

Abby Aldrich Rockefeller and print collecting : an early mission for MoMA : June 24-September 21, 1999

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primary documents, installation views, and an
index of participating artists.

ABBY ALDRICH ROCKEFELLER
AND PRINT COLLECTING
AN EARLY MISSION FOR MoMA

JUNE 24-SEPTEMBER 21, 1999

THE MUSEUM OF MODERN ART, NEW YORK



Fifty years ago, The Museum of Modern Art dedicated The Abby Aldrich Rockefeller Print Room, establishing printed art as one of its major areas of concentration. Although a group of prints had been the

first acquisition of the new Museum when it opened in 1929, it was not until 1949 that a special area of MoMA was dedicated to housing and studying this art form as a fundamental aspect of modern art.

Abby Aldrich Rockefeller (1874–1948), one of the Museum's three founders and an avid collector of the print medium herself, was the single most important force in the establishment of the Print Department. While her foremost goal for the new Museum was to bring modern art of all kinds to the public's attention, she also hoped to encourage private collecting for its personal pleasures and for the support it could offer living artists. Realizing that collecting painting and sculpture was beyond the means of most Museum visitors, she understood that prints, produced in multiple editions, could be more accessible. In order to provide the public with a source of modern prints to study and appreciate, Mrs. Rockefeller donated her own collection of 1,600 works to MoMA. This gift formed the basis for a curatorial department of printed art and created the opportunity for exhibitions and educational activities devoted to this medium.

The present exhibition celebrates the fiftieth anniversary of the dedication of the Print Room by bringing together some of the many prints that Abby Aldrich Rockefeller collected and enjoyed in her own home, before donating them to the Museum. Seen

from today's vantage point, these works reveal more than simply Mrs. Rockefeller's tastes. They also shed light on the art world of her day, through the currently debated issues they reflect, the galleries where they were purchased, and the experts Mrs. Rockefeller consulted. On this occasion, we pay homage to a woman of extraordinary imagination and vision, who saw the potential of printed art to provide a large audience with insight into the modern experience.

Deborah Wye, Chief Curator

Audrey Isselbacher, Associate Curator

Department of Prints and Illustrated Books

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BACKGROUND

Abby Greene Aldrich, the fourth child of Abby Pearce Chapman and Nelson Wilmarth Aldrich, was born October 26, 1874, in Providence, Rhode Island, to a socially prominent family of wealth and influence. Her father, a successful businessman and politician, served as Speaker of the Rhode Island House of Representatives, and a United States Representative and Senator. Growing up, Abby spent much time in Washington, D.C.'s political milieu, an experience which cultivated her natural social grace and honed her considerable diplomatic skills. Because Senator Aldrich was fiercely scrutinized and occasionally vilified by the press, Abby developed a lifelong disdain for publicity and ostentation.

Abby's formal education was typical of a young lady of privilege growing up in New England in the late 1800s. Until the age of seventeen, she was tutored by Quaker governesses, and then attended Miss Abbott's School for Young Ladies, where she studied liberal arts. After graduating and making her debut in 1893, she set off for a grand tour of Europe. There, her father

introduced her to the world's great museums, passing on his love of art to his daughter.

In the fall of 1894, Abby met John D. Rockefeller, Jr., (1874–1960) at the Providence home of a classmate. The son of the founder of the Standard Oil Company was a shy, but sensitive and highly principled young man, who was immediately drawn to Abby's spontaneous spirit, keen intelligence, and uncanny ability to set others at ease. In 1901, they married and would have six children: Abby (1903–76), John (1906–78), Nelson (1908–79), Laurance (born 1910), Winthrop (1912–73), and David (born 1915). Mrs. Rockefeller's life centered around her devotion to fulfilling the needs of a growing family, and to eventually overseeing homes in New York City; Pocantico Hills, New York;



THE FAMILY AT SEAL HARBOR, MAINE, summer 1921. Left to right: Laurance, Abby, John 3rd, Mrs. Rockefeller, David, Winthrop, Mr. Rockefeller, and Nelson. Courtesy the Rockefeller Archive Center

Seal Harbor, Maine; and Williamsburg, Virginia.

Mr. and Mrs. Rockefeller shared a deep-seated belief in the responsibility of wealth and devoted much effort to philanthropy. Mr. Rockefeller's donations were distributed among many wide-ranging projects, including The Cloisters in New York City, Colonial Williamsburg in Virginia, and the restoration



10 WEST 54 STREET, Mr. and Mrs. John D. Rockefeller, Jr.'s city residence from 1913 to 1937. Torn down and property given to MoMA in 1938. Courtesy the Rockefeller Archive Center

of cultural monuments in France. Mrs. Rockefeller focused her attention on progressive social issues, such as public housing and women's causes. She was spurred to action by World War I and participated in the American Red Cross's efforts to send care packages to troops overseas. Through the Young Women's Christian Association (YWCA), an organization that would continue to engage her over the years, she became active in securing housing for women war workers. These efforts led to her becoming one of the earliest champions of residential hotels for working women. She also, in collaboration with her husband, created a community center for industrial workers at the Bayway Refinery of Standard Oil in New Jersey.

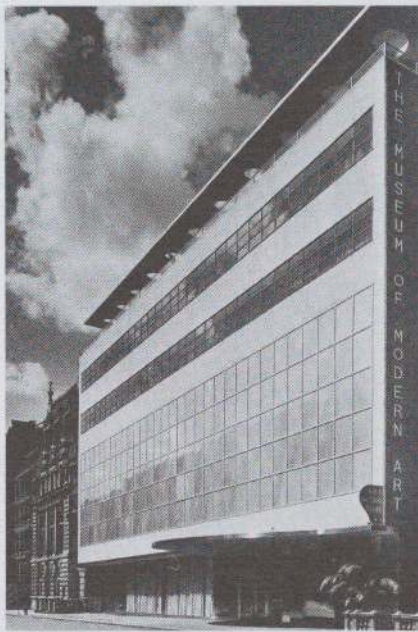
Together, Mr. and Mrs. Rockefeller amassed a range of art works including Persian miniatures, Buddhist sculpture, porcelains, antique furnishings, and paintings by the Old Masters. In addition, Mrs. Rockefeller had a longstanding interest in Japanese prints, an art form which had played an important role in early modernism. With broad areas of color and flattened-out perspectives, these technically complex works on paper surely nurtured her appreciation of printed art of the modern period.

The historic Armory Show took place in 1913, and although she, herself, did not attend, many who would enter her life in the ensuing decades first recognized modernism there. By the mid-twenties Mrs. Rockefeller had begun to collect modern art. Her growing conviction of its importance and relevance cultivated her desire to establish a museum devoted to this era.

MoMA

During the winter of 1928–29, Mrs. Rockefeller, Lillie P. Bliss (1864–1931), a fellow art collector and philanthropist, and Mary Quinn Sullivan (1877–1939), a collector and former art teacher, discussed their common goal of founding the first American institution dedicated exclusively to modern art. By July, a museum organizing committee appointed Alfred H. Barr, Jr., a young art historian and Wellesley College professor, as Museum Director. On November 8, 1929, on the twelfth floor of the Heckscher Building at 730 Fifth Avenue, at Fifty-seventh Street, The Museum of Modern Art launched its inaugural exhibition, *Cézanne, Gauguin, Seurat, van Gogh*. Despite the recent stock market collapse, over 49,000 visitors viewed the show.

Mrs. Rockefeller was actively involved in every aspect of the Museum's organization and program. She fully supported Barr's radical, multi-departmental plan, which called for the recognition of commercial and popular art, such as industrial design, photography, and film. She was a cooperative lender to the Museum's pioneering circulating exhibition program.



THE MUSEUM OF MODERN ART IN 1939. Designed by Philip L. Goodwin and Edward D. Stone

While others were reluctant, she lobbied for the establishment of a permanent collection. Her statesmanship and leadership made her a beloved associate of Museum Trustees and staff, and her astute judgments became indispensable.

Mrs. Rockefeller was a generous patron. In her lifetime she donated over 2,000 works to the Museum in all mediums, although prints, by far, represented the greatest number. She also instituted MoMA's first purchase fund for art, placing no restrictions upon its use. In 1936 her remarkable contributions were publicly acknowledged when she appeared on the cover of *Time* magazine.

Although John D. Rockefeller, Jr., disliked modern art, he made major contributions to the Museum through the distribution of money, securities, and, most importantly, real estate. Most of the land comprising the Museum and its garden today was acquired from Mr. Rockefeller over time. As plans to construct the 1939 Museum building began, the couple moved to an apartment on Park Avenue. Their family home, and the residence of John D. Rockefeller, Sr., next door, were torn down, with the property transferring to the Museum.

A PRIVATE COLLECTION

Mrs. Rockefeller formed her collection of modern art predominantly between 1925 and 1935. During that time, she relied on several advisors, among them artist Arthur B. Davies, a key organizer of the Armory Show; art historian William R. Valentiner; architect Duncan Candler; and several New York art dealers. Her collecting showed courage and a spirit of adventure, and, although she purchased works by Europeans, she particularly sought out to discover and support living American artists, whose work had not yet undergone the test of time.

Mrs. Rockefeller's modern art acquisitions were mainly in the area of works on paper, such as watercolors, drawings, and prints. She enjoyed tracking the creative process of individual artists, and often studied these smaller examples before committing to an artist's paintings or sculpture. Prints, considered the "democratic" medium, held a particular appeal for Mrs. Rockefeller.

As Mrs. Rockefeller's modern collection grew, she wanted to display it in her New York City home. She discretely chose the top floor, once

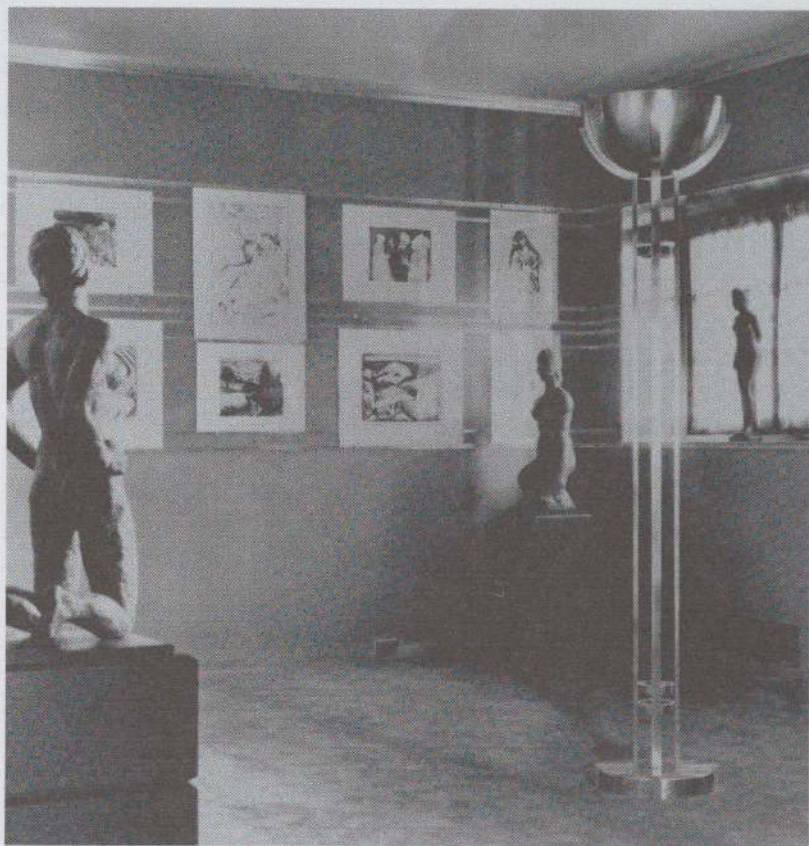
used by her children—a self-contained space that would not impose itself upon her husband. The result was perhaps the first modern art gallery ever created for the residence of an American collector of contemporary art. Its radical, modernist design was in sharp contrast to the rest of the home's traditional decor.

The renovation of this floor was realized by American interior and furniture designer Donald Deskey, in collaboration with architect Duncan Candler, with whom Mrs. Rockefeller had refurbished the family home in Seal Harbor, Maine. Deskey's striking Saks Fifth Avenue window displays, using cork sheets and corrugated gray asbestos to create abstract backgrounds for designer clothing, had caught Mrs. Rockefeller's eye, and in the winter of 1929, she asked a friend, art dealer Edith Halpert, to introduce them.

Deskey's approach combined Art Deco's stylized use of luxurious materials with a concern for industrial design and the machine. He eventually created innovative furniture for mass-production and introduced the domestic manufacture of modern glassware and tubular steel furniture to the American market. One of his most celebrated commissions was for the interior decor of Rockefeller Center's



JOHN SLOAN. *Connoisseurs of Prints* from the series *New York City Life*. 1905. Etching. $4\frac{15}{16} \times 6\frac{7}{8}$ " (12.5 x 17.5 cm). Publisher: the artist, New York. Printer: the artist and Ernest David Roth, New York. Edition: 100. Gift of Abby Aldrich Rockefeller



MRS. ROCKEFELLER'S PRINT ROOM, on the seventh floor of 10 West 54 Street. Courtesy the Rockefeller Archive Center

Radio City Music Hall.

Mrs. Rockefeller's seventh-floor gallery included a large parlor with a fireplace, for the display of paintings, and a print room, with an adjacent office for her curator and a storage area for prints. Deskey's design solution was austere and sleek, particularly in the print room. Gray Bakelite walls, gray carpeting, evenly distributed lighting, and streamlined furnishings

created a neutral, complementary background for the art. The walls supported an ingenious hanging system consisting of horizontal, channeled metal strips that were both decorative and functional. The system allowed for prints to be easily mounted with square-headed nails, and Mrs. Rockefeller was able to change her installations frequently. Metal crown and baseboard molding and stripping around doorway and window openings completed the metallic decorative scheme.

Mrs. Rockefeller's extraordinary "gallery," the subject of a lengthy description in a 1931 *Vogue* magazine article,

became a venue for formal art historical lectures, MoMA meetings, informal exhibitions, and social gatherings. There, many saw contemporary American art for the very first time, in a setting that underscored Mrs. Rockefeller's unwavering commitment to modernism.

THE PRINTS

While Mrs. Rockefeller's collection included many works by the most celebrated modern artists of Europe, from Henri de Toulouse-Lautrec to Pablo Picasso, the vast majority of her prints were by Americans who, during that time, were considered provincial by the avant-garde standards of Paris. It is not surprising that once she became interested in the art of the modern period, she would be drawn to the



CHILDE HASSAM. *The Avenue of the Allies*. 1918. Drypoint, 14¹³/₁₆ x 9¹¹/₁₆" (37.6 x 24.6 cm). Publisher: the artist, New York. Printer: the artist and Peter Platt, New York. Edition: 24. Gift of Abby Aldrich Rockefeller

work of artists who were living and working in her immediate vicinity. For this group of artists she could be a patron in the fullest sense of the word, providing direct financial assistance through her purchases, sometimes helping out personally, and also playing an instrumental role in garnering recognition and support for their work. The potential for this kind of involvement and influence, so different from merely collecting the work of well known Europeans, probably appealed to her philanthropic side. In addition, her eager intellect must have found great stimulation through her direct contact with artists, critics, and dealers.

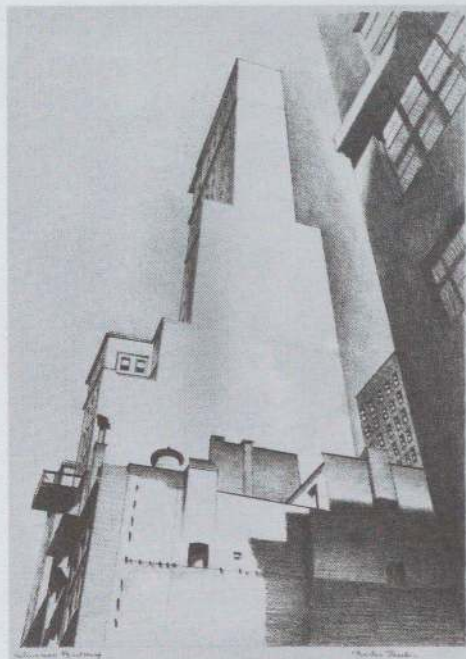
While Mrs. Rockefeller bought her American prints from several New York galleries, among them the Weyhe Gallery, Frederick Keppel & Co., and the Kraushaar Gallery, it was the Downtown Gallery, and its director, Edith Gregor Halpert, that played the most influential role in directing her interests and forming her collection. Close in age to Mrs. Rockefeller's own daughter, Halpert was a passionate champion of American art, and her vivacious personality made her extremely effective as an art dealer. Her interest in printmaking, and the fact that prints were regularly exhibited alongside drawings, paintings, and sculpture in her gallery, made her a major force in the print world. Her annual print shows encouraged a wide circle of collectors of varied means. She undertook her business with a sense of mission to promote American art and artists. This zeal, coupled with formidable personal and organizational talents, made her a natural advisor for the like-minded Mrs. Rockefeller.

Abby Aldrich Rockefeller would eventually acquire works by a range of American artists, some

of whom have turned out to be major masters of the period and others who are now known only to specialists. Rather than being motivated by future art historical judgments, she wanted primarily to be surrounded by works she loved and to play an active role in supporting the artistic enterprise. In the case of George "Pop" Hart, for example, she mounted an exhibition in the modern art gallery of her residence, to which visitors were invited. She again used her gallery in a quasi-public way after the death of the painter Arthur B. Davies, who had guided her as she



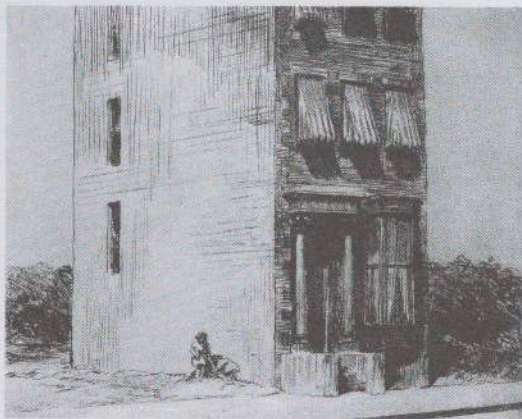
JOHN MARIN. *Woolworth Building, No. 2* from the series *Six New York Etchings*. 1913. Etching and drypoint, 16³/₈ x 12³/₄" (41.5 x 32.3 cm). Publisher: Alfred Stieglitz at 291, New York. Printer: the artist, New York. Edition: approximately 10. Gift of Abby Aldrich Rockefeller



CHARLES SHEELER. *Delmonico Building*. 1926. Lithograph, 9³/₄ x 6¹/₁₆" (24.8 x 17.0 cm). Publisher: the artist, New York. Printer: George C. Miller, New York. Edition: approximately 25. Gift of Abby Aldrich Rockefeller

learned more about the modern period. She held a memorial exhibition for him and wrote his son to gratefully acknowledge the role his father had played in her art education.

While Mrs. Rockefeller knew some artists personally, others were unaware that she collected their work. Halpert was especially sensitive to Mrs. Rockefeller's desire in some cases to protect her privacy and remain anonymous. The artist and illustrator Wanda Gág, upon learning that her works had been acquired by such a distinguished collector, made a



EDWARD HOPPER. *The Lonely House*. 1922. Etching, 7⁷/₈ x 9⁷/₈" (20.1 x 25.2 cm). Publisher and printer: the artist, New York. Edition: unknown. Gift of Abby Aldrich Rockefeller

telling comment: ". . . it just seems a little queer to think that my drawings, which came to life in the humble Tumble Timbers [Gág's home]], should now be reposing in a Rockefeller house." During the difficult years of the Depression, in addition to collecting art, Mrs. Rockefeller sought to relieve the economic burden of artists in a variety of other ways. Sometimes she commissioned particular works, at other times she made financial contributions to efforts mounted specifically for the aid of artists.

Mrs. Rockefeller's American art collection focused on urban subject matter, in particular, images of New York City from many vantage points. She had long been enamored with the sights and sounds that gave this city such vitality and made it so appropriately a symbol of modern life. During the years that many Parisian artists were concerned with abstraction and Surrealism, New York's elevated subways, bridges, and skyscrapers preoccupied a wide range of Ameri-

can artists. The energy inherent in the Manhattan cityscape, as well as the dense arrangement of geometric lines and shapes found in every view, had its visual equivalent in a pictorial language derived from Cubism. Mrs. Rockefeller's clear preference was for modernist interpretations of this vivid landscape.

Mrs. Rockefeller also enjoyed portrayals of the city's inhabitants in prints by such artists as George Bellows, Reginald Marsh, and John Sloan. Her collection includes lively scenes of subway riders on their way to work, shoppers loaded down with purchases, apartment dwellers making use of their roofs, and revelers in Central Park and Coney Island. Perusing her collection of American prints allows one to relive New York City life as it existed in the first half of this century.

Finally, the American art world, and her relationship to it, is captured through the ephemeral prints that remained in her collection. She saved holiday greeting cards commissioned by the Weyhe Gallery from artists Howard Cook and Mabel Dwight, and by the Downtown Gallery from Stuart Davis and Max Weber. The artist Stefan Hirsch and the couple William and Marguerite Zorach created prints that were sent to her as personal greeting cards. The *ex libris* for her books was also created by Marguerite Zorach. These small works confirm the practical as well as aesthetic function that printed art can serve.

With bold compositions, raw use of technique, and often uncompromising and defiant subjects, German Expressionist printmaking is a direct and often jarring form of expression. Such an untamed aspect of modern art might not be expected to find its way into the collection of a refined woman who occupied a distinguished place in society. Yet German prints were among Mrs. Rockefeller's earliest interests when she turned her attention to modernism.

William R. Valentiner, a German-born art historian, curator, and museum director, was her guide in dis-

covering this movement. They met in the mid-1920s, and Mrs. Rockefeller immediately recognized that Valentiner was an individual whose background and ideas could broaden her knowledge of modern art. Among other things, she was intrigued by Valentiner's belief that a broad public would benefit from exposure to art of this period. In the summer of 1924, she arranged for her traveling party in Europe to meet up with him in order to tour museums in Germany and Vienna. He subsequently acted as an advisor to her and, through his wide-ranging knowledge of earlier art movements, also to her husband.

Mrs. Rockefeller eventually purchased German prints not only through Valentiner's contacts in Germany but also through dealers in New York, including the influential J.B. Neumann. Even her friend Edith Halpert had traveled to Germany, studying artistic developments at the Bauhaus and various museums there. The Weyhe Gallery frequently exhibited Expressionist prints and also sculpture of the period, which provided even more depth to her knowledge. At MoMA, Director Alfred H. Barr, Jr., encouraged this interest, particularly with his 1931 exhibition, *German Painting and Sculpture*.

Erich Heckel, Max Pechstein, and Karl Schmidt-Rottluff of *Die Brücke* group, as well as Max Beckmann, Käthe Kollwitz, and Wilhelm Lehmbruck, of a slightly later period, are among the artists whose prints could be found on the walls of Mrs. Rockefeller's personal gallery. However, her favorite among the Germans was Emil Nolde, and she collected his etchings, woodcuts, and lithographs in depth.

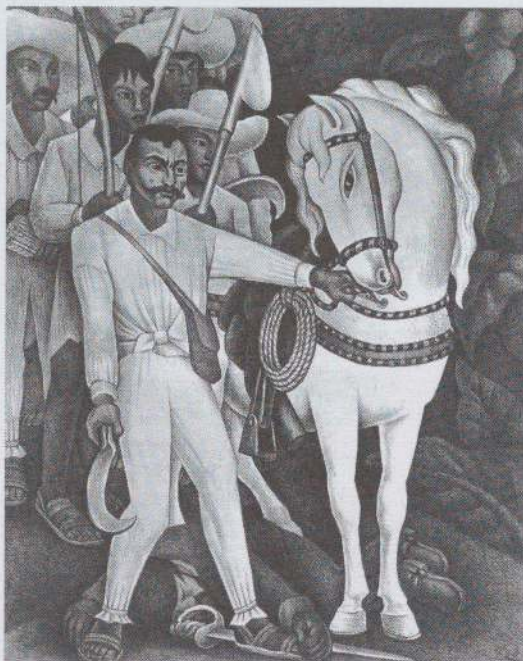


EMIL NOLDE. *Frauenkopf III (Head of Woman III)*. 1912. Woodcut, 11 7/8 x 8 13/16" (30.1 x 22.3 cm). Publisher: the artist, Schleswig-Holstein and Berlin. Printer: the artist or his wife, Ada Nolde. Edition: approximately 10. Gift of Abby Aldrich Rockefeller

Mexican art and culture were of keen interest to Abby Aldrich Rockefeller during the 1920s and 30s, and she worked actively to promote friendship between the United States and Mexico. This period was also one in which the muralists Diego Rivera, David Alfaro Siqueiros, and José Clemente Orozco, known as "*los tres grandes*" (the three great ones), were widely celebrated and sought after for commissions, which brought them regularly to this country. Also, in 1931 MoMA hosted a Diego Rivera exhibition.

The widespread appreciation of Mexican art impacted the world of printmaking. The Weyhe Gallery and its director, Carl Zigrosser, one of the leading print specialists of the period, took an active role in promoting this work. Zigrosser persuaded all three muralists to make lithographs with the highly regarded master printer, George C. Miller. Many examples of these prints, which were published, exhibited, and distributed by the Weyhe Gallery, were purchased by Mrs. Rockefeller for her private collection.

Diego Rivera, and his wife Frida Kahlo, had a personal relationship with Mrs. Rockefeller, who had commissioned a painting from him. In addition, her collection included a range of Rivera's prints and drawings, some with political subject matter that might seem anathema to her. The lithograph illustrated here depicts the revolutionary hero, Emiliano Zapata, a detail Rivera took from his mural in Cuernavaca, Mexico. The automobile industry and its workers were the subject of Rivera's murals for the Detroit Institute of Arts, which William R. Valentiner, then the Institute's Director, had persuaded Edsel Ford to commission. Given this history, it is not surprising



DIEGO RIVERA. *Zapata*. 1932. Lithograph, 16¼ x 13⅞" (41.2 x 33.4 cm). Publisher: The Weyhe Gallery, New York. Printer: George C. Miller, New York. Edition: 100. Gift of Abby Aldrich Rockefeller

that Rivera would be chosen to execute a mural in the new Rockefeller Center. But controversy erupted over the content of the mural, and it was eventually destroyed in what must have been a painful experience for all concerned.

Although her interests were wide ranging, Mrs. Rockefeller nonetheless firmly believed that modernism originated with avant-garde painting in France in the late nineteenth century. It is possible that one of the goals she sought, through MoMA's exhibition program, was to expose American artists to these developments. During formative discussions regarding MoMA's first exhibition, she argued strongly and persuasively for an exhibition of French artists. Her collection reflected this principle, and after work by Americans, its largest number of works were by artists who had worked in France. Most were late nineteenth-century examples demonstrating the roots of modernism, such as the Impressionism of Edgar Degas, the Post-Impressionism of Henri de Toulouse-Lautrec, and the Symbolism of Odilon Redon and Paul Gauguin. But she also acquired later works by artists such as Henri Matisse, with whom she was friendly, and Pablo Picasso. Figurative art was of greater interest to her than abstraction, even in the case of Picasso. One important exception is a series of abstract prints by Vasily Kandinsky created at the legendary Bauhaus.

In 1946, Mrs. Rockefeller made a significant addition to her major 1940 print donation to MoMA with a group of sixty-one lithographs by Toulouse-Lautrec, covering the full range of the artist's important printed oeuvre. When a selection of these works was exhibited a year later, it was regarded as among the most important Museum accessions, and immediately acknowledged this institution as a major repository of Toulouse-Lautrec's work. The print shown here typifies this master's brilliant use of color lithography, a medium which reached an extraordinary high point in France during the 1890s.



HENRI DE TOULOUSE-LAUTREC. *Femme au tub—Le tub (Woman at the Tub—The Tub)* from the portfolio *Elles*. 1896. Lithograph, 15 1/16 x 20 3/8" (39.8 x 51.9 cm). Publisher: Éditions Pellet, Paris. Printer: Auguste Clot, Paris. Edition: 100. Gift of Abby Aldrich Rockefeller

THE PRINT ROOM

Through the years that Abby Aldrich Rockefeller collected prints, the idea that her collection could eventually be a resource for The Museum of Modern Art was never far from her thoughts. From their earliest association, Mrs. Rockefeller conferred with Alfred H. Barr, Jr., the Museum's founding Director, on her print purchases. She also supported Barr's choices of print acquisitions for the Museum. It is not surprising, then, that plans for MoMA's new building in 1939 included space devoted to a print collection. According to Barr, Mrs. Rockefeller had argued for this "with gentle insistence." By this time, she had decided that nearly her entire print holdings would come to the Museum.

One of the remarkable aspects of her gift was the inclusion of plans for the collection's proper care and study. Mrs. Rockefeller had always been aware of the importance of maintaining detailed records about her prints. In small black notebooks, each purchase is listed with an indication of price paid, the dealer involved, and a biographical

sketch of the artist. (These notebooks have survived, and the information they contain has been useful even for the present exhibition.) But she realized that more advanced methods of cataloguing had been devised by museum professionals. At her expense, the entire collection was shipped to Chicago, where Carl O. Schniewind, curator of prints at the Art Institute of Chicago and a leader in the field,



STUDY CENTER, The Abby Aldrich Rockefeller Print Room at MoMA, 1999

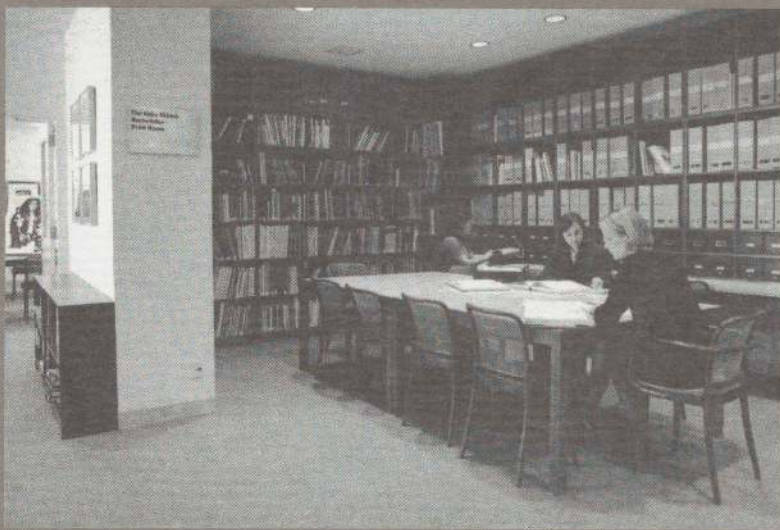
designed a system that still serves as the basis for cataloguing. Today, however, the information is stored in a computer database.

Unfortunately, the Print Room did not open in the new building as scheduled in 1939. The war effort, and related programming, preempted the use of that

space. It was not until 1949 that the room was finally inaugurated as the first facility of its kind devoted to modern printmaking, with William S. Lieberman as the curator in charge (followed by Riva Castleman in the 1970s). Sadly, Abby Aldrich Rockefeller died in the spring of 1948 and did not see the establishment of the department that had been one of her missions for The Museum of Modern Art. As a memorial, the

devoted to earlier periods of art, it is made up of several components. A storage area holds the collection and employs a filing system that allows for easy retrieval. A library and research area provides the scholarly tools needed for the study of prints: a card-catalogue reference of the entire collection, specialized books and catalogues on the subject of prints, and documentary material on the artists, publishers, and master

printers who have created these works. There is also a spacious study center, where the works can be examined quietly and first-hand, outside their frames. Here, artist's printed oeuvres can be studied in depth, and art movements can be understood in their breadth. In all, the Abby Aldrich Rockefeller Print Room and its collection have been an invaluable Museum resource, serving as the basis for countless exhibitions and publications. It is also an unrivaled visual reference library,



LIBRARY AND RESEARCH AREA, The Abby Aldrich Rockefeller Print Rooms at MoMA, 1999

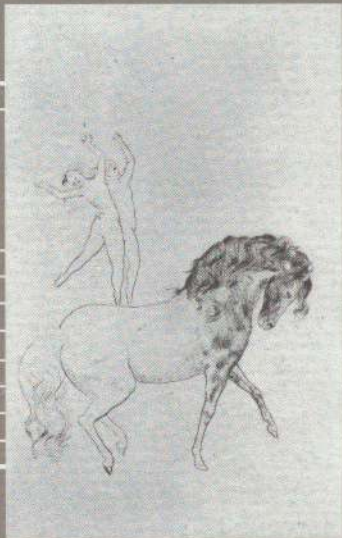
Print Room was named in her honor.

The Abby Aldrich Rockefeller Print Room, a behind-the-scenes curatorial area that houses the print collection and is staffed by specialists, is open to the public by appointment. Similar in organization to traditional print rooms found in libraries and museums

encompassing the artistic achievements of printmaking in the modern period.

ARA

ABBY ALDRICH ROCKEFELLER'S COLLECTOR'S STAMP for the verso of prints in her private collection.



PABLO PICASSO. *Au Cirque (At the Circus)*. 1905–06, published 1913. Drypoint, 8 $\frac{3}{8}$ x 5 $\frac{1}{16}$ " (21.9 x 14.2 cm). Publisher: Ambroise Vollard, Paris. Printer: Louis Fort, Paris. Edition: approximately 277. Gift of Abby Aldrich Rockefeller