

## **CONDITIONS OF USE FOR THIS PDF**

The images contained within this PDF may be used for private study, scholarship, and research only. They may not be published in print, posted on the internet, or exhibited. They may not be donated, sold, or otherwise transferred to another individual or repository without the written permission of The Museum of Modern Art Archives.

When publication is intended, publication-quality images must be obtained from SCALA Group, the Museum's agent for licensing and distribution of images to outside publishers and researchers.

If you wish to quote any of this material in a publication, an application for permission to publish must be submitted to the MoMA Archives. This stipulation also applies to dissertations and theses. All references to materials should cite the archival collection and folder, and acknowledge "The Museum of Modern Art Archives, New York."

Whether publishing an image or quoting text, you are responsible for obtaining any consents or permissions which may be necessary in connection with any use of the archival materials, including, without limitation, any necessary authorizations from the copyright holder thereof or from any individual depicted therein.

In requesting and accepting this reproduction, you are agreeing to indemnify and hold harmless The Museum of Modern Art, its agents and employees against all claims, demands, costs and expenses incurred by copyright infringement or any other legal or regulatory cause of action arising from the use of this material.

### **NOTICE: WARNING CONCERNING COPYRIGHT RESTRICTIONS**

The copyright law of the United States (Title 17, United States Code) governs the making of photocopies or other reproductions of copyrighted material. Under certain conditions specified in the law, libraries and archives are authorized to furnish a photocopy or other reproduction. One of these specified conditions is that the photocopy or reproduction is not to be "used for any purpose other than private study, scholarship, or research." If a user makes a request for, or later uses, a photocopy or reproduction for purposes in excess of "fair use," that user may be liable for copyright infringement.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189



EMIL NOLDE

AUSSTELLUNG IM BUNDESKANZLERAMT

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189



Absender

Stiftung Seebüll Ado und Emil Nolde  
2268 NEUKIRCHEN über Niebüll

(Postleitzahl) (Ort)

Kurzmitteilungen an den Empfänger:

Doppel der Aufschrift i. d. Sendung legen!

Bitte frei lassen zum Aufkleben des Paketnummernzettels

Vermerke über besondere Versandungsformen und Vorausverfügungen

Drucksache zu ermäßigter Gebühr  
Imprimé à taxe réduite

An das

Museum of Modern Art

11 W. 53rd Street

(Straße und Hausnummer oder Paketausgabe)

New York, N.Y. 10019 / USA

(Bestimmungsort)

Postleitzahl bitte besonders groß und auffällig angeben!



Verlags-Nr. 2030 -spezialgummiert-

96

Im Schriftenaustausch

überreicht von der Nolde-Stiftung, Seebüll  
2261 Neukirchen/Niebüll, Tel. 04664-364



575 Dundas Street West, Toronto, Ontario, Canada M5J 1G4 Telephone (416) 977-0414 Cable Galeon

Handwritten notes in blue ink, including the word 'Seebüll' and other illegible characters.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189



# EMIL NOLDE

Hamburg - Berlin - Südsee  
Aquarelle, Zeichnungen, Graphik  
1910 bis 1913/14



37 Dundas Street West, Toronto, Ontario, Canada M5J 1G4 Telephone (416) 977-0414 Cable Galeon

Handwritten notes in blue ink, including the word "Südsee" and other illegible characters.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189



Ausstellung im Bundeskanzleramt Bonn  
Ausstellungseröffnung am 10. Februar 1982

Die Ausstellung wurde zusammengestellt  
von Prof. Dr. Martin Urban  
aus der Sammlung der Nolde-Stiftung  
Seebüll

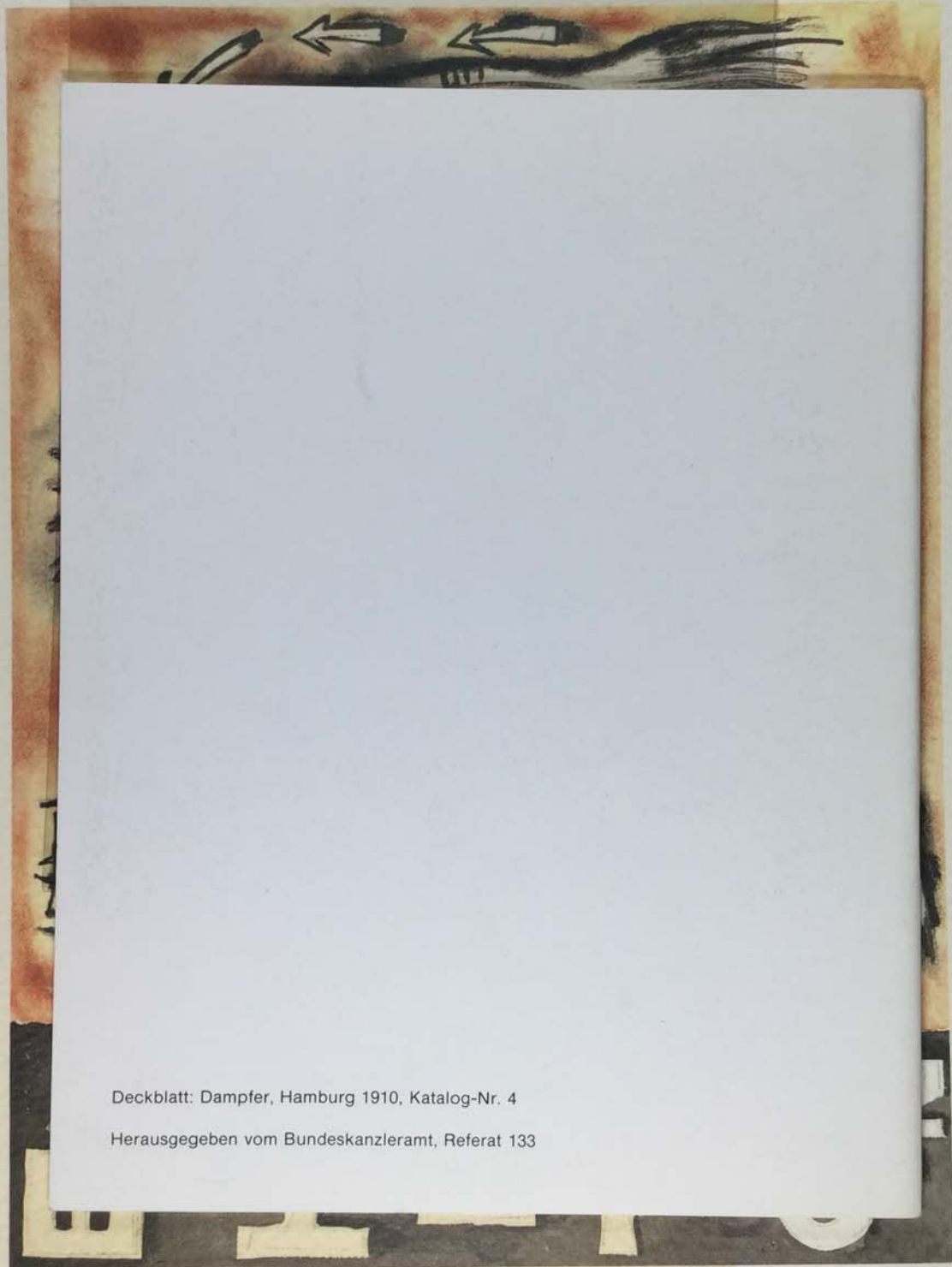


377 Dundas Street West, Toronto, Ontario, Canada M5T 1G4 Telephone (416) 977-0414 Cable: Galeon

Handwritten notes in blue ink, including the word "Seebüll" and other illegible characters.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189



Deckblatt: Dampfer, Hamburg 1910, Katalog-Nr. 4

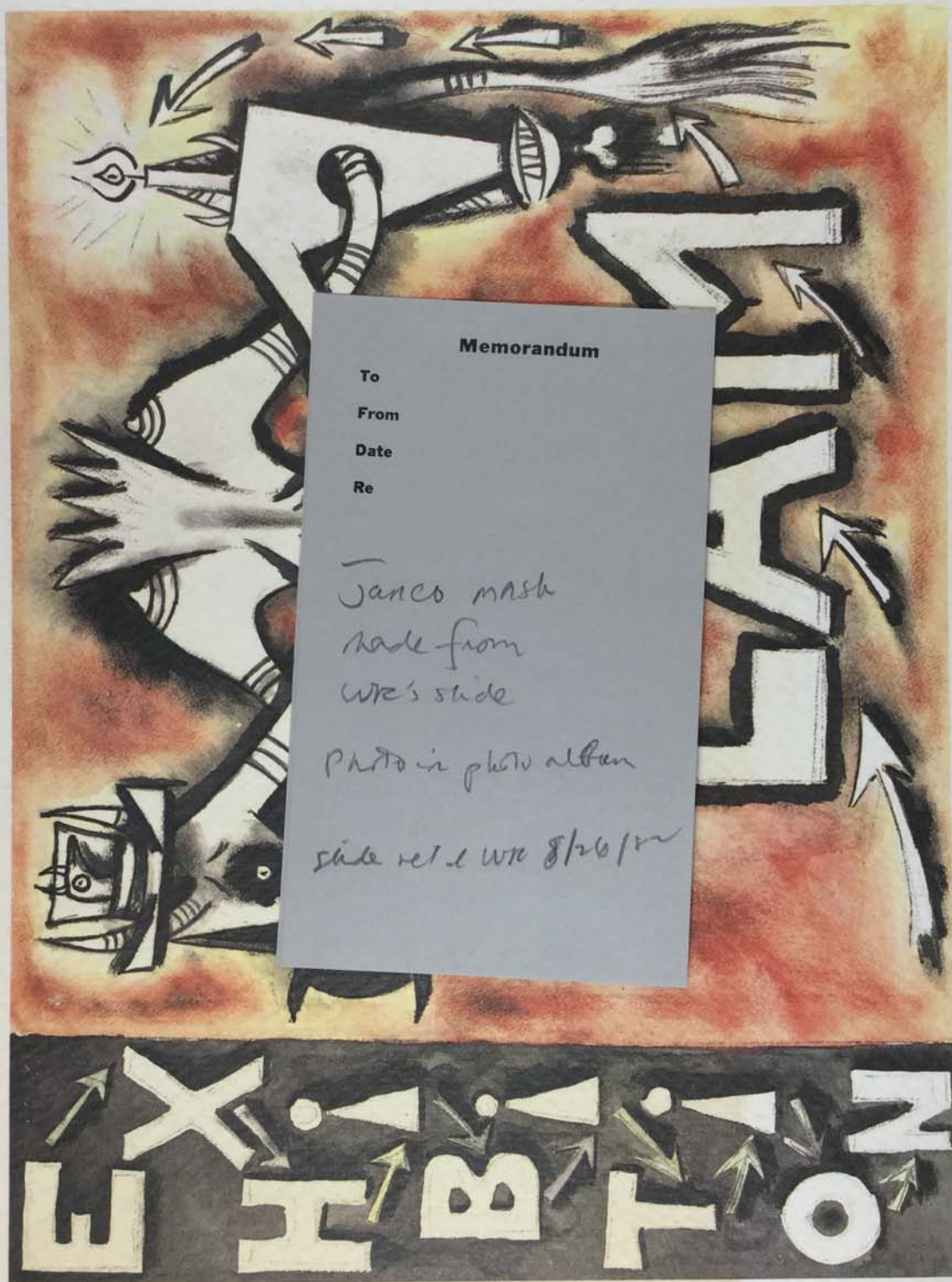
Herausgegeben vom Bundeskanzleramt, Referat 133

37 Dundas Street West, Toronto, Ontario, Canada M5H 1G4 Telephone (416) 977-0414 Cable: Galeon

*Handwritten notes in blue ink:*  
1910  
Hamburg  
Dampfer

**THE REMAINDER OF THIS PUBLICATION HAS NOT BEEN SCANNED.**

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189



**Memorandum**

To  
From  
Date  
Re

Janco mash  
made from  
WR's slide

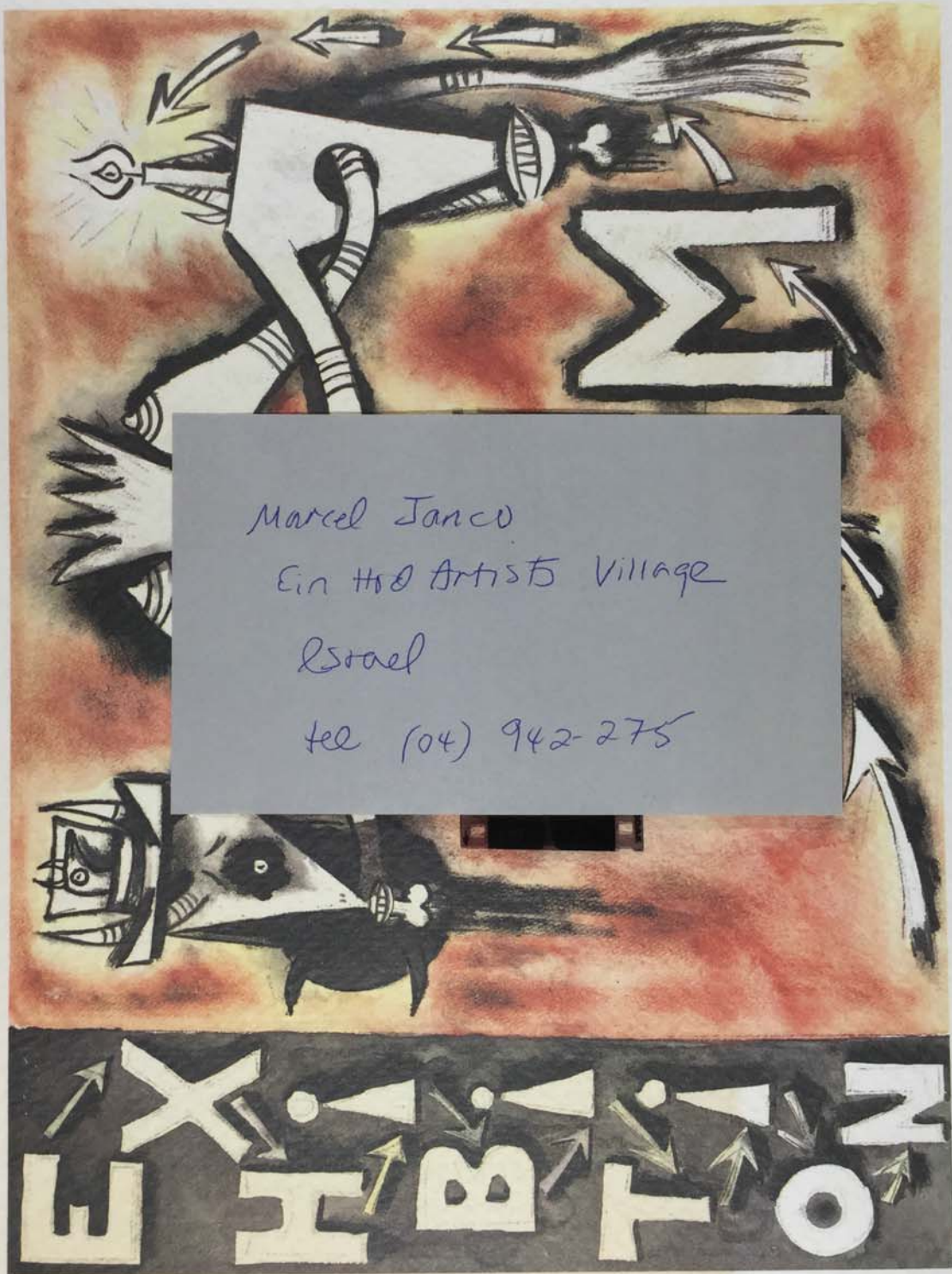
Photo in photo album

slide ret. L WR 8/26/64

as for  
me  
institute

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189



Marcel Janco  
Ein Hod Artists Village  
Israel  
tel (04) 942-275

Handwritten notes in the bottom left corner, including the word 'Exhibition' and other illegible scribbles.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189

Art Gallery of Ontario

Musée des beaux-arts de l'Ontario



.../2

317 Dundas Street West, Toronto, Ontario, Canada M5T 1G4 Telephone (416) 977-0414 Cable: Galeon

es b  
me  
publ  
es

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189

Art Gallery of Ontario

Musée des beaux-arts de l'Ontario

**WIFREDO LAM**

.../2

317 Dundas Street West, Toronto, Ontario, Canada M5T 1G4 Telephone (416) 977-0414 Cable: Galeon

es b  
ue  
in  
es

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189

## Art Gallery of Ontario

Musée des beaux-arts de l'Ontario

Cover: *Project for an exhibition poster, 1948*

### Previous exhibitions of works by Wifredo Lam at the Pierre Matisse Gallery

- 1942 November 17-December 5
- 1944 June 6-24
- 1945 November 20-December 8
- 1948 April 20-May 8
- 1950 May 2-20

© Copyright 1982 Pierre Matisse Gallery

Design: Marcus Ratliff, Inc.  
Composition: Maxwell Photographics  
Lithography: Randem Printing Company

317 Dundas Street West, Toronto, Ontario, Canada M5T 1G4 Telephone (416) 977-0414 Cable Galeon

1948  
Wifredo Lam  
Art Gallery of Ontario

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189

Art Gallery of Ontario  
Musée des beaux-arts de l'Ontario

# WIFREDO LAM

*Early Works, 1942 to 1951*

*Paintings, Gouaches, Watercolors & Drawings*

*June 1 to 26, 1982*

*Pierre Matisse Gallery*

*41 East 57th Street New York*

317 Dundas Street West, Toronto, Ontario, Canada M5T 1G4 Telephone (416) 977-0414 Cable: Galeon

1982  
see  
1982

**THE REMAINDER OF THIS PUBLICATION HAS NOT BEEN SCANNED.**

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189

# Art Gallery of Ontario

Musée des beaux-arts de l'Ontario

June 5, 1982

Mr. William Rubin  
Director, Painting and Sculpture  
The Museum of Modern Art  
18 West 54 Street  
New York, N.Y. 10019  
U.S.A

Dear Bill,

Thank you very much for having Barbara and Murray and Frum and me to your apartment last week. I know how much the Frums enjoyed meeting you and seeing your collection. I can assure you, as promised, that both our visit and what we saw will remain confidential.

Enclosed are photographs of the Frums' Dogon Primeval Couple, #5 in William Fagg's African Majesty catalogue which I gave you earlier this year. Now that we have discussed your exhibition in more detail, I will begin to collect relevant material in all areas and send photocopies to you in New York. For example, in Tahiti I met the owner of the bottom left panel of Gauguin's door frame from his house in Atuona in the Marquesas (see enclosed). I know you are hoping to have most of the door frame from the Jeu de Paume, a brilliant idea for the entrance to the exhibition. In Tahiti I took the liberty of asking the owner of the 'Soyez Mysterieuse' section if he would be prepared to lend it to the exhibition and he seemed receptive to the idea. As he wishes to remain anonymous, let me know if I can act for you as a go-between. It would be marvellous to reunite the entire door frame.

Following our conversation, it is my understanding that I will be writing essays for the catalogue on the following:

Gauguin's sculpture (subject to accomodating my material with Kirk's essay)

Modigliani  
Epstein  
Gaudier-Brzeska  
Lipchitz  
Moore

Needless to say, I am extremely excited about Affinities: Primitivism

.../2

ed  
Rubin  
epstein  
gauguin  
modigliani  
lipchitz  
moore

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189

and Modern Art, and delighted to be working with you on this exhibition. After our research during the summer, I look forward to coming again to New York to discuss more specifically the selection of works for the exhibition.

With all best wishes,

Yours sincerely,

*Alan*

Alan G. Wilkinson  
Curator of Modern Sculpture

*1968  
me  
institute*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189

*Sculpture & Carvings of Henri Gaudier-Brzeska*

Christopher Gray

# 132



↑  
 Bill - This panel is owned by a private collector in Tahiti.

Alan Williams

*Handwritten notes in blue ink:*  
 1961  
 me  
 inscriptions

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189



inhibitor  
me  
of the

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189

Jean LAUDE

# La Peinture française

(1905-1914)

et

# "l'Art nègre"

*Documents*



fig. 1  
Couverture  
même vol. (République)  
Musée de l'homme  
Côte d'Ivoire bon et fig.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189

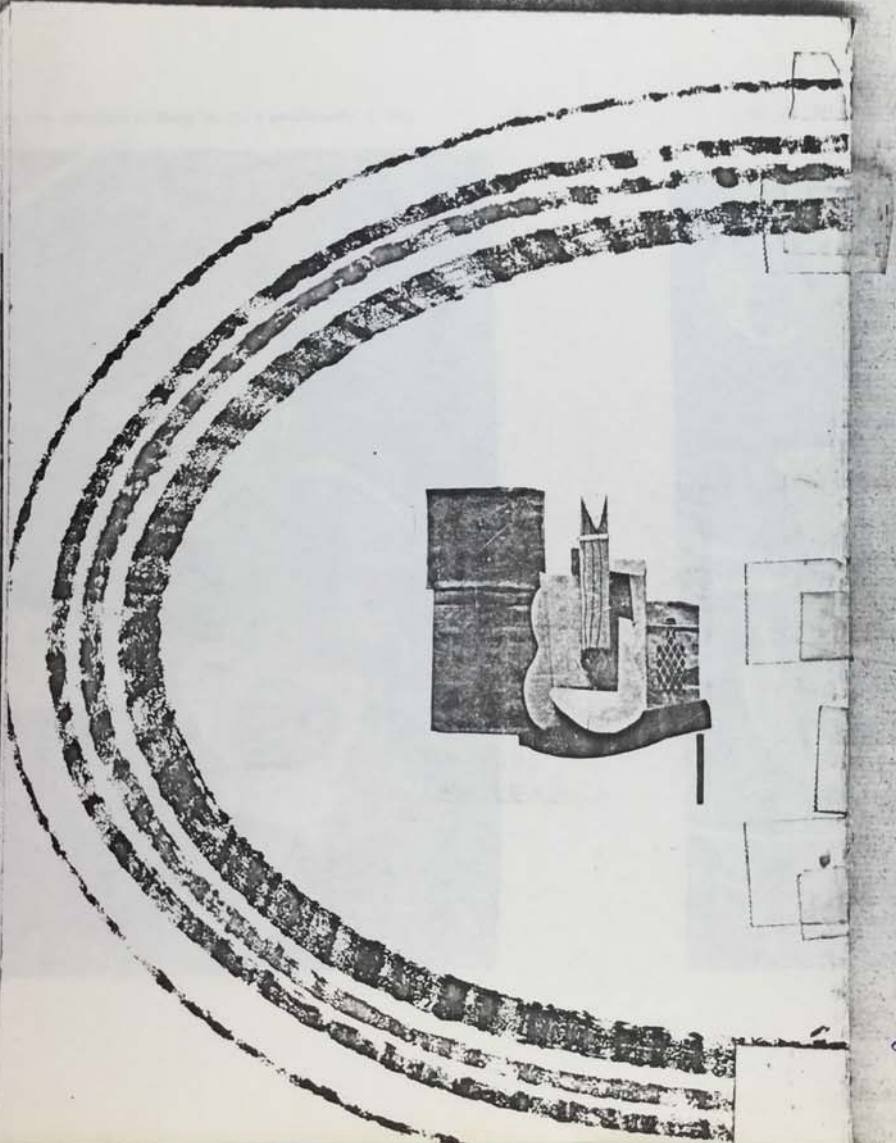


fig. 4 Couverture  
Bretelles et boutons, et  
de fer. Picasso ~~Paris~~  
carton papier Col de fer  
1913 Construction

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189



FIG. 2. «La Belle Angèle». Gauguin (peinture, 1889) (pp. 62, 76)



FIG. 3. Autoportrait à l'Idole. Gauguin (peinture, vers 1893) (p. 63)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189



FIG. 4. Merahi Metua No Tehamana (Les Ateux de Tehamana), Gauguin (peinture, 1893) (p. 63)



FIG. 5. Au mur : masque m'pongwé (Frank Haviland dans l'atelier de Picasso, 1909) (pp. 31, 116)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189

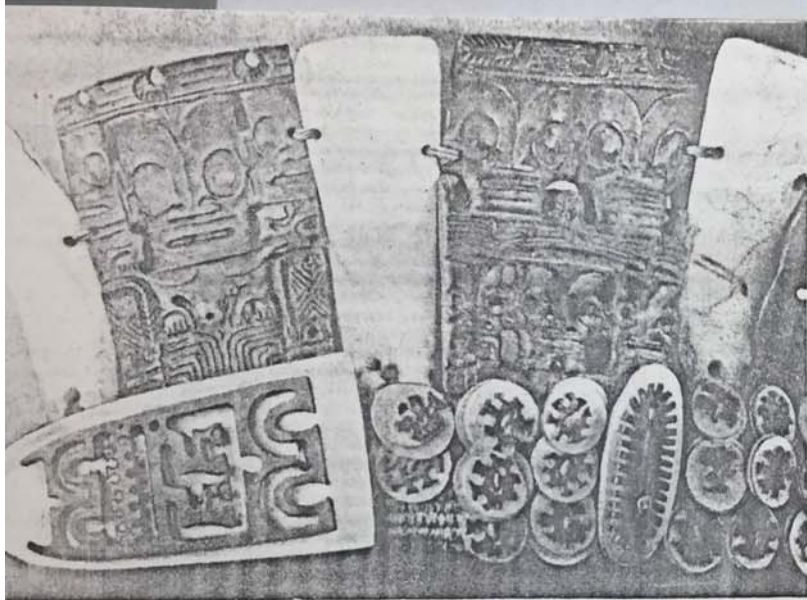


FIG. 6. Iles Marquises (détail de frontal, nacre, écaille) (p. 72) ▲



FIG. 7. Tahiti (Tiki, bois) (p. 72) ▲



FIG. 8. Iles Marquises (Tiki, pierre), analogue au dessin de Gauguin (p. 72)



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189



FIG. 11. L'Idole de Tahiti. Gauguin (gravure sur bois) (p. 74)



FIG. 12. Gravure sur bois. Gauguin (p. 74)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189



FIG. 13. Tête de massue. Iles Marquises (Tiki) (pp. 74, 76)

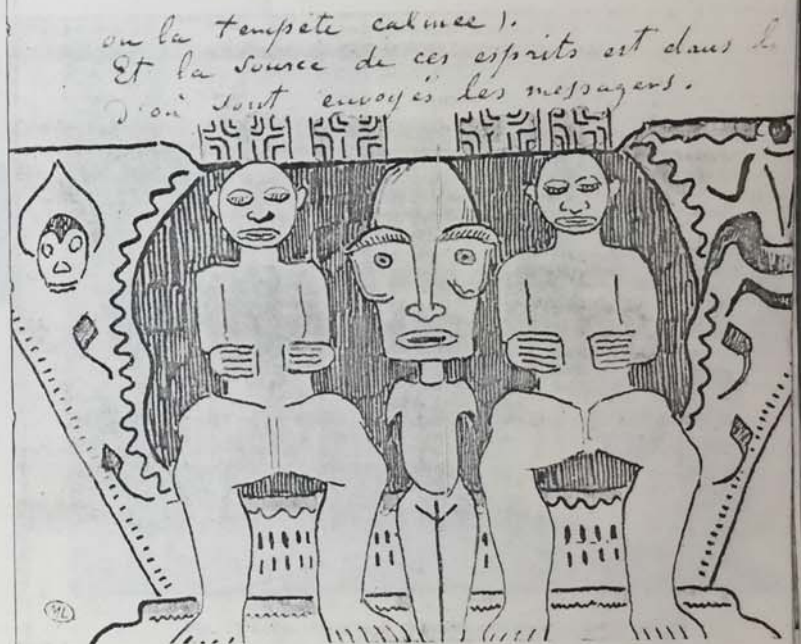


FIG. 14. Trois Divinités. Gauguin (aquarelle) (p. 76)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189

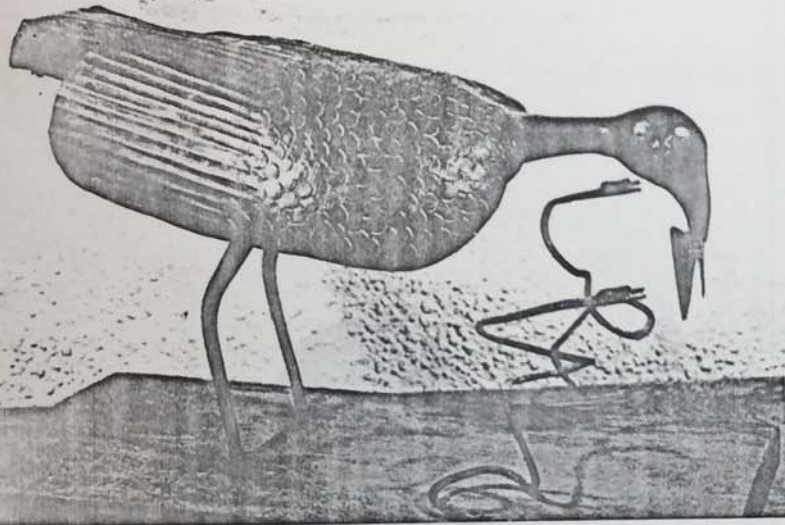


FIG. 15. Objet dit "Oiseau du Benin" : appartenant à Picasso (p. 98)



FIG. 16. Congo. Masque ayant appartenu à Vlaminck, puis à Derain



FIG. 17. Congo. Masques et sculptures appartenant à Braque (p. 116)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189



FIG. 18. Masque m'pongwé appartenant à Picasso (p. 116)



FIG. 19. Statuette et masque sénoufo, à droite. Photographie de la bibliothèque d'Apollinaire. (pp. 116, 289)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189



FIG. 20. Picasso chez Frank Haviland



FIG. 21. Nu. Matisse. (Gravure, 1906) (p. 130)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189



FIG. 22. La femme à la chaise longue. Matisse. (Linogravure 1906) (p. 131)

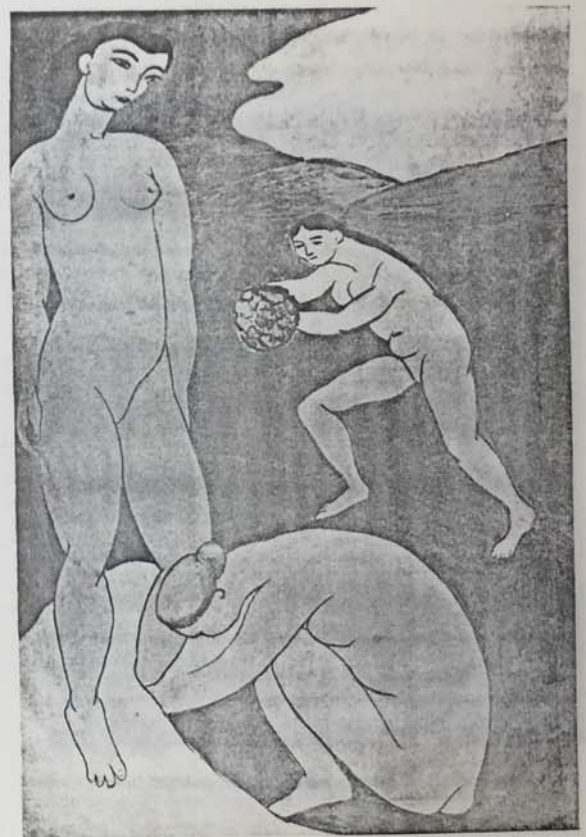


FIG. 23. Le luxe. Matisse. (Peinture, 1906) (p. 134)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189

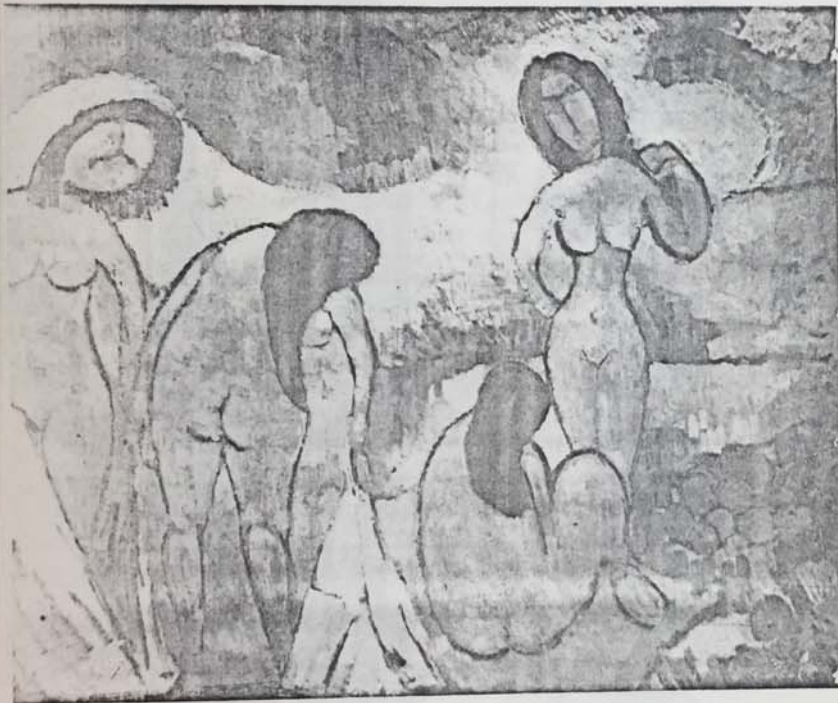


FIG. 24. Les Baigneuses. Vlaminck. (Peinture, 1908) (p. 168)



FIG. 25. Autoportrait. Vlaminck. (Peinture, 1911) (p. 169)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189



FIG. 26. Sculptures dogons bois (pp. 31, 170)



FIG. 27. Maison à l'Estaque. Braque. (Peinture 1908) (pp. 170, 243, 326)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189

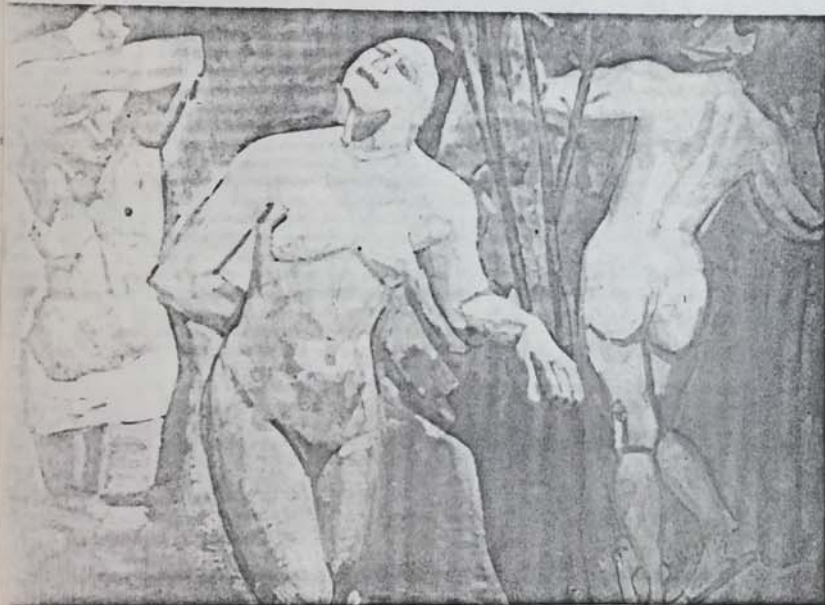


FIG. 28. Baigneuses. Derain. (Peinture, 1906) (pp. 178, 182, 185, 192)



FIG. 29. L'homme accroupi. Derain. (Sculpture, pierre, 1907) (pp. 180, 185)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189

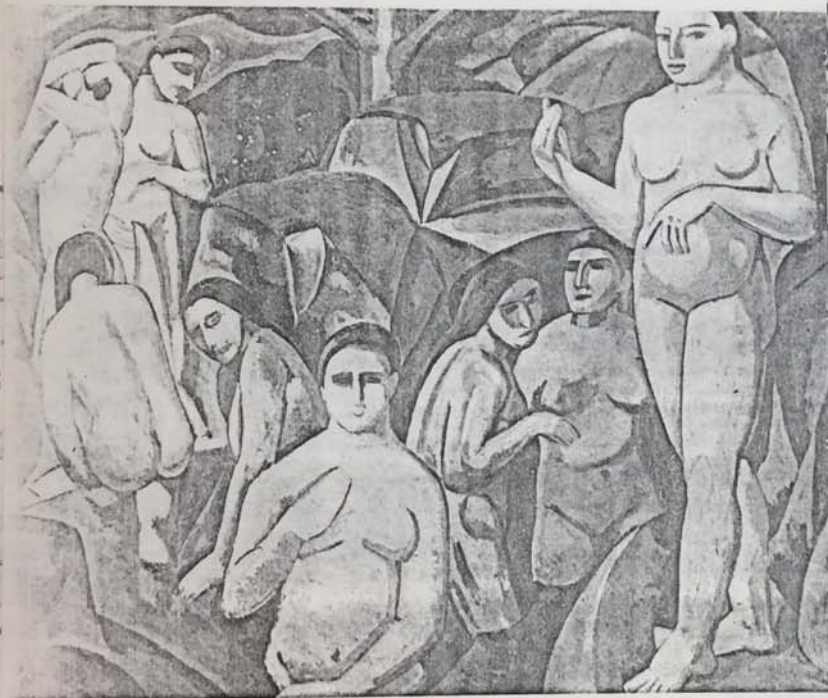


FIG. 30. Baignade. Derain. (Peinture, 1908) (pp. 182, 185)



FIG. 31. Baigneuses. Derain. (Peinture 1909) (p. 185)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189

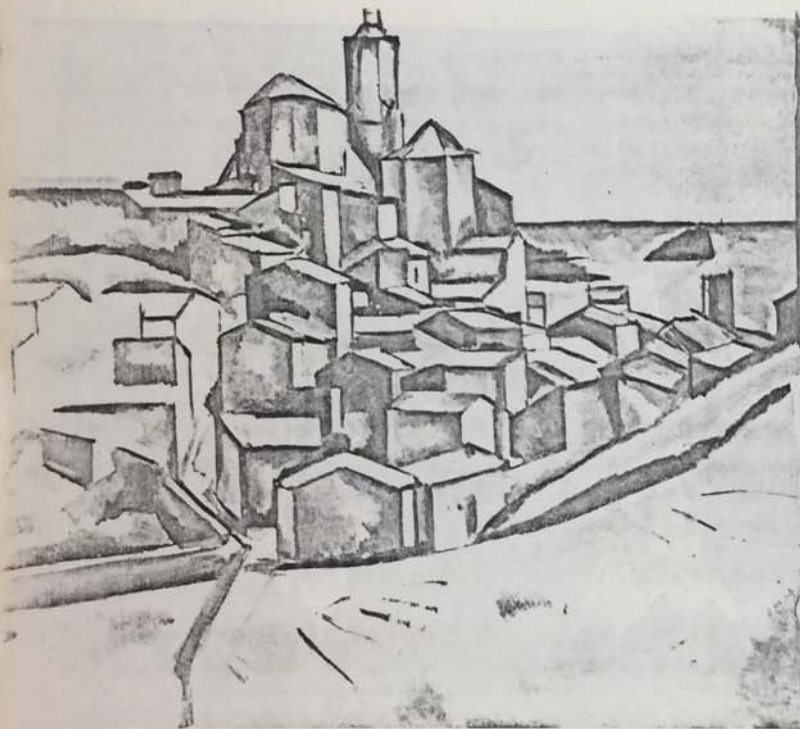


FIG. 32. Cadaqués. Derain. (Peinture, 1910) (p. 188)



FIG. 33. Nature morte sur table. Derain. (Peinture 1911) (p. 194)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189

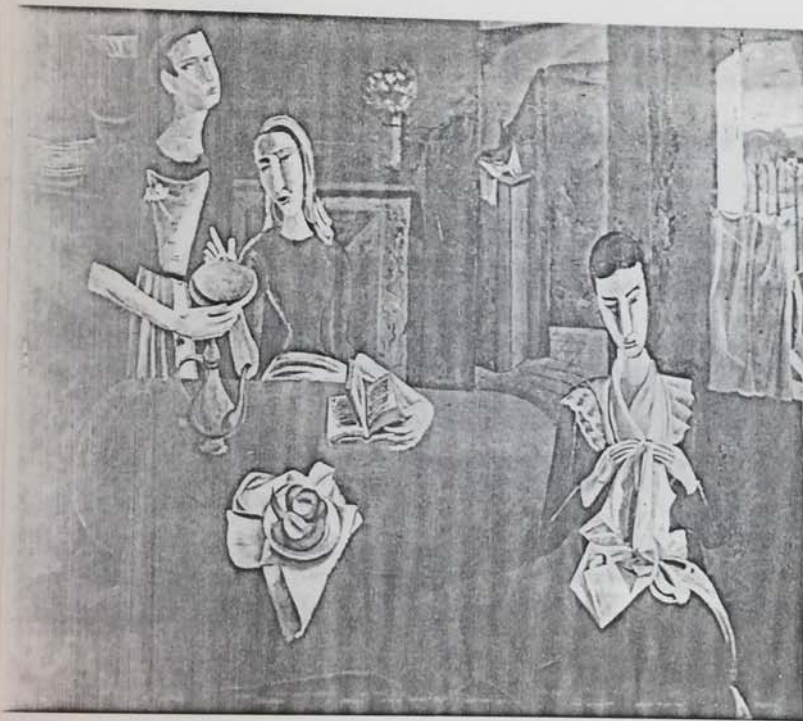


FIG. 34. Le Samedi. Derain. (Peinture, 1914) (p. 96)



FIG. 35. Statuette baga, type nimba (bois).  
Ancienne coll. Haviland (p. 207)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189

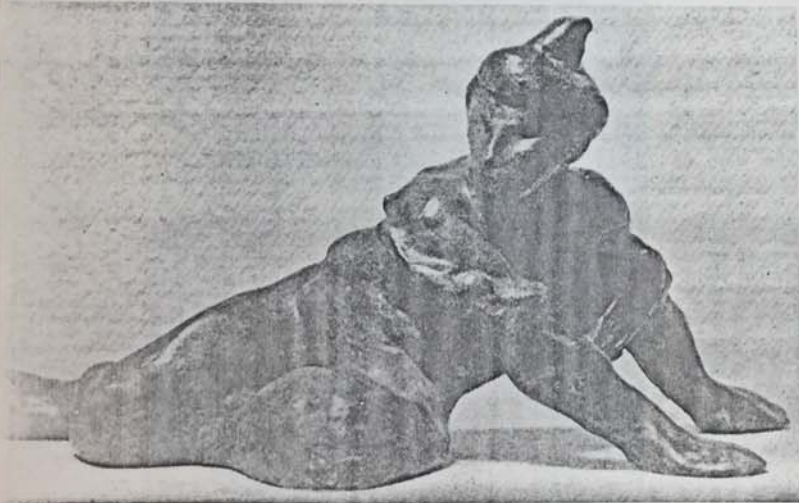


FIG. 36. Femme appuyée sur les mains. Matisse. (Bronze, 1905) (p. 214)



FIG. 37. Nu debout. Matisse.  
(Bronze, 1906) (p. 214)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189



FIG. 38. La petite Tête. Matisse. (Bronze, 1906) (p. 215)



FIG. 39. Le torse avec la tête. Matisse. (Bronze, 1906) (p. 215)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189



FIG. 40. Figure décorative. Matisse. (Bronze, 1906) (p. 215)



FIG. 41. La danzese. (Bronze étrusque, p. 215)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189



FIG. 42. Tête fang (bois). Ancienne coll. P. Guillaume (p. 216)



FIG. 43. Bieri. Bakota. Bois et cuivre. Ancienne coll. Lhote (p. 216)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189



FIG. 44. Le Nu couché. Matisse. (Bronze, 1907) (p. 218)



FIG. 45. "Fils aîné de la Terre et du Ciel". Côte d'Ivoire. Bois. Ancienne coll. P. Guillaume (p. 224)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189



FIG. 46. La Coiffure. Matisse. (Peinture, 1909) (p. 231)



FIG. 47. Portrait de Olga Merson. Matisse. (Peinture, 1913) (p. 234)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189



FIG. 48. Portrait de Mademoiselle Landsberg. Matisse. (Peinture 1914) (p. 235)



FIG. 49. Nouvelle Zélande. Tikis. Jade (p. 237)



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189



FIG. 50. La tête blanche et rose. Matisse. (Peinture 1914)  
(p. 237)



FIG. 51. Les demoiselles d'Avignon. Picasso. (Peinture 1907) (pp. 18, 27, 244, 245, 450)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189



FIG. 52. Portrait de Gertrude Stein. Picasso. (peinture 1906)  
(pp. 246, 250)



FIG. 53. Tête d'homme (peinture 1906). Picasso



et  
Tête de Vieillard (mine de plomb, 1908). Picasso.  
(pp. 249, 251, 318).

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189



FIG. 54. Masque africain vraisemblablement congolais. Picasso.  
(Dessin) (p. 253)



FIG. 55. L'homme attaqué par un lion. Archéologie ibérique (Bas relief) (pp. 254, 281)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189



FIG. 56. Volet de grenier dogon. Bois, Musée du Trocadéro (p. 263)

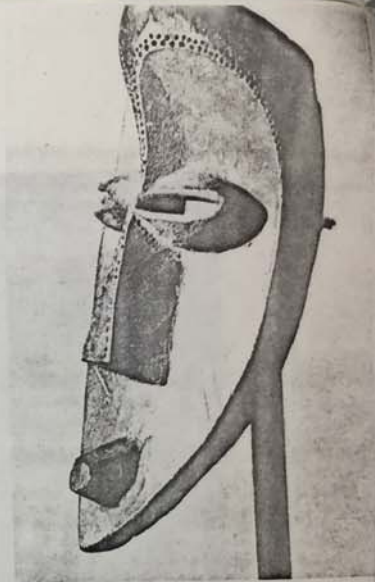


FIG. 57. Masque Itumba. Bois (pp. 254, 260)



FIG. 58. Figure au nez en quart de brie. Picasso (dessin) (p. 260)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189



FIG. 59. Têtes achetées par Picasso à Gery Piéret. Archéologie ibérique, Pierre (p. 276)



FIG. 60. La femme à l'éventail. Picasso. (Peinture, 1908) (pp. 284, 286, 292, 296, 306, 308, 336)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189



FIG. 61. L'Amitié. Picasso. (Etude à la plume, 1908) (pp. 286, 288, 305)



FIG. 62. La fermière. Picasso. (Peinture, 1908)  
(pp. 280, 286, 303)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189



FIG. 63. Trois nus dans la forêt. Picasso (Crayon Conté, 1908) (pp. 301, 304)



FIG. 64. Nu à la serviette. Picasso. (Huile, 1907) (p. 288)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189

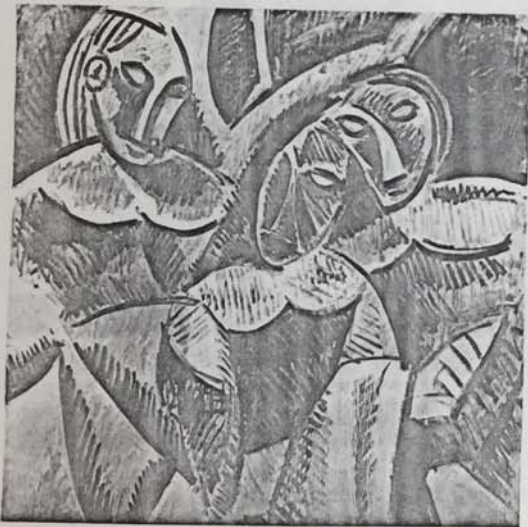


FIG. 65. Trois nus féminins. Picasso. (huile sur toile, 1907-1908) (pp. 288, 292)



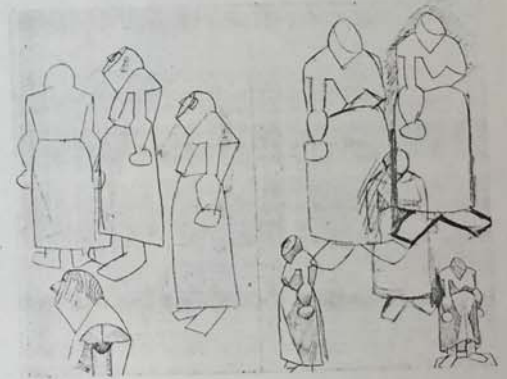
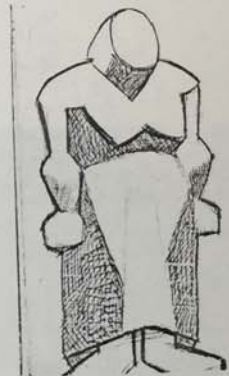
FIG. 66. La Reine Isabeau. Picasso. (peinture 1909) (pp. 296, 301, 308, 346)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189



▲ FIG. 67. Etudes pour la Fermière. Picasso. (Dessins, 1908) (p. 300) ▶



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189

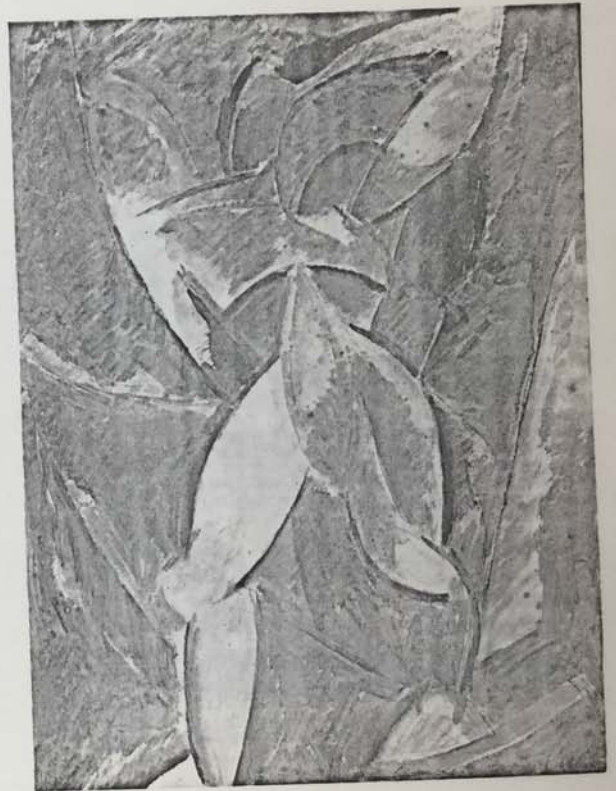


FIG. 68. Etude pour les Trois nus dans la forêt. Picasso (gouache, 1908) (p. 304)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189



FIG. 69. Picasso dans son atelier : au mur, deux sculptures océaniques (p. 117)

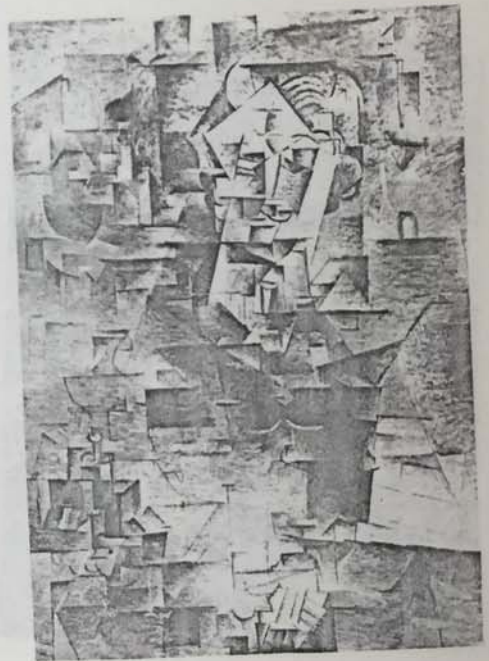


FIG. 70. Portrait de D.H. Kahnweiler. Picasso. (Peinture, 1910)  
(p. 117, 315)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189



FIG. 71. Grand Nu. Braque. (peinture 1907) (pp. 322, 329)



FIG. 72. Barques de pêche. Braque. (peinture 1909) (p. 336)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189

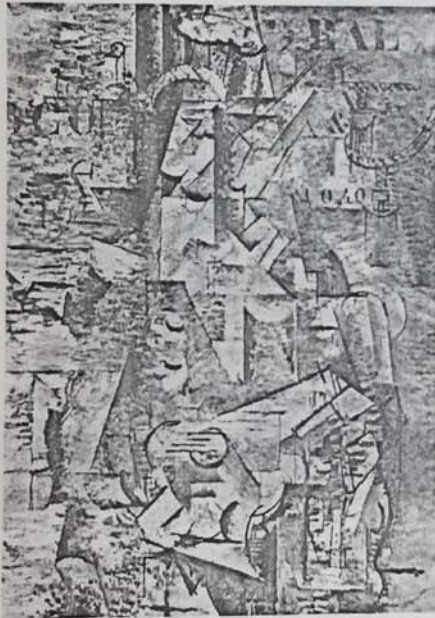


FIG. 73. Le Portugais. Braque. (Peinture, 1911) (p. 356)

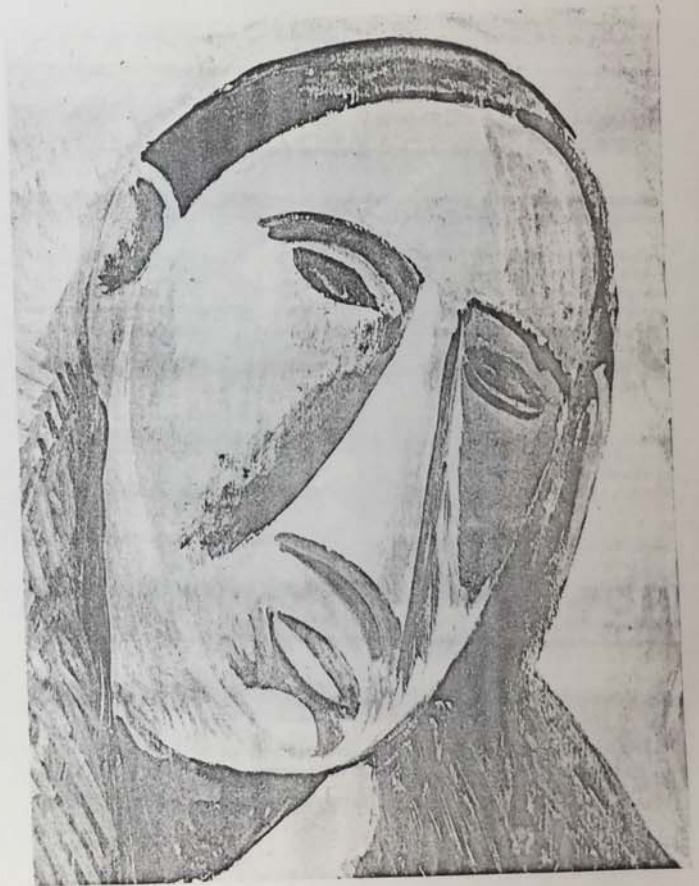


FIG. 74. Tête de femme. Picasso. (Peinture, 1909).

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189

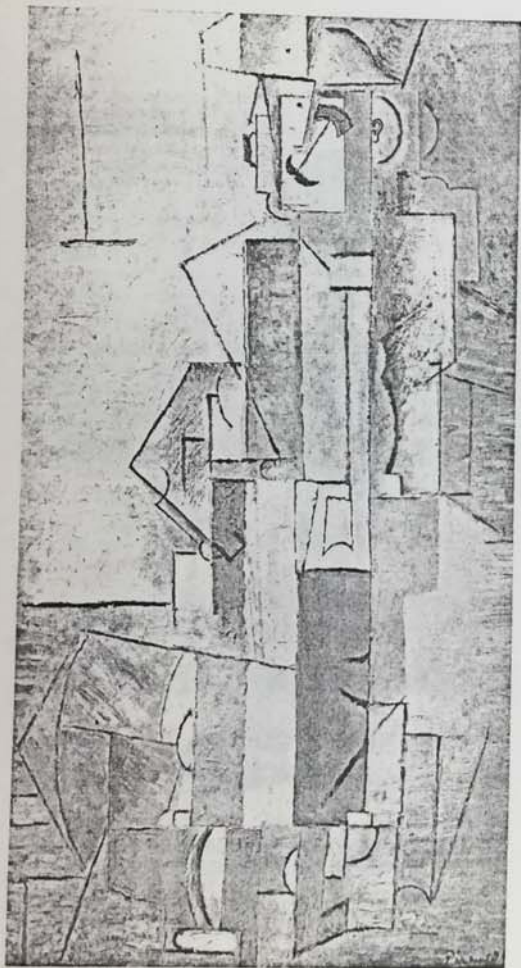


FIG. 75. L'Arlequin. Picasso. (peinture 1913) (p. 377)



FIG. 76. Le verre d'absinthe. Picasso. (sculpture, bronze 1914) (p. 378)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189



FIG. 77. Sculpture bambara, bois, femme assise, ayant appartenu à Matisse. (p. 229)



FIG. 78. Tête sculptée. Picasso. (Bronze, 1908)  
(pp. 344, 346)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189



FIG. 79. Atelier de Picasso (1932) (p. 352)



FIG. 80. Photographie de Braque dans son atelier. (1911)  
(p. 322-353)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189



FIG. 81. Nature morte à la statuette africaine. Pechstein, (Peinture, 1913) (p. 474)



FIG. 82. Nature morte au bouclier océanien. Nolde. (Peinture, 1914) (p. 474)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189



FIG. 83. Le Malade, le Médecin, la Mort et le Diable. Nold. (Gravure, 1921) (p. 476, 477)



FIG. 84. Femme assise à la sculpture nègre. Kirchner. (Peinture, 1911) (p. 478)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189



FIG. 86. Double Portrait de l'Artiste et de sa Femme K. Schmidt-Rottluff. (Peinture, 1919) (p. 479)

Fig. 85 Sculpture Fang (Gabon) Bois, clous et  
Berliner Akademie der K

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189



FIG. 87. Jeune Fille de Palaos. Pechstein. (Pointe sèche, 1917) (p. 481)

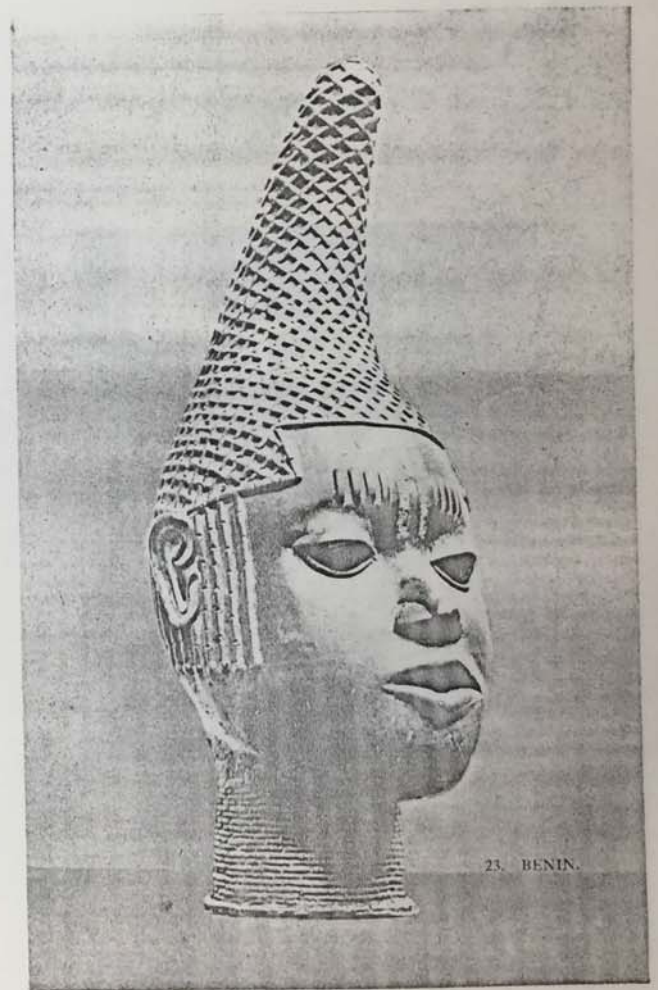


FIG. 88. Tête de Reine Mère. (Bronze Benin) (p. 481)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189



FIG. 89. Trois Nus rouges Schmidt-Rottluff. (Peinture, 1913) (p. 489)



FIG. 90. Femme au gant. Schmidt-Rottluff. (Peinture, 1915) (p. 490)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189

## TABLE DES ILLUSTRATIONS

Numéro des figures	Légendes	Clichés	Réf. pages
1 (couv.)	Masque wobé (République Côte-d'Ivoire), bois et fibres.	Cl. Kahnweiler.	31
4 (couv.)	Bouteille et guitare, carton, papier, fil de fer, Picasso (Construction, 1913).		
2.	« La Belle Angèle » (peinture, 1889) Gauguin.	Hyperion.	62, 76
3.	Autoportrait à l'Idole, Gauguin (peinture, vers 1893).	Hyperion.	63
4.	Merahi Metua No Tehamana (Les aieux de Tehamana), Gauguin (peinture, 1893).	Hyperion.	63
5.	Au mur : masque m'pongwé (Frank Haviland dans l'atelier de Picasso, 1909).	Zervos.	31, 116
6.	Iles Marquises (détail de frontal, nacre, écaille).	Chêne.	72
7.	Tahiti (Tiki, bois) et dessin figurant un Tiki. Gauguin (s.d.).	Plon.	72
8.	Iles Marquises (Tiki, pierre, analogue au dessin de Gauguin).	Chêne.	72
9.	En bas à gauche : tête dont les éléments sont empruntés directement à l'art ornemental marquisien. Gauguin.	Grasset.	73
10.	Nave nave Fenua. Gauguin (gravure sur bois).	Floury.	74
11.	L'idole de Tahiti. Gauguin (gravure sur bois).	Floury.	74
12.	Gravure sur bois. Gauguin.	Coll. de Monfreid.	74
13.	Tête de massue. Iles Marquises (Tiki (bois)).	Chêne.	74, 76
14.	Trois divinités. Gauguin. (aquarelle).	Plon	76
15.	Objet dit « Oiseau du Benin » : appartenant à Picasso.	Œil.	98
16.	Congo, Masque (bois) ayant appartené à Vlaminck, puis à Derain.	Madame Alice Derain.	116
17.	Congo, Masques et sculptures (bois) appartenant à Braque.	Routhier.	116
18.	Masque m'pongwé (bois) appartenant à Picasso.	Librairie de France.	116
19.	Statuette et masque sénoufo (bois), à droite. Photographie de la bibliothèque d'Apollinaire.	Œil.	116, 289

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189

Numéro des figures	Légendes	Clichés	Ref. pages
20.	Picasso chez Frank Haviland.	Zervos.	
21.	Nu. Matisse (gravure, 1906).	Braziller (New York).	130
22.	La femme à la chaise longue. Matisse (lithographie, 1906).	Trois Collines (Genève).	131
23.	Le luxe. Matisse (peinture, 1906).	Museum of modern art (New York).	134
24.	Les baigneuses. Vlaminck (peinture, 1908).	Louise Leiris.	168
25.	Autoportrait. Vlaminck (peinture, 1911).	Louise Leiris.	169
26.	Sculptures dogons, bois.	Librairie de France.	31, 170
27.	Maisons à l'Estaque. Braque (peinture, 1908).	Louise Leiris.	170, 243, 326
28.	Baigneuses. Derain (peinture, 1906).	Louise Leiris.	178, 182, 185, 192
29.	L'homme accroupi. Derain (sculpture pierre, 1907).	Louise Leiris.	180, 185
30.	Baignade. Derain (peinture, 1908).	Louise Leiris.	182, 185
31.	Baigneuses. Derain (peinture, 1909).	Louise Leiris.	185
32.	Cadaqués. Derain (peinture, 1910).	Louise Leiris.	188
33.	Nature morte sur table. Derain (peinture, 1911).	Louise Leiris.	194
34.	Le Samedi. Derain (peinture, 1914).	Louise Leiris.	96
35.	Statuette baga, type nimba (bois). Ancienne coll. Haviland.	Druet.	207
36.	Femme appuyée sur les mains. Matisse (bronze, 1905).	Museum of modern art (New York).	214
37.	Nu debout. Matisse (bronze, 1906).	Museum of modern art (New York).	214
38.	La petite tête. Matisse (bronze, 1906).	Museum of modern art (New York).	215
39.	Le torse avec la tête. Matisse (bronze, 1906).	Museum of modern art (New York).	215
40.	Figure décorative. Matisse (bronze, 1906).	Museum of modern art (New York).	215
41.	La danseuse (bronze étrusque).	Arthaud.	215
42.	Tête fang (bois). Ancienne coll. P. Guillaume.	Librairie de France.	216
43.	Bieri. Bakota. Bois et cuivre. Ancienne coll. Lhote.	Librairie de France.	216
44.	Le nu couché. Matisse (bronze, 1907).	Museum of modern art (New York).	218
45.	Fils aîné de la Terre et du Ciel. Côte d'Ivoire. Bois. Ancienne coll. P. Guillaume.	Librairie de France.	224
46.	La coiffure. Matisse (peinture, 1909).	Museum of modern art (New York).	231
47.	Portrait de Olga Merson. Matisse (peinture, 1913).	Museum of modern art (New York).	243
48.	Portrait de Mademoiselle Landsberg. Matisse (peinture, 1914).	Museum of modern art (New York).	235

Numéro des figures	Légendes	Clichés	Ref. pages
49.	Nouvelle Zélande. Tikis. Jade.	Zervos.	237
50.	La tête blanche et rose. Matisse (peinture, 1914).	Museum of modern art (New York).	237
51.	Les demoiselles d'Avignon. Picasso (peinture, 1907).	Museum of modern art (New York).	18, 27, 244, 245, 450
52.	Portrait de Gertrude Stein. Picasso (peinture, 1906).	Zervos.	246, 250
53.	Tête d'homme. Picasso (peinture, 1906) et Tête de vieillard. Picasso (mine de plomb, 1908).	Zervos.	249, 251, 318
54.	Masque africain vraisemblablement congolais. Picasso (dessin).	Zervos.	253
55.	L'homme attaqué par un lion. Archéologie ibérique (bas-relief pierre).	Julliard.	254, 281
56.	Volet de grenier dogon (bois). Musée du Trocadéro.	Sougez.	263
57.	Masque Itumba. (bois).	Museum of modern art (New York).	254, 260
58.	Figure au nez en quart de brie. Picasso (dessin, 1907).	Zervos.	260
59.	Têtes achetées par Picasso à Géry Piéret. Archéologie ibérique (pierre).	Julliard.	276
60.	La femme à l'éventail. Picasso (peinture, 1908).	Zervos.	284, 286, 292, 296, 306, 308, 336
61.	L'amitié. Picasso (étude à la plume, 1908).	Zervos.	286, 288, 305
62.	La fermière. Picasso (peinture, 1908).	Zervos.	280, 286, 303
63.	Trois nus dans la forêt. Picasso (crayon Conté, 1908).	Zervos.	301, 304
64.	Nu à la serviette. Picasso (huile, 1907).	Zervos.	288
65.	Trois nus féminins. Picasso (huile sur toile, 1907-1908).	Zervos.	288, 292
65.	La Reine Isabeau. Picasso (peinture, 1909).	Zervos.	296, 301, 308, 346
67.	Etudes pour la Fermière. Picasso (dessins, 1908).	Zervos.	300
68.	Etude pour les Trois nus dans la forêt. Picasso (gouache, 1908).	Zervos.	304
69.	Picasso dans son atelier: au mur deux sculptures océaniques (bois).	Zervos.	117
70.	Portrait de D.H. Kahnweiler. Picasso (peinture, 1910).	Art Bulletin.	117, 315
71.	Grand Nu. Braque (peinture, 1907).	Louise Leiris	322, 329
72.	Barques de pêche. Braque (peinture, 1909).	Louise Leiris.	336
73.	Le Portugais. Braque (peinture, 1911).	Louise Leiris.	356
74.	Tête de femme. Picasso (peinture, 1909).	Zervos.	

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189

Numéro des figures	Légendes	Clichés	Réf. pages
75.	L'Arlequin. Picasso (peinture, 1913).	Julliard.	377.
76.	Le verre d'absinthe. Picasso (sculpture bronze, 1914).	Ed. du Temps	378
77.	Sculpture bambara, bois, femme assise, ayant appartenu à Matisse.	Sté des Amis du Musée de l'homme.	229
78.	Tête sculptée. Picasso (bronze, 1908).	Julliard.	344, 346
79.	Atelier de Picasso (1932).	Brassaï.	352
80.	Photographie de Braque dans son atelier (1911).	Table Ronde.	322, 353
81.	Nature morte à la statuette africaine. Pechstein (peinture, 1913).	Berliner Akademie der Künste.	474
82.	Nature morte au bouclier océanien. Nolde (peinture, 1914).	Buchheim.	474
83.	Le Malade, le Médecin, la Mort et le Diable. Nolde (gravure, 1921).	Graphische Sammlung Albertina (Wien).	476, 477
84.	Femme assise à la sculpture nègre. Kirchner (peinture, 1911).	Berliner Akademie der Künste	478
85.	Sculpture fang (Gabon). Bois, clous et perles.	Berliner Akademie der Künste	478
86.	Double portrait de l'Artiste et de sa Femme. K. Schmidt-Rottluff (peinture, 1919).	Berliner Akademie der Künste	479
87.	Jeune Fille de Palaos. Pechstein (pointe sèche, 1917).	Graphische Sammlung Albertina (Wien).	481
88.	Tête de Reine Mère (bronze, Benin).	Archer and Bird.	481
89.	Trois Nus rouges. Schmidt-Rottluff (peinture, 1913).	Kohlhammer.	489
90.	Femme au gant. Schmidt-Rottluff (peinture, 1915).	Buchheim.	490

© by SPADEM, PARIS 1968, pour illustrations des œuvres de Braque, Derain, Matisse, Picasso et Vlaminck.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189

ROGER COLE

# Burning to speak

THE LIFE AND ART OF HENRI GAUDIER BRZESKA

Phaidon  
OXFORD

0228  
c60

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189

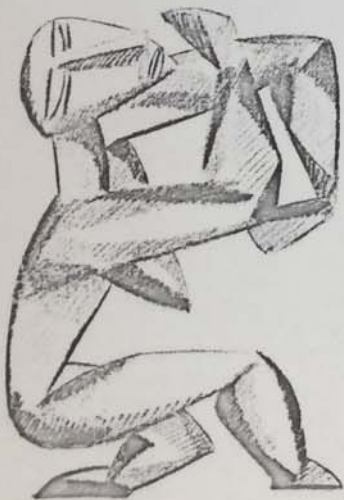
### 43. RED STONE DANCER

1914. London, Tate Gallery. Red Mansfield stone. One bronze cast, 17 × 9 in. Exhibited: London, Alpine Gallery 1914 (No. 50); London, Goupil Gallery 1914 (No. 113); London, Vorticists exhibition 1915 (No. c); London, Memorial exhibition 1918 (No. 72); Leeds 1943 (No. 75); Orléans 1956 (No. 14); London, Arts Council 1956 (No. 24); Edinburgh, Scottish National Gallery of Modern Art 1972 (No. 32); Eastbourne Art Gallery 1977.

Like *Crouching Figure* (No. 35), this sculpture was probably started in 1913 and completed in 1914. Unlike the earlier *Dancer* of 1913 (No. 32), this work is uncompromising, simplified and direct. The movement within the structure of the figure, the foreshortening of the legs, the position of the arm and its relationship to the head and body, all show developments from problems explored in earlier experiments. This sculpture extends the artist's language of abstraction and we find new forms and designs in the expression of the face, breasts and hands. This work is a positive development of the earlier explorations and the sculpture achieves completely original statements. Describing this sculpture Ezra Pound wrote: 'This is almost a thesis of his ideas upon the use of pure form. We have the triangle and circle asserted, *labeled* [sic] almost, upon the face and right breast. Into these so-called 'abstractions' life flows, the circle moves and elongates into the oval, it increases and takes volume in the sphere, or hemisphere of the breast. The triangle moves toward organism, it becomes spherical triangle (the central life-form common to both Brzeska and Lewis). These two developed motifs work as themes in a fugue. We have the whole series of spherical triangles, as in the arm over the head, all combining and culminating in the great sweep of the back of the shoulders, as fine as any surface in all sculpture. The 'abstract' or mathematical bareness of the triangle and circle are fully incarnate, made flesh, full of vitality and of energy. The whole form-series ends, passes into stasis with the circular base or platform.'<sup>1</sup>

The sculpture appears in Gaudier's *List of Works* as 'Danseuse statuette gris rouge Mansfield, Poli a la cise.'

1. Pound, 2, pp. 37-8, not with reference to No. 32 as stated in Tate Gallery Catalogue British School 1964.



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189



Red Stone Dancer (No. 43)  
96 · Catalogue of works

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189



51

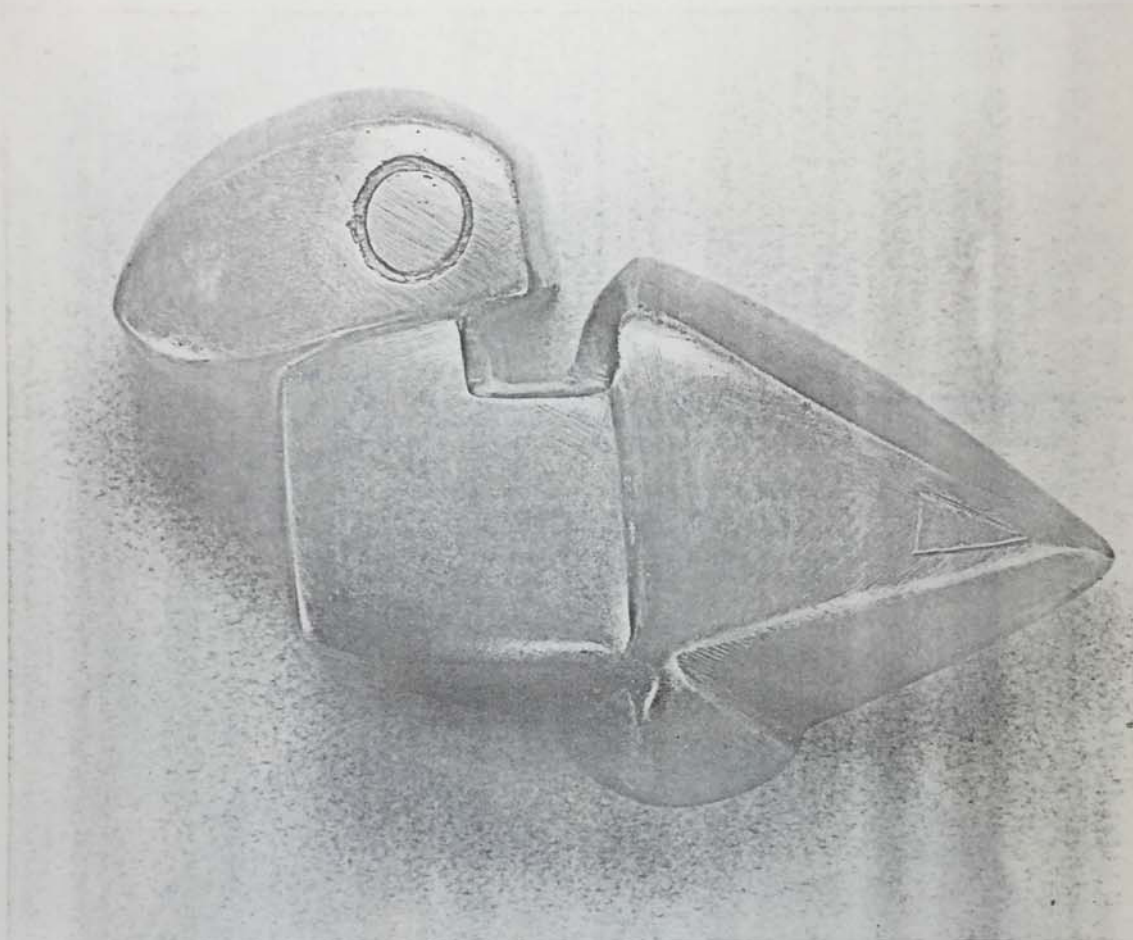
**PORTRAIT OF EZRA POUND**

1914. Yale, University Art Gallery. Wood. No casts known. 28 $\frac{3}{4}$  in. high. Base 6 $\frac{3}{4}$  x 6 $\frac{3}{4}$  x 1 $\frac{1}{2}$  in.

This carving is unique in Gaudí's work and there has consequently been some speculation as to its authenticity. The work is not mentioned in the artist's *List of Works* nor is it detailed in the list of sculptures which Pound took into safe keeping before Gaudí left for the trenches. However, the provenance of the carving is well documented and the style of the carving is closely related to other sculptures, particularly *Men with Bowl* (No. 59). This sculpture is similarly a very derivative carving but does overcome the problem of the arrangement of geometric forms in a rhythmic and flowing sculptural form. This carving has certain similarities with the *Hieratic Head of Ezra Pound* (No. 50) and it is quite likely that whilst the stone took many weeks to complete, this totemic carving was done quickly as a physical expression of Pound, reflecting Gaudí's discussions on primitive art.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189



**55. DUCK**

1914. Cambridge University, Kettle's Yard. Marble. Twelve casts in bronze. Exhibited: Orléans 1956 (No. 5); London, Arts Council 1956 (No. 25).

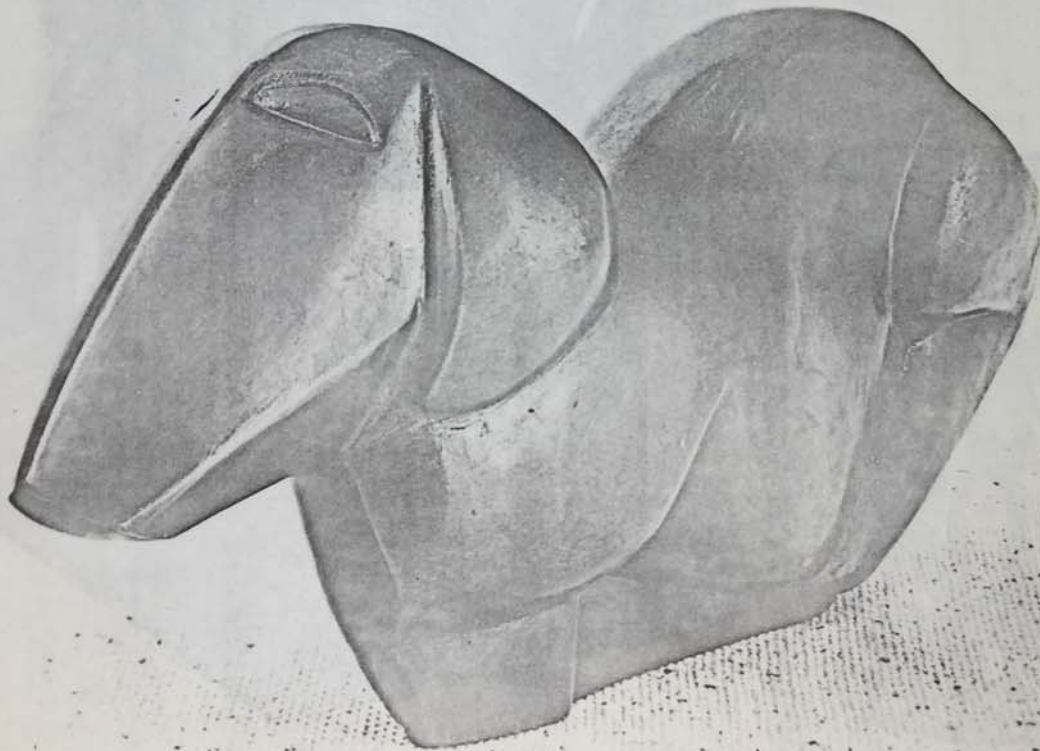
Not included in Gaudier's *List of Works*, this small semi-abstract work is one of a number of small toys carved by Gaudier out of small pieces of stone for his friends.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189

**56. DOG**

1914. Private collection. Marble (damaged). One cast in aluminium, twelve in bronze. 6 × 13 $\frac{3}{8}$  in. Exhibited: London, Bumpus exhibition 1931 (No. 40); Leeds 1943 (No. 73); Cardiff 1953 (No. 14); London, Arts Council 1956 (No. 23); London, Marlborough Gallery 1965 (No. 94).

This sculpture, sometimes referred to by Sophie Brzeska as 'Dachshound', combines serious study and sheer enjoyment. Unlike the *Fawns* of late 1913 and early 1914, which remained realistic in their representation, this sculpture retains the proportions of the dog and abstracts from them. Consequently, the work is a pleasing combination of intuitive response, to animal form and geometric simplification, sympathetically expressed in semi-abstract terms.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189



**59**  
**MEN WITH BOWL**

1914. Plaster (destroyed). Four casts in bronze. 12×10 in. Exhibited: Cardiff 1953 (No. 7).

This sculpture directly derives from the artist's studies of primitive sculpture, and illustrates how he developed these influences. This work should be regarded as an exercise, since it refers so closely to its points of origin. It also serves to illustrate how, by reproducing Gaudier's work in bronze, after his death, some sculptures have achieved a recognition beyond those intended by the artist. Gaudier described this work as 'a study of the primitive so that I may carve stone with more purpose.'

Below:  
Tribal sculpture from Africa.



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189



1914 *Man with Bowl*, ~~1953~~, #59

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189

**67. SEATED WOMAN**

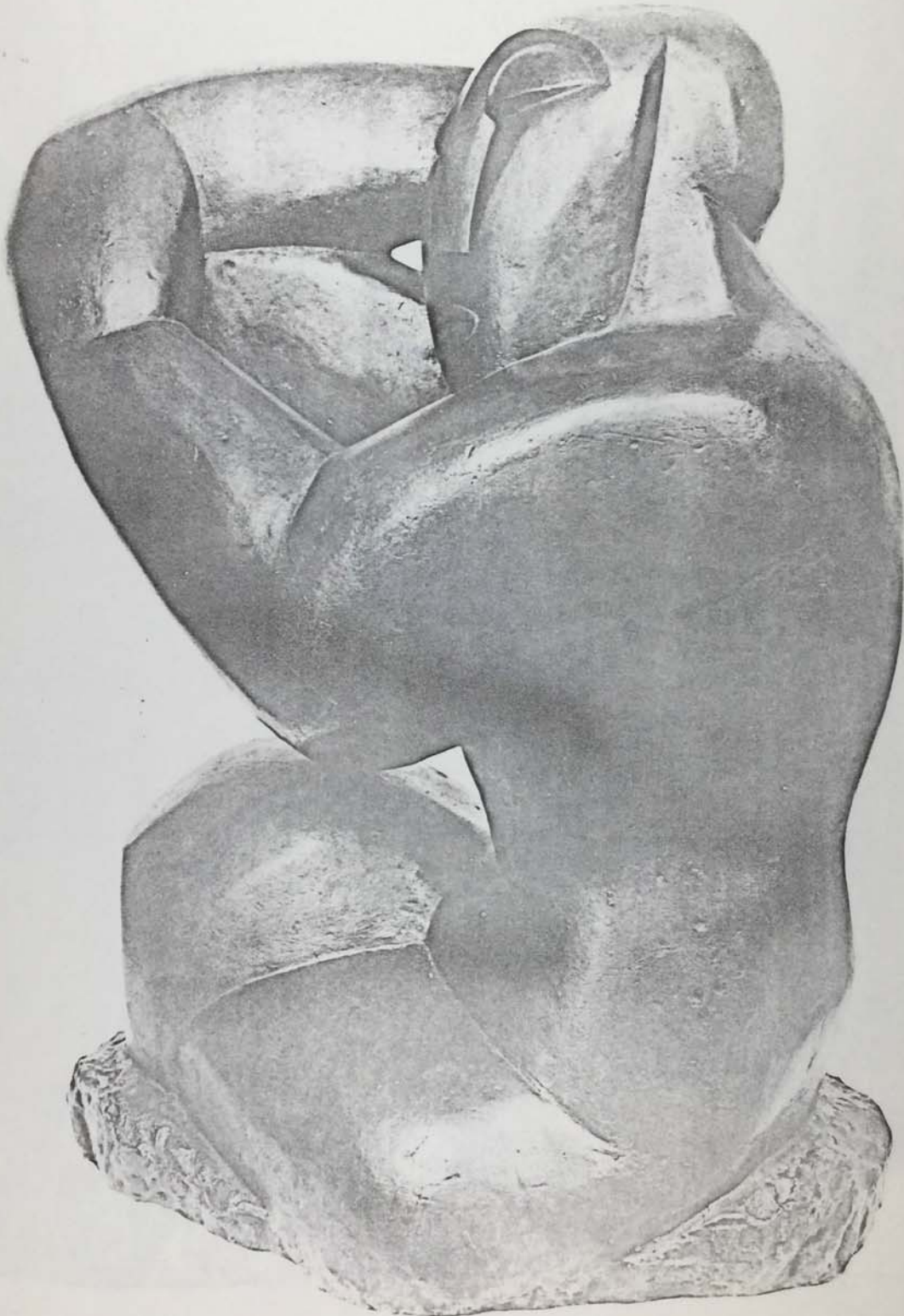
1914. Paris, Musée d'Art Moderne. Marble. Seven casts in bronze.  $18\frac{1}{2} \times 13\frac{1}{2} \times 8\frac{1}{2}$  in.  
Exhibited: London, Memorial exhibition 1918 (No. 80); Stadt Bielefeld 1969 (No. 14)

This sculpture can be seen to have a close affinity with both *Red Stone Dancer* and *Maternity* (No. 44). It is noticeable that this work is less abstract and more refined than these other two sculptures and in the organization of the arms, and their position in relationship to the head, we have a repetition of Gaudier's involvement with the interplay of these masses. This sculpture expresses all the artist's ideas about the simplification of planes as related to masses and as such is one of his most complete and considered statements. The treatment of the marble is professional and sympathetic and shows, as did *Red Stone Dancer*, that Gaudier had developed a sensitive response to stone and was working fully within the material.



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

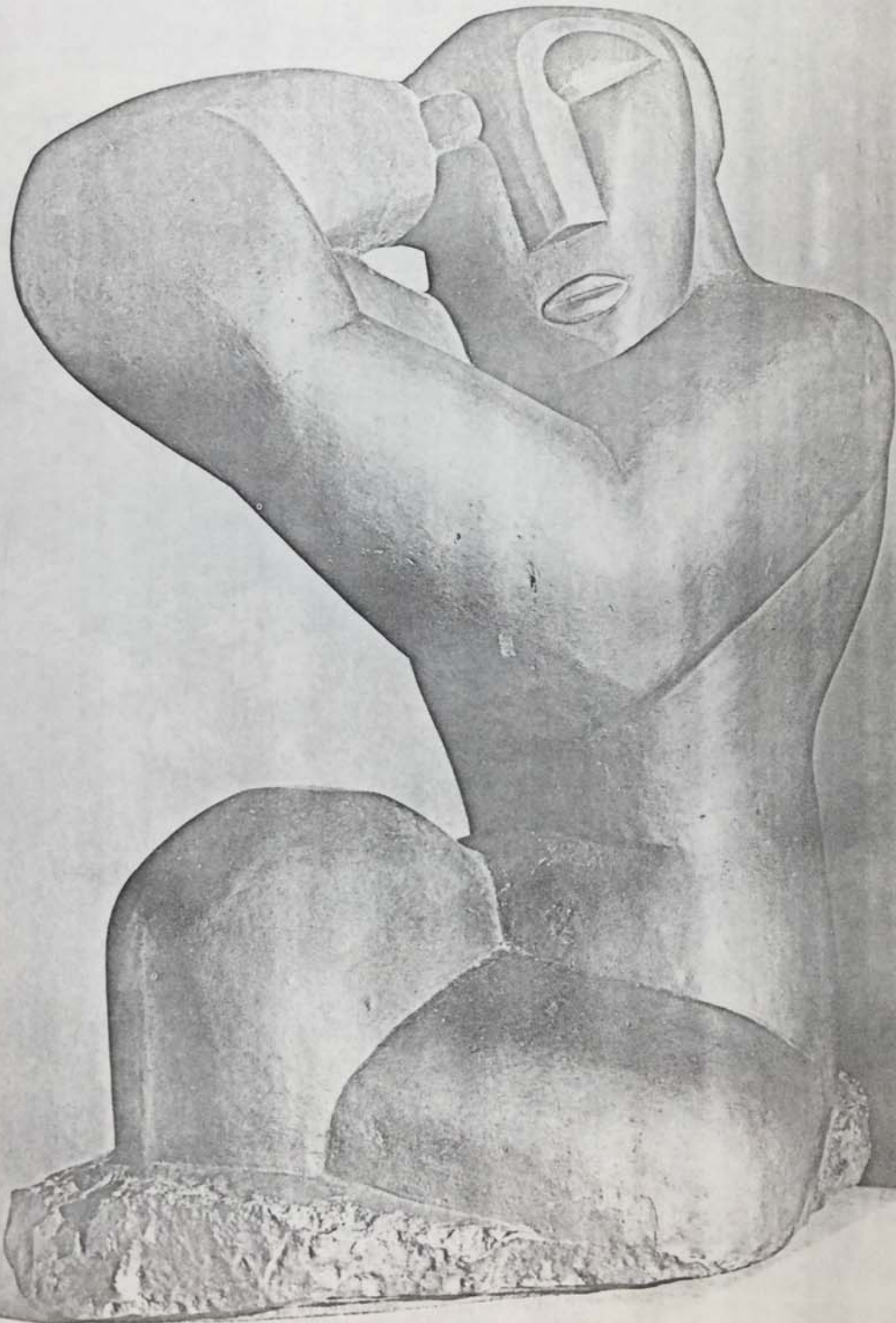
The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189



*Seated Woman, 1914. #67*

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189



#67

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189

*Gauguin*



NDA NOA

213 NOA NOA PAYSAGE TAHITIEN, 1898

(Maurice Malingue, Gauguin: Le Peintre et Son Oeuvre, Paris: Les Presses de la Cité and New York: Crown Publishers, 1948)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189

Gauguin

DF has ~~all~~ Gauguin ~~works~~

articles, etc

inc. pictures of 3 Louvre loans

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189

Please Copy  
Captions on left  
(Page on top)

# GIACOMETTI

## *A Sketchbook of Interpretive Drawings*

Text by LUIGI CARLUCCIO

HARRY N. ABRAMS, INC. Publishers NEW YORK

G358  
C27

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189

## Luisi Lauroccio Text

of making them correspond with, or rather match, for a single instant, that which hides behind the appearances, that which escapes penetration and which, in the depth of its substance and its existence, is reality itself. And perhaps, too, the time he spent within the circle of Surrealism was born of his inability to go beyond appearances unless passing through them and coming to terms with their changing provocations—a deliberate jump into the world of the imagination, of the not-true, as a rejection, or perhaps simply as a postponement of a pressing problem—the same problem that was posed by the copies: to understand how the works of art of the past were executed, and to know just what they are. The problem was the same and, indeed, the mode of activating it, that of moving along the thread of encounters, was also the same. It was always the thing which imposed its presence, never Giacometti who looked for it. Not even for his own personal work did he ever feel the need to search out the stimulus. That which was immediately about him was always enough. Stimulus was provided by a very small part of his everyday world: things and persons who sat for him and whose presence emphasized the detachment and at the same time provoked an osmosis—Diego, Annette, Caroline, the table, the lamp, the chair, the glass—objects which his hands used, which his glance resuscitated each time it struck them; or someone whom a casual encounter transformed, insensibly, against the person's own will, into a patient, exclusive model for the unending hours of battle and impatience that every work of Giacometti's entailed. The world of the copies is only a little larger, but even it is a world made up simply of encounters regulated by chance: the opening of a book, the arrival of a catalogue, the refinding of an old postcard, any of which can immediately unleash an efficacious recall. There is not even the problem of selection. Or perhaps it is the casual encounter become selection by virtue of the moment in which the problem it proposes—the new emblem of a perennial problem enclosed in its advancing apparition—becomes an important thing for Giacometti. This is what happened at a certain point in his life with the works of the Egyptians, and then with those of the Sumerians. And still later, about 1925, with the simulacra of the art of Negro Africa, of Oceania, of Pre-Columbian America; a whole new world that was strongly stylized, rich in exciting inventions, which he, instead, felt to be profoundly near to reality. These were objects that to the eyes of their obscure, anonymous creators, to the eyes of those who looked at them in their own time and ambiance, had certainly seemed true, "at least as true

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189

as to us today, within the area of our own civilization, the works of classical art seem true."

At times the effect of an encounter is persistent and leaves indelible marks which return at regular intervals. At other times the effect has but a short season. There are epochs and personages which are close at a certain time, but then disappear forever, like Poussin, whom Giacometti loved around 1930. There are others that return only after many years, and then only briefly, like Dürer. Among these drawings that have remained, almost at random, there are indeed many that suggest a predilection in Giacometti for the visionary, for that which we are used to considering inspired or dominated by an idea of the supernatural, pervaded by a religious thought, and which themselves become sacral or ritual emblems of something that for terrestrial life is mysterious. But it is not possible to deduce from this that Giacometti submitted, even unconsciously, to the subtle seduction of the world of mystery and magic. Not that he did not believe mystery to have a part in life. On the contrary, he believed that up to a certain point, or from a certain point of view, all is mysterious—"reality is mysterious for the very fact that it is impossible, but really impossible, to totally understand it." Thus it reappears before us always virgin, always new. "The human head remains for me a thing almost unknown, despite all the representations which have been made of it in the past."

There are artists who realize their work through a pitiless laceration of themselves. In the frenzied desire to touch the very heart of that sense of precariousness that infects their perception of the world and of existence, they rend themselves with their own nails, and their blood and the irritated laments of their soul flow together in the same slow trickle, run in the same black stream. Even in the work of Giacometti there is something of the lacerated, the tortured, which is not exhausted in the simulacrum, in that sort of dramatic reshaping of ashes or lava from which all his painted or sculpted figures seem extracted by a cruel wrench. In Giacometti, this torment which pained him like a wound that never heals was precisely, on the one hand, his awareness of his inability to ever reconstruct in his own world the same situation of an inevitability that can be nothing more than nor different from what it is; and, on the other hand, that courage—superhuman in a man of today—to close a form, and together with the form the thought, and thus to arrest the flow and fullness of life which, in reality, are continually stirred up by their continuity, more exactly by their

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189

Copy interpretations



5. FUNERARY FIGURES

Pen on squared paper, 7 x 4 3/8"

*Based on Oceanic funerary sculptures from New Ireland*

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189



5

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189



6. MASKS

Pen on squared paper, 7 x 4 3/8"

*Based on Oceanic masks from New Caledonia*

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189



7. TIKI MASKS

Pencil on paper, 8 3/4 x 11"

*Based on Oceanic masks in the Musée de l'Homme, Paris*

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189

21. -5  
2009



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189



8. SEATED MAN; MASK

Pen on squared paper, 7 x 4 3/8"

*Based on Oceanic works from New Hebrides*

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189



8

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189



9. MALE FIGURES

Pen on paper, 10 5/8 x 8 1/4"

*Based on Oceanic sculptures from the Caroline Islands and Cook Island  
in the Musée de l'Homme, Paris*

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189

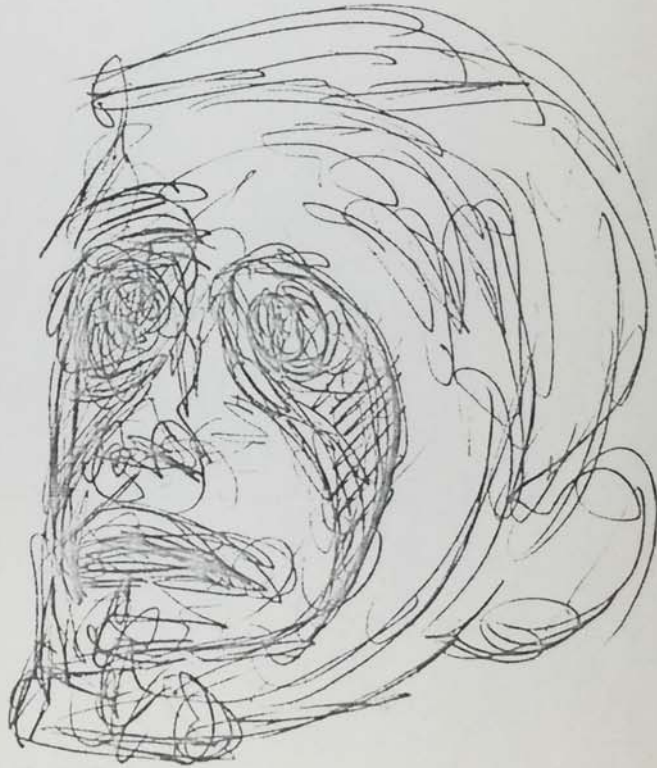


13. MASK  
Pen on paper, 11 1/2 x 8 1/4"

*Based on an Oceanic mask*

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189



14. MASK

Pen on paper, 11 1/2 x 8 1/4"

*Based on an Oceanic mask from New Caledonia*

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189



15. MASK

Pen on paper, 11 1/2 x 8 1/4

*Based on an Oceanic mask from New Hebrides*

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189



15

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189



16. MASKS

Pen on paper, 11 1/2 x 8 1/4"

Based on Oceanic masks



pencilled in African (eye-nose  
Baba tribe)

16

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	1382.189



*Artist's Mother*, 1927. Plaster, 11 1/4" high. NOT IN EXH

*1928*, Bronze, 13 1/4" high. The Florene  
and Samuel A. Marx Collection. 65.586

opposite: *The Couple*, 1926. Bronze, 23 1/2" high. Mu-  
seum of Fine Arts, Zurich.  
(Cast in exhibition, Collection Mr. and Mrs. Harry  
Lewis Winston) 65.601



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189

Reinhold Hohl

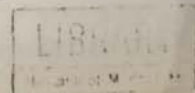
# Alberto Giacometti

Sculpture Painting Drawing

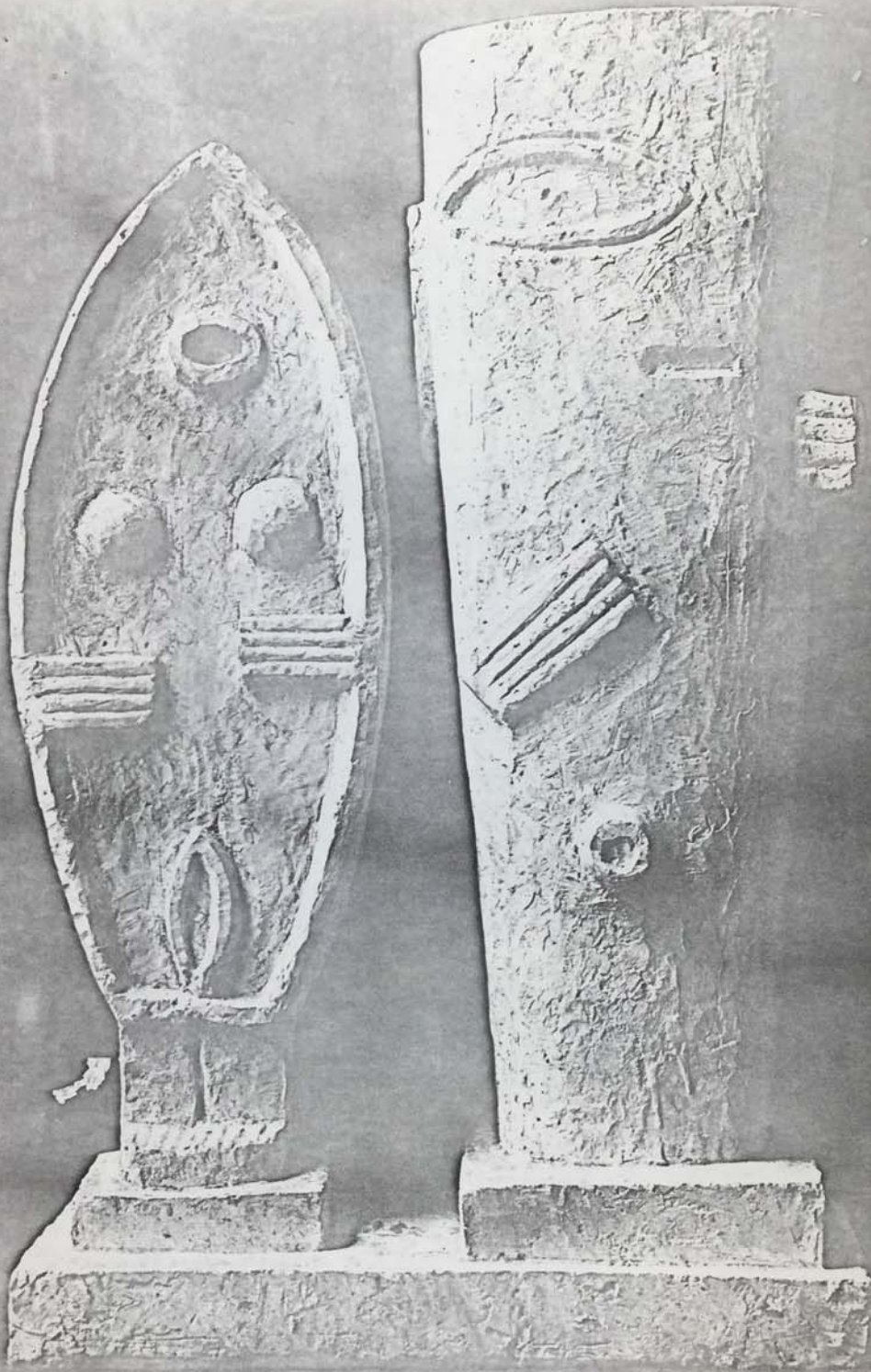
with 196 illustrations  
including 4 hand-mounted colour plates



Thames and Hudson · London



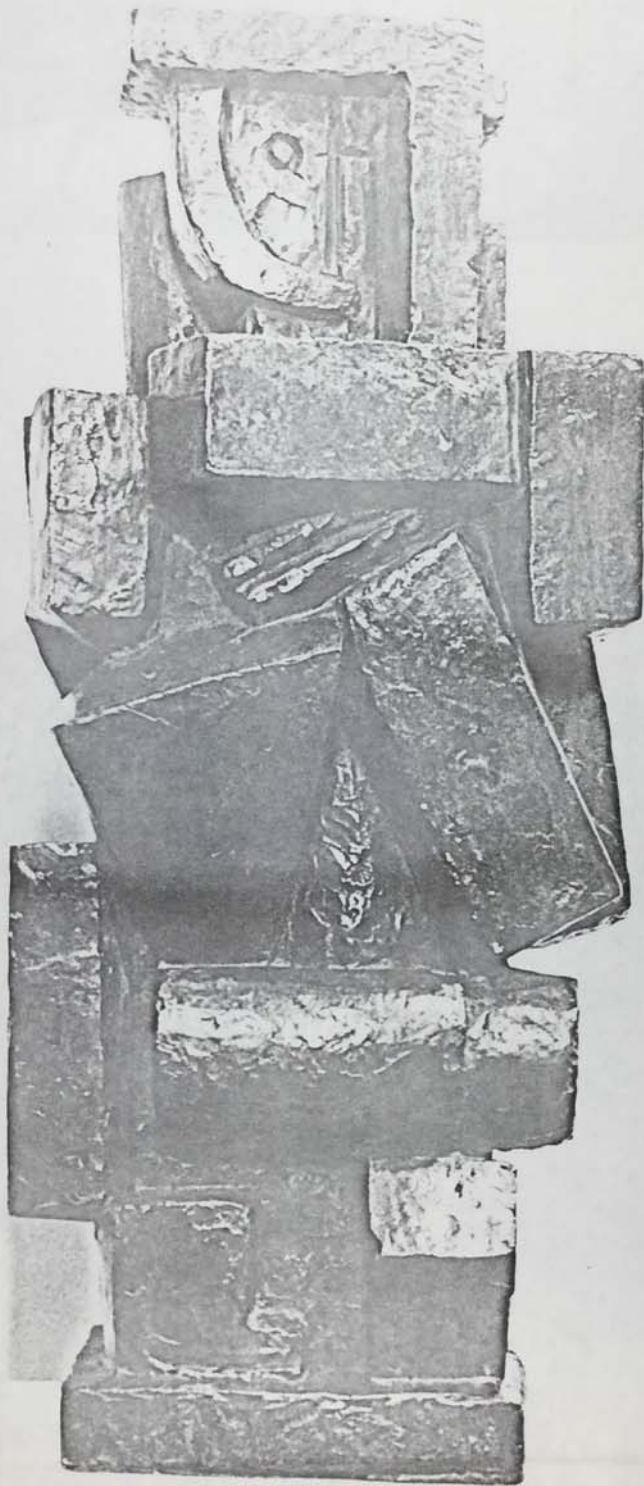
The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189



✓  
Bronze

38 *Man and Woman*. 1926. Plaster, height 25 1/2"  
Private collection, Paris.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189



44

44 *Cubist Composition (Man)*. 1926. Bronze, height 25 1/4".

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189

47 *Little Crouched Man*, 1927. Bronze, height 11".

notes (P)

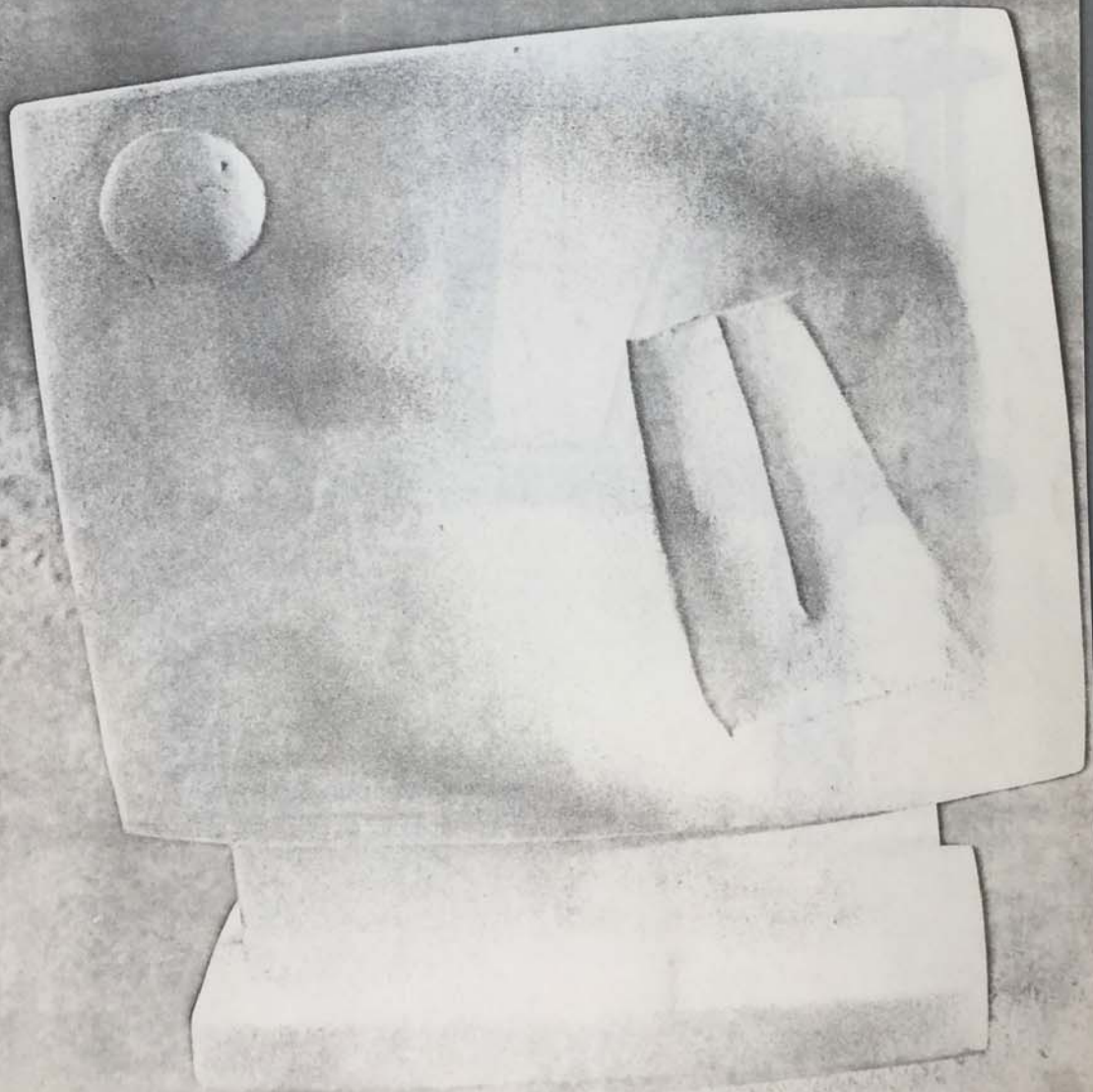


FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189

49 *Woman*, 1928. Marble, height 13". Kunsthaus,  
Zurich. Giacometti Foundation.

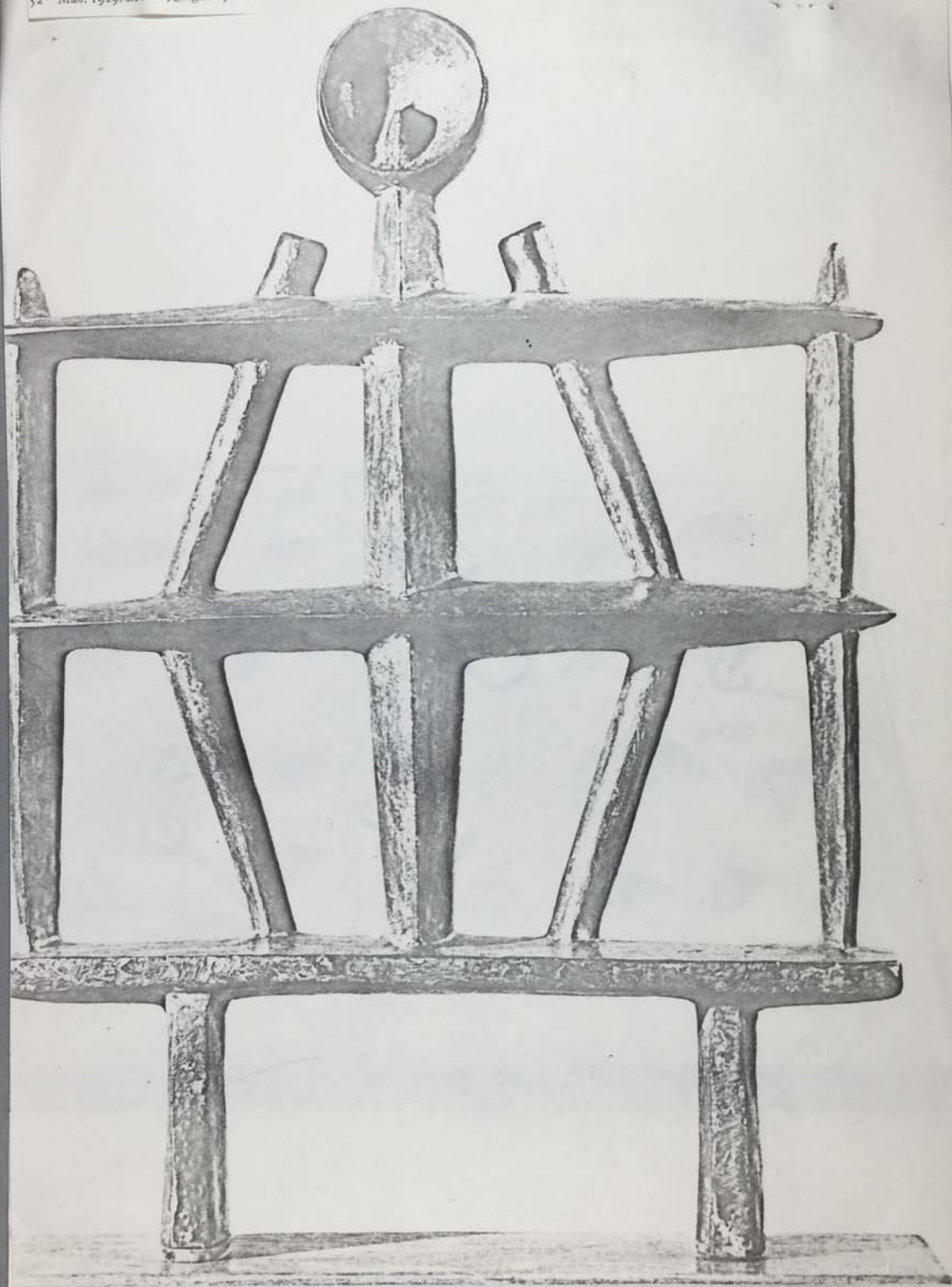
5 copies (R)



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189

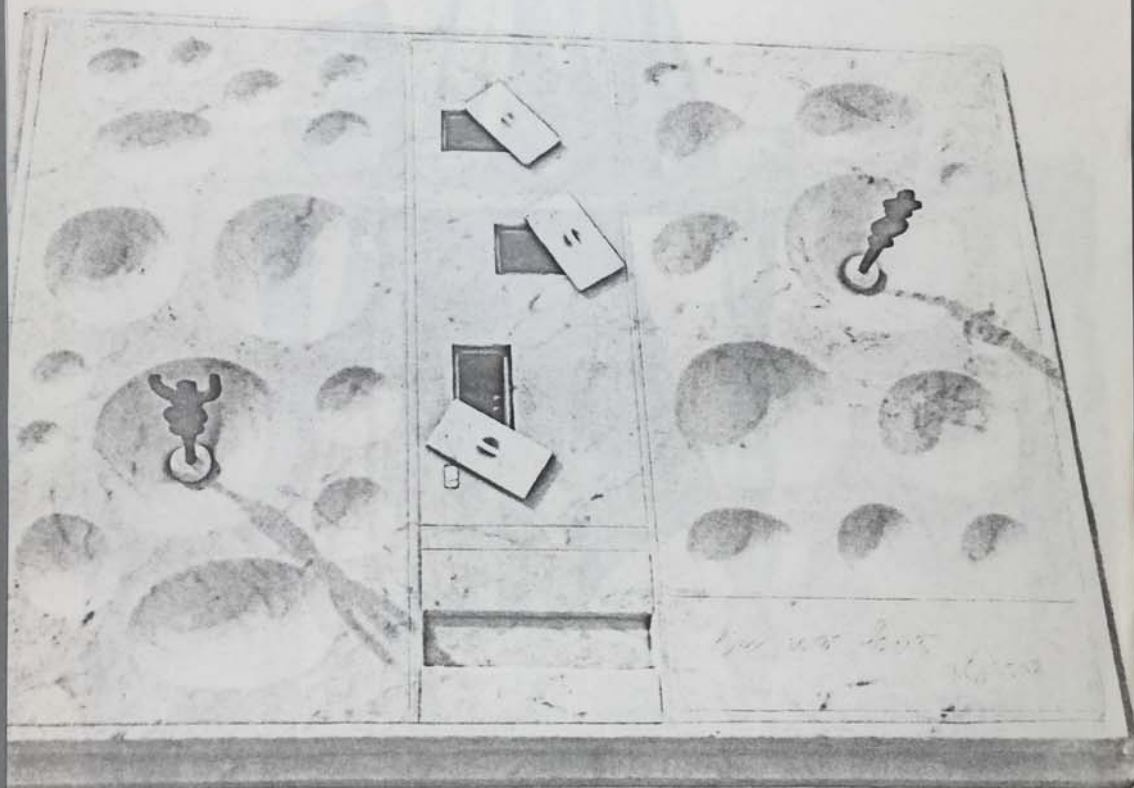
52 *Man.* 1929. Bronze, height 15 3/4".



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189

66 *No More Play*. 1932. Marble, wood, and bronze,  
15 3/4 x 11 3/4 x 2". Collection Mr. and Mrs.  
Julien Levy, Bridgewater, Connecticut, U.S.A.

66



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189

69 *The Table*. 1933. Bronze, height 56 1/4".

book

2



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

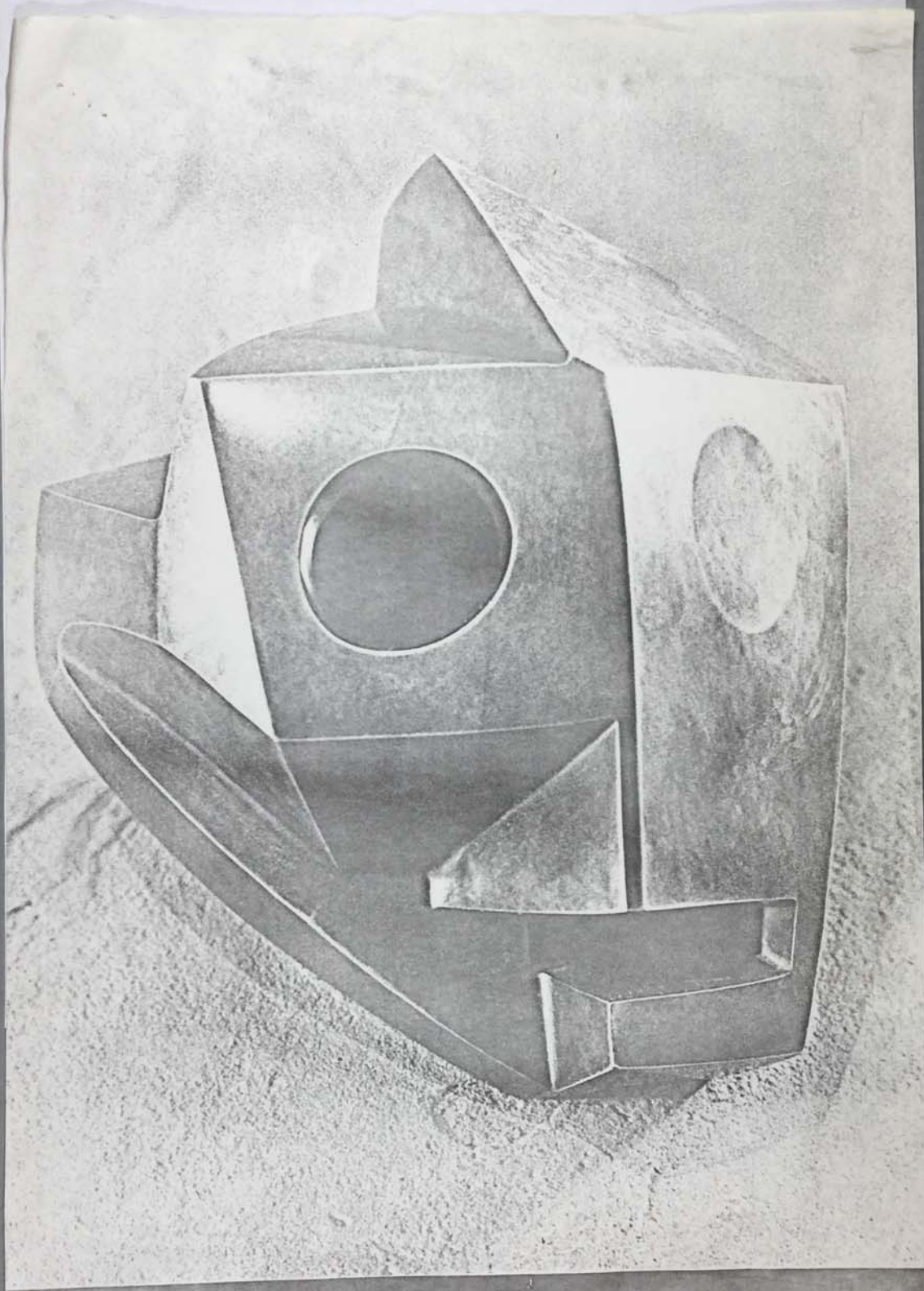
The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189

71  $f + l = j$ . 1934. Plaster, height 63". Private collection.



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189



72 *Head (Skull)*. Also known as *Cubitt Titara*.  
\* 1934. Bronze, 7 1/8 x 8 1/4 x 7 1/2".

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189



18 Alberto Giacometti. *Woman*. About 1927.  
Plaster, dimensions unknown.

1961.

(Giacometti, Reinhold, Hotel)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189

# Alberto Giacometti

texte de Jacques Dupin  
maquette d'Ernst Scheidegger

G-358  
D87



Maeght Éditeur, Paris

1962

(Giacometti, Beaubien, Hôtel)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189



*Le couple. 1926*  
Bronze. H. 65 cm

*Femme. 1926*  
Plâtre. H. 120 cm

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189

P.199

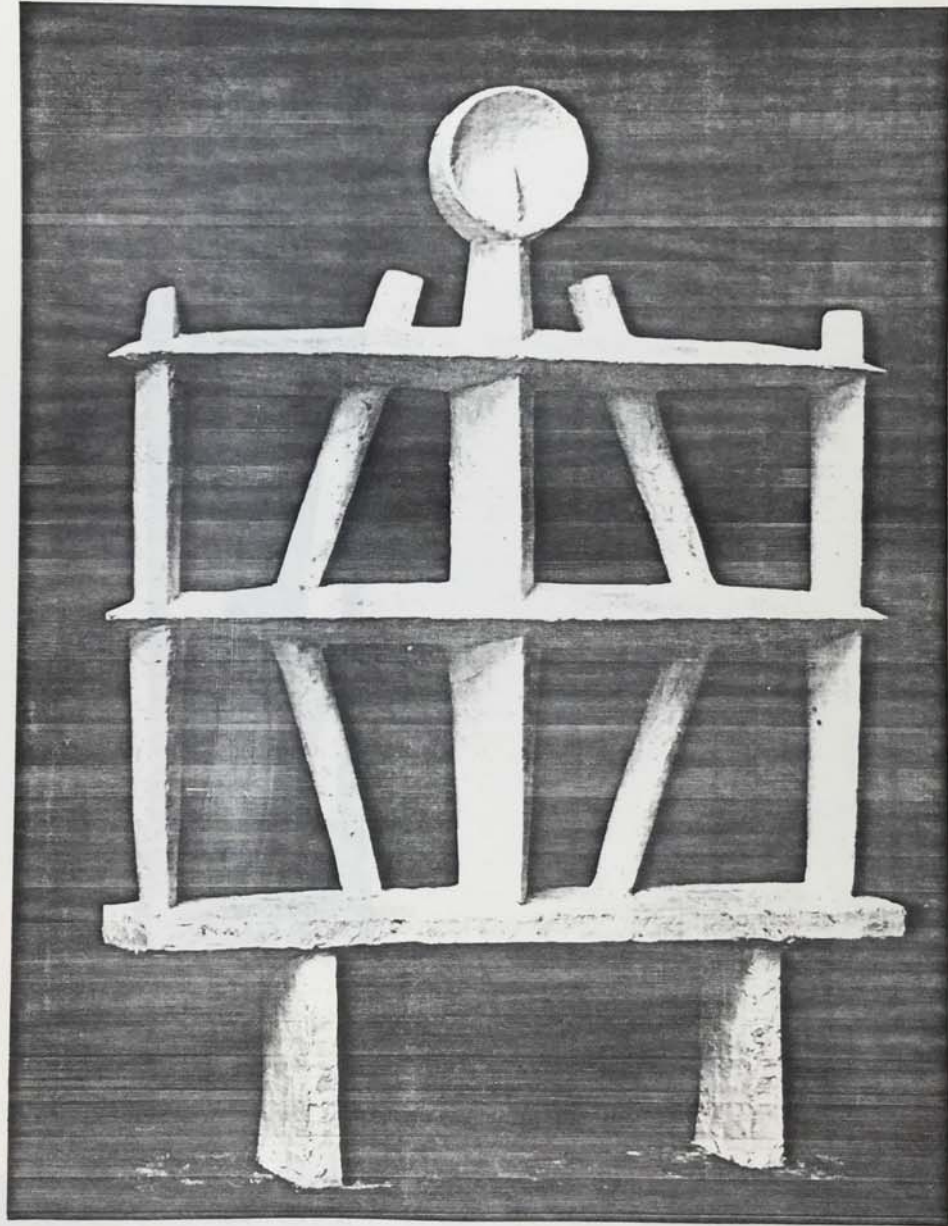


(Giuseppe Penone, 1968)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189

B 270

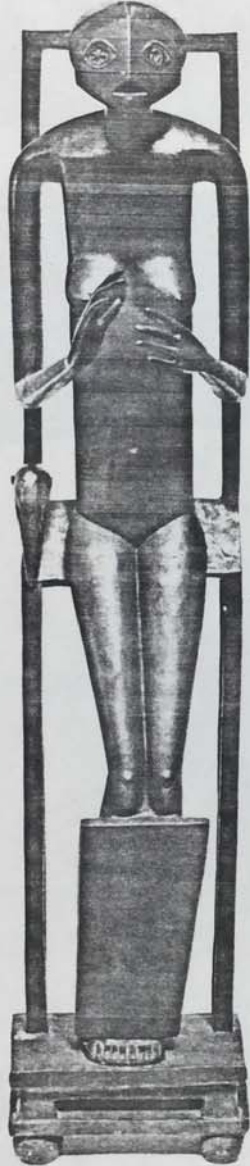


*Apollon. 1929*  
Plâtre. H. 38 cm

(G. G. G. G. Reinhold Hebel)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189

allright ✓  
Kunst

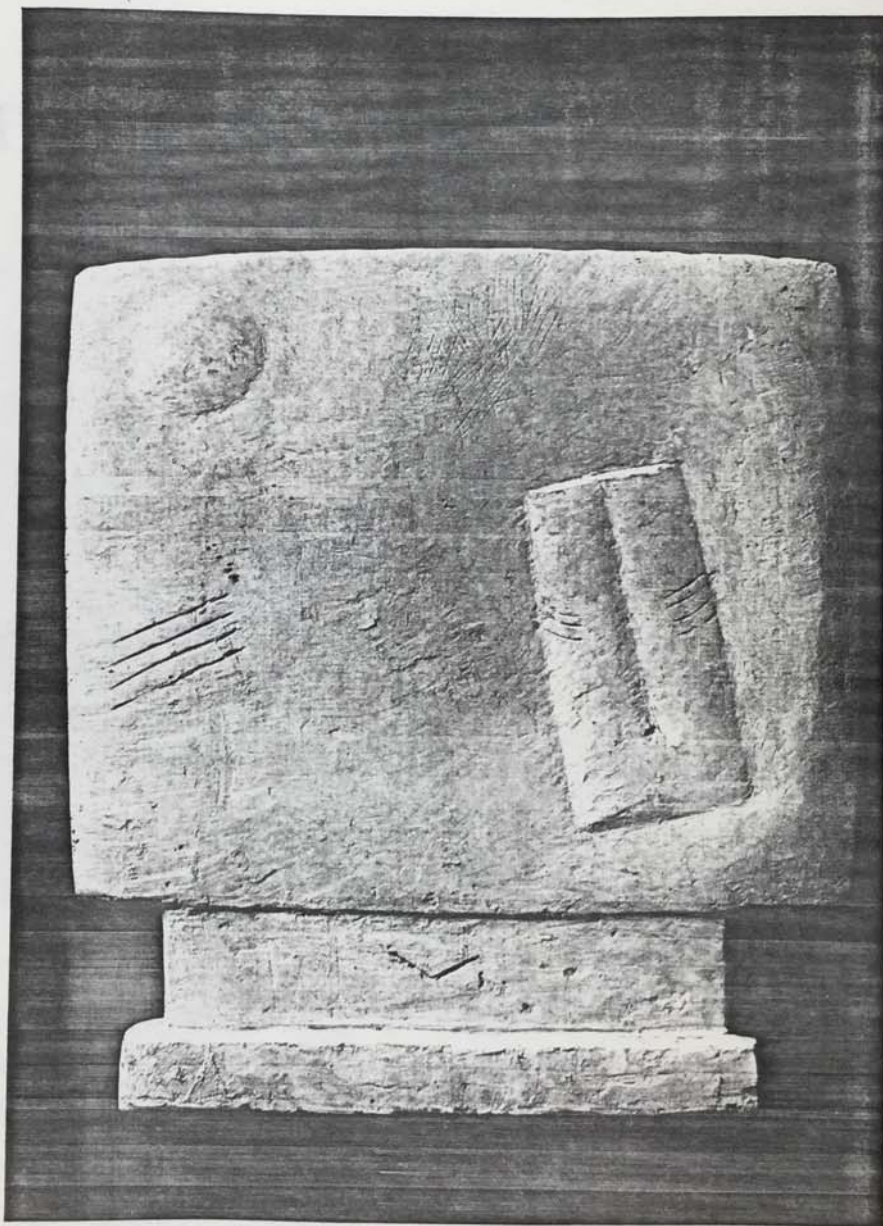


*L'objet invisible. 1934-1935*  
Bronze. H. 155 cm

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189

P. 201

Dupin



*Femme. 1927-1928*  
Plâtre. H. 40 cm

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189

**Memorandum**

To:

From:

Date:

Re:

Find similar work  
to Nansen III

acometti

WITH AN INTRODUCTION by *Peter Selz* AND AN AUTOBIOGRAPHICAL  
STATEMENT by *the artist* • THE MUSEUM OF MODERN ART, NEW YORK  
in collaboration with THE ART INSTITUTE OF CHICAGO, THE LOS ANGELES  
COUNTY MUSEUM OF ART, & THE SAN FRANCISCO MUSEUM OF ART

distributed by Doubleday & Company, Garden City, New York

@1965, MoMA

(Giacometti, Reinhold, 1965)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189

# alberto giacometti

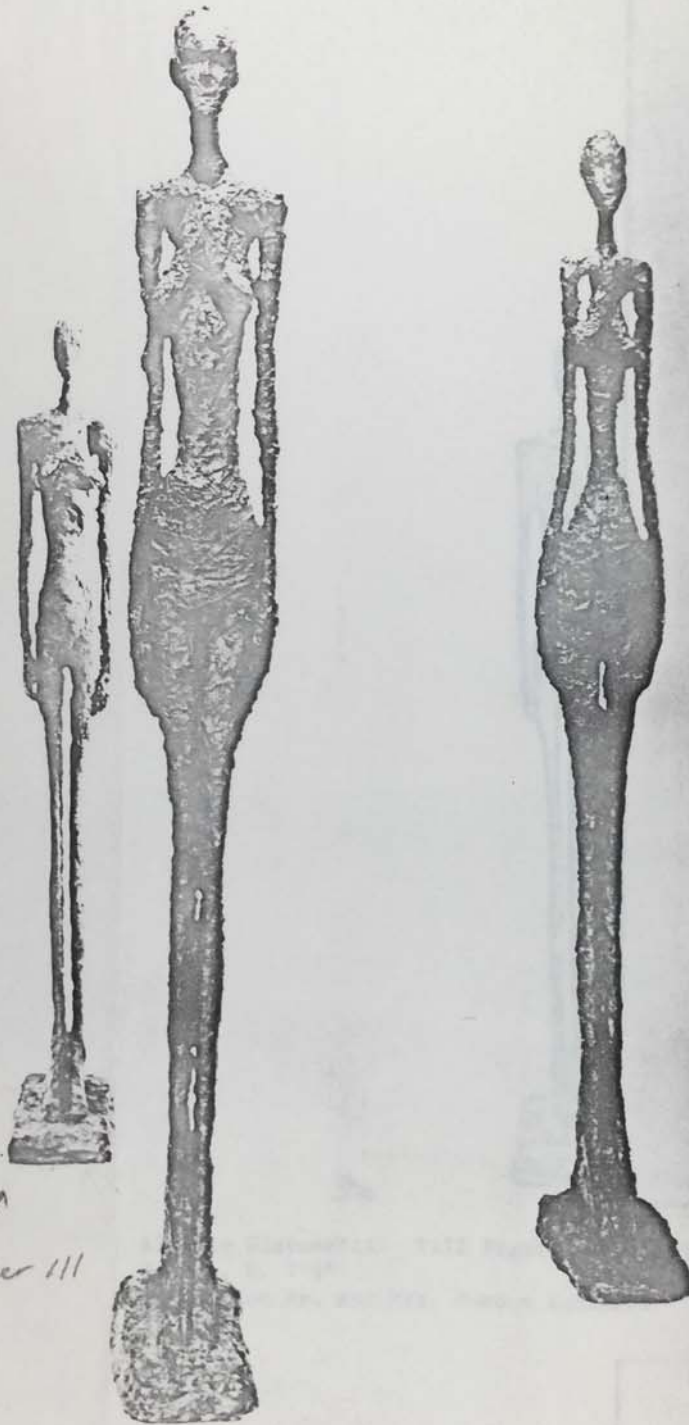
WITH AN INTRODUCTION by *Peter Selz* AND AN AUTOBIOGRAPHICAL  
STATEMENT by *the artist* • THE MUSEUM OF MODERN ART, NEW YORK  
*in collaboration with* THE ART INSTITUTE OF CHICAGO, THE LOS ANGELES  
COUNTY MUSEUM OF ART, & THE SAN FRANCISCO MUSEUM OF ART

*distributed by Doubleday & Company, Garden City, New York*

@1965, MOMA

(Giacometti, Reinhold, Hobel)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189



↑  
Number III

Set from  
the  
series

*Tall Figures*, 1960. Bronze, left-to-right: ~~Number I~~, 8'10 1/4", Pierre Matisse Gallery; ~~Number III~~, 7'9", Collection Mr. and Mrs. Gordon Bunshaft; ~~Number II~~, 8'1 1/2", Private collection; ~~Number IV~~, 8'10 1/2", Pierre Matisse Gallery.

~~*Walking Man I*~~, 1960. Bronze; 7 1/4" high. Museum of Art, Carnegie Institute, Pittsburgh.

(C. Cooney Th. Reinhold Hebel)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

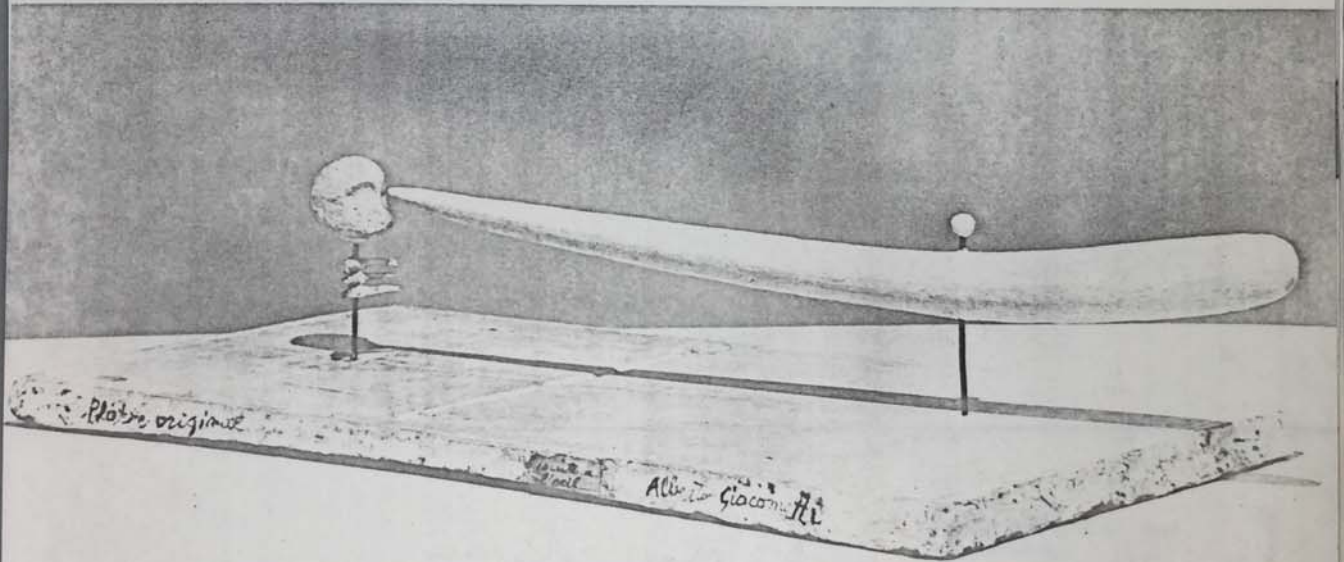
The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189



Alberto Giacometti. Tall Figure. No. 111, 1960  
Bronze, H. 7'9"  
Collection Mr. and Mrs. Gordon Bunshaft

*(Giacometti, Reverbild 111)*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189



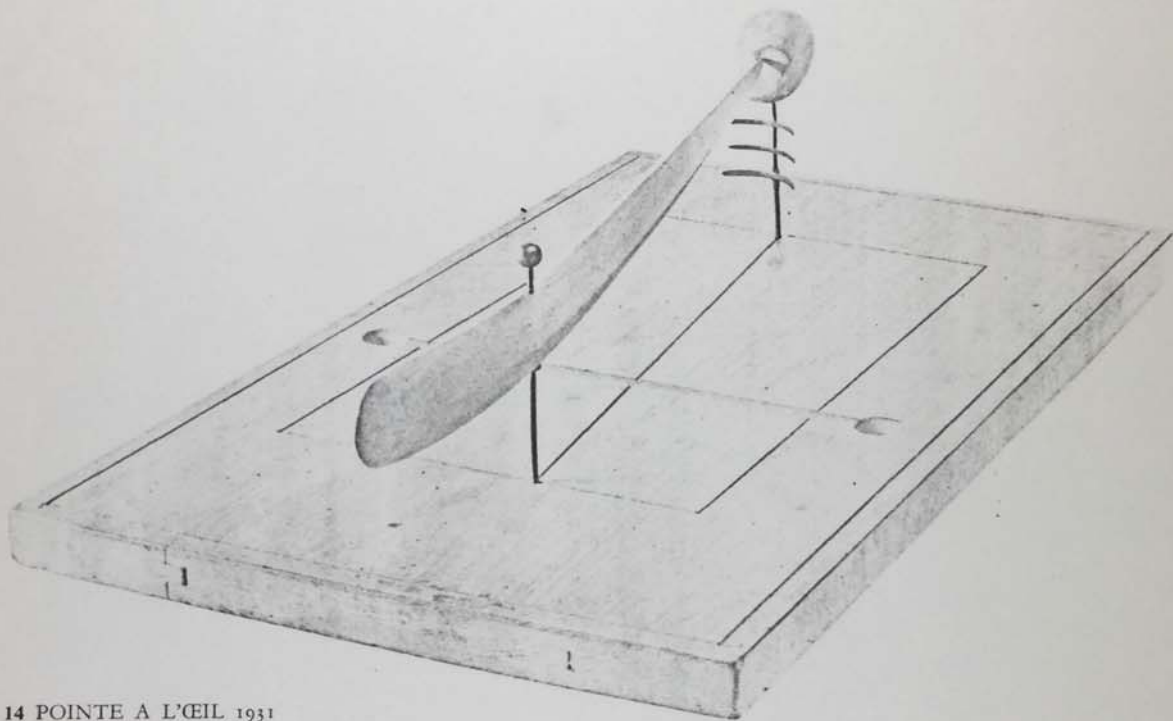
219 - Giacometti, Point to the eye, 1931

Rubin: Dada, Surrealist Art

(Giacometti, Reinhold Hebr)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189



14 POINTE A L'ŒIL 1931

80

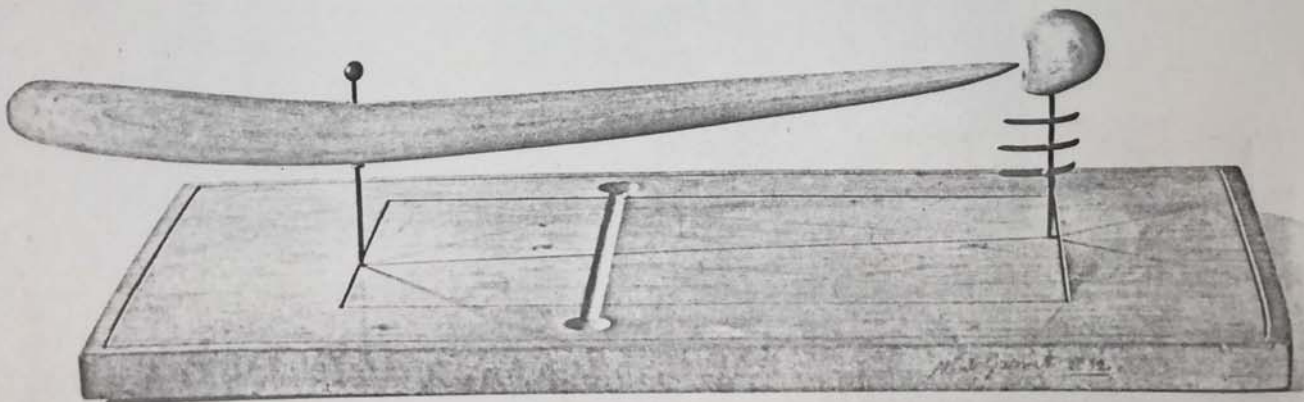
14\*  
POINTE A L'ŒIL 1931  
Bois et métal  
12 x 59 x 30 cm  
Collection Tériade, Paris

*Giacometti - Maeght. Cat.*

*(Giacometti, Beaubien, Hétel)*

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189



*Point à l'œil 1931*

*(Giacometti, Reinhold, Hebel)*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189

See Judith for notes on  
Jaques Bernard's thesis  
on Giacometti

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189

ALBERTO GIACOMETTI

WILKINSON - Giacometti to MOORE

Giacometti

99.

Alberto Giacometti  
*Spoon Woman (Femme-cuiller)* 1926  
Bronze: H. 144.7 cm  
Signed on right side of base:  
A. Giacometti 3/6  
The Solomon R. Guggenheim  
Museum, New York

Whereas the primitive influences in *The Couple* (No. 98) are various, *Spoon Woman* is related to a specific tribal style of African art - the wood rice spoons of the Dan tribe from Liberia (fig. 73). Although this work predates, by four years, Giacometti's acceptance into André Breton's Surrealist circle, the poetic image of a spoon as a metaphor of the female body would undoubtedly have appealed to that circle - Arp, Magritte, Miró, Ernst, and Dalí. A plaster version of *Spoon Woman* was one of the Giacometti sculptures that Ernst stored for him in the mid-1930s, and may well have been in the back of Ernst's mind when he incorporated the image of a kitchen spoon in the 1944 *Young Man with Beating Heart* (No. 111). The spoon motif appears again three years later in Giacometti's 1929 bronze *Reclining Woman*.

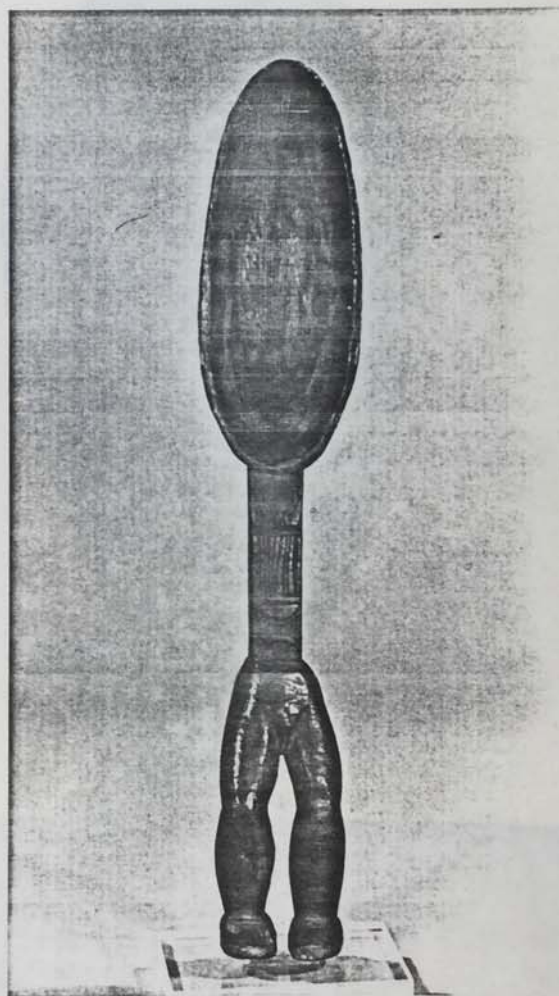
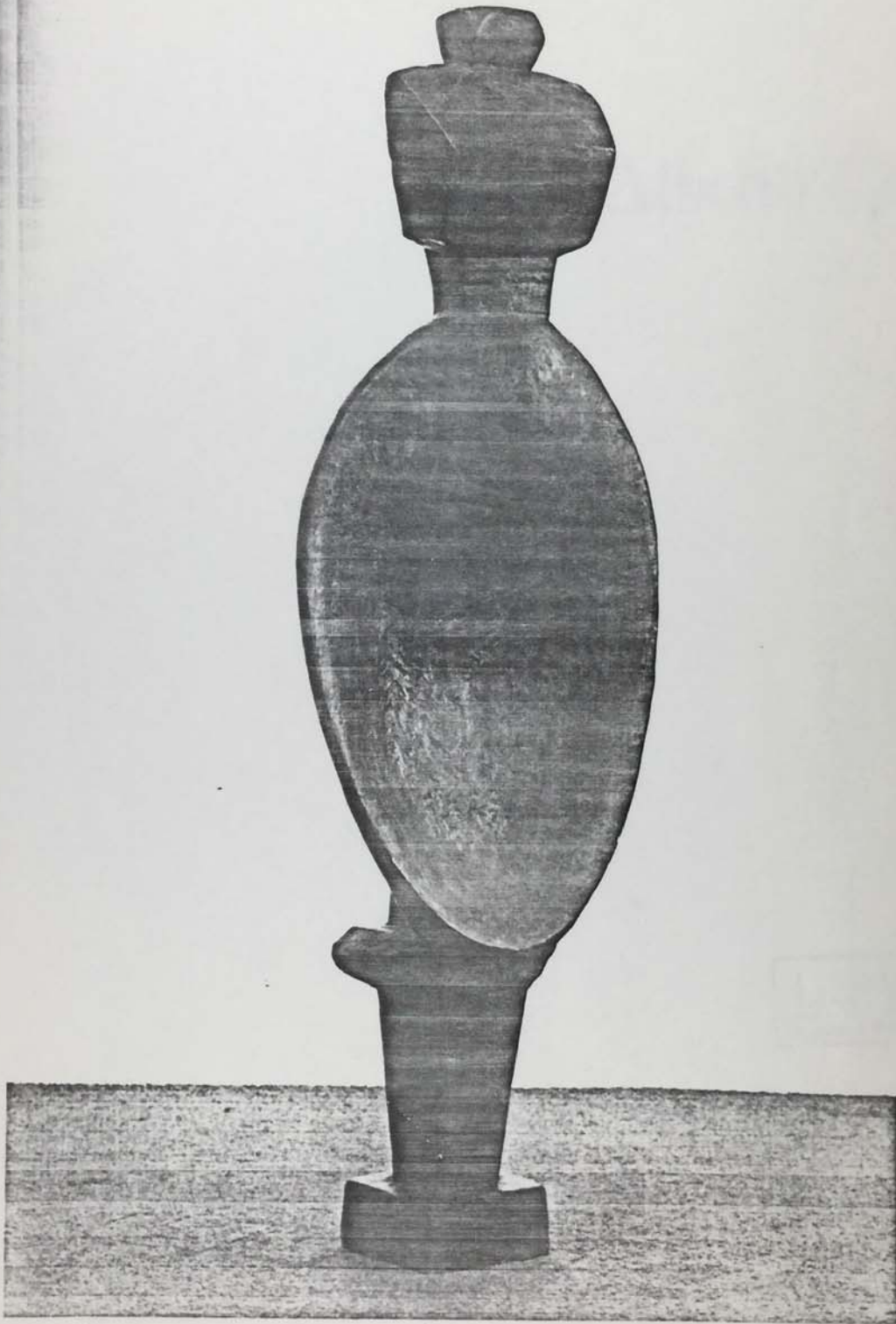


Fig. 73  
Dan (Liberia)  
*Rice Spoon*  
Wood: H. c. 43.0 cm  
Private Collection

1971

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189



Gralomelli - Spoon Woman  
Gussenheim

1971

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189

*Giacometti*

Reinhold Hohl

Alberto Giacometti



Clairefontaine Lausanne

1971

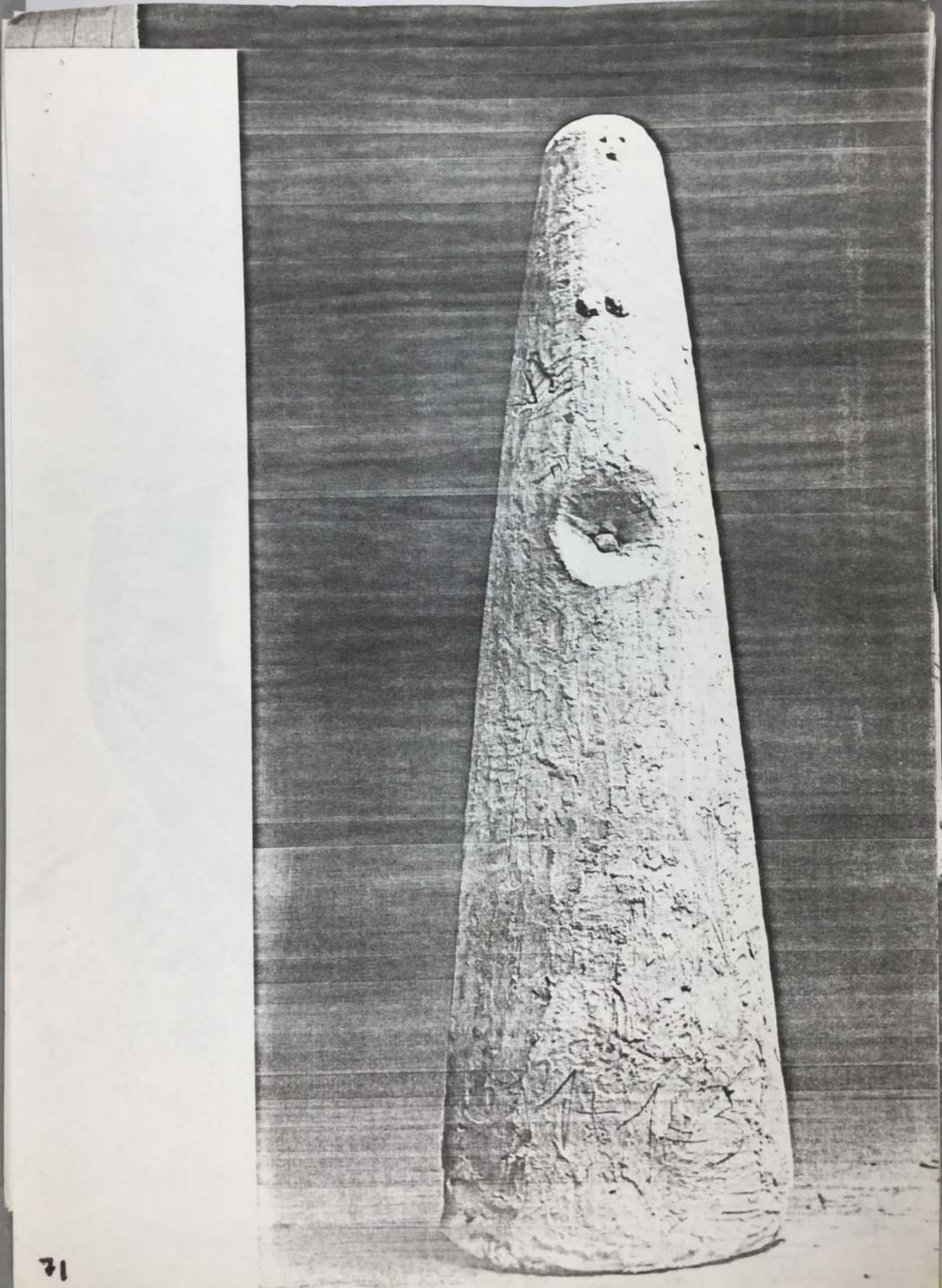
FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189



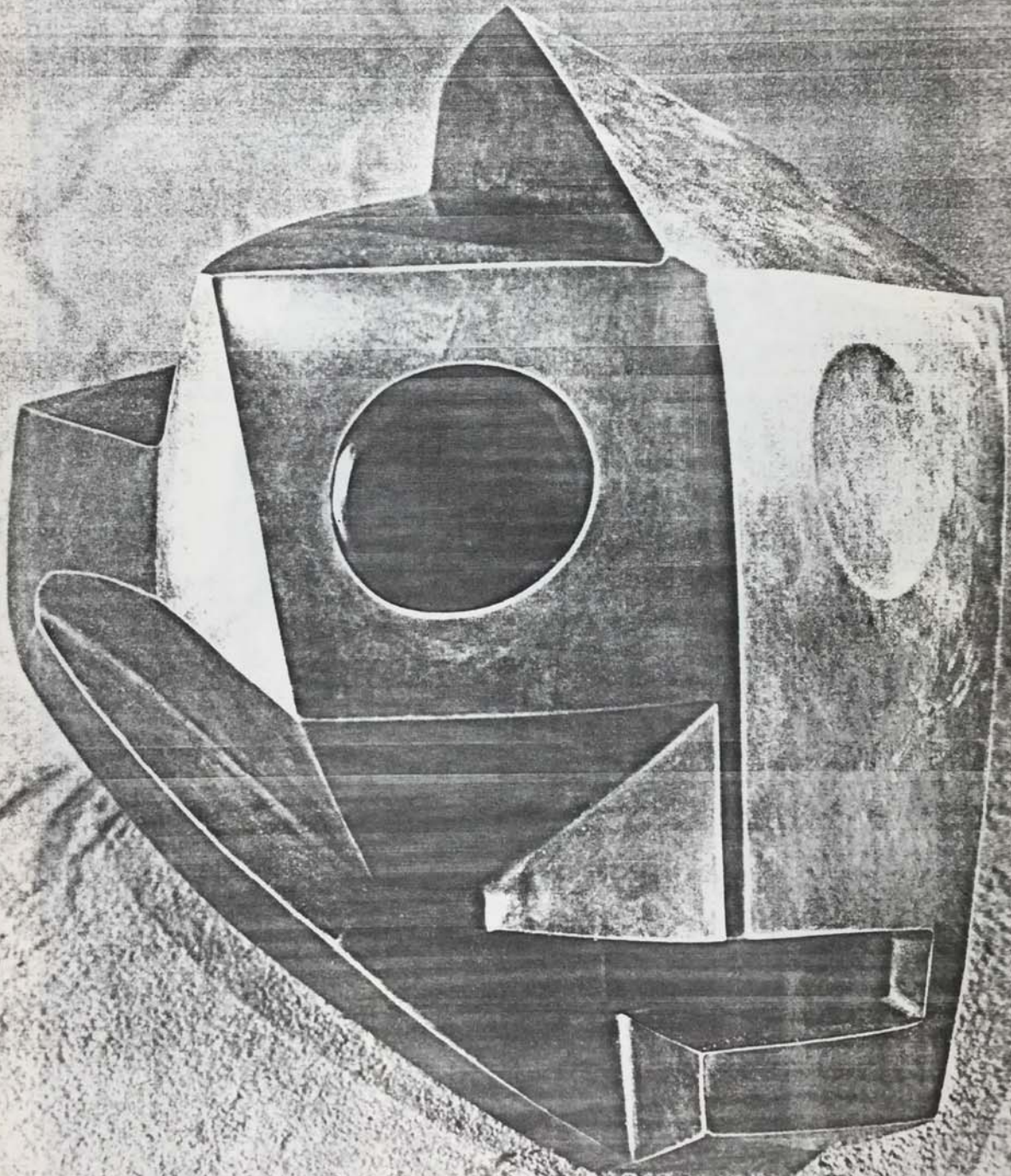
FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189





The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189

## Illustrations

- f. 1949. Crayon. 50×32 cm. er, Genève.
- rière de l'artiste. 1913/14. Crayon. l. Fondation Giacometti, Kunst-
- tiste, Ottília, lisant. 1917 environ. hinc. 22×18,5 cm. Collection bvre-Foinet, Paris.
1918. Encre de Chine. s. Collection D<sup>r</sup> Rudolf Schmidt,
- iego et Bruno, autour de la table, à iron 1916. Encre de Chine. Collection D<sup>r</sup> Christophe le.
- fourneau. 1917. Encre de Chine. n. Cabinet des Estampes, Bâle chardt-Kochlin).
- 3/24. Crayon. 44,5×28 cm. Fon- metti, Kunsthaus Zurich.
- 1923/24. Crayon. 27,5×23 cm. iacometti, Kunsthaus Zurich.
- Crayon. 23×21,5 cm. Collection : Lady Sainsbury, Londres.
- e Léman. 1919. Aquarelle. n. Collection particulière, Suisse.
- trait. 1921. Huile sur toile. Collection Bruno Giacometti,
- er. 1921. Huile sur toile. Collection particulière, Suisse.
- pe en coudrier. 1920. Huile sur toile. Collection particulière, USA.
- rêt engadinoise. 1919. Aquarelle. Collection particulière, Suisse.
- age 6) de la lettre à Pierre Matisse, r bibl. 13.
- l'artiste. 1916. Bronze. Hauteur Bronze. Hauteur 30 cm.
- ne homme (Simon Bérard). 1917. teur 19 cm.
- . 1925. Plâtre. Hauteur env. 40 cm. ans Stocker, Bâle.
- f Müller. 1925/26. Bronze. Hauteur ction Josef Müller, Soleure.
26. Plâtre. Hauteur 65 cm. Collec- lière, Paris.
- r. 1926. Plâtre. Hauteur 120 cm. articulière, Paris.
- Bronze. Hauteur 57 cm.
- 41 *Sculpture*. 1927. Plâtre. Hauteur 31,5 cm. A. E. Gallatin Collection, Musée de Philadelphie, USA.
- 42 *Composition (Homme et femme)*. 1927. Bronze. Hauteur 39,5 cm.
- 43 *Personnages (Homme et femme)*. 1926. Bronze. Hauteur 26,5 cm.
- 44 *Composition cubiste (Homme)*. 1926. Bronze. Hauteur 64 cm.
- 45 *Construction (Femme)*. 1927. Bronze. Hauteur 20 cm.
- 46 *Le père de l'artiste III*. 1927. Bronze. Hauteur 28 cm.
- 47 *Petit homme accroupi*. 1927. Bronze. Hauteur 28 cm.
- 48 *Tête qui regarde*. 1928. Plâtre. Hauteur 39,5 cm. Collection particulière, Paris.
- 49 *Femme*. 1928. Marbre. Hauteur 33 cm. Fondation Giacometti, Kunsthaus Zurich.
- 50 *Femme couchée*. 1929. Plâtre. Hauteur 27 cm. Fondation Giacometti, Kunsthaus Zurich.
- 51 *Femme qui rêve*. 1929. Bronze peint. Hauteur 24 cm. Fondation Giacometti, Kunsthaus Bâle.
- 52 *Homme*. 1929. Bronze. Hauteur 40 cm.
- 53 *Homme et femme*. 1929. Bronze. Hauteur 46 cm.
- 54 *Trois personnages dehors*. 1929. Plâtre. Hauteur 45 cm. Collection particulière, Paris.
- 55 *Femme, tête, arbre*. 1930. Plâtre. Hauteur 38 cm. Collection particulière, Paris.
- 56 *Cage*. 1931. Bois. Hauteur 49 cm. Moderna Muscet Stockholm.
- 57 *Boule suspendue*. 1930. Métal et plâtre. Hauteur 61 cm. Fondation Giacometti, Kunstmuseum Bâle.
- 58 *Projet pour une place*. 1932. Plâtre. Hauteur 18 cm. Collection particulière, Paris.
- 59 *Sculpture*. Autour de 1932. Plâtre. Hauteur environ 15 cm. Collection particulière, Paris.
- 60 *Circuit*. 1931. Bois. 47×47×5 cm. Collection Henriette Gomez, Paris.
- 61 *Homme, femme et enfant*. 1931. Bois et métal. 41,5×37×16 cm. Collection Marguerite Arp-Hagenbach, Kunstmuseum Bâle.
- 62 *Caresse*. 1932. Marbre. Hauteur 49 cm. Collection particulière, Paris.
- 63 *Objet désagréable à jeter*. 1931. Bois. 22,5×24 cm. Collection Sir Roland Penrose, Londres.
- 64 Haut: *La main prise aux doigts*. 1932. Bois et métal. Longueur 58 cm. Fondation Giacommetti, Kunsthaus Zurich.
- 64 Bas: *Pointe à l'ail*. 1932. Bois et métal. Longueur 49 cm. Collection E. Tériade, Paris.
- 65 *Femme égorgée*. 1932. Bronze. Longueur 87,5 cm.
- 66 *On ne joue plus*. 1933. Marbre, bois et bronze. 40×30×5 cm. Collection Mr et Mrs Julien Levy, Bridgewater, Connecticut, USA.
- 67 *Le palais à quatre heures du matin*. 1932. Bois, fil de fer, verre et ficelle. 63,5×72×40 cm. Musée d'art moderne, New York.
- 68 *Le cube*. Bronze. 1934. Hauteur 94 cm.
- 69 *La table*. 1933. Bronze. Hauteur 143 cm.
- 70 Gauche: *Femme qui marche*. 1932. Plâtre. Hauteur 153 cm. Collection Miss Erica Brausen, Londres.
- 70 Droite: *L'objet invisible*. 1934. Bronze. Hauteur 153 cm.
- 71 *1 + 1 = 3*. 1934. Plâtre. Hauteur 160 cm. Collection particulière.
- 72 *Crâne*. 1934. Bronze. 18×21×19 cm.
- 73 *Etude de tête*. 1934. Plâtre. Hauteur 33 cm. (détruite).
- 74 Haut, gauche: *Etude de tête*. 1935. Plâtre. Hauteur 33 cm. (détruite).
- 74 Haut, droite: *Etude de tête, Diego*. 1936/37. Plâtre. Hauteur 28 cm. Collection particulière, Paris.
- 74 Bas, gauche: *Etude de tête, Rita*. 1938. Plâtre. Hauteur environ 25 cm. avec le socle. Collection particulière, Paris.
- 74 Bas, droite: *Etude de tête, Bianca*. Autour de 1932. Plâtre. Hauteur, environ 25 cm. Collection particulière.
- 75 *Sculptures dans l'atelier*. 1945-1947. Plâtre. Hauteur de la figure en premier plan 16 cm.
- 76 *Isabelle*. 1938/39. Plâtre. Hauteur 21 cm. Collection particulière, Paris.
- 81 Fac-similé (p. 4, fragment) de la lettre à Pierre Matisse, de 1947. Voir bibl. 13.
- 85 *Mon atelier*. 1932. Crayon. 31,9×46,9 cm. Cabinet des estampes, Bâle.
- 86 *Composition pour l'album Jakovski*. 1934. Eau-forte. 29,4×24,2 cm.
- 87 *Lunaire*. 1933. Encre de Chine. 28×20 cm. Collection particulière, Paris.
- 88 *Autoportrait*. 1935. Crayon. 30,5×25,5 cm. Collection Sir Robert et Lady Sainsbury, Londres.
- 89 *Etudes pour quatre têtes de profil*. 1938. Crayon. 28×21 cm. Collection particulière, Paris.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189



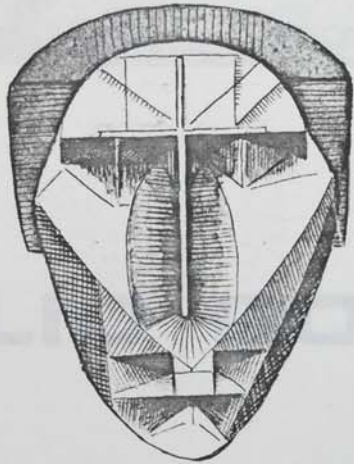
JULIO GONZALEZ

Sculpture in Iron

The publication of this work has been aided by a grant  
from the Andrew W. Mellon Foundation

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189



by A.D.A.G.P., Paris 1976

126. Gonzalez, *Abstract Self-portrait*, 1940.  
Ink and wash  
Collection Alphonso Roig, Valencia

GALERIE CHALETTE

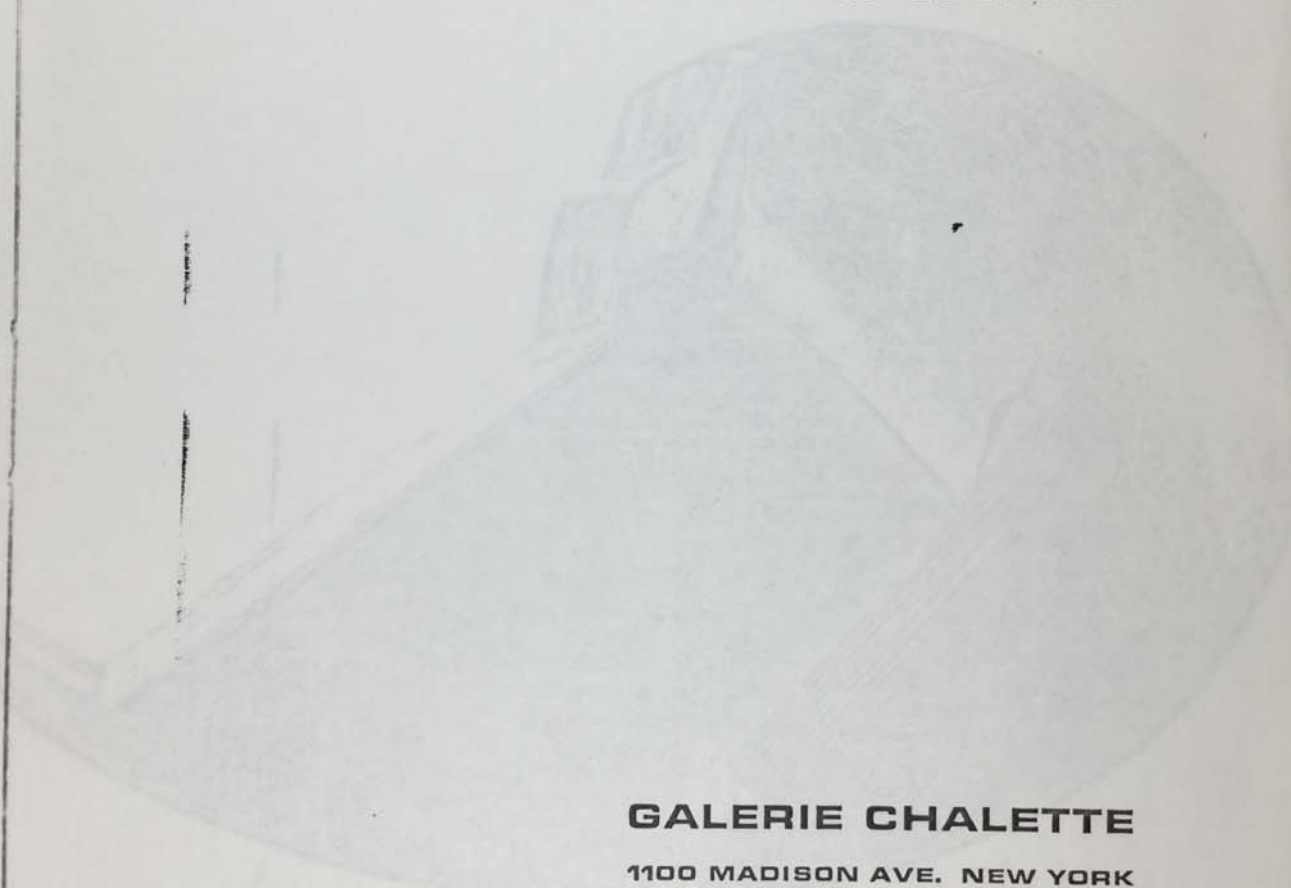
205 MADISON AVE. NEW YORK

TELEPHONE 33

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189

# JULIO GONZALEZ



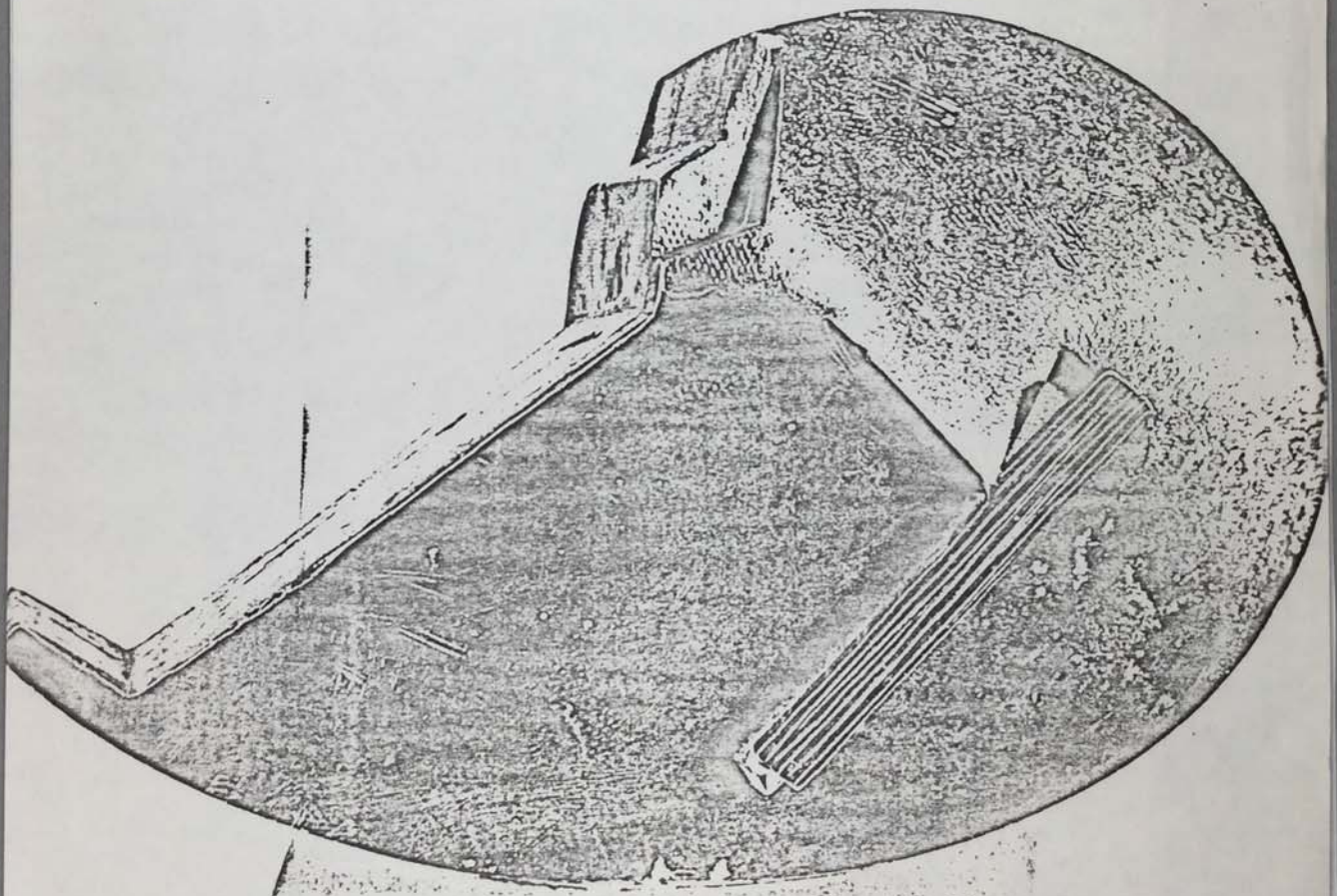
**GALERIE CHALETTE**

**1100 MADISON AVE. NEW YORK**

Oct - Nov '61

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189



17 Reclining abstract Head 1930  
Bronze. 9 1/4"

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189

Memorandum

Memorandum

To

JULIO GONZALEZ 1876-1942

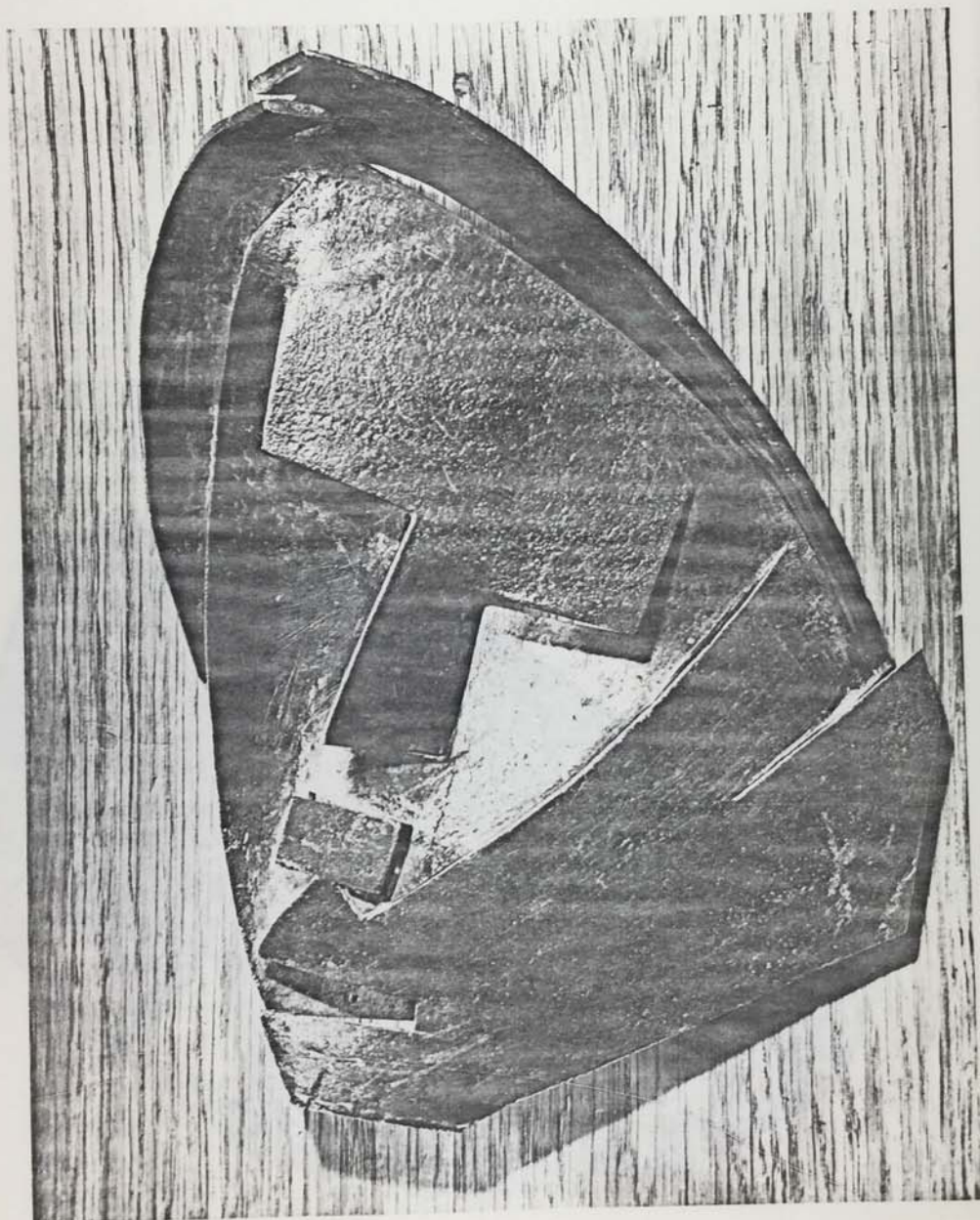
PLASTIK UND ZEICHNUNGEN

STÄDTISCHE KUNSTHALLE MANNHEIM · 30. MÄRZ BIS 1. MAI 1977

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189

Memorandum



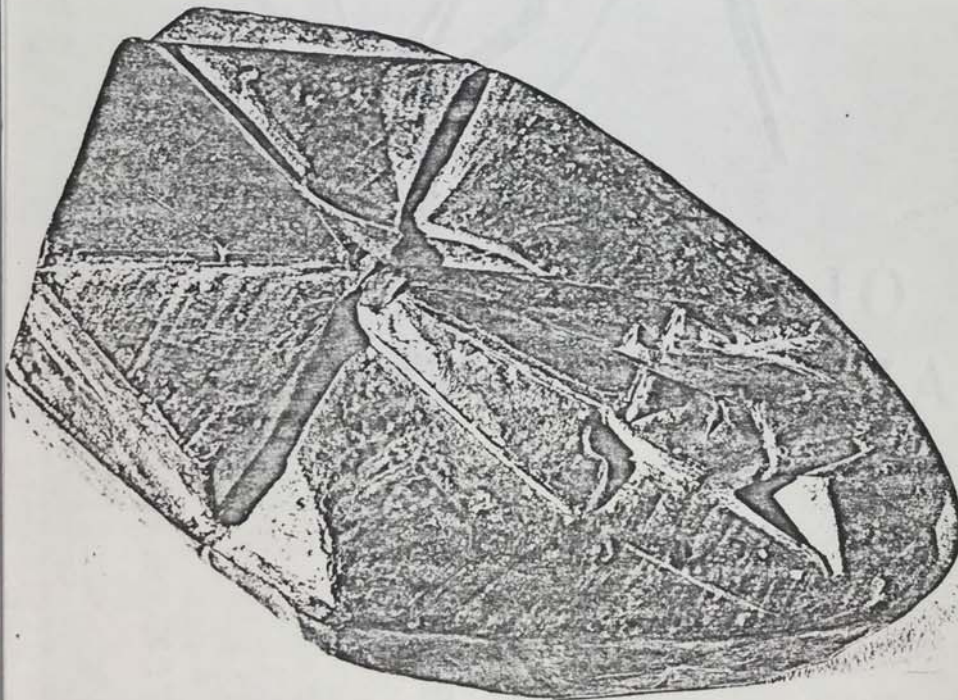
11

11 MONTSERRAT, KLEINE AUSGESCHNITTENE MASKE,  
1930-1935  
PETIT MASQUE DECOUPE, MONTSERRAT  
Bronze nach Eisen 20 cm

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189

57



57 MASKE, GENANNT „LE RELIGIEUX“, 1940-1942  
MASQUE COUCHE DIT LE RELIGIEUX  
Bronze nach Gips 17 cm

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189

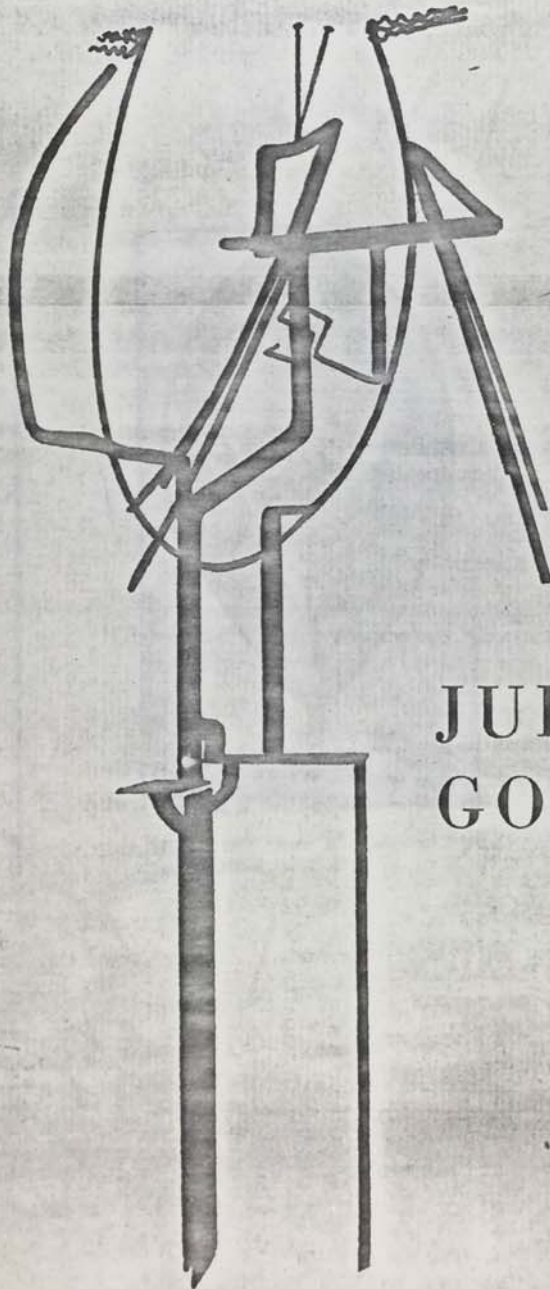
Memorandum

from

Date

Re

1-11-1930



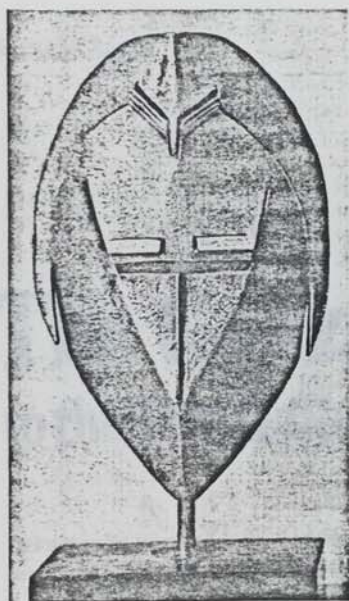
JULIO  
GONZALEZ

THE MUSEUM OF MODERN ART

1956

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189



*HEAD. 1930. Iron, 9". Collection Mme  
Gonzalez-Roux, Paris.*

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189

Memorandum

To

From

Date

73

RONALD ALLEY

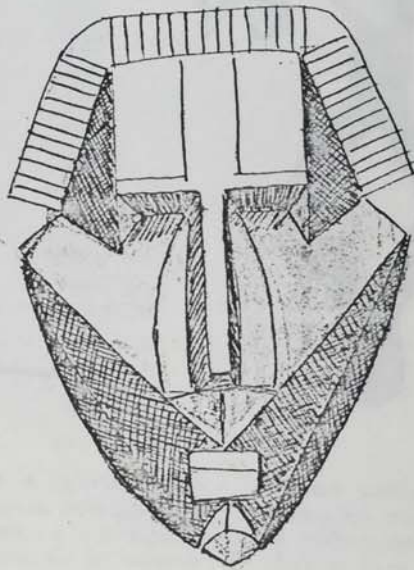
# The Gonzalez Gift to the Tate Gallery

Drawings by Joan and Julio Gonzalez  
presented to the Tate Gallery by Mme Roberta Gonzalez-Richard

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189

JULIO GONZALEZ



73 Stern mask c.1939 (T.1621)

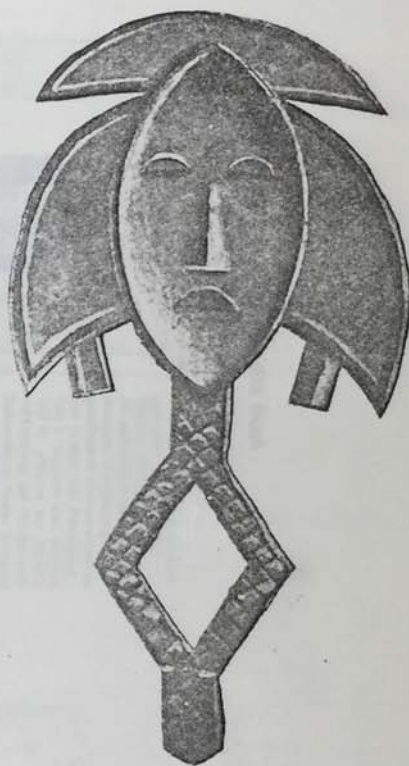
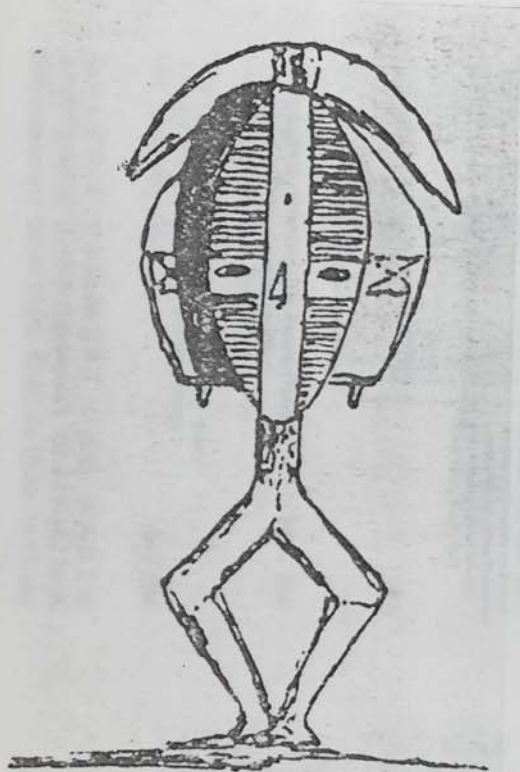
Ink and wash, 12 1/2 x 9 1/2 (32.4 x 24.2)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189

*Juan Gris*

contributi

14. Disegno di A. Pecile della figura n. 33721 del Museo «L. Pigorini».  
15. Copia di figura da reliquiario eseguita in cartone da Juan Gris nel 1922.



mai più essere di grande utilità poiché la produzione delle figure da reliquiario è cessata e le persone in grado di riconoscere le varianti stilistiche locali sono scomparse.

Il mistero di queste sculture, già così enigmatiche nell'aspetto, sembra quindi destinato a durare.

Ciò non toglie che le figure Kota, le quali per la stilizzazione delle forme, la estrema economia degli

elementi costitutivi e il sapiente utilizzo dei materiali per ottenere dei raffinatissimi accostamenti di colori, avevano già nel primo ventennio del secolo tanto interessato i cubisti<sup>26</sup> da indurre Juan Gris a confezionarne una copia in cartone (fig. 15)<sup>27</sup> ancora oggi continuo ad esercitare il loro sottile fascino anche su di noi.

EZIO BASSANI

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189

Werten ton  
(Faith Pleasanton) can ride this

Als Ausstellungskatalog erscheint das Buch:  
**HANNAH HÖCH – Werke und Worte**



148 Seiten; 110 Abbildungen aller ausgestellten Werke, 16 Farbtafeln sowie 25 dokumentarische Abbildungen; Einführung, biographische Dokumentation mit Texten der Künstlerin, Teil I: »Leben und Worte«, Teil II: »Worte zur Kunst«, Verzeichnis der Werke und Dokumente; fester Einband und Schutzumschlag; Format des Buches: 27 x 21 cm; herausgegeben von Herbert Remmert und Peter Barth im Verlag Frölich und Kaufmann, Berlin. (Eine Preisliste der verkäuflichen Werke liegt dem Buch bei)

Vorzugspreis während der Ausstellung 36,— DM  
(nach Ausstellungsende sowie im Buchhandel 48,— DM)

Plakat zur Ausstellung, 70 x 50 cm:  
Farbige Reproduktion der Fotomontage  
**Die Tragödin, 1924** 8,— DM

**GALERIE REMMERT UND BARTH**  
Bilker Straße 20 D-4000 Düsseldorf 1 Tel. 0211/32 74 36  
Öffnungszeiten: Di–Fr 10.00–18.30, Sa 10.00–14.00 Uhr



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189

Abbildung: Die Tragödin, Fotomontage, 1924

**HANNAH HÖCH**  
Gemälde – Collagen – Aquarelle  
Zeichnungen – Dokumente

Zur Eröffnung unserer Ausstellung  
am Sonntag, dem 5. September 1982, um 11.00 Uhr  
möchten wir Sie und Ihre Freunde  
herzlich einladen

Es spricht:  
Prof. Dr. Eberhard Roters  
Direktor der Berlinischen Galerie, Berlin

Ausstellung vom 7. 9. – 13. 11. 1982

Herbert Remmert

Dr. Peter Barth

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	1382.189

# Sculpture: Mel Kendrick

By VIVIEN RAYNOR

**A** YOUNG sculptor who originally comes from Boston, Mel Kendrick makes some of his contemporaries look as if they were just pumping iron, esthetically speaking. Where they aspire to the grandiose in noble and industrial materials, he works concisely, small and for the most part in wood. Few of the pieces in the artist's show at John Weber, 142 Greene Street, are more than three feet tall and all are mounted at eye level on metal stands. They are, moreover, more closely related to Cubism and tribal art than to later-20th-century movements. Earlier in his short career, though, Mr. Kendrick was practicing a romantic kind of Constructivism, and he is also appearing in a group show called "New Biomorphism and Automatism" at the Hamilton Gallery, 20 West 57th Street.

Stressing what an artist is not could be interpreted as faint praise, but in this case, these "negative" attributes are not the result of willfulness, nostalgia or fogginess. The opposite is true, for Mr. Kendrick is very much a child of his time; his apparently casual technique is a large part of his work's message as well as of its fascination. Using a power saw, he cuts shapes from small beams and planks, joining them with glue and the occasional dowel.

The routine, however, doesn't necessarily go in that order. Often the artist will join the members before carving a shape out of them — a series of steps, for example. He will also remove a form, only to put it back in a slightly different position or to add it to some other part of the composition. In short, each piece is a sum of many angled and rounded elements abutting on one another at different slants. The general effect is of small architectural fantasies, now and again with overall twists and thrusts faintly suggestive of torsos, and the less intricate works are quite totemlike.

It's an accretive process that could go on forever, and to the extent that this is true and that the sculptures on their spindly pedestals are as effective clustered together as they are alone, Mr. Kendrick could be counted an automatist. But he knows when to stop — and when to enhance a piece by chalking geometric designs on its smooth faces or by painting them, say, black and leaving the hacked-out parts raw.

The one bronze, a startling splash of green oxide among the wood, is a beauty on its own smooth terms. It's a small box poised on four bowed legs, which, like the V-shape antenna on top, are square in section. This piece aside, Mr. Kendrick's art looks off-hand but is in fact complex almost to the point of craziness, Piranesi-style. The show, which closes tomorrow, should not be missed.



Jon Abbott  
"Untitled," wood sculpture by Mel Kendrick, at John Weber Gallery.

*Christal  
Please call  
the META wing  
& see if you  
can find out  
what might  
happen?*

pressionist Sculpture  
Museum of Art as soon  
26, 1983. We are  
ving a catalog. The  
intend to send us a catalog  
published, and if not, ask if they could.

*30  
Jan 22*

*937-2590*

*857-6111*

*857-6063 Paul*

*This work. also in  
Broad Handbooks*

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189

## The Museum of Modern Art

To Clive Phillipot  
From Alexandra Muzek  
Date October 18, 1983  
Re German Expressionist Sculpture exhibition catalog  
from Los Angeles County Museum of Art.

*Checked  
please call  
the LA CMAA lobby  
& see if you  
can find out  
what museum  
hope?*

Dear Clive:

William Rubin would like to receive the German Expressionist Sculpture Exhibition Catalog from the Los Angeles County Museum of Art as soon as it is published. The exhibition opens October 26, 1983. We are lending to the exhibition, so we should be receiving a catalog. The question is when. Would you find out if they do intend to send us a catalog as soon as it is published, and if not, ask if they could.

*30  
Jan 22*

*2  
E9  
x267*

Thank you very much.

*213-937-2590*

*857-6111*

*857-6063 Puse*

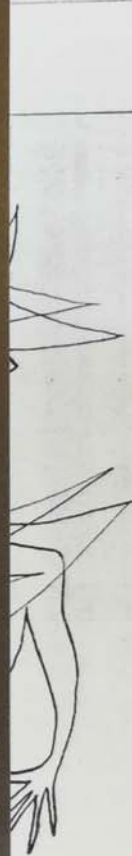
*This work due in  
Brad Hendricks*

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189



*Singer Catalog*



40771 4.1.1920

Paul Klee

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189

**Memorandum**

To  
From  
Date  
Re

27 *Burch Kersinger Catalog*

The President and the Board of Trustees  
of the Los Angeles County Museum of Art  
request the pleasure of your company  
at the preview reception for

**German Expressionist Sculpture**

Wednesday evening, October 26, 1985  
from 7 until 10 o'clock

Los Angeles County Museum of Art  
5905 Wilshire Boulevard

Please bring this invitation for admission; it  
will admit two.

R.S.V.P. card enclosed. Please reply by  
October 17.

Parking will be available in the center level of the May  
Company parking garage on Ogden Drive, just west of the  
Museum. Please enter the Museum through the main  
gate on Wilshire Boulevard.

This exhibition and its catalogue are funded in part by  
grants from the National Endowment for the Arts and the  
National Endowment for the Humanities and by an  
indemnity from the Federal Council on the Arts and  
Humanities.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	1382.189

Memorandum

To  
From  
Date  
Re

27 Buchsinger Catalog

Bernie says  
type of Klee  
continuous  
to do with  
philosophy of  
being drawn  
(12?) copy  
of the body

Ernst Ludwig Kirchner (German, 1880-1958)  
*Head of a Woman, Head of Erna*  
(*Frauenkopf, Kopf Erna*), 1915 [1912]  
The Robert Gore Rifkind Collection, Beverly Hills

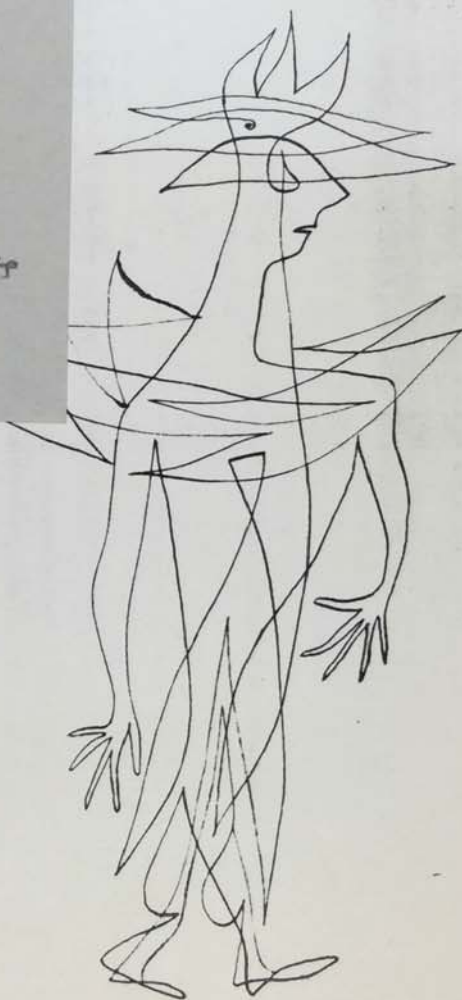
The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189

**Memorandum**

To  
From  
Date  
Re

27  
Bleichersinger Catalog

Bennie says this type of Klee (with continuous line) has to do with Oceanic philosophy of line being drawn through (12?) important points of the body



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189

Klee 1927 Buchdorsinger Katalog



4073 4073

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189

C30

THE NEW YORK TIMES, FRIDAY, JUNE 1975

# Lam and His Demons, Hockney and His Polaroids

Continued From Page C1

His father was a Chinese merchant who died at the age of 108; his mother came of African, Indian and European stock. His early setting was a small sugar-cane town in northern Cuba, a place where demons lurked around every corner and sorcery could be a full-time profession. Growing up with a head full of folklore and a rich sense of the supernatural, Lam enrolled in a Havana art school, leaving when he was 20 to study in Madrid.

By 1942, when this show begins, Lam had reached his mature style, producing a phantasmagoria of ghost-like fetishes, African masks, horned gods, fertility goddesses, jagged flora and fauna, whose forms and settings in shallow space took a lot from Picasso. But there is also a very distinctive Lam contribution: the presence of his primal, pantheistic childhood landscape. For instance, weird birds, a cruel fetish and a big-breasted torso that stretches into an African mask are set against dense, menacing black forms in "The Reunion," a strong canvas of earthy brown backdrop. In "Grande Capricorne," a lighter oil on paper, a large palm frond supports a cluster of bulb-headed, spermlike creatures with horns and long tails, suggesting the ancestral spirits in the stories told to the artist as a child. And in "The Crossed Hands," a coy goddess-mother figure stands in a velvety brown void, her sex revealed by a pregnant bulge.

There are some heavies here, oppressive in their monotone delirium of forms. A welcome contrast is offered by a selection of drawings and paintings in which the artist speaks in a lighter, more lyrical voice. But in their insistence on the irrational, these works make a very strong showing.

Other shows this week include:

**Stanley Boxer, David Hockney** (André Emmerich Gallery, 41 East 57th Street: A loving paean to paint is what you might call these lavishly pigmented canvases by Stanley Boxer, all given Joyce-like titles that run together such as "Crumpledeamofasaladtime." Using a hard brush, he strokes his surfaces with gobbits of luscious impasto, laid on in rhythmic, gestural downthrusts that give the effect of plumage. Each canvas is done in a basic color, then deftly inflected by small, soft touches of other hues. It's done by the careful — though seemingly random — working of colored chalks into the paint. These accent colors float across the canvas, in-



"The Crossed Hands" by Wilfredo Lam is at Pierre Matisse Gallery.

tensifying at the edges, and setting up a kind of choral comment on the body of the work.

A case in point is "Sombergashofasummersprawl," in which a pale green field of strokes is tracked and underpainted with glinting blues and pinks. The play of light on the surface is something to see. In fact, to say these paintings are beautiful is the sheerest understatement. (Fifth floor, through June 25.)

In the ninth-floor gallery, David Hockney and his Polaroid star in a show called "Drawing with a Camera." The gridded images — portraits of friends, swimming pools and interi-

ors — are made up of standard-size Polaroid shots so arranged as to form a compositional entity. But each of the units in the grid is taken from a different angle, producing a certain vertigo in the viewer. In a portrait of Stephen Spender, for instance, parts of the subject's face, each varying in scale and angle of approach, are put together to form a disjointed whole. The disquieting double perception is of a full face, broken simultaneously into the sum of all its parts.

Mr. Hockney is having his photographic fun with Cubism — in another work, "The Blue Guitar," the British artist even chops up the familiar Cubist props of a guitar, a pipe and so

forth. It's clear (Through June 25.)

**Domenick Capobianco** (55 Mercer Street Art Center, 55 Mercer Street): Very the "process" of painting. Capobianco shows square-format canvases all sorts of faces invited to have scratches, scribbles, buildups and so forth — these pleasing what mildly, a artist's desire to surrender it.

A very large which several here are studied of Piero della Francesca was aside each of the rate tent to resign. In the total version, two paint mixed frame a big by white that or. It's a hard interesting in touch with formal ideas.

Diane Karscraeps of painted canvases. Her achieved by acrylic, then move the are not over, through tom

**Sari Dienes** (Crosby Street, Hungarian-born of-all-media semblage. V for a body, a coiled wire steel top of belly, she cr "Goddess of large votive makes extra balls, tiny among other, an interesting circles. Several in strong patlage is made skins. But the here, partic of plant ma seem the woman. (Th

## Publishing: Harper's and García Márquez

By EDWIN McDOWELL

months ago, according to a Burlington, N.C., publisher, more than a year has sold a total of 60,000 copies in three printings. The authors are Thomas F. Rowman, George A. ... cally nonexist ... nine other cit ...

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189

BY A.M. Hammacher

TRANSLATED BY James Brockway

Jacques

LIPCHITZ

Henry N. Abrams, Inc. Publishers  
New York 1975

Henry N. Abrams, Inc. Publishers New York

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189



And Duchamp-Villon. *Maggy*. 1912. Bronze, 28 1/4". Musée National d'Art Moderne, Paris

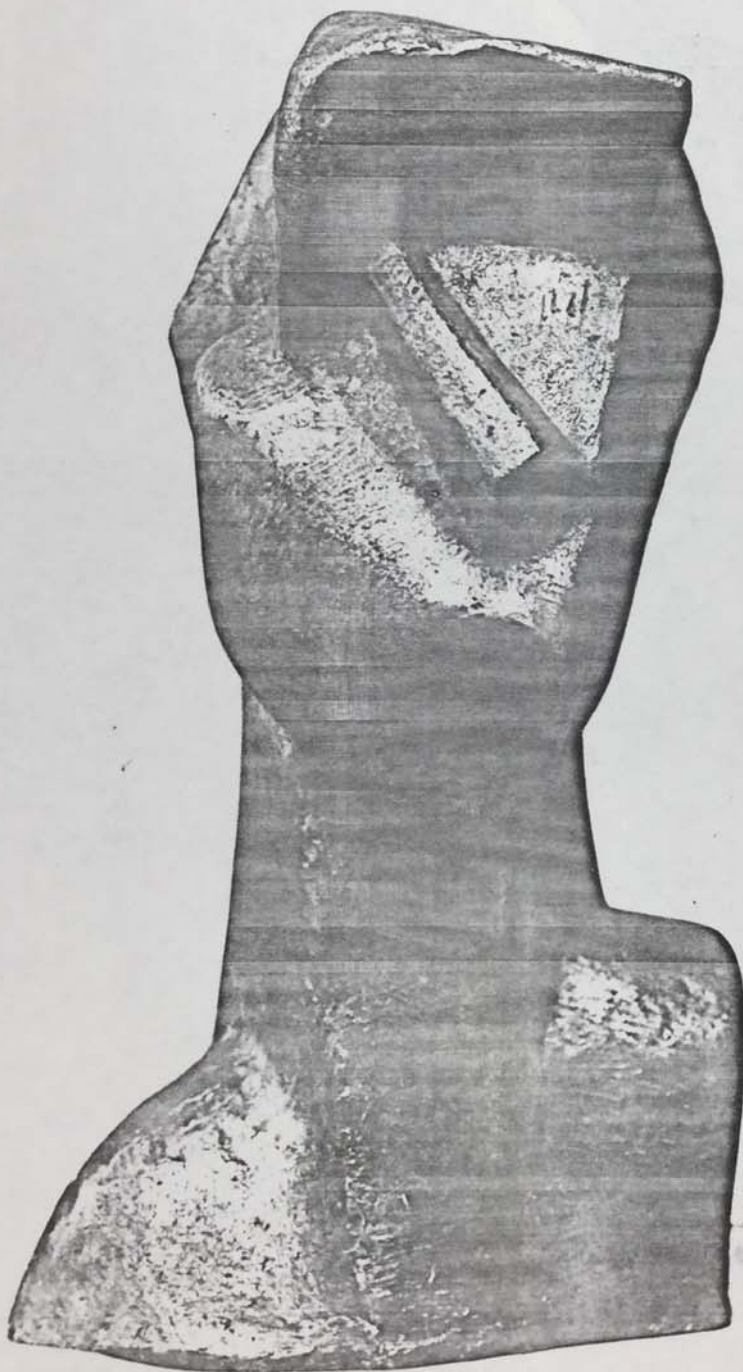
⊙ ↑

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189

12.

Joseph Csaky. *Head of a Man*. 1914. Bronze, 15"

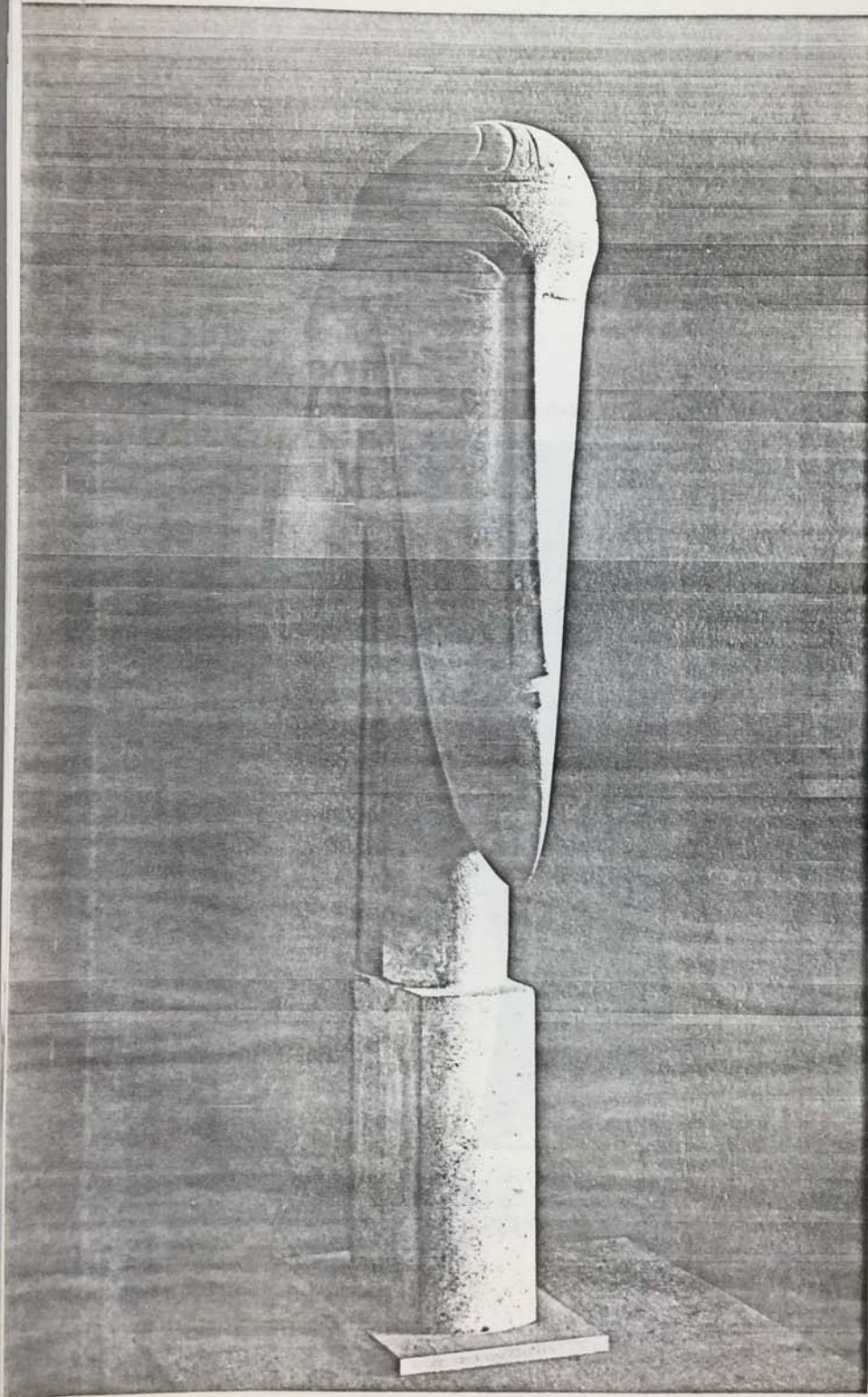


13. ▶

Joseph Csaky.  
*Head*. 1920.  
Marble, 10 3/4".  
Rijksmuseum Kröller-Müller,  
Otterlo

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189



18.

Amedeo Modigliani.  
*Head for a Doorpost Decoration.*  
1913. Stone, 24".  
Victoria and Albert Museum, London

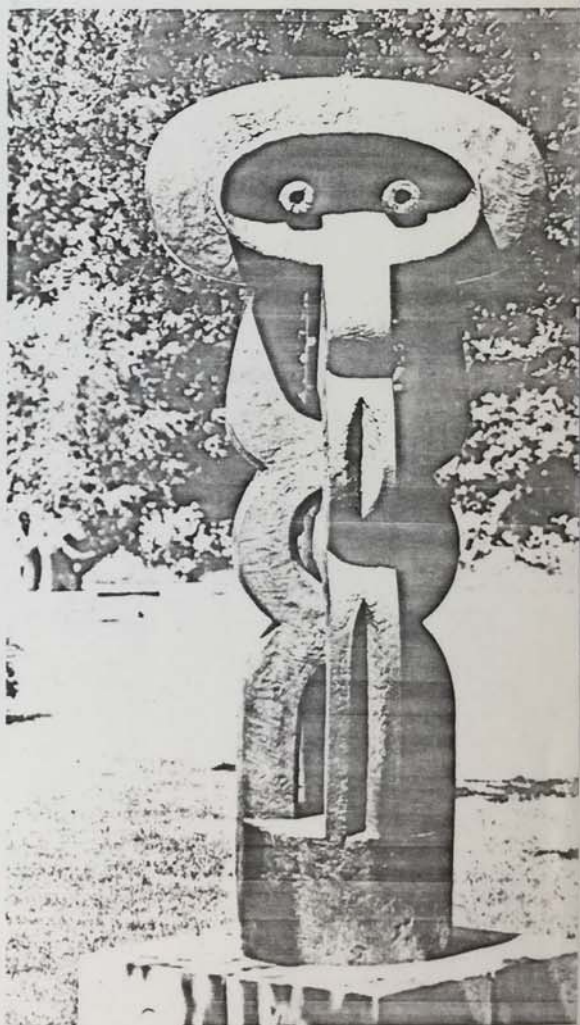
FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189

92. *Figure* (side view). 1926-30. Bronze, 85 1/4 x 38 3/8".  
The Museum of Modern Art, New York.  
Van Gogh Purchase Fund.  
(Photo taken in park of Rijksmuseum Kröller-Müller, Otterlo.)



93. *Figure* (front view)



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189

Jacques Lipchitz  
His Sculpture

Text by A. M. Hammacher  
Intro by J. Lipchitz

Harry N. Abrams, Inc., Publishers, New York  
( 1960 )

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189

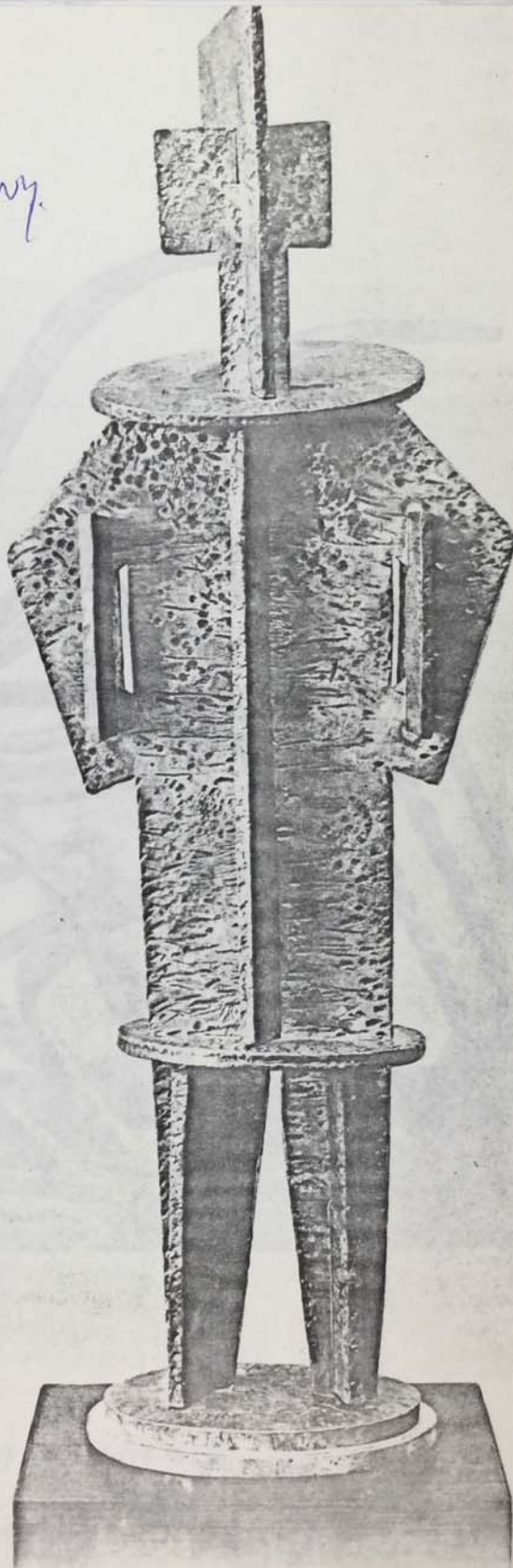
#20

Detachable Figure

1915 Bronze

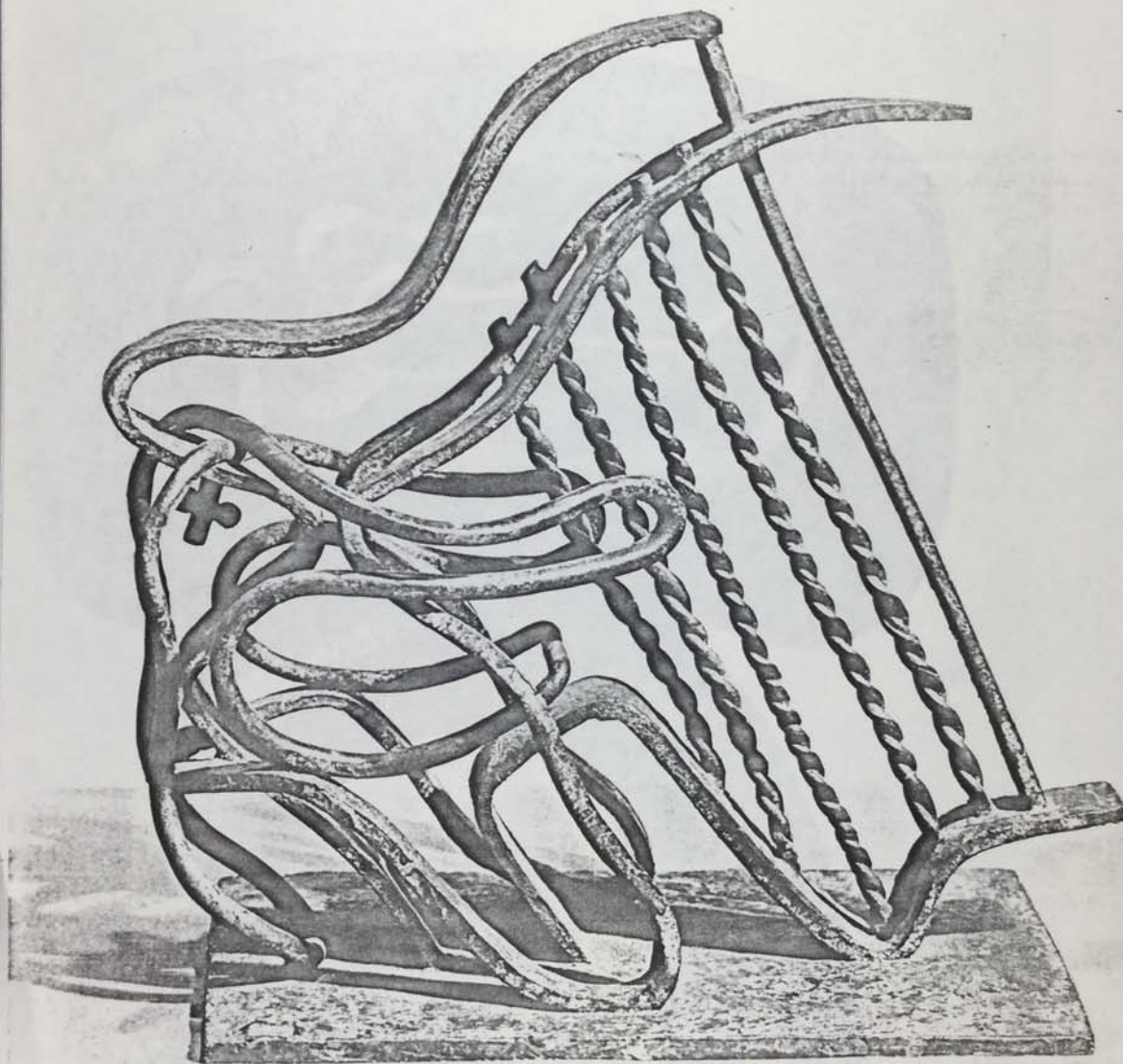
27 1/4"

Coll. Robert Bollt, N.Y.



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189



#40.

The Harp Player. 1928. Bronze 10 1/2"  
Coll. Mrs. T. Catesby Jones, NY

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189



#43. Ploumanach. 1926 Bronze 30<sup>3</sup>/<sub>4</sub>"

Coll. Mrs. Werner Baer, Zurich

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

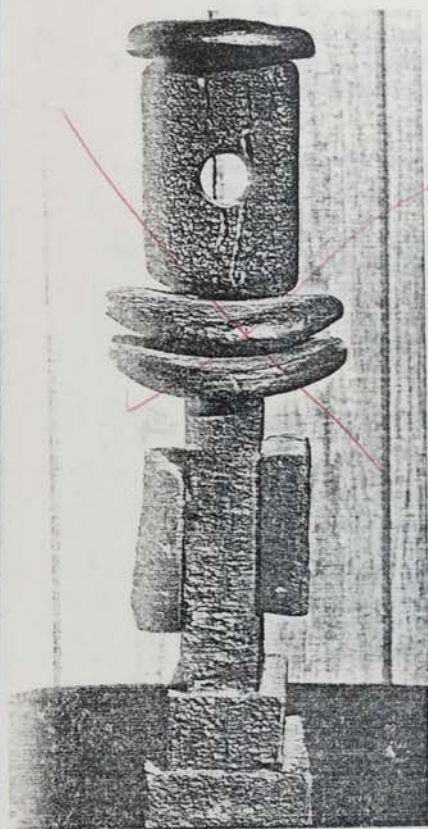
The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189

#46. Figure. 1926-30 Bronze, 85 1/4"

MOMA. PHOTO taken at Rijksmuseum Kroller-Muller, Otterlo



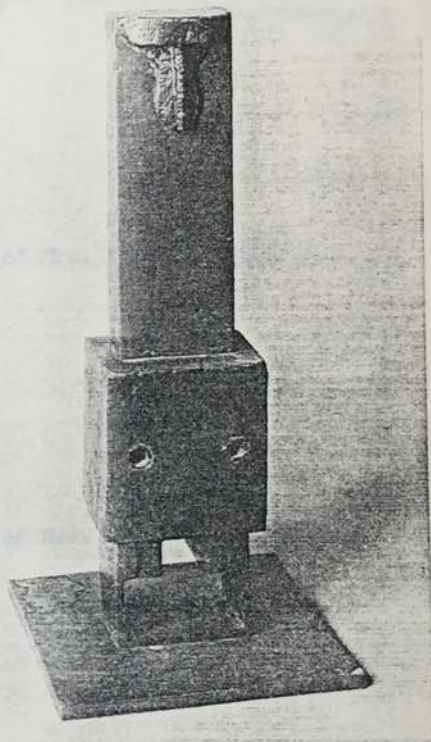
The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	1382.189



96. Man Ray, *Fisherman's Idol*, 1926, cork, cast in bronze, 1973, 16x5x5". Timothy Baum.

shade with me, she asked, and pointed to a... There stood the support, but no paper spi... course I had, I replied. I couldn't under... What shall we do, it's listed in the catalog, she... The janitor was called in; he had... ed up the gallery earlier. Oh, the paper wrap... for the stand, he said; he'd crumpled it up and... ed it with the other rubbish. I reassured her, ... I'd have it replaced before the opening of the... in the afternoon. Going to a tinsmith, I traced... ern on a sheet of metal, which he cut out. I... up a can of quick-drying flat white paint and... and carried all back to the gallery. Twisting... ed into a spiral form, I hung it on the stand... it a coat of white paint. It looked quite like... al paper spiral and was dry in a couple of... h satisfaction, I contemplated the sub... king pleasure in the thought that it... any attempt at destruction.<sup>11</sup>

Ray's sculptures emit this air of... e. *Fisherman's Idol* (fig. 96) was as... ew pieces of cork noticed during a



97. Man Ray, *Sculpture By Itself I*, 1918, wood, cast in bronze, 1966, 16¼x4¼x3¼". Philadelphia Museum of Art, Gift of Dr. and Mrs. William Wolgin.

raphy. In contrast, Man Ray felt that sculpture almost makes itself, and used two items to prove it: *Sculpture by Itself I* and *II* (fig. 97). He emphasized the simplicity of the process by performing it twice, taking some pieces of wood and arranging them to resemble a standing personage.

Man Ray's work also defined and continued an aspect of sculpture which, given Dada's presumed disinterest in purely optical matters, is rather ironic. This is the ongoing development of formalist art toward simplification of form. Duchamp had understood and applied Cubist and Futurist modes to produce an individual idiom, seizing the conceptual implications of art which sought resolution through successive stages of reductivism, becoming less like traditional art and more like a new breed of object. William Tucker postulated that for Duchamp "mechanically fabricated objects [possessing] completeness, simplicity and order must have seemed but a step from the stripped and dismembered bottles, glasses and guitars of Braque and Picasso's collages of 1912-1915."<sup>12</sup> Furthermore, Tucker perceived Duchamp's *Bottle Rack* (fig. 98), *Hat*

98. M... photo... [Mus... leath... repre

ante... Mar... Bra... — e... "nat... mar... lust... 99)... and... whi... for... 100... mat... war... tors... syn... legs... as c... Ma... aut

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189

- 7 -

*In search file*

- La Danse 1911  
Bronze, 16 $\frac{3}{8}$ " h.  
Ed of 10  
0 Private Collection, Ex Paris 1975  
1 Joseph H. Hirshhorn Collection  
✓ 2 Nathan Cummings Suite 2802 375 Park Avenue
- 4 - Thomas Gibson Fine Art, London  
10/16 - The Hermitage, Leningrad
45. Jeannette I 1910-13  
Bronze, 13" h x 9" x 10"  
Ed of 10  
0 MOMA, N.Y. Lillie P. Bliss Bequest  
✓ 2 Pierre Matisse  
4 Los Angeles County Museum of Art, in mem. of Mrs. Elmer C. Rigby  
7 Hirshhorn Museum & Sculpture Garden  
10 Jean Matisse
- 1 - Mrs. Henry Dakin, NY
46. Jeannette II 1910-13  
Bronze, 10 $\frac{3}{8}$ " h.  
Ed of 10  
✓ 1 Pierre Matisse  
2 MOMA, N.Y., Gift of Sidney Janis  
3 Private Collection, Ex Paris 1975  
5 Los Angeles County Museum of Art, in mem. of Mrs. Elmer C. Rigby  
6 Mrs. Philip Goldberg, London  
7 Hirshhorn Museum & Sculpture Garden  
10 Jean Matisse
47. Jeannette III 1910-13  
Bronze, 23 $\frac{3}{4}$ " h.  
Ed of 10  
0 Musee Matisse, Cimiez, Gift of Jean Matisse  
✓ 3 Pierre Matisse  
4 Los Angeles County Museum of Art, in mem. of Mrs. Elmer C. Rigby  
5 MOMA, N.Y., Lillie P. Bliss Bequest  
8 John Sainsbury/Jeffrey Loria N.Y.)  
9 Hirshhorn Museum & Sculpture Garden
48. Jeannette IV 1910-13  
Bronze, 24 $\frac{1}{8}$ " h.  
Ed of 10  
✓ 2 Pierre Matisse  
3 Hirshhorn Museum & Sculpture Garden  
4 Los Angeles County Museum of Art, in mem. of Mrs. Elmer C. Rigby  
5 MOMA, N.Y., Lillie P. Bliss Bequest  
6 Private Collection, Ex Paris 1975  
9 Jean Matisse
49. Jeannette V 1910-13  
Bronze, 22 $\frac{7}{8}$ " h.  
Ed of 10  
1 Los Angeles County Museum of Art, in mem. of Mrs. Elmer C. Rigby  
2 Hirshhorn Museum & Sculpture Garden (NOTION LIAISON?)  
✓ 4 Pierre Matisse  
5 MOMA, N.Y., Lillie P. Bliss Bequest  
9 Private Collection, Ex Paris 1975
- ? 8 David Gibbs, London  
10. Jean Matisse, Paris (Wife museum)
- use this on W.P.C.*

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189

# Modigliani:

Man and Myth

by Jeanne Modigliani

Translated from the Italian by  
Esther Rowland Clifford

with 153 illustrations, 16 in full color

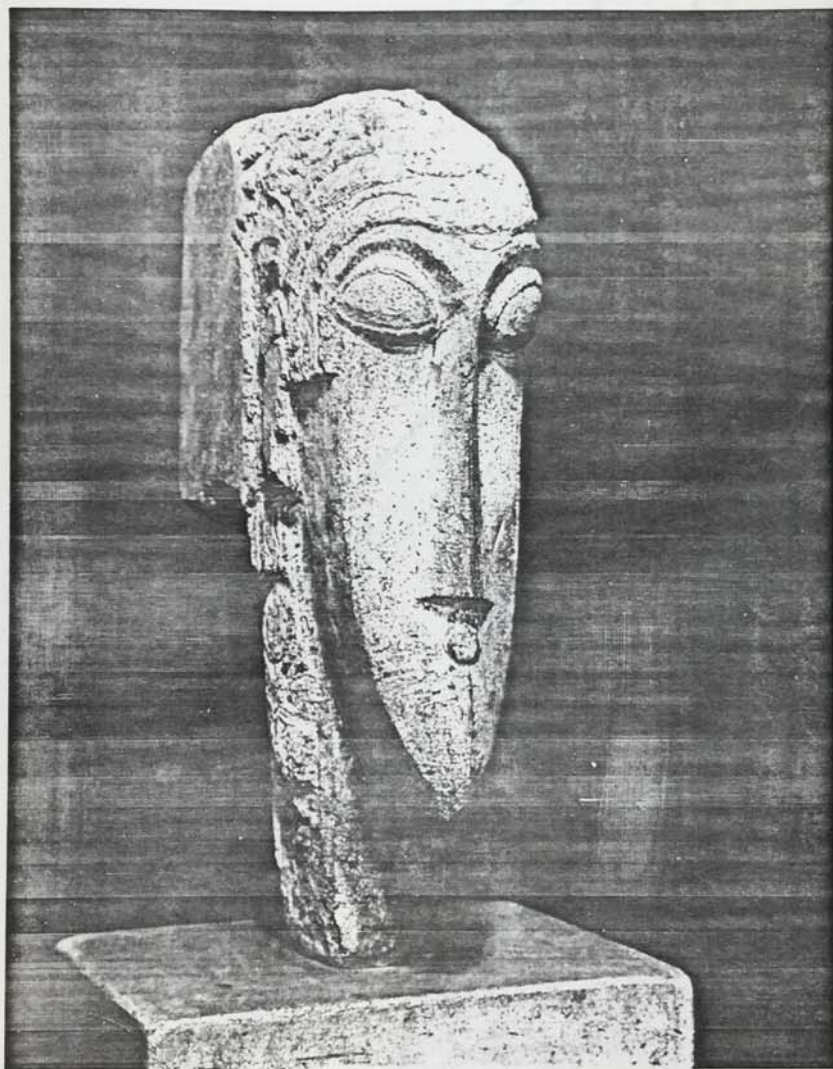
The Orion Press / New York

Distributed by Crown Publishers, Inc.

1958

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189



70. Head, 1915?. Stone. Collection The Museum of Modern Art, New York.

limestone (22 1/4" high) - Gift of  
Mrs John D. Rockefeller, Jr., in  
memory of Mrs. Cornelius J. Sullivan

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189

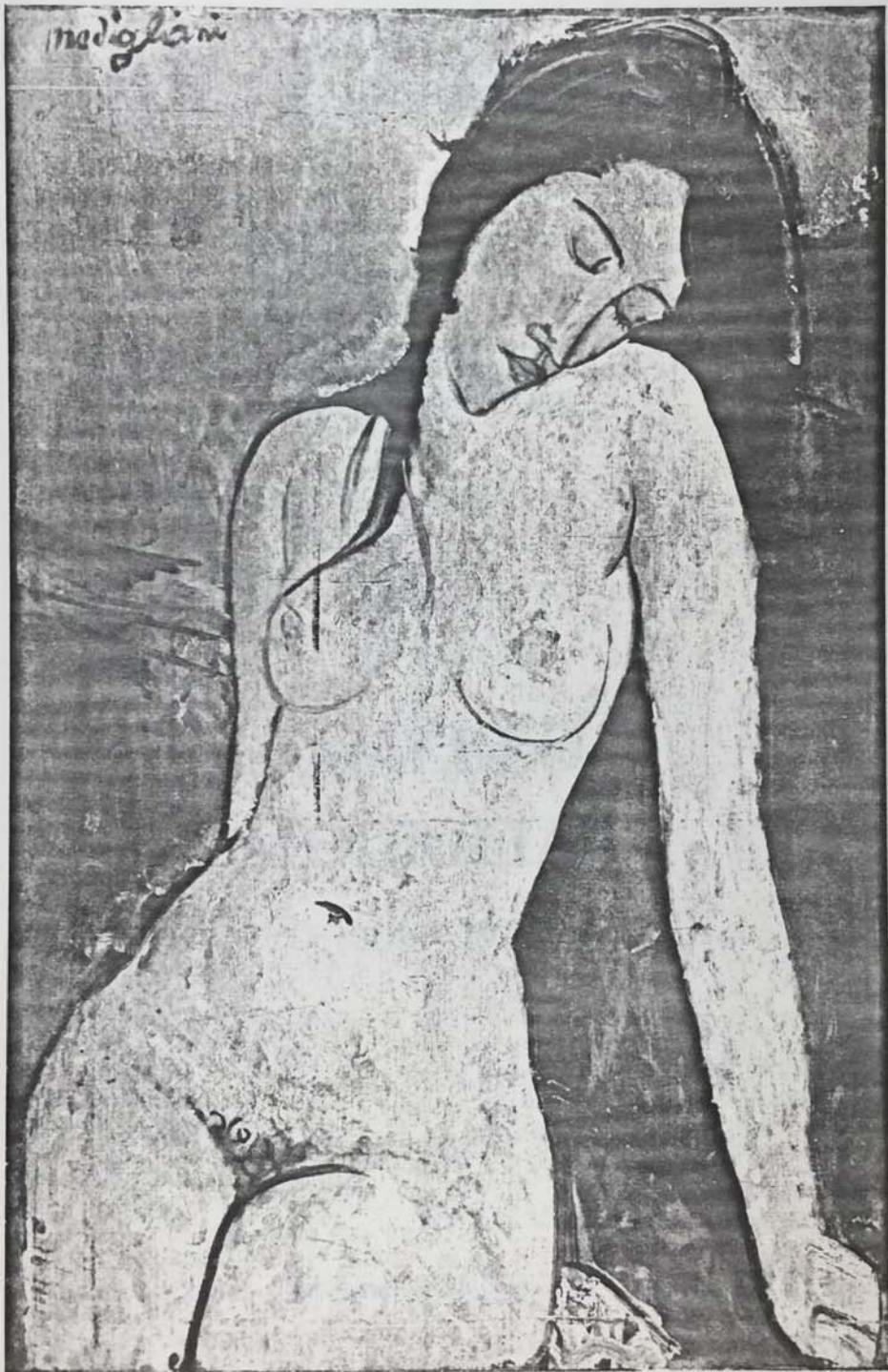


122. Nu couché (au collier) - 1917

Solomon R. Guggenheim Museum

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189



29 Nu assis - 1912-'13? 1916?  
London Courtauld Institute Galleries  
92 x 60 cm Assiane

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189

MUSÉE D'ART MODERNE DE LA VILLE DE PARIS  
XX<sup>e</sup> ANNIVERSAIRE

**AMEDEO  
MODIGLIANI**

**1884 - 1920**

26 mars — 28 juin 1981

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189



32  
Béatrice Hastings au corsage à carreaux -  
1916  
H.T. - 65 x 46 - S.D.h.d. 1916.  
Prov.: Paul Guillaume; coll. part,  
U.S.A.  
Exp.: Paris, Bernheim Jeune, 1929  
Bibl.: Waldemar George, oct. 1925,  
p. 384; George, 1929, p. 144; Pfannstiel,  
1929, cat. pr. p. 10; Georges-Michel,  
1929, p. 251; Einstein, 1931, p. 294;  
Aprà, 1945, p. 113; Jedlicka, 1953,  
pl. 14; San Lazzaro, 1953, p. 5; Lip-  
chitz, 1954, pl. 19; Pfannstiel, 1956,  
n° 69; Ceroni, 1958, n° 57; Lanthe-  
mann, 1970, n° 66; Ceroni, 1972,  
n° 109.  
Lucerne, Galerie Rosengart.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189

76

Rachèle Osterlind - 1919

H.T. - 46 x 33 - S.h.d.

*Prov.*: Osterlind, Paris; J. Hessel, Paris (1925).

*Exp.*: Tokyo-Nagasaki, 1929; Paris, Bernheim, 1931; Paris, 1958, n° 80; Rome, 1959, n° 47; Francfort, 1963, n° 29.

*Bibl.*: Pfannstiel, 1956, n° 348; Salmon, 1960, p. 105; Modigliani, 1961, pl. 31; Lanthemann, 1970, n° 352; Mann, 1980, p. 185.  
Paris, Galerie Marcel Bernheim.



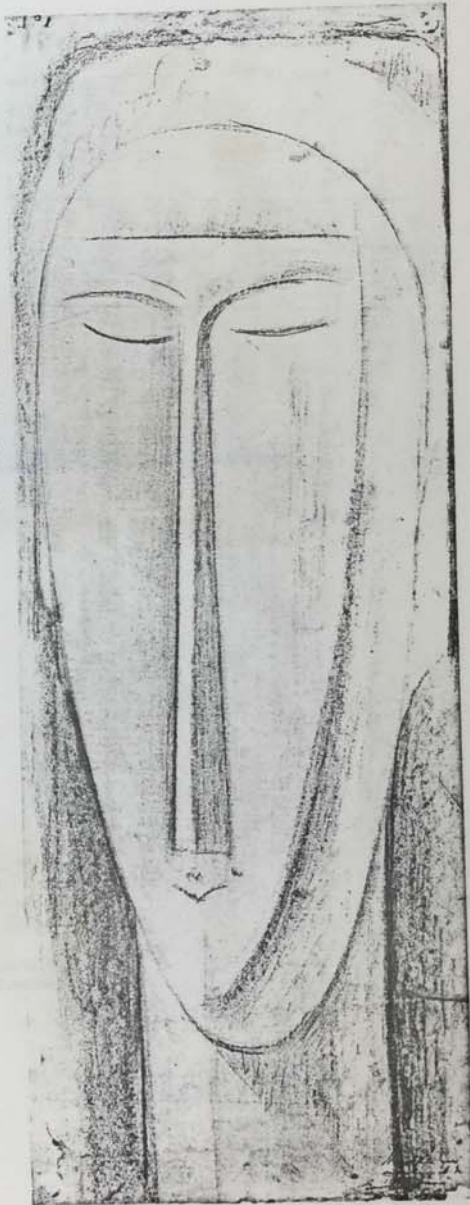
The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189

115

~~Étude de tête pour une sculpture - v. 1911  
Crayon bleu sur papier teinté - 71 x 22  
- I.b.d. « Je certifie que ce dessin est de  
Modigliani - Lola ».  
Prov. : Roger Dutilleul ; Jean et Gene-  
viève Masurel.  
Exp. : Bordeaux, 1964, n° 175 ; Paris,  
Mus. Luxembourg, 1980, n° 95.  
Bibl. : Diehl, 1969, p. 29.  
France, collections publiques, Donation  
Masurel (inv. 979.4.154).~~

116

Étude de tête pour une sculpture - v. 1912  
Crayon bleu sur papier teinté - 62,5 x 23  
- I.b.d. « Je certifie que ce dessin est de  
Modigliani - Lola ».  
Prov. : Roger Dutilleul ; Jean et Gene-  
viève Masurel.  
Exp. : Paris, Mus. Luxembourg, 1980,  
n° 96.  
Bibl. : Diehl, 1969, p. 29.  
France, collections publiques, Donation  
Masurel (inv. 979.4.155).



116

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189



Presentazione di  
LEONE PICCIONI

122  
Dix pages de carnet de croquis  
Craies et crayons - 33,8 x 26,3 - S.D.b.d.  
sur le dessin n° ..., j., 20 janv. 14.  
*Bibl.*: Lanthemann, 1970, n° 465,  
466, 474, 475, 491, 492, 493, 501, 511,  
555.  
Bâle, Kunstmuseum, Kupferstichkabinett  
(fonds Karl August Burckhardt-Koechlin).

Rizzoli Editore - Milano

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189

*I dipinti di*

# Modigliani

*Presentazione di*

LEONE PICCIONI

*Apparati critici e filologici di*

AMBROGIO CERONI

1970

Rizzoli Editore • Milano

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

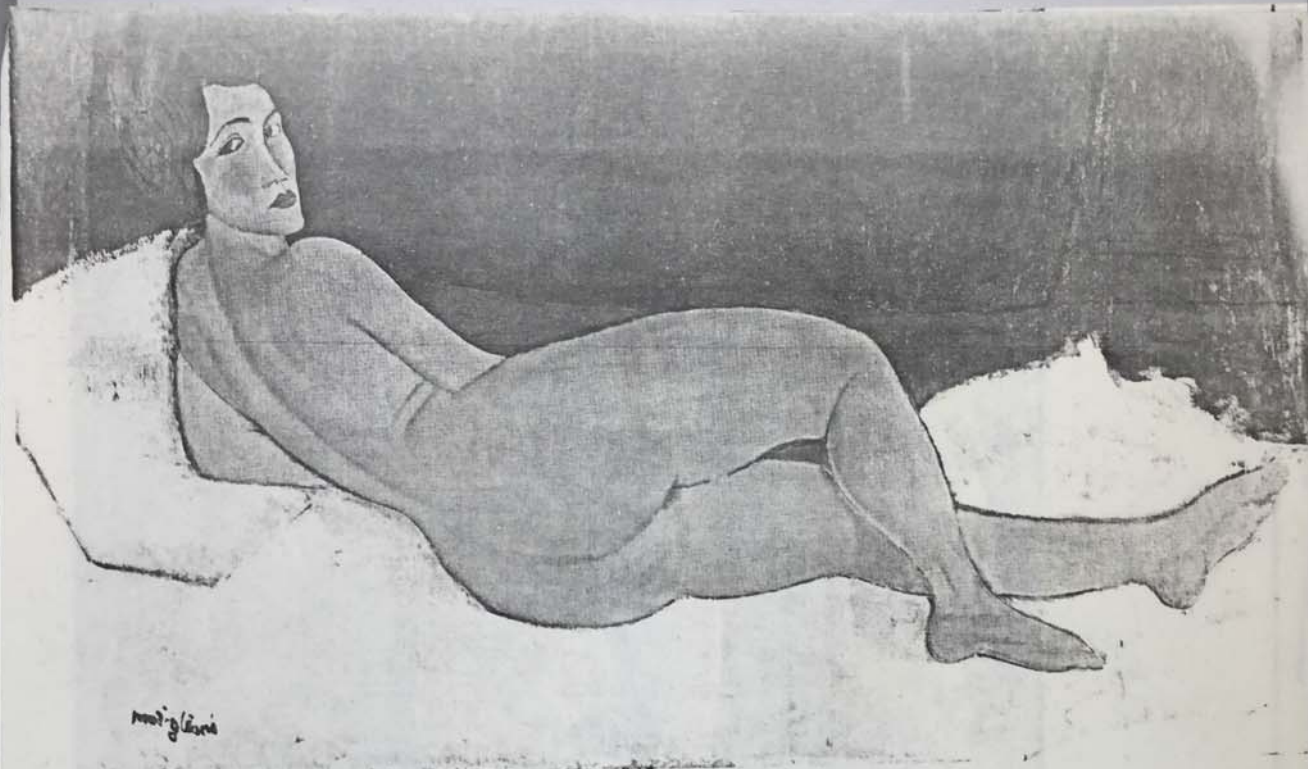
The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189



LUNIA CZECHOWSKA CON CAMICETTA BIANCA ... (U.S.A.), Proprietà privata [n. 171]  
Assieme (cm. 70x45).

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

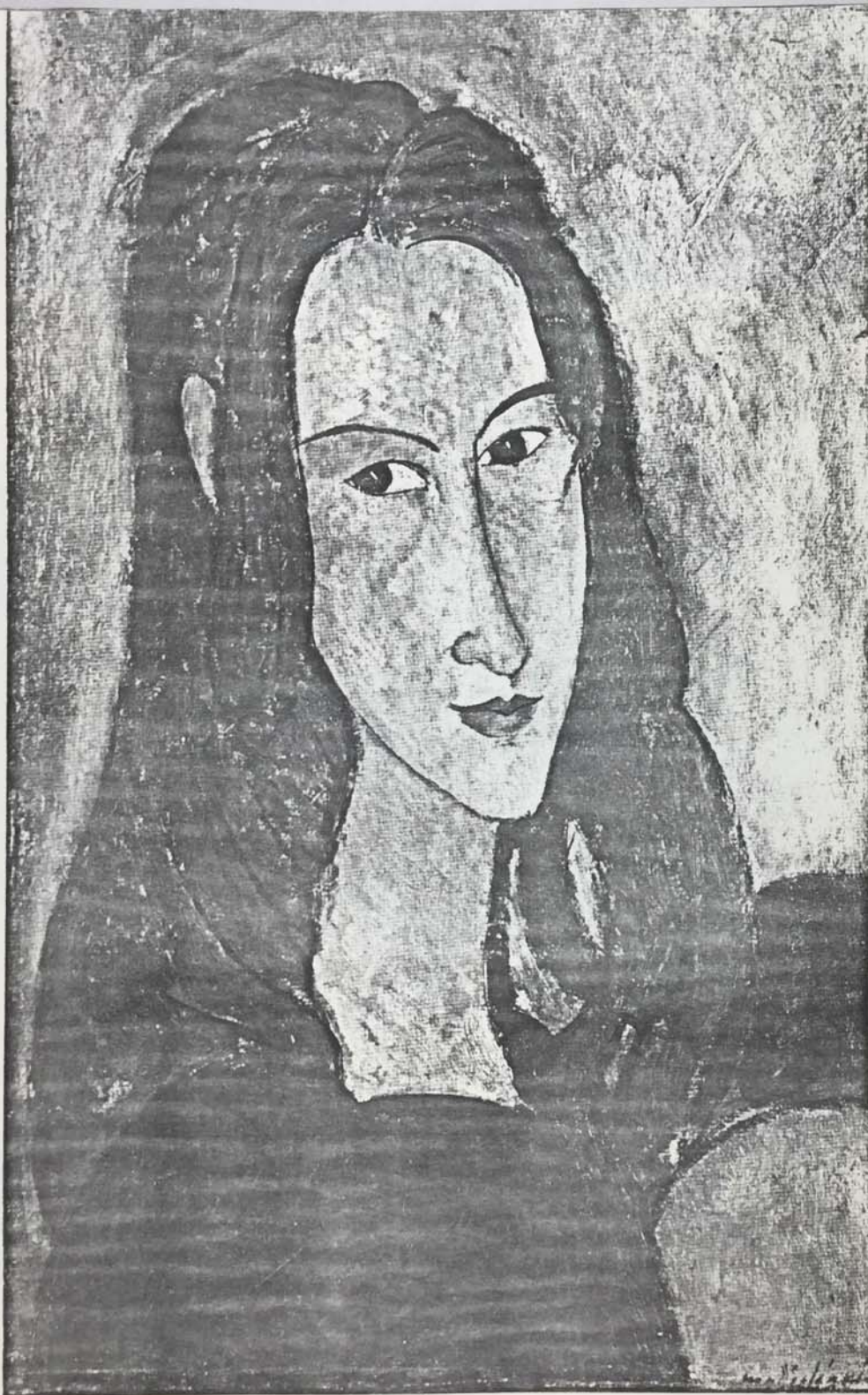
The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189



TAV. XXXII NUDO SDRAIATO SUL FIANCO SINISTRO Parigi, Proprietà privata [n. 184]  
Assieme (cm. 89x146).

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189



XLVIII  
TESTA DI JEANNE HEBUTERNE, VERSO DESTRA Parigi, Proprietà privata [n. 222]  
Assieme (cm. 46x29).

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189

46

CAROL MANN

# modigliani

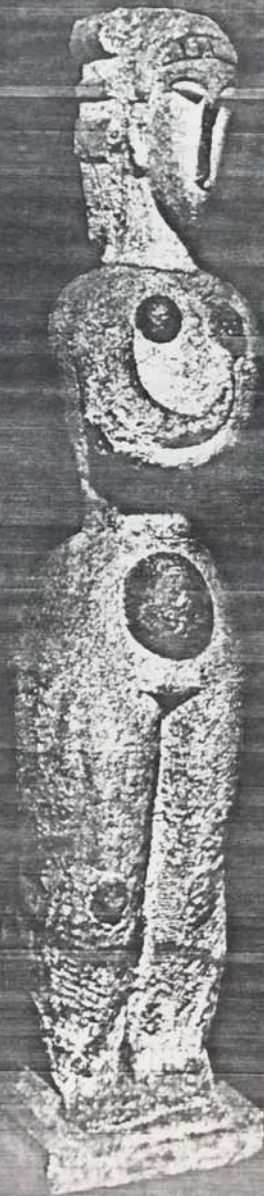
NEW YORK AND TORONTO  
OXFORD UNIVERSITY PRESS  
1980

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189

ssical, as is  
ne terms of  
European.  
aruettes of

d with the  
d hips are  
he has the  
years, he  
the bulk  
wed from  
ded. And

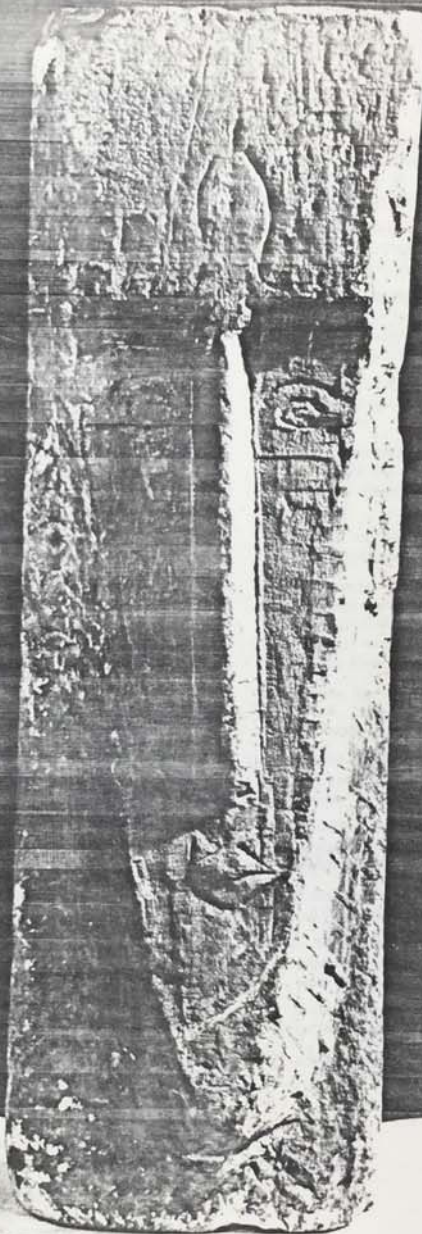
46 Standing Caryatid, 1912



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189

- 23 *Paul Alexandre*, 1909. Pencil,  $13\frac{1}{2} \times 10\frac{1}{4}$  ( $34 \times 26$ ). Private Collection
- 24 *Portrait of Paul Alexandre on a Brown Background*, 1909. Oil on canvas,  $39\frac{1}{2} \times 31\frac{1}{4}$  ( $100 \times 81$ ). Private Collection
- 25 *Portrait of Paul Alexandre on a Green Background*, 1909. Oil on canvas,  $39\frac{1}{2} \times 31\frac{1}{4}$  ( $100 \times 81$ ). Private Collection
- 26 *Paul Alexandre*, 1913. Oil on canvas,  $31\frac{1}{2} \times 18$  ( $80 \times 45.5$ ). Private Collection
- 27 *Jean Alexandre*, 1909. Oil on canvas,  $31\frac{1}{2} \times 23\frac{1}{2}$  ( $81 \times 60$ ). Private Collection
- 28 *L'Amazone*, 1909. Oil on canvas,  $36\frac{1}{2} \times 25\frac{1}{2}$  ( $92 \times 65$ ). Alexander Lewyt Collection
- 29 *The Beggar of Livorno*, 1909. Oil on canvas,  $26 \times 23\frac{1}{2}$  ( $66 \times 59$ ). Private Collection
- 30 *Study for The Cellist*, 1909. Oil on canvas,  $29\frac{1}{2} \times 23\frac{1}{2}$  ( $74 \times 60$ ). Private Collection
- 31 CONSTANTIN BRANCUSI 1876-1957 *Head*, 1908. Plaster cast, ht  $11\frac{1}{2}$  (29.8). Musée National d'Art Moderne, Paris. Photo Réunion des Musées Nationaux, Paris
- 32 *Brancusi* (reverse of ill. 30), 1909. Oil sketch,  $29\frac{1}{2} \times 23\frac{1}{2}$  ( $74 \times 60$ ). Private Collection
- 33 *Head*, 1910-11. Limestone, ht 18 (46). Musée National d'Art Moderne, Paris. Photo Réunion des Musées Nationaux, Paris
- 34 *Head*, 1911. Limestone, ht 24 (61). Tate Gallery, London
- 35 *Head*, 1912. Stone, ht  $25\frac{1}{2}$  (65). National Gallery of Art, Washington D.C.
- 36 *Head*, 1913-14. Marble, ht  $20\frac{1}{2}$  (52.5). Private Collection
- 37 WILLIAM LEHMBRUCK 1881-1919 *Fallen Youth*, 1915-16. Cement. Lehbruck Museum, Duisburg
- 38 CONSTANTIN BRANCUSI 1876-1957 *The Kiss*, 1911. Stone, ht 23 (58.5). Philadelphia Museum of Art, Louise and Walter Arensberg Collection
- 39 Modigliani with Adolphe Basler at the Dôme, c. 1919. Photograph. Photo Museo Civico Giovanni Fattori, Livorno
- 40 Mask from the Ivory Coast. Wood. Formerly in the Paul Guillaume Collection. From Adolphe Basler, *L'Art Chez les Peuples Primitifs*, 1926
- 41 *Nude with African Statue*, c. 1913. Pencil,  $10\frac{1}{2} \times 8\frac{1}{2}$  ( $26.7 \times 21$ ). Private Collection
- 42 *Head with an Abacus*, 1911-12. Pencil,  $17 \times 10\frac{1}{2}$  ( $43 \times 26$ ). Private Collection
- 43 *Head with a Plinth*, c. 1910. Charcoal,  $13\frac{1}{2} \times 10\frac{1}{2}$  ( $33.8 \times 26.3$ ). Kupferstichkabinett, Basle
- 44 *Standing Woman (African Drawing)*, 1910-11. Pencil and charcoal,  $17 \times 10\frac{1}{2}$  ( $43 \times 26$ ). Private Collection
- 45 *Standing Caryatid*, 1911-12. Oil sketch on board,  $32\frac{1}{2} \times 18\frac{1}{2}$  ( $83 \times 48$ ). Private Collection
- 46 *Standing Caryatid*, 1912. Stone, ht 63 (160). Private Collection
- 47 *Crouching Caryatid* (preliminary drawing for ill. 50), 1910-11. Pencil and charcoal,  $13 \times 10\frac{1}{2}$  ( $33 \times 26$ ). Private Collection
- 48 *Caryatid*, c. 1913. Watercolour,  $20\frac{1}{2} \times 16\frac{1}{2}$  ( $53 \times 42$ ). Private Collection
- 49 *Caryatid*, c. 1913-15. Pastel and crayon with wash.  $20\frac{1}{2} \times 19$  ( $53 \times 48.2$ ). Musée d'Art Moderne de la Ville de Paris. Photo Giraudon
- 50 *Crouching Caryatid*, 1913. Limestone, ht  $36\frac{1}{2}$  (92). The Museum of Modern Art, New York, Mrs Simon Guggenheim Fund
- 51 CONSTANTIN BRANCUSI 1876-1957 *Prometheus*, 1911. Gilded bronze, l. 7 (17.6). Private Collection. Photo Solomon R. Guggenheim Museum, New York
- 52 CONSTANTIN BRANCUSI 1876-1957 *Portrait of a Woman*, c. 1918. Oil on paper laid on canvas,  $24\frac{1}{2} \times 15\frac{1}{2}$  ( $61.2 \times 39.3$ ). Courtesy David Grob, London

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189



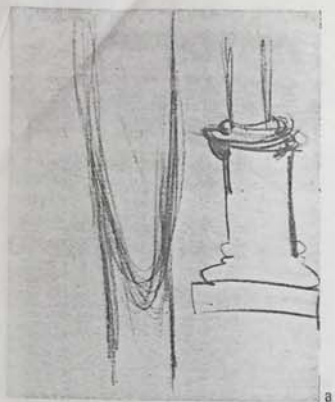
understood if  
sculpture, had  
Boccioni, but  
simultaneously  
sculpture, if ne  
France, and he  
At the onset  
now expensive  
this imposed a  
Modigliani had  
most exhaustin  
was unable to e  
life, and he w  
sculptural char  
and deep down  
situation all the  
purely twentieth  
increasingly to  
Despite his part  
time when his  
even his allowa  
cash, he began  
preferred to thi  
met him in 19  
refers to him in  
bad boy, villam  
In five short  
contributions  
integrated to th  
which his cente  
taken seriously  
refused compr  
see, was a diffic  
so fragile and in

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189

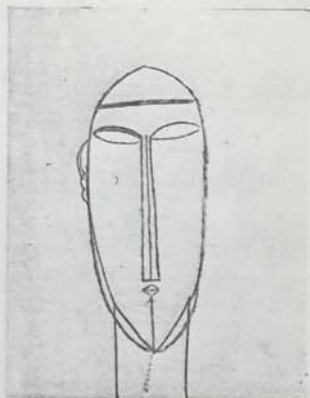
- 53 *Head* (reverse of ill. 54), 1913. Stone, ht 22 (56). Musée National d'Art Moderne, Paris. Photo courtesy the author
- 54 *Head*, 1913. Stone, ht 22 (56). Musée National d'Art Moderne, Paris. Photo Réunion des Musées Nationaux, Paris
- 55 *Head*, 1912-13. Limestone, ht 28 (71). Private Collection
- 56 GABRIEL FOURNIER *At La Rotonde*, 1916. Pen and ink
- 57 Advertisements. From *Montparnasse*, 19. 1923. Photo Eileen Tweedy
- 58 *Guillaume Apollinaire*, 1915. Pencil, 15½ × 10½ (39 × 26.5). Private Collection
- 59 *Picasso*, 1915. Pencil and paint on paper, 13½ × 10½ (35 × 27). Whereabouts unknown
- 60 *Frank Burty Haviland*, 1914. Oil on paper, 28½ × 23½ (72.5 × 59.5). Mattioli Collection
- 61 DIEGO RIVERA 1886-1957 *Self-portrait*, 1918. Pencil, 13½ × 9½ (35 × 24). Private Collection
- 62 *Diego Rivera* (study for ill. 65), c. 1914. Pencil, 13½ × 8½ (34.5 × 22.5). Private Collection
- 63 *Diego Rivera* (study for ill. 65), c. 1914. Pencil and ink, 10½ × 8 (26 × 20). Courtesy the Art Institute of Chicago, gift of Mr and Mrs Wesley M. Dixon Jr, 1967
- 64 *Diego Rivera* (study for ill. 65), 1914. Oil on canvas, 39½ × 31½ (100 × 79). Museu de Art de São Paulo
- 65 *Diego Rivera*, 1914. Oil on canvas, 39½ × 31½ (100 × 81). Private Collection
- 66 *Henri Laurens*, 1915. Oil on canvas, 31½ × 23½ (81 × 60). Private Collection
- 67 *Jean Cocteau*, 1916. Oil on canvas, 39½ × 31½ (100 × 81). Pearlman Collection
- 68 *Moïse Kisling*, 1915. Pencil, 15½ × 9½ (40 × 24). Private Collection
- 69 *Raymond Radiguet*, 1915. Oil on canvas, 14½ × 11½ (37 × 29). Private Collection
- 70 *Jacques Lipchitz* (preparatory drawing for ill. 73), c. 1916. Pencil. Private Collection
- 71 *Jacques and Bertha Lipchitz* (preparatory drawing for ill. 73), c. 1916. Pencil. Private Collection
- 72 *Bertha Lipchitz* (preparatory drawing for ill. 73), c. 1916. Pencil, 9 × 6½ (23 × 16). Private Collection
- 73 *Jacques and Bertha Lipchitz*, 1917. Oil on canvas, 31½ × 21 (80 × 53.3). Courtesy the Art Institute of Chicago, Helen Birch Bartlett Memorial
- 74 *Beatrice Hastings (Beata Matrex)*, 1915. Pencil, 21½ × 16½ (54 × 42). Private Collection
- 75 *Beatrice Hastings as Madam Pompadour*, 1915. Oil on canvas, 24 × 19½ (61 × 50.4). Courtesy the Art Institute of Chicago
- 76 *Beatrice Hastings*, 1915. Oil on canvas, 31½ × 21½ (81 × 54). Private Collection
- 77 FRANCESCO PARMIGIANINO 1503-40 *Madonna and Child with Angels (Madonna del Collo Lungo)*, c. 1535 (detail). Oil on wood, 85 × 52 (216 × 132). Palazzo Pitti, Florence. Photo Alinari
- 78 *Beatrice Hastings in an Armchair*, 1915. Pencil, 16½ × 10½ (42 × 26.6). Private Collection
- 79 *Beatrice Hastings (Beatrice)*, 1915. Pencil, 15½ × 10 (40.3 × 25.4). Private Collection
- 80 *Paul Guillaume (Novo Pilota)*, 1915. Oil on canvas, 41½ × 29½ (105 × 75). Private Collection. Photo Giraudon
- 81 *Celso Lagar*, 1915. Oil on canvas, 13½ × 10½ (35 × 27). Private Collection
- 82 *L'Arlequin* (self-portrait?), 1915. Oil on paper, 17 × 10½ (43 × 27). Statens Museum for Kunst, Copenhagen
- 83 Advertisement. From *Nord-Sud*, June-July 1917
- 84 *Chaim Soutine*, 1917. Pencil. Private Collection
- 85 *Chaim Soutine*, c. 1917. Oil on canvas, 17 × 10½ (43 × 27). Private Collection
- 86 *Max Jacob*, c. 1917. Oil on canvas, 28½ × 22½ (73 × 57). Nordrhein-Westfalen, Germany
- 87 *The Bride and Groom*, 1917. Oil on canvas, 21½ × 16½ (54 × 42). Museum of Modern Art, New York. Gift of Frederic C. Frank
- 88 *Monk (L'Étair)*, 1918. Pencil, 10½ × 7½ (26.5 × 19). Private Collection
- 89 *Crucifixion (C)*, 1918. Pencil, 10½ × 7½ (26.5 × 19). Private Collection
- 90 *Kneeling Woman*, 1918. Pencil, 10½ × 7½ (26.5 × 19). Private Collection
- 91 *Max Jacob*, 1918. Oil on canvas, 38 × 27 × 5 (96.5 × 68.5 × 12.7). Private Collection
- 92 *Max Jacob*, 1918. Oil on canvas, 38 × 27 × 5 (96.5 × 68.5 × 12.7). Private Collection
- 93 *Reclining Nude*, 1918. Oil on canvas, 18½ × 14½ (46.5 × 36.5). Private Collection
- 94 *Reclining Nude*, 1918. Oil on canvas, 18½ × 14½ (46.5 × 36.5). Private Collection. Photo Galleries Inc., New York
- 95 *Life Study*, c. 1918. Oil on canvas, 42 × 26. Private Collection
- 96 PABLO PICASSO *Bathers*, 1918. Oil on canvas, 118 × 81 (295 × 205). Courtesy the Harvard University Art Museums, Paul J. Sachs
- 97 *Life Study*, 1917-18. Oil on canvas, 28 × 18. Private Collection
- 98 *Thea Buzza*, 1918. Oil on canvas, 28 × 18. Private Collection
- 99 *Mary Piotrowska*, 1918. Oil on canvas, 28 × 18. Private Collection
- 100 TITIAN 1487-1566 *Organ-player*, c. 1510. Oil on canvas, 54½ × 44½ (139 × 113). Private Collection. Photo
- 101 *Reclining Nude*, 1917. Oil on canvas, 36½ × 26½ (92.5 × 67.5). Private Collection

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189



a

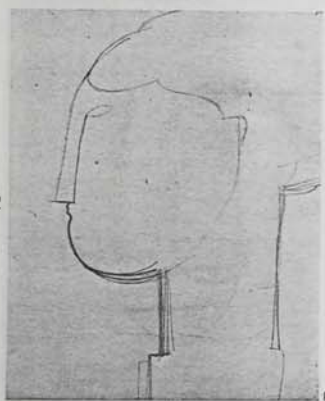


b



c

122



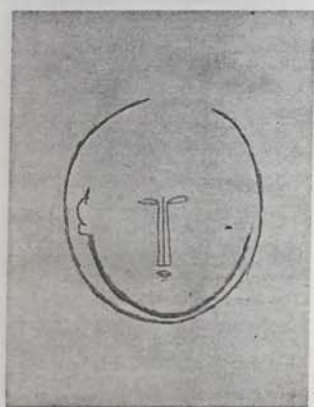
d



e



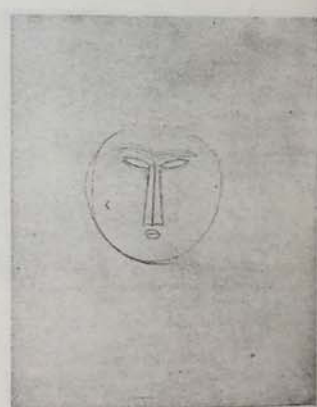
f



g



h



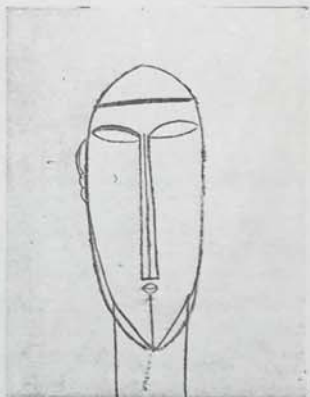
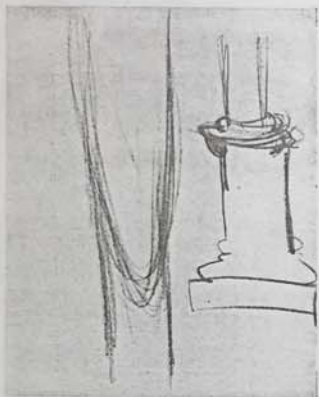
180

modigliani

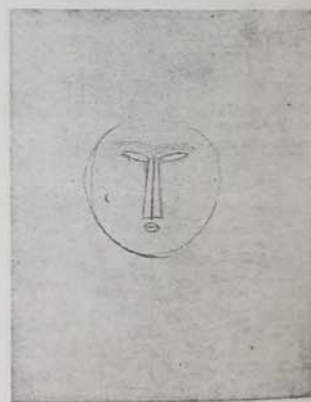
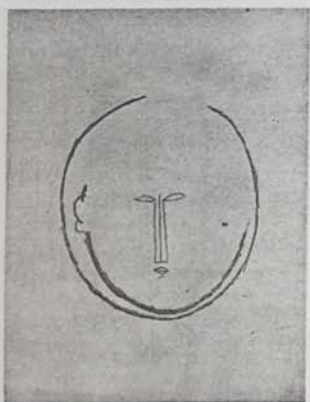
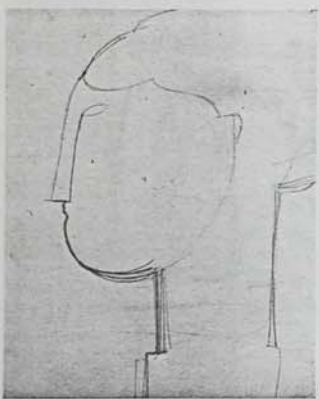
FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189

*(na kerchachy modigliani)*



122



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189

#7

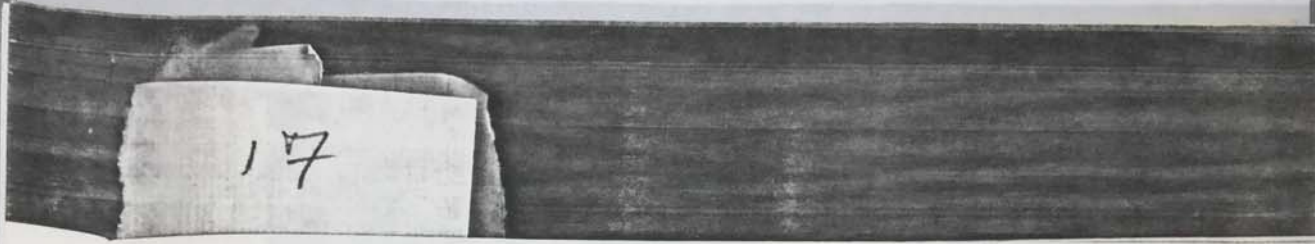
MUSÉE D'ART MODERNE DE LA VILLE DE PARIS  
XX<sup>e</sup> ANNIVERSAIRE

**AMEDEO  
MODIGLIANI**

1884 - 1920

26 mars — 28 juin 1981

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189



Paul  
avart  
Palm  
ffalo-  
1971.  
n. 3:  
1958.  
roni.  
Diehl,  
1969,  
n. 7:  
ander



7

7  
↑  
X

**Nu debout** (étude pour une cariatide).  
1911-1912  
H.C.B. - 82,8 x 47,9 - S.b.d.  
Prov.: Dr Paul Alexandre; Berggruen,  
Paris.  
Exp.: Francfort, 1963, n° 5; N.Y.,  
1963, n° 2; N.Y., 1966, n° 13; Tokyo-  
Osaka, 1979, n° 1; Liège, 1980, n° 3.  
Bibl.: Pfannstiel, 1929, cat. pr. p. 5;  
Pfannstiel, 1956, n° 18; Ceroni, 1958,  
n° 26; Werner, 1968, p. 22; Diehl, 1969,  
p. 41; Lanthemann, 1970, n° 470; Cero-  
ni, 1972, n° 34; Hall, 1979, pl. 2; Mann,  
1980, p. 74.  
New York, Perls Galleries.



8

**Cariatide verte** - v. 1913  
Gouache et aquarelle - 75 x 42 - S.b.d.  
Prov.: Guy B. Gorelik, N.Y. (1968).  
Exp.: Liège, 1980, n° 34.  
Bibl.: Werner, 1968, p. 31; Lanthe-  
mann, 1970, n° 561.  
New York, Perls Galleries.



9

**Cariatide** - v. 1913  
Aquarelle sur trait de crayon - 98 x 55  
S.b.d.  
Prov.: Acheté par Suzanne Tall  
(M<sup>me</sup> André Tachard) chez Modigliani  
présence de Paul Guillaume; M<sup>me</sup> Felde  
Paris (?).  
Bibl.: Pfannstiel, 1929, p. 43; Lan-  
themann, 1970, n° 557.  
France, coll. part.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189



X 17

Tête de femme - 1914  
H.T. - 41 x 33 - S.b.d.  
*Prov.* : Roger Dutilleul.  
*Exp.* : Paris, Galerie Claude, 1945 ;  
Lille, 1950 ; Paris, 1958, n° 12 ; Marseille,  
1958, n° 3 ; Lille, 1974.  
*Bibl.* : San Lazzaro, 1953, p. 4 ; Lan-  
themann, 1970, n° 44 ; Ceroni, 1972,  
n° 48.  
Paris, coll. part.



18  
Femme assise tenant un verre - 1914  
H.C. - 103 x 50,5 - S.h.g.  
*Prov.* : Bing, Paris.  
*Exp.* : Paris, 1925 ; Berne, 1955, n° 2.  
*Bibl.* : Pfannstiel, 1929, cat. pr.  
p. 10 ; Descargues, 1954, pl. 24 ; Lanthe-  
mann, 1970, n° 73 ; Ceroni, 1972, n° 47.  
Paris, coll. part.

- R  
- R  
Fran  
H.C.  
Dro  
Bue  
Harr  
Cinc  
les.  
1963  
1977  
L.A.  
n° 1  
pl. 2  
1958  
Cerr  
pl. II  
Los

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189

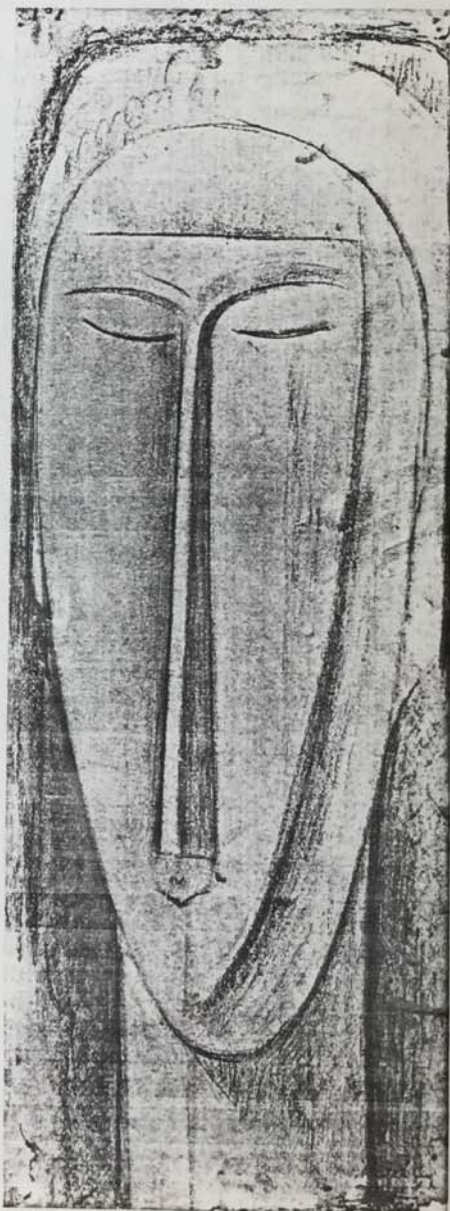


115

115  
Étude de tête pour une sculpture - v. 1911  
Crayon bleu sur papier teinté - 71 x 22  
- I.b.d. *Je certifie que ce dessin est de Modigliani - Lola.*  
Prov. : Roger Dutilleul ; Jean et Geneviève Masurel.  
Exp. : Bordeaux, 1964, n° 175 ; Paris, Mus. Luxembourg, 1980, n° 95.  
Bibl. : Diehl, 1969, p. 29.  
France, collections publiques, Donation Masurel (inv. 979.4.154).

X

116  
Étude de tête pour une sculpture - v. 1912  
Crayon bleu sur papier teinté - 62,5 x 23  
- I.b.d. « *Je certifie que ce dessin est de Modigliani-Lola.* »  
Prov. : Roger Dutilleul ; Jean et Geneviève Masurel.  
Exp. : Paris, Mus. Luxembourg, 1980, n° 96.  
Bibl. : Diehl, 1969, p. 29.  
France, collections publiques, Donation Masurel (inv. 979.4.155).



116

→

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189



18 120

*Exp.* : Paris, 1958, n° 169; Milán, 1958, n° 73; Rome, 1959, n° 65; Hambourg, 1959, n° 227; Francfort, 1963, n° 45; Duisbourg, 1965, n° 433; Tokyo-Kyoto, 1968, n° 19.

*Bibl.* : Russoli, 1969, n° 5; Lanthemann, 1970, n° 476; *Dijon...*, II, 1976, n° 465; Zurcher, 1980, p. 12.

Dijon, Musée des Beaux-Arts, Donation Granville (inv. D.G. 99).

120

Tête - v. 1912-13

Crayon - 42,5 x 26,4 - S.I.b.d. non/à notre ami/Marc Bres [...]

*Prov.* : Joseph Altounian, Paris.

*Exp.* : Liège, 1980, n° 32.

*Bibl.* : Lanthemann, 1978, p. 22.

Paris, coll. part.

X 121

Tête de femme - v. 1913

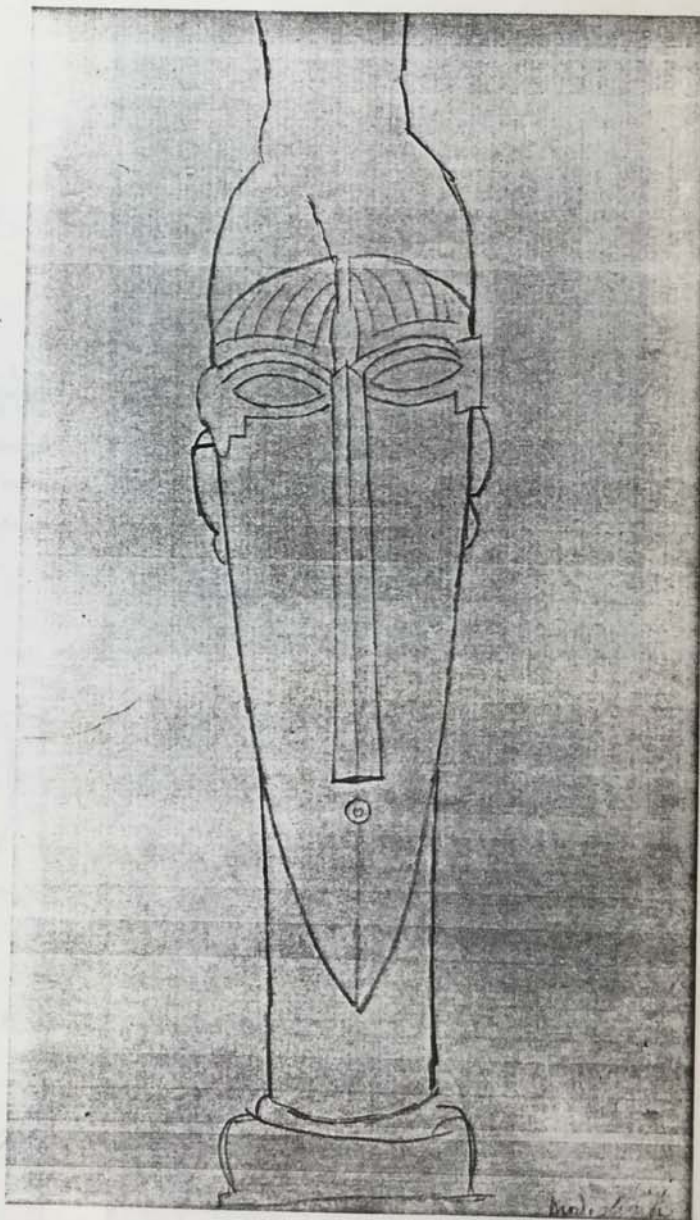
Crayon bleu - 53 x 30 - S.b.d.

*Prov.* : John Rewald; New Gallery, N.Y., 1956; Miss Kay Hillman, N.Y.; Esther Stutman, N.Y., 1958.

*Exp.* : N.Y., New Gallery, 1956.

*Bibl.* : Lanthemann, 1970, n° 509.

Paris, coll. A et B. Royer.



121

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189

X

122  
**Carnet de dessins** (non reproduit)  
 32 pages - 27 dessins.  
 Divers crayons - 43 x 28.  
*Prov.* : donné par Jeanne Hébuterne à Simone Thiroux; vendu au Musée National d'Art Moderne.  
*Exp.* : Edimbourg - Londres, 1963.  
*Bibl.* : *Art de France*, 1964, pp. 369-371; Lanthemann, 1970, nos 710, 745, 749-752, 755, 794, 915, 927, 935, 936, 1002, 1030, 1033, 1040; Zurcher, 1980, pl. 32.  
 Paris, Musée National d'Art Moderne, Centre Georges Pompidou (inv. A.M. 3354 D.).

123  
**Cariatide** - v. 1913-14  
 Encre, crayon et pastel - 42,5 x 26 - S.b.g.  
*Prov.* : Chester H. Johnson Galleries, Chicago; Mrs. Manon Koogler Mc Nay, San Antonio.  
*Exp.* : San Antonio, 1957; Boston-Los Angeles, 1961, n° 77.  
*Bibl.* : Werner, 1962, p. 60; Lanthemann, 1970, n° 597.  
 San Antonio, Texas (U.S.A.), Marion Koogler Mc Nay Art Institute.



122j

124  
**Cariatide** - v. 1913-14  
 Crayon et aquarelle - 57 x 46 - S.b.d.  
*Prov.* : Paulette Jourdain.  
*Bibl.* : Werner, 1962, p. 79; Lanthemann, 1970, n° 578.  
*Exp.* : Tokyo, 1980, n° 3.  
 New York, Perls Galleries.

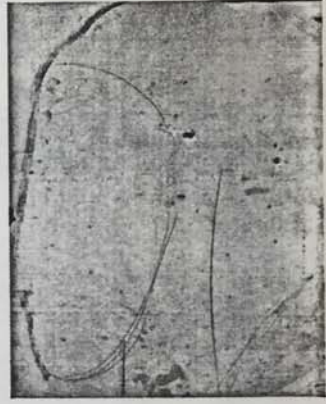
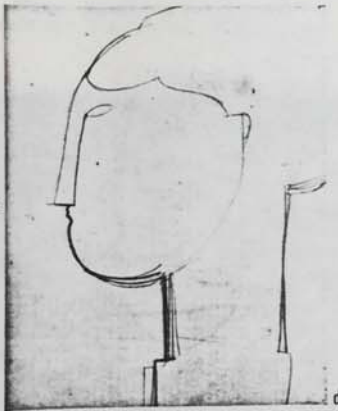
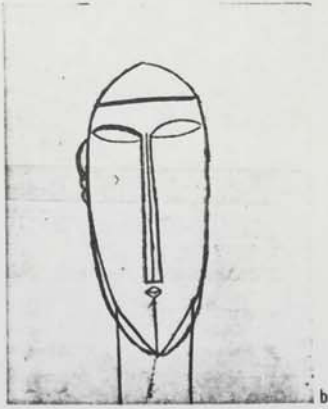
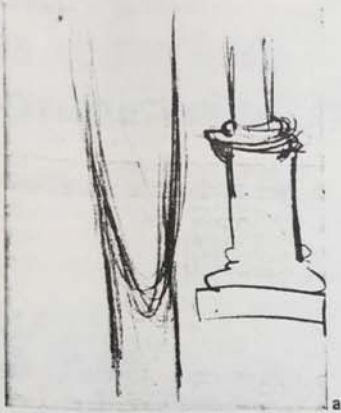
123



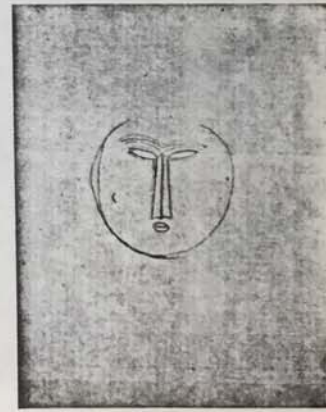
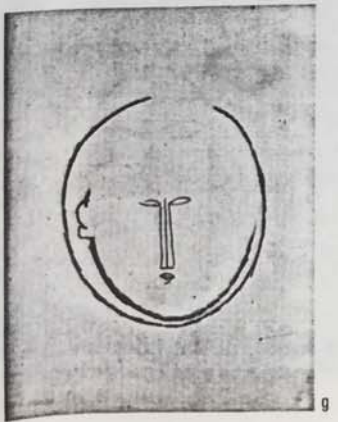
124

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189



122



180

*whole page*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189

# Catalogue des sculptures reproduites en noir

voir aussi les nos 13 et 14, p. 108)

222  
Tête - v. 1911-12  
Pierre - 47 x 25 x 30.  
Prov.: Liège, 1980, n° 63.  
Bibl.: Modigliani, 1961, pl. 73;  
Werner, 1962, pl. 23, 24, 25; Ceroni,  
1965, n° III; Werner, 1968, p. 26; Lan-  
themann, 1970, n° 640; Ceroni, 1972,  
III; Mann, 1980, pp. 84-85.  
Paris, Musée National d'Art Moderne,  
Centre Georges Pompidou (inv. 9035).



226

222  
Tête - v. 1911-12  
Pierre - 46,5 x 27 x 30.  
Prov.: Victor Bossuat, Paris; vente  
Bellier, Paris, Hôtel Drouot, 24 nov.  
1941, n° 97; D' Avier, Paris.  
Exp.: N.Y., 1957; N.Y., Gal. Cha-  
lette, 1958; Cincinnati, 1959; Atlanta,  
1960, n° 61; Francfort, 1963, n° 68;  
N.Y., 1963; Tokyo-Kyoto, 1968, n° 11;  
Tokyo, 1980, n° 4.  
Bibl.: Werner, 1962, pl. 46-47;  
Ceroni, 1965, n° II; Diehl, 1969, p. 35;  
Lantheimann, 1970, n° 646; Ceroni, 1972,  
p. 107, n° II; Hall, 1979, pl. 4.  
New York, Perls Galleries.

reprod.  
next page

223  
Tête - v. 1911-12  
Pierre - 50 x 19,6 x 19.  
Prov.: Zborowski; Galerie Moura-  
dian-Vallotton, Paris; Jacques Guérin,  
Paris; vente Sotheby, Londres, 28 juin  
1972, n° 44.  
Bibl.: Modigliani, 1961, pl. 69;  
Werner, 1962, p. 86; Ceroni, 1965,  
n° XIII, pl. 67; Lantheimann, 1970,  
n° 626; Ceroni, 1972, p. 108, n° XIII.  
Paris, coll. Stavros S. Niarchos.



222

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189

vente  
nov.  
Cha-  
atlanta,  
n° 68;  
n° 11;  
46-47;  
n. 35;  
1972.

Moura-  
ruera,  
8 juin  
pl. 67;  
1965,  
1970,  
III.



223

224  
Tête - v. 1911-12  
Pierre - H. 64.  
Prov.: Galerie Beyeler, Bâle (1980).  
Karlsruhe, Staatliche Kunsthalle.



224

Prov.: Edward Roworth (acheté à l'artiste en 1914); Henry Harris, Londres, donné au Victoria and Albert Museum en 1922; dépôt de ce musée à la Tate Gallery, 1952.  
Exp.: Paris, 1912, n° 1211.7; Londres, 1914, n° 287; Venise, 1930, n° 40; Londres, 1948-1949, n° 183; Rome, 1951-52, n° 24; Paris, MNAM, 1960-1961, n° 463; Londres, 1975, n° 155.  
Bibl.: Pfannstiel, 1929, p. 86/b; Ep-

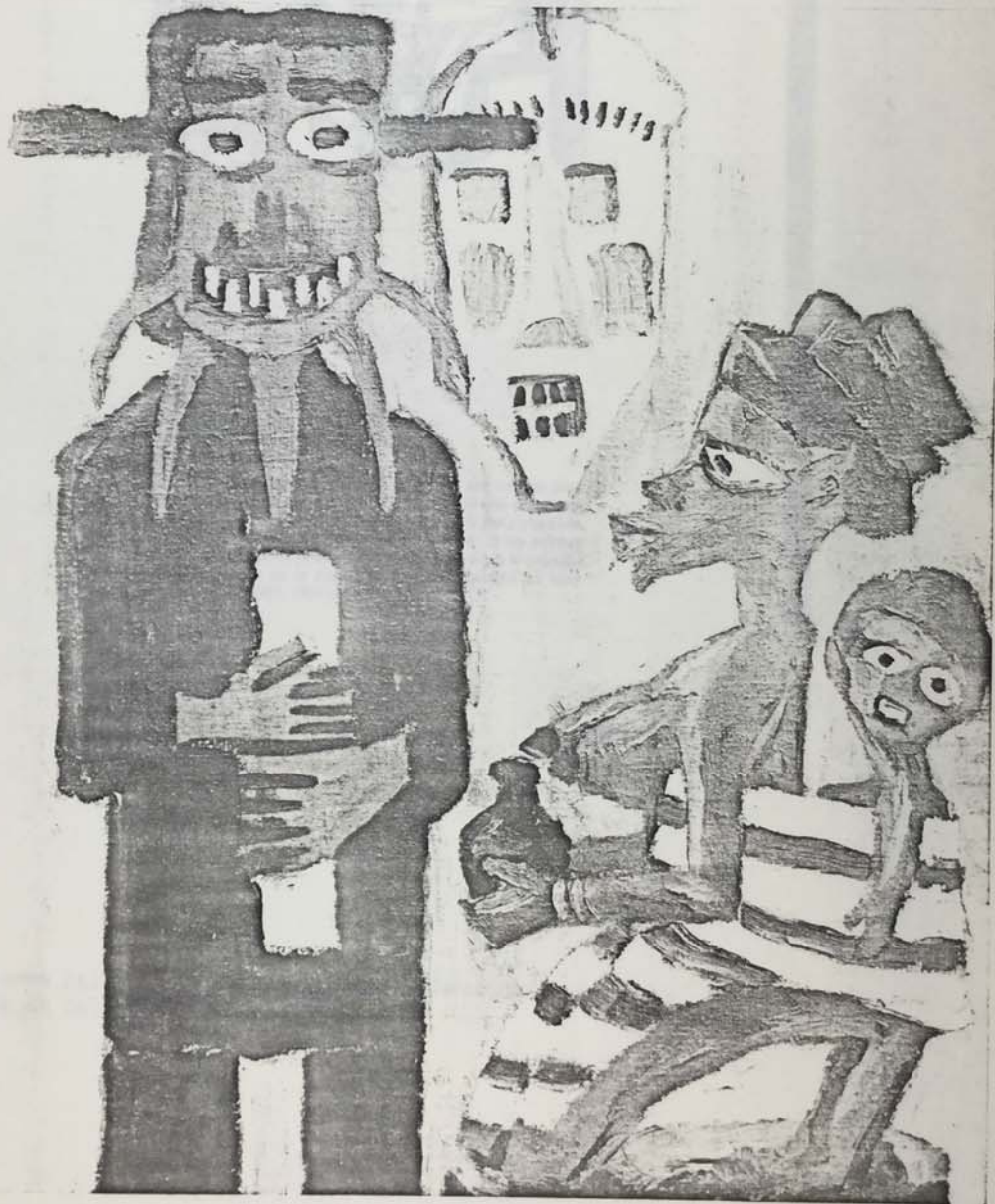
stein, 1931, pp. 132-133; H. p. 50; Epstein, 1940, p. 6; 1941, pp. 213-214; C. pl. 28-29; John, 1952, p. 13; à Modigliani, 1954, pl. 1; 1954, p. 2; Giedion-Wel p. 37; Rothenstein, 1958, p. 1; 1962, pl. 32-33; C. n° XXIV; Lanthemann, 1958; Ceroni, 1972, p. 109; n° X ka, 1977, p. 86; Mann, 1980; Londres, Tate Gallery.

225  
Tête - v. 1911-12  
Pierre - 63,5 (sans la base) x 12,5 x 35.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

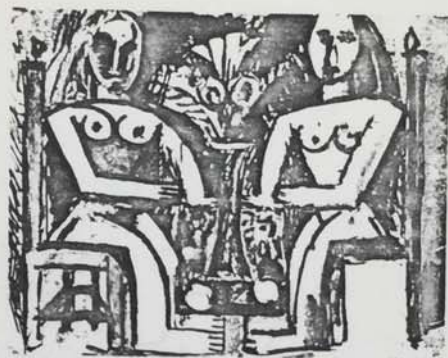
The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189

1/27/64, fig. 170)



Emil Nolde. The Missionary. 1912.  
Oil on canvas, 78 x 66 cm. Collection Berthold Glauerdt, Solingen  
8/22 0/27/64 fig. 133)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189



**304 Deux femmes assises**

1909?

Gouache sur papier, 50 x 65. Non signé.

Bibl. Z.VI.1022.

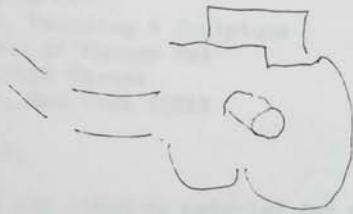
Coll. Succession de l'artiste.

Cette œuvre totalement isolée est peut-être une version plus poussée du thème dont le dessin Z.II\*\*712 révèle une autre approche. Les couleurs sont ocre sur fond gris. La stylisation du vase de fleurs semble postérieure à 1908, et les palmes centrales font même penser à Horta de Ebro. Mais le primitivisme accentué de la représentation des femmes est sans équivalent en 1907, 1908 ou 1909. PD

(Pierre Daix, Le Cubisme de Picasso, Neuchâtel: Editions Ides et Calendes, 1979, p. 247)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	1382.189



*Walter Gropius, Bauhaus, Dessau, 1926*

Donald C. Koop  
Assistant Professor of  
Art History, 1981-82

40

Kopf 1917

Bauhaus Dessau, 1926



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189

Columbia University in the City of New York | New York, N.Y. 10027

DEPARTMENT OF ART HISTORY AND ARCHAEOLOGY

2 June, 1982

Mr. William Rubin  
Director, Painting & Sculpture  
The Museum of Modern Art  
18 West 54th Street  
New York, New York 10019

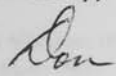
Dear Bill,

I'm glad you liked my material for the Affinities show, and that some of it will be useful to you during your forthcoming Berlin visit. As you requested, I enclose a page of Schmidt-Rottluff sculptures in unfortunately tiny reproduction. I also have provided an English translation of Nolde's 1912 remarks on primitive sculpture and 1934 comments thereto. I hope these will be of interest.

In turn I hope you can get me some documentation on the link between Carl Einstein's 1915 Neuerplastik and the former DeHaviland (sp?) collection, now part of the Arensberg collection. I'm sure there is an obvious Paris-New York literature, but a few leads would save me some time. Thanks.

Bon voyage, and happy hunting in Europe.

Cordially,

  
Donald E. Gordon  
Visiting Professor of  
Art History, 1981-82

enclosures (2)

MAILING ADDRESS AFTER 1 AUGUST 1982:

Prof. Donald E. Gordon  
104 Frick Fine Arts Building  
University of Pittsburgh  
Pittsburgh, PA 15260

acc'd 6/18/82  
cc: LR  
SC  
K. S. (E. H.)

Schmidt/  
Rottluff

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189

*Hilt Gehrman, Kurt Schmidt-Rottloff (Stuttgart-W. Kollmanns, 1950), p. 280*

Plastiken 1917-1918  
T. Seite 239, 240, 241



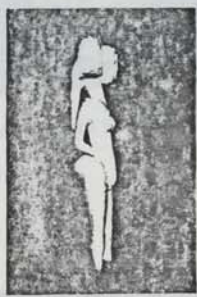
Grüner Kopf 1917  
Roter Kopf 1917



Kopf 1917  
Blauroter Kopf 1917



Litauisches Mädchen 1917  
Sitzender Mann 1917



Stehende Figur 1918  
Betender 1918



Steinschnitt 1952  
Steinschnitt 1953

*I presume these have all  
ended the Brücke Museum,  
but this remains to be checked*

*This one is in  
Berlin Brücke Museum  
- exhibited*

*Eng. DF  
HLF  
SC  
1951 (B. 1)*

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1382.189

Max Weber

extra: postcard



88. *African Sculpture*, 1910. Gouache on board, 13½ x 10½ inches. Private Collection.