CHECK LIST

VICTOR S. HIESENFELD COLLECTION: MODERN EUROPEAN PRINTS

* represented by work done since the war

* ADAM, Henri Georges. French, born 1904. Sculptor, engraver, friend of Picasso. Since 1942 has cut over 50 plates, the most ambitious of which are 11 illustrations to de Nerval's LES CHIMÈRES. As with many sculptors Adam digs boldly into the copper plate with the burin. No etching or drypoint is used; the engravings are printed by the artist himself.

303.48 1. THE CAGE. 1942. Engraving, trial proof
304.48 2. THE WINDOW. 1942. Engraving
305.48 3. WINDOW SHUTTERS. 1942. Engraving, trial proof

BAHLACH, Ernst. German, 1870-1938

309.48/1-76. Illustrations to the METAMORPHIC CREATIONS OF GOD. 1921. Woodcuts. DIE WANDLUNGEN GOTTES, a series of 7 woodcuts published by Paul Crassier in Berlin, interpret the first 7 days, GENESIS, 1:1,2.

BECKMANN, Max. German, born 1884. In U.S.A. since 1947

The three trial proofs (7,8,9), printed by Beckmann himself, preserve exceptionally the fine velvet drypoint burr. The artist has supplied notes on the individual prints.

310.48 7. STREET SCENE, No. 2. 1917. Drypoint, trial proof. 3rd state of a plate reworked 5 or 6 times.
311.48 8. HAPPY NEW YEAR, 1917. Drypoint, trial proof. The mustached man appears as a mocking figure in the painting, CHRIST AND THE WOMAN TAKEN IN ADULTERY (1917), formerly in the Kunsthalle, Mannheim.
313.48 10. KASBEK. 1923. Drypoint. Kasbek, a kind of Russian song as well as the highest peak of the Caucasus.
314.48 11. THE DREAM. 1923. Drypoint. First suggestion of the theme TEMPTATION later developed into the large triptych painted in 1937.

BONNARD, Pierre. French, 1867-1947


* BRAQUE, Georges. French, born 1881.

During the past three years Braque has resumed experiments with color lithography which he first attempted in the mid '20s. Three of these lithographs form a series representing Helios, sun god of Greek and Etruscan legend. For all three of the lithographs the central design, Helios mounted on his chariot, is identical and was printed from the same stone. The lithographs exhibited are preliminary experiments to the published series: a trial proof of the design alone; the design printed in grey on black.

14. HELIOS. (1946). Lithograph, trial proof
15. HELIOS. (1946). Color lithograph, trial proof

CAMPIGLI, Massimo. Italian, born 1895. Worked in Paris, returned to Italy 1939

16. YOUNG WOMAN FROM THE BACK. 1932. Etching

CHAGALL, Marc. French, born Russia 1887. Worked in Paris. In U.S.A. since 1941

17. THE TROUGH. (c.1925). Lithograph. Related to the painting of the same subject, collection Vicomte de Noailles, Paris


18. THE BILLIARD TABLE. (c.1935?). Etching

DENIS, Maurice. French, 1870-1943

19. CHRIST AT EMMANUS. 1895. Color lithograph

DERAIN, André. French, born 1879

20. THE LAST SUPPER. Etching. Related to a painting of 1913, collection Art Institute of Chicago

* DESNOYER, François. French, born 1894. Studied with Bourdelle and at the Ecole Nationale des Arts Décoratifs where he now teaches. Has designed several posters and lithographs.

21. THREE WOMEN (GRANDES BAIGNEUSES) (1946). Color lithograph

DIX, Otto. German, born 1891

22. WILD WEST SHOW (AMERIKANISCHER REITAKT). 1922. Etching

DUFY, Raoul. French, born 1879

23. FISHING. (1912). Woodcut. One of a series of 4 describing the seasons


24. BOY ON A SOFA. (c.1946). Color lithograph. One of the artist's twin sons

* GIACOMETTI, Alberto. Swiss, born 1901. Works in Paris

25. HANDS HOLDING THE VOID. 1934-5. Engraving, unique proof. After the sculpture of the same subject, collection Matta, In 1946 Giacometti etched illustrations to Georges Bataille's HISTOIRE DE RATS. He also made several portraits of the author not included in the book.

26. GEORGES BATAILLE: TWO PORTRAITS. (1946). Etchings, trial proofs

HECKEL, Erich. German, born 1883

27. DANGERS. Color lithograph. 1910.
KLEE, Paul. Swiss, 1879-1940. Worked in Germany.

The following 9 prints add to the Museum's unique collection of Klee's graphic work exhibited and circulated to 14 cities in 1945-7. With the exception of THORN THE CLOWN, Klee made no regular edition of these etchings and lithographs. They are trial proofs, limited from 2 to 5 copies, probably printed by Klee himself. Prints with titles in brackets were left untitled by the artist.

28. (MAN WITH BOWL). Etching. Possibly an early self portrait
29. READING IN BED. 1910. Etching. One of 2 versions of the same subject
30. OUTSKIRTS OF MUNICH. 1910. Etching. A view of the EXERZIEHPLATZ or military exercising ground in the suburbs.
31. SUICIDE ON THE BRIDGE. 1912. Lithograph
32. (CITY LANDSCAPE). 1915. Etching
33. BLOWING OUT A CANDLE. 1919. Lithograph
34. (CASTLE IN THE WATER). 1923. Lithograph
35. FLIGHT. 1923. Lithograph. Planned as a lithograph with color
36. THORN THE CLOWN. 1931. Etching

* LÉGER, Fernand. French, born 1881
37. THE BLACK ROOT. (1948). Color lithograph
38. MARIE THE AGROBAT. (1948). Color lithograph

* LURCAT, Jean. French, born 1892
39. YOUNG BULL. Color lithograph.

MARCOUSSIS, Louis. Polish, 1883-1941. Worked in Paris
40. COMPOSITION. Color engraving and etching
41. GERTRUDE STEIN. Engraving
42. MIRO, Joan. Spanish, born 1893. Works in France and Spain

Three from a series of about 20 printed at Stanley William Hayter's ATELIER 17 in Paris:
43. COMPOSITION. (1937), Etching
44. COMPOSITION. (1937). Etching
45. COMPOSITION. (1937). Color etching

* PICASSO, Pablo. Spanish, born 1881. Works in France
46. STILL LIFE: FRUIT DISH. (1909). Drypoint
47. ANDRÉ BRETON. (1923). Drypoint. Made in conjunction with Breton's book, CLAIRE DE TERRE.
48. FIGURE. 1929. Lithograph. Published for the subscribers of the review LE MANUSCRIPT AUTOGRAPHE. Said to be a study for a monument to Guillaume Apollinaire.
49. TABLE OF ILLUSTRATIONS TO BALZAC'S THE UNKNOWN MASTERCPE. (1931). Etching. In 1927 Picasso etched 12 illustrations to Balzac's LE CHEF-D'OEUVRE INCONNU published in 1931 as an album and a book. To the 12 etchings in the album were added this table of illustrations.
THREE SUBJECTS. 1945. Engraving. One plate with three designs, each intended and later printed as separate engravings.

EIGHT NUDES. 1946. Lithograph

YOUNG PIGEON. 1947. Lithograph. Pigeons have free access to Picasso's apartment studio in Paris

BOUQUET AND COMPOSITION. 1947. Color lithograph

Fifty years after their youth in Barcelona Picasso illustrated two stories by his friend Ramon Reventos, "The Centaur Picador" and "Twilight of a Faun!". Picasso engraved two different sets of illustrations for the Catalan (1947) and French (1948) editions and also contributed title pages and initial letters.


THREE MOTHERS. (1945). Lithograph. The artist's first lithograph

FRASSINOS, Mario. French, born 1914. Painter, designer for the NOUVELLE REVUE FRANCAISE and other publishing houses. Has made several series of prints on themes such as Romeo and Juliet and the following for Raymond Queneau's L'INSTANT FATAL published in 1946.

Illustrations to Queneau's L'INSTANT FATAL. 1945. Drypoint and aquatint. The complete set of 16 plates exist in 2 states; those signed in the plate are the second state.

RENOIR, Auguste. French, 1841-1919

RICHARD WAGNER. (c.1890?) Lithograph. Renoir made several portraits of Wagner; this lithograph is related to the second portrait in oil, 1893, collection Paris Opera Museum.

ROUAULT, Georges. French, born 1871

When asked for what he would most like to be remembered, Rouault answered MISERERE ET GUERRE. This series of some 60 etchings and aquatints remains unpublished. Envisioned by Rouault as early as 1916, he began work on the plates in 1921. The Museum already owns 31 first trial proofs.

THE MAD KING. 1923. Photomechanical gravure, etching and aquatint

TROPICAL LANDSCAPE. (1923). Photomechanical gravure, etching and aquatint

SIGNAC, Paul. French, 1863-1935

THE BOATS. (c.1896). Color lithograph

VALLotton, Felix Edouard. Swiss, 1865-1925. Painter, engraver of 150 woodcuts. Worked in France and Switzerland. With Gauguin and Munch one of the Post Impressionist generation. Vallotton's first woodcuts date from 1891; Gauguin's from the first Tahitian trip 1891; Munch's from 1892.

STUDENT PROCESSION (LE MONOME). (1893). Lithograph. One of 7 plates for the suite PARIS INTENSE.

MANIFESTATION. (1893). Woodcut

ASSASSINATION. (1893). Woodcut

THE BATH. (1894). Woodcut

GOING OUT (La Sortie). (1895). Woodcut
VALLOTTON (cont'd)

3 plates from the suite SIX INSTRUMENTS DE MUSIQUE:

48 66. THE FLUTE. (1896). Woodcut
48 68. THE CORNET. (1897). Woodcut

VILLON, Jacques. French, born 1875. Painter, engraver, brother of Marcel Duchamp and the sculptor Duchamp-Villon. Printmaker since 1896, considered in France as one of the foremost graphic artists of today.

EQUILIBRIST. 1914. Drypoint and engraving. Among the earliest cubist prints, four years later than the first by Picasso and Braque

BAUDELAIRE. (c.1918) Engraving. One of 3 versions of the head of Baudelaire based on the sculpture (1911) by the artist's brother Duchamp-Villon.

COMPOSITION. 1927. Color etching. Probably the most important cubist print in color

THE POET, 1933. Etching

SEATED FIGURE. Etching. The subject is a restaurant proprietor in Nantes.


Illustrations to René de Sidler's NATURELLES. (1946).

Drypoints, trial proofs