LEWIS, Martin. Born Australia, 1881–1962
61. Derricks at Night; (1927). Drypoint, 7 7/8 x 11 7/8". Gift of Abby Aldrich Rockefeller, 1940 1/64.76
62. Little Penthouse. (1931). Etching and drypoint, 10 x 7". Walter Bareiss Fund, 1971 457.71

LIBERMAN, Alexander. Born Russia 1912
63. Untitled. 1962. Lithograph, printed in color, 24 x 19 5/16". Gift of the artist, 1963 2.45.63

LOZOMICK, Louis. Born Russia, 1892–1973
64. Still Life 2. 1929. Lithograph, 10 1/4 x 13 3/16". Gift of Abby Aldrich Rockefeller, 1940 1/216.70

McGAREL, James. Born 1930
65. Models II. (1961). Etching, 17 5/8 x 23". Gift of Mr. and Mrs. Carroll L. Cartwright, 1963 2.44.63

MARGO, Boris. Born Russia 1902
66. The Sea. 1949. Collotype, printed in color, 16 9/16 x 16 9/16". Purchase Fund, 1949 5.54.49

MARIN, John. 1870–1953
67. Woolworth Building No. 2. 1913. Etching and drypoint, 12 13/16 x 10 7/16". Gift of Abby Aldrich Rockefeller, 1940 1/237.70
68. Woolworth Building (The Dance). 1913. Etching, 13 1/16 x 10 5/8". Edward M. M. Warburg Fund, 1955 58.35.57
69. Brooklyn Bridge. 1913. Etching and drypoint, 11 1/4 x 8 7/8". Gift of Abby Aldrich Rockefeller, 1940 1/231.40

70. Breadline—No One Has Starved. (1932). Etching, 6 9/16 x 11 15/16". Purchase Fund, 1935 5.5.45
71. The Steeplechase. (1932). Etching, 7 7/8 x 10 7/8". Gift of Abby Aldrich Rockefeller, 1940 1/238.50

MAZUR, Michael. Born 1935
72. Closed Ward Number 1. 1962. Etching, drypoint, and aquatint, 23 11/16 x 33 9/16". Gift of Mrs. Bertram Smith, 1963 1.28.53

MOTHERWELL, Robert. Born 1915
73. In Black with Yellow Ochre. 1963. Lithograph, printed in color, 18 1/8 x 13 7/8". Gift of The Celeste and Amand Bartos Foundation, 1963 3.2.63

NADELMAN, Elie. Born Poland, 1882–1946
74. High Kicker (Plate 26) from the portfolio The Drypoints of Elie Nadelman. (1920). Drypoint. 8 3/8 x 3 15/16". Curt Valentin Bequest, 1956 115.5.6.21

NEVELSON, Louise. Born Russia 1900

NEWMAN, Barnett. 1905–1970

OLDENBURG, Claes. Born Sweden 1929
In 1949, at the opening of the Abby Aldrich Rockefeller Print Room, the Museum's first Director, Alfred H. Barr, Jr., recalled that Mrs. Rockefeller "had begun to buy prints as early as 1927, two years before the Museum was founded. By 1931 she was definitely collecting with the Museum in mind since in that year she gave the Director a small fund for the purchase of prints in Paris with the understanding that they would eventually enter the Museum Collection. ... But far more than any of the European masters, she collected the work of living Americans. ... In the last week of her life (April 1948) she was eagerly looking forward to exploring the achievements of the younger American printmakers whose work had concerned her so frequently during the 1930s."

Although space for a print room was part of the plan of the Museum's new building opened in 1939, the war created other, more pressing needs for that area. In 1945 Mrs. Rockefeller provided the funds to catalog the print collection, and Carl O. Schniewind, Curator of Prints at the Art Institute of Chicago, established a uniquely comprehensive system. When the Abby Aldrich Rockefeller Print Room officially opened in 1949, it contained a collection of modern prints unequalled in public institutions. The person placed in charge of the print collection was William S. Lieberman, who became the Museum's first Curator of Prints.

This exhibition celebrates the twenty-fifth anniversary of the founding of the Abby Aldrich Rockefeller Print Room. It follows the development of American printmaking during the fifty years between 1913, when the Armory Show made the American public aware of international modern art, and 1963, the year Europeans awoke to the vitality of the American print, as was witnessed by the award of the major European prize for prints to Robert Rauschenberg (Fifth International Exhibition of Prints, Ljubljana, Yugoslavia). The exhibition of more than one hundred American prints is a tribute to Mrs. Rockefeller's dedication to American printmakers, Alfred Barr's persuasive and knowledgeable guidance, and William Lieberman's astute development of the print collection over more than two decades.

Riva Castleman

Dates enclosed in parentheses do not appear on the works. Dimensions given are in inches for plate or composition size, height preceding width. All works are from the collection of The Museum of Modern Art.

ALBERS, Josef. Born Germany 1888


ALBRIGHT, Ivan le Lorraine. Born 1897

ANCREANIG, Garo. Born 1922

ARMIT, John Taylor. 1887 - 1953
BASKIN, Leonard. Born 1922
9. Torron •
10. In the Ozarks. (1938). Lithograph, 10 3/16 x 13 1/8". Purchase Fund, 1953
11. Plate VI from the series He Disappeared into Complete Silence. (1947). Engraving, 6 13/16 x 4 7/8". Purchase Fund, 1947
15. Plate VI from the series He Disappeared into Complete Silence. (1947). Engraving, 6 13/16 x 4 7/8". Purchase Fund, 1947
17. The Big I. (1929). Lithograph, printed in color, 14 13/16 x 11 1/4". Gift of the artist, 1969
18. Untitled. (1943). Etching, 10 1/16 x 15 7/8". Gift of Mr. Irving Drutman, 1968
20. Fourteenth and Division Avenue. (1939). Lithograph, printed in color, 14 15/16 x 21 3/4". Purchase Fund, 1952
22. Doorway to Illusion. (1922). Soft ground etching and aquatint, 19 1/2 x 11 1/16". Gift of Mrs. Alfred R. Stern, 1974
23. Barber Shop Chord. (1931). Lithograph, 14 x 19". Gift of Abby Aldrich Rockefeller, 1940
24. Sixth Avenue El. (1931). Lithograph, 12 x 18". Gift of Abby Aldrich Rockefeller, 1940