

Drawings : recent acquisitions

[introduction by William S. Lieberman]

Author

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The Museum of Modern Art's exhibition history—from our founding in 1929 to the present—is available online. It includes exhibition catalogues, primary documents, installation views, and an index of participating artists.

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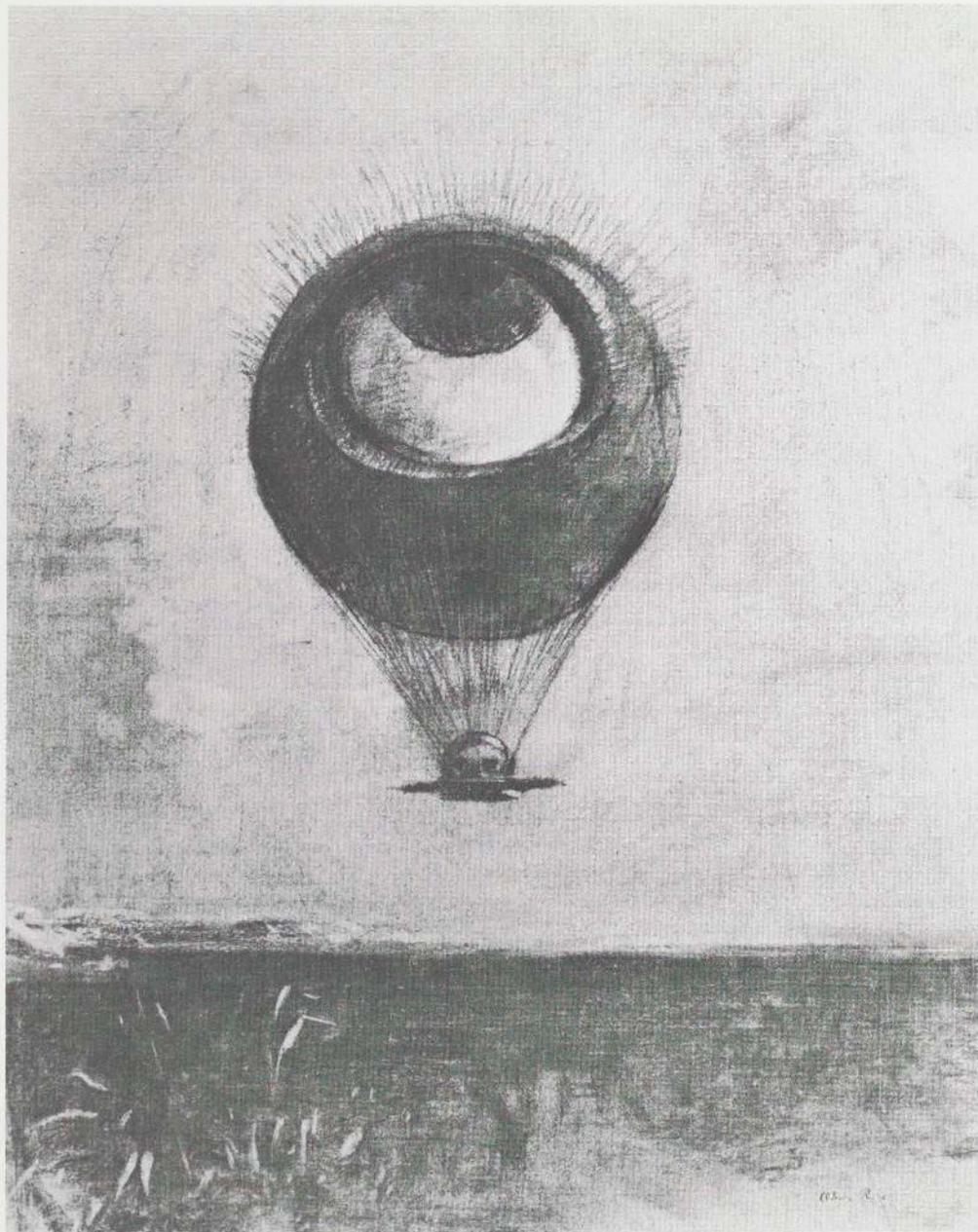


THE MUSEUM OF MODERN ART, NEW YORK

DRAWINGS: RECENT ACQUISITIONS

Archive
MoMA
830
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Drawings
3
xN47
1967
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REDON, Odilon. French, 1840-1916.
The Eye Like a Strange Balloon Mounts Toward Infinity. (1882).
Charcoal, 16 $\frac{5}{8}$ x 13 $\frac{1}{8}$ ". Gift of Larry Aldrich

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INTRODUCTION

Since the opening of the remodeled and enlarged Museum of Modern Art in May 1964, the Paul J. Sachs Galleries on the third floor have provided, for the first time, adequate and permanent space for changing selections from the Museum's vast holdings of drawings and prints.

In 1929, works on paper had been the first acquisitions of the new Museum—gifts of Paul J. Sachs, who during some forty years at the Fogg Art Museum of Harvard University as a teacher, as a connoisseur and as a collector, inspired three generations of students, many of them today curators, art historians and collectors throughout the United States.

Professor Sachs was also one of the seven founders of The Museum of Modern Art and nominated its first director, Alfred H. Barr, Jr. Until his death in 1965 he continued to support the Museum, its collections, and its program, first as an active Trustee and later in an emeritus capacity. It was at his suggestion in 1960 that the Museum established a separate curatorial department devoted to drawings and combined with the already existing department of prints.

This bulletin reports to Members of the Museum acquisitions of drawings shown in exhibitions since the inauguration of the Paul J. Sachs Galleries. The works reproduced offer only a selection; 192 drawings have been added to the collection between May 1964 and December 1966. The harvest has been rich and varied.

Among the acquisitions the earliest drawing is Redon's arresting and most famous image, a tribute to Edgar Allan Poe, the American who so influenced the symbolist poets of France and Belgium. The most recent are drawings of the 1960's beginning with Rauschenberg's superbly sustained interpretation of Dante's *Inferno*. The acquisitions also include four gifts to the Museum, made during his lifetime, in honor of Professor Sachs: the Henry Moore reproduced on the cover, two drawings which appear on pages 4 and 5 and a portrait by Modigliani (page 19), the last, an eloquent tribute to a man so enthusiastically interested in people and how they looked.

John S. Newberry, a student of Paul Sachs and the donor of the portrait by Modigliani, died suddenly in Paris in 1964 at the age of 54. Since 1960 his generous collaboration accelerated the growth of the Museum's drawings collection. A graduate of Harvard, where he studied art history, and a former student at the University of London, Mr. Newberry had been, before moving to New York, Curator of Graphic Arts at the Detroit Institute of Arts. In New York Mr. Newberry became a Patron of the collections of The Museum of Modern Art and served as a member of its International Council. He was also actively interested in the development of Lincoln Center, specifically its new opera house. Professor Sachs wrote of him: "Newberry is not only a museum curator. He is also a generous private collector of catholic taste who adventures, with marked perceptive faculties and powers of discrimination, into varied fields outside his professional responsibilities. He has, for example, a lively interest in the painting and sculpture of many periods and many lands. Newberry knows his *métier* as a curator, as an historian of art, but, more than most professional workers, he cares for the object itself, and as an ardent amateur he loves it."

In 1965 the Museum arranged two special exhibitions in its new Paul J. Sachs Galleries, which are reserved for representative selections of the Museum's holdings of drawings and prints. The first, in April, was a memorial showing of Mr. Newberry's gifts and purchases for the Museum. Included were his latest contributions to the collection: the drawings by Bauermeister, Birmelin, Dickinson, Heiliger, Ipousteguy, Kubin, Marc, Picasso, Rohlf, and Villon reproduced here. The exhibition then toured the United States. Since Mr. Newberry's death additional drawings by Graham, Kelly, Lindner, Matisse, and Menses, among others, have been acquired in his name.



The second special exhibition in the Paul J. Sachs Galleries, in September, was *44 Drawings: Recent Acquisitions* and contained Paul Sachs's last gift to the Museum, a study by the British painter Stanley Spencer, for a figure in his great murals at Berghclere (page 4), as well as gifts of other donors including the drawings by Balthus, Calder, Corinth, Feininger, Gill, Kirchner, Kuhn, Kupka, Nakian, Redon, Rodin, Soyer, and Vass on the following pages.

In December 1965 and September of the following year, two other exhibitions of recent acquisitions were shown at the Museum in the Northeast Gallery on the first floor. These were: *Rauschenberg: Drawings for Dante's "Inferno"*, an anonymous and major gift of thirty-four illustrations for as many cantos, and *Twenty Drawings: Recent Acquisitions*, including works on paper by Arakawa, Georges, Giacometti, Magritte, Murch, and Samaras.

In addition, during 1965 and 1966 several exhibitions were prepared for the circulating program of the Museum including: *Painters for the Theatre*, *Drawings by Yves Tanguy*, *George Grosz: Watercolors and Drawings* and *Chagall's Aleko*. These exhibitions drew heavily from the Museum's collection; only the last has as yet been shown at the Museum itself.

Paul Sachs died in February 1965. Happily, he had been able to see the new drawings and prints galleries completed and named in his honor. By his family, by his staff at the Fogg and by his students Paul Sachs will be remembered always as a friend and, above all, as a mentor.

opposite left: FLANNAGAN, John B.
American, 1895-1942. *Nude*. (1941).
Watercolor, 16 $\frac{1}{8}$ x 12 $\frac{1}{2}$ ". Gift of E. Weyhe
in honor of Paul J. Sachs

opposite right: SPENCER, Stanley. British,
1891-1959. Study for *Kit Inspection*.
(c.1931). Wash and pencil, 14 $\frac{3}{8}$ x 9 $\frac{7}{8}$ ".
Gift of Paul J. Sachs

right: GAUDIER-BRZESKA, Henri. French,
1891-1915. Worked in England. *Pelican*.
(1913). Pen and ink, 14 $\frac{7}{8}$ x 10". Gift of
H. S. Ede in honor of Paul J. Sachs

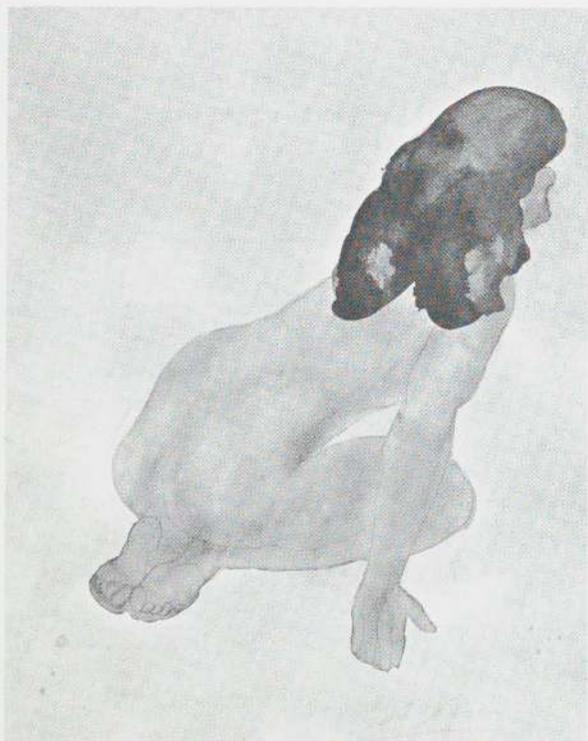


For The Museum of Modern Art his counsel remains essential. In 1939, on the occasion of the tenth anniversary of the Museum, he said: "May I make a plea for a choice permanent collection, of moderate size: a collection which may serve as a sort of stabilizer or measuring rod: a sort of background of quality against which our important temporary exhibitions may be projected and evaluated . . . May I point out also that as The Museum of Modern Art grows older and larger it is likely to face subtle but serious dangers. Let us be ever watchful to resist pressure to vulgarize and cheapen our work through the mistaken idea that in such fashion a broad public may be reached effectively . . . But there is another and even greater danger as The Museum of Modern Art grows older: the danger of timidity. The Museum must continue to take risks. It has taken risks, with its eyes open, from the very start. It must not stop taking risks: for the reputation of The Museum of Modern Art will rest upon its successes more than upon its mistakes. In the field of modern art chances must be taken. The Museum should continue to be a pioneer: bold and uncompromising."

In December 1966 The Museum of Modern Art joined with Harvard University in presenting in New York a major exhibition *The Taste of a Connoisseur: The Paul J. Sachs Collection*, most of which had been bequeathed to the Fogg Art Museum. The occasion was memorable, a tribute to him and to a lifetime of dedication and discernment.

William S. Lieberman, *Director, Department of Drawings and Prints*

Unless enclosed by parentheses, dates appear on works of art.
All drawings are on paper, sheet sizes are given.



above left: RODIN, Auguste. French, 1840-1917. *Nude*. n.d. Watercolor and pencil, 12 $\frac{5}{8}$ x 9 $\frac{3}{4}$ ". Gift of Mr. and Mrs. Patrick Dinehart

above right: RODIN, Auguste. French, 1840-1917. *Kneeling Man*. n.d. Watercolor and pencil, 12 $\frac{1}{4}$ x 7 $\frac{3}{4}$ ". Gift of Mr. and Mrs. Patrick Dinehart

left: RODIN, Auguste. French, 1840-1917. *Kneeling Nude*. n.d. Watercolor and pencil, 12 $\frac{1}{4}$ x 9 $\frac{5}{8}$ ". Gift of Mr. and Mrs. Patrick Dinehart

opposite: RODIN, Auguste. French, 1840-1917, *Cambodian Dancer*. (c.1906). Watercolor and pencil, 17 $\frac{3}{4}$ x 11 $\frac{3}{4}$ ". Gift of Mrs. Bliss Parkinson





opposite: KUBIN, Alfred. Austrian, born Bohemia, 1877-1959. *As the Day Flies so Goes the Night*. (c.1900-03). Gouache, wash, brush and ink, 13 x 10 $\frac{3}{4}$ ". The John S. Newberry Collection

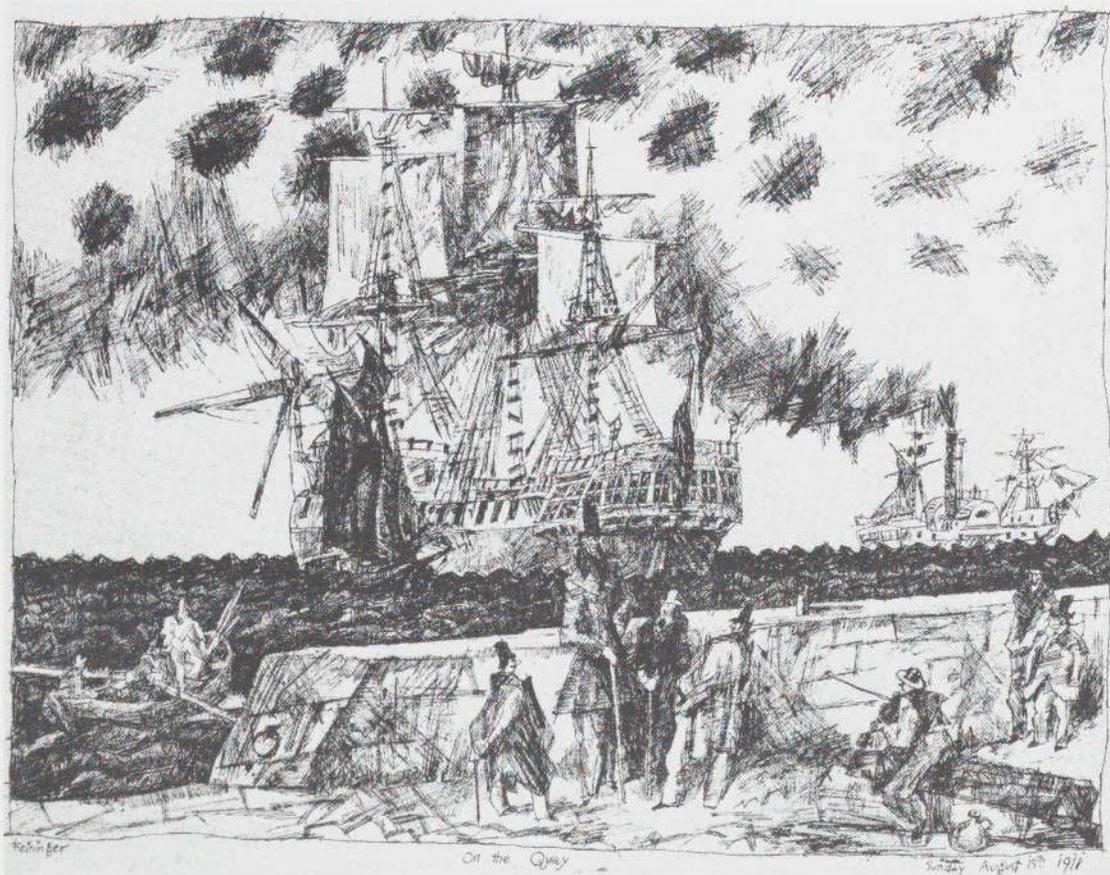
opposite below: KUBIN, Alfred. Austrian, born Bohemia, 1877-1959. *The Last King*. (c.1900-03). Wash, brush, pen and ink, 14 $\frac{5}{8}$ x 11 $\frac{1}{8}$ ". The John S. Newberry Collection

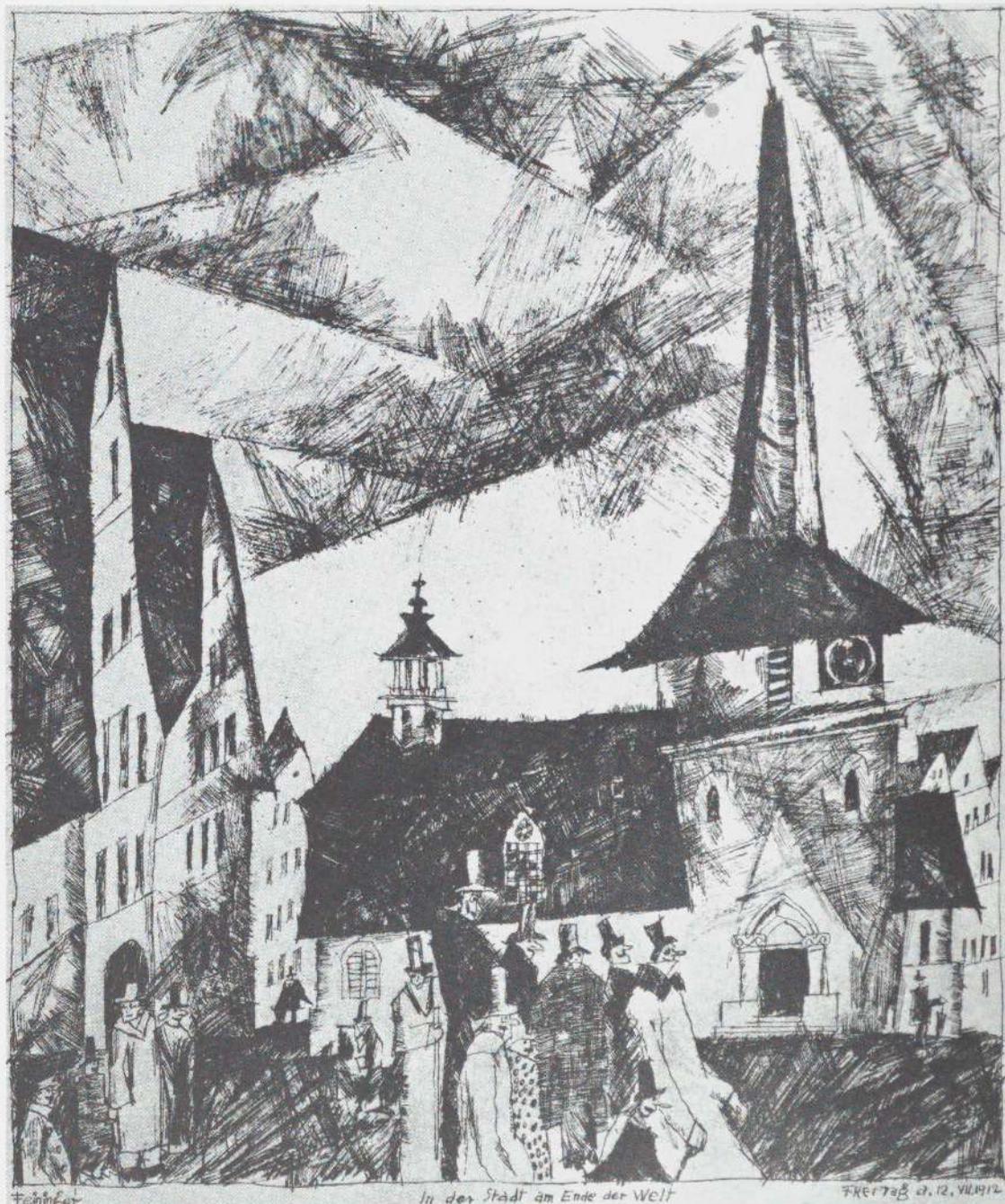
below: KUPKA, Frank. Czech, 1871-1957. Worked in France. *Bather*. (c.1904). Pastel, 11 $\frac{1}{2}$ x 15 $\frac{3}{4}$ ". Gift of the Saidenberg Gallery



below: FEININGER, Lyonel. American, 1871-1956.
On the Quay. August 13, 1911. Pen and ink touched
with gouache, 9 $\frac{3}{8}$ x 12 $\frac{1}{2}$ ". Gift of Mrs. Julia Feininger

opposite: FEININGER, Lyonel. American, 1871-1956.
In the City at the End of the World. July 12, 1912.
Pen and ink, 12 $\frac{3}{8}$ x 9 $\frac{1}{2}$ ". Gift of Mrs. Julia Feininger

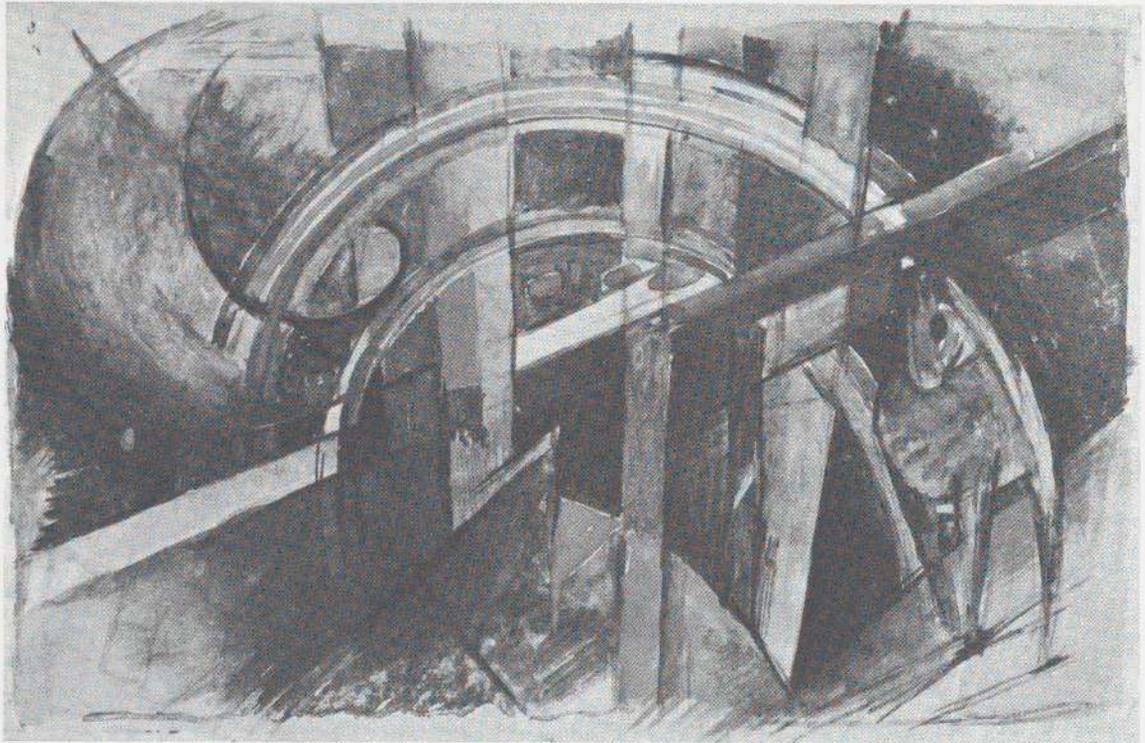




Fehlfar

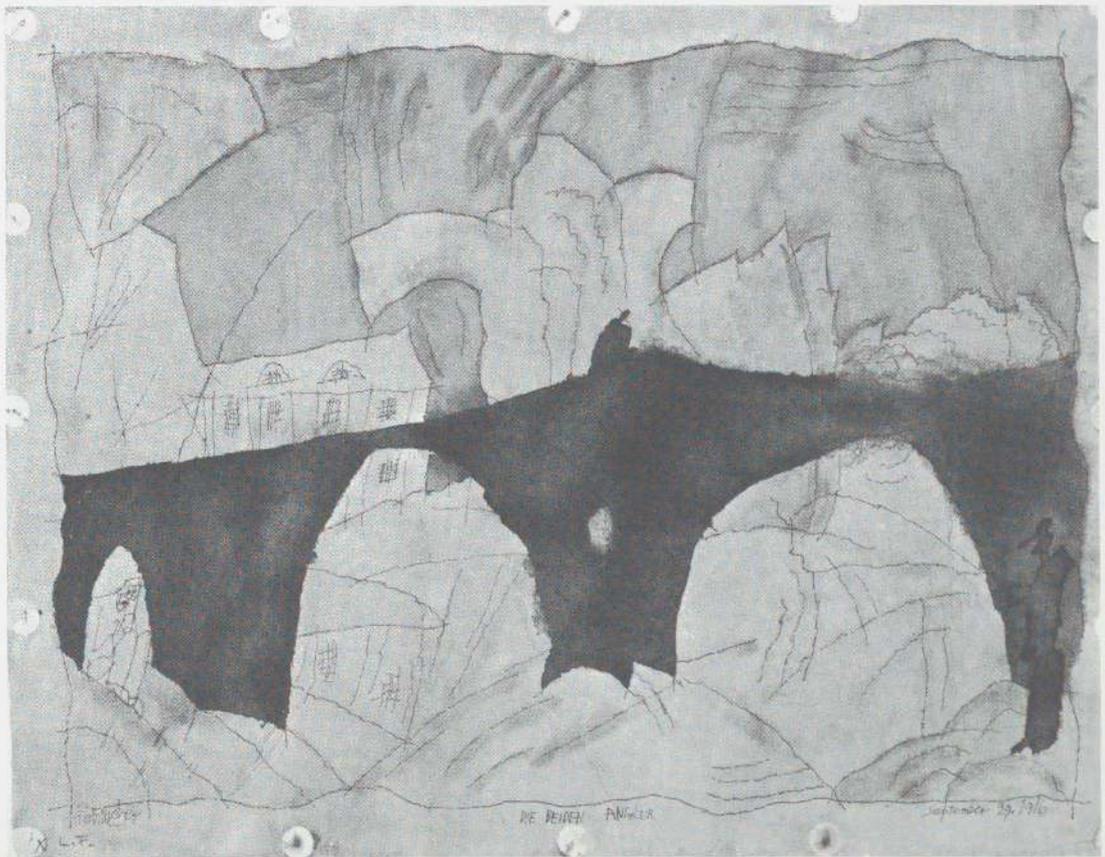
In der Stadt am Ende der Welt

Freitag d. 12. VII. 1912



above: MARC, Franz. German, 1880-1916.
Blue Horse with Rainbow. (1913). Watercolor,
6 $\frac{3}{8}$ x 10 $\frac{1}{8}$ ". The John S. Newberry Collection

opposite: FEININGER, Lyonel. American, 1871-
1956. *Two Anglers*. September 29, 1916.
Watercolor, pen and ink, 9 $\frac{5}{8}$ x 12 $\frac{3}{8}$ ".
Gift of Mrs. Julia Feininger





Albert Einstein
1905

opposite: GIACOMETTI, Alberto. Swiss, 1901-1966. Worked in France. *Portrait in an Interior*. 1951. Lithographic crayon and pencil, 15 $\frac{3}{8}$ x 10 $\frac{7}{8}$ ". Gift of Mr. and Mrs. Eugene Victor Thaw

above right: CORINTH, Lovis. German, 1858-1925. *Leonid Osipovich Pasternak*. (1923). Charcoal, chalk, crayon, and pencil on light gray paper, 18 $\frac{3}{4}$ x 12". Mr. and Mrs. Walter Bareiss Fund

below: CORINTH, Lovis. German, 1858-1925. *The First Human Beings*. (c.1919). Crayon and pencil, 9 $\frac{1}{2}$ x 7 $\frac{3}{4}$ ". Mr. and Mrs. Walter Bareiss Fund







opposite: SOYER, Moses. American, born 1899.
Studies for Portrait of Julia Evergood. 1962.
Watercolor, pastel, wash, pen and ink, 24 $\frac{1}{8}$ x 19 $\frac{3}{8}$ ".
Gift of William A. Koshland

above left: ROHLFS, Christian. German, 1849-1938.
Man in a Top Hat. 1935. Watercolor and crayon,
19 $\frac{7}{8}$ x 13". The John S. Newberry Collection

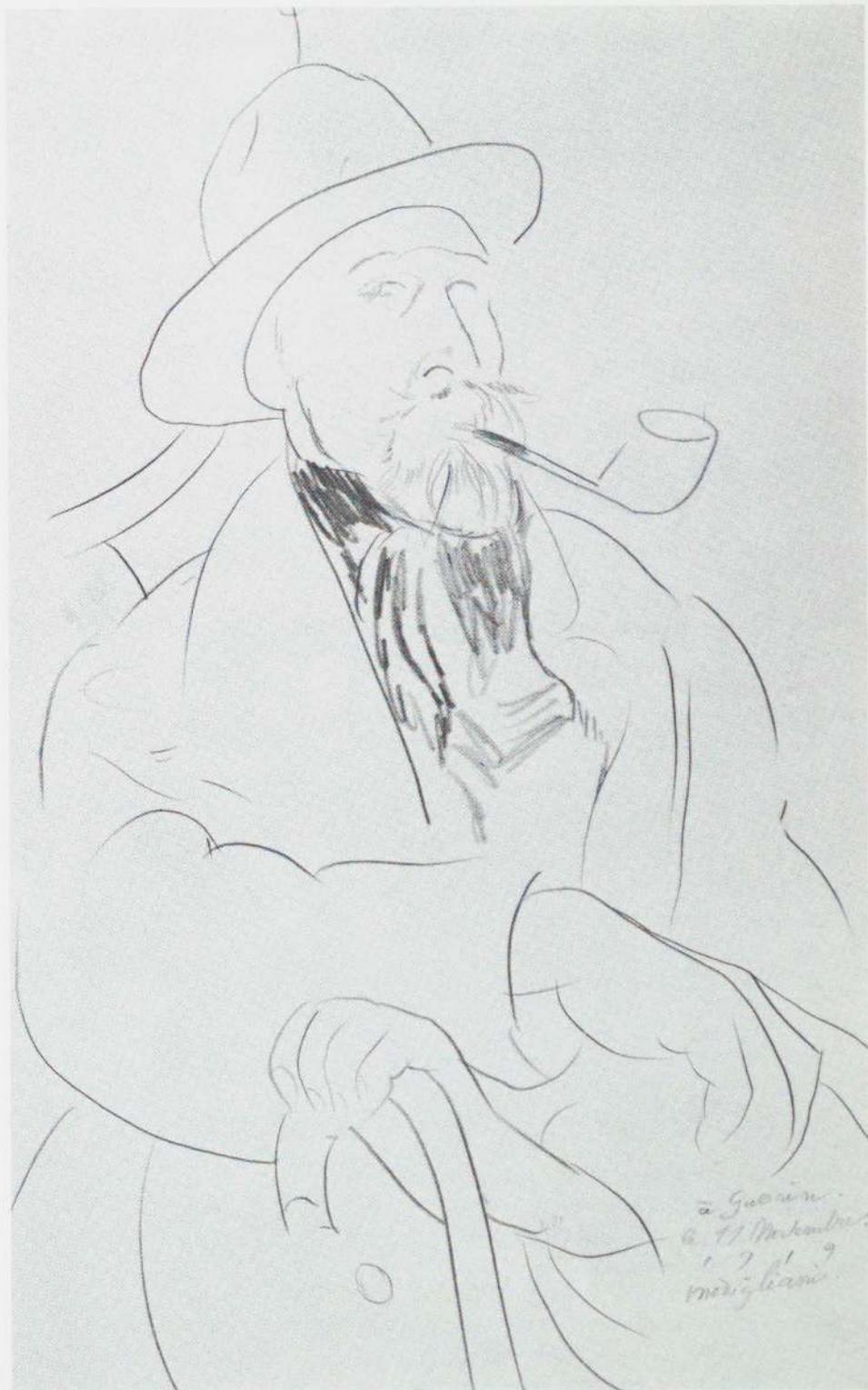
above right: KIRCHNER, Ernst Ludwig. German,
1880-1938. *Seated Woman with Hat*. (1908-09).
Charcoal, 23 $\frac{1}{2}$ x 19 $\frac{3}{8}$ ". Gift of Mr. and Mrs.
Edwin A. Bergman

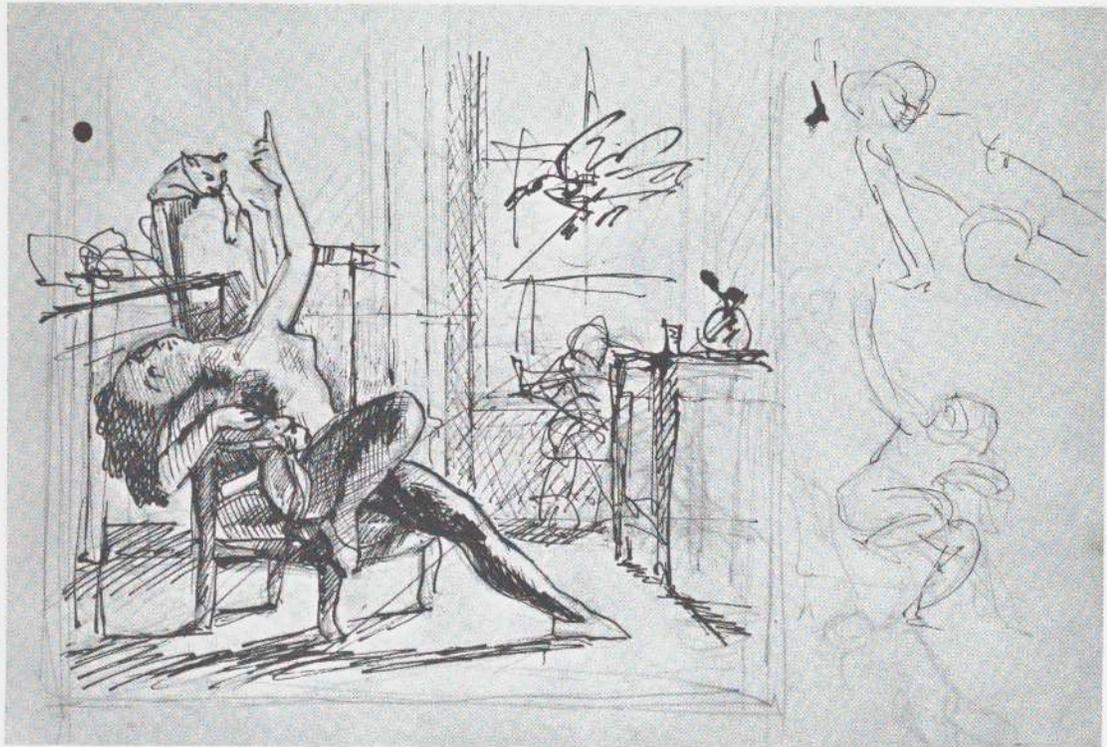
below top: PASCIN, Jules. American, 1885-1930. Also worked in Europe. *Seated Girl*. (1928). Charcoal and wash, 19 $\frac{3}{8}$ x 25 $\frac{1}{4}$ ". Gift of Mr. and Mrs. Peter A. Rübél

below bottom: PASCIN, Jules. American, 1885-1930. Also worked in Europe. *Reclining Nude*. (1928). Charcoal, 19 $\frac{7}{8}$ x 25 $\frac{1}{2}$ ". Gift of Mr. and Mrs. Peter A. Rübél

opposite: MODIGLIANI, Amadeo. Italian, 1884-1920. Worked in Paris. *Charles Guérin*. November 11, 1919. Pencil, 16 $\frac{3}{4}$ x 10 $\frac{3}{8}$ ". Gift of John S. Newberry in honor of Paul J. Sachs







above: BALTHUS (Baltusz Klossowski de Rola).
French, born 1908. Study for *Nude with Cat*.
(c.1954). Pencil, pen and ink, 11 $\frac{7}{8}$ x 17 $\frac{3}{4}$ ".
Gift of John S. Newberry

opposite: DUFY, Raoul. French, 1877-1953.
The Artist's Studio. (c.1942). Brush and ink,
19 $\frac{5}{8}$ x 26". Gift of Mr. and Mrs. Peter A. Rübel

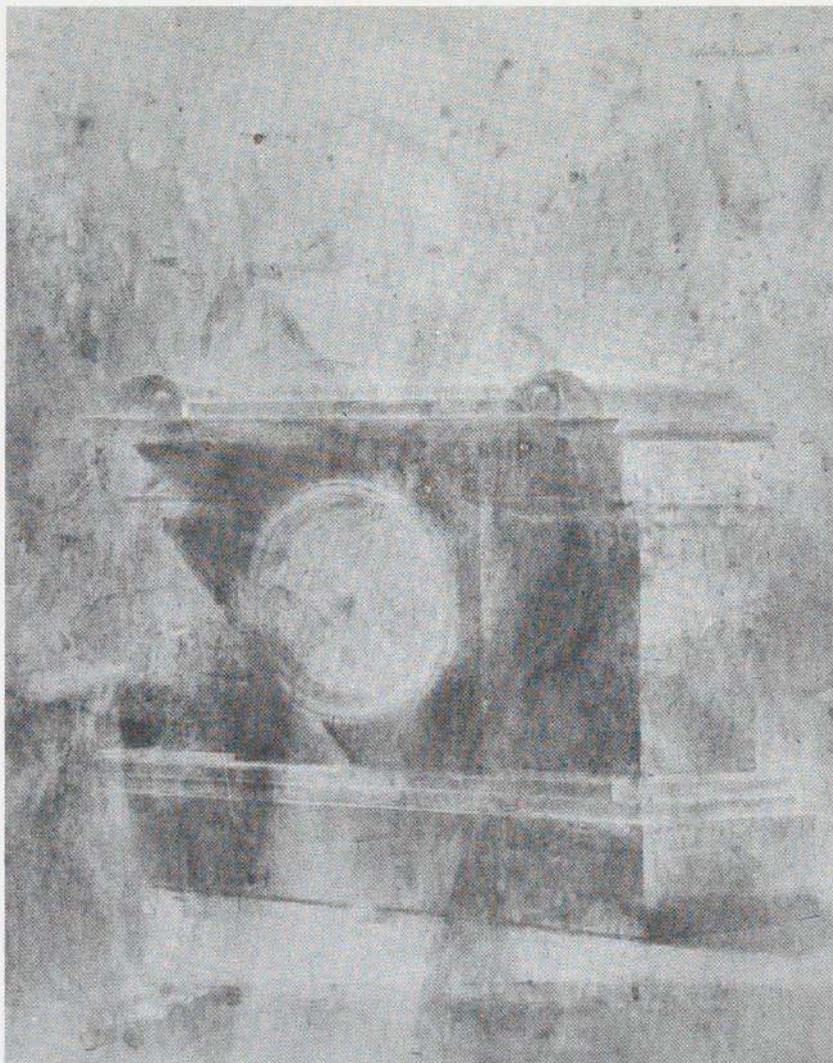




above: MATISSE, Henri. French, 1869-1954.
Self-Portrait. 1945. Crayon, $15\frac{7}{8} \times 20\frac{3}{4}$ ".
John S. Newberry Fund

opposite: PICASSO, Pablo. Spanish, born 1881.
Works in France. Two Dancers. November, 1919.
Pencil, $12\frac{1}{4} \times 9\frac{1}{2}$ ". The John S. Newberry Collection



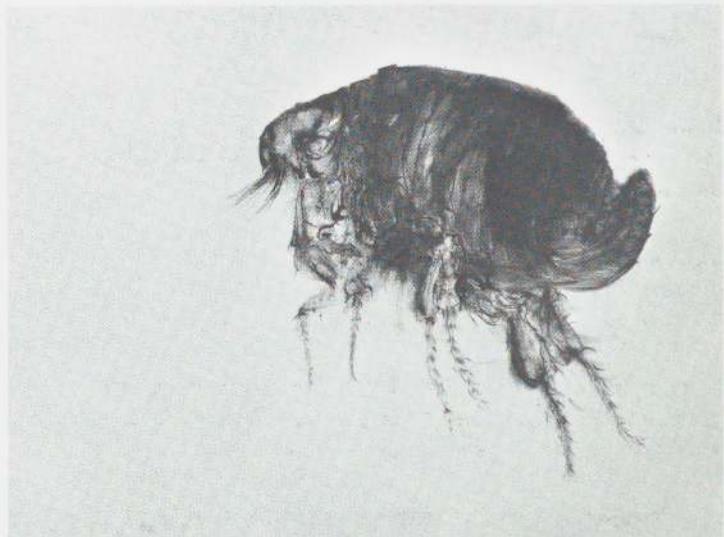
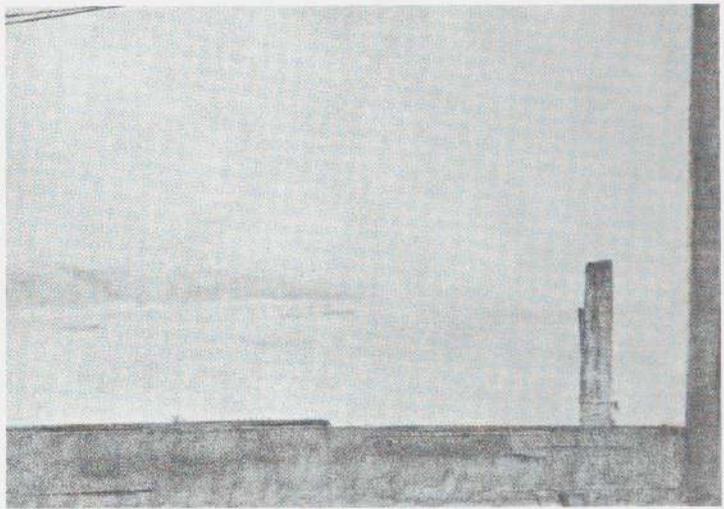
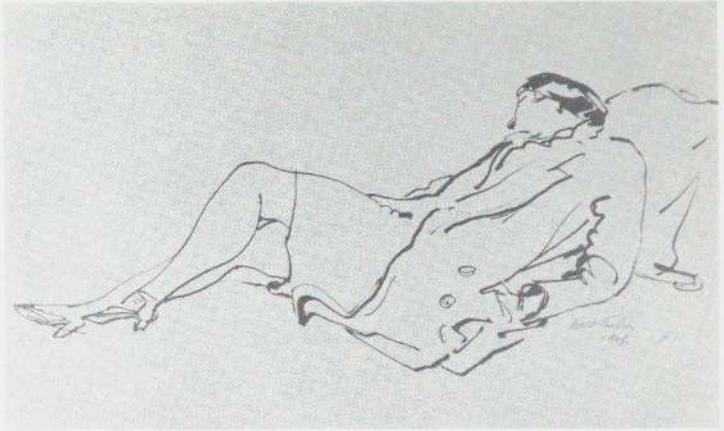


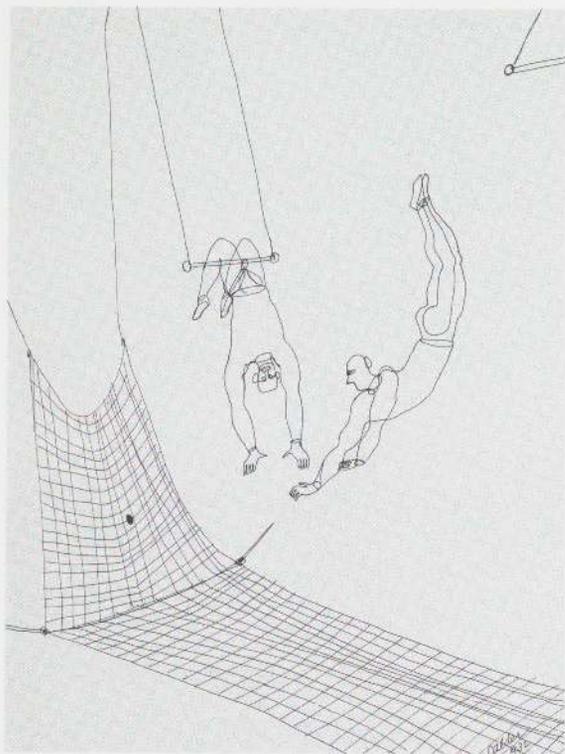
above: MURCH, Walter Tandy. American, born 1907.
Clock. 1965. Gouache, wash, pencil and brush, 28 $\frac{1}{8}$ x 22 $\frac{1}{4}$ ".
Larry Aldrich Foundation Fund

opposite above: KUHN, Walt. American, 1880-1949.
Sleeping Girl in Coat. 1928. Brush and ink, 9 $\frac{1}{8}$ x 15 $\frac{1}{2}$ ".
Gift of Abby Aldrich Rockefeller (by exchange)

opposite center: DICKINSON, Edwin. American, born 1891.
East End View from Wharf. 1933. Pencil, 16 $\frac{1}{4}$ x 9 $\frac{3}{8}$ ".
The John S. Newberry Collection

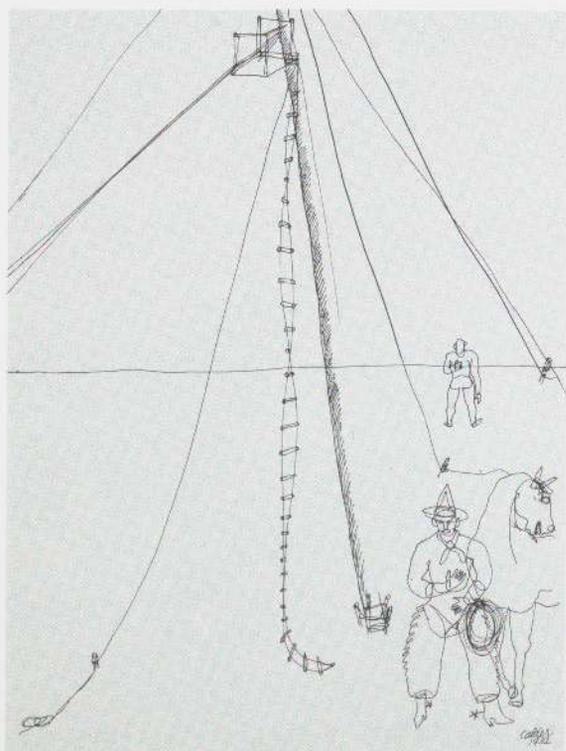
opposite below: BASKIN, Leonard. American, born 1922.
The Flea. 1958. Watercolor, brush, pen and ink,
22 $\frac{1}{4}$ x 30 $\frac{1}{4}$ ". Gift of the artist



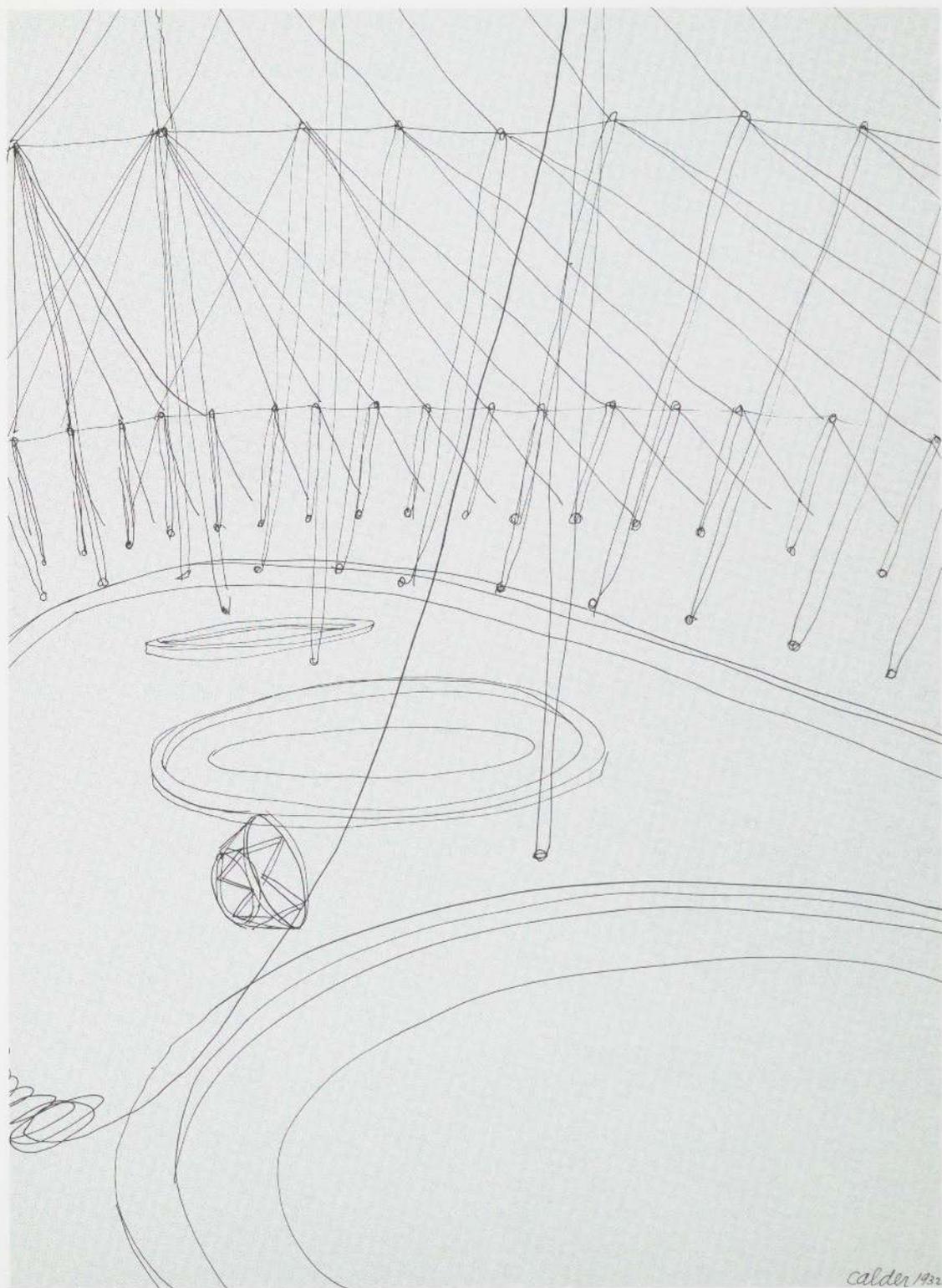


above: CALDER, Alexander. American, born 1898. *The Catch*. 1932. Pen and ink, 19 $\frac{1}{8}$ x 14 $\frac{1}{8}$ ". Gift of Mr. and Mrs. Peter A. Rubel

below: CALDER, Alexander. American, born 1898. *Cowboy and Rope Ladder*. 1932. Pen and ink, 19 x 14 $\frac{1}{8}$ ". Gift of Mr. and Mrs. Peter A. Rubel



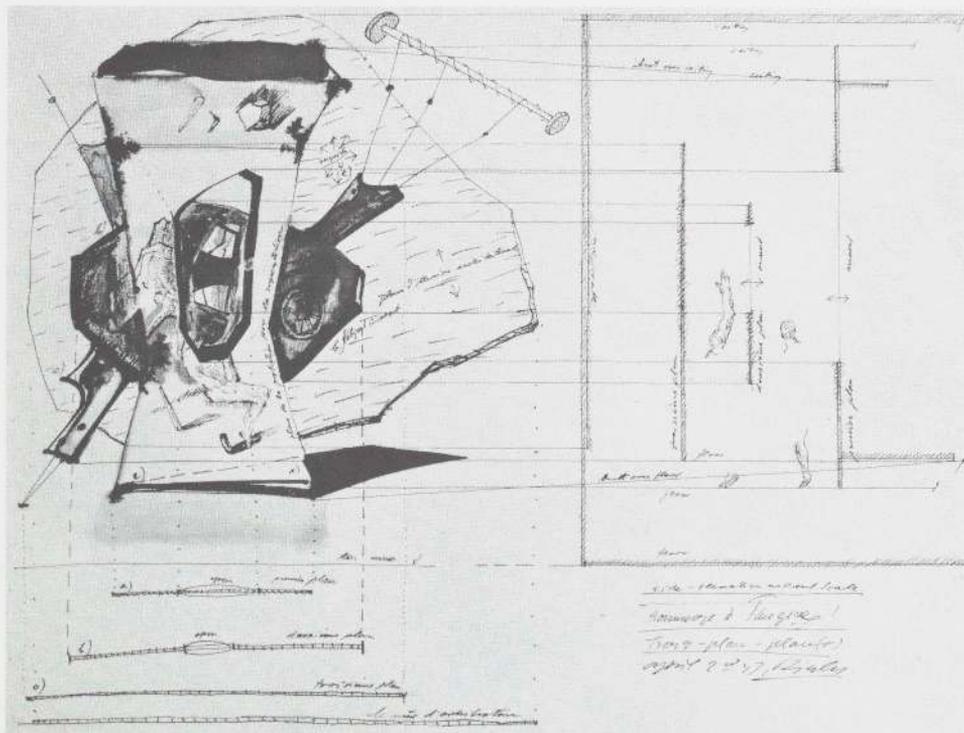
opposite: CALDER, Alexander. American, born 1898. *Circus Interior*. 1932. Pen and ink, 19 x 14". Gift of Mr. and Mrs. Peter A. Rubel

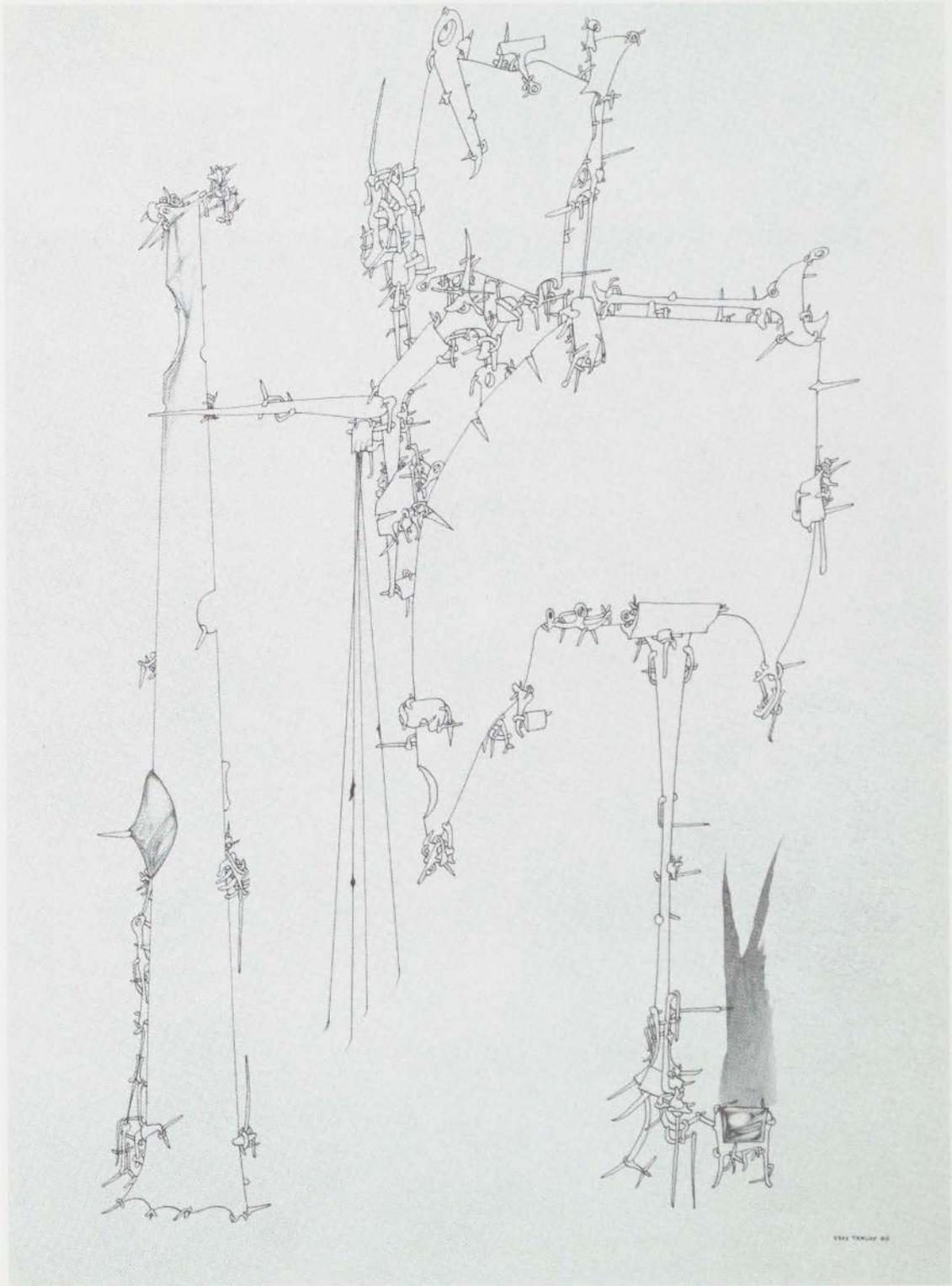


calder 1932

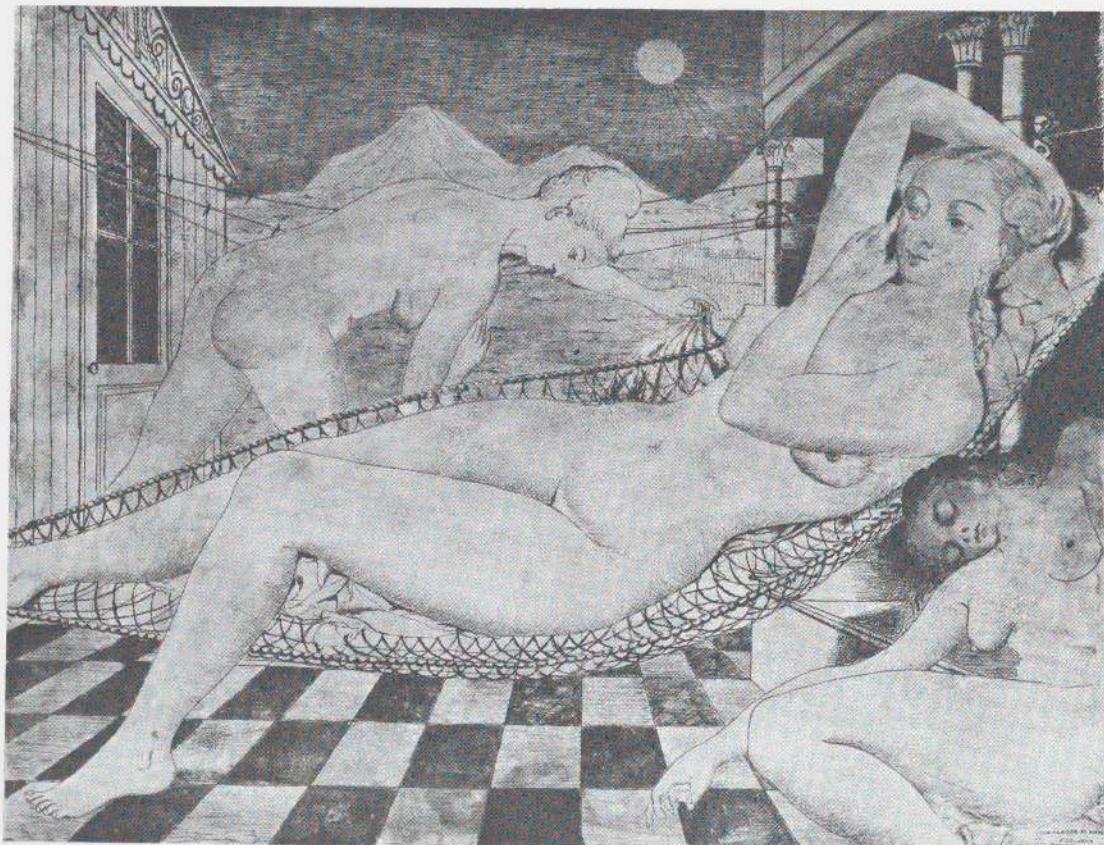
below: KIESLER, Frederick J. American, born Austria, 1890-1965. *Homage to Tanguy*. 1947. Gouache, wash, brush, pen and ink, 14 $\frac{3}{4}$ x 19 $\frac{7}{8}$ ".
Kay Sage Tanguy Bequest

opposite: TANGUY, Yves. American, born France, 1900-1955. Untitled. 1949. Watercolor, pencil, pen and ink, 19 $\frac{7}{8}$ " x 14 $\frac{3}{4}$ ". Kay Sage Tanguy Bequest





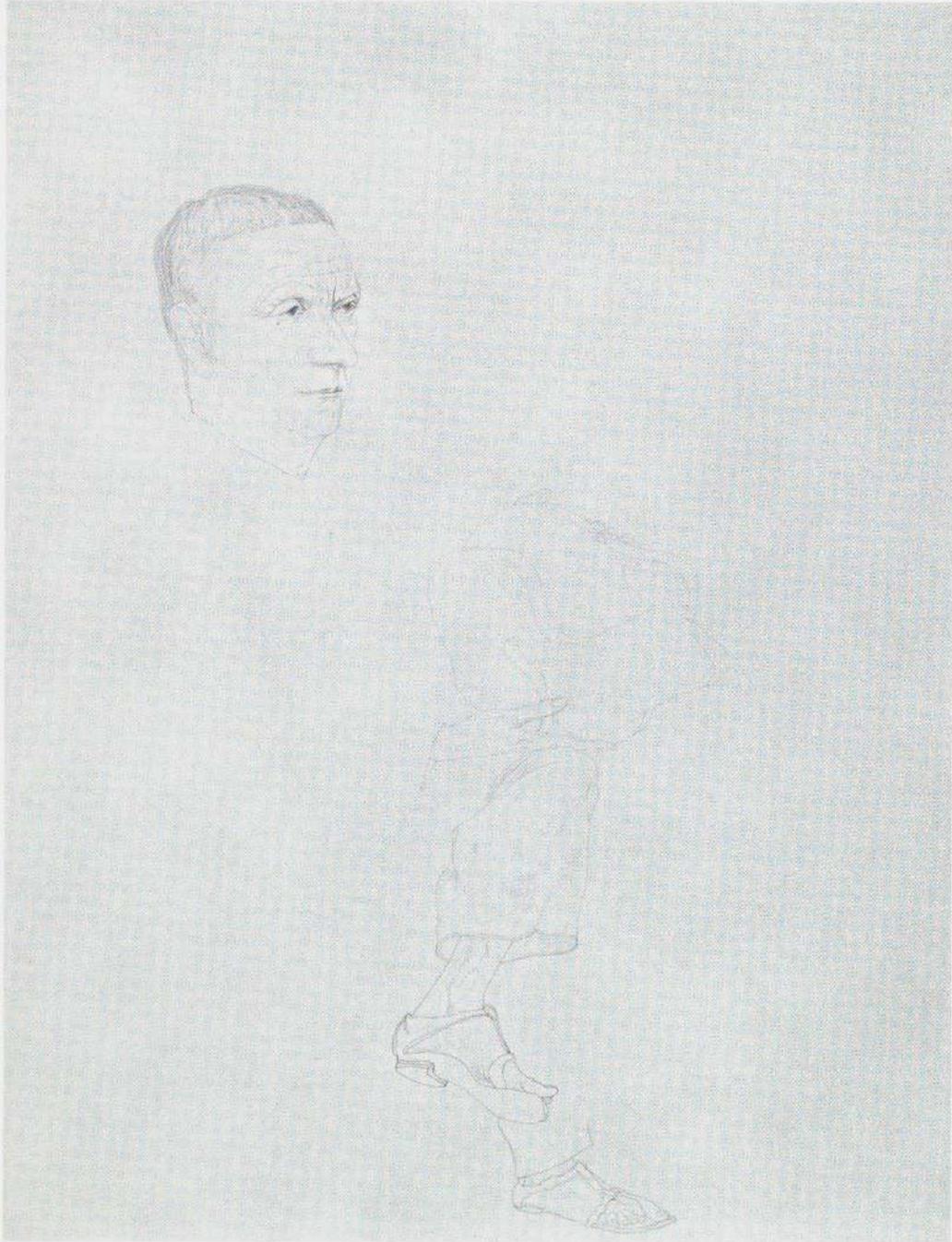
YVES TANGUY 80

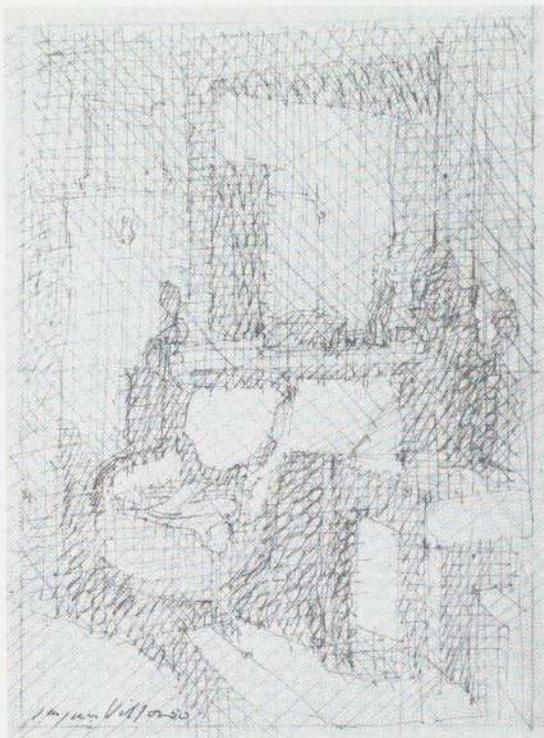


above: DELVAUX, Paul. Belgian, born 1897.
Composition. 1947. Watercolor, pen and ink,
23½ x 30⅞". Kay Sage Tanguy Bequest

opposite: MAGRITTE, René. Belgian, born 1898.
The Thought Which Sees. (1965). Graphite, 15¾ x
11¾". Gift of Mr. and Mrs. Charles B. Benenson





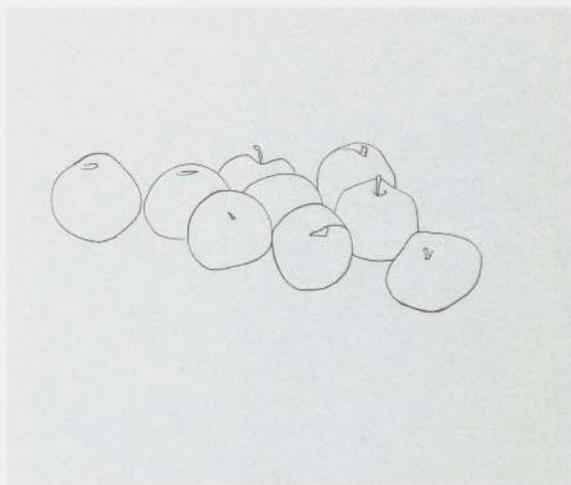


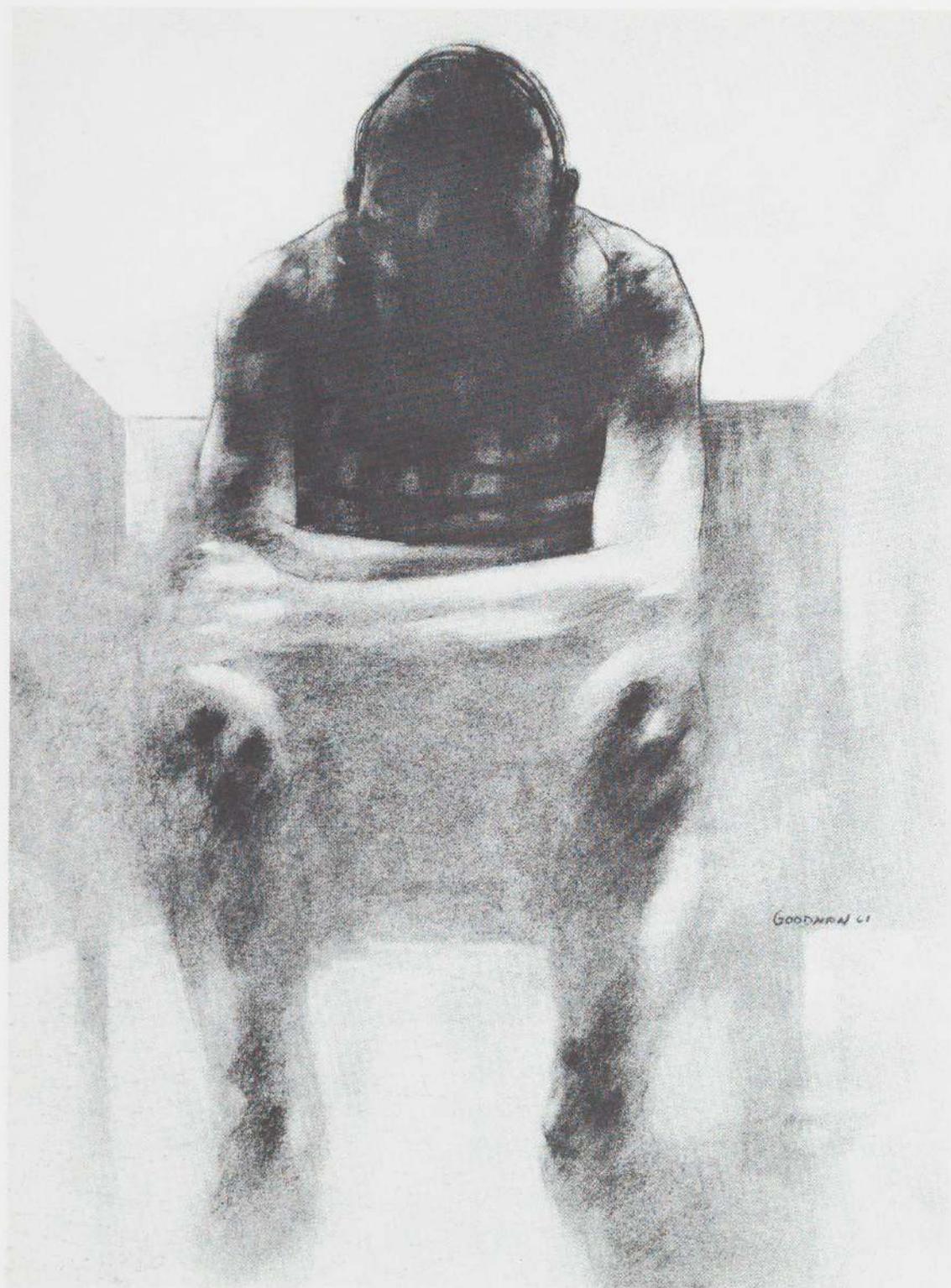
opposite: KIESLER, Frederick J. American, born Austria, 1890-1965. *Jean Arp*. (1947). Pencil, 25 $\frac{5}{8}$ x 19 $\frac{3}{4}$ ". Gift of the D.S. and R. H. Gottesman Foundation

above left: VILLON, Jacques. French, 1875-1963. *Interior*. 1950. Pen and ink, 9 $\frac{1}{8}$ x 6 $\frac{3}{4}$ ". Gift of John S. Newberry

above right: LA FRESNAYE, Roger de. French, 1885-1925. *Mask*. 1921. Pencil, 6 $\frac{3}{8}$ x 5 $\frac{1}{2}$ ". Gift in memory of Otto M. Gerson

below right: KELLY, Ellsworth. American, born 1923. *Apples*. 1949. Pencil, 17 $\frac{1}{8}$ x 22 $\frac{1}{8}$ ". Gift of John S. Newberry (by exchange)



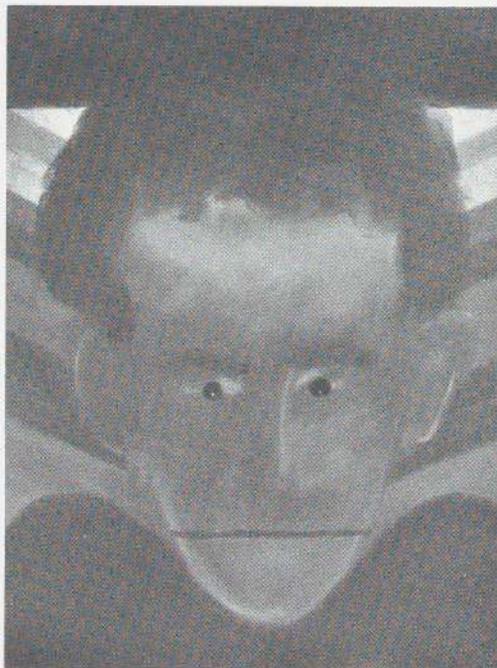


opposite: GOODMAN, Sidney. American, born 1936. *Man Waiting*. 1961. Charcoal, 25 $\frac{3}{4}$ x 19 $\frac{1}{8}$ "
Gift of Mr. and Mrs. Walter Bareiss

below left: MENSES, Jan. Canadian, born The Netherlands, 1933. *Kliploth #105*. 1965. Tempera, wash and brush, 30 $\frac{1}{8}$ x 22", irreg.
John S. Newberry Fund

below right: GEORGES, Paul. American, born 1923. *Self-Portrait*. 1964. Wash, pencil, brush and ink, 14 x 10 $\frac{3}{4}$ ". Mrs. E. Powis Jones Fund

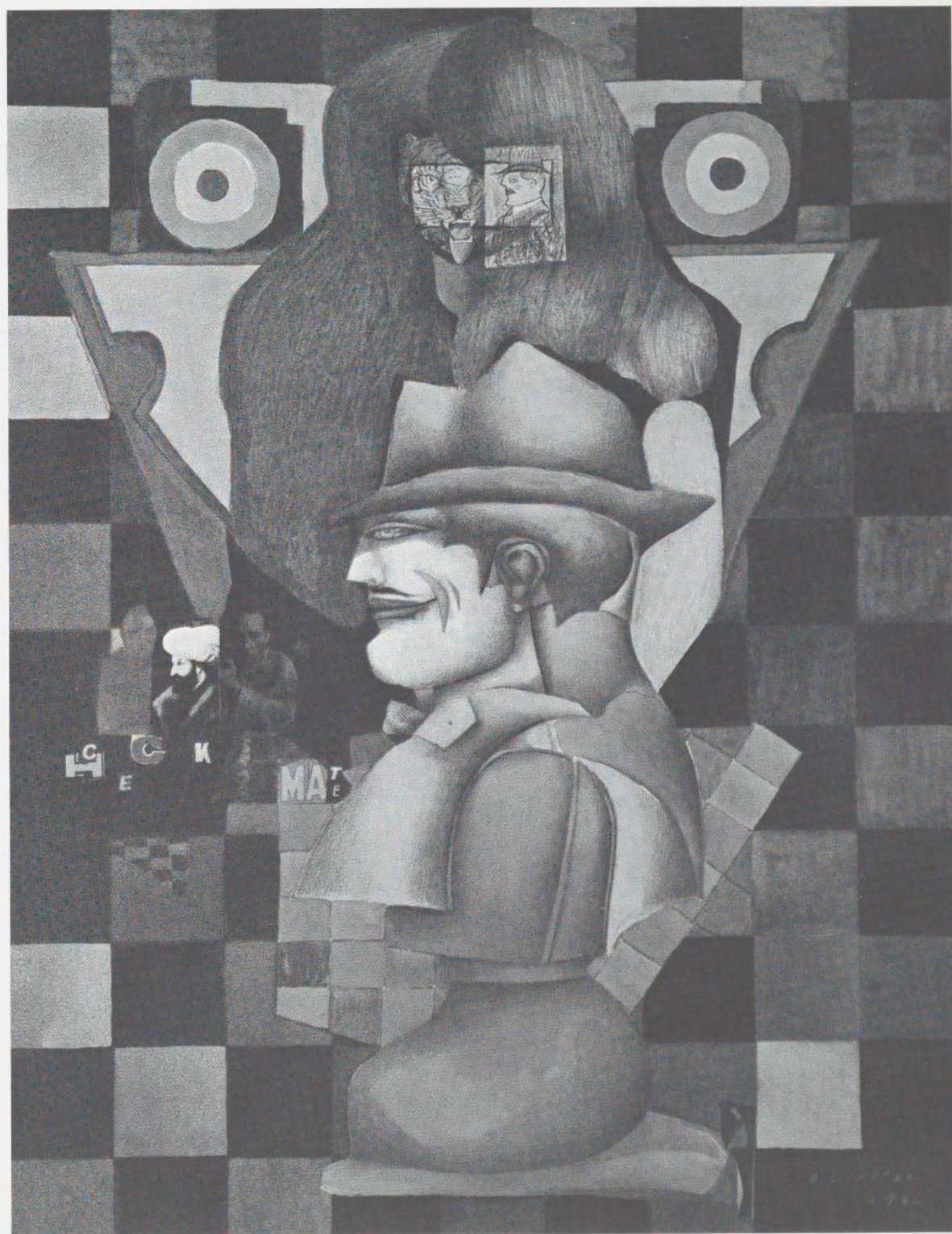


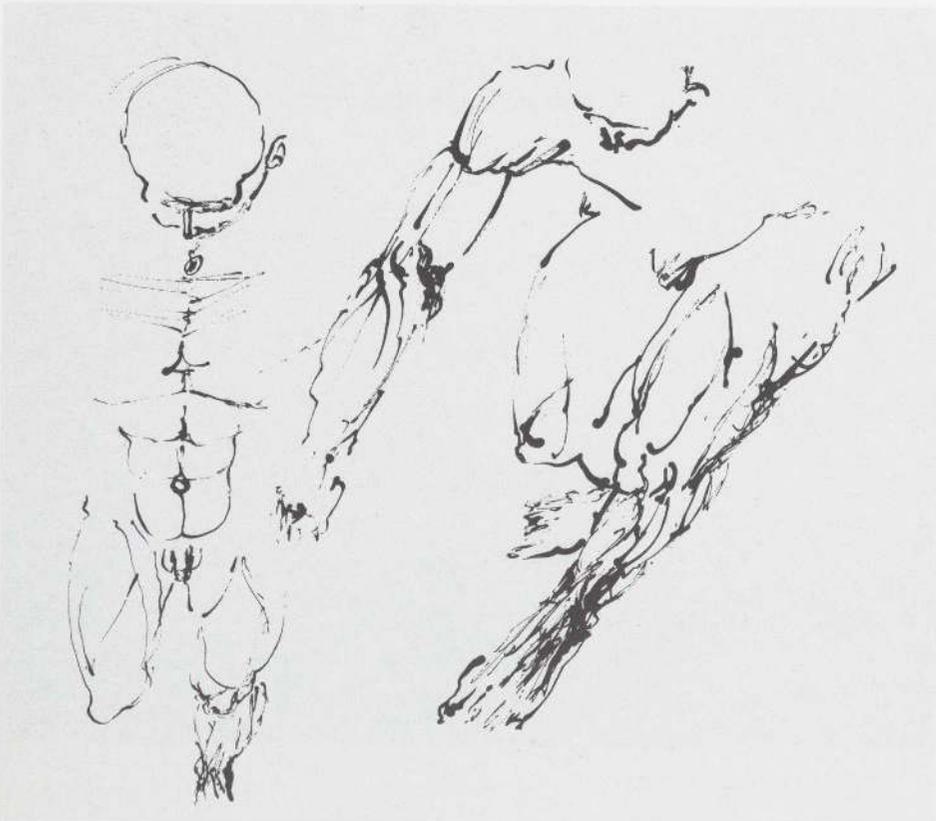


above left: GRAHAM, John D. American, 1881-1961.
Leda #1. 1954. Oil, pencil, brush and ink on tracing paper,
16 x 13½". John S. Newberry Fund

above right: SAMARAS, Lucas. American, born 1936.
Untitled. July 25, 1961. Pastel on red paper, 12½ x 9".
D. S. and R. H. Gottesman Foundation Fund

opposite: LINDNER, Richard. American, born 1901.
Checkmate. 1966. Watercolor, collage, pencil, crayon, brush
and ink, 23¾ x 18". John S. Newberry Fund



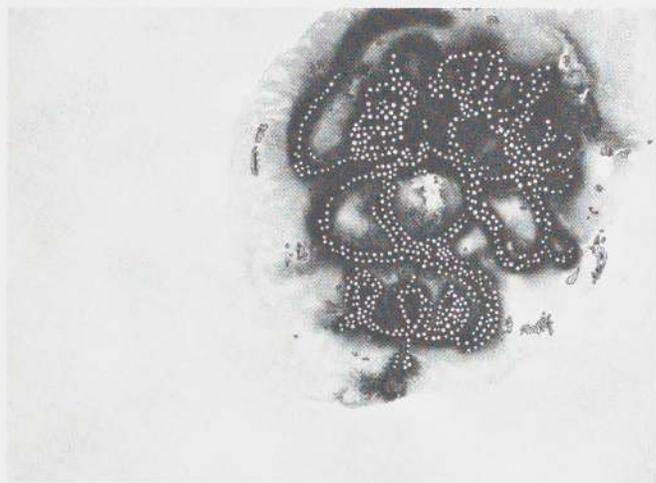
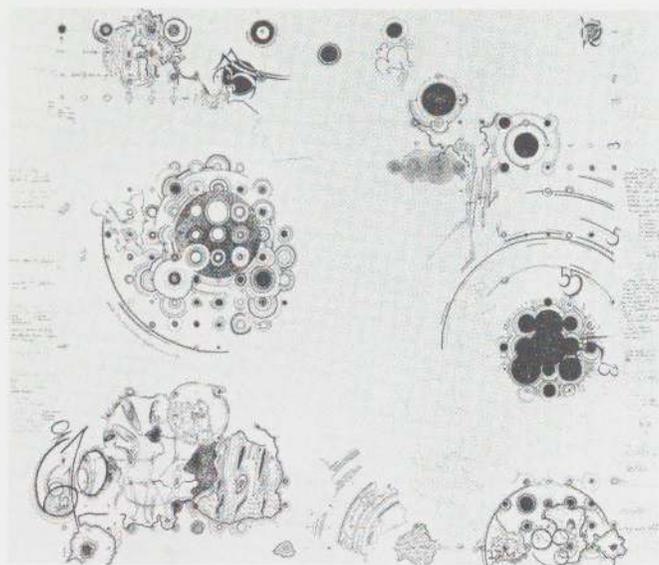




opposite above: NAKIAN, Reuben. American, born 1897.
Mars and Venus Series. (c.1960). Wash, brush and ink,
14 x 16⁷/₈". Gift of Charles Egan in memory of J. B. Neumann

opposite below: IPOUSTEGUY, Jean. French, born 1920.
Study for Man. 1963. Brush and synthetic paint, 19³/₄ x 25³/₄".
Gift of John S. Newberry

above: HEILIGER, Bernhard. German, born 1915. *Untitled*.
1962. Charcoal and pencil, 39 x 27³/₈". Gift of
John S. Newberry



above: BAUERMEISTER, Mary. German, born 1934. Works in the United States. *Needless Needles*. (1964). Watercolor, colored ink, pencil, pen and ink. 19 $\frac{5}{8}$ x 23 $\frac{5}{8}$ ". Gift of John S. Newberry

below: COHEN, Bernard. British, born 1933. *Untitled*. 1965. Gouache, wash, brush, pen and ink, 22 $\frac{3}{4}$ x 31 $\frac{1}{2}$ ". Eugene and Clare Thaw Fund

opposite: BONTECOU, Lee. American, born 1931. *Untitled*. 1960. Charcoal, 19 $\frac{1}{8}$ x 25 $\frac{1}{8}$ ". Gift of James L. Goodwin in memory of Philip L. Goodwin

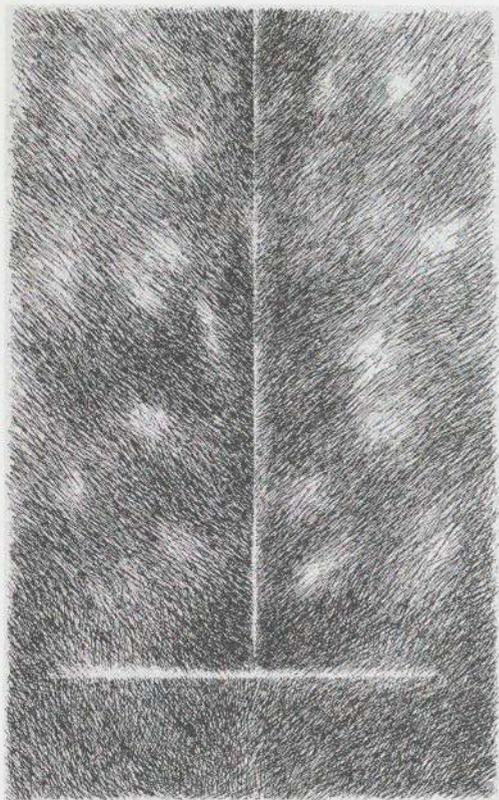




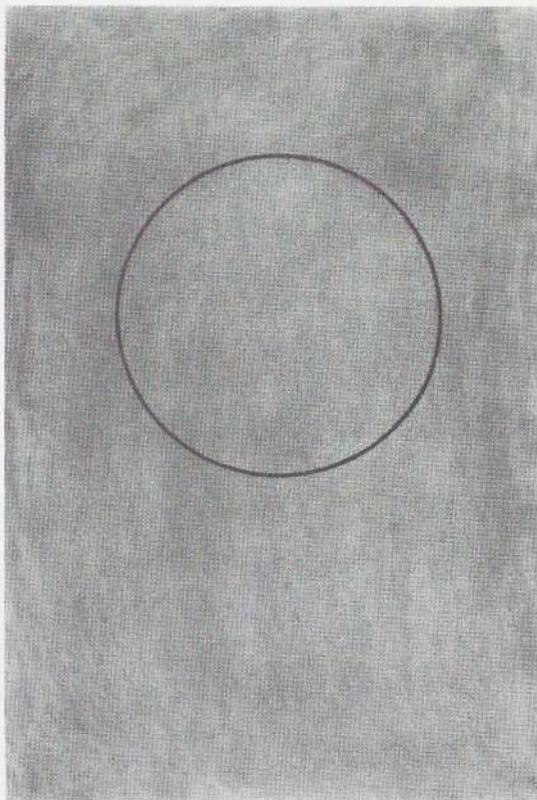


opposite: BIRMELIN, Robert. American, born 1933. *Opening Car Doors*. 1962. Watercolor, gouache, wash and brush, 38 $\frac{3}{4}$ x 27 $\frac{1}{2}$ ". Gift of John S. Newberry

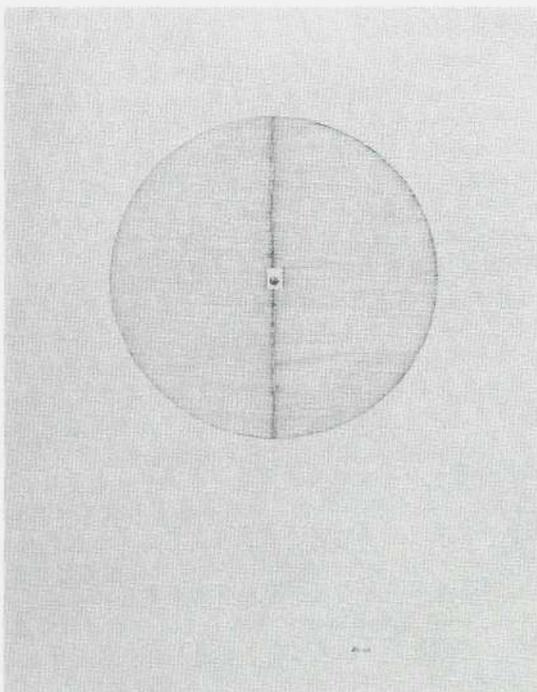
above: GILL, James. American, born 1934. *Laughing Woman and Close-up*. 1964. Crayon, 28 $\frac{5}{8}$ x 45 $\frac{1}{8}$ ". Eugene and Clare Thaw Fund



above left: BAYER, Herbert. American, born 1900. Also worked in Germany. *Fire Symbol*. 1959. Pen and ink, $22\frac{7}{8}$ x 16". Gift of Mr. and Mrs. Walter Bareiss

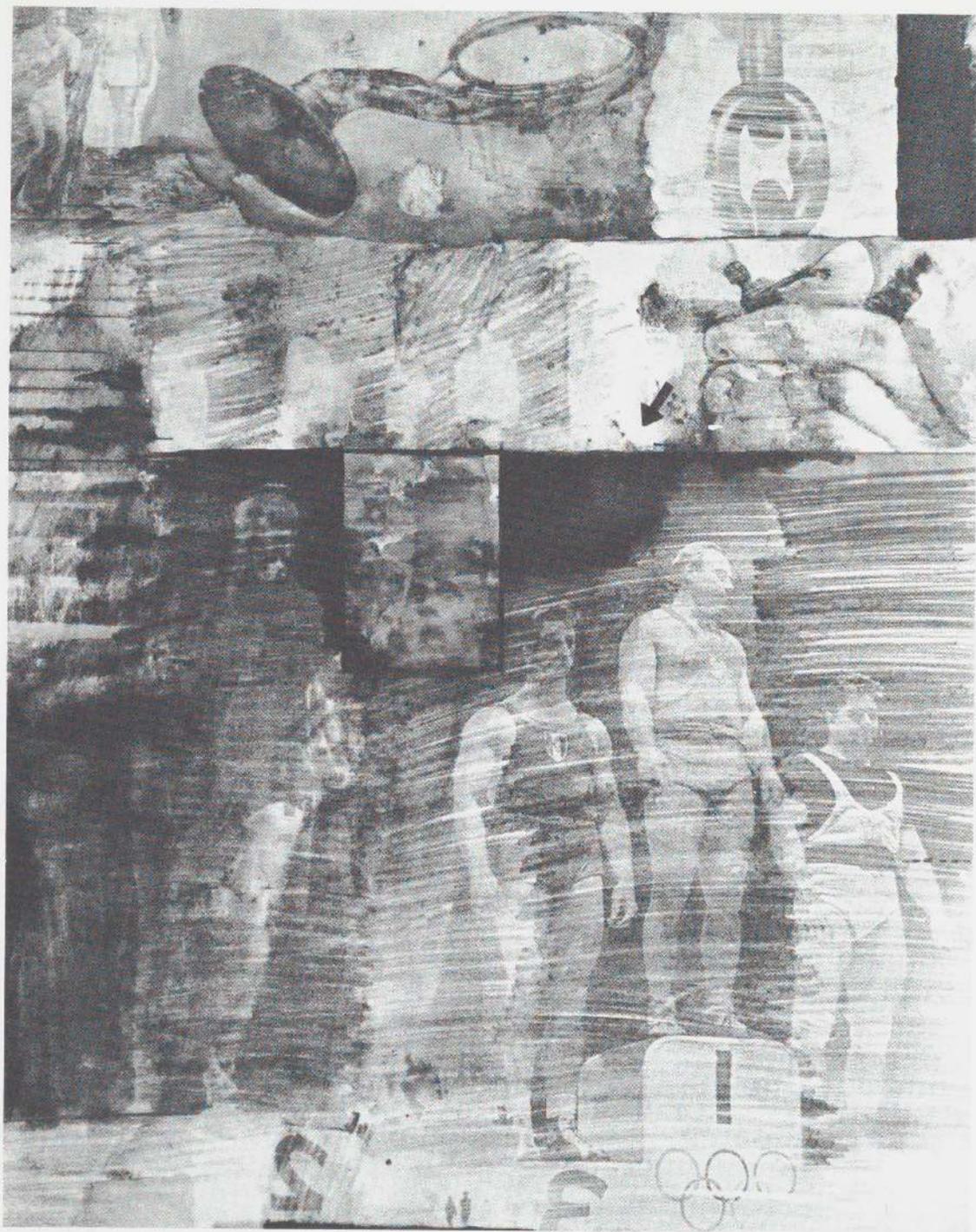


above right: LIBERMAN, Alexander. American, born 1912. *Delta I*. 1960. Charcoal, $39\frac{3}{4}$ x $26\frac{3}{4}$ ". Gift of the artist



below right: VASS, Gene. American, born 1922. *Untitled*. 1963. Pen and ink on light brown paper, $25\frac{3}{4}$ x $19\frac{7}{8}$ ". Gift of Victor S. Riesenfeld

opposite: ARAKAWA (Shusaku). Japanese, born 1936. Works in New York. *Untitled*. 1965. Airbrush, colored pencil, pen and ink, $30\frac{1}{8}$ x $22\frac{1}{8}$ ". Marjorie Veith More Memorial Fund



RAUSCHENBERG, Robert. American, born 1925. Illustration for *Canto XXXI* of Dante's *Inferno*. (1959-60). Transfer drawing, gouache, red pencil, and pencil, 14½ x 11½". Given anonymously

RAUSCHENBERG, Robert. American, born 1925. Illustration for *Canto XXXII* of Dante's *Inferno*. (1959-60). Transfer drawing, gouache, watercolor and pencil, 14½ x 11½". Given anonymously



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cover: MOORE, Henry. British, born 1898. *Women Winding Wool*. 1949. Watercolor and crayon, 13 $\frac{3}{4}$ x 25". Gift of Mr. and Mrs. John A. Pope in honor of Paul J. Sachs