

Drawings : recent acquisitions

Museum of Modern Art, [introd. by William S.
Lieberman]

Author

Museum of Modern Art (New York, N.Y.)

Date

1962

Publisher

The Museum of Modern Art

Exhibition URL

www.moma.org/calendar/exhibitions/3430

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.



REDON, Odilon. French, 1840-1916. *The Mask of the Red Death*. (1883). Charcoal, 17 x 14". John S. Newberry Collection

The Museum of Modern Art Bulletin, Vol. XXIX, No. 1
 ©The Museum of Modern Art, New York, 1962 11 West 53 Street, New York 19, N. Y.
 Designed by Julius Perlmutter

Archive
MMA
704

62-11-16

The Museum of Modern Art



2239

THE PAUL J. SACHS COMMITTEE ON DRAWINGS AND PRINTS

Paul J. Sachs joined the group of founders of the Museum of Modern Art before it opened and has for more than three decades supported the Museum and its program, first as an active Trustee and then, in an emeritus capacity, as Honorary Trustee for Life.

Professor Sachs's first service was to nominate as Director of the Museum a young man, Alfred H. Barr, Jr., whose chief scholarly work before 1929 lay in the field of quattrocento drawings. Today, as in the past, Professor Sachs is consulted by the Trustees as an authoritative counselor. He recently served as Honorary Chairman of the Executive Committee for *Recent Drawings: U.S.A.*, a national exhibition organized by the Museum's Junior Council. In 1958 and 1959 he was a Co-Chairman of the Committee for the exhibition of French master drawings from American Collections *Clouet to Matisse* which was shown at the Orangerie in Paris, the Museum Boymans-van Beuningen in Rotterdam and the Metropolitan Museum of Art in New York. This exhibition was organized by the Committee under the auspices of the International Council of the Museum of Modern Art, of which Professor Sachs is also a member.

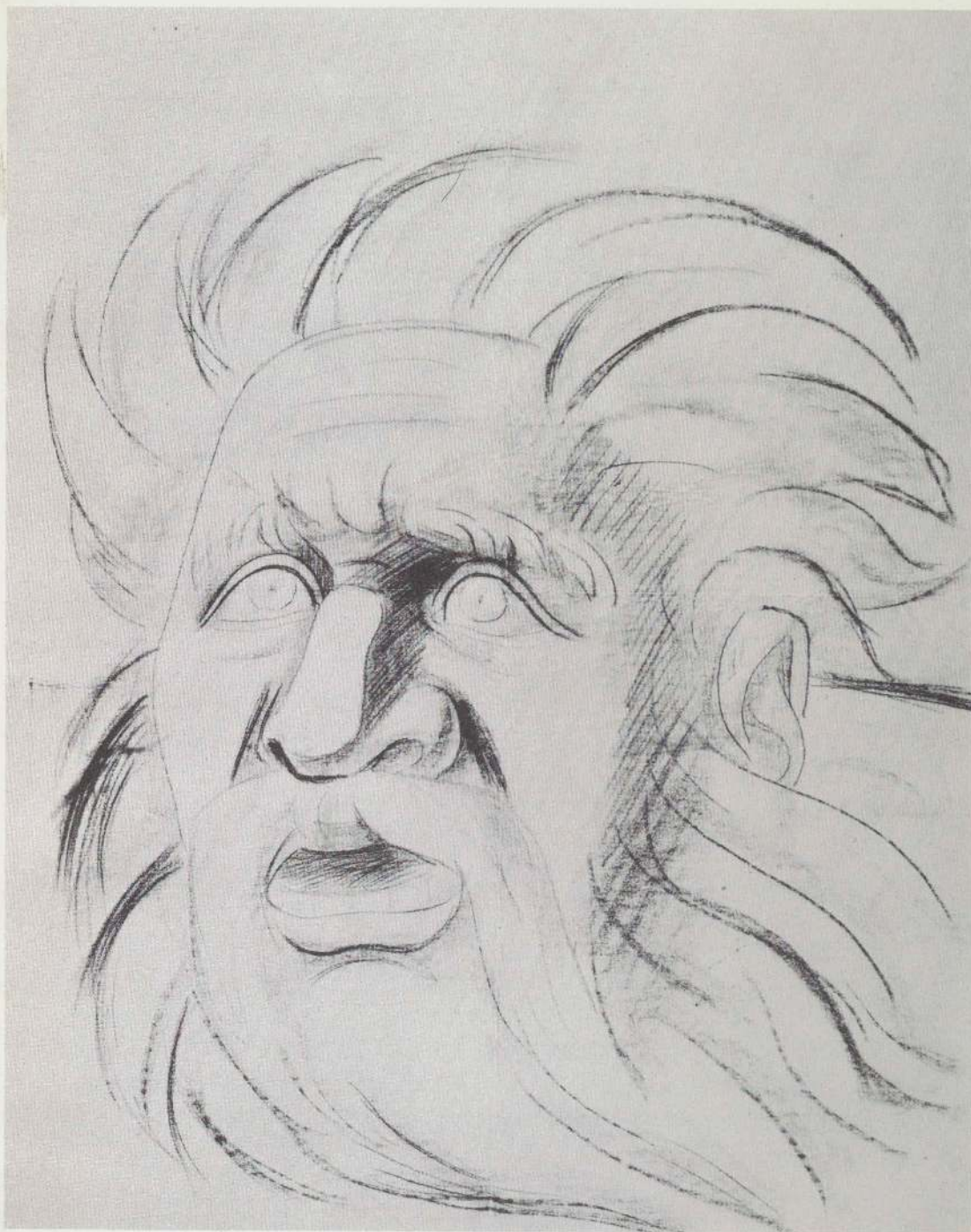
Drawings and prints were among the first acquisitions of the Museum—gifts of Professor Sachs who during forty years at Harvard as a teacher and as a collector has inspired three generations of students. Although drawings and prints were not neglected by the Museum, not until 1949 was a section within the Museum Collections devoted to prints. William S. Lieberman, a former student of Professor Sachs and an assistant to Mr. Barr, was named curator. In 1960, after consultation with Professor Sachs, drawings were incorporated into a new and separate curatorial Department of Drawings and Prints.

As plans for the Museum's future building progressed, it became apparent to the Trustees that this newly established department would need attention sufficient to warrant the creation of a committee concerned with its special problems. The members of the Committee named in his honor have been chosen by Professor Sachs himself. They are: Mr. Walter Bareiss, Mr. E. Powis Jones, Mrs. Gertrud A. Mellon, Mr. John S. Newberry, Mr. Bernard J. Reis, Mr. Lessing Rosenwald, Mrs. Maurice Wertheim, and, as Chairman of the Committee on the Museum Collections, Mr. James Thrall Soby.

The Committee will be specifically concerned with the complex of drawings and prints not only now but in relation to the Paul J. Sachs Gallery in the Museum's future building.

On the occasion of the tenth anniversary of the Museum in 1939, Professor Sachs delivered the principal address. He stressed the importance of scholarship, connoisseurship and standards. He also conceived that "the Museum of the Future . . . a treasure house . . . should embrace in addition to traditional and well understood museum functions those of study, teaching, reference and research." Today, more than twenty years later, this will become a reality in the new Museum of Modern Art.

Blanchette H. Rockefeller, *President*



THE MUSEUM OF MODERN ART
DRAWINGS: RECENT ACQUISITIONS
AN ANNOUNCEMENT OF THE PAUL J. SACHS COMMITTEE



REDON, Odilon. French, 1840-1916. *The Mask of the Red Death*. (1883). Charcoal, 17 x 14". John S. Newberry Collection

The Museum of Modern Art Bulletin, Vol. XXIX, No. 1
©The Museum of Modern Art, New York, 1962 11 West 53 Street, New York 19, N. Y.

Designed by Julius Perlmutter



Archive
MMA
704

62. 11. 66

THE PAUL J. SACHS COMMITTEE ON DRAWINGS AND PRINTS

Paul J. Sachs joined the group of founders of the Museum of Modern Art before it opened and has for more than three decades supported the Museum and its program, first as an active Trustee and then, in an emeritus capacity, as Honorary Trustee for Life.

Professor Sachs's first service was to nominate as Director of the Museum a young man, Alfred H. Barr, Jr., whose chief scholarly work before 1929 lay in the field of quattrocento drawings. Today, as in the past, Professor Sachs is consulted by the Trustees as an authoritative counselor. He recently served as Honorary Chairman of the Executive Committee for *Recent Drawings: U.S.A.*, a national exhibition organized by the Museum's Junior Council. In 1958 and 1959 he was a Co-Chairman of the Committee for the exhibition of French master drawings from American Collections *Clouet to Matisse* which was shown at the Orangerie in Paris, the Museum Boymans-van Beuningen in Rotterdam and the Metropolitan Museum of Art in New York. This exhibition was organized by the Committee under the auspices of the International Council of the Museum of Modern Art, of which Professor Sachs is also a member.

Drawings and prints were among the first acquisitions of the Museum—gifts of Professor Sachs who during forty years at Harvard as a teacher and as a collector has inspired three generations of students. Although drawings and prints were not neglected by the Museum, not until 1949 was a section within the Museum Collections devoted to prints. William S. Lieberman, a former student of Professor Sachs and an assistant to Mr. Barr, was named curator. In 1960, after consultation with Professor Sachs, drawings were incorporated into a new and separate curatorial Department of Drawings and Prints.

As plans for the Museum's future building progressed, it became apparent to the Trustees that this newly established department would need attention sufficient to warrant the creation of a committee concerned with its special problems. The members of the Committee named in his honor have been chosen by Professor Sachs himself. They are: Mr. Walter Bareiss, Mr. E. Powis Jones, Mrs. Gertrud A. Mellon, Mr. John S. Newberry, Mr. Bernard J. Reis, Mr. Lessing Rosenwald, Mrs. Maurice Wertheim, and, as Chairman of the Committee on the Museum Collections, Mr. James Thrall Soby.

The Committee will be specifically concerned with the complex of drawings and prints not only now but in relation to the Paul J. Sachs Gallery in the Museum's future building.

On the occasion of the tenth anniversary of the Museum in 1939, Professor Sachs delivered the principal address. He stressed the importance of scholarship, connoisseurship and standards. He also conceived that "the Museum of the Future... a treasure house... should embrace in addition to traditional and well understood museum functions those of study, teaching, reference and research." Today, more than twenty years later, this will become a reality in the new Museum of Modern Art.

Blanchette H. Rockefeller, *President*

THE DRAWING COLLECTION AND NEW ACQUISITIONS

Boldly, considering subsequent events of that year, the Museum of Modern Art opened its doors in October 1929. A few days later the Museum acquired its first drawing—George Grosz's portrait of his mother-in-law Anna Peter—purchased for the Museum by Paul J. Sachs.

As the Museum continued to add to its collection, and although drawings formed a subordinate supplement to painting and sculpture, several important acquisitions were made, particularly through the generosity of Miss Lillie P. Bliss, Mrs. John D. Rockefeller, Jr., A. Conger Goodyear and Curt Valentin.

So great was its lack of space and so constant was its preoccupation with loan exhibitions, that not until eighteen years after the initial gift of Professor Sachs did the Museum present holdings of its drawings in a special exhibition. At that time the Museum owned 227 drawings of which some 160 were displayed.

Thirteen years later the collection was again reviewed. By then 530 drawings were owned, 100 of which were shown. Less than half had been exhibited previously in 1947, and the selection eloquently indicated the growth of the collection in quality and scope.

Apart from infrequent exhibitions such as these—two in some thirty years—less than a dozen drawings are usually on view. These examples are hung on the second floor, already overcrowded with selections of the Museum's paintings, not to mention galleries devoted to prints, photographs, architecture and design. Because of limitation of space not only for exhibition but for study and storage, the remainder of the collection is inaccessible to the interested public as well as to students and artists. Only scholars can be partially accommodated.

During the season 1960-1961, however, the Museum made extensive use of its drawing collection in several special showings in addition to the survey *100 Drawings*. These were: an exhibition on two floors—*Portraits from the Museum Collection, Recent Acquisitions*—which included representation from all the Museum's collections, the loan exhibition *Futurism*, four exhibitions prepared for circulation in the United States, and a survey, *Modern American Drawings*, at present completing its tour abroad.

The drawings reproduced in this bulletin for Members of the Museum have been acquired since 1960. They complement the collection already formed and should be projected and evaluated against the background of quality already established. This, unfortunately, cannot be done in the present building.

The earliest of the acquisitions is Redon's arresting *Mask of the Red Death* of 1883. Major movements in the first decades of the 20th century such as the fauves, expressionism, cubism and futurism are represented by few but significant examples. Miró's most important drawing together with a late Tanguy and an Oelze suggest the international implications of surrealism. As could the larger collection for many artists, a few drawings in the exhibition reflect the variety of style within the work of a single major figure, in this instance, Picasso. Although



the selection does not attempt to be comprehensive, examples from Brazil, France, Germany, Guatemala, Poland and the United States at least indicate the vigorous diversity of contemporary draughtsmanship.

50 Drawings, a report on recent acquisitions, opens in April 1962. The exhibition takes place in conjunction with the announcement of the formation of the Paul J. Sachs Committee on Drawings and Prints. Recent acquisitions of prints will be presented later, in the fall.

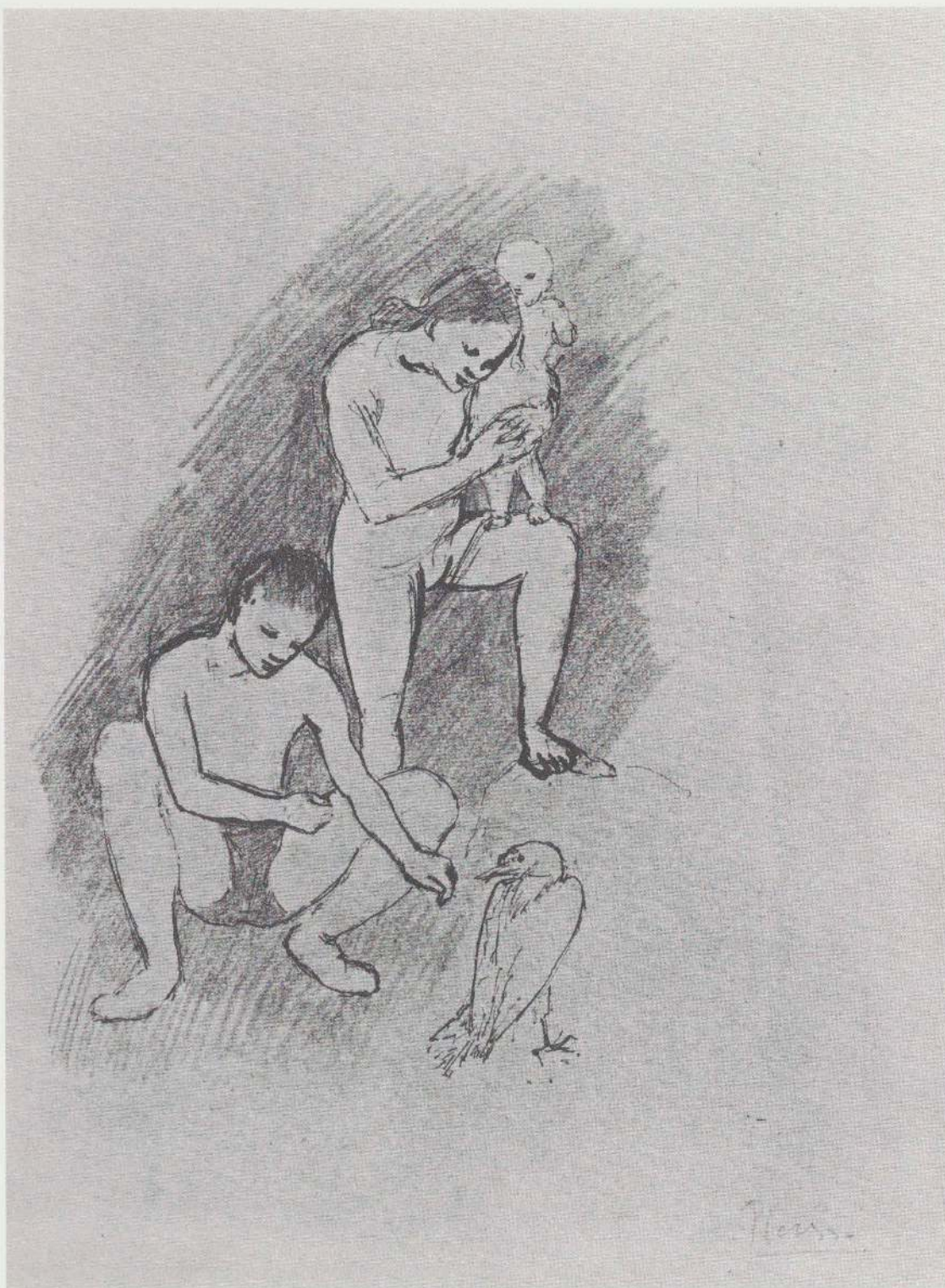
The Paul J. Sachs Gallery in the new Museum will always have on view a representative selection of drawings as well as changing exhibitions from the collection itself. In addition, acquisitions such as these can be shown within the frame of what is already owned. Also provided will be a study room with adjacent and adequate storage facilities, technical equipment and offices, none of which at present exist.

The Museum has no endowed purchase funds for any of its collections. Therefore the harvest included in the exhibition has been gathered from friends. Most notable are a dozen drawings given by John S. Newberry, as a group the most important acquisition of drawings received in recent years. Two other members of the newly formed Committee on Drawings and Prints, Mrs. Gertrud A. Mellon and Mr. Walter Bareiss, have joined Mr. Newberry, himself a former student of Professor Sachs, as donors.

Five Trustees of the Museum, Mr. Ralph Colin, Mr. A. Conger Goodyear, Mrs. Simon Guggenheim, Mrs. Donald B. Straus and Mr. Monroe Wheeler have made possible other acquisitions. Mrs. Guggenheim's gift, the large study for Boccioni's masterpiece *The City Rises*, is particularly appropriate since the painting itself was also acquired through the fund in her name. Three purchases have been made through the Museum's Inter-American Fund. Additional donors whose gifts are included in the exhibition are: Mr. and Mrs. E. A. Bergman, Miss Eve Clendenin, M. Daniel Cordier, Mr. and Mrs. Kurt Delbanco, Miss Luisa Gilardenghi, Mr. Chaim Gross, Mrs. Iola Haverstick, Mr. David V. Hayes, Dr. and Mrs. Arthur Lejwa, Mr. and Mrs. Jan Mitchell, Sr. Clemente Orozco, Mr. Victor S. Riesenfeld, Mr. and Mrs. Herbert M. Rothschild, Mr. and Mrs. Peter A. Rübel, Mr. William S. Rubin, Mr. Peter Selz, M. Takis Vassilakis, Mrs. Yves Tanguy, Mr. and Mrs. Eugene Victor Thaw, M. Michel Warren. Last, a watercolor by Moholy-Nagy has been presented to the drawing collection in honor of Professor Sachs.

William S. Lieberman, *Curator of Drawings and Prints*

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





PICASSO, Pablo. French, born Spain 1881. *La Source*. 7 August 1921. Pencil, 19 x 25". John S. Newberry Collection

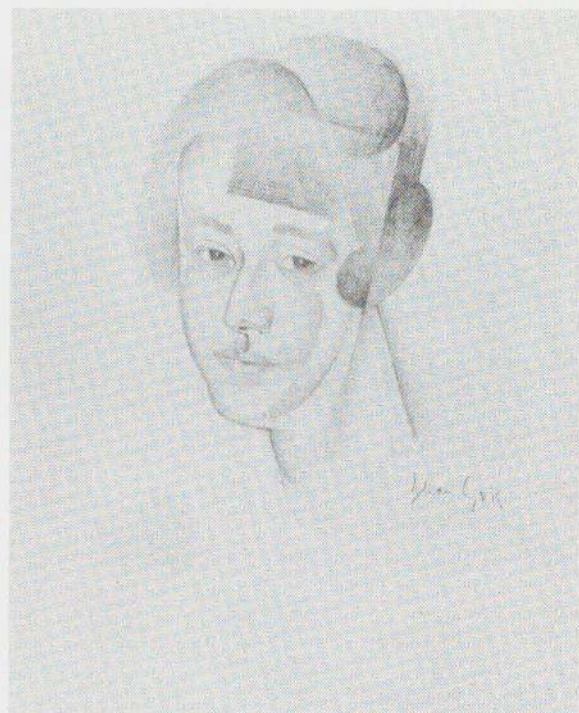
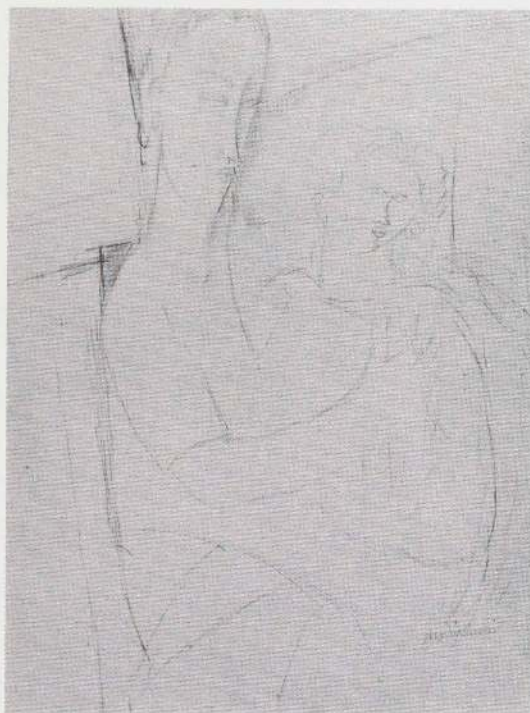
opposite: PICASSO, Pablo. *Family with a Crow*. (1905). Pen and ink, crayon, 12 $\frac{7}{8}$ x 9 $\frac{1}{2}$ ". John S. Newberry Collection



KIRCHNER, Ernst Ludwig. German, 1880-1938.
Sailor Saying Goodbye. (1914). Brush and ink, crayon, 16 $\frac{7}{8}$ x 20".
Gift of Mr. and Mrs. Eugene Victor Thaw

opposite: MANGUIN, Henri. French, 1874-1949. *Nude*. (1905).
Brush and ink, 15 x 11 $\frac{1}{2}$ ". Gift of Mrs. Gertrud A. Mellon





above left: MODIGLIANI, Amedeo. Italian, 1884-1920.
Worked in France. *Motherhood*. (1916). Pencil,
14 $\frac{1}{4}$ x 10 $\frac{1}{2}$ ". John S. Newberry Collection

right: GRIS, Juan. Spanish, 1887-1927. Worked in
France. *Germaine Raynal*. (c. 1915). Pencil,
10 $\frac{1}{2}$ x 8 $\frac{3}{8}$ ". John S. Newberry Collection

opposite: PICASSO, Pablo. French, born Spain
1881. *Man Seated at a Table*. 1914. Pencil, 13 x 10".
John S. Newberry Collection



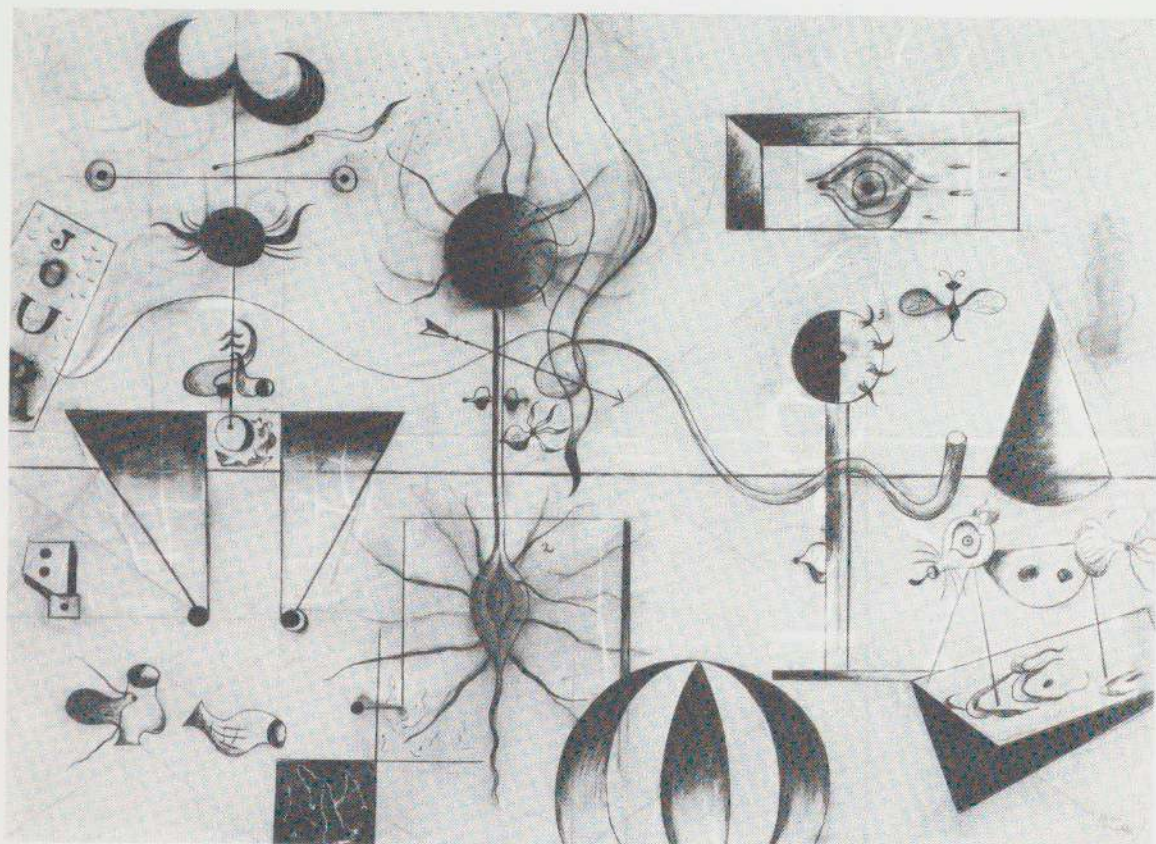


above: BOCCIONI, Umberto. Italian, 1882-1916. *The Laugh*. (1910, composition sketch for the first, destroyed version of the painting). Pencil, 5 x 8 $\frac{1}{8}$ ". Gift of Mr. and Mrs. Herbert M. Rothschild

BOCCIONI, Umberto. *The Laugh*. (1911). Oil on canvas, 43 $\frac{3}{8}$ x 57 $\frac{1}{4}$ ". Gift of Mr. and Mrs. Herbert M. Rothschild

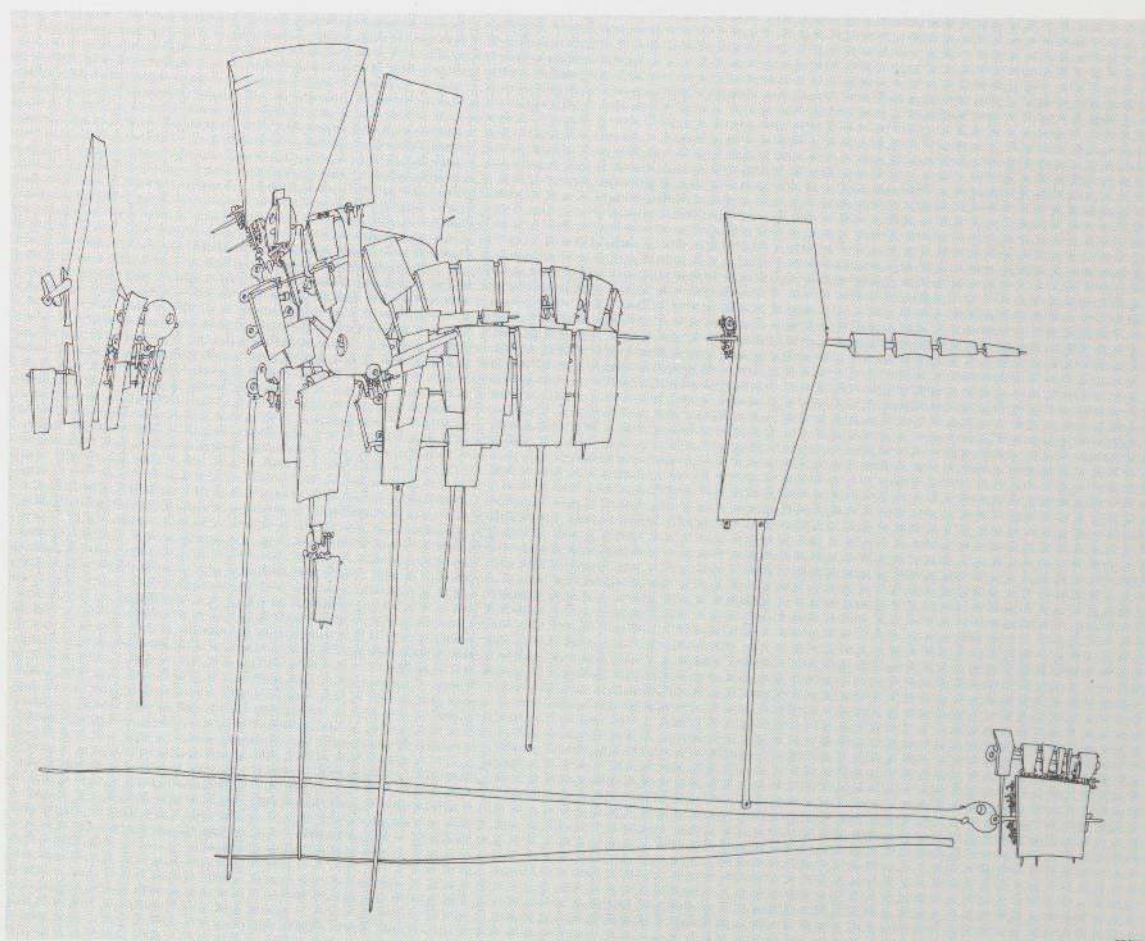
below: BOCCIONI, Umberto. *The City Rises*. 1910. Crayon and chalk, 23 $\frac{3}{8}$ x 34 $\frac{1}{8}$ ". Study for the painting, collection the Museum of Modern Art, also acquired through the Mrs. Simon Guggenheim Fund

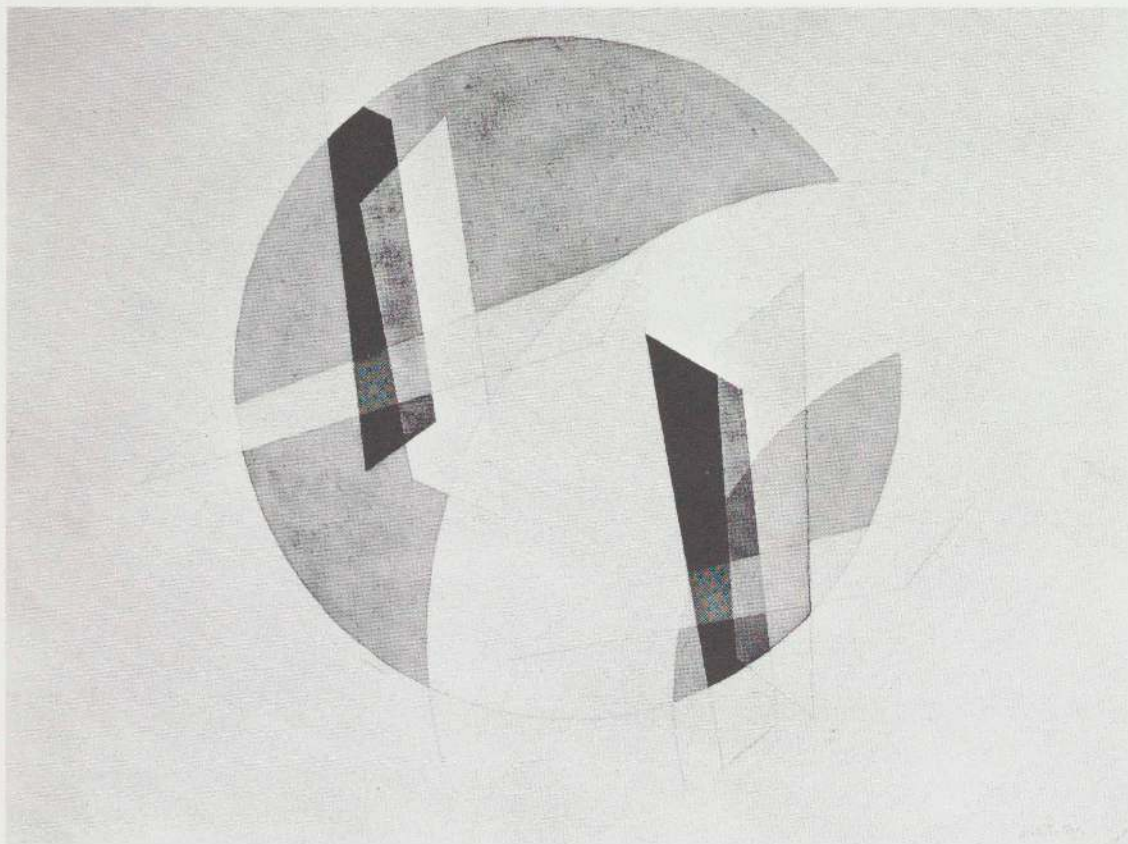




MIRO, Joan. Spanish, born 1893. *The Family*. 1924.
Chalk, 29½ x 41". Gift of Mr. and Mrs. Jan Mitchell

opposite: TANGUY, Yves. American, born France. 1900-1955.
Drawing. 1953. Pen and ink, 22¼ x 28⅞". Gift of Mrs. Yves Tanguy

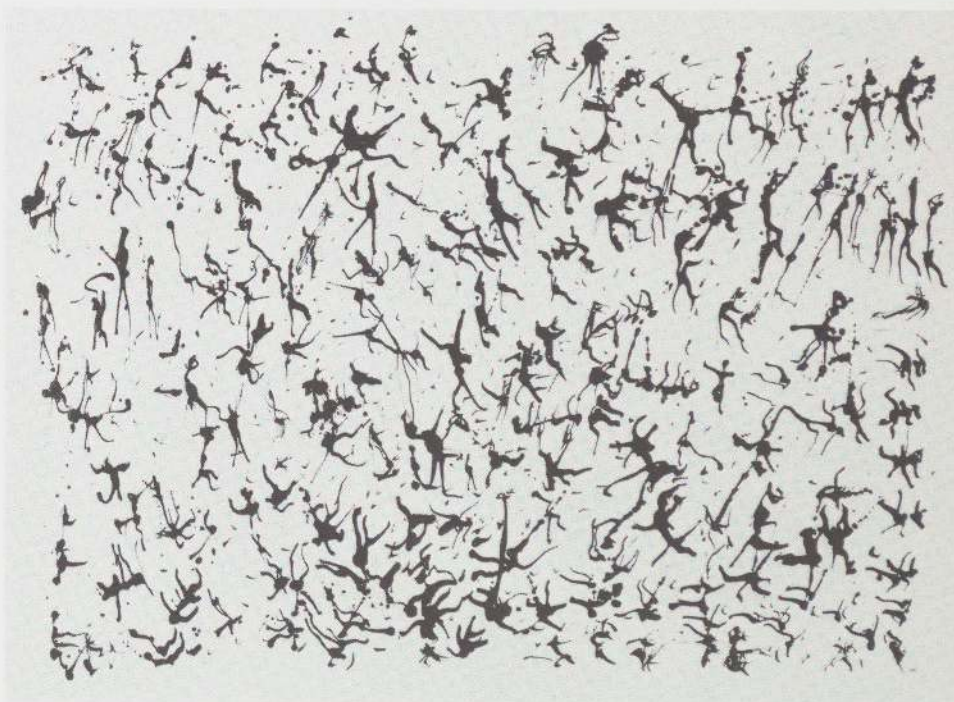
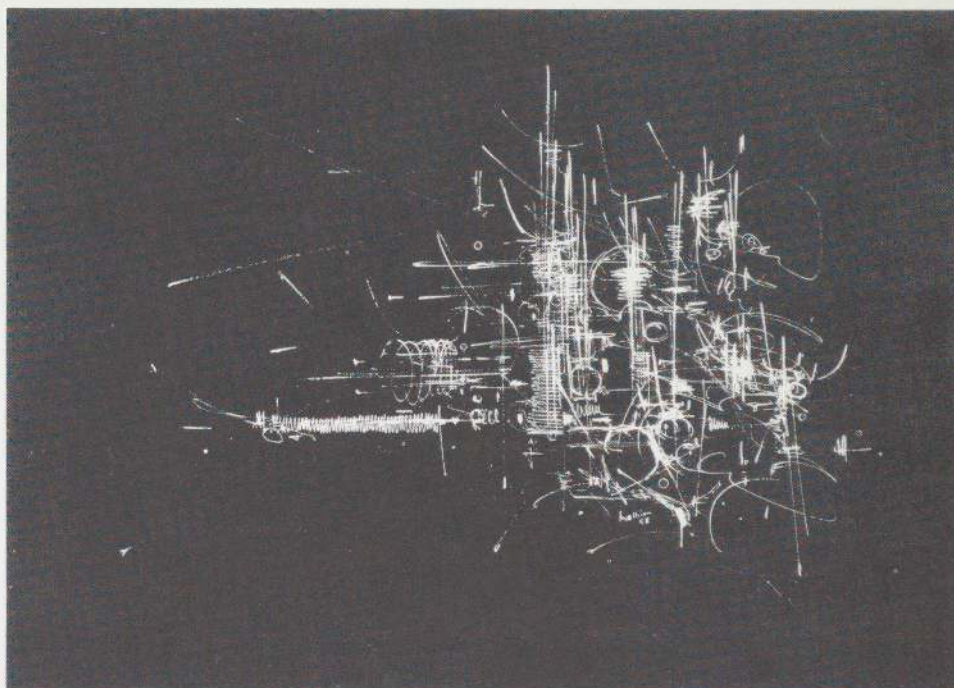




MOHOLY-NAGY, László. American, born Hungary. 1895-1946.
Composition. (1926). Watercolor and pencil, $19\frac{5}{8} \times 26\frac{3}{4}$ ".
 Given anonymously in honor of Paul J. Sachs

opposite above: MATHIEU, Georges. French, born 1921.
Untitled. 1958. White ink on black paper, $27\frac{5}{8} \times 39\frac{1}{4}$ ".
 John S. Newberry Collection

opposite below: MICHAUX, Henri. French, born 1899.
Untitled. 1960. Brush and ink, $29\frac{3}{8} \times 42\frac{1}{2}$ ".
 Gift of Michel Warren and Daniel Cordier

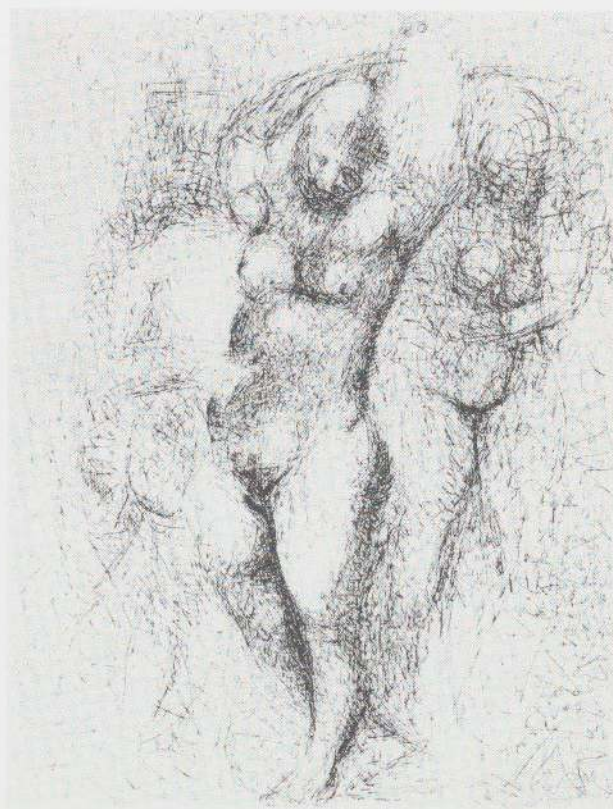
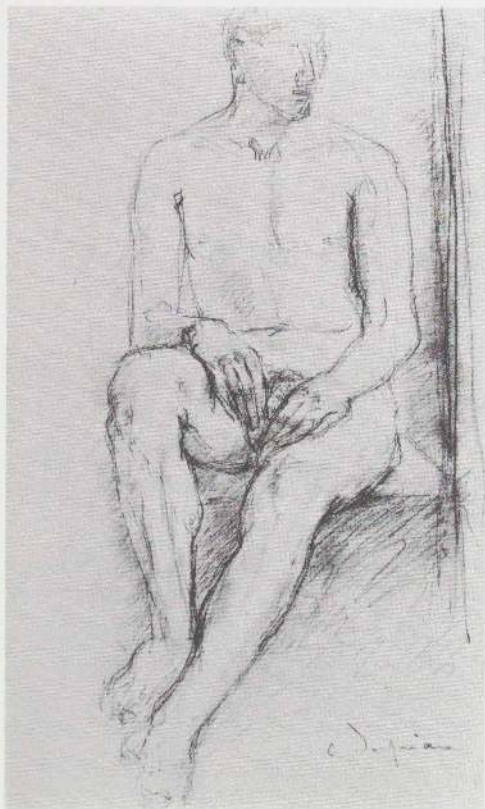


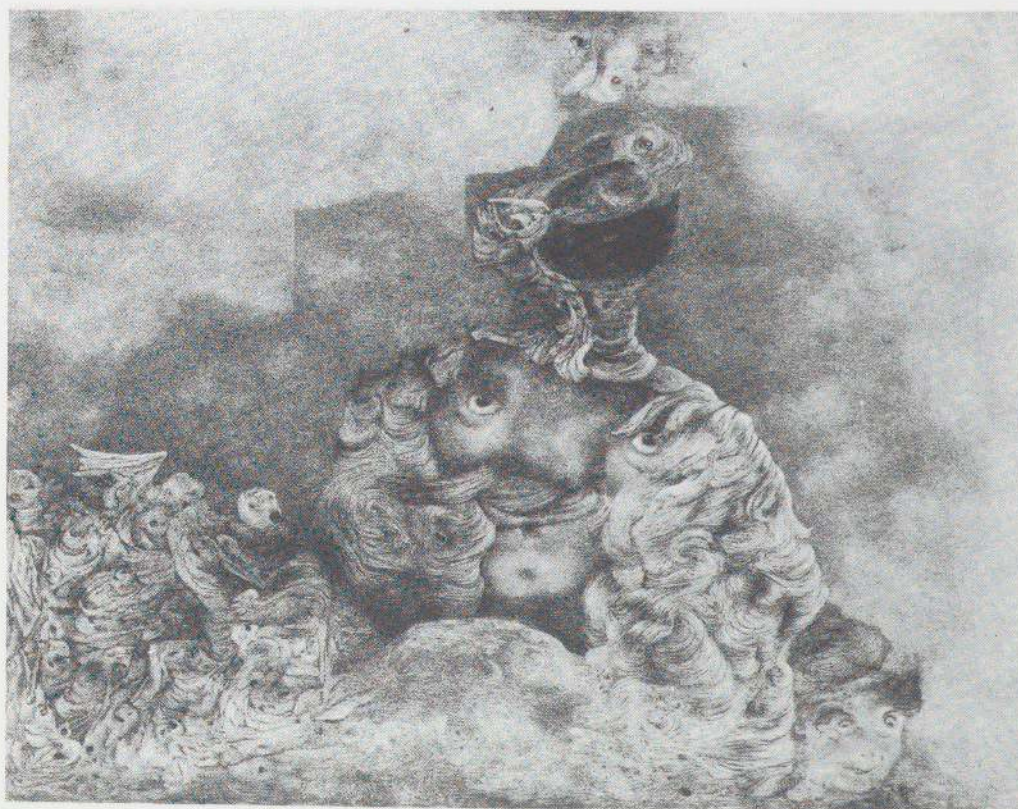
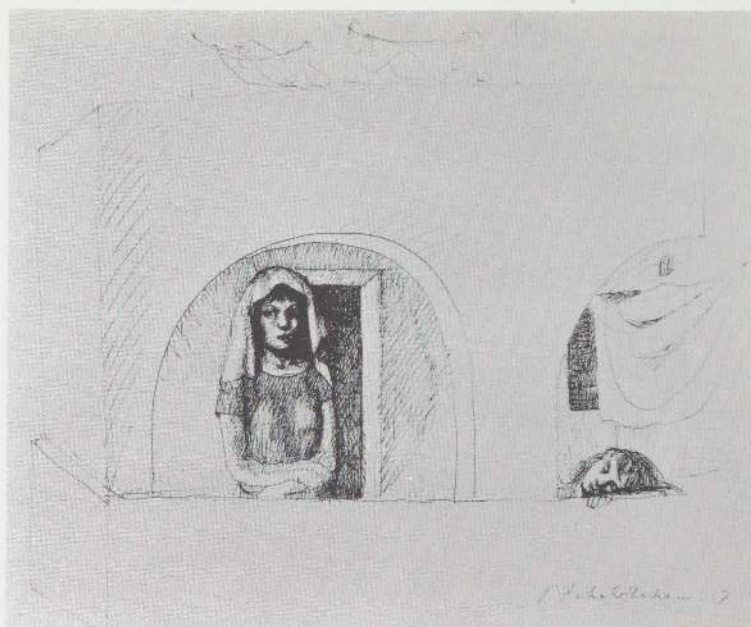
opposite above: TCHELITCHEW, Pavel. American, born Russia.
1898-1957. *The Window, Ischia*. 1937. Pen and ink, $13\frac{7}{8} \times 16\frac{7}{8}$ ".
John S. Newberry Collection

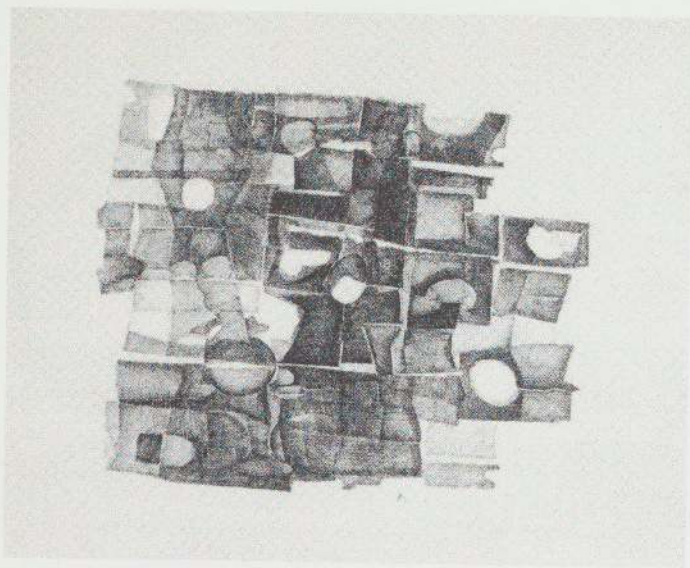
opposite below: OELZE, Richard. German, born 1900.
The Artist. (1955). White crayon on black paper, $19\frac{3}{8} \times 25\frac{1}{2}$ ".
Gertrud A. Mellon Fund

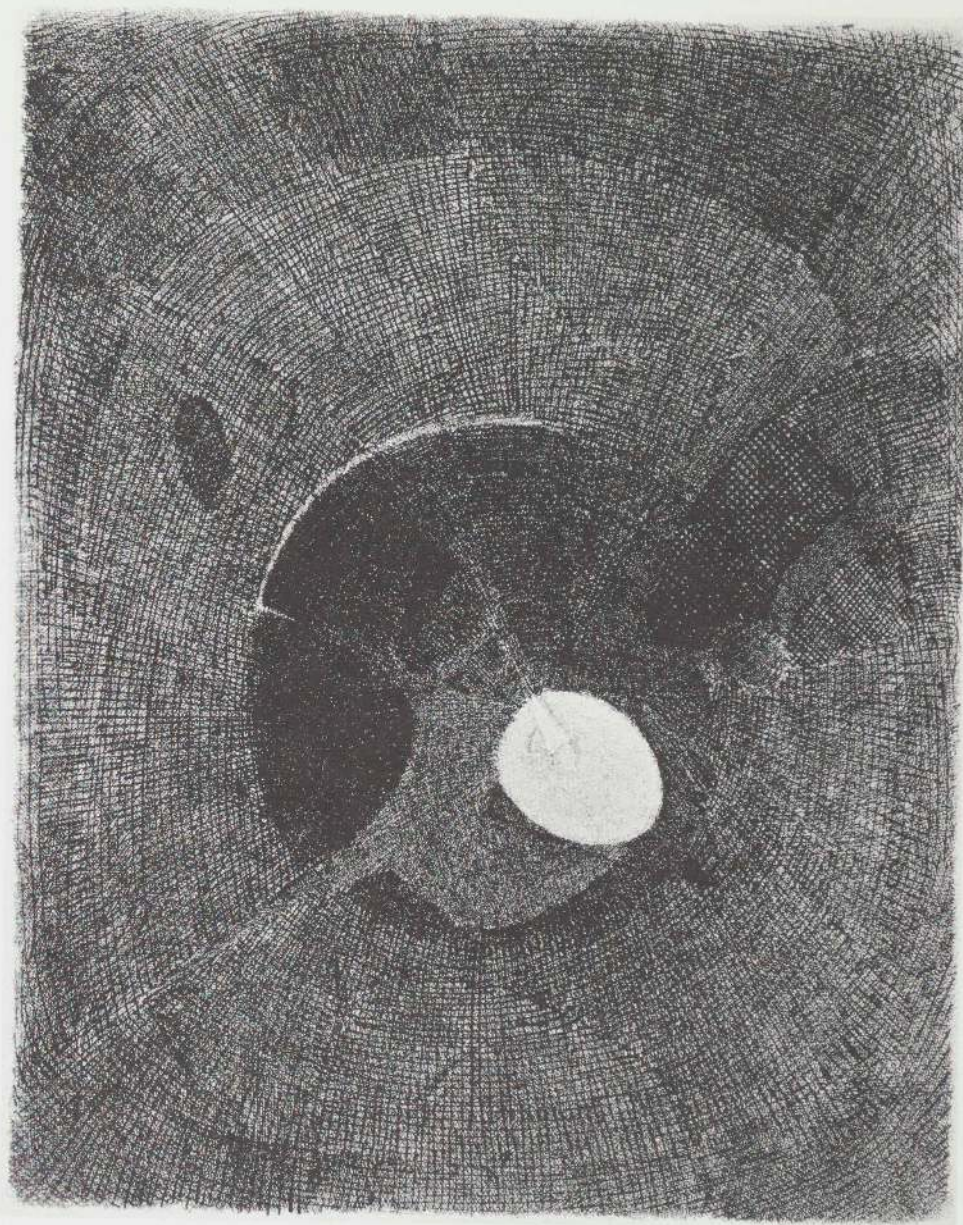
left: DESPIAU, Charles. French, 1874-1946. *Seated Nude*.
(1929). Crayon, $17\frac{1}{2} \times 11\frac{1}{8}$ ". John S. Newberry Collection

right: MARINI, Marino. Italian, born 1901. *Standing Nudes*.
(1943). Pen and ink, $15\frac{1}{4} \times 11\frac{1}{2}$ ". John S. Newberry Collection









ABULARACH, Rodolfo. Guatemalan, born 1933. *Untitled*. 1960.
Pen and ink, 29 x 23". Inter-American Fund

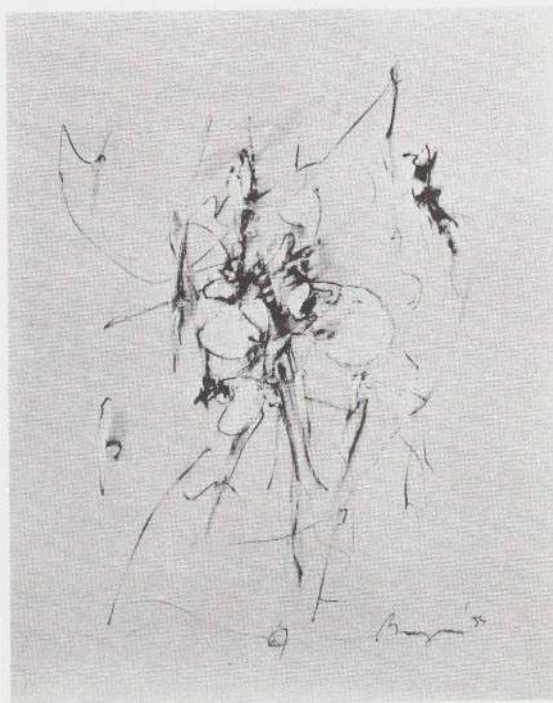
opposite above: VASS, Gene. American, born 1922. *XXVII*. 1960.
Pen and ink, 16 $\frac{3}{4}$ x 21 $\frac{7}{8}$ ". Gift of Victor S. Riesenfeld

opposite below: CESAR (César Baldaccini). French, born 1921.
Untitled. 11 December 1959. Pen and ink, 20 $\frac{7}{8}$ x 14 $\frac{5}{8}$ ".
Gift of Mr. and Mrs. E. A. Bergman

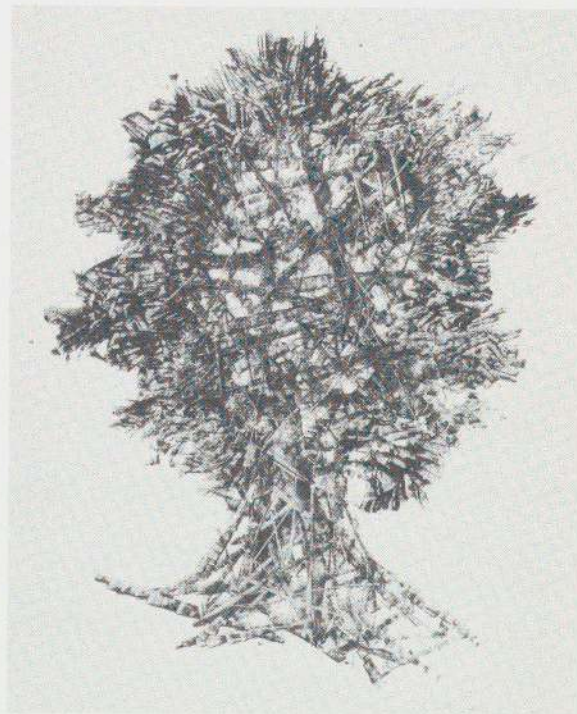
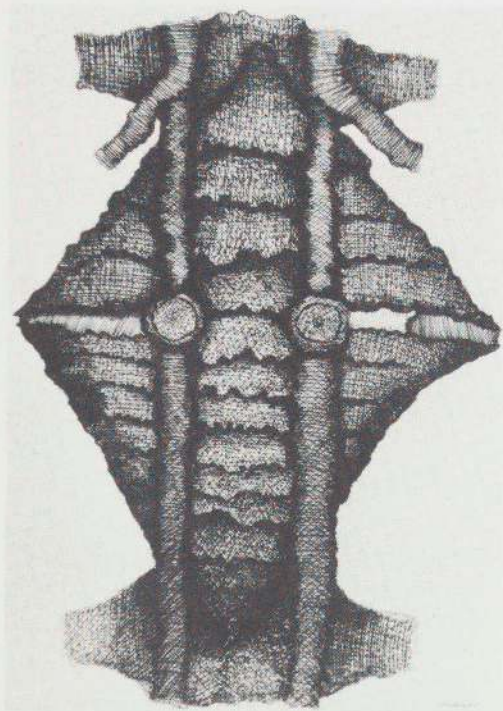
left: SEIDEL, Jochen. German, born 1924. *Standing Nude*. (1961). Pencil, 34 x 24 $\frac{1}{8}$ ". Gift of Mr. and Mrs. Walter Bareiss

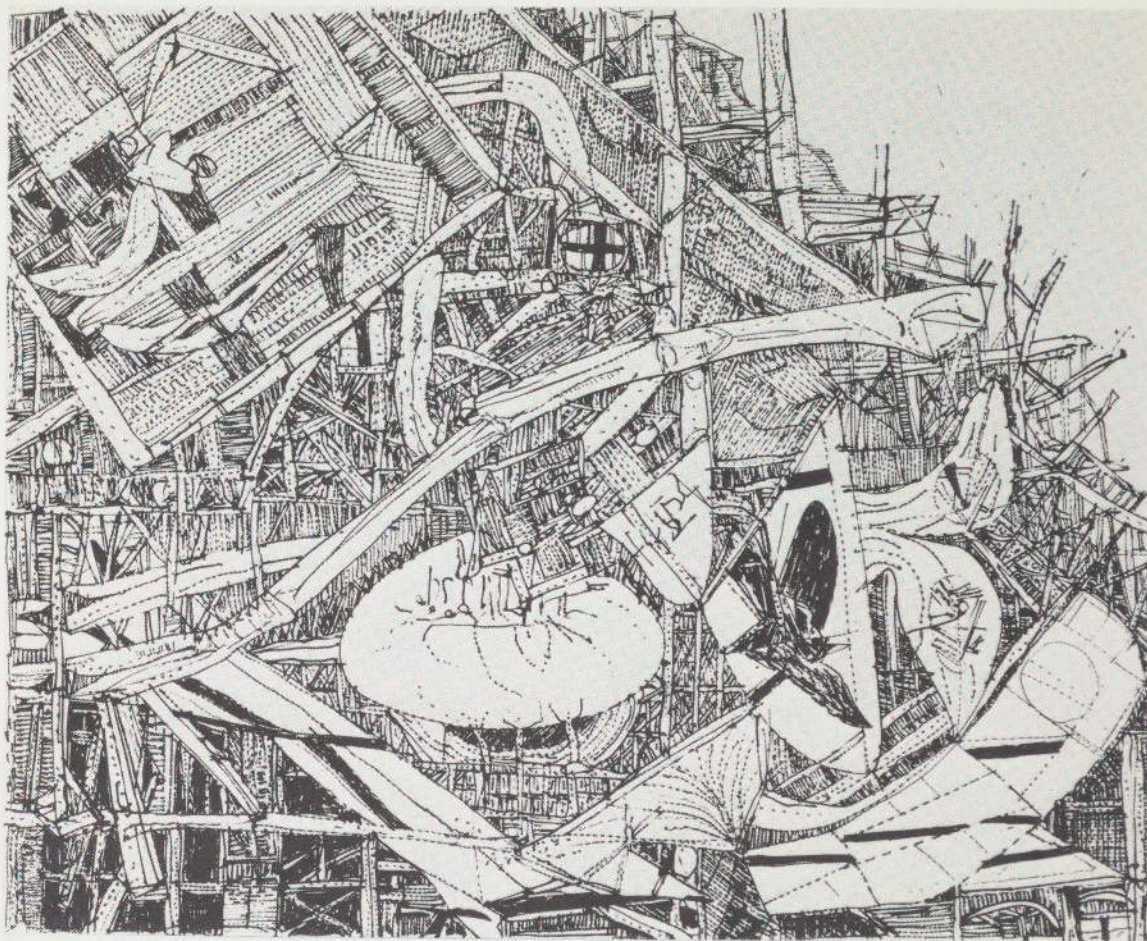
right: BAGERIS, John. American, born 1924. *Maenads*. 1959. Pencil and gouache, 25 $\frac{1}{8}$ x 19 $\frac{1}{2}$ ". Given anonymously

opposite: JONES, John Paul. American, born 1924. *Head*. 1960. Pastel, 22 $\frac{1}{4}$ x 28". Mr. and Mrs. Donald B. Straus Fund





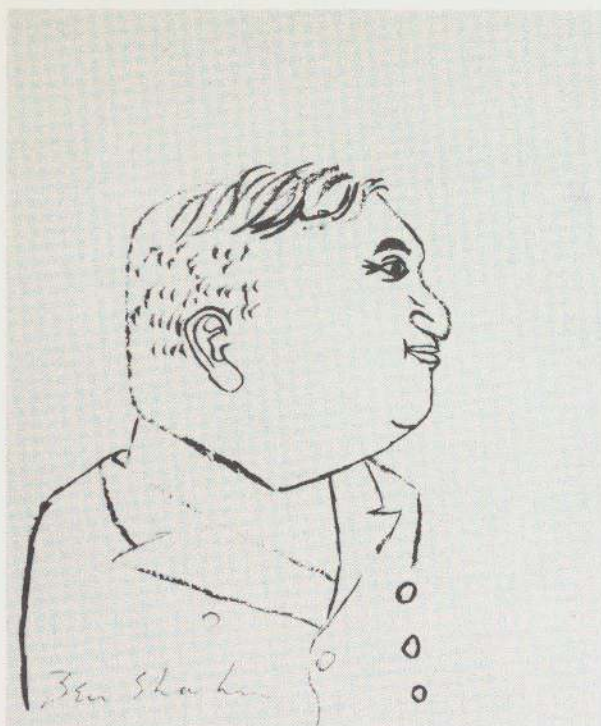




CICERO, Carmen. American, born 1926. *From Above*.
1961. Pen, brush and ink, 22½ x 28¾".
Gift of Mr. and Mrs. Ralph F. Colin

opposite left: LEBENSTEIN, Jan. Polish, born 1930.
Figure. 1961. Felt pen and ink, 52½ x 37¾".
Gift of Dr. and Mrs. Arthur Lejwa

opposite right: ZIMMERMAN, Mac. German, born 1912. *Head*.
1958. Palette knife and ink, 25½ x 19¾". Gertrud A. Mellon Fund

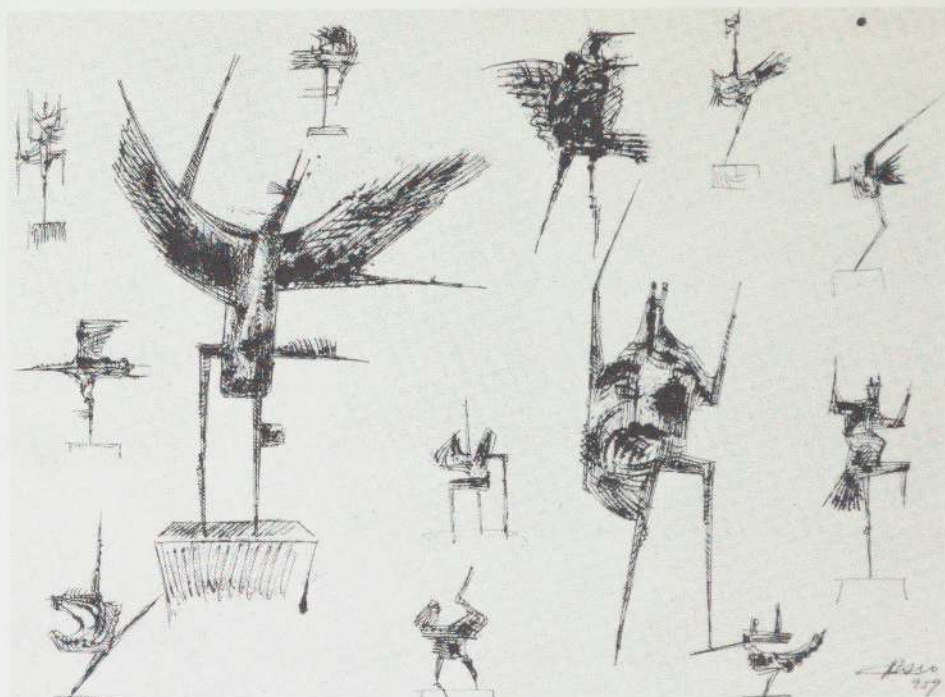


left: SHAHN, Ben. American, born 1898. *Mayor La Guardia*. (1946). Brush and ink, $6\frac{3}{4} \times 5\frac{1}{2}$ ". Gift of Mrs. Iola Haverstick

right: SHAHN, Ben. *Monroe Wheeler*. (1952). Pen and ink, $20\frac{1}{8} \times 13\frac{5}{8}$ ". Gift of the sitter

opposite above: CRAVO, Junior, Mario. Brazilian, born 1923. *Studies for sculpture*. 1959. Pen and ink, $13\frac{3}{4} \times 19\frac{5}{8}$ ". Inter-American Fund

opposite below: HAYES, David V. American, born 1931. *Beast*. 1957. Brush and ink, $19\frac{3}{4} \times 26\frac{1}{2}$ ". *Studies for the sculpture*, collection the Museum of Modern Art. Gift of the artist



TRUSTEES OF THE MUSEUM OF MODERN ART

William A. M. Burden, *Chairman of the Board*; Henry Allen Moe, William S. Paley, *Vice-Chairmen*; Mrs. John D. Rockefeller, 3rd, *President*; James Thrall Soby, Ralph F. Colin, *Vice-Presidents*; Alfred H. Barr, Jr., *Mrs. Robert Woods Bliss, Gardner Cowles, *Mrs. W. Murray Crane, René d'Harnoncourt, Mrs. C. Douglas Dillon, Mrs. Edsel B. Ford, *A. Conger Goodyear, *Mrs. Simon Guggenheim, Wallace K. Harrison, Mrs. Walter Hochschild, *James W. Husted, Philip C. Johnson, Mrs. Albert D. Lasker, John L. Loeb, Mrs. Henry R. Luce, Ranald H. Macdonald, Mrs. Samuel A. Marx, Porter A. McCray, Mrs. G. Macculloch Miller, Mrs. Bliss Parkinson, Mrs. Charles S. Payson, *Duncan Phillips, David Rockefeller, Nelson A. Rockefeller, *Paul J. Sachs, Mrs. Donald B. Straus, G. David Thompson, *Edward M. M. Warburg, Monroe Wheeler, John Hay Whitney * *Honorary Trustee for Life*

PAUL J. SACHS COMMITTEE ON DRAWINGS AND PRINTS

Paul J. Sachs, *Chairman*; Walter Bareiss, E. Powis Jones, Mrs. Gertrud A. Mellon, John S. Newberry, Bernard J. Reis, Lessing Rosenwald, Mrs. Maurice Wertheim; *ex officio*: Mrs. John D. Rockefeller, 3rd, *President of the Museum*; James Thrall Soby, *Chairman of the Committee on Museum Collections*.

POLICY COMMITTEE FOR THE MUSEUM'S PERMANENT COLLECTION OF MASTERWORKS

Dr. Henry Allen Moe, *Chairman*; William A. M. Burden, A. Conger Goodyear, Mrs. Simon Guggenheim, Nelson A. Rockefeller, James Thrall Soby, Edward M. M. Warburg, John Hay Whitney; *ex officio*: Mrs. John D. Rockefeller, 3rd.

COMMITTEE ON THE MUSEUM COLLECTIONS

James Thrall Soby, *Chairman*; Ralph F. Colin, *Vice-Chairman*; Walter Bareiss, Mrs. Simon Guggenheim, Philip C. Johnson, Mrs. Gertrud A. Mellon, Mrs. Bliss Parkinson, Peter A. Rübel, Mrs. Bertram Smith, G. David Thompson; *ex officio*: William A. M. Burden, *Chairman of the Board of Trustees*; Mrs. John D. Rockefeller, 3rd, *President*. *Junior Council Representatives*: Armand P. Bartos, Mrs. E. Powis Jones. *Advisors*: René d'Harnoncourt, *Director of the Museum*; Peter Selz, *Curator*, and William C. Seitz, *Associate Curator, Department of Painting and Sculpture Exhibitions*.

cover: OROZCO, José Clemente. Mexican, 1883-1949. *Head of Quetzalcoatl*. (1932-34). Crayon, 32 x 24". Study for the mural, *An Epic of American Civilization*, at Dartmouth College. Gift of Clemente Orozco