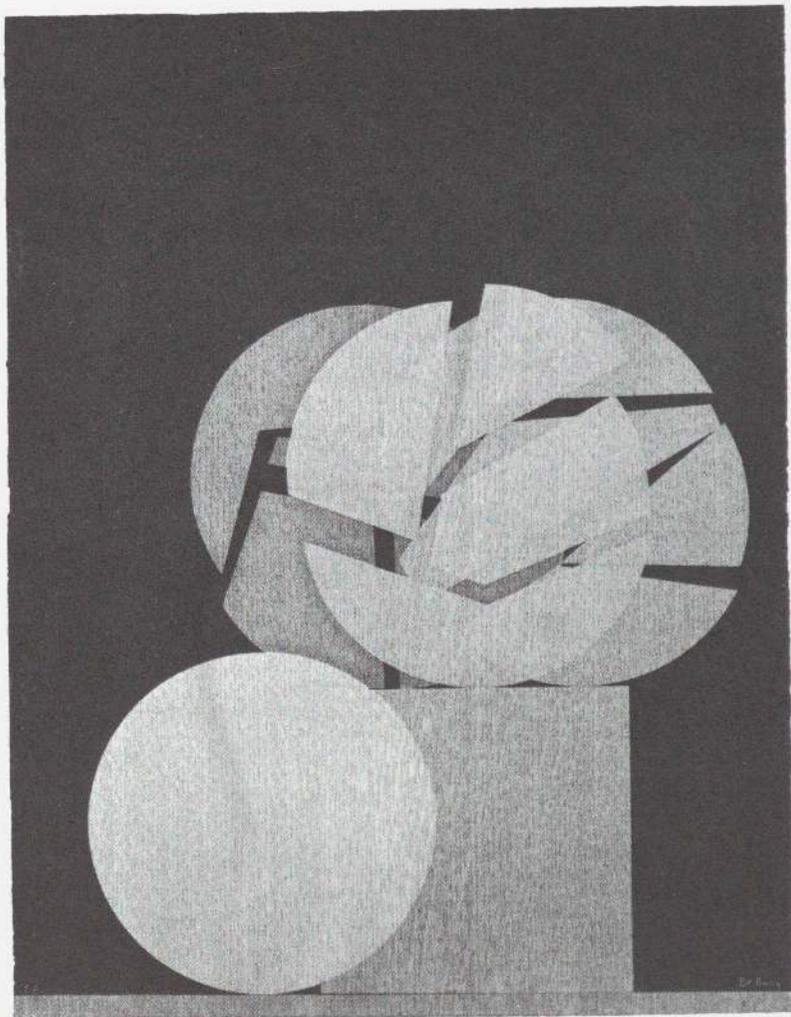
59 GERHARD ALTENBOURG (East German, born 1926), *Group*, 1960. Woodcut, 20½ x 24<sup>11</sup>/<sub>16</sub>" (52.1 x 62.7 cm).  
Gift of Mr. and Mrs. Peter A. Rübel



60 DONALD JUDD (American, born 1928), 6-L, 1961-69. Color woodcut,  $25\frac{5}{8} \times 15\frac{5}{16}$ " (65.1 x 40.5 cm). Gift of Philip Johnson



61 HELEN FRANKENTHALER (American, born 1928), *Savage Breeze*, 1974. Color woodcut, 29 $\frac{7}{8}$  x 25" (75.3 x 63.3 cm). Gift of Celeste Bartos



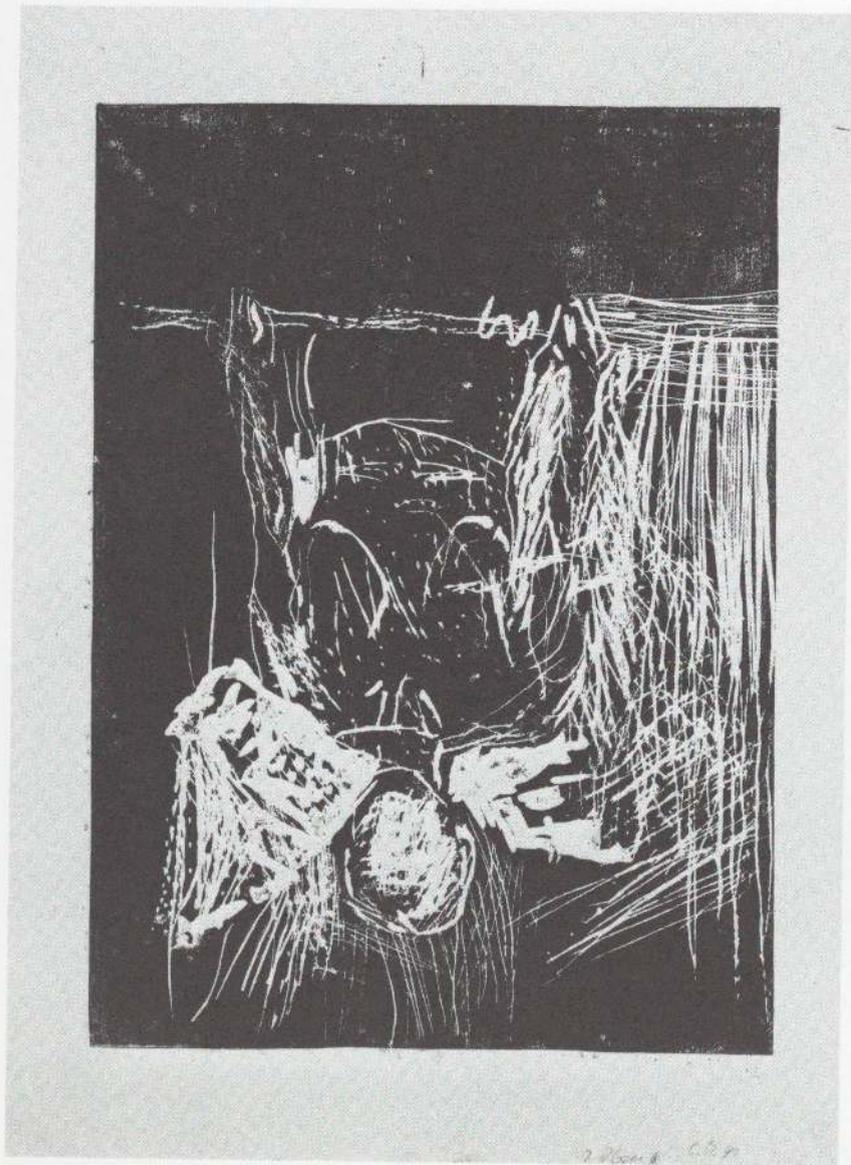
62 POL BURY (Belgian, born 1922), *Square and Circles of Which Three are Cut, Red-Black*, 1976. Color woodcut,  $25\frac{13}{16} \times 19\frac{13}{16}$ " (65.6 x 50.3 cm). Abby Aldrich Rockefeller Fund



63 ROY LICHTENSTEIN (American, born 1923), *American Indian Theme II*, 1980. Color woodcut, 24 x 28 $\frac{9}{16}$ " (61.0 x 72.5 cm).  
Mrs. John D. Rockefeller 3rd Fund



64 JIM DINE (American, born 1935), *The Jerusalem Plant #2*, 1982. Woodcut on 2 sheets,  $37\frac{7}{16} \times 50\frac{1}{16}$ " (95.1 x 128.7 cm). Gift of Celeste Bartos



65 GEORG BASELITZ (German, born 1938), *Woman Waving Out of the Window (State II)*, August 6, 1979. Linoleum cut,  $27\frac{3}{8} \times 19\frac{7}{16}$ " (70.1 x 49.3 cm). Mrs. John D. Rockefeller 3rd Fund



66 SUSAN ROTHENBERG (American, born 1945), *Doubles*, 1980. Woodcut,  $13\frac{1}{16} \times 30\frac{15}{16}$ " (33.2 x 78.5 cm). Richard A. Epstein Fund



67 RICHARD BOSMAN (Australian, born India, 1944), *Adversaries*, 1982. Color woodcut, 31 x 21½" (78.7 x 54.6 cm). Gift of Brooke and Carolyn Alexander



68 A. R. PENCK (Ralf Winkler) (German, born 1939), *Nightvision*, 1982. Woodcut,  $35\frac{7}{16}$  x  $27\frac{5}{16}$ " (90.0 x 69.4 cm). Gift of Nelson Blitz, Jr.



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ISBN 0-87070-561-X