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Fresh XCS for your
modern file. PLS keep
Xtras as they'll probably
be needed in the future -
DF

Left: Easter Islands
Heads

Right: André Beaudin, Head of Paul Eluard, 1947
Bronze, 102 x 35.7 cm,
Galerie Louise Leiris, Paris

(Manfred Schneckenburger, "Masks in Tribal Art, 'Masks' in Modern Art,"
World Culture and Modern Art, Munich, 1972, no.s 1965 & 1967; p. 297)

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Left: Easter Islands
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Constantin Brancusi, The First Cry, 1914
Polished bronze, H. 25.1 cm.
Collection Dr. W. Bechtle, Zollikon
(Manfred Schenckenburger, "Masks in Tribal Art, 'Masks' in Modern Art,"
World Cultures and Modern Art, Munich, 1972, no. 1912, p. 298)

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Constantin Brancusi, Portrait of Madame L.R., 1914-17
Wood, 120 x 35 cm
Collection Madame Nadia Léger, Biot
(Manfred Schneckenburger, "Masks in Tribal Art, 'Masks' in Modern Art,"
World Culture and Modern Art, Munich, 1972, no. 1909, p. 294)

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Max Ernst, Bachelor with Beating Heart, 1944
Bronze, H. 65 cm
Collection Morgues, Paris
(Manfred Schneckeburger, "African and Oceanian Contribution to the
Presentation of Man," World Culture and Modern Art, Munich, 1972, no. 1892, p. 287)

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Paul Gauguin. Tiki from the sketchbook
Pencil and India ink on paper, 20 x 15 cm

(Werner Schmalenbach, "Gauguin's Encounter with the World of Primitive Peoples,"
World Culture and Modern Art, Munich, 1972, no. 1740, p. 266)

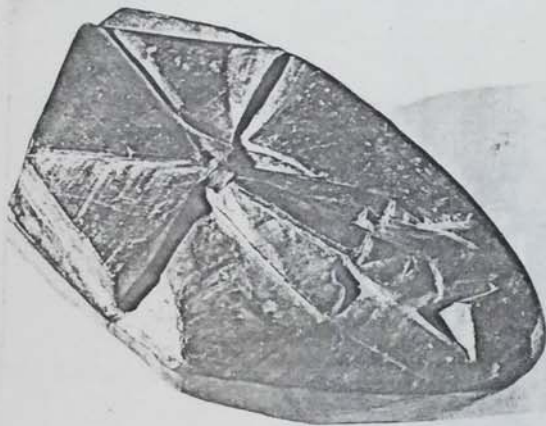
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Paul Gauguin, Tahitian Idol, 1893-95
Woodcut: printed violet on India paper, heightened with watercolors, 14.1 x 9.8 cm
Art Institute of Chicago
(Werner Schmalenbach, "Gauguin's Encounter with the World of Primitive Peoples,"
World Culture and Modern Art, Munich, 1972, no. 1765, p. 267)

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Julio Gonzalez, Masque Couché Dit "Le Religieux", 1940-42
Bronze, 18 x 11 cm.
Galerie de France, Paris

(Manfred Schneckenburger, "Masks in Tribal Art, 'Masks' in Modern Art,"
World Cultures and Modern Art, Munich, 1972, no. 1939, p. 298)

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Julio Gonzalez, Drawing, 1942
Charcoal on paper, 32.3 x 24.9 cm
Collection Hans Hartung, Paris
(Manfred Schneckenburger, "Masks in Tribal Art, 'Masks' in Modern Art,"
World Culture and Modern Art, Munich, 1972, no. 1955, p. 299)

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28-A-40
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1.2

Julio Gonzalez, Masque Africain, 1940
Ink pen on paper, 31.7 x 24 cm
Collection Roberta Gonzalez, Argenteuil
(Manfred Schneckenburger, "Masks in Tribal Art, 'Masks' in Modern Art,"
World Culture and Modern Art, Munich, 1972, no. 1944, p. 299)

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Julio Gonzalez, Masque Severe, 1940
India ink on paper, 31.4 x 24.1 cm
Collection Roberta Gonzalez, Argenteuil
(Manfred Schneckenburger, "Masks in Tribal Art, 'Masks' in Modern Art,"
World Cultures and Modern Art, Munich, 1972, no. 1948, p. 292)

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Julio Gonzalez, Ongle Jean II, 1930
Iron, 37 x 16.4 x 8.7 cm
Collection Hans Hartung, Paris
(Manfred Schneckenburger, "Masks in Tribal Art, 'Masks' in Modern Art,"
World Culture and Modern Art, Munich, 1972, no. 1936, p. 289)

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Ernst Ludwig Kirchner, *Eve*, 1912
Poplar wood, stained brown and burnt, H. 169.3 cm
Staatgalerie, Stuttgart
(Manfred Schneckenburger, "The 'Brücke' and 'Primitive' Art: Some
Observations," World Culture and Modern Art, Munich, 1972, no. 1793, p. 268)

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Left: Cameroon
Head, H. 48 cm, Wood
Reiss-Museum, Mannheim

Right: Henri Matisse, Jeanette V, 1910/11
Bronze, H. 58 cm
Collection Madame Marguerete Duthuit, Paris
(Jean Laude, "French Painting and 'Art Nègre'," World Culture and Modern Art,
Munich, 1972, no.s 1861 and 1860, p. 283)

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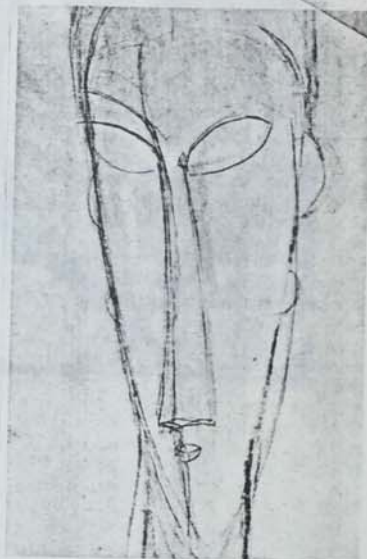
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Amadeo Modigliani, Caryatid, c. 1910
Oil on canvas, 72.5 x 50 cm
Kunstslg. Nordrhein-Westfalen, Düsseldorf
Manfred Schneckenburger, "African and Oceanian Contribution to the Presentation
of Man." *World Culture and Modern Art*. Munich, 1972, no. 1878, p. 201)

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Amadeo Modigliani, Head,
pencil and pen on paper, 26 x 18 cm
Hanover Gallery, London
(Manfred Schneckeburger, "Masks in Tribal Art, 'Masks' in Modern Art,"
World Culture and Modern Art, Munich, 1972, no. 1904, p. 290)

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Pablo Picasso. Tête d'Homme. 1908
Oil on wood, 27 x 21 cm
Kunstmuseum, Berne, Stiftung Rupf
(Jean Laude, "French Painting and 'Art Nègre'," World Culture and Modern Art, Munich, 1972, no. 1851, p. 281)

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Jackson Pollock, Totem Lesson II , 1945
Oil on canvas,
Marlborough-Gerson Gallery, Pollock Estate
(Werner Hofmann, "The Magic Element in Modern Art," World Culture and
Modern Art, Munich, 1972, no. 2040, p. 245)

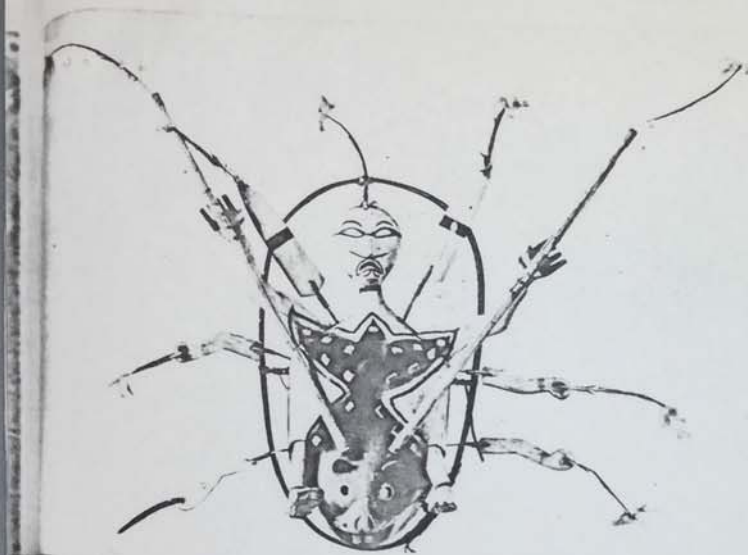
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Karl Schmidt-Rottluff, Worker Wearing Ballon-cap, 1920
Wood, H. 66 cm
Brücke Museum, Berlin
(Manfred Schneckenburger, "The 'Brücke' and 'Primitive' Art: Some Observations,"
World Culture and Modern Art, Munich, 1972, no. 1781, p. 271)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Right: Mark Tobey, Eskimo Idiom, 1946. Tempera on wood, 109 x 69 cm.
Seattle Art Museum.

Left: ESKIMO, Kuskowkim River, Alaska. Shaman Mask "Tunghat." H.61 cm. Walrus
tooth, wood, etc. Museum für Völkerkunde und Vorgeschichte, Hamburg
(Manfred Schneckenburger, "Magic Signs," World Cultures and Modern Art, Munich,
1972, no.s 2042 and 2043, p. 309)

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Brancusi

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THE SCULPTURE AND DRAWINGS

SIDNEY GEIST

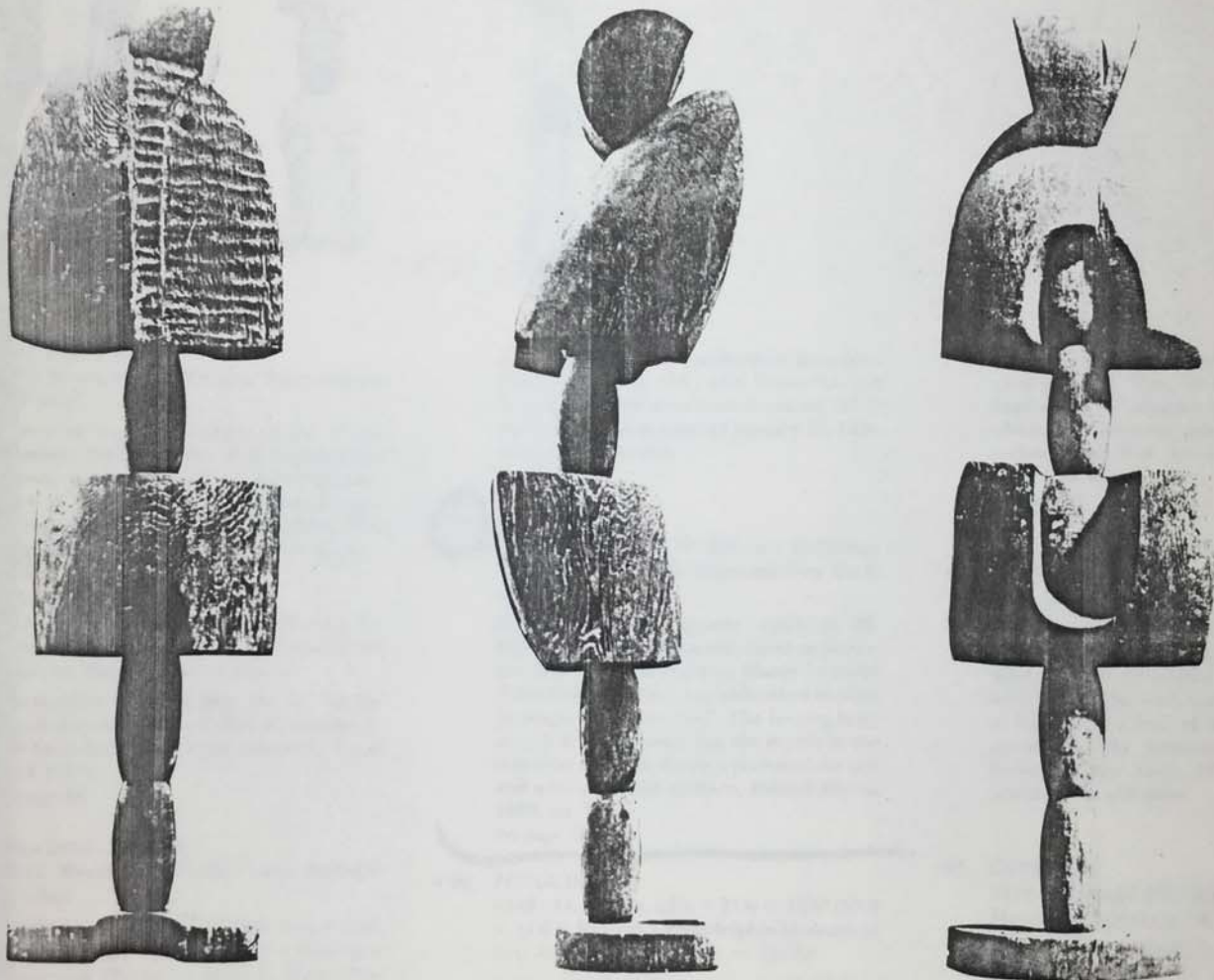
New York

HARRY N. ABRAMS, INC., PUBLISHERS,

1975

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Madame L. R.
1914-18 wood, height c. 37" (cat. no. 93)

1914-18 wood, see cat. no. 93 in the book, 1917.

line of Chicago; ex. Roche

see page 17

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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91



96

THE FIRST STEP

1913. Wood, c. 44" (112 cm.). Destroyed, except head

Known as No. 7 at Gallery of the Photo-Session, New York, March 1914; exhibition photograph in *America & Alfred Stieglitz*, 34, pl. XIIc. B. Brezianu, Bucharest, has a photograph dated 1912 by the sculptor. The study alone dated 1913; Brummer, 1926.

CHILD'S HEAD

1913-c.1915. Wood, 10¼" (25.9 cm.). Inscribed: C. Brancusi. Musée National d'Art Moderne, Paris; Brancusi Studio

The head of *The First Step*, cat. no. 89, removed after the 1914 exhibition cited above. See Brummer, 1926, where No. 7 and dated 1913.

See page 68

HANGING FIGURE

1914. Wood, c. 49" (124.5 cm.). Probably reworked

Probably an early state of *Little French Girl*, cat. no. 92. Our reproduction is a detail of a photograph (Brancusi Bequest, Musée National d'Art Moderne, Paris) in which the work stands in the *Arch* (Philadelphia Museum of Art, Arensberg Collection), sold by Quinn in 1916.

LITTLE FRENCH GIRL

1914-18. Oak, 49" (124.5 cm.). Inscribed: Brancusi. The Solomon R. Guggenheim Museum, New York; ex Dreier

1915 date, see cat. no. 91 and Geist, 1969,

p. 67. For 1918: work unfinished December 1917; see cat. no. 113. "Miss Dreier has just bought a wooden piece from Brancusi"; H. P. Roché to J. Quinn, letter of January 27, 1920, in Quinn Collection.

See page 71

93. MADAME L.R.

1914-18. Wood, c. 37" (94 cm.). Collection Mr. and Mrs. Harold Diamond, New York; ex Léger

Dated 1916 in *This Quarter*, 1925, pl. 32. Dated 1914-17 in the artist's hand on photograph in Brancusi Bequest, Musée National d'Art Moderne, Paris, but unfinished in other photographs of late 1917. The footing is restored. It is supposed that the initials in the title refer to Léone Ricou, a patron of the arts and a friend of the sculptor. Palais Galliera, 1969, no. 71.

See page 72

* 94. PENGUINS

1912-14. Marble, 22½ × 21½ × 13¾" (57.2 × 54.6 × 35.9 cm.). Philadelphia Museum of Art, Arensberg Collection; ex Quinn

A photograph of the work is dated 1912 in the sculptor's hand; Brancusi Bequest, Musée National d'Art Moderne, Paris. Dated 1914 in Brummer, 1926. Acquired 1916 by J. Quinn.

See page 73

95. PENGUINS II

After 1914. Marble, 21¼ × 11½ × 12½" (54 × 28.3 × 30.8 cm.). Inscribed: CB. Art Institute of Chicago; ex Roché

Dated 1914 by H. P. Roché in 1955, when artist was alive. That the work was exhibited until 1938 suggests that 1914 is the date which dates the theme (see cat. no. 94); sculptor, and that the work was done some time later.

See page 74

96. CARYATID

1914. Wood. Reworked

First state of no. 97; acquired 1916 by Quinn. Exhibited at Sculptors' Gallery, New York, March 24-April 16, 1922, and dated 1914. The work was dated 1914 by P. Roché at the time of the Brancusi retrospective at The Solomon R. Guggenheim Museum, New York, 1955-56, when sculptor was still alive.

97. CARYATID

1914-26. Wood, 65¾" (166.7 cm.). Philadelphia Museum of Art, Arensberg Collection; ex Quinn. The work was shortened in the legs after 1926 from its previous state (see cat. no. 96).

See page 74

* 98. THE PRODIGAL SON

1915. Oak, 17½" (44.5 cm.). Philadelphia Museum of Art, Arensberg Collection

Dated 1915 and No. 22 in Brummer, 1926. Dated 1914 in *This Quarter*, 1925, pl. 32. See page 75

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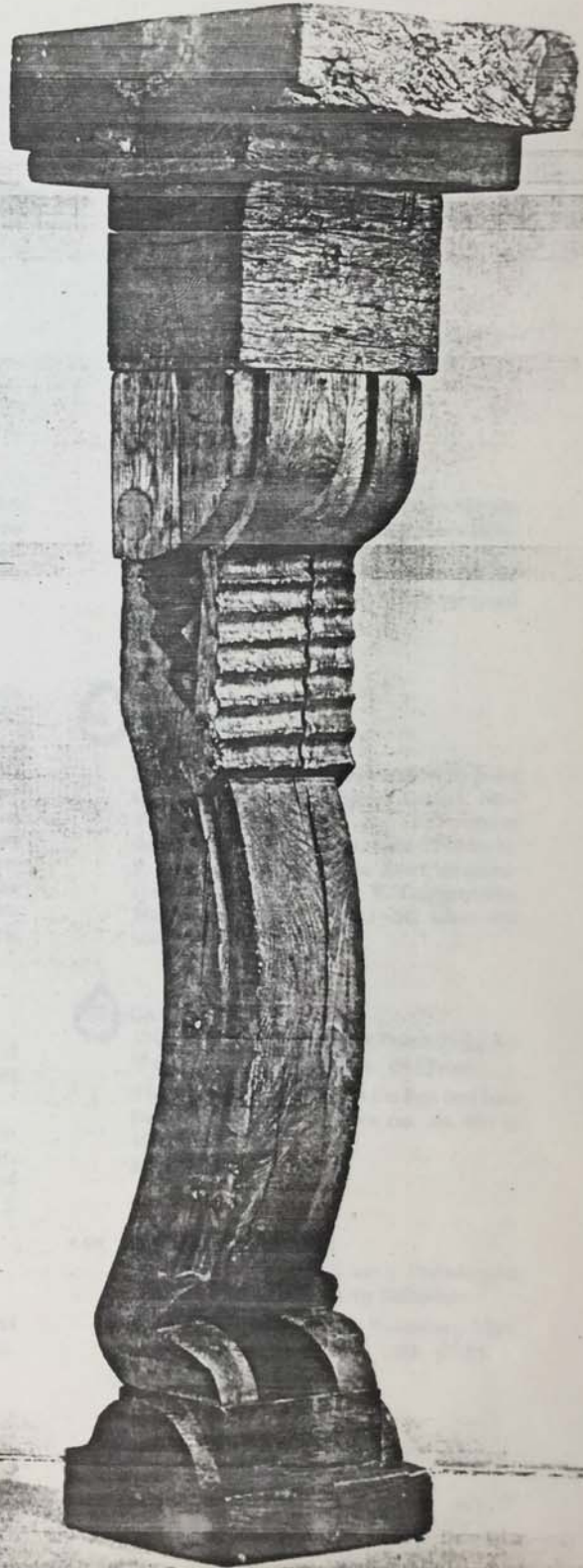
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Caryatid

1914-26 wood, height 65 5/8" (cat. no. 97)



1 1/4 x 11 1/8 x 12 1/8" (cat. no. 95)



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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91



96

12 cm.). Destroyed, ex-

Gallery of the Photo-
March 1914; exhibition
Erica & Alfred Stieglitz,
ezianu, Bucharest, has a
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13; Brummer, 1926.

1, 10¼" (25.9 cm.). In-
Musée National d'Art
ncusi Studio

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exhibition cited above.
1926, where No. 7 and

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(124.5 cm.). Probably

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roduction is a detail of a
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ne, Paris) in which the
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GIRL
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; ex Freier
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See page 71

93. MADAME L.R.
1914-18. Wood, c. 37" (94 cm.). Collection Mr. and Mrs. Harold Diamond, New York; ex Léger

Dated 1916 in *This Quarter*, 1925, pl. 32. Dated 1914-17 in the artist's hand on photograph in Brancusi Bequest, Musée National d'Art Moderne, Paris, but unfinished in other photographs of late 1917. The footing is restored. It is supposed that the initials in the title refer to Léone Ricou, a patron of the arts and a friend of the sculptor. Palais Galliera, 1969, no. 71.

See page 72

- * 94. PENGUINS
1912-14. Marble, 22½ × 21½ × 13¼" (57.2 × 54.6 × 35.9 cm.). Philadelphia Museum of Art, Arensberg Collection; ex Quinn

A photograph of the work is dated 1912 in the sculptor's hand; Brancusi Bequest, Musée National d'Art Moderne, Paris. Dated 1914 in Brummer, 1926. Acquired 1916 by J. Quinn.

See page 73

95. PENGUINS II
After 1914. Marble, 21¼ × 11½ × 12½" (54 × 28.3 × 30.8 cm.). Inscribed: CB. Art Institute of Chicago; ex Roché

Dated 1914 by H. P. Roché in 1955, while the artist was alive. That the work was not exhibited until 1938 suggests that 1914 is the year which dates the theme (see cat. no. 94) for the sculptor, and that the work was executed some time later.

See page 74

96. CARYATID
1914. Wood. Reworked

First state of no. 97; acquired 1916 by John Quinn. Exhibited at Sculptors' Gallery, New York, March 24-April 16, 1922, where dated 1914. The work was dated 1915 by H. P. Roché at the time of the Brancusi retrospective at The Solomon R. Guggenheim Museum, New York, 1955-56, when the sculptor was still alive.

97. CARYATID
1914-26. Wood, 65%" (166.7 cm.). Fogg Art Museum, Cambridge, Mass.; ex Quinn

The work was shortened in the legs and base from its previous state (see cat. no. 96) in 1926.

See page 74

- * 98. THE PRODIGAL SON
1915. Oak, 17½" (44.5 cm.). Philadelphia Museum of Art, Arensberg Collection

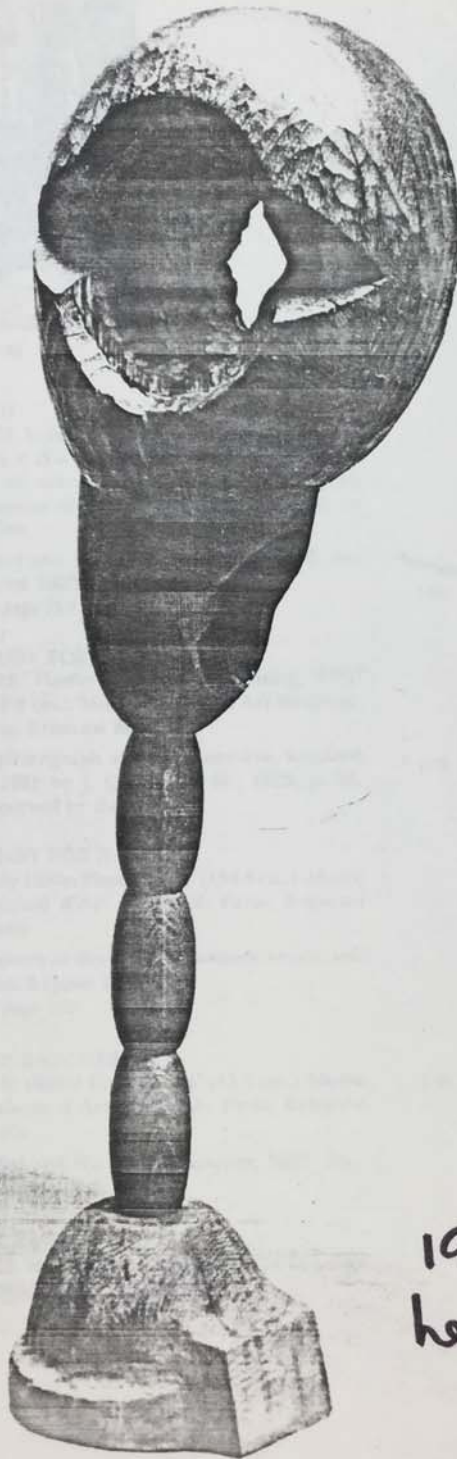
Dated 1915 and No. 22 in Brummer, 1926. Dated 1914 in *This Quarter*, 1925, pl. 33.

See page 75

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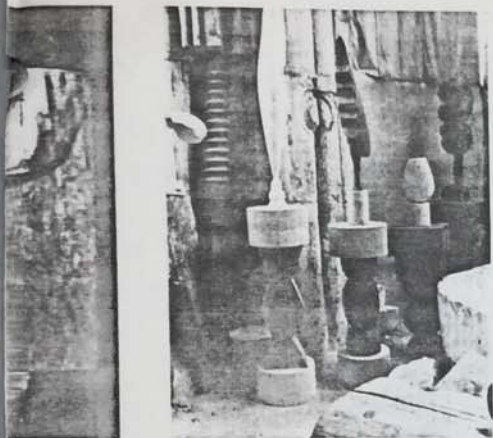
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Socrates



1922 - wood
height 51 1/4" 1922 wood, height
(cat. no. 147)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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144 148

1916, see cat. no. 106.
element in 1920; *This*
For *Adam* see cat. no.
dated 1921 in Brummer,
on August 3, 1922.

iron rings, c. 22½" (57
arter, 1925, pl. 29, in a
20, where the upper
marks delineating
of the curve. It is as-
work was completed
o. 25 in Brummer,
by E. Balas, Pittsburgh.

stone, 7¾" (18.8 cm.).
Moderne, Paris; Bran-
102

stone, 7¾" (19.8 cm.).
Moderne, Paris; Bran-

2.7 cm.). Inscribed: CB
Art Museum, Harvard
e. Mass.; ex Orswell; ex

in 1922. Dated and No.

- * 143. FISH
1922. Veined marble on circular mirror, 5 × 16¾ × 1¼" (12.7 × 42.8 × 2.75 cm.); diameter of mirror 17" (43 cm.). Philadelphia Museum of Art, Arensberg Collection; ex Quinn

Dated and No. 13 in Brummer, 1926. Acquired 1923 by J. Quinn.
See page 104

144. STUDY FOR BIRD IN SPACE
1922. Plaster with marble footing, 44¼" (112.4 cm.). Musée National d'Art Moderne, Paris; Brancusi Bequest

In photograph with *Adam and Eve*, acquired in 1922 by J. Quinn; M. M., 1923, p. 28. Dispersed by the sculptor.

145. STUDY FOR A FIGURE
Early 1920s. Plaster, 60¾" (154.5 cm.). Musée National d'Art Moderne, Paris; Brancusi Studio

Appears in drawing; *transatlantic review*, vol. I, no. 6 (June 1924).
See page 106

146. THE BARONESS
Early 1920s? Plaster, 17½" (43.5 cm.). Musée National d'Art Moderne, Paris; Brancusi Studio

Titled and No. 19 in Brummer, 1933-34.
See page 107

147. SOCRATES
1922. Wood, 51¼" (130.2 cm.). The Museum of Modern Art, New York

In photograph with *Adam and Eve*, cat. no. 138, which was sent to J. Quinn on August 3, 1922; M. M., 1923, p. 19. The footing, which was split, was carved anew by C. Antonovici in 1950; communication of C. Antonovici, New York.

See page 109

148. COQ GAULOIS
1922. Wood, c. 35" (89 cm.). Whereabouts unknown

H. P. Roché wrote to J. Quinn referring to "the 'coq gaulois'" as "not quite finished yet"; letter of June 8, 1922, Quinn Collection.

- * 149. TORSO OF A YOUNG MAN
1917-22. Maple, 19" (48.3 cm.). Inscribed: CB [in a circle, three times]. Philadelphia Museum of Art, Arensberg Collection; ex Quinn

For 1917: see inscription on cat. no. 159b. Dated 1922 and No. 11 in Brummer, 1926. Also, referred to as the "first one," with reference to the "second one," i.e. cat. no. 150 (January) 1923; letter of June 18, 1923, from H. P. Roché to J. Quinn, in Quinn Collection.
See page 105

150. TORSO OF A YOUNG MAN
1923. Wood, 16¾" (42.7 cm.). Inscribed: 15 C. Brancus PARIS 1923. Musée National d'Art Moderne, Paris; Brancusi Studio

The "15" in the inscription is the number of the work in Brummer, 1933-34. Described as "just made" in a letter of January 14, 1923, H. P. Roché to J. Quinn; Quinn Collection.
See page 110

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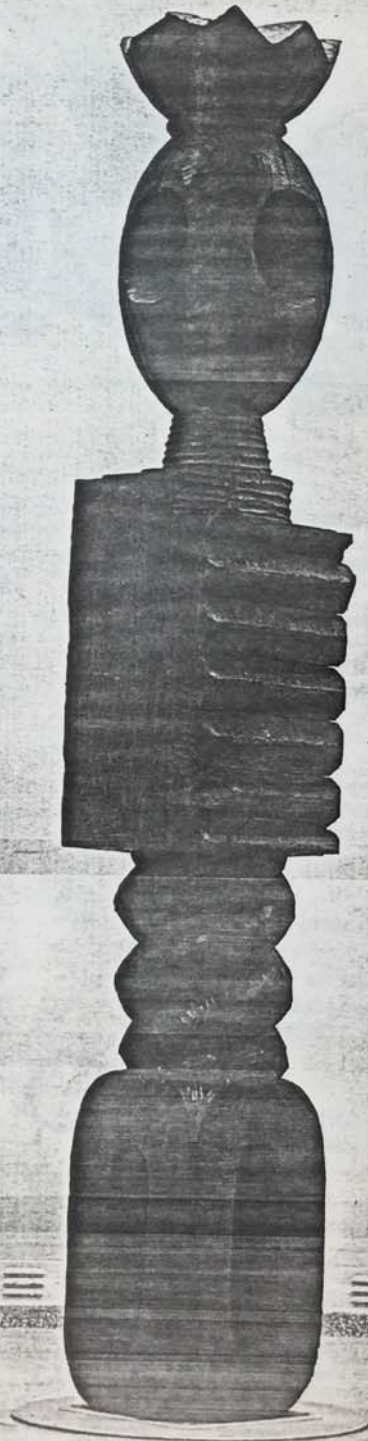
King of Kings

King of Kings

Early 1930s
a.k.

oak, height 9' 10 1/8"

(cat. no. 204)



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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203



203

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1 1/4" (53.7 x Paris 1930. ork

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cm.). In- 16. Musée Brancusi

rk was still eist, 1968, said it was no. 195; shall, New ers the I: -34,

197. **ENDLESS COLUMN**
c.1930. Plaster, 18' 1 1/2" x 24" x 24" (603 x 61 x 61 cm.). Musée National d'Art Moderne, Paris; Brancusi Studio

A study probably made after a visit to Bucharest, September–October 1930, when it was proposed to Brancusi that he design a monumental *Endless Column* for that city; Brezianu, April 1964.

See page 139

198. **COLUMN OF THE KISS**
c.1930. Plaster, 9' 10" (300 cm.). Musée National d'Art Moderne, Paris; Brancusi Studio
No. 3 in Brummer, 1933–34, where subtitled "Part of project for the Temple of Love."
See page 140

199. **PLASTER FORM**
1930. Plaster, 14 3/8 x 27 1/8 x 13 1/2" (36.5 x 69 x 34.4 cm.). Inscribed: 20B^f C. Brancusi Paris 1930. Musée National d'Art Moderne, Paris; Brancusi Studio

Listed as "20. Plaster form" in Brummer, 1933–34.

See page 141

200. **NOCTURNAL ANIMAL**
c.1930. Wood, 9 3/4 x 27 1/4 x 7" (24.9 x 69.3 x 17.8 cm.). Musée National d'Art Moderne, Paris; Brancusi Studio

Titled "Bête nocturne" at the Musée National d'Art Moderne. Listed as "40. Wooden Form" in Brummer, 1933–34.

See page 141

201. **BIRD IN SPACE**
1927–31. Polished bronze, 73" (185.5 cm.). Inscribed: C BRANCUSI PARIS 1931. The Norton Simon Foundation, Inc., Fullerton, Calif.; ex Holkar

Recorded on Brancusi's list of the Birds (Spear, 1969, p. 115) after cat. no. 182, 1927. It is assumed here that the work is a version of cat. no. 182, but completed in 1931.

See page 133

- * 202. **MLLE POGANY III**
1931. Marble, 17 3/4" (45.1 cm.). Inscribed: C. Brancusi Paris 1931. Philadelphia Museum of Art, Arensberg Collection
See page 142

203. **CHILD'S HEAD**
Early 1920s?–early 1930s. Oak, c. 21 3/8" (55 cm.). Reworked

Separated from cat. no. 154, and recarved between c. 1929 and the fall of 1933. Titled and No. 16 in Brummer, 1933–34. See cat. no. 222.

- * 204. **KING OF KINGS**
Early 1930s. Oak, 9' 10 1/8" (300 cm.). The Solomon R. Guggenheim Museum, New York

The work is most difficult to date; the earliest photographs in which the author has seen the work were taken after the Second World War. Dated 1938 in Giedion-Welcker, 1959, p. 63. The present title is an allusion to Genghis Khan; for a time Brancusi referred to the work as *Spirit of Buddha*. C. Antonovici, who assisted Brancusi in the period

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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208



214

1947-51, removed some wood from the upper part in 1949; at the time Brancusi said, "It is never finished"; communication of C. Antonovici, New York
See page 143

- * 205. **PORTRAIT OF NANCY CUNARD**
1928-32. Polished bronze, 21 $\frac{3}{4}$ " (55.2 cm.). Inscribed: C. Brancusi PARIS 1928 [and] Brancusi PAR 1932. Collection Mr. and Mrs. Frederick Stafford, New York
See page 145
206. **BLOND NEGRESS II**
1933. Polished bronze, 15 $\frac{7}{8}$ " (40.3 cm.)
a. Inscribed: C. Brâncusi 39B Paris F 1933 [on cylinder]. The Museum of Modern Art, New York; ex Goodwin
See page 144
b. Inscribed: C. Brancusi [under head] C. BRANCUSI [under lip]. Collection Dr. and Mrs. Barnett Malbin, New York. The Lydia and Harry Lewis Winston Collections.
- On example (a) the inscription "39B" refers to the number of the work in Brummer, 1933-34.
207. **MLLE POGANY III**
1933. Polished bronze, 17 $\frac{1}{2}$ " (44.5 cm.)
* a. Inscribed: BRANCUSI PARIS 1933. Collection Joseph Pulitzer, Jr., St. Louis, Mo.; ex Wintersteen
See page 146
b. Musée National d'Art Moderne, Paris; Brancusi Studio

208. **STUDY FOR THE KISS**
c. 1919-33. Plaster. Reworked
This reworked state of cat. no. 120, above, with a mirror hanging over the legs, appears in a photograph of c. 1933; Brancusi Bequest, Musée National d'Art Moderne, Paris. The piece was further reworked into a state in which it is no longer recognizable as a version of *The Kiss*. It serves as a quite abstract pilaster in the entrance room of the Brancusi Studio, Musée National d'Art Moderne.
- * 209. **THE COCK**
1935. Polished bronze, 40 $\frac{3}{4}$ " (103.4 cm.). Inscribed: C BRANCUSI 1935. Musée National d'Art Moderne, Paris
See page 147
210. **BIRD IN SPACE**
1931-36. White marble, 72 $\frac{1}{2}$ " (184.2 cm.). National Gallery of Art, Canberra; ex Holkar Begun in 1931; Spear, 1969, p. 92. Acquired by Yeshwant Holkar, Maharajah of Indore, 1936; Spear, 1969, p. 96.
See page 148
211. **BIRD IN SPACE**
1931-36. Black marble, 76 $\frac{1}{2}$ " (194.3 cm.). National Gallery of Art, Canberra; ex Holkar Dated same as cat. no. 210.
See page 148
- * 212. **THE SEAL**
1924-36. Marble, 42 $\frac{3}{4}$ × 44 $\frac{3}{4}$ × 13" (108.6 × 114 × 33 cm.). The Solomon R. Guggenheim Museum, New York

Dated 1936 104, but sur nate title, T See page 145

213. **MODEL FO**
c. 1937. Sto 16.5 × 16.8 derne, Pari Dated by ca from it. See page 15

214. **MODEL F**
1935-37. Dated by c sumably fr sculptor. T toria Roşia Muzeul de Collection

* 215. **ENDLESS**
1937. Cast (29.35 × 0 Dated by C See page 15

* 216. **GATE OF**
1938. Ston × 6.58 × Rumania Dated by A photograp cusi Bequ derne, Pa

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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51



50



53



54

cat. no. 48. The body and legs are . . . ; the position of . . . ed with certainty, . . . pleted work. The . . . toward an actual . . . base on which the . . . quest, Musée Na- . . . s.

m.). Foundry . . . : C BRACUȘI . . . CRSITE. Muzeul . . . st; ex Stănescu-

1907, and com- . . . ublished docu- . . . ment. Shown, . . . 1917 at the Salon . . . March 18–May 1, . . . ed at Dumbrava . . . a, in the spring of

TĂNESCU . . . Foundry mark: . . . Brâncuși. Dum- . . . umania

The bronze shown . . . rimea Artistică, . . . A. M. Mihailovici, . . . nu, states, on the . . . work was done . . . of B. Brezianu, . . . See page 44

50. HEAD OF A GIRL
1907. Marble. Whereabouts unknown
Photograph inscribed "première oeuvre en marbre" by Brancusi; Tacha, 1964. Other photographs dated "1907"; Brancusi Bequest, Musée National d'Art Moderne, Paris. The work appears in a studio photograph that includes cat. no. 41 and cat. nos. 51, 52, and 53.

51. CHILD'S HEAD
1907. Marble. Whereabouts unknown; ex Bogdan-Pitești
Dated by stylistic affinity to cat. no. 50. Shown as No. 176 at 8th Tinerimea Artistică, Bucharest, March 15–April 15, 1909, and illustrated in catalogue.

52. TORMENT III
1907. Marble. Whereabouts unknown
Appears in a photograph in the Brancusi Bequest, Musée National d'Art Moderne, Paris.

53. BUST OF A CHILD
1907. Stone. Whereabouts unknown
Appears in a photograph in the Brancusi Bequest, Musée National d'Art Moderne, Paris.

54. HEAD OF A GIRL
1907. Stone. Whereabouts unknown
Captioned "Première pierre directe, 190" (with year missing); *This Quarter*, 1925, pl. 42. Dated 1907; Dreyfus, 1927, p. 69. The work must precede cat. no. 55.

- * 55. THE KISS
1907–08. Stone, 11" (28 cm.). Inscribed: Brancusi. Muzeul de Artă, Craiova; ex Popp
"In 1907 he . . . began 'la taille directe' with *le Baiser et la sagesse*"; *This Quarter*, 1925, p. 264. In other places the sculptor dated the work 1908.
See page 47

- * 56. WISDOM OF THE EARTH
1908. Stone, 19 $\frac{7}{8}$ " (50.5 cm.). Muzeul de Artă R.S.R., Bucharest; ex Romașcu
Dated by quotation at cat. no. 55, and caption, "1908," of pl. 41, *This Quarter*, 1925.
See page 49

57. THE KISS
c.1908. Stone, 12 $\frac{1}{2}$ " (31.7 cm.). Collection Mr. and Mrs. Harold Diamond, New York; ex Laughlin; ex Ricou?
"Elle [Mme L. Ricou] possédait . . . l'une des variantes du *Baiser* . . ."; Oprescu, 1967, p. 124. A *Kiss* in stone, and another in plaster, by Brancusi are listed in inventories made in 1923 of the collection of A. Bogdan-Pitești, Bucharest; Brezianu, 1974, p. 239. Both of the works have disappeared. It is possible that the present work was the Bogdan-Pitești version. It is also possible that another version exists, at present unknown and not photographed.
See page 48

58. DOUBLE CARYATID
c.1908. Stone, 29 $\frac{1}{2}$ " (75 cm.). The Museum of

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Brancusi

A Study of the Sculpture
by Sidney Geist

Grossman Publishers New York 1968

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85. Study for a Figure
60 1/2"; plaster; 1915?

MNAM, Giacusi Studio

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Miss L. R.
Belle photo

Brancusi

Haags Gemeentemuseum 19/9 - 29/11 1970

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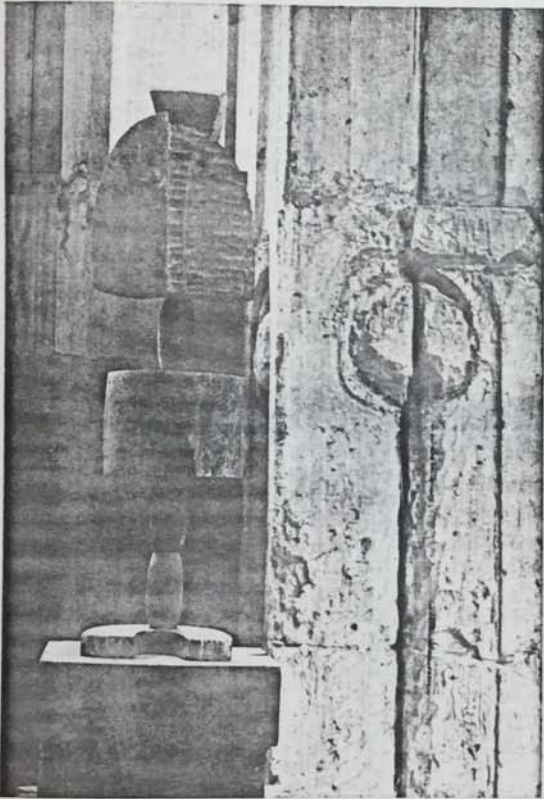
The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.188

Brancusi

Haags Gemeentemuseum 19/9 - 29/11 1970

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	MoMA Exhs.	1382.188



Madame L.R. 1914-1917

Constantin Brancusi
1876-1957
Retrospective Exhibition

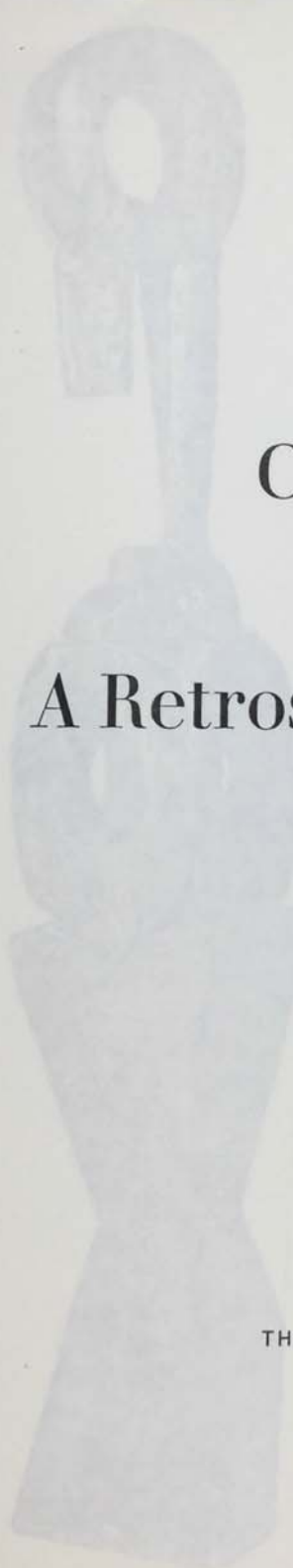
BY SIDNEY GIBBY

THE MUSEUM OF MODERN ART
CURRENTLY OPENING, NEW YORK
IN COLLABORATION WITH
PHILADELPHIA MUSEUM OF ART
THE ART INSTITUTE OF CHICAGO

LIBRARY

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Constantin Brancusi
1876–1957
A Retrospective Exhibition

BY SIDNEY GEIST

THE SOLOMON R. GUGGENHEIM MUSEUM, NEW YORK

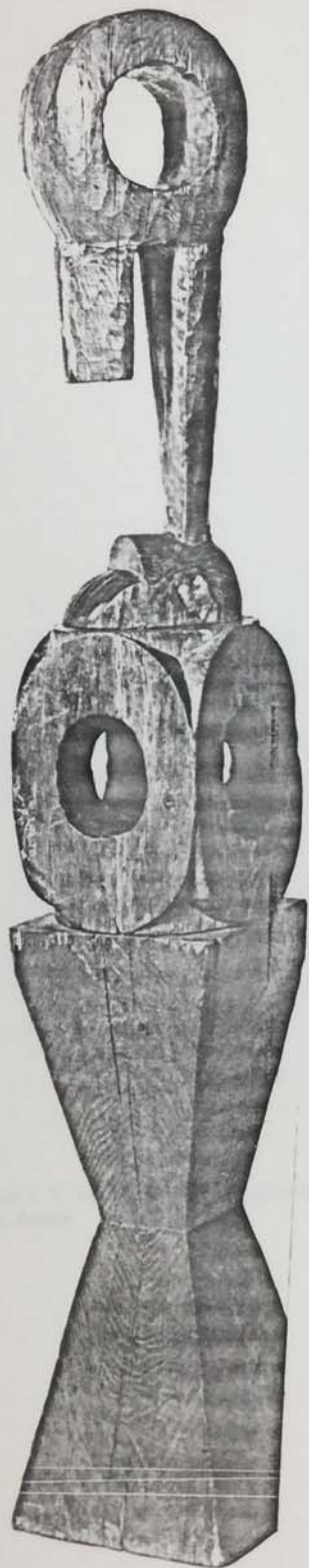
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PHILADELPHIA MUSEUM OF ART

THE ART INSTITUTE OF CHICAGO



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CHIMERA

Oak, three sections, 59 3/4" (152.3 cm.) high, 1918

Inscribed: Brancusi

Collection Philadelphia Museum of Art.

The Louise and Walter Arensberg Collection; by bequest,
1950

Provenance

Walter Arensberg, acquired 1938 via Marcel Duchamp

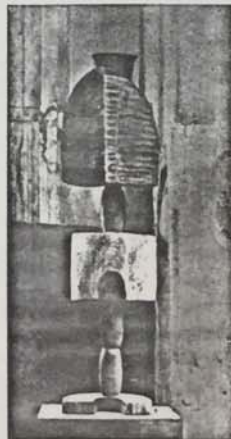
John Quinn, acquired June 1922

The Modern Gallery New York

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Madame L. R., wood, 1914-17, coll. Mme. Nadia Léger,
Biot, France



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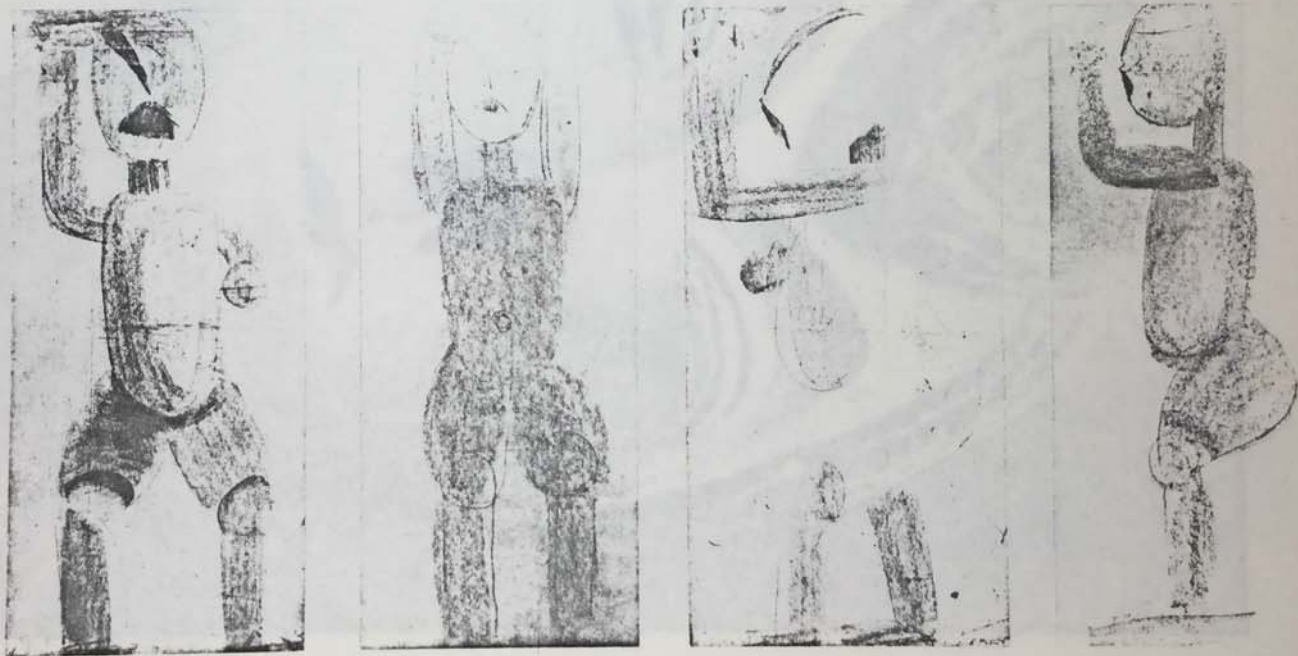
BRANCUSI

THE SCULPTURE AND DRAWINGS

SIDNEY GEIST

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Studies for The First Step. c. 1913. a) Crayon, 32³/₈ x 15". The Museum of Modern Art, New York. (Benjamin Scharps and David Scharps Fund) b) Pencil, 28¹/₂ x 12³/₈". Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C. c) Charcoal. Musée National d'Art Moderne, Paris. d) Pencil, 28³/₄ x 15". Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C.

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65. BARONESS R.F.
1909. Stone. Private collection, Rumania
Dated to precede cat. no. 71. The initials
refer to Renée Frachon.
See page 53



Baroness R. F.

1909 stone (cat. no. 65)

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Maiastra



1911 polished bronze,
height 21 3/4" (cat. no. 76)



c. 1911 polished bronze, height 22"
(cat. no. 77)



* 82. MAIASTRA
1912. Polished bronze, 24" (61 cm.). In-
scribed: C. BRANCUSI PARIS 1912
[stamped]. Collection John Cowles, Min-
neapolis; ex Hovannessian
See page 63

76. MAIASTRA
1911. Bronze, 21 3/4" (55.3 cm.). Foundry
mark: C. Valsuani. Tate Gallery, London; ex
K. Steichen

Probably shown *hors catalogue* at the Salon des
Indépendants, Paris, 1911; Spear, 1969, p.
57. Although the surface shows smooth un-
patinated bronze, it was probably gilded origi-
nally.

See page 63

77. MAIASTRA
c. 1911. Originally gilded, now polished
bronze, 22" (55.7 cm.). Foundry mark: C.
Valsuani. Collection Mrs. Katherine
Graham, Washington, D. C.; ex Meyer

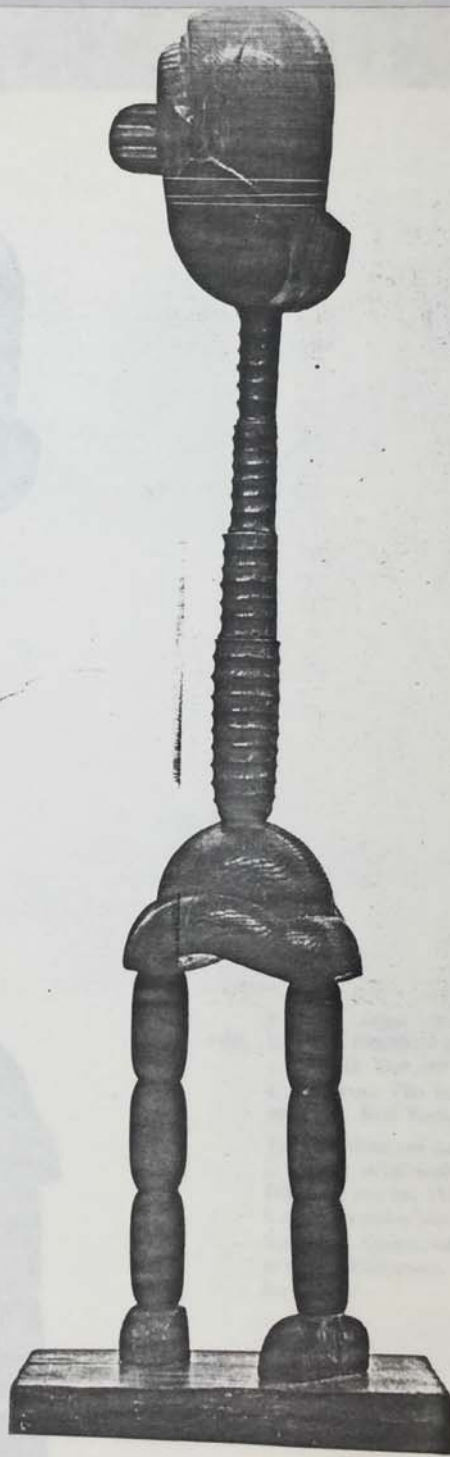
Dated by cat. no. 76.

See page 63

C. Brancusi. Little French Girl. c. 1914-1918.
Oak, H. 49". Inscribed: C. Brancusi.
The Solomon R. Guggenheim Museum, New York

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C. Brancusi. Little French Girl. c. 1914-1918.
Oak, H. 49". Inscribed: C. Brancusi.
The Solomon R. Guggenheim Museum, New York

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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9.elt

✓

Little French Girl

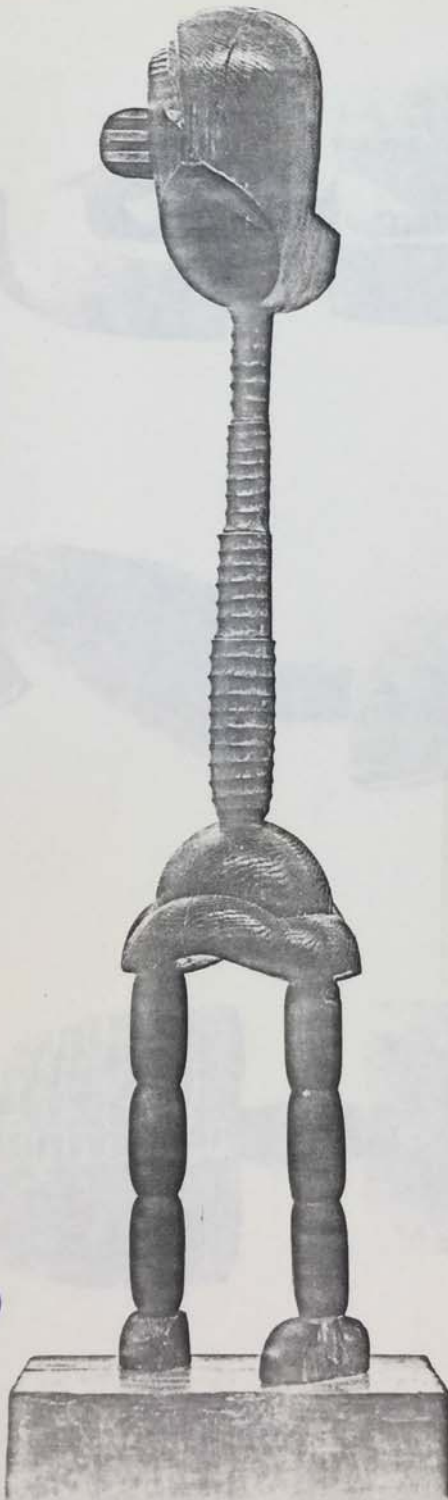


Figure before 1921 63.1332
* 92. LITTLE FRENCH GIRL
c. 1914-18. Oak, 49" (124.5 cm.). Inscribed:
C. Brancuși. The Solomon R. Guggenheim
Museum, New York; ex Dreier

For 1914 date, see cat. no. 91 and Geist, 1969,
p. 62; for 1918: work unfinished December
1917; see cat. no. 113. "Miss Dreier has just
bought a wooden piece from Brancusi"; H. P.
Roché to J. Quinn, letter of January 27, 1920,
in Quinn Collection.
See page 71

92. Little French Girl
c. 1914-1918 Oak, 49" (124.5cm)
Inscribed C. Brancuși
Guggenheim Museum
ex Dreier.

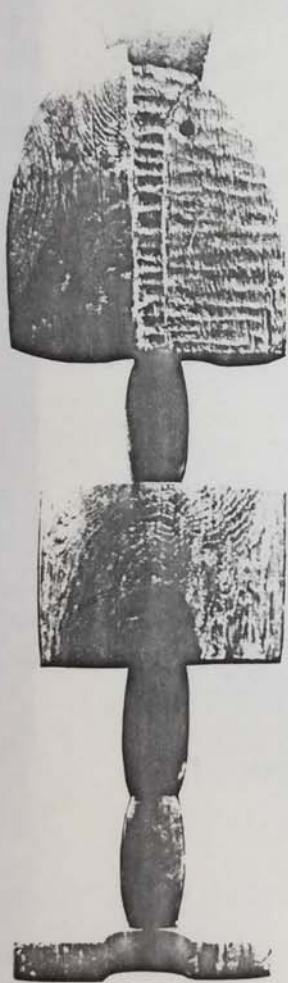
c. 1914-18 oak, height 49" (cat
cat. 92

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.188

nguins

A photograph of the work is dated 1912 in the sculptor's hand; Brancusi Bequest, Musée National d'Art Moderne, Paris. Dated 1914 in Brummer, 1926. Acquired 1916 by J. Quinn.
See page 73

64 marble,
× 21 1/2 × 13
9. 94)

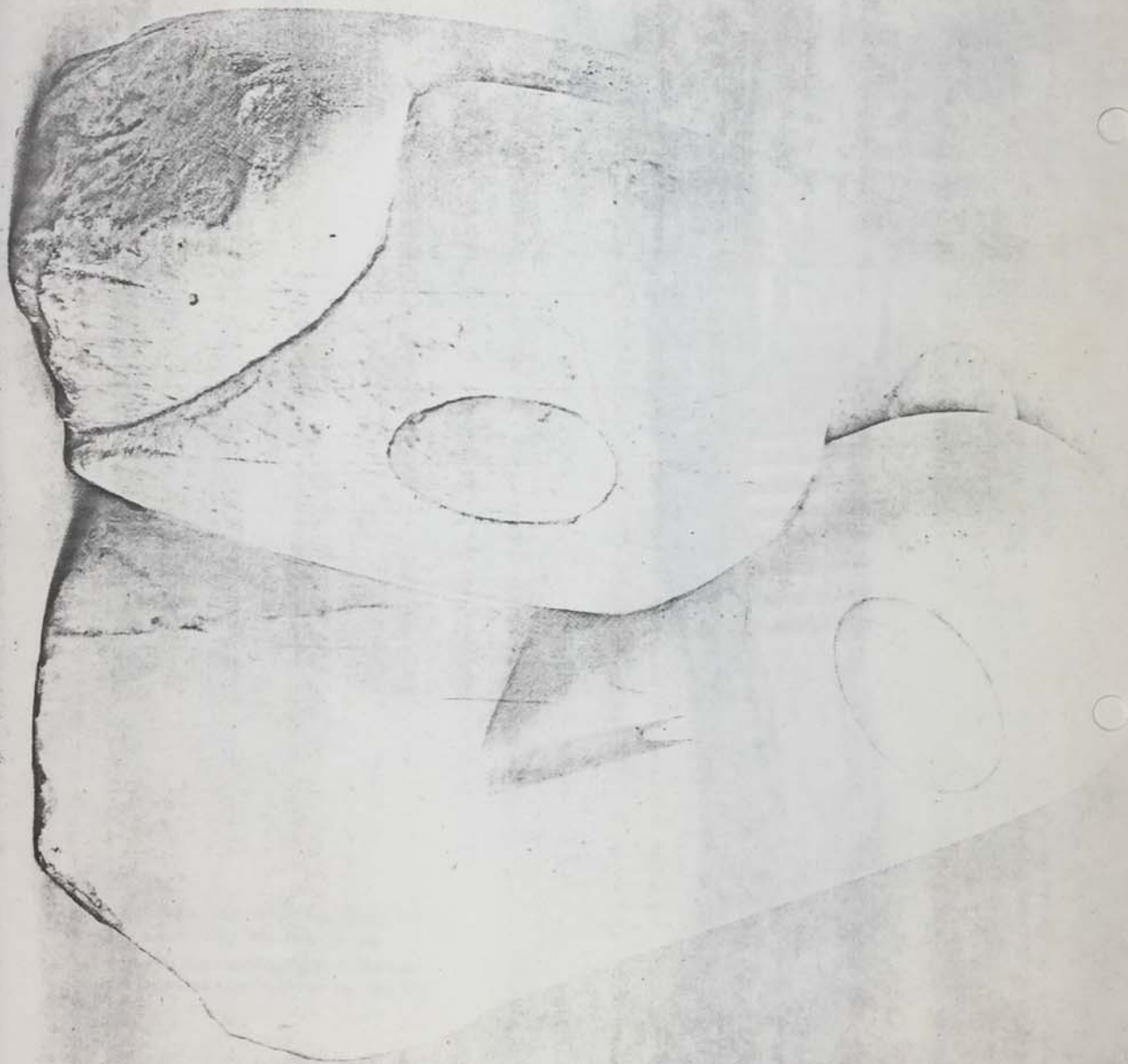


93. MADAME L.R.
1914-18. Wood, c. 37" (94 cm.). Collection
(Mr. and Mrs. Harold Diamond, New York)
ex Léger *(per Mrs. Diamond)*
Dated 1916 in *This Quarter*, 1925, pl. 32.
Dated 1914-17 in the artist's hand on photo-
graph in Brancusi Bequest, Musée National
d'Art Moderne, Paris, but unfinished in other
photographs of late 1917. The footing is re-
stored. It is supposed that the initials in the
title refer to Léone Ricou, a patron of the arts
and a friend of the sculptor. *Palais Galliera*,
1969, no. 71.
See page 72

Madame L. R.

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* 94. PENGUINS
1912-14. Marble, 22½ × 21½ × 13¼" (57.2 × 54.6 × 35.9 cm.). Philadelphia Museum of Art, Arensberg Collection; ex Quinn

A photograph of the work is dated 1912 in the sculptor's hand; Brancusi Bequest, Musée National d'Art Moderne, Paris. Dated 1914 in Brummer, 1926. Acquired 1916 by J. Quinn.

See page 73

1912-14 marble,
22 1/2 x 21 1/2 x 13 1/4
(cat. no. 94)

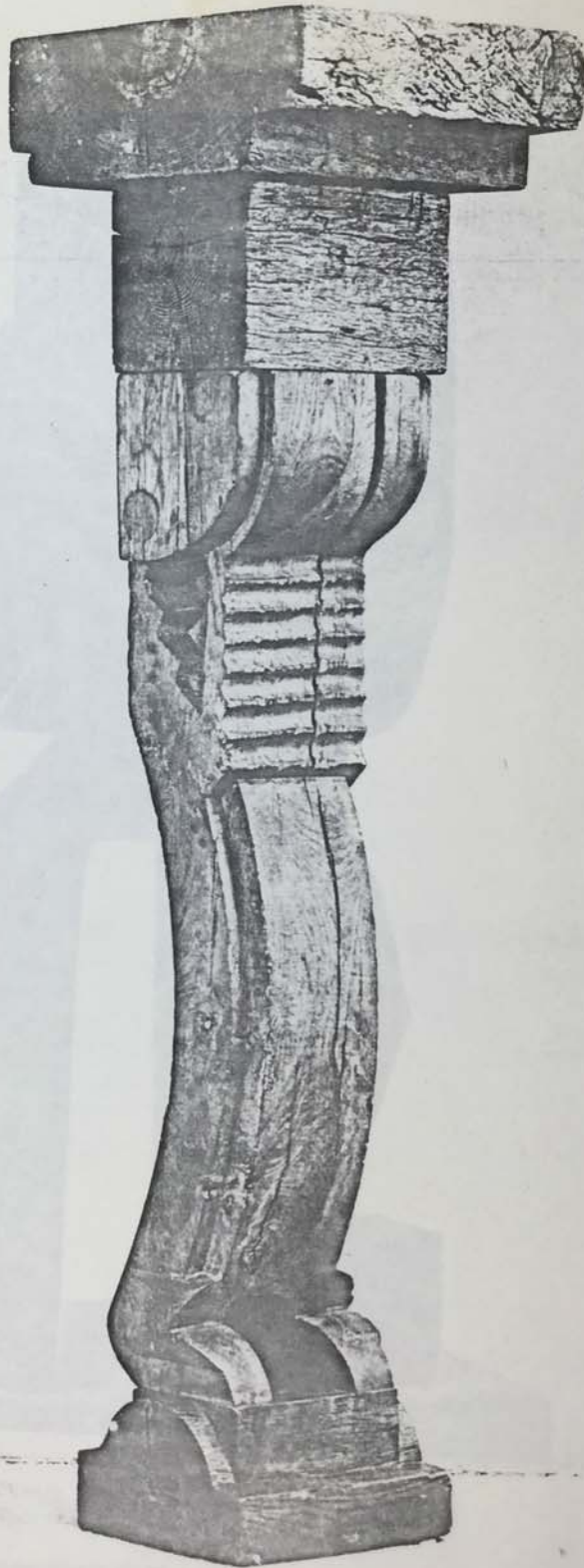
Penguins

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	MoMA Exhs.	1382.188

Caryatid

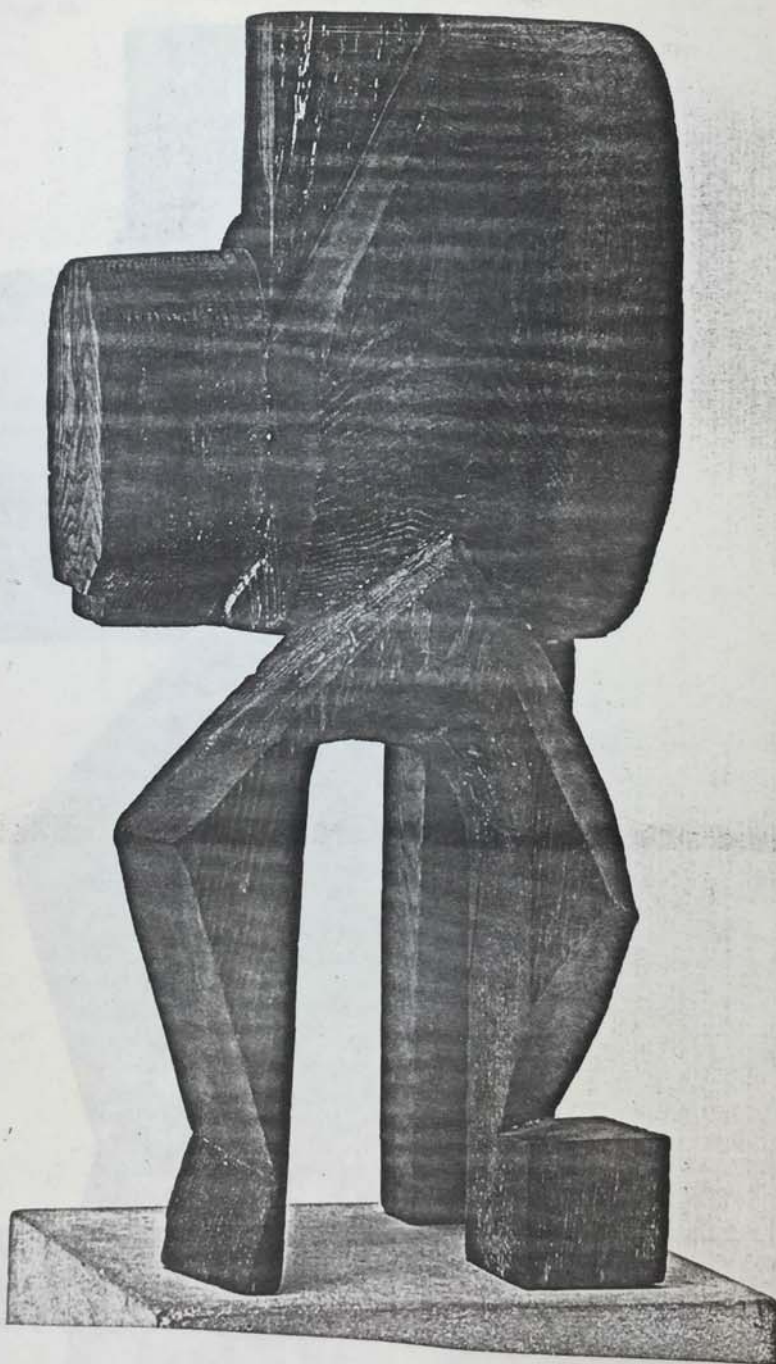
1914-26 wood, height 65 5/8" (cat. no. 97)



97. CARYATID
1914-26. Wood, 65 5/8" (166.7 cm.). Fogg Art
Museum, Cambridge, Mass.; ex Quinn
The work was shortened in the legs and base
from its previous state (see cat. no. 96) in
1926.
See page 74

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	MoMA Exhs.	1382.188

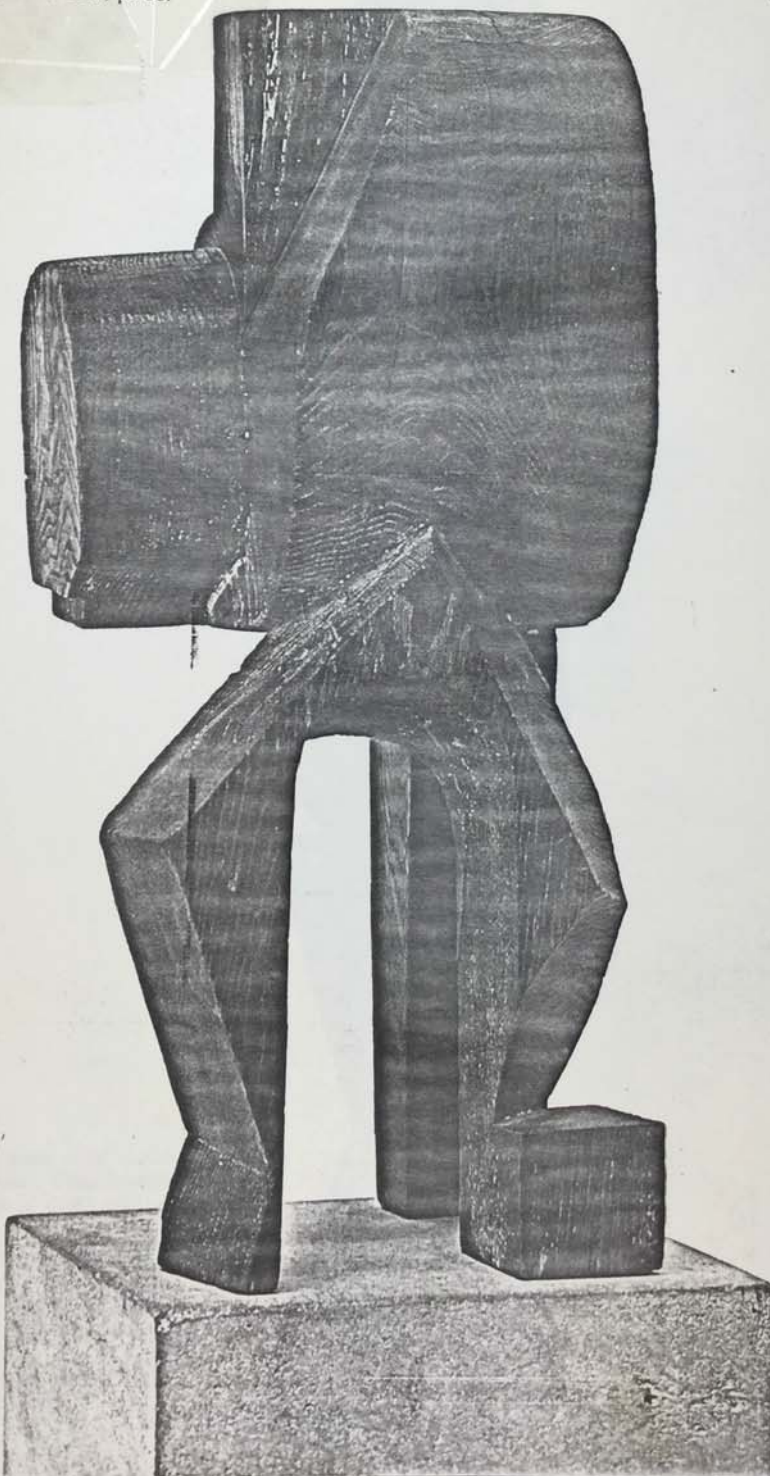


C. Brancusi. The Prodigal Son. 1915
Oak, H. 17 1/2". (44.5cm)
Philadelphia Museum of Art, Arensberg Collection

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* 98. THE PRODIGAL SON
1915. Oak, 17½" (44.5 cm.). Philadelphia
Museum of Art, Arensberg Collection
Dated 1915 and No. 22 in Brummer, 1926.
Dated 1914 in *This Quarter*, 1925, pl. 33.
See page 75



The
1915

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Chimera



116. CHIMERA

1915-18. Oak, three sections, 59 $\frac{1}{4}$ " (152.3 cm.). Inscribed: Brancusi. Philadelphia Museum of Art, Arensberg Collection; ex Quinn

A photograph in the Brancusi Bequest, Musée National d'Art Moderne, Paris, is dated 1915 in Brancusi's hand. He sent J. Quinn a photograph of the work, probably unfinished, on December 27, 1917; letter, Quinn Collection. The work is No. 9 and dated 1918 in Brummer, 1926.

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(51.2 cm.),
Collection
rman
ted 1924;
25 and No.
ption "18"
Brummer,

The Cock



162. THE COCK
1924. Walnut, 36 $\frac{1}{8}$ " (91.8 cm.). Inscribed: A
AUDREY CHADWICK. C. BRANCUSI
PARIS. The Museum of Modern Art, New
York
Dated and No. 28 in Brummer, 1926.
See page 116

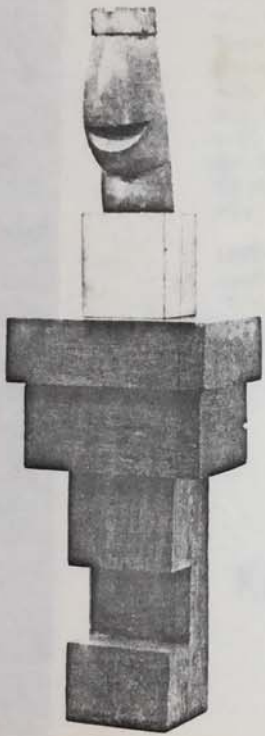
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... KING OF KINGS

The Chief

THE CHIEF
1924-25. Wood and iron, 20 1/8" (51.2 cm.).
Inscribed: 18 C Brancusi PARIS. Collection
Phyllis Lambert, Chicago; ex Behrman
Illustrated in unfinished state dated 1924;
This Quarter, 1925, pl. 18. Dated 1925 and No.
25 in Brummer, 1926. The inscription "18"
refers to the listing of the work in Brummer,
1933-34.
See page 121



1924-25 wood and iron, height 20 1/8"
(cat. no. 169) DETAIL AT RIGHT



early 1930s oak, height 9' 10 1/8"
(cat. no. 204)



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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* 204. KING OF KINGS
Early 1930s. Oak, 9' 10 1/8" (300 cm.). The
Solomon R. Guggenheim Museum, New
York

The work is most difficult to date; the earliest
photographs in which the author has seen the
work were taken after the Second World
War. Dated 1938 in Giedion-Welcker, 1959.
The work is most difficult to date; the earl est
photographs in which the author has seen the
work were taken after the Second World
War. Dated 1938 in Giedion-Welcker, 1959,
p. 63. The present title is an allusion to Gen-
ghis Khan; for a time Brancusi referred to
the work as *Spirit of Buddha*. C. Antonovici,
who assisted Brancusi in the period

1947-51, removed some wood from the
upper part in 1949; at the time Brancusi said,
"It is never finished"; communication of C.
Antonovici, New York
See page 143

King of Kings

early 1930s oak, height 9' 10 1/8"
(cat. no. 204)



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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CARYATID

Early 1940s. Wood, 90 1/8" (228.9 cm.). Musée National d'Art Moderne, Paris; Brancusi Studio

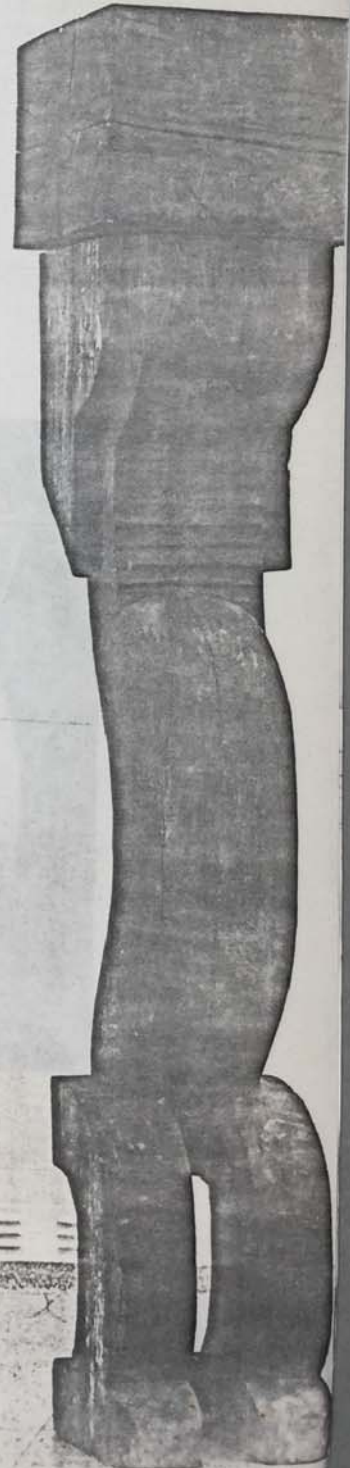
Dated 1915 by H. P. Roché in 1955 while the sculptor was alive; but 1915 can only refer to the time when the Caryatid theme was conceived. A photograph of c. 1923 shows a design similar to the work drawn in chalk on a wooden beam; Brancusi Bequest, Musée Na-

tional d'Art Moderne. But there seems to be no photograph or other record of the work till after the Second World War.

See page 157

Caryatid

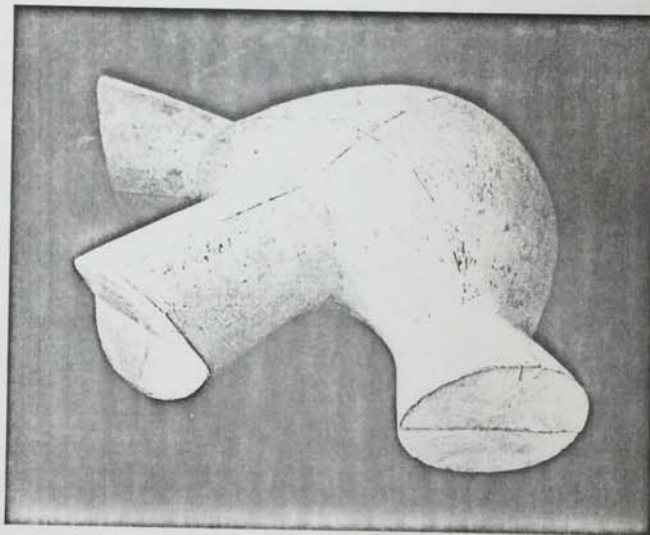
early 1940s wood, height 90 1/8" (cat. no. 223)



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The Turtle



c. 1943 plaster, 9 3/4 × 20 × 22 3/4" (cat. no. 229)

229. THE TURTLE

c.1943. Plaster, 9 3/4 × 20 × 22 3/4" (24.7 × 50.8 × 57.9 cm.). Musée National d'Art Moderne, Paris; Brancusi Studio

The original wood, now much restored, illustrated in *View*, 1946, p. 17.

See page 160

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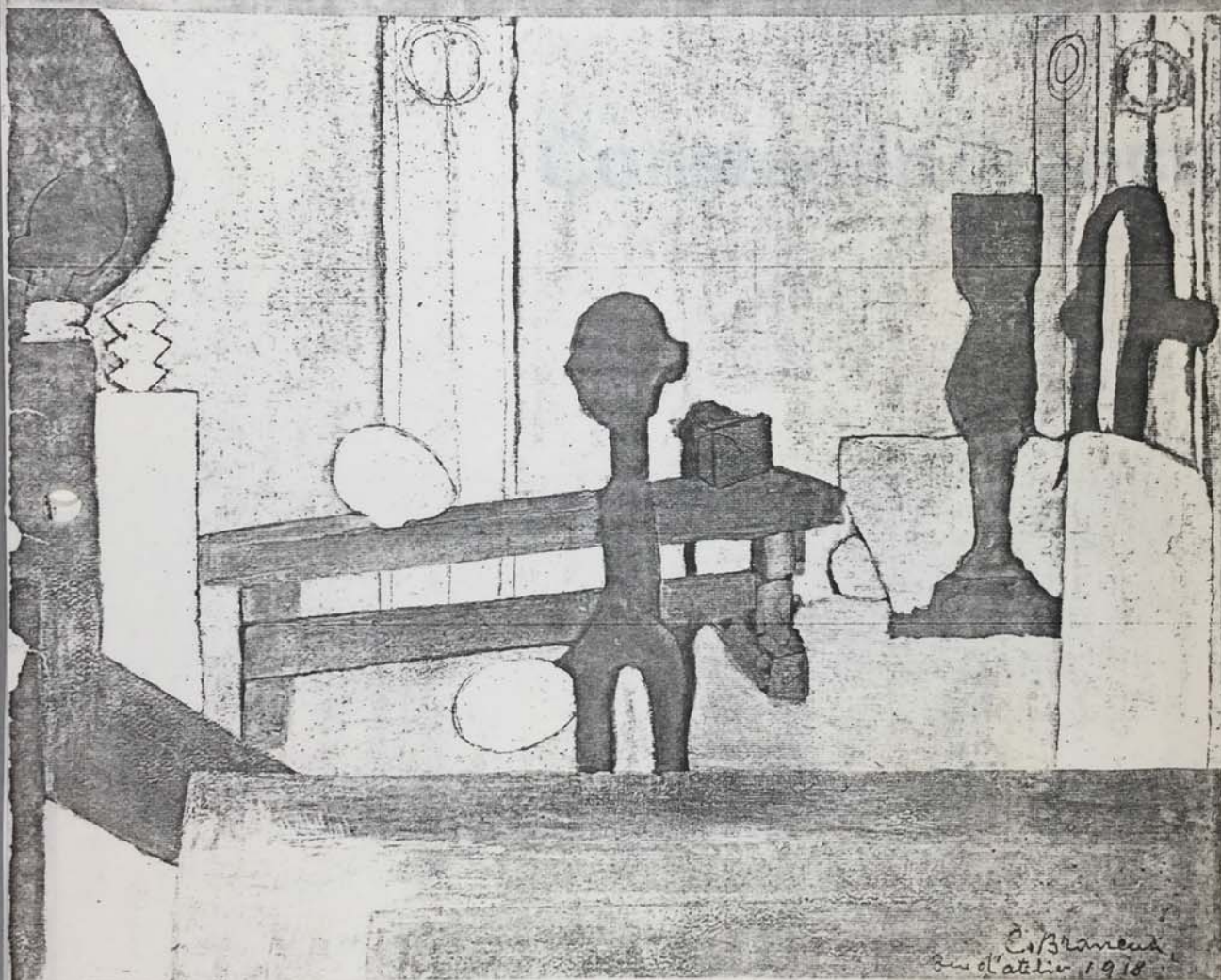
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Brancusi

Connaissance des arts

July 1981

from article titled "Sculptors and Their Drawings" by Colin Eisler



CONSTANTIN BRANCUSI / 1876-1957

*The institutions
that lent works
for the duration of the exposition
are as follows.*

*in the order of the layout:
Cooper-Hewitt Museum, New York,
Museum of Art, Rhode Island School of Design,
Museum of Fine Arts, Boston,
Cooper-Hewitt Museum,
Cooper-Hewitt Museum,
Museum of Modern Art, New York,
Whitney Museum of American Art,
Collection Béatrice M. Colliner,
Museum of Modern Art, New York.
Museum photos, rights reserved*

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Carola Giedion-Welcker

Brancusi

Constantin Brancusi

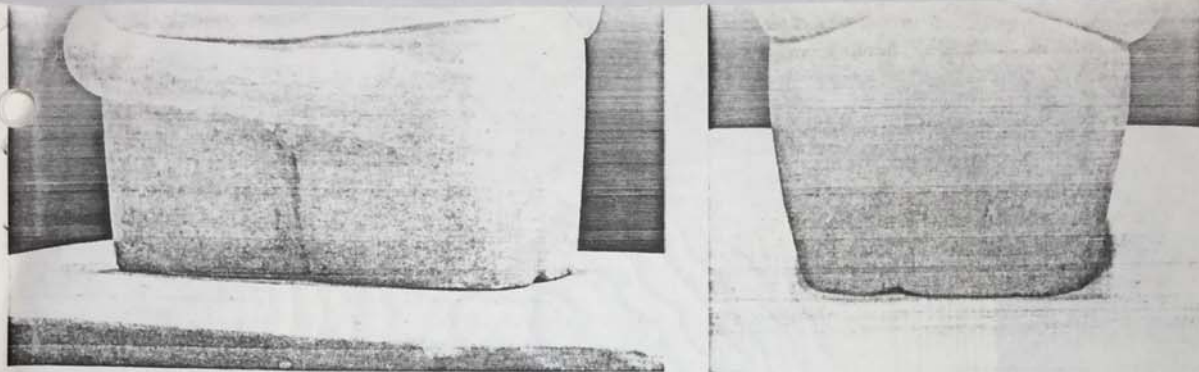
lat

B735
G-34
1959

Translated by Maria Jolas and Anne Leroy
George Braziller, Inc., New York 1959

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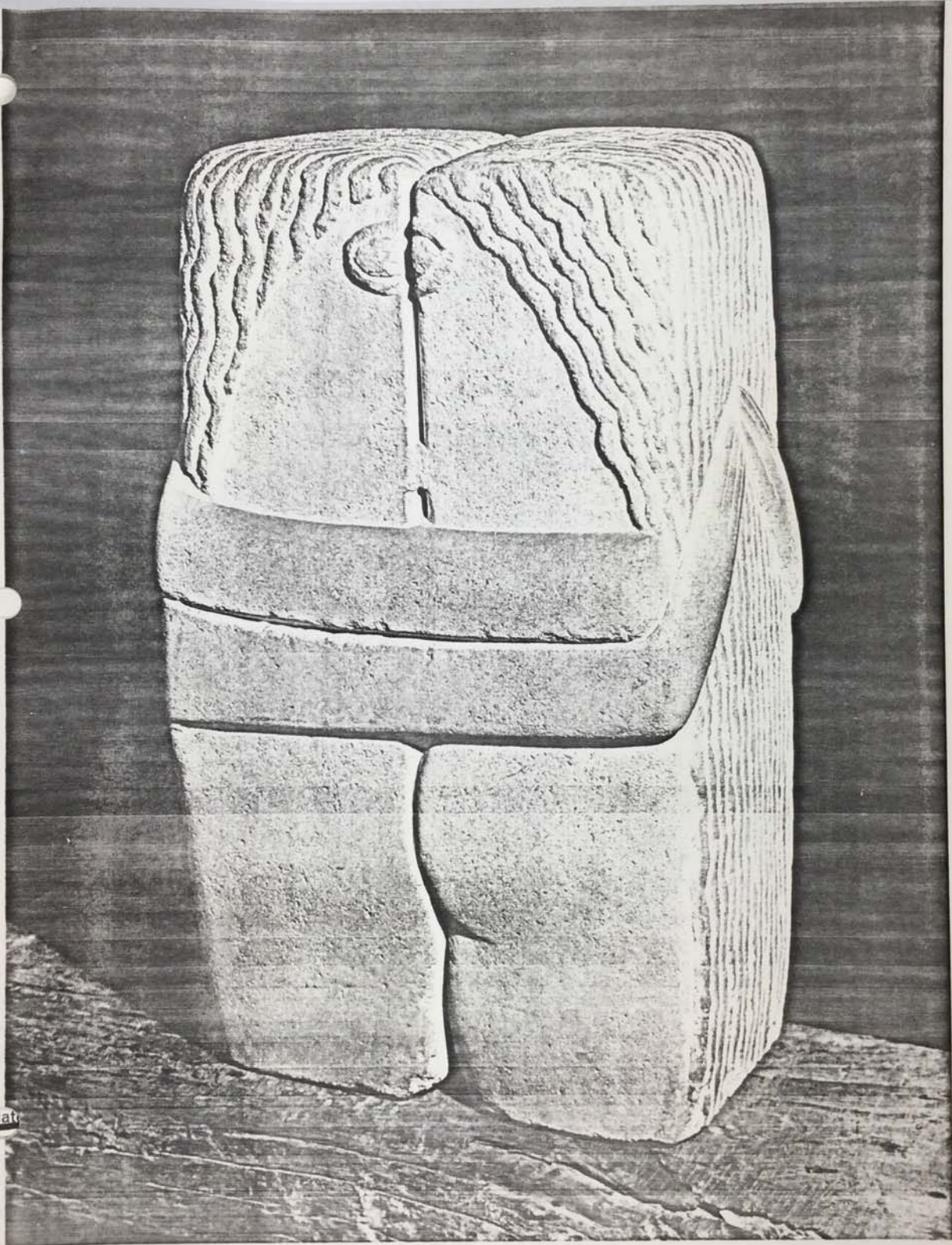


Plates 37 and 38. *The Kiss* (Le Baiser) 1908. Limestone, 10.6 x 9.9 x 6.3 in. National Museum, Bucharest

Plate 39, p. 97. *The Kiss* (Le Baiser) 1908. Limestone, 23 x 13 x 10 in. Louise and Walter Arensberg Collection - Philadelphia Museum of Art

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Plate 69*, p. 139. *Cock (Le Coq)* 1924. Walnut

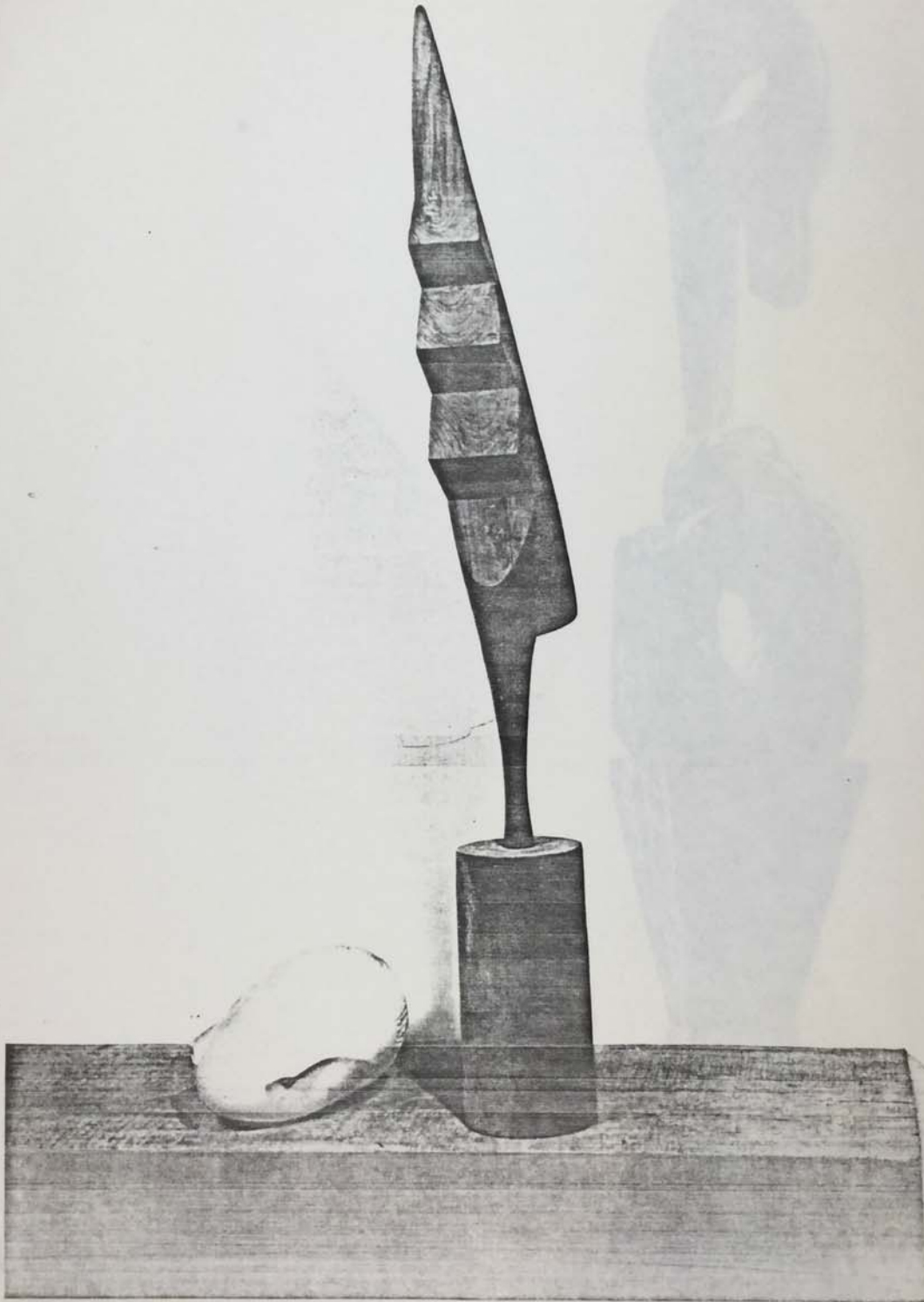
For pages 140 and 141:

Plate 70. *Cock (Le Coq)* 1941. Polished bronze. Brancusi's studio

Plate 71. *Cock (Le Coq)* 1941. Polished bronze, 40.6 x 8.3 x 4.3 in. Musée National d'Art Moderne, Paris

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Plati

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Plat

Plates 76* and 77*. *Chimera (La Chimère)* 1915-18.
Wood, height 36.5 in. (height of pedestal 23.8 in.)
Louise and Walter Arensberg Coll. - Philadelphia
Museum of Art

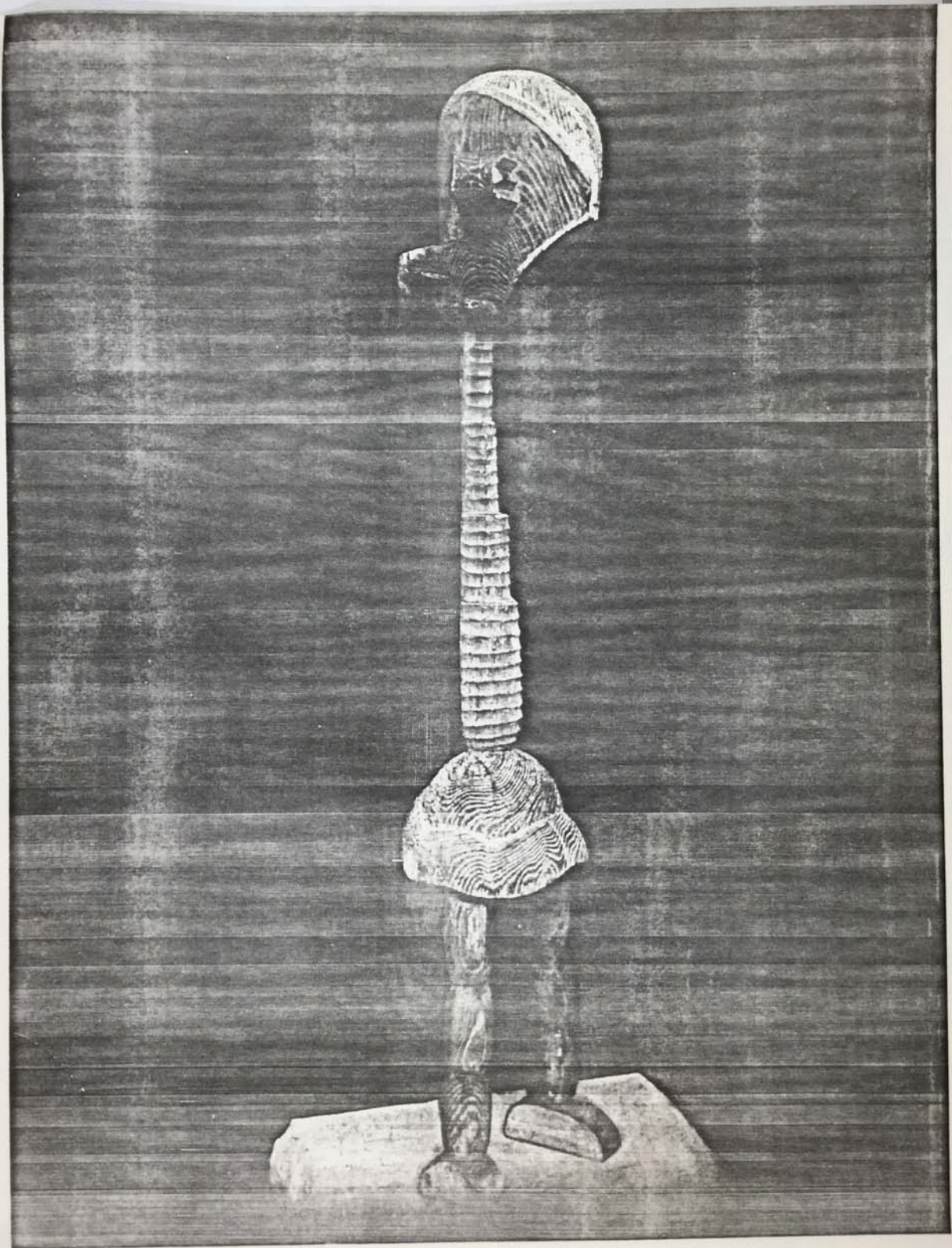
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Plate 81* *First Step* (Le Premier Pas) 1920. Wood, height 49 in. S. R. Guggenheim Museum, New York, Katherine S. Dreier Estate

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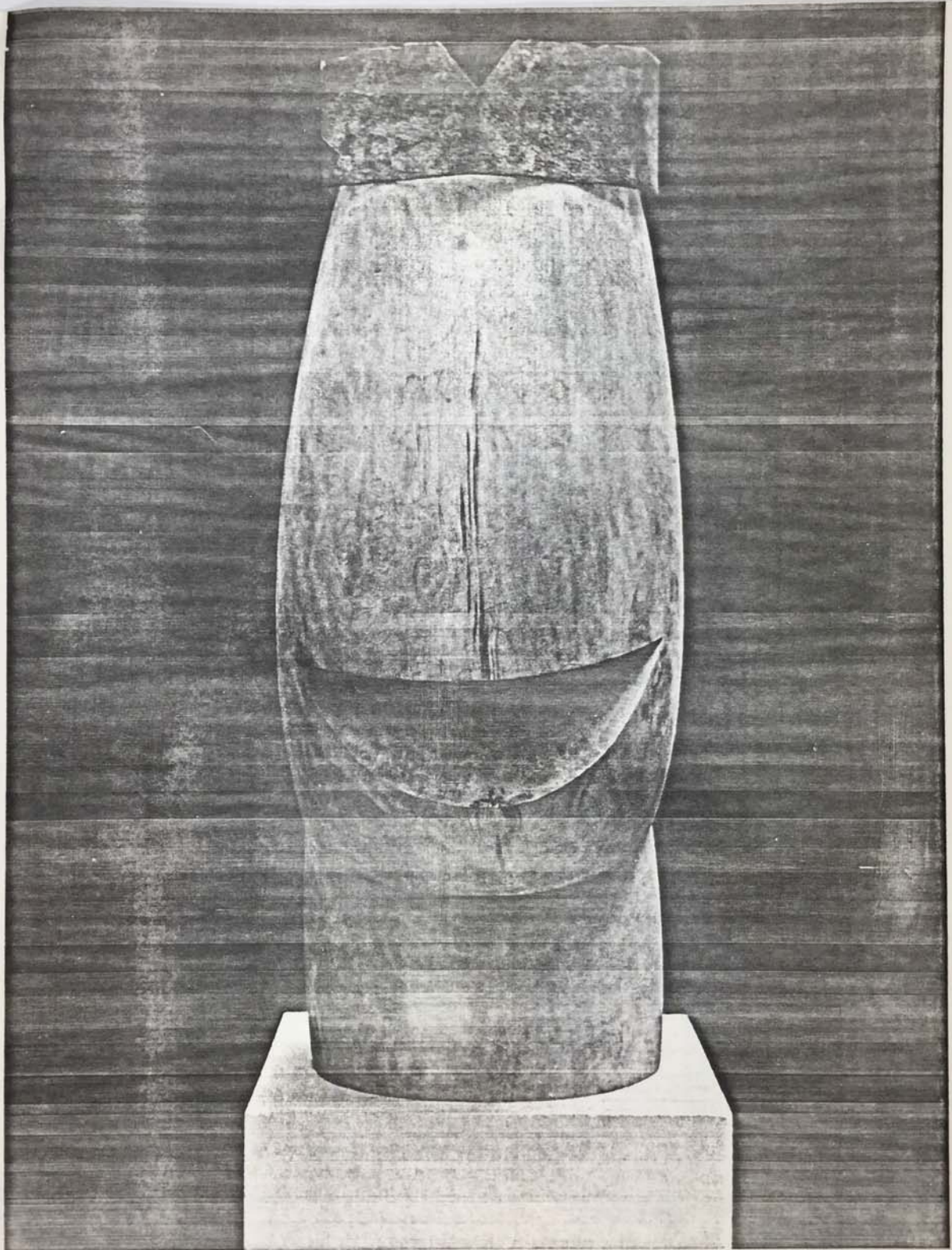
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Plate 86*. *The Chief (Le Chef)* 1922. Walnut and iron, height with pedestals
71.6 in. Miss. P. Lambert Coll., New York

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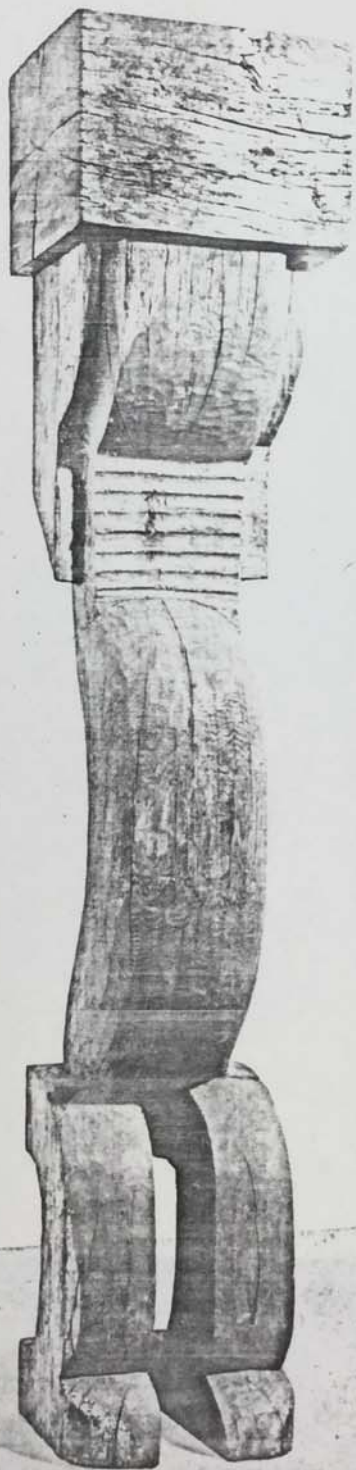


Plate 89*. Brancusi's studio

Plate 90. *Spirit of Buddha* (L'Esprit du Bouddha) 1937. Wood, height 9ft. 10in.
S. R. Guggenheim Museum, New York

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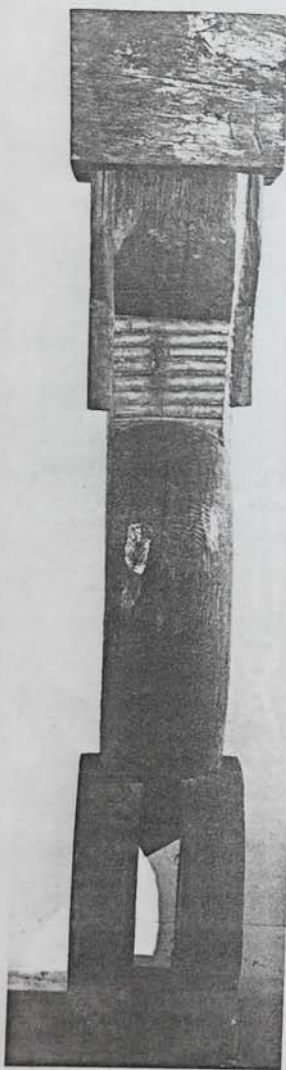


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Plate 98. *Caryatid* (Caryatide) 1915. Old oak, height 66 in. Brancusi's studio. Coll. S. R. Guggenheim Museum, New York
Plate 99*. *Portrait*, 1915. Wood. Brancusi's studio

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Brancusi



32

« Le beau, c'est l'équité absolue.

Le poli, c'est une nécessité que demandent les formes relativement absolues de certaines matières. Il n'est pas obligatoire, même il est très nuisible pour ceux qui font du bifteck.

Les mesures sont nuisibles, car elles sont là, dans les choses. Elles peuvent monter jusqu'au ciel et descendre par terre sans changer de mesure.

Aphorismes de Constantin Brancusi.

26

Premier cri, 1913
Bronze
Valsuani, signé
25 x 17,5 x 17
Collection Dr. W.A. Bechtler, Zollikon

27

La princesse X, 1916
Bronze poli
Valsuani
36,5 x 42 x 24
Musée national d'art moderne, Centre
Georges Pompidou, Legs de l'artiste, 1957

28

La muse, c. 1918
Bronze poli
Susse Fondateur, ex. 2/5, signé
H. 44
Galerie Beveler, Bâle

29

Mademoiselle Pogany III, c. 1933
Bronze
Valsuani
44,5 x 19 x 27
Musée national d'art moderne, Centre
Georges Pompidou, Legs de l'artiste, 1957

30

La négresse blonde, 1933
Bronze poli
Susse Fondateur, ex. 1/5, signé
40,3 x 18 x 15
Collection Dumitresco-Istrati, Paris

31

Le coq, 1935
Bronze poli
Valsuani, ex. unique, signé, daté
103 x 21 x 11
Musée national d'art moderne,
Centre Georges Pompidou

32

Cariatide, 1940-1942
Bois
229 x 45,5 x 45,5
Musée national d'art moderne, Centre
Georges Pompidou, Legs de l'artiste, 1957

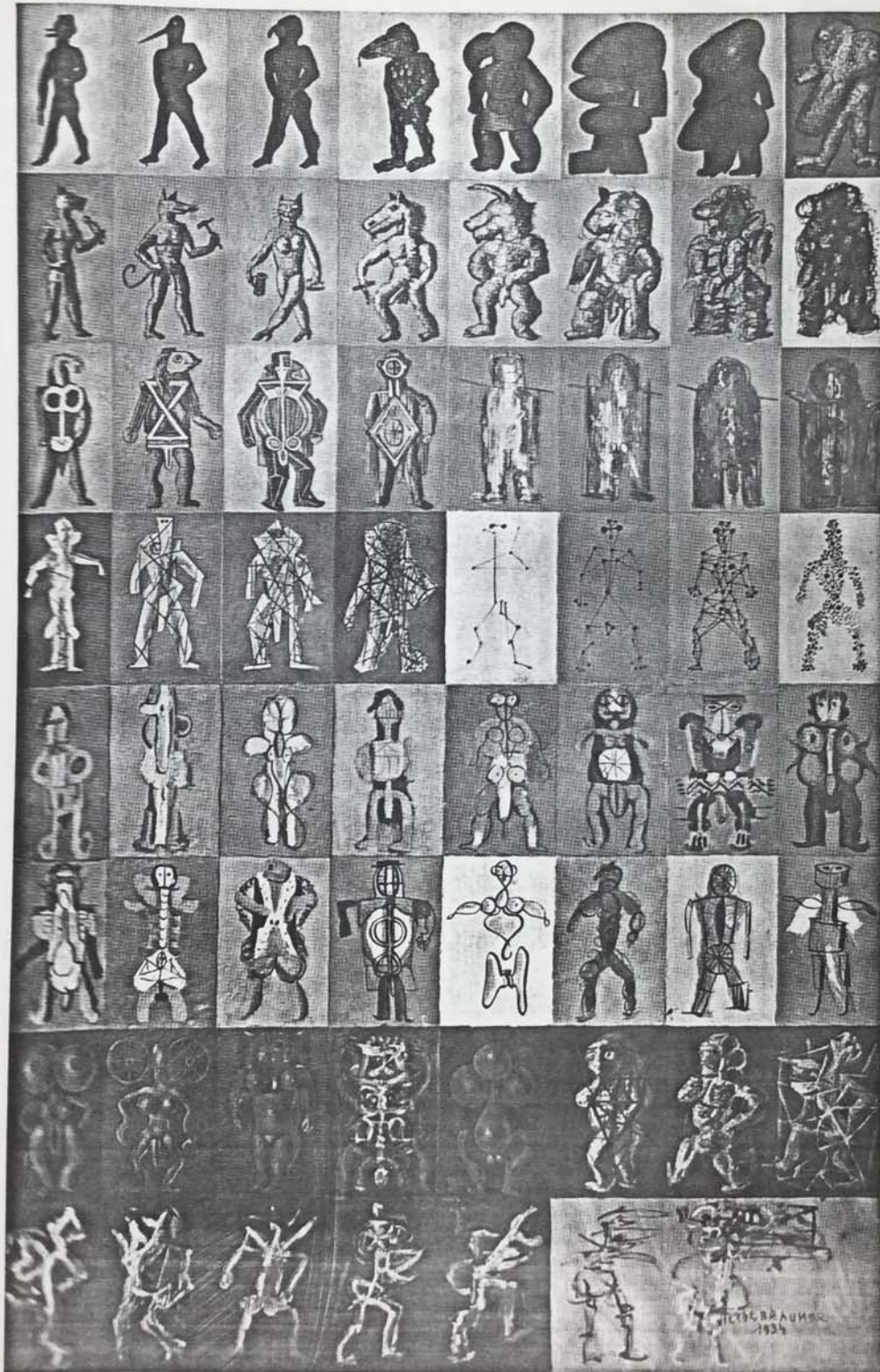


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↑ Brancusi

59

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XXXV VICTOR BRAUNER *La morfologia dell'uomo*, 1934

Loria

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James Brown

(Shapazi
nature morte

mask like heads like Tetherow

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Caro

Judith Las Verreyes

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The Museum of Modern Art

Memorandum

To *Judith*

From William Rubin

Date

Re *African file*

cc: W. Rubin & L. Rosenstock
de Chirico research
Picasso (Demoiselles research)

t carry CRITICA D'ARTE and only occasional issues
would like to ask you to obtain for me for research
Chirico and Picasso respectively, photocopies of
~~me~~ from the Met Library. I know the Met has
ite possibly it also has Bolaffiarte as well. The

ghianti, "Il Caso De Chirico." Critica d'Arte,
4, nos. 163-165. (I don't have the page numbers
ut it can easily be found in this volume).

Arte Negra." Critica d'Arte. No. 130 (July/
August) 1973, pp. 7-17. (don't know author's name
but the reference should suffice as it is)

article on false De Chiricos in Bolaffiarte, Vol. 10,
No. 91 (Summer) 1979, pp. 28-33.

Needless to say, I shall be most grateful for your help in this matter.

Judith

77 pp
72 pp

3-54
53 pp

12 pp

7 pp

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The Museum of Modern Art

cc: W. Rubin & L. Rosenstock
de Chirico research
Picasso (Demoiselles research)

To CLIVE PHILLPOT
From Judith Cousins
Date 2 April 1981
Re photocopies of articles

Dear Clive,

Since the MoMA library does not carry CRITICA D'ARTE and only occasional issues apparently of BOLAFFIARTE, I would like to ask you to obtain for me for research purposes in connection with de Chirico and Picasso respectively, photocopies of the following articles ~~xxxxxxx~~ from the Met Library. I know the Met has Critica d'Arte--~~xxxxxxx~~ and quite possibly it also has Bolaffiarte as well. The articles are:

Carlo Ragghianti, "Il Caso De Chirico." Critica d'Arte, Vol. 44, nos. 163-165. (I don't have the page numbers but it can easily be found in this volume). 113-54
53 pp

EZIO BASSANI "Carrà e Arte Negra." Critica d'Arte. No. 130 (July/August) 1973, pp. 7-17. (don't know author's name but the reference should suffice as it is) 12 pp

article on false De Chiricos in Bolaffiarte, Vol. 10, No. 91 (Summer) 1979, pp. 28-33. 7 pp

Needless to say, I shall be most grateful for your help in this matter.

Judith

TOTAL 72 pp

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CARRÀ E L'ARTE "NEGRA"

La critica contemporanea, dopo i primi accesi dibattiti, considera ormai universalmente la « scoperta » della cultura africana da parte degli artisti dell'« Ecole de Paris » e degli Espressionisti a Berlino e a Dresda, negli anni 1905-1906, come uno dei momenti chiave (di distruzione e di innovazione) dell'arte moderna, vera e propria inversione di rotta che ha indirizzato alla creazione figurativa occidentale un corso diverso, nuovo.

Non si può mettere in dubbio che l'incontro con la scultura africana abbia influenzato in modo più o meno determinante sulla attività artistica dei « Fauves » e dei Cubisti in Francia e dei artisti del « Brücke » in Germania, anche se i primi hanno cercato nelle opere dei popoli cosiddetti « primitivi » una risposta ai loro problemi di linguaggio formale in termini di libertà espressiva, ed i secondi un supporto di natura psicologica alla loro rivolta emozionale, nella riscoperta di quelle che vengono accolte come fonti primere e incorrotte dell'arte.

L'accostamento di sculture africane e di quadri e sculture di artisti occidentali operato in una sezione della mostra « Welt-Kulturen und Moderne Kunst » (tenuta a Monaco di Baviera lo scorso anno in occasione dei giochi olimpici) ha avuto per tema il trasferimento di elementi formali dalla plastica africana nelle opere degli artisti delle avanguardie storiche europee.

Ma il debito contratto dalla cultura figurativa moderna non si limita ai prestiti diretti, alla utilizzazione di un nuovo repertorio di forme; la « scoperta » delle arti dei popoli africani (e di altri popoli « primitivi », beninteso), in un momento di saturazione e usura di una certa « tradizione » occidentale, ha agito a un livello ben più profondo, scardinando



gli ideali greco-latini prevalsi dopo il Rinascimento, provocando spesso uno sganciamento irreversibile dalla concezione dell'arte imitativa della natura.

Questa crisi salutata spesso come salutare e rinnovatrice, non sembra toccare l'ambiente artistico italiano, dove si mantengono fedeltà all'Ottocento, dove anche la ventata impressionista arriva molto mediata e smorzata, dove le Secessioni tra *fin-de-siècle* ed inizio del Novecento indirizzano ad altre esperienze anche esotiche, e trova larga diffusione il divismo anche come allivellamento

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contributi

1. Carlo Carrà: *Testa di gentiluomo*. Tecnica mista su carta, 1916, cm. 22,5 × 14,5 (pagina precedente).
2. Carlo Carrà: *Ritratto di Russolo*. Matita su carta, 1913.

3. Fang (Gabon, regione d'Oyem): *Maskera Ngel*. Legno e caolino. Alt. cm. 70. Musée de l'Homme, Parigi.
4. Luigi Russolo: *Autoritratto*. Acquaforite, 1913, cm. 9,5 × 8.



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5. Carlo Carrà: *Testa di fanciulla*. Matita e carboncino su carta, 1909?, cm. 14 x 9.
6. Fang (Gabon): *Maschera*. Legno, caolino e colore nero. Alt. cm 48, collezione Alice Derain.

Carlo Carrà



internazionale; dovranno quindi passare non pochi anni prima che si prenda coscienza del significato della « scoperta » rivoluzionaria dell'arte negra.

Una conoscenza non superficiale della scultura africana e un esame della cronologia artistica di Carlo Carrà sembrano però legittimare la supposizione, se non proprio la certezza, che il pittore non sia sfuggito, nel periodo compreso tra il 1911 e il 1916, all'impatto subito dalla cultura figurativa europea, ed abbia interrogato ripetutamente le opere d'arte del Continente Nero: anche se nessun richiamo a tale fonte appare negli scritti del Maestro. Neppure la critica sembra aver attribuito qualche importanza al

problema, salvo pochi accenni, del resto abbastanza frettolosi.

Trattando di *La donna e l'assenzio* di Carrà, F. Arcangeli scrive: « L'emozione irradiante e centrifuga si fa, brano a brano, meditata, quasi potentemente conviscerata in una sorta di cervello cosmico; entro il quale, come attraverso le vetrate di un caffè milanese, quando viene la notte verde e profonda o squilla azzurro il mattino, balenano compresse e assortite forme ancor famigliari: un volto di donna si chiude in sé, cupo come un idolo negro (forse rapito appassionatamente all'archeologia congolese del cubismo picassiano) »¹.

E G. Raimondi, più esplicito, afferma: « Il 1916 è l'anno del *Genti-*

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7. Carlo Carrà: Testa di ragazza. 1914.
 8. Baoulé, sottotribù Yaouré (Costa d'Avorio): Maschera. Legno con patina bruno-scura e triangoli di ottone. Alt. cm 40. Musée des Arts Africains et Océaniques, già collezione P. Guillaume.



uomo ubriaco, cui fanno da commento, e chiarimento, alcuni disegni nei quali grida la dolorosa incertezza d'una poetica che, per appoggiarsi a Giotto, o a non so chi, non ripudia Cézanne assimilato in gioventù, Cézanne, Gauguin, i negri e i bianchi, tipo Derain; tutto dissolve e fa bollire, a fuoco lento, nelle sue pentole, questo Carrà degli inizi metafisici »².

Carrà è per la prima volta a Parigi nel 1899, attratto dalla possibilità di lavorare come decoratore nei padiglioni in allestimento per l'Esposizione Universale che si preparava

per il 1900. Nei momenti liberi racconta, visita i musei e scopre, con emozione, gli impressionisti. Le raccolte etnografiche del Museo del Trocadéro³ lo lasciano invece del tutto freddo. Scriverà infatti nella autobiografia⁴: « Dei musei, oltre il Louvre, il Petit-Palais e il Luxembourg, vidi il Trocadéro che mi parve piuttosto squallido e di scarso interesse ».

È abbastanza curioso notare che uguale impressione negativa (perché, come Carrà, non disposti a ricevere il messaggio della « creatività selvaggia ») dovevano provare Vlaminck e

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9. Carlo Carrà: *Composizione con figura femminile*. Tecnica mista su carta, 1915, cm. 41 x 31.

10. *Lega (zaïre)*: *Figura emblematica della società Bwame*. Avorio a patina rosso-arancio. Alt. cm. 7. Già collezione P. Guillaume.

Carlo Carrà



Derain, che pure saranno più tardi tra gli «scopritori» dell'arte negra. Lo stesso Vlaminck affermava che dopo aver «exploré en tous sens, à plusieurs reprises, le Musée du Trocadéro», né lui né il suo amico avevano visto, «dans les objets exposés, autre chose que ce qu'il était convenu d'appeller des fetiches barbares, des curiosités ethnographiques».

Sarà durante il secondo soggiorno a Parigi nel 1911, ed ancor più durante i successivi del 1912 e 1914, che Carrà, ormai maturo e reso più duttile dagli anni dell'esperienza futu-

rista, potrà entrare in contatto con la scultura africana.

Il terzo viaggio a Parigi è motivato dalla mostra futurista aperta il 5 febbraio 1912, con grande successo, alla galleria Bernheim-jeune dove, assieme a Russolo, Boccioni e Severini, Carrà è presente con undici opere. Direttore della galleria è Félix Fénéon, scrittore e critico nonché collezionista, fin dal 1904, di arte negra⁵.

Carrà, attraverso Severini che già vive a Parigi da qualche anno, fa il suo ingresso nel mondo dell'avanguardia artistica francese e conosce Pi-

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11. Carlo Carrà: *Antigrizioso (Bambina)*.
Olio su tela, 1916, cm. 67 x 52.



casso, Braque, Vlaminck, Derain, Matisse, Modigliani, Apollinaire, Kahnweiler e Paul Guillaume, tutti contagiati dalla «negrofilia» e, tutti, possessori di sculture africane⁶.

Dopo il 1911 cominciano a fare la loro comparsa nell'opera di Carrà alcuni elementi formali riconducibili all'arte negra. Un ritratto di Russolo del 1913 mostra a mio giudizio una chiara derivazione dal tipo più comune delle maschere Fang del Gabon, costituite da una tavola di legno, spesso di dimensioni rilevanti (fino ad un metro), leggermente incurvata e normalmente dipinta di bianco.

L'ovale del viso è stirato nel senso della lunghezza ed appuntito verso il mento; il naso allungato e affilato è la continuazione dell'arcata sopracciliare che divide la parte concava dalla parte convessa del volto limitata alla fronte; gli occhi sono figurati da due punti a rilievo al centro della cavità orbitale. Gli stessi elementi sono riscontrabili, trascurando gli accidenti della capigliatura, della barba e dei baffi, nel ritratto di Russolo, i cui lineamenti erano del tutto regolari. In più nel disegno il naso è rappresentato secondo un modello che già i cubisti avevano derivato dalla scultura africana, e cioè «en quart-de-brie» (Cioè: a fetta di cacio).

Un secondo disegno a matita e carboncino, *Testa di fanciulla*, della collezione Carrà, richiama in modo evidente la famosa *Maschera bianca* appartenuta prima a Vlaminck e poi a Derain⁷. L'opera reca la data del 1909 che si ha ragione di credere apposta in un secondo tempo, e dovrebbe essere posticipata a un'epoca successiva almeno al 1911, dopo, cioè, il secondo viaggio a Parigi (C. L. Ragghianti mi comunica di datarla sul 1916). Anche in questo caso l'oggetto africano interrogato è di provenienza gabonese; presenta una superficie a debole curvatura lievemente modulata, di colore bianco opaco che quasi assorbe la luce, ed ha un naso a forma di piramide tagliata longitudinalmente.

La figurazione del naso «en quart-de-brie» e la semplificazione degli elementi del viso fino a trasformarlo in una maschera, caratterizzano anche numerose opere degli anni successivi. Si vedano: il disegno *Donna* del 1914, le tempere *La ballerina del San Martino* e *Pagliaccio*, i disegni *Il violinista*, *Donne con gatto* e i due studi per la *Testa di gentiluomo* (visto di fronte), tutti del 1915; *I romantici* con i relativi studi preparatori e il disegno

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12. Lega (Zaire): Testa emblematica della società Bwame. Avorio a patina rosso-arancio e cauri. Alt. cm. 15. Collezione Ch. Ratton, Parigi.

Carlo Carrà

Testa femminile del 1916.

Per il disegno *Testa di fanciulla* del 1914 il modello interrogato è verosimilmente una maschera o una figura d'antico. Baoulé della Costa d'Avorio, se il pittore avrebbe ricavato gli elementi essenziali del viso: l'ovale allungato, gli occhi lenticolari, il naso allungato, ma non esageratamente allungato, che continua, anche in questo caso, nell'arcata sopraciliare nettamente delineata. Alcune maschere con le caratteristiche descritte esistevano nell'area di Paul Guillaume¹⁰. La scultura Baoulé ha sicuramente ispirato anche Modigliani per le teste di donna delle 22 cariatidi in pietra e i suoi vari disegni preparatori, opere eseguite tra il 1911 ed il 1913 dietro l'ispirazione di Brancusi.

La figura che compare nella tempera *Composizione con figura femminile* del 1915, ora nel Museo Pushkin di Mosca, presenta una analogia sorprendente con una piccola scultura Lega dello Zaire, anch'essa nella collezione Paul Guillaume. L'impianto monumentale, il collo possente, vera e propria colonna portante della testa a forma di uovo, il naso a parallelepipedo, gli occhi a grano di caffè della piccola figura congolese in avorio, si ritrovano quasi identiche per forma, collocazione e proporzioni nel quadro ora a Mosca.

La scultura Lega sembra costituire un punto di riferimento per Carrà anche nelle opere dell'anno successivo. La testa e il collo della figura femminile in *La stella* della collezione Zaffino di Reggio Calabria, sembrano ricalcare il modello descritto in precedenza, anche se il viso arrotondato (e lo è ancora di più nel disegno preparatorio della collezione Carrà) preannuncia la soluzione adottata per la bambina di *Antigrizioso*. La quale, sul corpo da pupazzo di legno, ha impiantato una testa sferica massiccia con



le cavità orbitali accentuate, gli occhi a grano di caffè, il naso a parallelepipedo che richiama, tenuto conto anche del colore bruno-arancio, le sculture in avorio della stessa popolazione Lega.

In *Ricordi d'infanzia* del medesimo anno, già nella collezione della Galleria Annunciata di Milano, il volto che appare al centro del quadro ha le caratteristiche distintive delle maschere Konde della Tanzania (allora colonia tedesca), anche se non si abbia la certezza che oggetti di tale provenienza fossero presenti a Parigi negli anni precedenti la prima guerra mondiale.

Elementi tipici della scultura africana sono pure rintracciabili in altre

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13. Carlo Carrà: *Ricordi d'infanzia*. Olio su tela, 1916, cm. 50 x 40.



opere, talvolta solo nella definizione di un particolare: i seni, le braccia rigide e cilindriche, le dita della mano figurate come parallelepipedi rettangolari senza indicazione delle articolazioni e unite; la capigliatura, ad esempio, de *Il bambino prodigio* ottenuta con l'alternanza di zone regolari chiare e scure, quasi a ripetere le ondulazioni lineari delle elaborate acconciature delle figure e delle maschere Baoulé.

Nel disegno *Il violinista* del 1914, pure nella collezione dell'Annunciata, la testa del personaggio, vista di profilo, ha un aspetto decisamente « negro » anche se non riconducibile ad

un modello preciso. Il pittore ha presumibilmente operato un montaggio di elementi africani rigorosamente geometrici: collo a tronco di cono, testa costituita da un rettangolo sormontato da un arco di circonferenza, naso a parallelepipedo, cavità orbitale, occhio e pupilla figurati da circonferenze concentriche, realizzando un accostamento di forme con un processo di nella scultura africana.

Le figure degli anni 1915-1916 sono caratterizzate da una quasi assoluta frontalità: canone questo predominante, oltre che nella statuaria del '300, nella scultura africana.

L'esperienza « negra » non sembra

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14. Konde (Tanzania): Maschera. Legno.
Alt. cm. 18. Già collezione C. Kjersmeier,
Copenaghen.

Carlo Carrà



però limitata all'acquisizione di un vocabolario creativo nuovo. Carrà, mi sembra, ha interrogato la scultura africana più in profondità nella sua ricerca di un equilibrio ritmico tra staticità e movimento, nel suo sforzo di liberare le strutture essenziali, dopo la rimozione del particolare e dell'aneddotico, con un processo che si ripete nel ritrovare, partendo da Masaccio, le forme depurate e fondamentali di Giotto.

Gl'incentivi della scultura africana

avrebbero quindi concorso, in Carrà, con una sorta di lievitazione interiore e inconfessata, alla creazione di quelle forme compresse, di pesante elementarità, il cui momento culminante è rappresentato dall'antigravioso in cui è stata vista una rottura con tanta diffusa tradizione di facile eleganza e di fragilità. Rottura che non è una vampata effimera, « ma avviamento deciso, intransigente, verso la maturazione, dopo i viaggi fatti tra il 1911 e il 1914 a Parigi, dopo gli incontri

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contributi

15. Carlo Carrà: Violinista. Matita su carta, cm. 41 x 27.



con Picasso, Apollinaire, con Braque e Derain»¹¹. E, sembra doveroso aggiungere, con le creazioni degli anonimi artisti dell'Africa Nera.

EZIO BASSANI

¹ F. ARCANGELI: Catalogo della mostra di Carrà alla «Fancesco Francia», Bologna 1948.

² G. RAIMONDI: *La congiuntura metafisica Morandi-Carrà*, in «Paragone» (Firenze, luglio 1951).

³ «Musée d'Ethnographie du Trocadéro» ora «Musée de l'Homme», costituito nel 1878 da E. T. Hamy con un primo nucleo di oggetti raccolti in occasione dell'«Esposizione Universale di Parigi» dello stesso anno. Secondo Th. Masui, direttore del «Musée du Congo» di Tervuren, nel 1899 esistevano presso il Trocadéro 2780 oggetti africani.

⁴ CARLO CARRÀ: *La mia vita*, Roma 1943.

⁵ Oggetti africani della collezione Fénelon sono riprodotti in J. J. SWENEY: *African Negro Art*, New York 1935.

⁶ Molte delle opere d'arte africana presenti nelle raccolte private parigine sono riprodotte nei primi volumi dedicati all'arte negra. Vedi C. EINSTEIN, *Negerplastik*, Lipsia 1915 (trad. franc. 1922); M. DE ZAYAS: *African negro art. Its influence on modern art*, New York 1916; G. APOLLINAIRE: *Sculptures nègres*, Parigi 1917; H. CLOUZOT e A. LEVEL: *Sculptures Africaines et Océaniques*, Parigi 1924; P. GUILLAUME e Th. MUNROE: *Primitive Negro Sculpture*, Londra-New York 1926. Si vedano anche: *Arts Primitifs dans les ateliers d'artistes*, catalogo della mostra tenuta al «Musée de l'Homme» Parigi 1967; J. LAUDE: *La peinture française (1905-1914) et l'art nègre*, Parigi 1968.

⁷ In una lettera del 4 aprile 1944 indirizzata a M. A. Leblond, allora conservatore al «Musée de la France d'Outre-Mer» (ora «Musée de Arts Africaines et Océaniques») Vlainck, a proposito della maschera avuta in dono nel 1905 da un amico del padre assieme a «deux superbes statuettes de la Côte d'Ivoire», si esprimeva così: «Quelques jours après. Derain m'offrit d'acheter ce masque e je la lui cédai pour vingt francs... Derain emporta ce masque dans son atelier de la Rue de Tourlaque ou Picasso et Matisse, etc., furent remués et troublés devant cette pièce. Vollard demanda a Derain la permission de fair couler cette pièce en bronze. Vollard porta ce masque chez le fondeur de Maillol et le masque dont vous m'envoyez la photo est le moulage de la première pièce nègre d'ou est sorti l'art nègre et qui a engendré le cubisme». Ripr. in «Musée Vivant», 21, serie C. 11-12, 1956-1957. La maschera è attualmente nella collezione Alice Derain, e la replica al «Musée des Arts Africaines et Océaniques».

⁸ I disegni elencati sono nella collezione Carrà, *La Ballerina del San Martino* nella collezione Tosi, *Il Pagliaccio* nella collezione Jucker, ed *I romantici* in collezione privata a Torino.

⁹ Il disegno è riprodotto in G. PACCHIONI: *Carlo Carrà Pittore*, II ed. rinnovata, pag. 15, Milano 1959.

¹⁰ Il noto mercante d'arte moderna e

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Carlo Carrà

... primitiva», amico, a partire dal 1910, Apollinaire, di Picasso e degli altri artisti della avanguardia parigina che si riunirono al Café Cyrano. La sua collezione di arte primitiva (155 pezzi) fu dispersa all'asta Drouot il 9 Novembre 1965. Carlo RAGGHIANI, in *Bologna cruciale*, 1974, riprendendo osservazioni di Mondrian e l'arte del XX secolo (Milano 1964), ha sottolineato il distacco dal futurismo anche col ricorso all'arte

popolare e infantile, e alla didattica spontaneistica de «L'Umanitaria» (l'esperienza dell'arte infantile è documentata come componente di fasi incisive di Garbari, di Rosai, di Francalancia, di Vespignani e d'altri artisti). Lo slancio si giustifica con l'ansia di attingere espressioni e forme incoltivate, puramente emotive, vergini; il Ragghianti ricorda che arte infantile, primitiva, selvaggia, preistorica sono egualiate nella cultura contemporanea come fenomeni di originarietà umana ed artistica.

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ART

SCULPTURE

Savonarola in Nylon Skeins ^{ART: 100} ₂₀₁

San Francisco Artist Bruce Conner paints and pastes together his caustic collages and assemblages from all manner of thrift-shop odds and ends. When they were shown at the Museum of Modern Art's "Art of Assemblage" in 1961, William Seitz, the show's organizer, was sufficiently impressed to rank Conner on a par with Robert Rauschenberg and Jasper Johns. Yet, while the latter two have gone on to Venicelebrity and \$20,000 canvases, Conner, at 34, remains mainly an underground hero, known to the world at large only for his fine experimental films.

What the current exhibit of 73 of his works at Philadelphia's Institute of Contemporary Art has demonstrated is that Conner remains as fine an artist as the pop laureates, and is far fiercer. In their own way, his fragile panels and boxes, smeared with black wax and ornamented with tarnished jewelry, Victorian wallpaper, girlie postcards and other detritus, shock and edify, much as does a scabrous Matthias Grünewald crucifixion, or the death's-head kept as a *memento mori* by medieval princes.

"Why are people concerned about the permanency of material things," asks Conner, "when they themselves may not be here tomorrow?" His entire output illustrates the question, picturing death in life, the swift passage of beauty as an integral part of growth, with a chilly poetry that haunts the viewer like the ghost of Savonarola. *Crucifixion*, a 7-ft.-high cross with a black, rotting cadaver, skinned by a cobweb

of raveled nylon stockings, comments acridly both on the original sacrifice and its loss of contemporary meaning, while lesser works recall that Conner tried marijuana in the early 1960s.

At the moment, Conner is as bored with drugs as he is with assemblages. His belated artistic recognition concerns him very little, since his future projects are all for films and he intends his present museum show to be his last. Conner considers museums a form of death in life, a technique for embalming art so that people can avoid seeing its relevance to their lives. "Why," he asks with a smile, "should I participate in my own funeral?"

The Time
New York, NY
Jan 5 1965

refer

FREDERICK A. MEYER



CONNER'S "CRUCIFIXION"
And far fiercer into the bargain.

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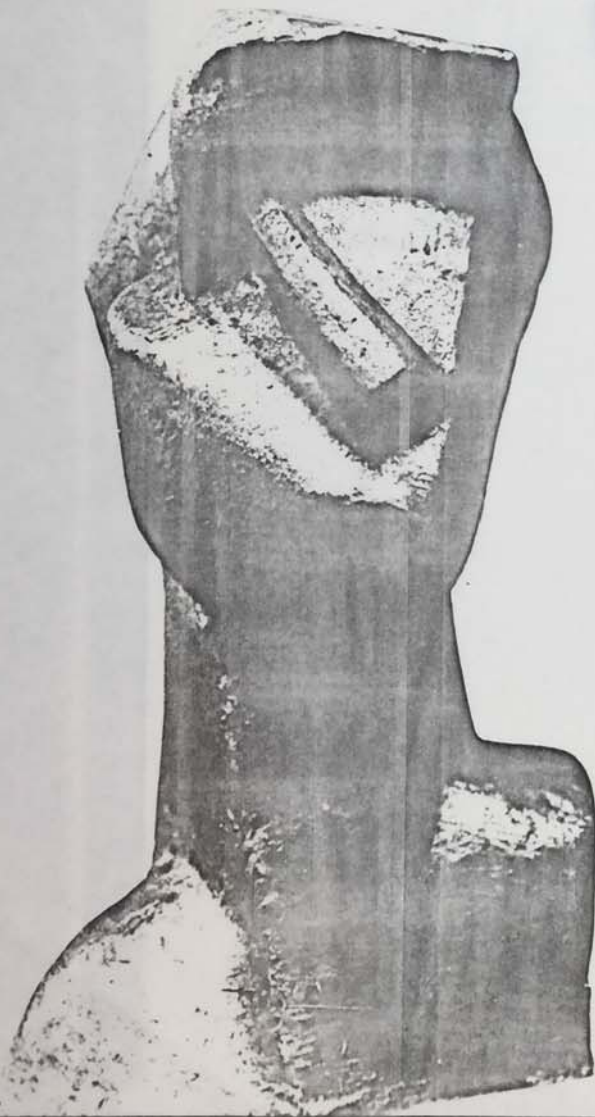
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83

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Picasso. « Masque », 1907-1908

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«TÊTE», 1914
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Bronze. Une sculpture
d'Industrie, Saint
of Modern Sculpt
n° 78
Reproduit dans «
Jean Seltz
«L'Evolution de la
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1904-1914», Bu
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«TÊTE», 1914
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Bronze. Une sculpture identique se trouve au Musée d'Art et d'Industrie, Saint-Etienne, exposée à l'exposition «Pioneers of Modern Sculpture», Hayward Gallery, 1973, catalogue n° 78.

Reproduit dans «Découverte de la Sculpture Moderne» par Jean Selz.

«L'Évolution de la sculpture moderne» par A.M. Hammacher «Csaky, Emlekek a modern művészet nagy évtizedéből (1904-1914)», Budapest, 1972.

«Konstruktive Tendenzen Zwischen Weltkriegen», Innsbruck, 1971.

2
«FIGURE DE FEMME DEBOUT», 1913
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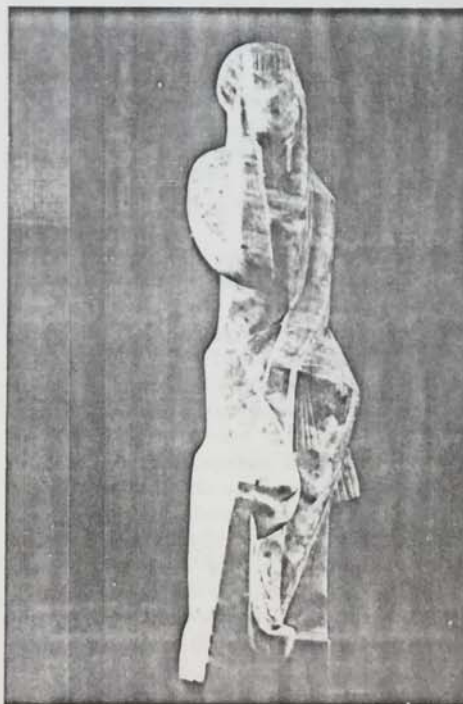
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«FIGURE DE FEMME DEBOUT», 1913
80

Bronze. Une sculpture identique se trouve au Musée d'Art Moderne.

Reproduit dans «Csaky» par Waldemar George. Tendencias de Escultura Moderna in Musée de Arte Contemporanea par W. Zanini.

L'Évolution de la sculpture moderne par A.M. Hammacher. Cubist Epoch par D. Cooper.



colore l'oggetto dal fondatore di
Maillol, e la maschera di cui mi
inviata la foto è la replica del primo
oggetto negro, e da cui è uscita

causa da un piccolo mistero che,
nonostante le ricerche, non si è
potuto per ora chiarire. Il Toledo
Museum of Art negli Stati Uniti

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LA MASCHERA BIANCA DI VLAMINCK E DI DERAIN

Alla mostra « L'Art Nègre » allestita nel 1966 a Dakar in occasione del Festival mondiale delle Arti Africane (mostra ripresentata al Gran Palais di Parigi nello stesso anno) figurava nella sezione « Art Nègre et Art Occidental Contemporain » la replica in bronzo di una maschera lignea Fang¹. L'anno successivo l'originale della maschera, attualmente nella collezione di Alice Derain — sfuggita quindi sia a una prima vendita nel 1933, quando André Derain compì personalmente una specie di epurazione del suo musco ideale, sia alla seconda effettuata dagli eredi nel 1955 — veniva presentata al Musée de l'Homme nella mostra « Arts primitifs dans les ateliers d'artistes »².

I due oggetti sono di un'importanza eccezionale per gli studiosi di arte contemporanea poiché segnano la scoperta, nel 1905, dell'arte negra da parte degli artisti dell'*École de Paris*.

La maschera è appartenuta a Vlaminck e poi a Derain. In una lettera del 4 Aprile 1944 indirizzata a M. A. Leblond, conservatore del Musée de la France d'Outremer³, Vlaminck si esprimeva così a proposito della maschera, avuta in dono da un amico del padre assieme a « due superbe statuette della Costa d'Avorio »: « . . . Qualche giorno dopo Derain mi offrì di acquistare la maschera e io gliela cedetti per ventù franchi. Derain portò la maschera nel suo studio nella Rue de Tourlaque dove Picasso e Matisse, ecc. furono turbati e commossi davanti a quell'oggetto. Vollard chiese a Derain di far colare l'oggetto dal fonditore di Maillol, e la maschera di cui mi inviate la foto è la replica del primo oggetto negro, e da cui è uscita

Parte negra e che ha generato il cubismo »⁴.

Si tratta di una maschera della popolazione Fang del Gabon (distretto del fiume Ogowe), di forma ovale, quasi piatta ed interamente ricoperta di caolino bianco (che in Africa è il colore della morte) ad eccezione degli elementi figuranti i capelli, la barba e l'arcata sopraciliare che sono a rilievo e dipinti di nero. Gli occhi sono piccoli e molto vicini alla radice del naso che invece è fine e allungato.

I valori grafici sono privilegiati a scapito dei volumi appena accennati da leggere modulazioni che raccolgono la luce. Ogni effetto aneddótico è assente, così come ogni preoccupazione imitativa. Non deve quindi meravigliare l'emozione provocata dalla maschera sui pittori *fauves*. Come scrive acutamente Jean Laude: « questa maschera doveva colpire le immaginazioni. Senza dubbio non doveva essere affatto sorprendente per chi aveva avuto l'occasione di studiare, nel 1904, certe opere di Gauguin. Ma essa proponeva un sistema di forme assolutamente inedite e realmente costitutive di uno *stile negro* nel senso lato e differenziale dell'espressione. Se si fa lo sforzo di vederla con occhi nuovi, con gli occhi di chi, per la prima volta, vedeva un'opera di questo tipo, essa appariva portatrice di tutto ciò che in seguito sarà studiato nella scultura africana »⁵.

La storia del primo oggetto di arte negra che ha impressionato gli artisti occidentali (la « scoperta » da parte degli espressionisti avverrà qualche anno più tardi) è complicata da un piccolo mistero che, nonostante le ricerche, non si è potuto per ora chiarire. Il Toledo Museum of Art negli Stati Uniti

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1. Popolazione Fang, Gabon. Maschera di danza. Legno, caolino e colore nero. Già nelle collezioni di Vlaminck e Derain, ora nella Collezione Alice Derain, Parigi.)
Musee National d'Art Moderne, Paris

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contributi

2. *Replica in bronzo eseguita nel 1905 per Vollard dal fonditore di Maillol della maschera appartenuta a Derain. Parigi, Musée des Arts Africains et Océaniques.*



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3. Popolazione Fang, Gabon. Maschera di danza. Legno, caolino e colore nero. Toledo, Toledo Museum of Art.

arte negra



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contributi

possiede una maschera bianca del Gabon appartenuta, secondo la documentazione del museo stesso, a Vlaminck e a Derain. La maschera, citata in «Art News»⁶ e riprodotta in «The Art Quarterly»⁷ e in «The African Image»⁸ senza alcuna particolare indicazione di provenienza, compare nel volume di W. M. Robbins: *African Art in American Collections*⁹ come «già nelle collezioni di Maurice Vlaminck e André Derain».

Non ci sarebbe nulla da eccepire, se le due opere non presentassero una rassomiglianza così sbalorditiva da potere, ad un primo esame, essere confuse. Entrambe sono bianche, appiattite, di un ovale quasi perfetto; il contorno del viso è rappresentato in tutte e due da una linea nera a rilievo; gli occhi, il naso e la bocca, sono pressoché identici per forma e collocazione. Le differenze sono: l'arcata sopraciliare è più accentuata nella maschera Derain; i capelli, nella stessa, sono rappresentati da motivi neri a rilievo di forma triangolare in corrispondenza della sommità del capo mentre nell'altra i motivi sono trapezoidali; nella prima, la barba è indicata da striature verticali, mentre in quella del museo di Toledo le striature, più rade, convergono verso la punta del mento. Restano infine le dimensioni: la prima è alta cm. 48, mentre la seconda è alta cm. 42.

La maschera del museo di Toledo fu acquistata a Parigi il 1° Luglio 1937 all'Hôtel Drouot ed era elencata al lotto 37 del catalogo d'asta: *Tableaux modernes — Sculpture Africaines et Oceaniques — Collection de Maurice de Vlaminck*.

Gli scritti di Vlaminck non indicano (almeno per quel che è stato possibile controllare) che l'artista

abbia posseduto, contemporaneamente o in tempi diversi, due maschere simili. La sola spiegazione possibile, allo stato attuale delle conoscenze, è che le due maschere siano opera di uno stesso scultore e che gli esperti, all'atto della classificazione della maschera di Toledo, siano stati tratti in inganno dalla rassomiglianza.

Sembra giusto osservare che sia la maschera della collezione Derain, sia la replica (dimenticata per tanti anni in qualche angolo del Musée de la France d'Outremer), erano all'epoca poco conosciute, essendo state riprodotte per la prima volta nel 1956 e nel 1958 (vedi note 2 e 3). L'ipotesi sembrerebbe suffragata dall'esistenza di altre maschere del medesimo tipo (ma quasi certamente non della stessa mano).

Una di queste è nella collezione Gensheim di Lugano, acquistata qualche anno fa sempre all'Hôtel Drouot, dove sembra sia già passata all'asta una prima volta molti anni fa.

L'impianto è lo stesso, ma i tratti del viso sono più molli, le arcate sopraciliari, il naso e la bocca sono più grandi, e le striature della barba sono più profonde e più larghe. Infine, la porzione del viso che sovrasta il labbro superiore è leggermente rilevata, elemento che non compare negli altri due esemplari.

Oltre a questa maschera, H. Himmelleber, nel suo volume *Negerkunst und Negerkünstler*¹⁰ ne riproduce una quarta con caratteristiche molto simili, solo con un ovale più allungato e con la parte che è a rilievo nella maschera Gensheim sottolineata da una curiosa coloritura nera.

Purtroppo, di nessuna delle quat-

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4. Popolazione Fang, Gabon. Maschera di danza. Legno, corallo e colore nero. Lugano, collezione Gensheim.

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tro sculture si conosce la località esatta di provenienza; diversamente si sarebbe potuto tentare di individuare la presenza di un sottostile nella

produzione delle maschere dell'area gabonese.

EZIO BASSANI

¹ N. 480 del cat. *L'Art Nègre - Sources evolution expansion*, Parigi, 1966. La stessa replica è pure riprodotta in W. Fagg e M. Plass, *African Sculpture*, Londra, 1966, p. 4 e precedentemente in «Musée Vivant», vedi nota 4.

² N. 107 del cat. *Arts primitifs dans les ateliers d'artistes*. La maschera era stata riprodotta in precedenza nel cat. della mostra «Les Soirées de Paris», Parigi, Galerie Knoedler, maggio-giugno 1958, n. 36.

³ Ora «Musée des Arts Africaines et Océaniques».

⁴ «Musée Vivant», 21, serie C, 11-12

1956-1957, p. 377, con la riproduzione della replica.

⁵ J. LAUDE, *La Peinture Française (1905-1914) et l'Art Nègre*, Parigi, 1968.

⁶ «Art News», vol. 58, n. 4, maggio 1959, p. 37.

⁷ «The Art Quarterly», vol. 22, 1959, p. 83.

⁸ M. PLASS, *The African Image*, Toledo, 1959.

⁹ W. M. ROBBINS, *African Art in American Collections*, New York, 1966, ill. n. 235, p. 181.

¹⁰ H. HIMMELHUBER, *Negerkunst und Negerkünstler*, Braunschweig, 1960, ill. n. 237, p. 302.

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DANIEL ABADIE
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est sorti l'art nègre et qui a engendré le cubisme." In a footnote
Laude mentions that the mask is reproduced with the photograph of
the moulage, in Musée Vivant, 21, série C, 11-12, 1956-1957, p.
377. (I am enclosing photocopies of the two pages from Laude's
book to avoid any possible confusion.) What we are seeking to
discover is who might own a bronze, and if you have a photograph
of the bronze you could make available to us. In the latter case,
if you do have a print, I must insist that we reimburse you for it
so please send us an invoice.

Laude indicates that M. Leblond was then (1944) conservateur au
Musée de la France d'Outre-Mer. Is this not what is presently
called Musée National des Arts Africains et Océaniens, and if so,
do you suppose the moulage referred to above is in their possession ?

(Continued)

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MR WILLIAM RUBIN
THE MUSEUM OF MODERN ART

EN REPONSE VOTRE TELEX DU 26 AOUT ADRESSE DANIEL ABADIE
VOUS INFORMONS OEUVRE DE DERRAIN "MASQUE FANG" APPARTIENT AU
M.N.A.M.

BEST REGARDS
ISABELLE FONTAINE

(CLAIRE STOULLIG VOUS SIGNALE TEXTE DE CHIRICO SERA ADRESSE SEMAINE
PROCHAINE)

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VIA WUI

de faire couler cette pièce
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m'envoyez la photo est le moulage de la première pièce nègre d'où
est sorti l'art nègre et qui a engendré le cubisme." In a footnote
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(Continued)

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The Museum of Modern Art

50th Anniversary



18 August 1982

Mr. Michel Kellermann
55, rue de Varenne
75007 Paris, France

Department of Painting
and Sculpture

Dear Mr. Kellermann,

It is most kind of you to have sent a photograph of DERAINE in his studio in front of an easel holding the "Crucifixion." Thank you ever so much. I look forward to receiving the catalogue of the Derain exhibition in Japan, which I shall pass on to our Library as a gift from you. We are much indebted to you for all your kindnesses.

Mr. Rubin was particularly pleased to see the photograph of a corner of Derain's studio, dating from 1912-1913 as you indicated, and would like to reproduce it in the book that will accompany our forthcoming exhibition Affinities: "Primitivism" and Modern Art. Do you have any objections to our reproducing your photograph? I hope not. Do let me know, and in the event that we may have your permission, please indicate also the credit line you wish us to use, and any pertinent information such as identity of objects represented in the photo, the location of the studio, and name of whoever took the photo, etc.

Another question has come up that I would like to submit for your consideration in hopes that you can assist us. This has to do with the "Fang" mask, which was left by Derain's widow to the Musée National d'Art Moderne in Paris. According to Jean Laude, in his book La Peinture française (1905-1914) et l'Art Nègre, Paris 1968 (pp.104-105), on the basis of information provided by Vlaminck to Ary Leblond in 1944, "...Vollard demanda à Derain la permission de faire couler cette pièce le masque "Fang" en bronze. Vollard porta ce masque chez le fondeur de Maillol et le masque dont vous m'envoyez la photo est le moulage de la première pièce nègre d'où est sorti l'art nègre et qui a engendré le cubisme." In a footnote Laude mentions that the mask is reproduced with the photograph of the moulage, in Musée Vivant, 21, série C, 11-12, 1956-1957, p. 377. (I am enclosing photocopies of the two pages from Laude's book to avoid any possible confusion.) What we are seeking to discover is who might own a bronze, and if you have a photograph of the bronze you could make available to us. In the latter case, if you do have a print, I must insist that we reimburse you for it so please send us an invoice.

Laude indicates that M. Leblond was then (1944) conservateur au Musée de la France d'Outre-Mer. Is this not what is presently called Musée National des Arts Africains et Océaniens, and if so, do you suppose the moulage referred to above is in their possession?

(Continued)

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.188

Mr. Michel Kellermann
Page 2, 18 August 1982

I know Mr. Rubin is very anxious to locate the bronze copy of the mask; he will be extremely grateful for any information on this subject, in addition to a photograph.

I hope this added request for information will not be too burdensome.

With best wishes, and many thanks, once again,

Yours sincerely,

Judith Cousins

Judith Cousins
Researcher for Painting
and Sculpture

encl.

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	MoMA Exhs.	1382.188

MICHEL KELLERMANN

EXPERT PRÈS LES DOUANES FRANÇAISES

TABLEAUX

55, RUE DE VARENNE, 75007 PARIS

TÉL. 222 11-24

R C SEINE 59 A 10567

Paris July 7, 1982

Mrs. Judith Cousins
THE MUSEUM OF MODERN ART
II West 53th Street
NEW-YORK, N.Y. 10019. U.S.A.

Dear Mrs. Cousins,

I am late answering your letter of June 9 because I was absent from Paris during 3 weeks.

I believe your letter crossed mine of June 10, enclosing photographs.

As for the photo on page 180 of the catalogue of the Japan exhibition, I can only tell you that it represents Derain in his studio at age 22-25. The picture "Cruxifixion" on the easel in front of him could be a study by him.

The photo on page 113 is of a corner of his studio filled with African sculptures (Derain and Vlaminck were the first to get interest in this art).

You can see on the wall the lower part of the "Fang" mask of which I sent you a color photograph. It was the most valuable piece of his African art collection and was left by his widow to the Museum of Modern Art in Paris.

Yours sincerely,

M. Kellermann
Michel Kellermann

P.S. Could you inform me if you received my first letter of June 10, with the photos ?

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MICHEL KELLERMANN
EXPERT PRÈS LES DOUANES FRANÇAISES
TABLEAUX
55, RUE DE VARENNE, 75007 PARIS
TEL 222 11-24
R C SEINE 59 A 10567

Paris June 10, 1982

Mrs. Judith Cousins
THE MUSEUM OF MODERN ART
II West 53th Street
NEW-YORK. N.Y. 10019.U.S.A.

Dear Mrs. Cousins,

In answer to your letter, please find enclosed 2 photographs in black and white. One shows Derain looking over an art object of his collection, the other a corner of his studio with primitive art works. The small color photograph is of the "Fang" mask which you see hanging in the studio. This mask is now the property of the Museum of Modern Art in Paris.

Derain was one of the first to show interest in primitive art with Picasso and Vlaminck.

Yours sincerely,

M. Kellermann

Michel Kellermann

Encl : 3 Photographs.

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	MoMA Exhs.	1382.188

Panels
for Bed

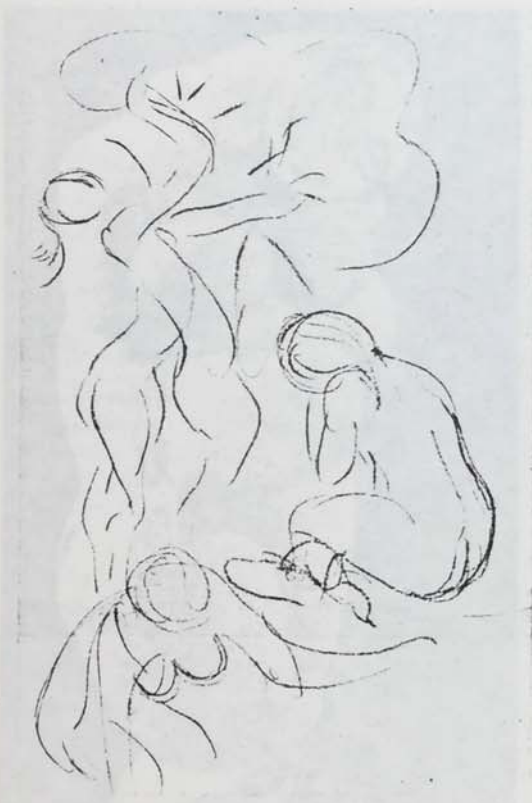
The "Wild Beasts"
Fauvism
and Its Affinities

John Elderfield

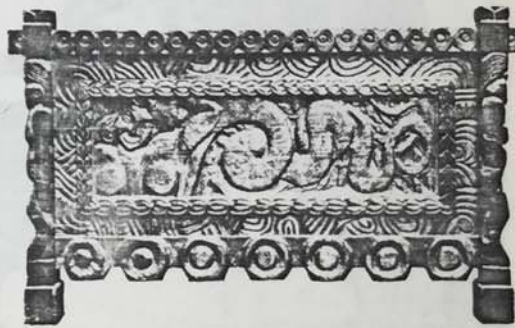
The Museum of Modern Art

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.188

Crawchuna
Man



Derain: Study for *The Dance*. 1906. Conté crayon(?) on paper, 11 $\frac{3}{4}$ x 7 $\frac{7}{8}$ ". Centre National d'Art et de Culture Georges Pompidou. Musée National d'Art Moderne, Paris



Derain: Carved panels for bed. ca. 1906-07. Wood. Whereabouts unknown

d'Automne of 1906. These facts further tend to confirm that *The Dance* was painted late in 1906. But despite these exotic sources, Derain was still looking to the Louvre for inspiration. The right-hand figure is modeled directly after the black servant in Delacroix's *Women of Algiers* (p. 108)⁴⁴

By the autumn of 1906, then, Derain had turned away from the elegance and lyricism of his London and early L'Estaque paintings, away from their carefully adjusted and decorative palette to a new concept of the decorative, one that admitted the primitive and the emotive in quite a new way. In retrospect, one wonders whether Derain's ambitions were not always basically attuned to an imaginary, expressive, even expressionist kind of painting, rather than to the relaxed and hedonistic form

he developed under Matisse's influence and then began to question when he worked alone in 1906. His obsession with the monumental art of the past would seem to suggest so. So, too, would the direction of his painting from 1907. Even in the spring of 1906 he had recorded his dissatisfaction with the fugitive, ephemeral side of modern painting, wanting instead something "fixed, eternal and complex."⁴⁵ His specific concern, which showed itself from the very beginning of his painting career, was whether to make paintings that "belong to our own period" or ones that "belong to all time."⁴⁶ Unlike Matisse, who recognized the same dilemma but sought a modern and durable art, Derain seems to have thought these to be mutually exclusive possibilities. By the summer of 1906, nature and imagination

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.188

The Dance



Derain: *Standing Figure*. 1907. Stone, 38" high. Estate of Mme André Derain



(top) Derain: *The Crouching Man*. 1907. Stone, 13 x 11 1/8". Museum des 20. Jahrhunderts, Vienna



(above) Brancusi: *The Kiss* (first version). 1907. Stone, 11" high. Museum of Art, Craiova, Romania

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Dance



Derain: *The Dance*. 1906. Oil, 72 $\frac{7}{8}$ x 82 $\frac{1}{4}$ " Private collection, Switzerland

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	MoMA Exhs.	1382.188

"Cub -



Derain: *Bathers*. 1907. Oil, 51¼ x 75⅞." Private collection, Switzerland

EXPOSICION DE PINTURA MODERNA
EN EL
MUSEO DE LAS BELAS ARTES

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17
6

PIERRE CAILLER

CATALOGUE RAISONNÉ
DE L'ŒUVRE SCULPTÉ DE

ANDRÉ DERAIN

PREMIÈRE PARTIE - L'ŒUVRE ÉDITÉ

PRÉFACES DE GEORGES HILAIRE
et de
MARIE-NOËLLE PRADEL

MCMLXV

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.188

17. FEMME DU MYSTÈRE
(Hauteur : 208 mm. Poids : 785 gr.)



Terre non cuite.
Il a été tiré 16 exemplaires numérotés de I/II à II/II et 0, 00, 000, 0000, 00000.
Cette terre non cuite a été réduite en poussière pendant l'expédition de retour.
Collections Pierre Lévy, Troyes ; Oscar Ghez, Genève ; Anouk Bettex, Lausanne.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.188

18. PETIT MASQUE
(Hauteur : 97 mm. Poids : 490 gr.)



Terre cuite.

Il a été tiré 20 exemplaires numérotés de 1/16 à 16/16 et 0, 00, 000, 0000.

L'original est au Musée National d'Art Moderne, à Paris.

Collections Pierre Lévy, Troyes ; Oscar Ghez, Genève ; Anouk Bettex, Lausanne.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.188

28. L'ÉNIGME
(Hauteur : 175 mm. Poids : 840 gr.)



Terre non cuite.

Il a été tiré 15 exemplaires numérotés de 1/II à 11/II et 0, 00, 000, 0000.

Cette terre non cuite a été réduite en poussière pendant l'expédition de retour.

Collections Pierre Lévy, Troyes ; Oscar Ghez, Genève ; Anouk Bettex, Lausanne.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.188

44. BOUCHE OUVERTE
(Hauteur : 127 mm. Poids : 380 gr.)



Terre cuite.

Il a été tiré 15 exemplaires numérotés de 1/11 à 11/11 et 0, 00, 000, 0000.

L'original est au Musée National d'Art Moderne, à Paris.

Collections Pierre Lévy, Troyes ; Oscar Ghez, Genève ; Anouk Bettex, Lausanne.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.188

#46

45. LES BOUCLES D'OREILLE
(Hauteur : 108 mm. Poids : 310 gr.)



Terre cuite.
Il a été tiré 15 exemplaires numérotés de 1/11 à 11/11 et 0, 00, 000, 0000.
L'original est au Musée National d'Art Moderne, à Paris.
Collections Pierre Lévy, Troyes ; Oscar Ghez, Genève ; Anouk Bertex, Lausanne.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.188

46. PERSONNAGE ÉTRANGE
(Hauteur : 94 mm. Poids : 240 gr.)



Terre cuite.

Il a été tiré 15 exemplaires numérotés de 1/11 à 11/11 et 0, 00, 000, 0000.

L'original est au Kunsthaus à Zurich.

Collections Pierre Lévy, Troyes ; Oscar Ghez, Genève ; Anouk Bettex, Lausanne.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.188

#57

55. PIPE IMAGINAIRE
(Hauteur : 86 mm. Poids : 290 gr.)



Terre cuite.

Il a été tiré 15 exemplaires numérotés de 1/11 à 11/11 et 0, 00, 000, 0000.

L'original est au Musée National d'Art Moderne à Paris.

Collections Pierre Lévy, Troyes ; Oscar Ghez, Genève ; Anouk Bettex, Lausanne.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.188

#70

57. L'HOMME AU VISAGE TORDU
(Hauteur : 77 mm. Poids : 200 gr.)



Terre cuite.
Il a été tiré 15 exemplaires numérotés de 1/11 à 11/11 et 0, 00, 000, 0000.
L'original est au Kunsthaus à Zurich.
Collections Pierre Lévy, Troyes ; Oscar Ghez, Genève ; Anouk Bettex, Lausanne.

Lausanne.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.188

70. FEMME ÉTONNÉE AUX BOUCLES D'OREILLE
(Hauteur : 110 mm. Poids : 650 gr.)



Terre non cuite.

Il a été tiré 15 exemplaires numérotés de 1/11 à 11/11 et 0, 00, 000, 0000.

L'original est au Kunsthaus à Zurich.

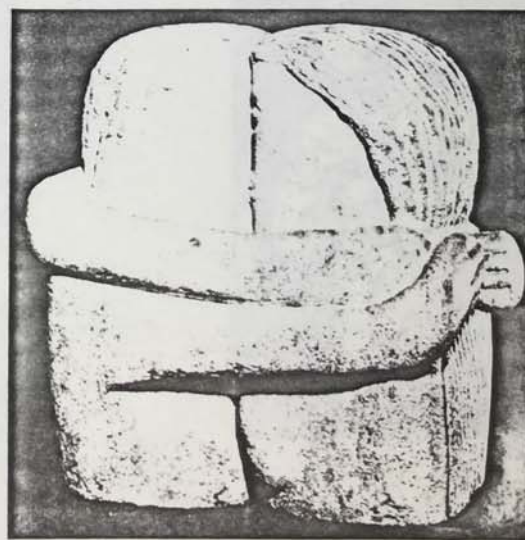
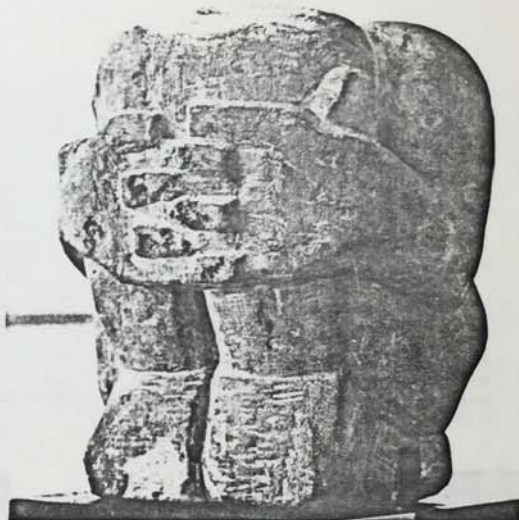
Collections Pierre Lévy, Troyes ; Oscar Ghez, Genève ; Anouk Bettex, Lausanne.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.188

John Elderfield, The "Wild Beast": Fauvism and Its Affinities,
New York: The Museum of Modern Art, 1976, p. 111



Derain: *Standing Figure*. 1907. Stone, 38" high. Estate of Mme André Derain



*top) Derain: *The Crouching Man*. 1907. Stone, 13 x 11 1/8". Museum des 20. Jahrhunderts, Vienna

(above) Brancusi: *The Kiss* (first version). 1907. Stone, 11" high. Museum of Art, Craiova, Romania

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.188

research

Dubuffet

291
PERSONNAGE AU CHAPEAU
marker P 276 (couleurs)
(découpé et collé sur papier Kraft)
50 x 30 cm
16 décembre 1971

Maquette du praticable *Le Président* (mars 1972).



292
LE SURINTENDANT
sérigraphie en couleurs
51 x 31 cm
16 décembre 1971, éditée en 1972

Sérigraphie faite d'après le dessin précédent P 276 après modification de la couleur du fond. Il en a été tiré 120 exemplaires numérotés et signés ainsi que 30 exemplaires H.C. numérotés de I à XXX et signés.



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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.188

Dubuffet Fascicula

* D725
L67
v.2



90
PORTRAIT NOIR AUX PETITS
CAILLOUX
huile sur isorel
41 X 33 cm
décembre 1945

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.188

ex Didi Miller
684-6700

103
VISAGE DANS LA VASE
haute pâte sur toile
46 x 38 cm
janvier 1946



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.188

815 **L'origine de la pendule**
Histoire Naturelle, Blatt 26

Technik: Frottage, Bleistift auf Papier

Maße: 42 x 26 cm
16 1/2 x 10 1/4"

Bezeichnet: links unten "max ernst"

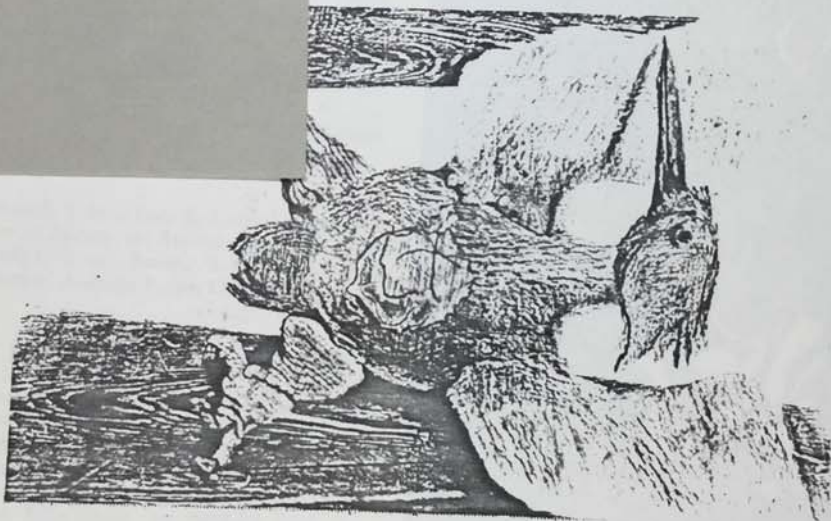
Datierung: 1925

Provenienz: Jeanne Bucher, Paris

Besitzer: Musée des Beaux-Arts, Straßburg

Ausstellungen:

Jeanne Bucher 1926; Vierge Poupine 1926, Nr. 26; La grande aventure 1963, Nr. 118 (als "angle cloué entre deux planches"); Europe 1925; Straßburg 1970, Nr. 52; Bordeaux 1970, Nr. 6



Ernst
Spies catalog

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.188

815 **L'origine de la pendule**
Histoire Naturelle, Blatt 26

Technik: Frottage, Bleistift auf Papier

Maße: 42 x 26 cm
16¹/₂ x 10¹/₄"

Bezeichnet: links unten «max ernst»

Datierung: 1925

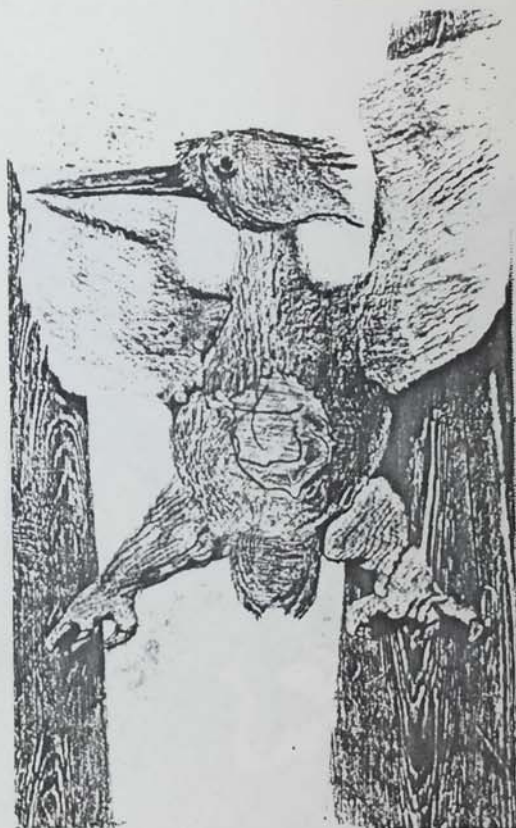
Provenienz: Jeanne Bucher, Paris

Besitzer: Musée des Beaux-Arts, Straßburg

Ausstellungen:
Jeanne Bucher 1926; Vierge Poupine 1926, Nr. 26; La grande aventure 1963, Nr. 118 (als «aigle cloué entre deux planches»); Europe 1925, Straßburg 1970, Nr. 52; Bordeaux 1971, Nr. 87

Literatur: Spies, Frottagen, S. XXV

Abgebildet in:
Cahiers d'Art, 1. Jg. 1926, Heft 4, S. 79; Creative Art, November 1932, Nr. 11, S. 215; Levy, S. 122; Beyond painting, S. 151; Kat. Brühl, S. 47, Nr. 26; L'Œil, Nr. 79/80, Juli/August 1961, S. 30; Histoire Naturelle, Galerie Der Spiegel, S. 23, Nr. 26; Spies, Frottagen, 23; Jardin des Arts, Dezember 1968, Nr. 169, S. 81, Nr. 4; Encyclopaedia Universalis, 1970, Bd. 6, S. 408; Fischer, S. 71; Schneede, Max Ernst, S. 73, Nr. 126; Diehl, S. 7



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.188

1134 One Night of Love

Oil on canvas...

Maße: 162 × 130 cm
63³/₄ × 51³/₁₆"

Bezeichnet: rechts unten »max ernst/27«

Rückseitige Beschriftung: »max ernst nuit d'amour 1927«

Datierung: 1927

Provenienz: Galerie Van Leer, Paris
Adolf Hoffmeister, Prag
Charles Recht
Pierre Matisse Gallery, New York

Besitzer: Privatsammlung, Paris

Ausstellungen:

Bernheim 1928, Nr. 34; Flechtheim 1929, Nr. 21; Poesie 1932, Prag, Künstlervereinigung Manes, 1932; XXVII. Biennale Venedig 1954, Nr. 6; Paris 1959, Nr. 36; New York/Chicago 1961, Nr. 43, Abb. S. 30; London 1961, Nr. 83, Abb. S. 43; Köln/Zürich 1962/63, Nr. 36, Abb. 30; Orangerie 1971, Nr. VII, Abb. S. 15; Paris 1972, Nr. 154 bis; Guggenheim 1975, Nr. 116, Abb. S. 133; Grand Palais 1975, Nr. 143, Abb. S. 73

Literatur:

Trier, S. 19; Russell, S. 87f.; Lucy R. Lippard, Max Ernst and a Sculpture of Fantasy, in: Art International, XI. Jg., 20. 2. 1967, Heft 2, S. 41; Rubin, S. 194; Haftmann, Capricorne; Metken, Ardèche, S. 290; Chadwick, S. 47

Abgebildet in:

Cahiers d'Art, 3. Jg. 1928, Heft 2, S. 71; La Révolution Surréaliste, 4. Jg. 15. 3. 1928, Nr. 11, S. 43; Omnibus, Sonderheft: Almanach [der Galerie Flechtheim] für das Jahr 1931, Berlin und Düsseldorf, S. 211; Cahiers d'Art 1937, S. 67; Beyond painting, S. 66; Estienne, farb. Abb. S. 31, Nr. 8; Waldberg, farb. Abb. S. 13; Marcel Jean, S. 133; Trier, S. 43; Kat. New York/Chicago, S. 30; Kat. London, S. 43; Kat. Köln/Zürich, 30; Friedrich Bayl, Der nackte Mensch in der Kunst, Köln 1964, S. 151, Nr. 221; Petrová, Nr. 27; Russell, Nr. 37; Kat. New York 1966, S. 51 (nicht ausgestellt); Rubin, farb. Abb. S. 193; Hommage, S. 83; Kat. »Orangerie«, S. 15; Haftmann, Capricorne; Kat. »Guggenheim«, S. 133; Kat. »Grand Palais«, S. 73; Chadwick, S. 47



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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.188

110/7

2106 Oiseau ovoïde

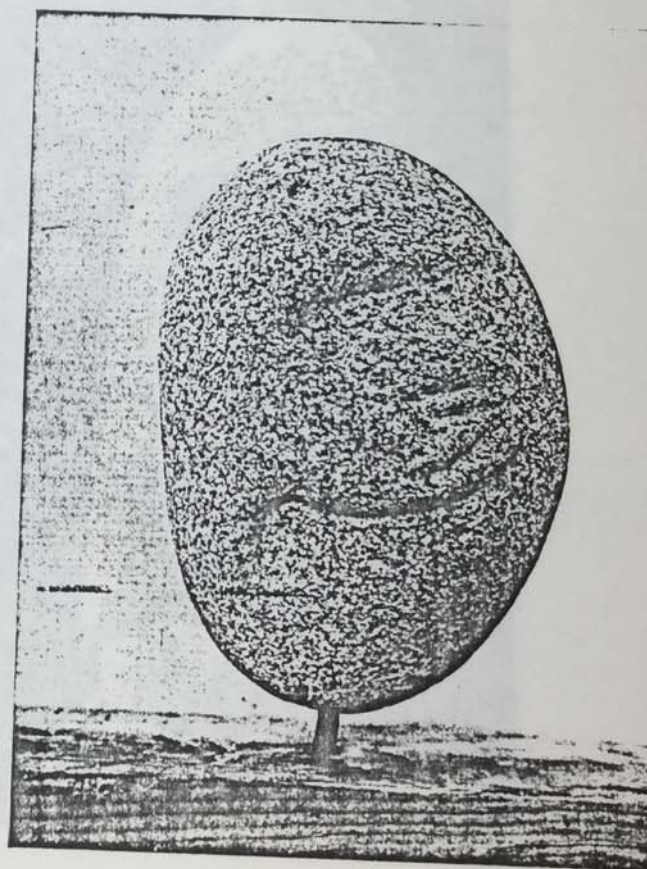
Ensk
Technik: Granit, behauen

Maße: Höhe ca. 30 cm
12"

Datierung: Sommer 1934

Besitzer: Privatsammlung, New York

Abgebildet in: Nie für sich, immer zusammen mit Nr.
2105 Ansicht 1. Verzeichnis siehe dort



1930/37, Nr. 309, 1900., Develuy 1939,
Nr. 23

Abgebildet in: Kat. »Fantastic Art, Dada, Surrealism«; Cahiers d'Art 1937, S. 95 (3 Ansichten)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.188

2109 (Tête d'oiseau mordant une pierre)

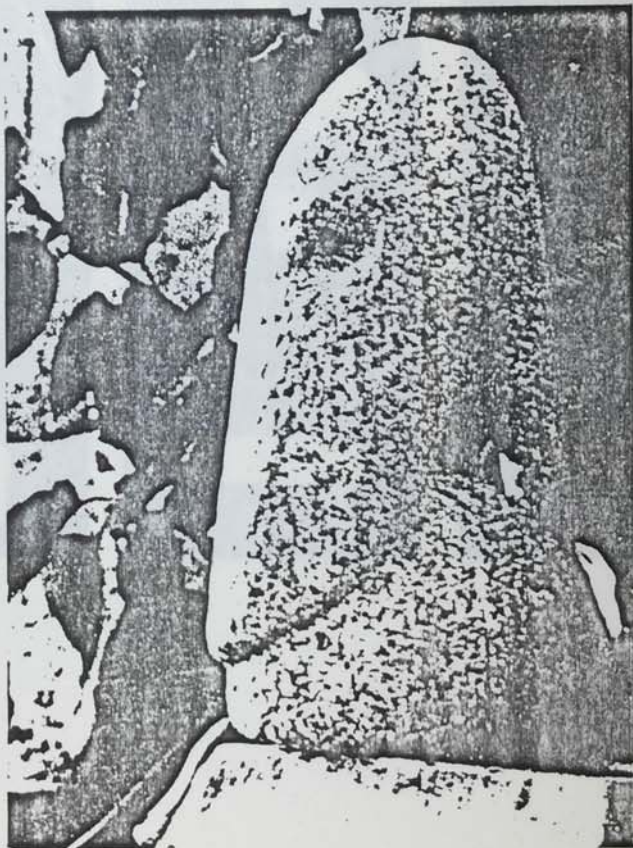
Ernst
Technik: Granit, behauen

Maße: Höhe 34 cm
13 3/8"

Datierung: Sommer 1934

Besitzer: Privatsammlung, Frankreich

Abgebildet in:
Carola Giedion-Welcker, Plastik des XX. Jahrhunderts. Volumen und Raumgestaltung, Stuttgart 1955, S. 242; Waldberg, S. 312; Kat. »L'Oeuvre sculpté, 1961«; Russell, Anhang Nr. 122



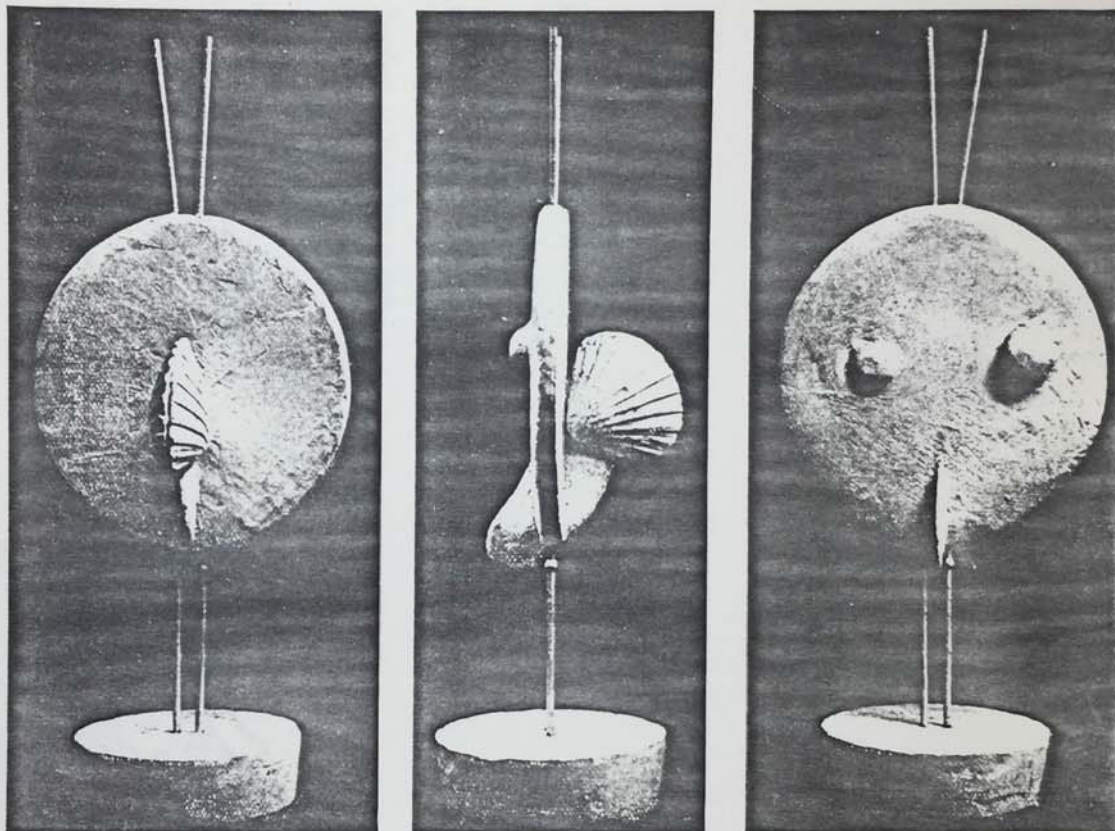
278

1930/37, INE. 309, ADD.; DEUTER RIMS 1949,
Nr. 23

Abgebildet in: Kat. »Fantastic Art, Dada, Surrealism«; Cahiers d'Art 1937, S. 95 (3 Ansichten)

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.188



2158 La belle allemande

Technik: Gips, Eisen und Fundstücke (zerstört)

Maße: Höhe 60 cm
23³/₄"

Datierung: 1934/35

Ausstellungen: Fantastic Art, Dada, Surrealism, New York
1936/37, Nr. 369, Abb.; Beverly Hills 1949,
Nr. 23

Abgebildet in: Kat. »Fantastic Art, Dada, Surrealism«; Ca-
hiers d'Art 1937, S. 95 (3 Ansichten)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.188

2205 Le chant de la grenouille

Technik: Öl auf Leinwand

Maße: 19 × 24 cm
7¹/₂ × 9⁷/₁₆"

Bezeichnet: rechts unten »max ernst«

Rückseitige Beschriftung: »1934 max ernst«

Datierung: ca. 1934/35

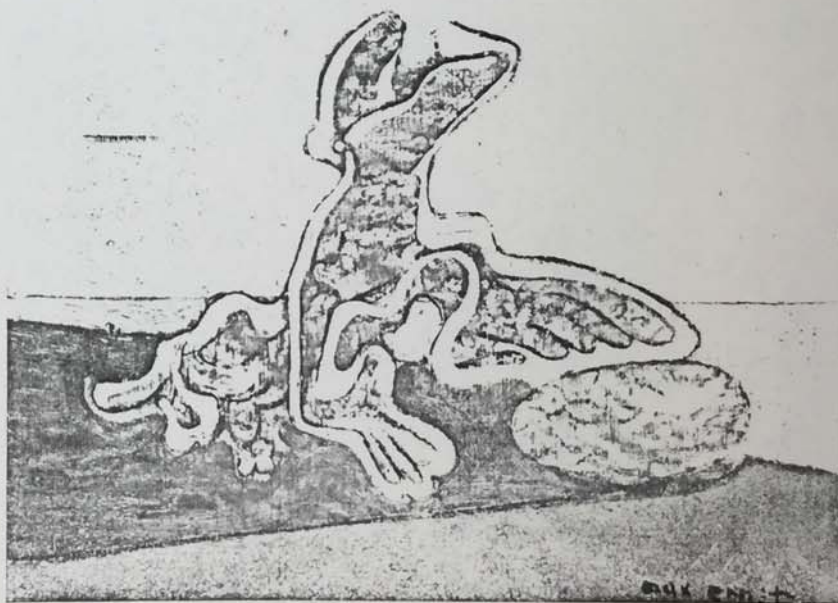
Provenienz: Julian Trevelyan, London
Simon Watson Taylor, London
E. L. T. Mesens, London

Besitzer: Henry M. Roland, London

Ausstellungen:

Roland, Browne & Delbanco, London 1962, Nr. 14;
Manchester/Leeds 1962, Nr. 30; Idole, Wien 1963, Nr. 44,
Abb. S. 52; Bristol 1969, Nr. 7; Stockholm 1969, Nr. 52;
Amsterdam 1969/70, Nr. 49; Stuttgart 1970, Nr. 58

Abgebildet in: Russell, Anhang Nr. 61; Kat. »Idoles«, S. 52



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	MoMA Exhs.	1382.188

Prim: NYC, Fer

xc: LR-byi ✓

May 25, 1982

Mr. Herbert Ferber
44 Mac Dougal Street
New York, New York 10012

Dear Mr. Ferber:

I have received a message that you needed back the photographs of your wood sculpture, Head 1945, and so I have enclosed them herewith. I've taken the liberty of making xerox copies for our files.

With thanks for your cooperation,

Sincerely,

Diane Farynyk
Curatorial Assistant

Enclosure: 2 photographs

AK (xc: LR-byi)
wse
(xcs of photos in modern file;
Ab Ex)

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.188



1950-51
(Wood)

JOHN W. COOPER STUDIO
1950-51

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Head - life size
1945 (Wood)
Foster

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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"Head" - Life Size
1945
Ferber (wood)

HELEN PHOTO STUDIO

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