

# **The artist as adversary : works from the museum collections (including promised gifts and extended loans)**

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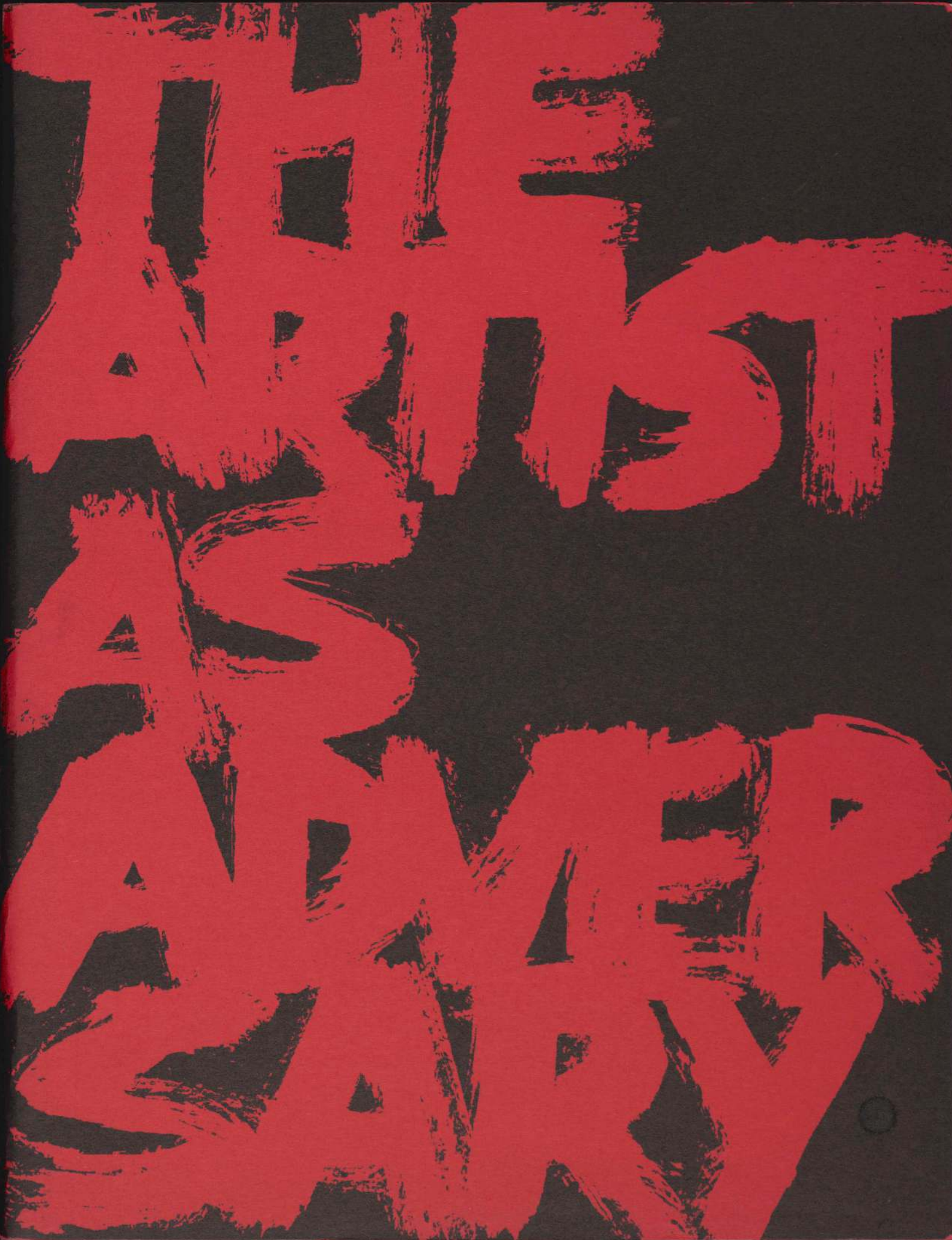
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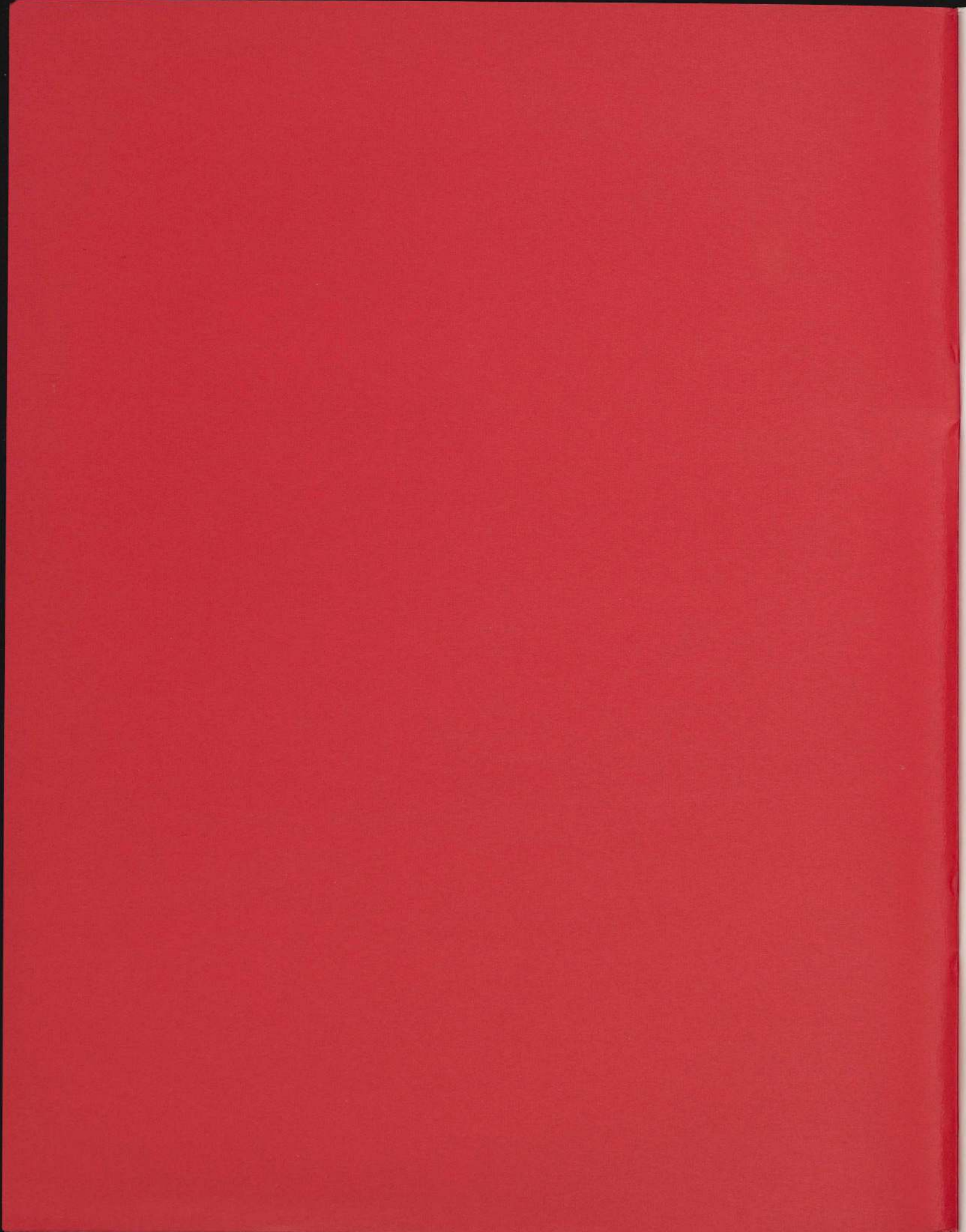
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THE ARTIST AS ADVERSARY

Works from the Museum Collections  
(including promised gifts and extended loans)

July 1 - September 27, 1971

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THE MUSEUM OF MODERN ART, NEW YORK



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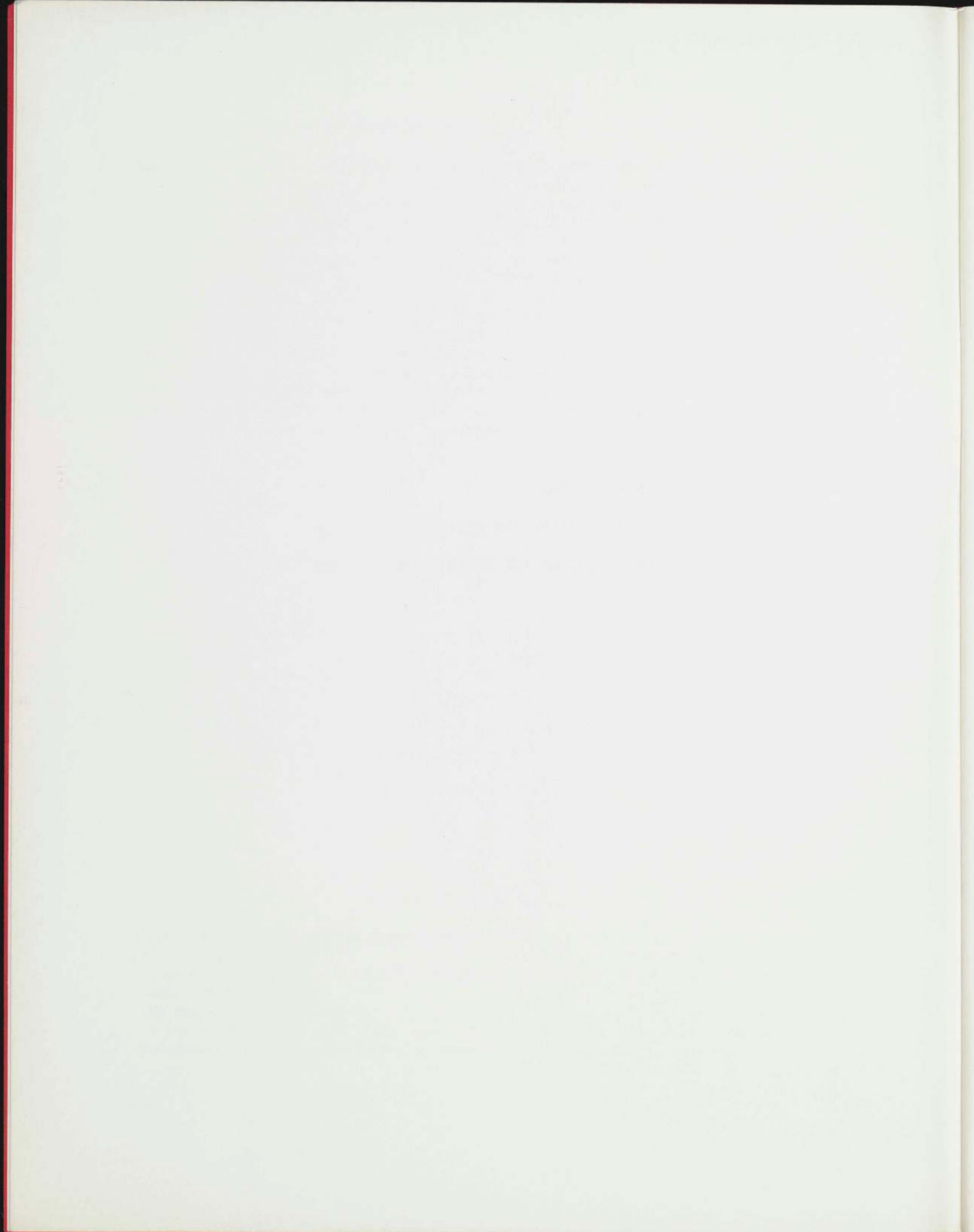
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## INTRODUCTION

Few modern artists have remained disengaged from the social and political issues and crises of their day, and most have sympathized with liberal, radical, revolutionary, or utopian programs. Some have been active throughout their lives, some for shorter periods; others have been galvanized by a specific event.

While many, conceiving their art to be a personal, individual, and strictly aesthetic activity, have maintained a separateness between it and their public role, others have linked social programs and political aims to their aesthetic theories. The Futurists issued manifestos endorsing war, militarism, and patriotism as well as anarchism and rebellion (and "contempt for women"), proposing at the same time to overthrow bourgeois ideals of art. The Dada artists exalted the irrational to express their rejection of conventional ideas of "good taste" and the middle-class faith in reason which they blamed for the senseless killing in World War I. In spite of some Marxist sympathies, the Surrealist painters and sculptors, basically apolitical, rejected the Stalinist dogma of socialist realism and created an art subversive in content rather than subject matter to further their revolutionary goals. Ardent supporters of the ideals of the Russian Revolution, the Constructivists offered a revolutionary art form as the equivalent in the visual arts of revolutionary political ideals. The abstract art of the de Stijl movement, based on principles of purity and balance, symbolized an ideal, harmonious society of the future. Except for the German Dadaists, the critical attitudes toward society of these and of many other artists have been implicit rather than explicit.

But the modern period has also produced a large body of works in which the state of the world, political and military institutions and events, social injustices, constitute the subject matter. It is with art of this kind that the present exhibition is concerned. Whether by means of allegory, metaphor or symbol, irony, satire both humorous and bitter, cold realism or expressive emotionalism, polemics or propaganda, these works are explicit in their attitudes of dissent, protest, or attack. Some of the artists have been motivated by a deep-seated, consistent desire to reform. Others, under the stimulus of critical times, have produced isolated works of protest as acts of conscience. Some are indignant and condemnatory, some are meditative, some are hortatory, some are deadpan, but none are noncommittal.

In the introduction to his Art and Alienation: The Role of the Artist in Society, Sir Herbert Read wrote in 1967: "The possibility of alienation exists whenever social and political developments create feelings of anxiety and despair, of rootlessness and insecurity, of isolation and apathy. Life itself is tragic, and a profound art always begins with this realization. In the past it was still possible for the alienated artist to address his fellow-men in a traditional language of symbolic forms, but to have lost this advantage is the peculiar fate of the modern artist: the lingua franca of visual symbols no longer exists."

The nineteenth century in France saw the accession of the middle class to a position of dominance through the Revolution of 1830 and the establishment of a capitalist economy as a result of the Industrial Revolution. About



the middle of the century, another revolution - in the visual arts - began to take place. These three revolutions produced a serious breach between the artist and the middle class. As it gained in power and affluence the bourgeoisie, like all establishments, became entrenched and increasingly resistant to change. The artists, on the other hand, became more and more involved in revolutionizing the ways of seeing art, in isolating and defining those peculiar attributes which distinguish the visual arts from other art forms. They came to regard their own world of feeling as more important than society's, and to consider their art a private, asocial concern. In this process the work of art itself became more interesting and important than its subject matter. The middle class and by extension, officialdom, clinging to the sanctioned art of the academies, began to see the artist as a radical who threatened all the traditional values of art and society. Disillusioned with middle-class devotion to material prosperity and conformity as well as middle-class notions about art, the modern artist took on the role of outsider and visionary, and thus lost the support of the only class from which he could expect patronage.

But as the twentieth century has advanced, this gap between the artist and the middle class has been narrowed. Courses in the history and appreciation of modern art are offered in schools and universities everywhere; commercial galleries where artists can exhibit and sell their work have mushroomed; and improved technology in printing and color photography has brought modern art in books and reproductions to millions who do not have access to the originals.

At the same time, the sense of alienation which had been peculiar to the artist and the intelligentsia is apprehended as their own condition by an ever-growing number of others. "Never before in the history of our Western world," Read continued, "has the divorce between man and nature, between man and his fellow-men, between individual man and his 'self-hood' been so complete." A sense of crisis and mood of rebellion has intensified, not only among the students and the young but among others who until relatively recently felt that the problems of the country and the world, though serious, even desperate, were within the powers of governments to solve. The catalysts of this transformation of attitude have been first the atom bomb, then the Vietnam war. The latter has provoked a crisis of conscience among artists as has perhaps no other event since the Spanish Civil War. But this time the outcry comes from a much wider spectrum of the populace. The protests, particularly in the United States, raise questions of the morality of this war and of all war, of its physical and psychological destructiveness to soldiers and civilians, of the diversion of government concern, energy, and resources from festering domestic problems of poverty, racial injustice, the related breakdown of respect for constituted authority, the destruction of the natural environment in the name of speed, present comfort, convenience, and profit. Mistrust of the government's will or ability to find solutions to these and many other ills has led more and more American citizens to protest this failure by means of demonstrations, acts of civil disobedience, riots, illegal and violent acts, and to question both the system of government and the values on which it is based.

The past century has not been lacking in occasions for an art of social criticism: the Civil War in America followed by the period of Reconstruction, the First World War, the rise of totalitarian dictatorships, an economic depression, World War II and its tragic ending at Hiroshima and Nagasaki, the wars in Korea and Vietnam, deeply divisive social and racial



problems, the assassinations of leading public men. The present exhibition brings together works ranging in date from 1863 to 1971, in which subjects such as these, and others less world-shaking, have been explicitly addressed. Limited to the Museum's own collections, promised gifts, or extended loans (such as Pablo Picasso's studies relating to his GUERNICA mural, all in the Museum's custody since 1939), it is necessarily an arbitrary presentation and in no sense a comprehensive historical survey. Each visitor will find his own omissions. But like previous exhibitions drawn from the Museum collections - The 1960s (1967), Word and Image (1968), Jean Dubuffet (1968), and The New American Painting and Sculpture: The First Generation (1969) - The Artist as Adversary enables the Museum to show, together with a number of familiar works, many which cannot be continuously on view. It combines with paintings, sculpture, drawings and prints, works from the collections of photography and architecture and design.

A number of the artists in this exhibition have written cogently, sometimes humorously, and, not infrequently, contradictorily, about art and political or social commitment. Some have discussed their own programs as artists, or by their comments have illuminated particular works in the exhibition. A selection of these writings and remarks, together with poems by Picasso and David Smith written to accompany specific works, follows the Introduction.

Not surprisingly, war is the dominant subject in the exhibition. The techniques and machinery, the enemies and uniforms change, but the consequences of war do not, and the artist need presume no special knowledge on the part of his public in condemning its outrages. With few exceptions - of which Francisco Goya and Jacques Callot are the most often cited - artists of the past tended to see war and revolutionary upheaval in terms of victory or defeat, bravery or treachery, glory or tragedy, but rarely in terms of death and inhumanity. From the earliest works in the show - battleground photographs of the American Civil War by Timothy O'Sullivan and J. Reekie published by their employer and fellow-photographer, Alexander Gardner - to prints, posters, and photographs dealing with the Vietnam War by Carlos Irizarry, William Weege, Rudolf Schoofs, Larry Burrows, Cristos Gianakos, Seymour Chwast, and others, the aim is, in Gardner's words, to show "the blank horror and reality of war, in opposition to its pageantry." The human wastefulness of war also informs the compassionate despair of George Rouault's MISERERE prints, the grotesque realism in Otto Dix's WAR etchings, the black humor of George Grosz and John Heartfield. Outraged by a particular event, Picasso created a mural symbolic of all acts of war and brutality - the most famous such image in our century. The GUERNICA studies in the exhibition illuminate its genesis and reveal Picasso's passionate involvement with its theme, which he continued to explore after completing the mural. It is recalled in the palette and composition of THE CHARNEL HOUSE of 1945, his requiem for the victims of World War II gas chambers. Joan Miró, as deeply moved as Picasso by the devastations of the Spanish Civil War in his native land, used the metaphor of a still life of humble objects in an apocalyptic landscape to express his anguish. In powerful allegories, one explicit, the other allusive, Peter Blume and Max Beckmann dealt with the menace of fascism, the offspring and progenitor of war.

The vision of the artist is combined with that of the reformer in photographs by Jacob Riis and Lewis Hine aimed at bringing to the attention of the authorities, before and after the turn of the century, the inhuman



conditions of big-city slums and the abuse of child labor in America. In the mid-thirties, as agents of the government, the photographers Dorothea Lange, Walker Evans and Arthur Rothstein joined in the effort to show the public what had to be corrected: the hopeless poverty of the rural American, displaced by Depression, flood, and drought.

Part of this same cadre was Ben Shahn, painter, printmaker, poster artist, and photographer, who was moved by the Sacco-Vanzetti case to consecrate his art to public issues and events of his time. William Gropper and Jack Levine, together with Shahn, are most frequently associated with the art of political and social satire in America. Much strong painting and sculpture in this vein has also been made by younger artists. The South Americans, Fernando Botero and Marisol, are gentle in their ridicule of presidents; Jim Dine and Tadanori Yokoo are less respectful. Edward Kienholz, Robert Indiana, and Peter Saul deal with some of the familiar frailties of American mores.

The tragedy of the black man in America and his deceived hopes of finding a better life in the North after World War I are compassionately related by Jacob Lawrence in his sixty-part narrative, *THE MIGRATION OF THE NEGRO*. Younger artists such as Benny Andrews, Malcolm Bailey, Warrington Colescott, the photographers Elliott Erwitt, Ben Fernández and Declan Haun, have also dealt with racial oppression.

Prints, posters, and photographs are often more effective than paintings or sculpture in transmitting the immediacy of the artist's conviction and ardor to his public. They can be produced in quantity, disseminated widely and presented with greater ease outside the formal setting of a museum or gallery. Much of the most vigorous response to current problems has been executed in these mediums. Several of the posters in the exhibition have been done collectively or by workshops.

The ideal of a popular, collective, and public art was put into practice in Mexico. Probably the most successful integration of art with social purpose on a national scale occurred in Mexico beginning with the Revolutionary period (1910-19) and continuing with vigor into the decades following the success of the Revolution. Whether committed to an ideology or an ideal the Mexicans - from the influential turn-of-the-century popular printmaker, José Guadalupe Posada, through the triumvirate of giants, José Clemente Orozco, Diego Rivera, and David Alfaro Siqueiros, to the printmakers Leopoldo Mendez and José Chavez-Morado - dealt directly and powerfully with the subject matter of their own revolutionary age. Pledged to an art for the people, working collectively on occasion, they revived the mural and the printed broadside as forms of public art, and brought them to a perfection achieved nowhere else in modern times.

Jacob Burckhardt wrote that "art bound down to facts, still more to thoughts, is lost." The optimistic banalities of socialist realism in the Soviet Union, the art of Nazi Germany, the cardboard sentiment of some social commentary in the thirties in America, and the boring one-dimensionality of war-time propaganda art left a heritage of distrust of art representing topical subjects after the Second World War. For many, too, the photograph had long since relieved the other arts of this function (and it is not surprising that much recent art of engagement makes use of photographic images).

In this situation the artist at the beginning of the seventies who seeks to deal in his art with the crucial public issues of today faces a challenge. His dominant heritage is an abstract art, to which has been added more

recently the figuration of pop art. But these modes do not through their form and content convey a significant implicit criticism of society since so much of the public no longer sees them as inimical to its values. Indeed, almost as fast as the artist creates, the public buys; or crowds into museums to see what it cannot afford to buy.

Rejecting the transformation of art into commodity, and the values which inform much of the collecting of art today, some younger artists now work in ways that do not produce objects which can be collected or hung in apartments or museums. Many others, however, are trying to find a new "lingua franca of visual symbols" by which the formal heritage of modern art can be integrated with an art of engagement.

For art, like the times, is always changing. One of the wall slogans of the May 1968 Paris student revolt - recalling the famous Futurist comparison of the VICTORY OF SAMOTHRACE with a speeding automobile - declared that "the most beautiful sculpture in the world is a paving stone, the heavy paving stone thrown in a policeman's face." While not necessarily rejecting the kinetic gesture in art, many artists today give evidence that there can be other, less violent means by which art can confront the menacing problems of our time.

Betsy Jones, Director of the Exhibition



## STATEMENTS BY THE ARTISTS

Pablo Picasso

What do you think an artist is? An imbecile who has only his eyes if he's a painter, or ears if he's a musician, or a lyre at every level of his heart if he's a poet, or even, if he's a boxer, just his muscles? On the contrary, he's at the same time a political being, constantly alive to heart-rending, fiery or happy events, to which he responds in every way. How would it be possible to feel no interest in other people and by virtue of an ivory indifference to detach yourself from the life which they so copiously bring you? No, painting is not done to decorate apartments. It is an instrument of war for attack and defense against the enemy.

(Text of a written statement given by the artist to Simone Téry during her interview with him published in Lettres Françaises (Paris), March 24, 1945)

## THE DREAM AND LIE OF FRANCO

fandango of shivering owls souse of swords of evil-omened polyps scouring brush of hairs from priests' tonsures standing naked in the middle of the frying-pan - placed upon the ice cream cone of codfish fried in the scabs of his lead-ox heart - his mouth full of the chinch-bug jelly of his words - sleigh-bells of the plate of snails braiding guts - little finger in erection neither grape nor fig - commedia dell'arte of poor weaving and dyeing of clouds - beauty creams from the garbage wagon - rape of maids in tears and in snivels - on his shoulder the shroud stuffed with sausages and mouths - rage distorting the outline of the shadow which flogs his teeth driven in the sand and the horse open wide to the sun which reads it to the flies that stitch to the knots of the net full of anchovies the skyrocket of lilies - torch of lice where the dog is knot of rats and hiding-place of the palace of old rags - the banners which fry in the pan writhe in the black of the ink-sauce shed in the drops of blood which shoot him - the street rises to the clouds tied by its feet to the sea of wax which rots its entrails and the veil which covers it sings and dances wild with pain - the flight of fishing rods and the alhigui alhigui of the first-class burial of the moving van - the broken wings rolling upon the spider's web of dry bread and clear water of the paella of sugar and velvet which the lash paints upon his cheeks - the light covers its eyes before the mirror which apes it and the nougat bar of the flames bites its lips at the wound - cries of children cries of women cries of birds cries of flowers cries of timbers and of stones cries of bricks cries of furniture of beds of chairs of curtains of pots of cats and of papers cries of odors which claw at one another cries of smoke pricking the shoulder of the cries which stew in the cauldron and of the rain of birds which inundates the sea which gnaws the bone and breaks its teeth biting the cotton wool which the sun mops up from the plate which the purse and the pocket hide in the print which the foot leaves in the rock.

(Poem by the artist)



David Smith

DEATH BY GAS

The spectre sprays heavy gas - the mother has fallen - flaming and eaten lungs fly to space where planets are masked. Two bare chickens escape in the same apparatus. The death venus on wheels holds aloft the foetus who, from environment, will be born masked.

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

(Text by the artist accompanying DEATH BY GAS in the catalogue of the exhibition, Medals for Dishonor, held at the Willard Gallery, New York, November 1940)

Peter Blume

JACK-IN-THE-BOX (study for THE ETERNAL CITY)

Mussolini's propagandists went around brazenly putting up distorted and exaggerated effigies of this ham. They were frighteningly bad, not at all impressive. I remember that to celebrate 10 years of Fascism Mussolini had the city covered with shameless statues of himself; one papier maché figure of him was really something like the jack-in-the-box. It didn't look like man or beast, a ghastly flimsy façade. He had himself posing like that all over the place. It was my intention to make the jack-in-the-box absolutely false and unsympathetic to everything else in the picture, and this was one of the problems of the painting. I made the red lips clashing with the green of the head, a color that was strident and like nothing else in the picture - antithesis, dissonance. It hurt me aesthetically to paint the head, but no compromise was possible ... it was the absence of harmony I sought. I was aware at the time that in painting a picture of this sort there were things much more important than harmony.

INSURRECTION (study for THE ETERNAL CITY)

The curious designs of the helmets on the soldiers in the center of the Forum: they are British helmets, not the Italian ones that come lower on the head. They seemed more suggestive than the Italian ones.... The helmet changed from the British type to the German type during the course of the painting. Perhaps the growing menace of German fascism during that period would explain the change. It is also indicative of the universal danger.... The scene comes from a passage in Trotsky's "History of the Russian Revolution" during the general strike in St. Petersburg before the Kerensky revolution. As I remember the scene ... the Cossacks were on horseback and formed a phalanx to break up the demonstrating strikers. The men were intimidated by force, but the women broke through under the bellies of the horses and appealed to the rank and file.... This scene in the Forum carries the special burden of dealing with a future event in the realm of political prophecy. Theoretically the breakdown of an authoritarian regime will come as a result of simultaneous and overwhelming internal pressure.

I am much more excited by the ideas that occurred to me which I am trying to make authentic than by rationalizing, or creating a correct picture politically or historically. I am not deeply concerned with that.

(Excerpts from an interview at the Museum of Modern Art, New York, January 1943)

William Gropper

#### THE SENATE

The U.S. Senate and the House of Representatives had had such an influence on American life, good and bad, that it even affected the artists and the cultural development of our country. No matter how far removed from politics artists may be, it seems to strike home. Only recently one blasting speech of a reactionary representative resulted in not only doing away with the Section of Fine Art, but also dismissing the Graphic Division of the OWI and nullifying art reportage for the War Department. In my painting of the Senate, I have portrayed the type of representative that is opposed to progress and culture.

(From a questionnaire from the artist, March 1945)

A long time ago I was assigned by Vanity Fair to cover the Senate. I stayed two or three weeks and painted the Senate as I saw it. I think the United States Senate is the best show in the world. If people saw it, they would know what their government is doing ... so I did one or two Senates, and now I will do a Senate only when a Senator makes a speech that makes me mad.

(From August L. Freundlich, William Gropper: Retrospective. Catalogue of one-man show held at five museums, February 1968-February 1969)

Jack Levine

I find my approach to painting inseparable from my approach to the world. Justice is more important than good looks. The artist must sit in judgment and intelligently evaluate the case for any aspect of the world he deals with. The validity of his work will rest on the humanity of his decision. A painting is good for the very same reason that anything in this world is good.

I feel the sordid neglect of a slum section strongly enough to wish to be a steward of its contents, to enumerate its increment--newspaper, cigarette butts, torn posters, empty match cards, broken bottles, orange rinds, overflowing garbage cans, flies, boarded houses, gas lights, and so on--to present this picture in the very places where the escapist plans his flight.

That part of my work which is satirical is based on observations gathered in countless hours, hanging around street corners and cafeterias. There I often hear from urbane and case-hardened cronies about crooked contractors, ward heelers, racketeers, minions of the law and the like. It is



my privilege as an artist to put these gentlemen on trial, present them, smiles, benevolence and all, in my own terms.

If my frosty old gentleman in evening clothes beams with his right eye and has a cold fishy stare in his left, that is not an accident. If a policeman reposefully examines a hangnail, that is not necessarily the sum total of his activity. In this case, it is an enforced genre to familiarize the spectator with the officer, to point out that he, too, has his cares and woes.

The mechanism is one of playing a counter-aspect against the original thesis, leaving it up to the spectator to judge the merits of the case. My experience is that generally the thesis is readily understood.

I paint the poor and the rich, in different pictures, and give them different treatment. I think this is as it should be.

(From Americans 1942, 18 Artists from 9 States, edited by Dorothy C. Miller. The Museum of Modern Art, 1942)

George Grosz

Today art is absolutely a secondary affair. Anyone able to see beyond their studio walls will admit this. Just the same, art is something which demands a clearcut decision from artists. You can't be indifferent about your position in this trade, about your attitude toward the problem of the masses, a problem which is no problem if you can see straight. Are you on the side of the exploiters or on the side of the masses who are giving these exploiters a good tanning?

You can't avoid this issue with the old rigamarole about the sublimity and holiness and transcendental character of art. These days an artist is bought by the best-paying jobber or maecenas - this business of commissions is called in a bourgeois state the advancement of culture. But today's painters and poets don't want to know anything at all about the masses. How else can you explain the fact that virtually nothing is exhibited which in any way reflects the ideals and efforts, the will of the aspiring masses.

The artistic revolutions of painters and poets are certainly interesting and aesthetically valuable - but still, in the last analysis, they are studio problems and many artists who earnestly torment themselves about such matters end up by succumbing to skepticism and bourgeois nihilism. This happens because persisting in their individualistic artistic eccentricities they never learn to understand revolutionary issues with any clarity; in fact, they rarely bother with such things. Why, there are even art-revolutionary painters who haven't freed themselves from painting Christ and the apostles; now, at the very time when it is their revolutionary duty to double their efforts at propaganda in order to purify the world of supernatural forces, God and His angels, and thereby sharpen mankind's awareness of its true relationship to the world ... I want every man to understand me - without that profundity fashionable these days, without those depths which demand a veritable diving outfit stuffed with cabalistic and metaphysical hocus-pocus.

(From George Grosz, Zu meinen neuen Bildern, 1921. This translation by Victor H. Miesel, published in his Voices of German Expressionism, Prentice-Hall, 1970)



I am convinced that the journalist work of a good, politically educated artist is very important and necessary. One can of course, also retreat, with or without rancor, into oneself, in nihilistic scepticism, rising above the active struggle against stupidity, on the ground that this struggle is ridiculous and useless. Most of the so-called intellectuals do just this at present. Themselves members of this "juste milieu", they do nothing to help eradicate its injustices. Alternatively, if they try to help they do it in an obsolete, arrogant manner that is beside the point in our mechanized age. And the sharpest intellectual blows remain ineffectual--the enemy does not feel them. And the enemy is the compact majority--the brutal stupidity of the masses.

It is, of course, not quite easy to step down from the "height" of long years of intellectual, individual development into the area of daily battle. It requires active, vital strength without cowardice.

I consider drawing a good tool in the struggle against the current version of the Middle Ages. I am glad to be a conscious moralist and satirist, and I see some proof of the necessity of my work in the very rejection by omniscient scornful critics who stand "above the battle." Alas it is true that most of the so-called artists today know only formal problems; all battle-shy and anarchic, they manifest the typical reflexes of a period which, despite the highest development of technique, cannot even manage to organize its production decently.

All we have today is our stomach, our bank book, our car in every kraal. The long-eared multitude with its head sets and its pride in technical precision, is yet incapable of making any sense out of all this technological insanity. Thus we squat on top of one another, like worms we slave for the entrepreneur in his sweat shop, or kill ourselves to beat the latest track record by half a second. Between the entrepreneur and us stands the artist, uncertain of his social function, or linked by a thousand threads to the amusement industry. Intellectual bedbugs, having sucked dry the stale remnants of all cultures, play a grotesque role in the small anemic circles of today's society. It is a fact: In this society the creative artist, in the old sense, has lost his usefulness.

(From George Grosz, Der Spiesser-Spiegel (Image of the German Babbit). Arno Press reprint 1968, of the revised edition published by Carl Reissner,, Dresden, 1932 (original edition 1925), with translation from the German by Alfred Werner)

Ben Shahn

I told some Wisconsin students once when they asked me whether I thought a painter ought to have "social significance" in his painting to achieve greatness today, that obviously I did think so. But I also said that whether an artist paints a bowl of pansies, or whatever, the "significance" of his work depends upon whether it expands the scope and perceptions of the people who behold it.

I'll qualify that ... by saying that if we were living in a stable and fairly secure society, it would not be incumbent on the artist to emphasize any particular phase of the life around him. However, we're not. We live in a time of turmoil, too susceptible to drastic and deplorable changes. I

feel that the painter who can, under such circumstances, concern himself with a bowl of pansies (or a "pure" abstraction) is dodging issues and is afraid to participate in the life around him. I'm certainly no Existentialist, but I find myself turning to their word "l'engagement," which implies the obligation and need of the individual (working in co-operation with others) to do something about the evils of his time. It might be noted, too, that the Existentialists regard America as "curiously disengaged." I think it is incumbent upon the artist not to be disengaged; and I am not.

(From Selden Rodman, "Ben Shahn: Painter of America," Perspectives USA, No. 1, Fall 1952, pp. 92-93)

Pablo Picasso

The Spanish struggle is the fight of reaction against the people, against freedom. My whole life as an artist has been nothing more than a continuous struggle against reaction and the death of art. How could anybody think for a moment that I could be in agreement with Reaction and Death, against the people, against freedom? When the rebellion began, the legally elected and democratic Republican Government of Spain appointed me director of the Prado Museum, a post which I immediately accepted. In the panel on which I am working and which I shall call "Guernica" and in all my recent works of art, I clearly express my abhorrence of the military caste which has sunk Spain in an ocean of pain and death .

(From a statement issued in May or June, 1937, at the time of an exhibition of Spanish war posters in New York under the auspices of the North American Committee To Aid Spanish Democracy and of the Medical Bureau to Aid Spanish Democracy)

Käthe Kollwitz

When I know I am working with an international society opposed to war I am filled with a warm sense of contentment. I know, of course, that I do not achieve pure art in the sense of Schmidt-Rottluff's, for example. But still it is art. Everyone works the best way he can. I am content that my art should have purposes outside itself. I would like to exert influence in these times when human beings are so perplexed and in need of help.

(Journal entry, November 1922. From Voices of German Expressionism, Victor H. Miesel, editor, Prentice-Hall, Inc., Englewood Cliffs, New Jersey, 1970)



A HARVEST OF DEATH, GETTYSBURG, PENNSYLVANIA (photograph by T.H. O'Sullivan)

A battle has been often the subject of elaborate description, but it can be described in one simple word, devilish! and the distorted dead recall the ancient legends of men torn in pieces by the savage wantonness of fiends. Swept down without preparation, the shattered bodies fall in all conceivable positions. The rebels represented in the photographs are without shoes. These were always removed from the feet of the dead on account of the pressing need of the survivors. The pockets turned inside out also show that appropriation did not cease with the covering of the feet. Around is scattered the litter of the battle-field, accoutrements, ammunition, rags, cups and canteens, crackers, haversacks, etc., and letters that may tell the name of the owner although the majority will surely be buried unknown by strangers and in a strange land. Killed in the frantic efforts to break the steady lines of an army of patriots, whose heroism only excelled theirs in motive, they paid with life the price of their treason, and when the wicked strife was finished, found nameless graves, far from home and kindred.

Such a picture conveys a useful moral: It shows the blank horror and reality of war, in opposition to its pageantry. Here are the dreadful details: Let them aid in preventing such another calamity falling upon the nation.

(From Gardner's Photographic Sketch Book of the War, Volume 1, Philip & Solomons, Washington, D.C., 1866)

David Douglas Duncan

I wanted to show what war does to a man. I wanted to show the comradeship that binds men together when they are fighting a common peril. I wanted to show the way men live, and die, when they know death is among them, and yet they still find the strength to crawl forward armed only with bayonets to stop the advance of men they have never seen, with whom they have no immediate quarrel, men who will kill them on sight if given first chance. I wanted to show the agony, the suffering, the terrible confusion, the heroism which is everyday currency among those men who actually pull the triggers of rifles aimed at other men known as "the enemy." I wanted to tell a story of war, as war has always been for men. Only their weapons, the terrain, the causes have changed.

(From David Douglas Duncan, This is War! New York, Harpers, 1953)

Benedict J. Fernandez

What I am trying to do with my photographs is to show what's going on in a free society, letting those people who are the masses, who are ambivalent to the idea of freedom, who love it and hate it as it goes along, just look - here's what's going on. Decide for yourselves. Put yourselves where you'd

like to be. Use my photographs for your inspiration. In other words, the book is just one more tool to wake up a group of people who are quiet. That's all.

My idea in taking these pictures has been to determine when an individual steps out and says, "I protest" - no matter what it is about. Because when something clicks, whatever it is, the individual changes as a person. Unfortunately, the majority of people all over the world, not only in America, step aside and say, "Better you than me; don't break my bubble." In other words, most people just sit and go along with the ride. But this book, in a sense, is people saying, "This is where I change."

It all comes back to the moment of an individual stepping out and really, truly believing as an individual. My book is people who have stepped out. Maybe they'll change, maybe they won't. But this is what they looked like when they did. Maybe some people will look at my pictures, get incensed, and do something about it. Maybe they'll step out.

(From Benedict J. Fernandez, In Opposition - Images of American Dissent in the Sixties, Da Capo Press, New York, 1968.)

W. Eugene Smith

I would that my photographs might be, not the coverage of a news event but an indictment of war - the brutal corrupting viciousness of its doing to the minds and bodies of men; and, that my photographs might be a powerful emotional catalyst to the reasoning which would help this vile and criminal stupidity from beginning again. (1945)

Each time I pressed the shutter release it was a shouted condemnation hurled with the hope that the pictures might survive through the years, with the hope that they might echo through the minds of men in the future - causing them caution and remembrance and realization. (Saipan, 1944)

(From W. Eugene Smith: His Photographs and Notes, with an afterword by Lincoln Kirstein. New York, 1969. An Aperture Monograph, Aperture, Inc.)

José Clemente Orozco

I began work as a cartoonist. It was then that I found out how a political newspaper was run. The editors met with the director and discussed heatedly the daily public events, and the discussions offered sufficient light for pertinent articles and cartoons. The scapegoats, naturally, were political personages of the first rank.... Instead of working for an opposition newspaper, I might have joined the staff of a government one, and then the scapegoats would have been on the other side. Artists have not, nor have they ever had, "political convictions" of any kind, and those who think they have such convictions are not artists.

(From José Clemente Orozco, "Fragments of an Autobiography," Magazine of Art, New York, December 1942)



Anyone who says I am an anarchist does not know me. I am a partisan of absolute freedom of thought, a true free-thinker. Neither an anarchist nor a dogmatist, neither an enemy of hierarchies nor a hanger-on of unshakable dogmas. I believe in criticism as a duty of the mind, and in its expression in art.... This exhibition expresses political points of view, but it has no political tendency and even less political sectarianism.

(Interview about his exhibition at the Escuela Nacional published in Tiempo, September 13, 1946)

Proletarian art consisted in pictures of workers on the job, and it was supposedly intended for them. But this turned out to be an error, since a worker who has spent eight hours in the shop takes no pleasure in coming home to a picture of workers on the job. He wants something different, which has nothing to do with work but serves the purposes of repose. On the other hand the comical thing about it all was that the bourgeois bought proletarian art at fancy prices, though it was supposed to be directed at them, and the proletarians would gladly have bought bourgeois art if they had had the money and, for want of it, found an agreeable substitute in calendar chromos: aristocratic maidens indolently reclining on bearskin rugs, or a most elegant-looking gentleman kissing a marquise by the light of the moon on a castle terrace. The halls in bourgeois homes are full of proletarian furniture and objects, like sleeping mats, cane-bottomed chairs, clay pots and tin candlesticks; whereas a worker, as soon as he has money enough to furnish his house, buys a pullman sofa in heavy velvet, a breakfast set, or a set of those extra rare pieces of furniture built of nickel-plated iron tubings, thick crystals, and beveled mirrors.

Instances of the arts exerting a decisive revolutionary influence upon the spectator must be conditioned by some factors as yet unknown and others of a purely fortuitous nature. Hearing the "International" or the national anthem sung by twenty thousand people in the plaza, while the flags are rippling in the sunshine and the bells are sounding and the sirens are deafening us, is not the same thing as hearing it all alone, at home, on the phonograph.

It must be remembered further that only a line separates the sublime from the ridiculous, and many works, instead of drawing a cry of indignation or enthusiasm from us may provoke only a laugh.

(From José Clemente Orozco: An Autobiography, translated by Robert C. Stephenson, University of Texas Press, 1962)

SOCIAL, POLITICAL AND AESTHETIC DECLARATION FROM THE SYNDICATE OF TECHNICAL WORKERS, PAINTERS AND SCULPTORS TO THE INDIGENOUS RACES HUMILIATED THROUGH CENTURIES; TO THE SOLDIERS CONVERTED INTO HANGMEN BY THEIR CHIEFS; TO THE WORKERS AND PEASANTS WHO ARE OPPRESSED BY THE RICH; AND TO THE INTELLECTUALS WHO ARE NOT SERVILE TO THE BOURGEOIS:

We are with those who seek the overthrow of an old and inhuman system within which you, worker of the soil, produce riches for the overseer and politician, while you starve. Within which you, worker in the city, move the wheels of industries, weave the cloth, and create with your hands the modern comforts enjoyed by the parasites and prostitutes, while your own body is numb with cold. Within which you, Indian soldier, heroically abandon your land and give your life in the eternal hope of liberating your race from the degradations and misery of centuries.

Not only the noble labor but even the smallest manifestations of the material and spiritual vitality of our race spring from our native midst. Its admirable, exceptional and peculiar ability to create beauty--the art of the Mexican people--is the highest and greatest spiritual expression of the world-tradition which constitutes our most valued heritage. It is great because it surges from the people; it is collective, and our own aesthetic aim is to socialize artistic expression, to destroy bourgeois individualism.

We repudiate the so-called easel art and all such art which springs from ultra-intellectual circles, for it is essentially aristocratic.

We hail the monumental expression of art because such art is public property.

We proclaim that this being the moment of social transition from a decrepit to a new order, the makers of beauty must invest their greatest effort in the aim of materializing an art valuable to the people, and our supreme objective in art, which is today an expression for individual pleasure, is to create beauty for all, beauty that enlightens and stirs to struggle.

(This manifesto, largely the work of David Alfaro Siqueiros, was issued in 1922 over the signatures of Siqueiros, José Clemente Orozco and Diego Rivera, among others. The present translation, by Guillermo Rivas, first appeared in Mexican Life, December 1935.)

Robert Motherwell

The function of the modern artist is by definition the felt expression of modern reality. This implies that reality changes to some degree.... There is a break in modern times between artists and other men without historical precedent in depth and generality. Both sides are wounded by the break. There is even hate at times, though we all have a thirst for love.

The remoteness of modern art is not merely a question of language, of the increasing "abstractness" of modern art. Abstractness, it is true, exists, as the result of a long, specialized internal development in modern artistic structure.



But the crisis is the modern artists' rejection, almost in toto, of the values of the bourgeois world. In this world modern artists form a kind of spiritual underground....

Modern art is related to the problem of the modern individual's freedom. For this reason the history of modern art tends at certain moments to become the history of modern freedom. It is here that there is a genuine rapport between the artist and the working class. At the same time, modern artists have not a social, but an individualist experience of freedom....

The social condition of the modern world which gives every experience its form is the spiritual breakdown which followed the collapse of religion. This condition has led to the isolation of the artist from the rest of society. The modern artist's social history is that of a spiritual being in a property-loving world.

No synthesized view of reality has replaced religion. Science is not a view, but a method. The consequence is that the modern artist tends to become the last active spiritual being in the great world....

In the spiritual underground the modern artist tends to be reduced to a single subject, his ego.... This situation tells us where to expect the successes and failures of modern art. If the artist's conception, from temperament and conditioning, of freedom is highly individualistic, his egoism then takes a romantic form.... If the artist, on the contrary, resents the limitations of such subjectivism, he tries to objectify his ego. In the modern world, the way open to the objectivization of the ego is through form. This is the tendency of what we call, not quite accurately, abstract art. Romanticism and formalism both are responses to the modern world, a rejection, or at least a reduction, of modern social values. Hence the relative failure of Picasso's public mural of the Spanish Republic's pavilion in the Paris Exposition, The Bombing of Guernica. Hence Picasso's great successes, given his great personal gifts, with the formal and emotional inventions in cubism, the papier collé, and even in many of the preliminary drawings for Guernica: here it is a question of Picasso's own genius. In the public mural, it is a question of his solidarity with other men. Picasso is cut off from the great social classes, by the decadence of the middle-class and the indifference of the working-class, by his own spirituality in a property-ridden world. Guernica is therefore a tour de force. It expresses Picasso's indignation, as an individual, at public events. In this it is akin to Goya's Los Desastres de la Guerra. The smaller format of etchings, or even of easel paintings is more appropriate.... The mural form, by virtue of its size and public character, must speak for a whole society, or at the very least, a whole class. Guernica hangs in an uneasy equilibrium between now disappearing social values, i.e., moral indignation at the character of modern life - what Mondrian called the tragic, as opposed to the eternal and the formal, the aesthetics of the papier collé.

We admire Picasso for having created Guernica. We are moved by its intent. Yet how accurately, though intuitively, art measures the contradictions of life. Here a contradiction exists. So long as the artist does not belong, in the concrete sense, to one of the great historical classes of humanity, so long he cannot realize a social expression in all public fullness. Which is to say, an expression for, and not against. The artist is greatest in affirmation. This isolation spiritually cripples the artist, and sometimes gives him, at present, a certain resemblance to Dostoyevsky's idiot.

The history of Picasso, from one point of view, is that of his effort



not to be limited to the strictly aesthetic, not to strip his art bare of a full social content, and contemplate her merely under the eternal aspect of beauty. He would not so impoverish himself....

It was the late Piet Mondrian who accepted the impoverishment of his art involved by the rejection of social values. He was perhaps less opposed to ordinary life than indifferent to its drama. It was the eternal, the "universal," in his terminology, which preoccupied him: he had an affinity with oriental saints, with, say, Mallarmé. It was Mondrian who accepted most simply that debased social values provide no social content....

The artist's problem is with what to identify himself. The middle-class is decaying, and as a conscious entity the working-class does not exist. Hence the tendency of modern painters to paint for each other....

The preponderance of modern artists come from the middle-class. To this class modern art is always hostile by implication, and sometimes directly so. Even before the socialists, the artists recognized the enemy in the middle-class. But being themselves of middle-class origin, and leading middle-class lives - certainly not the lives of the proletariat - the artist in a certain sense attacks himself. He undermines his own concrete foundation. He is then led to abstract eternal goods from reality. Here begins the rise of abstract art. All art is abstract in character. But it is especially in modern times that after the operation of abstraction so little remains.

The artist's hostility for the middle-class is reciprocated.... In the face of this hostility, there have been three possible attitudes of which the artist was not always conscious; to ignore the middle-class and seek the eternal, like Delacroix, Seurat, Cézanne, the cubists, and their heirs; to support the middle-class by restricting oneself to the decorative, like Ingres, Corot, the Impressionists in general, and the fauves; or to oppose the middle-class, like Courbet, Daumier, Pissarro, Van Gogh, and the Dadaists. The last class tends to be destroyed by the struggle. Some artists like Picasso, have had all three relations to the middle-class.

Actually, nearly all modern painters have been rejected by the middle-class until their works gained a property-value. Henri Matisse had to resist a career as a Salon painter; Manet and Degas were involved in the impressionist's fight; Rouault is not mentioned in a recent comprehensive work on modern Catholic painting. The sentimental and academic painting which the middle-class really likes disappears with its patrons...the materialism of the middle-class and the inertness of the working-class leave the modern artist without any vital connection to society, save that of the opposition; and...modern artists have had, from the broadest point, to replace other social values with the strictly aesthetic.... This formalism has led to an intolerable weakening of the artist's ego; but so long as modern society is dominated by the love of property - and it will be, so long as property is the only source of freedom - the artist has no alternative to formalism. He strengthens his formalism with his other advantages, his increased knowledge of history and modern science, his connections with the eternal, the aesthetic, his relations with the folk (eg., Picasso and Miró), and, finally his very opposition to middle-class society gives him a certain strength. Until there is a radical revolution in the values of modern society, we may look for a highly formal art to continue. We can be grateful for its extraordinary technical discoveries, which have raised modern art, plastically speaking, to a level unreached since the earlier Renaissance.

(From "The Modern Painter's World," Dyn, VI, 1944; reprinted in Barbara Rose, editor, Readings in American Art Since 1900: A Documentary Survey. New York, Frederick A. Praeger, 1968)



## CATALOGUE OF THE EXHIBITION

Although the exhibition is restricted to works in the Museum's Collections, promised to them or on extended loan, one exception to this limitation was made in order to unite two halves of one work, the 60-part series by Jacob Lawrence entitled THE MIGRATION OF THE NEGRO, which has not been seen in its entirety in New York since the artist's one-man show at the Museum in 1944. For her generous willingness to lend the 30 panels in the Phillips Collection, Washington, D.C., I am very grateful to Mrs. Duncan Phillips.

In selecting the show, I depended greatly on the knowledge and advice of the staffs of other curatorial departments. My thanks are due in particular to Riva Castleman, Associate Curator of Prints and Illustrated Books, and Howardena Pindell, Assistant Curator of Prints and Illustrated Books, for helping to choose from the Museum's very large collection of prints. Peter C. Bunnell, Curator of Photography, and John Garrigan, Assistant Curator of Graphic Design, provided crucial guidance in the selection of photographs and posters. Elaine C. Johnson, Associate Curator of Painting and Sculpture, and Joan Rosenbaum, Curatorial Assistant in the Department of Painting and Sculpture, gave me the benefit of their special knowledge of the Drawing Collection, and Ludwig Glaeser, Curator of Architecture and Design, also contributed welcome advice and assistance. I am especially grateful to Nancy Karumba, Curatorial Assistant in the Department of Painting and Sculpture, for her constant and efficient collaboration in all aspects of the show's organization, and to William S. Lieberman, Director of the Department of Painting and Sculpture, for his support throughout.

When an artist is represented by work in more than one medium, biographical data is given where his name first appears. Unless enclosed in parentheses, dates appear on the works themselves. Watercolors, collages, drawings, prints, and posters are on paper unless otherwise noted. Dimensions are in inches or, in some cases, feet and inches. Height precedes width; in the case of some sculptures, depth is also given. The year of acquisition is given at the end of each catalogue entry. Where an accession number appears, the year is indicated by the final or middle set of digits; for example, 6.42.1-3 refers to a three-part work, the sixth acquisition made in 1942.

B.J.

PAINTINGS, SCULPTURE, AND DRAWINGS

Benny Andrews. American, born 1930.

1. NO MORE GAMES. 1970. Oil and cloth on canvas; diptych, panels 8' 4 7/8" x 49 7/8" and 8' 4 7/8" x 51". Purchase. 35.71a-b

Malcolm Bailey. American, born 1937.

2. HOLD, SEPARATE BUT EQUAL. (1969). Synthetic polymer paint, presstype, watercolor, and enamel on composition board, 7' x 48". Mrs. John R. Jakobson Fund. 386.70

Ernst Barlach. German, 1870-1938.

3. HEAD (detail of WAR MONUMENT, Güstrow Cathedral). (1927). Bronze, 13 1/2 x 13 5/8 x 14 5/8". Gift of Edward M. M. Warburg. 521.41.  
Note: The full figure of which this head is a detail hung in the Cathedral of Güstrow until 1937 when it was removed by the Nazis and melted down. A second cast, saved from destruction, was installed in the Antoniterkirche in Cologne after World War II, and a third was newly cast to replace the lost one in Güstrow Cathedral.

Max Beckmann. German, 1884-1950. Worked in Amsterdam 1936-47; in U.S.A. 1947-50.

4. DEPARTURE. (1932-33). Oil on canvas; triptych, center panel, THE HOMECOMING, 7' 3/4" x 45 3/8"; left panel, THE CASTLE, and right panel, THE STAIRCASE, each 7' 3/4" x 39 1/4". Given anonymously (by exchange). 6.42.1-3. Note: When Beckmann shipped DEPARTURE out of Germany in 1937 he described it on the export papers as "Scenes from Shakespeare's Tempest" to mislead the Nazi customs officials.

Peter Blume. American, born Russia 1906. To U.S.A. 1911.

5. BEGGAR WOMAN (study for THE ETERNAL CITY). 1933. Pencil, 11 3/4 x 9 3/8" (sheet). Gift of Edgar Kaufmann, Jr. 242.54
6. ELEMOSINA (study for THE ETERNAL CITY). 1933. Pencil, 14 1/8 x 11 1/4". Gift of Abby Aldrich Rockefeller. 31.35
7. JACK-IN-THE-BOX (study for THE ETERNAL CITY). 1933. Pencil, 10 1/8 x 7 1/8". Mrs. Simon Guggenheim Fund. 575.42
8. INSURRECTION (study for THE ETERNAL CITY). 1934. Pencil, 8 5/8 x 12 5/8". Mrs. Simon Guggenheim Fund. 576.42



9. THE ETERNAL CITY. (1934-37; date on painting, 1937). Oil on composition board, 34 x 47 7/8". Mrs. Simon Guggenheim Fund. 574.42

Fernando Botero. Colombian, born 1932.

10. THE PRESIDENTIAL FAMILY. 1967. Oil on canvas, 6' 8 1/8" x 6' 5 1/4". Gift of Mr. and Mrs. Warren D. Benedek. 2667.67

Reg Butler (Reginald Cotterell Butler). British, born 1913.

11. THE UNKNOWN POLITICAL PRISONER (Project for a Monument). (1951-53). Welded bronze and brass wire and sheet, 17 3/8" high, on limestone base, 2 3/4 x 7 1/2 x 7 1/4". Saidie A. May Fund. 410.53. Note: Replica made by the artist to replace the original maquette, damaged after winning first prize in the international competition for a monument to The Unknown Political Prisoner, London, 1953. The full-scale monument has never been erected.

Corrado Cagli. American, born Italy 1910.

12. THE CONCENTRATION CAMP OF BUCHENWALD. (1945). Transfer drawing, 9 7/8 x 12 7/8". Purchase. 160.45

Carlo Carrà. Italian, 1881-1966.

13. FUNERAL OF THE ANARCHIST GALLI. (1911). Oil on canvas, 6' 6 1/4" x 8' 6". Acquired through the Lillie P. Bliss Bequest. 235.48

Bruce Conner. American, born 1933.

14. CHILD. 1959-60. Assemblage: wax figure with nylon, cloth, metal and twine in a high chair, 34 5/8 x 17 x 16 1/2". Gift of Philip Johnson. 501.70

Dušan Džamonja. Yugoslavian, born 1928.

15. METALLIC SCULPTURE. (1959). Welded iron nails with charred wood core, 16 3/8" high, 10" diameter. Philip Johnson Fund. 2.61

Melvin Edwards. American, born 1937.

16. B-WIRE. (1970). Sprayed bronze powder with image of barbed wire, 25 x 19". Purchase. 400.70

Öyvind Fahlström. Swedish, born Brazil 1928. To Sweden 1939.

17. EDDIE (SYLVIE'S BROTHER) IN THE DESERT. (1966). "Variable" collage on painted wood, 35 1/4 x 50 1/2". The Sidney and Harriet Janis Collection. 600.67
18. NOTES 4 (C.I.A. BRAND BANANAS). 1970. Synthetic polymer paint, pen and ink on paper, 16 5/8 x 14". Given anonymously. 430.71
19. PLAN FOR "WORLD TRADE MONOPOLY." 1970. Synthetic polymer paint, pen and ink and color pencil on paper. Given anonymously. 431.71

Juan Genovés. Spanish, born 1930.

20. MICROGRAPHY. 1966. Oil on canvas, 10 1/8 x 9 3/8". Purchase. 594.66

Julio González. Spanish, 1876-1942. Worked in Paris from 1900.

21. HEAD OF THE MONTSERRAT II. (1942). Bronze, 12 3/8 x 7 3/4 x 11 1/8 on stone base, 8 x 6 x 6". Gift of Mrs. Harry Lynde Bradley. 937.65.  
Note: Montserrat, the mountain, and its church and Benedictine monastery, is venerated by Catalonians. González's first MONTSERRAT, a peasant mother holding a child and a sickle, was shown in the Spanish Pavilion of the Paris World's Fair of 1937, together with Picasso's GUERNICA and Miró's REAPER. It symbolized his defiance of the Rebel forces in the Spanish Civil War. MONTSERRAT II, of which only the head was completed, was his response to the horrors of World War II.

Morris Graves. American, born 1910.

22. ENGLISH NIGHTFALL PIECE. (1938). Pencil with pen and red ink on buff paper, 24 1/8 x 20 1/2". Purchase. 16.42
23. FRENCH NIGHTFALL PIECE. (1938). Pencil with pen and red ink on buff paper, 26 x 21". Purchase. 17.42
24. GERMAN NIGHTFALL PIECE. (1938). Pencil with pen and red ink on buff paper, 26 1/8 x 21 1/8". Purchase. 18.42
25. ROMAN NIGHTFALL PIECE. (1938). Pencil with pen and red ink on buff paper, 26 1/8 x 21". Purchase. 24.42

Note: Each of these four drawings symbolizes one of the nations participating in the Munich conference of 1938.



William Gropper. American, born 1897.

26. THE SENATE. (1935). Oil on canvas, 25 1/8 x 33 1/8". Gift of A. Conger Goodyear. 108.36

George Grosz. American, 1893-1959. Born and died in Germany. In U.S.A. 1932-59.

27. EXPLOSION. (1917). Oil on composition board, 18 7/8 x 26 7/8". Gift of Mr. and Mrs. Irving Moskovitz. 780.63
28. REPUBLICAN AUTOMATONS. (1920). Watercolor, 23 5/8 x 18 5/8". Advisory Committee Fund. 120.46

Robert Indiana. American, born 1928.

29. FRENCH ATOMIC BOMB. 1959-60. Assemblage: painted wood beam and metal, 38 5/8 x 11 5/8 x 4 7/8". Gift of Arne Ekstrom. 1127.64
30. THE AMERICAN DREAM I. 1961. Oil on canvas, 6' x 60 1/8". Larry Aldrich Foundation Fund. 287.61

Daniel LaRue Johnson. American, born 1938.

31. FREEDOM NOW NUMBER 1. 1963-64. Pitch on canvas with assemblage, including "Freedom Now" button, broken doll, hacksaw, mousetrap, flexible tube, and wood, 53 7/8 x 55 3/8 x 7 1/2". Given anonymously. 4.65

Edward Kienholz. American, born 1927.

32. THE FRIENDLY GREY COMPUTER - STAR GAUGE MODEL #54. (1965). Construction with rocking chair, motorized, 40 x 39 1/8 x 24 1/2". Gift of Jean and Howard Lipman. 605.65

Nobuaki Kojima. Japanese, born 1935.

33. Untitled. 1964. Construction of painted plaster and cloth coated with synthetic polymer paint, 67 5/8 x 35 1/2 x 19 3/8". Given anonymously. 2312.67

Alfred Kubin. Austrian, born Bohemia. 1877-1959.

34. GOVERNMENT. 1901. Wash, pen and ink, and pencil, 11 1/4 x 14 3/4". Gift of Mr. and Mrs. Wolfgang Schoenborn. 99.71

Jacob Lawrence. American, born 1917.

35. THE MIGRATION OF THE NEGRO. (1940-41). Series of 60 temperas on composition board, 18 x 12". The Phillips Collection, Washington, D.C. and The Museum of Modern Art, New York, Gift of Mrs. David M. Levy. 28.42. Note: The Phillips Collection owns the 30 odd-numbered, and the Museum the 30 even-numbered works.

- (1) DURING THE WORLD WAR THERE WAS A GREAT MIGRATION NORTH BY SOUTHERN NEGROES.
- (2) THE WORLD WAR HAD CAUSED A GREAT SHORTAGE IN NORTHERN INDUSTRY AND ALSO CITIZENS OF FOREIGN COUNTRIES WERE RETURNING HOME.
- (3) IN EVERY TOWN NEGROES WERE LEAVING BY THE HUNDREDS TO GO NORTH AND ENTER INTO NORTHERN INDUSTRY.
- (4) THE NEGRO WAS THE LARGEST SOURCE OF LABOR TO BE FOUND AFTER ALL OTHERS HAD BEEN EXHAUSTED.
- (5) THE NEGROES WERE GIVEN FREE PASSAGE ON THE RAILROADS WHICH WAS PAID BACK BY NORTHERN INDUSTRY. IT WAS AN AGREEMENT THAT THE PEOPLE BROUGHT NORTH ON THESE RAILROADS WERE TO PAY BACK THEIR PASSAGE AFTER THEY HAD RECEIVED JOBS.
- (6) THE TRAINS WERE PACKED CONTINUALLY WITH MIGRANTS.
- (7) THE NEGRO, WHO HAD BEEN PART OF THE SOIL FOR MANY YEARS, WAS NOW GOING INTO AND LIVING A NEW LIFE IN THE URBAN CENTERS.
- (8) THEY DID NOT ALWAYS LEAVE BECAUSE THEY WERE PROMISED WORK IN THE NORTH. MANY OF THEM LEFT BECAUSE OF SOUTHERN CONDITIONS, ONE OF THEM BEING GREAT FLOODS THAT RUINED THE CROPS AND, THEREFORE, THEY WERE UNABLE TO MAKE A LIVING WHERE THEY WERE.
- (9) ANOTHER GREAT RAVAGER OF THE CROPS WAS THE BOLL WEEVIL.
- (10) THEY WERE VERY POOR.
- (11) IN MANY PLACES BECAUSE OF THE WAR FOOD HAD DOUBLED IN PRICE.
- (12) THE RAILROAD STATIONS WERE AT TIMES SO OVER-PACKED WITH PEOPLE LEAVING THAT SPECIAL GUARDS HAD TO BE CALLED IN TO KEEP ORDER.
- (13) DUE TO THE SOUTH'S LOSING MUCH OF ITS LABOR THE CROPS WERE LEFT TO DRY AND SPOIL.
- (14) AMONG THE SOCIAL CONDITIONS THAT EXISTED WHICH WAS PARTLY THE CAUSE OF THE MIGRATION WAS THE INJUSTICE DONE TO NEGROES IN THE COURTS.



- (15) ANOTHER CAUSE WAS LYNCHING. IT WAS FOUND THAT WHERE THERE HAD BEEN A LYNCHING THE PEOPLE WHO WERE RELUCTANT TO LEAVE AT FIRST LEFT IMMEDIATELY AFTER THIS.
- (16) ALTHOUGH THE NEGRO WAS USED TO LYNCHING, HE FOUND THIS AN OPPORTUNE TIME FOR HIM TO LEAVE WHERE ONE HAD OCCURRED.
- (17) THE MIGRATION WAS SPURRED ON BY THE TREATMENT OF THE TENANT FARMERS BY THE PLANTER.
- (18) THE MIGRATION GAINED IN MOMENTUM.
- (19) THERE HAD ALWAYS BEEN DISCRIMINATION.
- (20) IN MANY OF THE COMMUNITIES THE NEGRO PRESS WAS READ CONTINUALLY BECAUSE OF ITS ATTITUDE AND ITS ENCOURAGEMENT OF THE MOVEMENT.
- (21) FAMILIES ARRIVED AT THE STATION VERY EARLY IN ORDER NOT TO MISS THEIR TRAIN NORTH.
- (22) ANOTHER OF THE SOCIAL CAUSES OF THE MIGRANTS' LEAVING WAS THAT AT TIMES THEY DID NOT FEEL SAFE, OR IT WAS NOT THE BEST THING TO BE FOUND ON THE STREETS LATE AT NIGHT. THEY WERE ARRESTED ON THE SLIGHTEST PROVOCATION.
- (23) AND THE MIGRATION SPREAD.
- (24) CHILD LABOR AND A LACK OF EDUCATION WAS ONE OF THE OTHER REASONS FOR THE PEOPLE WISHING TO LEAVE THEIR HOMES.
- (25) AFTER A WHILE SOME COMMUNITIES WERE LEFT ALMOST BARE.
- (26) AND PEOPLE ALL OVER THE SOUTH BEGAN TO DISCUSS THIS GREAT MOVEMENT.
- (27) MANY MEN STAYED BEHIND UNTIL THEY COULD BRING THEIR FAMILIES NORTH.
- (28) THE LABOR AGENT WHO HAD BEEN SENT SOUTH BY NORTHERN INDUSTRY WAS A VERY FAMILIAR PERSON IN THE NEGRO COUNTIES.
- (29) THE LABOR AGENT ALSO RECRUITED LABORERS TO BREAK STRIKES WHICH WERE OCCURRING IN THE NORTH.
- (30) IN EVERY HOME PEOPLE WHO HAD NOT GONE NORTH MET AND TRIED TO DECIDE IF THEY SHOULD GO NORTH OR NOT.
- (31) AFTER ARRIVING NORTH THE NEGROES HAD BETTER HOUSING CONDITIONS.
- (32) THE RAILROAD STATIONS IN THE SOUTH WERE CROWDED WITH PEOPLE LEAVING FOR THE NORTH.
- (33) PEOPLE WHO HAD NOT YET COME NORTH RECEIVED LETTERS FROM RELATIVES TELLING THEM OF THE BETTER CONDITIONS THAT EXISTED IN THE NORTH.

- (34) THEY LEFT THE SOUTH IN LARGE NUMBERS AND THEY ARRIVED IN THE NORTH IN LARGE NUMBERS.
- (35) THE NEGRO PRESS WAS ALSO INFLUENTIAL IN URGING THE PEOPLE TO LEAVE THE SOUTH.
- (36) THEY ARRIVED IN GREAT NUMBERS INTO CHICAGO, THE GATEWAY OF THE WEST.
- (37) THE NEGROES THAT HAD BEEN BROUGHT NORTH WORKED IN LARGE NUMBERS IN ONE OF THE PRINCIPAL INDUSTRIES WHICH WAS STEEL.
- (38) THEY ALSO WORKED IN LARGE NUMBERS ON THE RAILROAD.
- (39) LUGGAGE CROWDED THE RAILROAD PLATFORMS.
- (40) THE MIGRANTS ARRIVED IN GREAT NUMBERS.
- (41) THE SOUTH THAT WAS INTERESTED IN KEEPING THE CHEAP LABOR MADE IT VERY DIFFICULT FOR LABOR AGENTS RECRUITING SOUTHERN LABOR FOR NORTHERN FIRMS. IN MANY INSTANCES, THEY WERE PUT IN JAIL AND WERE FORCED TO OPERATE INCOGNITO.
- (42) THEY ALSO MADE IT VERY DIFFICULT FOR MIGRANTS LEAVING THE SOUTH. THEY OFTEN WENT TO RAILROAD STATIONS AND ARRESTED THE NEGROES WHOLESALE WHICH IN TURN MADE THEM MISS THEIR TRAINS.
- (43) IN A FEW SECTIONS OF THE SOUTH THE LEADERS OF BOTH GROUPS MET AND ATTEMPTED TO MAKE CONDITIONS BETTER FOR THE NEGRO SO THAT HE WOULD REMAIN IN THE SOUTH.
- (44) LIVING CONDITIONS WERE BETTER IN THE NORTH.
- (45) THEY ARRIVED IN PITTSBURGH, ONE OF THE GREAT INDUSTRIAL CENTERS OF THE NORTH IN LARGE NUMBERS.
- (46) INDUSTRIES ATTEMPTED TO BOARD THEIR LABOR IN QUARTERS THAT WERE OFT TIMES VERY UNHEALTHY. LABOR CAMPS WERE NUMEROUS.
- (47) AS WELL AS FINDING BETTER HOUSING CONDITIONS IN THE NORTH, THE MIGRANTS FOUND VERY POOR HOUSING CONDITIONS IN THE NORTH. THEY WERE FORCED INTO OVERCROWDED AND DILAPIDATED TENEMENT HOUSES.
- (48) HOUSING FOR THE NEGROES WAS A VERY DIFFICULT PROBLEM.
- (49) THEY ALSO FOUND DISCRIMINATION IN THE NORTH, ALTHOUGH IT WAS MUCH DIFFERENT FROM THAT WHICH THEY HAD KNOWN IN THE SOUTH.
- (50) RACE RIOTS WERE VERY NUMEROUS ALL OVER THE NORTH BECAUSE OF THE ANTAGONISM THAT WAS CAUSED BETWEEN THE NEGRO AND WHITE WORKERS. MANY OF THESE RIOTS OCCURRED BECAUSE THE NEGRO WAS USED AS A STRIKE BREAKER IN MANY OF THE NORTHERN INDUSTRIES.



- (51) IN MANY CITIES IN THE NORTH WHERE THE NEGROES HAD BEEN OVER-CROWDED IN THEIR OWN LIVING QUARTERS THEY ATTEMPTED TO SPREAD OUT. THIS RESULTED IN MORE RIOTS AND THE BOMBING OF NEGRO HOMES.
- (52) ONE OF THE LARGEST RACE RIOTS OCCURRED IN EAST ST. LOUIS.
- (53) THE NEGROES WHO HAD BEEN NORTH FOR QUITE SOME TIME MET THEIR FELLOW-MEN WITH DISGUST AND ALOOFNESS.
- (54) ONE OF THE MAIN FORMS OF SOCIAL AND RECREATIONAL ACTIVITIES IN WHICH THE MIGRANTS INDULGED OCCURRED IN THE CHURCH.
- (55) THE NEGRO BEING SUDDENLY MOVED FROM OUT OF DOORS AND CRAMPED INTO URBAN LIFE, CONTRACTED A GREAT DEAL OF TUBERCULOSIS. BECAUSE OF THIS, THE DEATH RATE WAS VERY HIGH.
- (56) AMONG ONE OF THE LAST GROUPS TO LEAVE THE SOUTH WAS THE NEGRO PROFESSIONAL WHO WAS FORCED TO FOLLOW HIS CLIENTELE TO MAKE A LIVING.
- (57) THE FEMALE WORKER WAS ALSO ONE OF THE LAST GROUPS TO LEAVE THE SOUTH.
- (58) IN THE NORTH THE NEGRO HAD BETTER EDUCATIONAL FACILITIES.
- (59) IN THE NORTH THE NEGRO HAD FREEDOM TO VOTE.
- (60) AND THE MIGRANTS KEPT COMING.

Jack Levine. American, born 1915.

- 36. THE FEAST OF PURE REASON. (1937). Oil on canvas, 42 x 48". Extended loan from the United States WPA Art Program. E.L.38.2926
- 37. ELECTION NIGHT. (1954). Oil on canvas, 63 1/8" x 6' 1/2". Gift of Joseph H. Hirshhorn. 153.55

Marisol (Marisol Escobar). Venezuelan, born France 1930. To U.S.A. 1950.

- 38. LBJ. (1967). Wood, synthetic polymer paint, and pencil, 6'8" x 27 7/8" x 24 5/8". Fractional gift and extended loan from Mr. and Mrs. Lester Avnet. 776.68

Joan Miró. Spanish, born 1893. Lived in Paris 1919-40.

- 39. STILL LIFE WITH OLD SHOE. 1937. Oil on canvas, 32 x 46". Fractional gift of James Thrall Soby. 1094.69

Henry Moore. British, born 1898.

40. THREE WOMEN IN A SHELTER. 1941. Watercolor, colored crayon, pen and ink, 18 3/16 x 14 3/4". Extended loan from The Joan and Lester Avnet Collection. E.L.70.722

Robert Motherwell. American, born 1915.

41. PANCHO VILLA, DEAD AND ALIVE. 1943. Gouache and oil with collage on cardboard, 28 x 35 7/8". Purchase. 77.44
42. ELEGY TO THE SPANISH REPUBLIC, 54. (1957-61). Oil on canvas, 70" x 7'6 1/4". Given anonymously. 132.61

Zühtü Müritoğlu. Turkish, born 1906.

43. THE UNKNOWN POLITICAL PRISONER. (1956). Wood and iron, 53 3/4" high, at base 15 1/4 x 11 3/8". Purchase. 135.58. Note: Variant of the model submitted by the artist to the international competition for a monument to The Unknown Political Prisoner, London, 1953.

Reuben Nakian. American, born 1897.

44. HIROSHIMA. 1965-66 (cast 1967-68). Bronze, 9' 3 3/4" x 6' 2 3/4" x 45 1/4". Mrs. Simon Guggenheim Fund. 1514.68. Note: Installed in the Museum's garden.

Claes Oldenburg. American, born Sweden 1929. To U.S.A. 1936.

45. PROPOSED MONUMENT FOR THE INTERSECTION OF CANAL STREET AND BROADWAY, NEW YORK: BLOCK OF CONCRETE INSCRIBED WITH THE NAMES OF WAR HEROES. 1965. Crayon and watercolor, 16 x 12". Promised gift of an anonymous donor.

José Clemente Orozco. Mexican, 1883-1949.

46. BARRICADE. (1931). Oil on canvas, 55 x 45". Given anonymously. 468.37. Note: Variant of the fresco (1924) in the National Preparatory School, Mexico City.
47. ZAPATISTAS. 1931. Oil on canvas, 45 x 55". Given anonymously. 470.37. Note: Zapatistas was the name given to followers of Emiliano Zapata, the Mexican revolutionary and agrarian reformer who led the peasants of the Morelos region from 1909 until his assassination in 1919.



48. DIVE BOMBER AND TANK. 1940. Fresco, 9 x 18', on six panels, 9 x 3' each. Commissioned through the Abby Aldrich Rockefeller Fund. 1630.40.1-6. Note: This portable mural, commissioned by the Museum on the occasion of the exhibition Twenty Centuries of Mexican Art, was painted in the galleries where visitors could follow its progress. It is both a portable and a variable mural. The artist's conception of the work provided for omitting one or more panels, arranging them in any sequence, and even showing them upside down.

Dominique-Paul Peyronnet. French, 1872-1943.

49. THE FERRYMAN OF THE MOSELLE. (ca. 1934). Oil on canvas, 35 x 45 5/8". Abby Aldrich Rockefeller Fund. 664.39

Pablo Picasso. Spanish, born 1881. In France since 1904.

Studies and "Postscripts" for GUERNICA. May 1 - October 17, 1937. Extended loan from the artist. E.L.39.1093.1-38, 40-54, 56-59. Note: In January 1937, Picasso was commissioned to paint a mural for the Spanish Pavilion at the Paris World's Fair of that year. On April 27, Guernica, ancient capital of the Basques, was subjected to saturation bombing by German planes flying for General Franco, though it was not a military target. On May 1, Picasso made his first sketches for the mural. After it was finished in June he continued to explore some of its ideas in further studies. The mural itself, also on extended loan from the artist since 1939, is on view on the third floor.

May 1, 1937

50. THREE COMPOSITION STUDIES. Pencil on blue paper, each 8 1/4 x 10 5/8".
51. TWO STUDIES FOR THE HORSE. Pencil on blue paper, each 8 1/4 x 10 1/2".
52. COMPOSITION STUDY. Pencil on gesso, on wood, 21 1/8 x 25 1/2"

May 2, 1937

53. COMPOSITION STUDY. Pencil on gesso, on wood, 23 5/8 x 28 3/4".
54. STUDY FOR HORSE'S HEAD. Pencil on blue paper, 8 1/4 x 6".
55. STUDY FOR HORSE'S HEAD. Pencil on blue paper, 10 1/2 x 8 1/4".
56. HORSE'S HEAD. Oil on canvas, 25 1/2 x 36 1/4".

(Early May 1937?)

57. HORSE AND BULL. Pencil on tan paper, 8 7/8 x 4 3/4".

May 8, 1937

58. COMPOSITION STUDY. Pencil on white paper, 9 1/2 x 17 7/8".
59. HORSE AND MOTHER WITH DEAD CHILD. Pencil on white paper, 9 1/2 x 17 7/8".

May 9, 1937

60. MOTHER WITH DEAD CHILD. Ink on white paper, 9 1/2 x 17 7/8".
61. COMPOSITION STUDY. Pencil on white paper, 9 1/2 x 17 7/8".
62. MOTHER WITH DEAD CHILD ON LADDER. Pencil on white paper, 17 7/8 x 9 1/2".

May 10, 1937

63. STUDY FOR THE HORSE. Pencil on white paper, 9 1/2 x 17 7/8".
64. STUDIES FOR THE HORSE. Pencil on white paper, 17 7/8 x 9 1/2".
65. BULL'S HEAD WITH HUMAN FACE. Pencil on white paper, 17 7/8 x 9 1/2".
66. STUDY FOR THE HORSE. Pencil and color crayon on white paper, 9 1/2 x 17 7/8".
67. MOTHER WITH DEAD CHILD ON LADDER. Color crayon and pencil on white paper, 17 7/8 x 9 1/2".

May 11, 1937

68. BULL WITH HUMAN FACE. Pencil on white paper, 9 1/2 x 17 7/8".

May 13, 1937

69. WOMAN'S HEAD. Pencil and color crayon on white paper, 17 7/8 x 9 1/2".
70. HAND WITH BROKEN SWORD. Pencil on white paper, 9 1/2 x 17 7/8".
71. MOTHER WITH DEAD CHILD. Color crayon and pencil on white paper, 9 1/2 x 17 7/8".

May 20, 1937

72. HORSE'S HEAD. Pencil and wash on white paper, 11 1/2 x 9 1/4".
73. HORSE'S HEAD. Pencil and wash on white paper, 9 1/4 x 11 1/2".
74. TWO STUDIES FOR BULL'S HEAD. Pencil and wash on white paper, each 9 1/4 x 11 1/2".
75. WOMAN'S HEAD. Pencil and wash on white paper, 11 1/2 x 9 1/4".

May 24, 1937

76. TWO STUDIES FOR WEeping HEAD. Pencil and wash on white paper, each 11 1/2 x 9 1/4".
77. HEAD. Pencil and wash on white paper, 9 1/4 x 11 1/2".

May 27, 1937

78. WEeping HEAD. Pencil and wash on white paper, 9 1/4 x 11 1/2".
79. FALLING MAN. Pencil and wash on white paper, 9 1/4 x 11 1/2".



May 28, 1937

80. MOTHER WITH DEAD CHILD. Pencil, color crayon, gouache, and hair on white paper, 9 1/4 x 11 1/2".
81. MOTHER WITH DEAD CHILD. Pencil, color crayon, and gouache on white paper, 9 1/4 x 11 1/2".
82. WEEPING HEAD. Pencil, color crayon and gouache on white paper, 9 1/4 x 11 1/2".

May 31, 1937

83. WEEPING HEAD. Pencil, color crayon, and gouache on white paper, 9 1/4 x 11 1/2".

June 3, 1937

84. THREE STUDIES FOR A WEEPING HEAD. Pencil, color crayon, and gouache on white paper, each 9 1/4 x 11 1/2".
85. HEAD AND HORSE'S HOOFS. Pencil and wash on white paper, 9 1/4 x 11 1/2".

June 4, 1937

86. STUDY FOR MAN'S HEAD. Pencil and wash on white paper, 9 1/4 x 11 1/2".
87. STUDY FOR HAND. Pencil and wash on white paper, 9 1/4 x 11 1/2".

June 8, 1937

88. WEEPING HEAD. Pencil, color crayon, and wash on white paper, 11 1/2 x 9 1/4".
89. WEEPING HEAD. Pencil and wash on white paper, 11 1/2 x 9 1/4".

June 13, 1937

90. WEEPING HEAD. Pencil and color crayon on white paper, 11 1/2 x 9 1/4".

June 15, 1937

91. WEEPING HEAD. Pencil, color crayon, and oil on canvas, 21 5/8 x 18 1/8".
92. WEEPING HEAD. Pencil and gouache on cardboard, 4 5/8 x 3 1/2".

June 22, 1937

93. WEEPING HEAD WITH HANDKERCHIEF. Oil on canvas, 21 5/8 x 18 1/8".
94. MOTHER WITH DEAD CHILD. Pencil, color crayon, and oil on canvas, 21 5/8 x 18 1/8".

July 2, 1937

95. WEEPING WOMAN. Etching and aquatint, 27 1/4 x 19 1/2". First state, no. 6/15.
96. WEEPING WOMAN. Etching and aquatint, 27 1/4 x 19 1/2". Second state, no. 4/15.

July (4), 1937

97. WEeping HEAD WITH HANDKERCHIEF. Ink on white paper, 10 x 6 3/4".

July 6, 1937

98. WEeping HEAD WITH HANDKERCHIEF. Ink on tan paper, 6 x 4 1/2".

September 26, 1937

99. MOTHER WITH DEAD CHILD. Oil on canvas, 51 1/4" x 6' 4 3/4".

October 12, 1937

100. WEeping HEAD. Ink and pencil on white paper, 35 3/8 x 23".

October 13, 1937

101. WEeping HEAD WITH HANDKERCHIEF. Ink and oil on canvas, 21 5/8 x 18 1/8".

October 17, 1937

102. WEeping WOMAN WITH HANDKERCHIEF. Oil on canvas, 36 1/4 x 28 5/8".

103. THE CHARNEL HOUSE. 1945. Oil on canvas, 6' 6 5/8" x 8' 2 5/8".  
Mrs. Sam A. Lewisohn Bequest (by exchange) and Purchase. 93.71

Diego Rivera. Mexican, 1886-1957.

104. AGRARIAN LEADER ZAPATA. 1931. Fresco, 93 3/4 x 74". Abby Aldrich Rockefeller Fund. 1631.40. Note: The Museum invited the artist to New York to paint seven frescoes for an exhibition in 1931, under a grant from Abby Aldrich Rockefeller. AGRARIAN LEADER ZAPATA, the only one of the seven in the Museum Collection, is a variant of the fresco in the Palace of Cortés, Cuernavaca, 1930.

Georges Rouault. French, 1871-1958.

105. THE THREE JUDGES. 1913. Gouache and oil on cardboard, 29 7/8 x 41 5/8". Sam A. Lewisohn Bequest. 17.52

Antonio Ruiz. Mexican, born 1897.

106. THE NEW RICH. 1941. Oil on canvas, 12 5/8 x 16 5/8". Inter-American Fund. 6.43

Peter Saul. American, born 1934.

107. UNTITLED. 1961. Colored crayons and paper collage, 26 3/8 x 27 1/8".  
Gift of Allan Frumkin. 119.63



Pablo Serrano. Spanish, born 1910.

108. HEAD OF ANTONIO MACHADO. 1965. (2nd cast). Bronze, 26 x 20 7/8 x 24 5/8". Gift of the Comisión Organizadora del Homenaje Paseos con Antonio Machado. 97.67. Note: The Spanish poet Antonio Machado died in exile in 1939. This portrait was commissioned as part of a larger monument to the poet in Baeza, the Andalusian city where he taught for many years. Dedication of the monument, planned for February 20, 1966, was prohibited by the Spanish government authorities.

Gino Severini. Italian, 1883-1966. Active chiefly in Paris.

109. THE ARMORED TRAIN. 1915. Charcoal, 22 1/2 x 18 3/4". Benjamin Scharps and David Scharps Fund. 92.58

Ben Shahn. American, born Lithuania. 1898-1969. To U.S.A. 1906.

110. BARTOLOMEO VANZETTI AND NICOLA SACCO. (1931-32). Tempera on paper over composition board, 10 1/2 x 14 1/2". Gift of Abby Aldrich Rockefeller. 144.35. Note: One of twenty-three paintings from the Sacco-Vanzetti series. Nicola Sacco and Bartolomeo Vanzetti were accused of murdering and robbing a paymaster and a guard at a shoe factory in Braintree, Massachusetts on April 15, 1920. They were subsequently convicted and sentenced to death. The case aroused world-wide protests based on allegations of trial irregularities and contradictory evidence, but primarily on the belief that the two Italian-American anarchists had been convicted for their radical political beliefs, not for the crime. The controversy persisted long after they were executed, despite pleas for clemency, on August 23, 1927.
111. WELDERS. (1943). Tempera on cardboard mounted on composition board, 22 x 39 3/4". Purchase. 264.44
112. LIBERATION. (1945). Tempera on composition board, 29 3/4 x 39 3/4". Promised gift of James Thrall Soby
113. PACIFIC LANDSCAPE. (1945). Tempera on paper over composition board, 25 1/4 x 39". Gift of Philip L. Goodwin. 1.50

David Alfaro Siqueiros. Mexican, born 1896.

114. PROLETARIAN VICTIM. 1933. Duco on burlap, 6'9" x 47 1/2". Gift of the Estate of George Gershwin. 4.38
115. ECHO OF A SCREAM. 1937. Duco on wood, 48 x 36". Gift of Edward M. M. Warburg. 633.39

David Smith. American, 1906-1965.

116. DEATH BY GAS (from the MEDALS FOR DISHONOR series). 1939-40. Bronze medallion, 11 3/8" diameter. Given anonymously. 267.57
117. DEATH BY GAS. (1940). Pen and brown ink on tracing paper, 9 1/4 x 11 1/2". Given anonymously, 1957.
118. MEDALS FOR DISHONOR. (ca.1940). Pen and ink on tracing paper, 9 7/8 x 6 3/8". Gift of Miss Lura Beam in memory of Louise Stevens Bryant. 160.57. Note: Drawing for exhibition catalog cover, 1940.

Shinkichi G. Tajiri. American, born 1923. Lives in the Netherlands.

119. MUTATION. (1959-60). Brazed and welded bronze, 8' 4 3/4" high, at base 8 3/4 x 8 3/4". Gift of G. David Thompson. 12.61

Mark Tobey. American, born 1890. In Basel since 1960.

120. REMOTE FIELD. 1944. Tempera, pencil, and crayon on cardboard, 28 1/8 x 30 1/8". Gift of Mr. and Mrs. Jan de Graaff. 143.47

Ernest Trova. American, born 1927.

121. STUDY FROM FALLING MAN SERIES. (1964). Chromium figure, miniature automobile chassis, in plexiglass case, 6 7/8 x 15 3/4 x 6 1/8", including black plastic base, 3/4 x 15 3/4 x 6 1/8". Larry Aldrich Foundation Fund. 10.65a-b

Renzo Vespignani. Italian, born 1924.

122. HANGED MAN. 1949. Pen and ink, wash, 15 7/8 x 7 1/4". Purchase. 19.50



## ARCHITECTURE

Ludwig Mies van der Rohe. American, born Germany. 1886-1969. To U.S.A. 1938.

Studies for MONUMENT TO KARL LIEBKNECHT AND ROSA LUXEMBURG. Berlin, 1926. Ludwig Mies van der Rohe Bequest, 1969. Note: During World War I, Karl Liebknecht and Rosa Luxemburg founded the Spartacus Party which later became the German Communist Party. After the abortive Spartacist uprising in January 1919 they were arrested and, while being taken to prison, were murdered by soldiers. This monument to them was destroyed by the Nazis in the early or mid-1930s.

123. ELEVATION SKETCH. Pencil on tracing paper, 19 13/16 x 39 1/2". Inscribed: "I was I am I will be / To the dead heroes of the revolution."
124. ELEVATION SKETCH. Charcoal on tracing paper, 21 9/16 x 32 1/16".
125. SITE PLAN AND TWO ELEVATIONS. White print, pencil and wash, 26 3/4 x 19 1/4". Inscribed: "Monument to Revolutionary Martyrs at the Friedrichsfelder Cemetery, Berlin. Scale 1-100" Berlin, April 20, 1926."

## PRINTS

Neil R. Anderson. American, born 1933.

126. MALCOLM X. 1965. Etching, 12 x 18". Purchase. 276.66

Raul Anguiano. Mexican, born 1909.

127. NAZISM, 12TH LECTURE: THE THIRD AND FOURTH REICH. (1938). Lithograph and letterpress, printed in color, 14 5/8 x 17". Inter-American Fund. 628.42. Note: Poster for the League for German Culture in Mexico, published by El Taller de Gráfica Popular, Mexico City.

Luis Arenal. Mexican, born 1909; and Antonio Pujol. Mexican, born 1914.

128. FASCISM, 3RD LECTURE: GERMAN FASCISM. (1938). Lithograph and letterpress, printed in color, 12 11/16 x 18 1/8". Inter-American Fund. 627.42. Note: Poster for the League for German Culture in Mexico, published by El Taller de Gráfica Popular, Mexico City.

Ernst Barlach.

129. DONA NOBIS PACEM! 1916. Lithograph, 7 1/8 x 9 3/16". Gift of Mrs. Bertha M. Slattery. 330.52.68

Leonard Baskin. American, born 1922.

130. MAN OF PEACE. (1952). Woodcut, 59 1/2 x 30 5/8". Purchase. 430.53

Max Beckmann.

131. From the portfolio HELL (Die Hölle). 10 lithographs and title page published by J. B. Neumann, Berlin, 1919. Larry Aldrich Fund. 306.54; 310-11.54

- (1) MARTYRDOM. 21 9/16 x 20 1/2". Plate 3.  
(2) PATRIOTIC SONG. 30 5/8 x 20 1/2". Plate 8.  
(3) THE LAST ONES. 26 1/4 x 18 13/16". Plate 9.

Thomas Hart Benton. American, born 1889.

132. MINE STRIKE. Lithograph, 9 3/4 x 10 13/16". Gift of Abby Aldrich Rockefeller. 648.40.1. Note: From the album THE AMERICAN SCENE. NO. 2, published by the Contemporary Print Group, 1936.

José Chavez-Morado. Mexican, born 1909.

133. THE RIFLE BARRELS OF REACTION... . (ca. 1938-40). Linoleum cut, folded sheet size, 13 5/16 x 9 3/16". Inter-American Fund. 821.42.2D. Note: Page 4 of "Invitation to Subscribe to 'The Illustrated Educational Leaflets of El Taller de Gráfica Popular,'" a four-page broadside by Chavez-Morado and Leopoldo Mendez.
134. BALLAD OF THE STRETCARS. (ca. 1942). Linoleum cut, 6 x 8 13/16". Inter-American Fund. 675.42 Note: Leaflet published by El Taller de Gráfica Popular, Mexico City.
135. STALINGRAD CALAVERAS. (1942). Linoleum cut, folded sheet size, 18 5/8 x 13 3/4". Inter-American Fund. 155.44.1. Note: Page 1 of "War Calaveras," a four-page broadside by Chavez-Morado and Gabriel Fernandez-Ledesma, published by Artistas Libras de Mexico, Mexico City. Calavera (literally, skull) is the name given to representations in Mexican art of living people, things, and even ideas in the form of skulls and skeletons.



136. THE SKIRMISH. 1945. Wood engraving, 10 9/16 x 16 9/16". Inter-American Fund. 57.54

Warrington Colescott. American, born 1921.

137. IN BIRMINGHAM JAIL. 1963. Aquatint, drypoint, etching, and roulette, printed in color, 17 3/4 x 23 11/16". John B. Turner Fund. 151.65

William N. Copley. American, born 1919.

138. Untitled. (1967). Serigraph, printed in color, 20 3/4 x 23 1/4". John B. Turner Fund. 2350.67.4 Note: From the portfolio ARTISTS AND WRITERS PROTEST AGAINST THE WAR IN VIETNAM, published by Artists and Writers Protest, Inc.

Jan Cox. Belgian, born 1919.

139. CHILDREN PLAYING. 1949. Lithograph, 18 1/2 x 14 7/8. Given anonymously. 514.51

Jim Dine. American, born 1935.

140. DRAG. 1967. Etching, aquatint, and stencil, printed in color, 31 1/4 x 47". Gift of Mr. and Mrs. John R. Jakobson. 2431.67

Otto Dix. German, 1891-1969.

141. WAR CRIPPLES. 1920. Drypoint, 10 1/8 x 15 1/2". Purchase. 480.49

142. From the portfolio WAR (Der Krieg). 50 etchings published by Karl Nierendorf, Berlin, 1924. Given anonymously. 159.34.1-50

(1) GASSED (TEMPLEUX-LA-FOSSE, AUGUST 1916). Etching, 7 3/4 x 11 3/8". Series I, no. 3

(2) SHELL HOLES AT DONTRIEN, ILLUMINATED BY ROCKETS. Etching, 7 5/8 x 9 7/8". Series I, no. 4

(3) WOUNDED SOLDIER, FLEEING (BATTLE OF THE SOMME 1916). Etching, 7 3/4 x 5 1/2". Series I, no. 10

(4) ABANDONED POSITION AT NEUVILLE. Etching, 7 11/16 x 5 11/16". Series II, no. 11

- (5) SHOCK TROOPS ADVANCING UNDER GAS ATTACK. Etching and aquatint, 7 5/8 x 11 3/8". Series II, no. 12
- (6) MEALTIME IN THE DUGOUT, LORETTO HEIGHTS. Etching, aquatint, roulette, and drypoint, 7 11/16 x 11 3/8". Series II, no. 13
- (7) CORPSE IN BARBED WIRE ENTANGLEMENT (FLANDERS). Etching, aquatint, and roulette, 11 3/4 x 9 5/8". Series II, no. 16
- (8) DEAD TRENCH PICKET. Etching, 7 13/16 x 5 11/16". Series II, no. 18
- (9) DANCE OF DEATH IN '17 (DEAD MAN HILL). Etching, aquatint, roulette, and drypoint, 9 11/16 x 11 5/8". Series II, no. 19
- (10) FATIGUED TROOPS RETURNING FROM THE FRONT (BATTLE OF THE SOMME). Etching, 7 5/8 x 11 5/16". Series III, no. 21
- (11) MEETING A MADMAN AT NIGHT. Etching, aquatint, and drypoint, 10 1/4 x 7 5/8". Series III, no. 22
- (12) BOMB CRATER WITH FLOWERS (SPRING 1916, BEFORE RHEIMS). Etching and drypoint, 5 13/16 x 7 13/16". Series III, no. 24
- (13) EVENING ON THE PLAIN OF WIJTSCHAETE, NOVEMBER 1917. Etching and aquatint, 9 5/8 x 11 11/16". Series III, no. 27
- (14) SEEN ON THE SLOPES OF CLÉRY-SUR SOMME. Etching and aquatint, 10 1/4 x 7 11/16". Series III, no. 28
- (15) SKULL. Etching, 10 1/8 x 7 3/4". Series IV, no. 31
- (16) BOMBING OF LENS. Etching and drypoint, 11 3/4 x 9 5/8". Series IV, no. 33
- (17) HOUSE DESTROYED BY BOMBS (TOURNAI). Etching, aquatint, and roulette, 11 3/4 x 9 13/16". Series IV, no. 39
- (18) SKIN GRAFTING. Etching, drypoint, and aquatint, 7 7/8 x 5 13/16". Series IV, no. 40
- (19) MACHINE GUN UNIT ADVANCING (SOMME, NOVEMBER 1916). Etching and aquatint, 9 5/8 x 11 9/16". Series V, no. 41
- (20) DEAD MAN (ST. CLÉMENT). Etching and aquatint, 11 3/4 x 10 3/16". Series V, no. 42
- (21) MESS TIME AT PILKEM. Etching, aquatint, and drypoint, 9 3/4 x 11 9/16". Series V, no. 43
- (22) THE SLEEPING MEN OF FORT VAUX, GASSED. Etching, aquatint, and drypoint, 9 3/4 x 11 3/4". Series V, no. 46



- (23) TRANSPORTING THE WOUNDED IN HOUTHULSTER FOREST. Etching, aquatint, and drypoint, 7 13/16 x 10". Series V, no. 47
- (24) TRENCH PICKETS HAVE TO KEEP UP THE FIRING AT NIGHT. Etching, aquatint, and drypoint, 9 13/16 x 11 9/16". Series V, no. 48
- (25) ROLL CALL OF THOSE WHO HAVE RETURNED. Etching and aquatint 7 3/4 x 11 5/16". Series V, no. 49
- (26) DEAD MEN BEFORE THE LINE AT TAHURE. Etching, aquatint, and drypoint, 7 13/16 x 10 1/8". Series V, no. 50

Francisco Dosamentes. Mexican, born 1911.

- 143. FASCISM, 2ND LECTURE: ITALIAN FASCISM. (1938). Lithograph, printed in color, 12 11/16 x 18 1/8". Inter-American Fund. 691.42  
Note: Executed, in collaboration with Alfredo Zalce, as a poster for League for German Culture in Mexico published by El Taller de Gráfica Popular, Mexico City.
- 144. DEAD SOLDIER. (1940). Lithograph, 16 x 16 1/2". Inter-American Fund 688.42

Gabriel Fernandez-Ledesma. Mexican, born 1900.

- 145. CALAVERAS OF THE SECOND FRONT. (1942). Wood engraving, folded sheet size, 18 5/8 x 13 3/4". Inter-American Fund. 155.44.4.  
Note: Page 4 of "War Calaveras," a four-page broadside by Fernandez-Ledesma and José Chavez-Morado published by Artistas Libras de Mexico, Mexico City.

George Grosz.

- 146. From the portfolio GOD FOR US (GOTT MIT UNS), A POLITICAL PORTFOLIO BY GEORGE GROSZ. 9 lithographs published by Der Malik Verlag, Berlin, 1920. Purchase. 329.47; 485-490.49
  - (1) "GOD FOR US." 11 5/8 x 16 7/8". Plate 1
  - (2) "THE GERMANS TO THE FRONT." 15 x 12 5/16". Plate 2. Also inscribed: "Les Boches sont vaincus - La Bochisme est vainqueur - Für deutsches Recht und deutsche Sitte."
  - (3) "I SERVE." 15 1/4 x 11 3/4". Plate 3. Also inscribed: "L'Angelus à Munich - Feierabend - 'Ich dien.'"
  - (4) GERMAN DOCTORS FIGHTING THE BLOCKADE. 12 5/8 x 11 3/4". Plate 5. Inscribed: "Le Triomphe des sciences exactes - Die Gesundheitsbeten." Note: KV = Kriegs verwendungsfähig = fit for active service."

- (5) "THE WORLD MADE SAFE FOR DEMOCRACY." 17 3/8 x 11 7/8". Plate 7. Also inscribed: "L'Etat c'est moi - Die vollendete Demokratie."
- (6) BLOOD IS THE BEST SAUCE. 12 x 17 3/4". Plate 8. Inscribed: "Ecrasez la famine - Die Kommunisten fallen-und die Devisen stegen."
- (7) "MADE IN GERMANY." 11 1/4 x 9 3/4". Plate 9. Also inscribed: "Honni (sic) soit qui mal y pense - Den macht uns keiner nach."
147. HE SCOFFED AT HINDENBURG. 1920. Lithograph, 9 1/4 x 6 7/8". Transferred from the Museum Library. 2.42.8
148. THE HERO. (1935). Lithograph, 12 11/16 x 8 7/8". Gift of Abby Aldrich Rockefeller. 652.40.4. Note: From the album THE AMERICAN SCENE. NO. 1: A COMMENT ON AMERICAN LIFE BY AMERICA'S LEADING ARTISTS, published by the Contemporary Print Group, 1935.
149. INTERROGATION BY S. A. MEN. (1936). Photolithograph after a drawing in pen and ink, 8 9/16 x 10 11/16". Gift of Miss Caresse Crosby. 306.38.4. Note: Plate 41 from the portfolio Interregnum, published by Black Sun Press, New York, with introductory comment by John Dos Passos.

Richard Hamilton. British, born 1922.

150. KENT STATE. 1970. Serigraph, printed in color, 34 5/16 x 26 3/8". John R. Jakobson Foundation Fund. 608.70

Carlos Irizarry. American, born Puerto Rico, 1938.

151. MY SON, THE SOLDIER. 1970. Serigraph, printed in color, in two parts, each 23 x 60". San Juan Racing Association Fund. 176.70.1-.2

R. B. Kitaj. American, born 1932. Lives in Great Britain.

152. ACHESON GO HOME. (1963). Serigraph, printed in color, 28 3/4 x 21". Dorothy B. and Joseph M. Edinburg Fund. 567.65
153. "GO AND GET YOURSELF KILLED COMRADE, WE NEED A BYRON IN THE MOVEMENT." (1967). Serigraph, printed in color, 31 7/8 x 21 13/16". Purchase. 2644.67.14. Note: From the portfolio MAHLER BECOMES POLITICS, BEISBOL, with text by Jonathan Williams.

Paul Klee. German, 1879-1940. Born and died in Switzerland.

154. CROWN MANIA (Der Kronennaar). 1904. Etching and aquatint, 6 1/4 x 6 1/4". Purchase. 333.41



155. THE HERO WITH THE WING (Der Held mit dem Flügel). 1905. Etching, 10 x 6 1/4". Purchase. 182.42. Inscribed: "The hero with the wing. By nature especially endowed with a wing, he has thus formed the idea that he is destined to fly, which causes his death."

Oskar Kokoschka. British subject, born in Austria of Austrian-Czech parents, 1886. Lives in Switzerland.

156. LIBERTY, EQUALITY, FRATRICIDE. (Liberté, égalité, fractricide). (1918). Lithograph, printed in color, 13 5/8 x 9 5/8". Purchase. 540.49

Robert Mallery. American, born 1917.

157. THIS IS THE NEW NAZI REGIME. (1942). Lithograph, 24 11/16 x 17 7/8". Inter-American Fund. 160.44

Reginald Marsh. American, 1898-1954.

158. BREADLINE - NO ONE HAS STARVED. (1932). Etching, 6 9/16 x 11 15/16". Purchase. 95.65

Matta (Sebastian Antonio Matta Echaurren). Chilean, born 1912. In U.S.A. 1939-48. Lives in Italy.

159. From the portfolio JUDGMENTS. 7 etchings published by Editions of the Blue Moon Gallery, Yorktown Heights, N.Y., 1967. Inter-American Fund. 59.68.3 .4, .7

(1) GENOCIDE. Softground etching and aquatint, printed in color, 16 3/8 x 21 9/16"

(2) NUREMBERG JUDGMENTS. Softground etching, aquatint, and roulette, printed in color, 16 3/8 x 21 3/4"

(3) "TO BE READ IN ONE'S OWN MIRROR AFTER LOOKING AT ONESELF." Softground etching, 16 3/8 x 21 15/16".

Leopoldo Mendez. Mexican, 1902-1969.

160. CAPTURE OF THE ALHÓNDIGA DE GRANADITAS. 1931. Wood engraving, 8 9/16 x 5 3/4". Gift of Dr. W. Andrew Archer. 531.53

161. THE CONCERT OF THE LUNATICS. 1932. Wood engraving, 5 7/8 x 5 7/8". Gift of Dr. W. Andrew Archer. 538.53
162. THE LADY WITH HER CHATELS. 1932. Wood engraving, 4 3/8 x 6 1/8". Gift of Dr. W. Andrew Archer. 540.53
163. THE SOCIAL GATHERING. 1932. Wood engraving, 6 1/4 x 5 15/16". Gift of Dr. W. Andrew Archer. 539.53
164. REVOLUTIONARY CONSTITUTIONAL PARTY. 1936. Wood engraving, 11 7/16 x 8 3/4". Inter-American Fund. 153.44
165. IMPERIALISM AND WAR. (1937). Lithograph, 7 1/4 x 5 7/8". Inter-American Fund. 734.42. Note: Sheet published by El Taller de Gráfica Popular, Mexico City.
166. INVITATION TO SUBSCRIBE TO "THE ILLUSTRATED EDUCATIONAL LEAFLETS OF EL TALLER DE GRÁFICA POPULAR," (ca. 1938-40). Linoleum cut, folded sheet size, 13 5/16 x 9 3/16". Inter-American Fund. 821.22.2A. Note: Page 1 of a four-page broadside by Mendez and José Chavez-Morado.
167. MANY BIRDS KILLED WITH ONE STONE! LONG LIVE CARDENAS! 1940. Linoleum cut, 5 1/16 x 7 3/8". Inter-American Fund. 735.42. Note: Sheet published by El Taller de Gráfica Popular, Mexico City.
168. BALLAD OF STALINGRAD. (1942). Linoleum cut, folded sheet size, 18 11/16 x 13 3/4". Gift of Pablo O'Higgins. 612.42.4. Note: Page 4 of Strangulating Calaveras (see note below).
169. STRANGULATING CALAVERAS. (1942). Linoleum and pressboard cuts, folded sheet size, 18 11/16 x 13 3/4". Gift of Pablo O'Higgins. 612.42.1 Note: Page 1 of a four-page broadside by Mendez, Robert Mallary, Pablo O'Higgins and Alfredo Zalce, published by El Taller de Gráfica Popular, Mexico City.
170. DEPORTATION INTO DEATH. (1942). Linoleum cut, 13 3/4 x 19 5/8". Inter-American Fund. 152.44
171. THE YOUTH OF MEXICO OPPOSES.... 1943. Linoleum cut, printed in color, 11 5/8 x 16 1/8". Inter-American Fund. 162.44. Note: Poster published by El Taller de Gráfica Popular, Mexico City.
172. TORCHES. (1948). Wood engraving, 12 x 16 3/8". Inter-American Fund. 446.53. Note: From the portfolio RIO ESCONDIDO.
173. ZAPATA. ALL LAND FOR THE PEASANTS. Linoleum cut, 5 7/8 x 7 5/8". Inter-American Fund. 736.42. Note: Leaflet published by El Taller de Gráfica Popular, Mexico City.



Joan Miró.

174. HELP SPAIN. (1937). Color stencil, 9 3/4 x 7 5/8". Gift of Pierre Matisse. 634.49. Inscribed: "In the present struggle I see, on the Fascist side, spent forces; on the opposite side, the people, whose boundless creative will gives Spain an impetus which will astonish the world. Miró."

Miscellaneous Mexican Artists

175. MUSIC-CRAZED CALAVERAS. (1938). Lithographs, folded sheet size, 18 5/8 x 13 5/16. Inter-American Fund. 827.42. Note: Pages 1, 4, 5, and 8 from an eight-page broadside by Raul Anguiano, Luis Arenal, Francisco Dosamentes, Pablo O'Higgins and others, published by El Taller de Gráfica Popular, Mexico City.
176. HOOF AND MOUTH DISEASE CALAVERAS WITH NYLON STOCKINGS. (ca. 1946). Wood and linoleum cuts, folded sheet size, 15 15/16 x 12 15/16". Given anonymously. 842.56.1-28. Note: Pages 1, 4, 5, and 8 from an eight-page broadside by various artists.

Pablo O'Higgins. Mexican, born U.S.A. 1905. To Mexico 1927.

177. THE BEAN WAR. (ca. 1940). Zinc relief etching, folded sheet size, 22 1/2 x 17 9/16". Inter-American Fund. 822.42.3 Note: Page 3 from VACILLATING WAR CALAVERAS, a six-page broadside by O'Higgins, José Chavez-Morado, Leopoldo Mendez and Alfredo Zalce, published by El Taller de Gráfica Popular, Mexico City.
178. THE OIL WAR. (ca. 1940). Zinc relief etching and linoleum cuts, folded sheet size, 22 1/2 x 17 9/16". Inter-American Fund. 822.42.6. Note: Page 6 from VACILLATING WAR CALAVERAS (see note above).

José Clemente Orozco.

179. THE HANGED MEN (also called NEGROES HANGED) (1933-34). Lithograph, 12 3/4 x 8 15/16". Gift of Abby Aldrich Rockefeller. 652.40.6. Note: From the portfolio THE AMERICAN SCENE. NO. 1: A COMMENT ON AMERICAN LIFE BY AMERICA'S LEADING ARTISTS, published by the Contemporary Print Group, 1935.
180. THE MASSES (Also called DEMONSTRATION AND MOUTHS). 1935. Lithograph, 13 3/8 x 16 7/8". Inter-American Fund. 79.44

Pablo Picasso.

181. THE DREAM AND LIE OF FRANCO. January 8, 1937. Etching and aquatint, 12 3/8 x 16 9/16. Extended loan from the artist. E.L. 39.1093.55
182. THE DREAM AND LIE OF FRANCO. January 8-9, June 7, 1937. Etching and aquatint, 12 3/8 x 16 9/16. Extended loan from the artist. E.L. 39. 1093.60

Alton Pickens. American, born 1917.

183. SATURN AND FAMILY. 1953. Aquatint and etching, 11 3/4 x 23 9/16". Purchase. 447.53

José Guadalupe Posada. Mexican, 1851-1913.

184. ANTI-CLERICAL MANIFESTATION. (1892). Wood engraving, 4 5/16 x 6 15/16". Gift of Philip Sills. 81.65.12. Note: Page 29 of Posada's 39 Grabados, Ediciones Arsacio Vanegas Arroyo, Mexico D.F., 1943. Originally published in the Gaceta Callejera as an illustration for a story about an Anti-Reelectionist manifestation.
185. ENCOUNTER BETWEEN ZAPATISTAS AND FEDERAL FORCES. (1910-12). Relief etching on zinc, 5 7/8 x 3 3/4". Larry Aldrich Fund. 411.54
186. HUERTIST CALAVERA. (1913). Wood engraving, 8 5/8 x 8 9/16". Inter-American Fund. 476.69. Note: Victoriano Huerta (1854-1916), after supporting the democratic reformer, President Francisco Madero, in 1913 defected to his enemies, assassinated Madero and established his own reactionary regime. He was forced to resign as President of Mexico in 1914.
187. BALLAD OF THE EXECUTION OF CAPTAIN CLOROMIRO COTA. Wood engraving, 6 15/16 x 9 1/2". Gift of Philip Sills. 81.65.11 Note: Page 28 from an unidentified publication.
188. ZAPATIST CALAVERA. Wood engraving, 8 7/8 x 8 3/8". Inter-American Fund. 477.69

Ad Reinhardt. American, 1913-1967.

189. Untitled. (1967). Serigraph, printed on two air-mail postcards, 11 1/4 x 3 5/16". John B. Turner Fund. 2350.67.11. Note: From the portfolio, ARTISTS AND WRITERS PROTEST AGAINST THE WAR IN VIETNAM, published by Artists and Writers Protest, Inc .



Georges Rouault.

From the portfolio, MISERERE, 58 prints executed 1914-1927. Published by L'Etoile Filante, Paris, 1948. Originally planned as two series of 50 prints each entitled MISERERE and GUERRE. Commissioned by Ambroise Vollard.

190. FAR FROM THE SMILE (OF THE ANGEL) OF RHEIMS. 1922. Aquatint, drypoint, and roulette over heliogravure, 20 1/8 x 15 1/8". Plate 51. Purchase. 91.49.51
191. HIS LAWYER, IN HOLLOW PHRASES, PROCLAIMS HIS ENTIRE UNAWARENESS.... 1922. Aquatint, drypoint, and roulette over heliogravure, 21 1/16 x 16". Plate 19. Purchase. 91.49.19
192. CHINESE INVENTED GUNPOWDER, THEY SAY, AND MADE US A GIFT OF IT. 1926. Aquatint, drypoint, and roulette over heliogravure, 22 3/4 x 16 7/16". Plate 38. Abby Aldrich Rockefeller Fund. 91.49.38
193. THE LAW IS HARD, BUT IT IS THE LAW. 1926. Etching, aquatint, drypoint, and roulette over heliogravure, 22 9/16 x 17 1/4". Trial proof for plate 52. Gift of the artist. 415.49.
194. "MAN IS WOLF TO MAN." 1926. Etching, aquatint, and drypoint, with pen and ink, 23 1/16 x 16 1/2". Trial proof for plate 37. Inscribed: "Dig your grave, my boy... and then rest." Gift of the artist. 406.49
195. "THE NOBLER THE HEART, THE LESS STIFF THE COLLAR." 1926. Aquatint over heliogravure, with pen and ink, 23 x 16 5/8". Trial proof for plate 49. Inscribed: "Neither young nor happy." Gift of the Artist. 413.49
196. "THEY HAVE RUINED EVEN THE RUINS." 1926. Etching, drypoint, and aquatint over heliogravure, 22 13/16 x 17 5/8". Trial proof for plate 34. Purchase. 298.48
197. ARISE, YE DEAD! 1927. Aquatint, drypoint, and roulette over heliogravure, 23 1/8 x 17 1/2". Trial proof of plate 54. Inscribed: "Even the dead arose." Gift of the artist. 416.49
198. BATTLEFIELD. (1927?). Aquatint, 23 3/8 x 17 5/8". Trial proof for an unpublished plate. Gift of Mr. and Mrs. Charles Henry Kleemann. 798.56
199. MY SWEET HOMELAND, WHAT HAS BECOME OF YOU? 1927. Etching, aquatint, drypoint, and roulette over heliogravure, 16 11/16 x 23 9/16". Trial proof for plate 44. Inscribed: "Man is wolf to man." Gift of the artist. 409.49
200. THIS WILL BE THE LAST TIME, LITTLE FATHER! 1927. Aquatint, drypoint, and roulette over heliogravure, 23 3/8 x 17". Trial proof for plate 36. Gift of the artist. 405.49

201. "WAR, WHICH ALL MOTHERS HATE." 1927. Etching, aquatint, drypoint, and roulette over heliogravure, with pen and ink, 23 x 17 7/8". Trial proof for plate 42. Gift of the artist. 408.49

Henri Rousseau. French, 1844-1910.

202. WAR. (ca. 1895). Transfer lithograph, 8 3/4 x 13". Given anonymously. 684.43

Georg Scholz. German, born 1890.

203. DIRECTOR'S ASSOCIATION. 1921. Lithograph, 15 13/16 x 11 3/4". Gertrud A. Mellon Fund. 294.64

Rudolf Schoofs. German, born 1932.

204. From the portfolio ISRAEL & VIETNAM, THE HORRORS OF WAR, A DEDICATION TO GOYA. (1967-68). Lithographs, printed in color. Gift of the artist. 766.68.4, .10

(1) Untitled. 24 15/16 x 18 15/16".

(2) Untitled. 19 1/2 x 16 15/16".

Arthur Secunda. American, born 1927.

205. THE LOOTERS. 1965. Lithograph, 20 x 14". John B. Turner Fund. 72.67

Antonio Seguí. Argentinean, born 1934.

206. Untitled. 1964. Lithograph, printed in color, 18 3/8 x 23 11/16". Purchase. 212.65

Ben Shahn.

207. THE PASSION OF SACCO AND VANZETTI. (1958). Serigraph, printed in color, 25 13/16 x 17 7/16". Gift of The Junior Council. 216.64.  
Note: Inscribed: "If it had not been for these thing, I might have live out my life talking at street corners to scorning men. I might have die, unmarked, unknown a failure. Now we are not a failure. This is our career and our triumph. Never in our full life could we hope to do such work for tolerance, for joostice, for man's onderstanding of man as now we do by accident. Our words-- our lives -- our pains nothing! The taking of our lives--lives of a good shoemaker and a poor fish peddler--all! That moment belongs to us-- that agony is our triumph."-- Bartolomeo Vanzetti in a letter to his son.



David Alfaro Siqueiros.

208. ZAPATA. (1930). Lithograph, 21 x 15 3/4". Gift of Abby Aldrich Rockefeller. 1565.40

Joe Tilson. British, born 1928.

209. IS THIS CHE GUEVARA? 1969. Serigraph, printed in color, 39 7/8 x 23 11/16". Donald Karshan Fund. 922.69

Félix Édouard Vallotton. French, born Switzerland. 1865-1925.

210. THE CHARGE. (1893). Woodcut, 7 7/8 x 10 1/4". Larry Aldrich Fund. 192.54
211. MANIFESTATION. (1893). Woodcut, 8 x 12 5/8". Gift of Victor S. Riesenfeld. 368.48
212. PATRIOTIC SPEECH. (1893). Woodcut, 6 13/16 x 10 11/16". Gift of William S. Rubin. 541.53

William Weege. American, born 1935.

213. From the portfolio PEACE IS PATRIOTIC. 25 serigraphs and offset prints published by The Shenanigan Press, Ltd., Madison, Wisconsin, July 4, 1967. John B. Turner Fund. 1393.68.17, .20, .25

(1) BRAND-X NOODLE SOUP. Photo-offset, 22 7/8 x 15 3/16".

(2) OUR WAR DEAD. Serigraph, printed in color, 17 5/8 x 13 1/4".

(3) HELL NO I WON'T GO! Photo-offset, 10 1/2 x 12 7/16".

Alfredo Zalce. Mexican, born 1908.

214. NAZISM, 8TH LECTURE: THE WOMAN IN NAZI SOCIETY. (1938?). Lithograph, 13 9/16 x 17 3/4". Inter-American Fund. 818.42. Note: Poster for the League for German Culture in Mexico, published by El Taller de Gráfica Popular, Mexico City.
215. VACILLATING WAR CALAVERAS. (ca. 1940). Zinc relief etching and linoleum cut, folded sheet size, 22 1/2 x 17 9/16". Inter-American Fund. 882.42.1. Note: Page 1 of a six-page broadside by Zalce, José Chavez-Morado, Leopoldo Mendez, and Pablo O'Higgins, published by El Taller de Gráfica Popular, Mexico City.

POSTERS

Milton Ackoff. American, born 1915.

216. WIPE OUT DISCRIMINATION. (1949). Offset lithograph, 46 x 33".  
Gift of CIO. 103.68

Art Workers Coalition, New York; and R. L. Haeberle, photographer.

217. Q. AND BABIES? A. AND BABIES. (1970). Offset lithograph,  
25 x 38". Given anonymously, 1970.

Lester Beall. American 1903-1969

218. CROSS OUT SLUMS. (1941). Offset lithograph, 39 1/2 x 29 1/8".  
Gift of the designer. 89.44

219. SLUMS BREED CRIME. (1941). Offset lithograph, 39 1/2 x 29 1/8".  
Gift of the designer. 111.68

Lucian Bernhard. German, born 1883.

220. DAS IST DER WEG ZUM FRIEDEN (That is the way to peace). (1914-18).  
Lithograph, 25 3/4 x 18 3/4". Gift of Peter Müller-Munk. 552.43

Jean Carlu. French, born 1900.

221. GIVE 'EM BOTH BARRELS. (1941). Offset lithograph, 30 x 40".  
Gift of the U. S. Office for Emergency Management. 117.68

222. AMERICA'S ANSWER! PRODUCTION. 1942 (re-issue of poster produced  
in 1941). Offset lithograph, 30 x 40". Gift of the U. S. Office  
for Emergency Management. 92.44

Seymour Chwast. American, born 1931.

223. END BAD BREATH. 1967. Offset lithograph, 37 x 24". Gift of  
Push Pin Studios. 355.69

Charles Coiner. American, born 1898.

224. GIVE IT YOUR BEST! 1942. Offset lithograph, 20 x 28 1/2". Gift  
of the U. S. Office for Emergency Management. 124.68



Hans Erni. Swiss, born 1909.

225. ATOMKRIEG NEIN (Atomic War No). (1954). Offset lithograph, 50 x 35 1/4". Gift of the designer. 130.68

Jules-Abel Faivre. French, 1867-1945.

226. ON LES AURA! (We'll Win!) (1916). Lithograph, 44 1/2 x 31 1/4". Acquired by exchange. 130.68

Vittorio Fiorucci. Canadian, born Italy 1931.

227. KEEP THE ATOMIC BOMB WHITE. (1967). Silk screen, 35 x 25". Gift of the Triton Gallery, New York, 1967.

James Montgomery Flagg. American, 1877-1960.

228. I WANT YOU FOR THE U.S. ARMY. 1917. Lithograph, 40 1/4 x 29 1/2". Acquired by exchange. 352.67

Heinz Fuchs. German, born 1886.

229. ARBEITER HUNGER TOD NAHT STREIK ZERSTÖRT ARBEIT ERNÄHRT TUT EURE PFLICHT ARBEITET (Workers/Starvation Approaches/Strike Destroys/Work Nourishes/Do Your Duty/Work). (1919). Lithograph, 20 1/2 x 40 3/4". Gift of Peter Muller-Munk. 557.43

Abram Games. British, born 1914.

230. OVER 200,000 DISPLACED JEWS LOOK TO YOU (1946-49). Offset lithograph, 29 1/4 x 19 1/2". Gift of the designer. 134.68.

Cristos Gianakos. American, born 1934.

231. SEND OUR BOYS HOME. (1966). Offset lithograph, 12 1/4 x 17". Gift of the designer. 320.66

John Heartfield (Helmut Herzfeld). German, 1891-1968.

232. ZUM KRISEN-PARTEITAG DER SPD (For the Crisis Party Convention of the SPD). Page from Arbeiter-Illustrierte-Zeitung, June 15, 1931. Photogravure, 13 7/8 x 10 1/4". Given anonymously, 1951. Printed below: "Social democracy does not want the downfall of capitalism. Like a doctor, it endeavors to heal and improve. (Fritz Tarnow, Chairman of the Woodworkers Union)" "The veterinarians of Leipzig: 'Of course we will pull the tiger's teeth, but first we have to nourish him back to health and feed him.'"

233. NEUER LEHRSTUHL AN DEN DEUTSCHEN UNIVERSITÄTEN E VÖLKISCHE TIEFENSCHAU (A New Chair for the German Universities and National Introspection). Page from Arbeiter-Illustrierte-Zeitung, July 26, 1933. Photogravure, 14 1/2 x 10 1/4". Given anonymously, 1951. Printed below: "A Professor Vitlawopsky of Heidelberg University has established that the human corn (in German literally "hen's eye"), only the Germanic variety, that is, is capable of seeing into the future. As soon as Hitler learned of this highly gifted scholar's discovery he ordered 1300 chiroprapists transported to concentration camps."

F.H.K. Henrion. British, born Germany 1914.

234. ARTISTS AID RUSSIA EXHIBITION. 1940. Offset lithograph, 25 1/4 x 19 1/4". Gift of Mrs. John Carter. 287.43

Mort Kallen. American.

235. Untitled. 1970. Serigraph, 14 3/4 x 21 1/8". Gift of the designer, 1971. Note: published by the Art Directors' Workshop.

E. McKnight Kauffer. American, 1890-1954.

236. EL NUEVO ORDEN ... DEL EJE (The New Order...of the Axis). (1941). Offset lithograph, 40 x 28 1/2". Gift of the designer, 1941. Published by the Coordinator of Inter-American Affairs, Washington, D.C.

Karl Koehler. American, born 1913; and Victor Ancona. American, born 1912.

237. THIS IS THE ENEMY. (1942). Offset lithograph, 34 1/4 x 23 3/4". Given anonymously. 147.68

Oskar Kokoschka.

238. NIEDER MIT DEM BOLSCHEWISMUS (Down with Bolshevism). (1919). Lithograph, 26 1/4 x 39 1/4". Acquired by exchange. 148.68

Käthe Kollwitz. German, 1867-1945.

239. WIEN STIRBT! RETTET SEINE KINDER! (Vienna is Dying! Save her Children!). (1920). Lithograph, 37 x 22". Given anonymously. 147.52



Kukryniksy: Mikhail Kuprianov. Russian, born 1903; Porfiry Krylov. Russian, born 1902; and Nikolai Sokolov. Russian, born 1903.

240. CRUSH AND DESTROY THE ENEMY WITHOUT MERCY! 1941. Lithograph, 34 3/8 x 24 1/2". Given anonymously. 150.68

Leo Lionni. American, born the Netherlands, 1910.

241. KEEP 'EM ROLLING. (1941). Offset lithograph, 40 x 28 1/8". Gift of the U.S. Office for Emergency Management. 151.68

"Melendreras" (Spanish).

242. TODAS LAS MILICIAS FUNDIDAS EN EL EJERCITO POPULAR (All Militias United in the People's Army). (1936?) Offset lithograph, 43 3/4 x 31 1/4". Purchase. 233.37

Moor (Dimitri Orlov). Russian, 1883-1946.

243. SNATCH THE 8 NEGRO YOUTHS FROM THE CLUTCHES OF THE EXECUTIONER! 1932. Lithograph, 40 3/4 x 28 1/2". Gift of Jack Rau, 1970.  
Note: In April 1931, eight Negro boys were convicted of the rape of two white girls in Scottsboro, Alabama and were sentenced to death. (A ninth boy, originally excluded because he was only 13 years old, was later convicted as well.) In the following years the case became a cause célèbre and went through a number of appeals and retrials, on the grounds that the defendants' right to counsel had been infringed, that the evidence did not support conviction, and that the juries had excluded Negroes. Slowly the convictions were quashed until by 1946 only one defendant remained in prison.

"Pedrero" (Spanish).

244. EL GENERALISIMO (The Commander-in-Chief). (1937). Lithograph, 27 3/4 x 39". Purchase. 250.37

Pablo Picasso.

245. CONGRÉS MONDIAL DES PARTISANS DE LA PAIX (World Congress of Partisans of Peace). 1949. Lithograph, 16 x 23 1/2". Gift of Mildred Constantine. 473.51

Louis Raemaekers. Dutch, born 1869.

246. TEGEN DE TARIEFWET. VLIEGT NIET IN'T WEB! (Oppose the Tariff Law. Don't Get Caught in the Web!). (1916). Lithograph, 38 3/4 x 30 1/2". Given anonymously, 1945

Ben Shahn.

247. WE FRENCH WORKERS WARN YOU...DEFEAT MEANS SLAVERY, STARVATION, DEATH. (1942). Lithograph, 28 1/2 x 39 7/8. Gift of the War Production Board. 108.44
248. THIS IS NAZI BRUTALITY. (1943). Offset lithograph, 27 7/8 x 38 1/4". Gift of the Office of War Information. 107.44
249. BREAK REACTION'S GRIP REGISTER VOTE. (1944). Offset lithograph, 44 x 29". Gift of S. S. Spivack. 96.47
250. FOR FULL EMPLOYMENT AFTER THE WAR REGISTER VOTE. (1944). Offset lithograph, 30 x 39 7/8". Gift of the CIO Political Action Committee. 146.47
251. FOR ALL THESE RIGHTS WE'VE JUST BEGUN TO FIGHT. 1946. Lithograph, 38 3/4 x 28 7/8". Gift of S.S. Spivack. 97.47
252. THE DUET (or A GOOD MAN IS HARD TO FIND). (1948). Lithograph, 46 x 30". Gift of Mildred Constantine. 296.61

Students for Peace, Berkeley, California

253. PEACE IS PATRIOTIC. (1970). Silk screen on reverse of computer paper printout, 22 x 15". Given anonymously, 1971
254. Untitled. (1970). Silk screen on reverse of computer paper printout, 15 x 22". Given anonymously, 1971

Unknown (American).

255. UNCLE SAM WANTS YOU. (1970). Silk screen, 35 x 22 1/2". Given anonymously, 1970



Unknown (German).

256. BERLIN, HALT EIN: BESINNE DICH. DEIN TÄNZER IST DER TOD. (Berlin, Stop! Consider. Your Partner is Death). Letterpress, 28 1/4 x 37 1/4". Acquired by exchange, 1967.

Tadanori Yokoo. Japanese, born 1936.

257. THIS IS AMERICA. (1967). Offset lithograph, 28 5/8 x 20 1/4". Gift of the designer. 368.69

#### PHOTOGRAPHS

Diane Arbus. American, born 1923.

258. PRO-WAR PROTESTER. (1967). The Ben Schultz Memorial Collection. Gift of the photographer. 2669.67

Gordon Bennett. American, born 1933.

259. COLMA. (1967). Purchase. 370.68

Larry Burrows. British, 1926-1971.

260. AT A FIRST-AID CENTER DURING OPERATION PRAIRIE, SOUTH VIETNAM. (1966). Gift of Time, Inc. S.C. 71
261. A WOMAN MOURNING OVER THE BUNDLED REMAINS OF HER HUSBAND, SOUTH VIETNAM. (1968). Gift of Time, Inc. S.C. 71

Margaret Bourke-White. American, born 1904.

262. AT THE TIME OF THE LOUISVILLE FLOOD. (1937). Gift of the photographer. S.C. 41

Bill Brandt. British, born 1906.

263. LONDON. (ca. 1934). Gift of the photographer. 101.59

Robert Capa. American, born Hungary. 1913-1954.

264. DEATH OF A SPANISH LOYALIST. (1936). Gift of Edward Steichen. 126.59

265. SPAIN. (1937). Gift of Magnum Photos, Inc. and Cornell Capa. S.C. 52
266. THE MOTHERS OF NAPLES LAMENT THEIR SONS' DEATHS. (1944). Gift of Cornell Capa. S.C. 52
267. THE LAST SHOT FIRED IN WORLD WAR II, GERMANY. (1945). Gift of Cornell Capa. 312.64

Roy De Carava. American, born 1919.

268. GRADUATION. (1950). Purchase. S.C. 58

David Douglas Duncan. American, born 1916.

269. KOREA. (From THIS IS WAR). (1950). Gift of the photographer. S.C. 64
270. KOREA. (From THIS IS WAR). (1950). Gift of the photographer. S.C. 53
271. KOREA. (From THIS IS WAR). (1950). Gift of the photographer. S.C. 64
272. KOREA. (From THIS IS WAR). (1950). Gift of the photographer. S.C. 64

Elliott Erwitt. American, born 1928.

273. WILMINGTON, NORTH CAROLINA. (1950). Gift of the photographer. 1413.68
274. WASHINGTON, D.C. (1954). Gift of the photographer. 1438.68
275. RUSSIA. (ca. 1969). Gift of the photographer. 539.70

Walker Evans. American, born 1903.

276. BETHLEHEM, PENNSYLVANIA. (1936). Gift of The Farm Security Administration. 569.53

Benedict J. Fernandez. American, born 1936.

277. CHICAGO SUBURB. (From IN OPPOSITION - IMAGES OF AMERICAN DISSENT IN THE SIXTIES). (1966). Purchase. S.C. 71
278. RESURRECTION CITY, WASHINGTON, D.C. (From IN OPPOSITION - IMAGES OF AMERICAN DISSENT IN THE SIXTIES). (1968). Purchase. S.C. 71



Robert Frank. American, born Switzerland 1924.

279. LONG BEACH, CALIFORNIA. (From THE AMERICANS). (ca. 1955).  
Purchase. S.C. 64

Lee Friedlander. American, born 1934.

280. LOS ANGELES DREAMIN'. (1965). Purchase. S.C. 71

Declan Haun. American, born 1937.

281. JUSTICE. (1963). Gift of the photographer. S.C. 64

Lewis Hine. American, 1874-1940.

282. CAROLINA COTTON MILL. (1908). Purchase. 195.44

283. INDIANAPOLIS. (1908). Stephen R. Currier Memorial Fund. 552.70

284. BREAKER BOYS IN A PENNSYLVANIA COAL MINE. (1911). Gift of The  
Photo League. 18.46

285. NEW YORK CITY. (1911). Stephen R. Currier Memorial Fund. 558.70

286. PENNSYLVANIA. (1911). Stephen R. Currier Memorial Fund. 550.70

Dorothea Lange. American, 1895-1965.

287. WHITE ANGEL BREADLINE, SAN FRANCISCO. (1933). Gift of Albert M.  
Bender. 108.40

288. DAMAGED CHILD, SHACKTOWN, ELM GROVE, OKLAHOMA. (1936). Purchase.  
S.C. 66

289. MIGRANT MOTHER, NIPOMO, CALIFORNIA. (1936). Purchase. S.C. 66

290. ON THE ROAD TO LOS ANGELES. (1937). Gift of The Farm Security  
Administration. 41.41

291. U.S. HIGHWAY 99, California. (1937). Gift of The Farm Security  
Administration. S.C. 41

292. U.S. HIGHWAY 40, CALIFORNIA. (1956). Purchase. S.C. 66

Leonard McCombe. American, born Great Britain 1923. To U.S.A. 1946.

293. MAN AND CHILD HIDING FROM BRIGANDS, POLAND. (From the series DISPLACED PERSONS). (1946). Gift of the photographer. S.C. 47

294. UNWANTED BOY, POLAND. (From the series DISPLACED PERSONS). (1946). Gift of the photographer. S.C. 47

Tina Modotti. Italian, 1896-1942. Worked in Mexico.

295. ILLUSTRATION FOR A MEXICAN SONG. (ca. 1925). Given anonymously. 341.65

Timothy H. O'Sullivan. American, 1840-1882.

296. A HARVEST OF DEATH, GETTYSBURG, PENNSYLVANIA. (From Gardner's SKETCHBOOK OF THE WAR). (1863). Purchase. 34.41.36

297. FIELD WHERE GENERAL REYNOLDS FELL, GETTYSBURG, PENNSYLVANIA. (From Gardner's SKETCHBOOK OF THE WAR). (1863). Purchase. 34.41.37

Homer Page. American, born 1918.

298. AMERICAN LEGION CONVENTION, SAN FRANCISCO. (1946). Gift of the photographer. 328.64

299. AMERICAN LEGION CONVENTION, SAN FRANCISCO. (1946). Gift of the photographer. S.C. 47

300. AMERICAN LEGION CONVENTION, SAN FRANCISCO. (1946). Gift of the photographer. S.C. 47

301. AMERICAN LEGION CONVENTION, SAN FRANCISCO. (1946). Gift of the photographer. S.C. 47

J. Reekie. American.

302. A BURIAL PARTY, COLD HARBOR, VIRGINIA. (From Gardner's SKETCHBOOK OF THE WAR). (1865). Purchase. 34.41.94

Jacob A. Riis. American, born Denmark. 1849-1914.

303. IN POVERTY GAP, WEST 28TH STREET, NEW YORK. (1887). Courtesy of The Museum of the City of New York. S.C. 57



304. ONE OF FOUR PEDDLERS WHO SLEPT IN THE CELLAR OF 11 LUDLOW STREET, REAR. (ca. 1888-95). Courtesy of The Museum of the City of New York. S.C. 57
305. FIVE CENTS A SPOT: LODGERS IN A BAYARD STREET TENEMENT. (ca. 1889). Courtesy of The Museum of the City of New York. S.C. 57
306. POLICE STATION LODGERS, WEST 47TH STREET, NEW YORK. (ca. 1890). Courtesy of The Museum of the City of New York. S.C. 57

Arthur Rothstein. American, born 1915.

307. BIRMINGHAM, ALABAMA. (1937). Gift of The Farm Security Administration. S. C. 41

Ben Shahn.

308. SHERIFF DURING STRIKE, MORGANTOWN, WEST VIRGINIA. (1935). Gift of The Farm Security Administration. S.C. 41

W. Eugene Smith. American, born 1918.

309. BANDAGED AMERICAN OFFICER, LEYTE, PHILIPPINES. (1944). Purchase. 529.59
310. PITTSBURGH. (1955). Purchase. 325.63

Edward Steichen. American, born Luxembourg 1879. To U.S.A. 1881.

311. THE MATRIARCH. (1935). Courtesy of the photographer. S.C. 71

Jerry Uelsmann. American, born 1934.

312. BLESS OUR HOME AND EAGLE. (1962). Purchase. 893.65
313. MASSACRE OF THE INNOCENTS. (1964). Gift of the photographer. 946.69

Edward Weston. American, 1886-1958.

314. CARMEL, CALIFORNIA. (1942). Gift of David H. McAlpin. 1874.68





