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Sweeney

THE MUSEUM OF MODERN ART

Date March 26, 1945

To: MR. SWEENEY

From: Mr. Wheeler

Re: Lectures

I am very much in favor of your giving your talk on Mondrian to the Museum members, and I have asked Mr. Porter to arrange a date with you.

I think it would also be an excellent thing if we could announce, at the same time, a lecture on Rouault, if you can think of someone who can do it. Jim Soby dislikes lecturing and has always refused to do it heretofore.

NEW SCHEDULE OF EXHIBITIONS AT MUSEUM OF MODERN AR

The other exhibitions are as follows:

Mar. 21 - May 13 PIET MONDRIAN

Sponsored by the Netherland-America Foundation, this retrospective memorial exhibition for the Dutch artist who was the leading painter of the de Stijl group in Holland will include 60 to 70 oils and drawings and will cover the period from 1903 until the painter's death in New York in February 1944. Mondrian, who was born near Amsterdam, Holland, seventy-one years ago, spent many years in Paris and became the originator of neo-plasticism. He has had an enormous influence on modern architecture, typography and layout design. The exhibition will be directed by James Johnson Sweeney.

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THE MUSEUM OF MODERN ART

Date March 24, 1944

To: Mr. Wheeler **Re:**

From: Mr. Sweeney

Dear Monroe:

I don't know if you were serious in your remark about a talk on Mondrian for the Museum members, but if you were, I would be glad to give it.

And completely aside from the current show, I would like to suggest that in the future we consider a lecture for members and the public in connection with each major exhibition. I would like to talk to you sometime when you have a moment regarding public lectures. I would like to know how you feel about them in relation to your exhibition activities.

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THE MUSEUM OF MODERN ART

MH

Date March 3, 1945

To: Miss Dudley

Re:

From: Mr. Sweeney

If it is possible to ~~day~~ delay the pick up of my Mondrians until somewhat closer to the date of the exhibition, I would appreciate it. They leave such holes on the walls. There is nothing necessary to do to them. They are in good condition. I will bring them down myself and it won't be necessary to send a truck for them.

Mr. Monroe Wheeler,
The Museum of Modern Art,
11 West 53rd Street,
New York, N.Y.

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SWEENEY

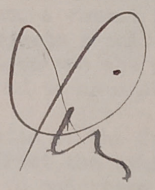
120 East End Avenue,
New York 28, N.Y.
March 15, 1944.

Dear Monroe:

I was very happy to hear that the Exhibitions Committee had approved the Mondrian exhibition and I will be very glad to talk it over with you whenever you care to. I think a very representative show can be brought together. And it should not by any means be "monotonous or repetitious."

Give me a ring or drop me a note. I will be very glad to undertake it. Many thanks for your letter.

Sincerely,



Mr. Monroe Wheeler,
The Museum of Modern Art,
11 West 53rd Street,
New York, N.Y.

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	MoMA Exhs.	282.2

SWEENEY

19

March 14, 1944

Dear Jim,

As you have heard the Exhibitions Committee has approved the Mondrian Exhibition, although some of them, who have never been able to tell one late Mondrian from another, had qualms about the exhibition seeming monotonous or repetitious. When you have a moment I should like to discuss with you how many objects should be included, it will be a ground floor exhibition and the question is whether or not the main hall should be used as well as the galleries.

It was the unanimous opinion of the Committee that you would be the person to direct the exhibition and we all hope that you will be willing to undertake it.

We have several previously scheduled exhibitions which must follow the Fifteenth Anniversary show, but I think we shall be able to arrange the Mondrian exhibition for the early winter if that is agreeable to you.

Many thanks for your great kindness and promptness in letting me have the Mondrian photographs which I am returning to you.

Sincerely yours,

Mr. James Johnson Sweeney
120 East End Avenue
New York 28, New York

MW:hw

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SWEENEY:
120 East End Avenue
New York 28
Mondrian

Dear Mondrian,

I am sending along 18 photographs arranged roughly in chronological order, also three cards of contact prints to show or not as you feel advisable. All photographed here are in the country and available. Quite a few key pictures, however, also available in the U.S. are not among these. But these should give a fair, general idea of possible material.

Yours

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THE MUSEUM OF MODERN ART
11 WEST 53RD STREET, NEW YORK 19, N. Y.
TELEPHONE: CIRCLE 5-8900

Exhibition of
PIET MONDRIAN
March 21 - May 13, 1945

The Museum of Modern Art
11 West 53 Street, New York

CHECKLIST

1 PORTRAIT OF DR. X. c.1900. Charcoal drawing, 27½ x 19¾". Lent by Harry Holtzman, New York.

2 STANDING NUDE. 1900 (dated). Charcoal drawing, 18 3/8 x 11 3/4" (sight). Lent by Harry Holtzman, New York.

3 RIVER SCENE. c.1905-1906. Oil on wood. 8 7/8 x 10 7/8". Lent by Mrs. Henri Crommelin, Dobbs Ferry, N. Y.

4 CHRYSANTHEMUM. 1908-1909? (dated 1906 by P.M. c.1942). Oil, 26 5/8 x 16 5/8". Lent by Miss Ella Winter.

5 NIGHT. c.1908. Oil, 13 7/8 x 19 3/4". Lent by Mrs. Marie Johanna Ootmar, Kelowna, British Columbia.

6 HAYSTACKS. c.1909. Oil, 11 7/8 x 16 7/8". Lent by Mrs. Marie Johanna Ootmar, Kelowna, British Columbia.

7 TREES AT NIGHT. c.1909. Oil on cardboard. 10 5/8 x 15". Lent by Mrs. Marie Johanna Ootmar, Kelowna, British Columbia.

8 TREE. c.1909. Oil on cardboard, 12½ x 15". Lent by Mrs. Marie Johanna Ootmar, Kelowna, British Columbia.

9 EUCALYPTUS. 1910 (dated). Oil, 20 x 15½". Lent by Harry Holtzman, New York.

10 RECLINING FIGURE. 1910 (dated). Charcoal drawing, 34½ x 62½". Lent by Harry Holtzman, New York.

11 MAN'S HEAD. 1911 (dated). Charcoal drawing, 11 x 9". Lent by Harry Holtzman, New York.

12 SKETCH OF TREE. Meudon, France. 1911. Charcoal drawing, 7 x 4 7/8". Lent by Harry Holtzman, New York.

13 SKETCH OF TREE. Meudon, France. 1911. Charcoal drawing, 4 7/8 x 7". Lent by Harry Holtzman, New York.

14 TREE. 1911. Oil, 37 x 27 7/8". Lent by the Nierendorf Gallery, New York.

16 COMPOSITION. (based on church facade). Holland. 1914 (dated 1912 by P.M. c.1942). Charcoal drawing, 39 x 24 7/8". Lent by Harry Holtzman, New York.

17 OCEAN. 1914 (dated). Charcoal drawing, 35 5/8 x 48 3/8". Lent by Art of This Century, New York.

18 PIER AND OCEAN. Domburg. 1914 (dated). Crayon drawing with wash, 34 3/8 x 44". The Museum of Modern Art, Mrs. Simon Guggenheim Fund.

19 COMPOSITION IN GRAY. 1919 (dated). Oil, 33¼ x 33¼" (diagonal). Lent by Mr. and Mrs. Walter C. Arensberg, Hollywood.

20 COMPOSITION IN GRAY. 1919 (dated 1915 by P.M. c.1942). Oil, 38¾ x 24½". Lent by Harry Holtzman, New York.

21 COMPOSITION IN GRAY, RED, YELLOW AND BLUE. 1920 (dated). Oil, 39 5/8 x 39½". Lent by Harry Holtzman, New York.

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22 COMPOSITION IN GRAY, BLUE, YELLOW AND RED. 1921. Oil, 21⅛ x 16½". Lent anonymously.

23 COMPOSITION IN GRAY, RED AND BLUE. 1922-25 (dated). Oil, 19 1/4 x 19 1/4". Lent by Mrs. Valentine Dudensing, New York.

24 COMPOSITION IN WHITE, BLUE AND RED. 1925. Oil, 15 7/8 x 12 5/8". The Museum of Modern Art, gift of Philip Johnson.

25 COMPOSITION IN BLACK AND WHITE. 1926 (dated). Oil, 44 3/4 x 44 1/4" (diagonal). Lent by Miss Katherine S. Dreier, New York.

26 COMPOSITION IN WHITE AND BLUE. 1926 (dated). Oil, 33 3/8 x 33 3/8 (diagonal). Philadelphia Museum of Art. Gallatin Collection.

27 COMPOSITION IN WHITE AND RED. 1926 (dated). Oil, 19 3/4 x 20 1/8". Lent by Harry Holtzman, New York.

28 FOX TROT B. 1929 (dated). Oil, 17 3/4 x 17 3/4". Lent by the Societe Anonyme Collection, Yale University Art Gallery, New Haven, Conn.

29 FOX TROT A. 1930 (dated). Oil, 43 3/4 x 43 1/4" (diagonal). Lent by the Societe Anonyme Collection, Yale University Art Gallery, New Haven, Conn.

30 COMPOSITION NO. 1. 1931 (dated). Oil, 32½ x 21½". Lent by Miss Charmion Wiegand, New York.

31 COMPOSITION IN BLUE AND YELLOW. 1932 (dated). Oil, 16 1/4 x 13". Lent by the Philadelphia Museum of Art, Gallatin Collection.

32 COMPOSITION IN WHITE, RED AND BLUE. 1933. Oil, 16 1/8 x 13 1/8". Lent by Sidney Janis, New York.

33 COMPOSITION. 1932. Oil. Lent by M. Martin Janis, Buffalo.

34 COMPOSITION IN WHITE AND BLUE. 1935 (dated). Oil, 28½ x 27½". Lent by Mr. and Mrs. George L. K. Morris, New York.

35 COMPOSITION IN WHITE AND YELLOW. 1935 (dated). Oil, 34 x 30½". Lent anonymously.

36 COMPOSITION IN WHITE, BLUE AND YELLOW. 1936 (dated). Oil, 28 3/8 x 27 1/4". Lent by Mrs. George Henry Warren, New York.

37 COMPOSITION IN WHITE, RED AND YELLOW. 1936 (dated). Oil, 31½ x 24½". Lent by Harry Holtzman, New York.

38 COMPOSITION IN WHITE AND RED. 1936 (dated). Oil, 40 1/4 x 41". The Museum of Modern Art, gift of the Advisory Committee.

39 COMPOSITION IN RED AND WHITE. 1936 (dated). Oil, 23 3/8 x 22 1/4". Lent by Mrs. Charles H. Russell, Jr., New York.

40 COMPOSITION IN WHITE AND RED. 1938 (dated). Oil, 55 x 55" (diagonal). Lent anonymously.

41 COMPOSITION IN WHITE, BLUE AND YELLOW. 1935-42 (dated). Oil, 39 7/8 x 20 1/8". Lent by the Valentine Gallery, New York.

42 RHYTHM OF STRAIGHT LINES. 1935-42 (dated). Oil, 28 1/2 x 27 1/4". Lent by Mr. and Mrs. Henry Clifford, Radnor, Pa.

43 COMPOSITION IN WHITE AND BLUE. 1936-42 (dated). Oil, 24 1/4 x 23 7/8". Lent by Harry Holtzman, New York.

44 COMPOSITION IN WHITE, RED, BLUE AND YELLOW. 1939-42 (dated). Oil, 29 5/8 x 26 7/8". Lent by Mrs. H. Gates Lloyd, Jr., Haverford, Pa.

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45 COMPOSITION IN YELLOW AND RED. Picture No. 9. 1939-42 (dated). Oil, 31 1/4 x 28 7/8". Lent by Miss Katherine S. Dreier, New York.

46 LONDON. 1940-42 (dated). Oil, 32 5/8 x 28 1/8". Lent by the Albright Art Gallery, Buffalo.

47 NEW YORK CITY. 1942 (dated). Oil, 47 1/8 x 45 1/8". Lent by Harry Holtzman, New York.

48 BROADWAY BOOGIE WOOGIE. 1942-43. Oil, 50 x 50". The Museum of Modern Art, given anonymously.

49 COMPOSITION IN WHITE, RED, YELLOW AND BLUE. Picture No. 2. 1936-43 (dated). Oil, 23 5/8 x 21 3/4". Lent by Harry Holtzman, New York.

50 TRAFALGAR SQUARE. 1939-43 (dated). Oil, 57 1/4 x 47 1/4". Lent by Harry Holtzman, New York.

51 VICTORY BOOGIE WOOGIE. 1944. Unfinished. Oil, paper and scotch tape on canvas, 70 3/4 x 70 3/8" (diagonal). Lent by courtesy of The Miller Company, Meriden, Conn.

52 COMPOSITION. 1939. Oil, 40 x 41". Lent by Art of This Century, New York.

53 COMPOSITION. 1939-42. Oil, 29 5/8 x 25 3/4". Lent anonymously.

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MONDRIAN

1 Portrait of Dr. X. c. 1900. Charcoal drawing, ~~27½ x 19½"~~. Lent by Harry Holtzman, ~~New York~~.

2 * Standing Nude. 1900. ~~(dated.)~~ Charcoal drawing, ~~13 3/8 x 11 3/4"~~. ~~(sight.)~~ Lent by Harry Holtzman, ~~New York. Ill. p.~~

3 * Chrysanthemum. 1907-08? (dated 1906 by P. M. c. 1942). Oil on canvas. Lent by Miss Ella Winter. ~~Ill. p.~~

4 * River Scene. c. 1905-1906. Oil, ~~C 7/8 x 10 7/8"~~. Lent by Mrs. Henri Crommelin, ~~Dobbs Ferry, New York. Ill. p.~~

5 * Night. c. 1908. Oil on canvas, ~~13 7/8 x 19 3/4"~~. Lent by Mrs. Marie Johanna Ootmar, ~~Kelowna, British Columbia.~~

6 * Haystacks. c. 1909. Oil on canvas, ~~13 7/8 x 25 7/8"~~. Lent by Mrs. Marie Johanna Ootmar, ~~Kelowna, British Columbia.~~

7 Trees at Night. c. 1909. Oil on canvas, ~~19 5/8 x 25 5/8"~~. Lent by Mrs. Marie Johanna Ootmar, ~~Kelowna, British Columbia.~~

8 Tree. c. 1909. Oil on cardboard, ~~12½ x 15"~~. Lent by Mrs. Marie Johanna Ootmar, ~~Kelowna, British Columbia.~~

9 Eucalyptus. 1910. ~~(dated.)~~ Oil on canvas, ~~20 x 15½"~~. Lent by Harry Holtzman, ~~New York.~~

10 * Man's Head. 1911. Charcoal drawing, ~~11 x 9"~~. Lent by Harry Holtzman, ~~New York. Ill. p.~~

11 * Reclining Figure. 1910. ~~(dated.)~~ Charcoal drawing, ~~24½ x 62½"~~. Lent by Harry Holtzman, ~~New York.~~

12 * Sketch of Tree. ~~Meudon, France.~~ 1911. Charcoal drawing, ~~7 x 4 7/8"~~. Lent by Harry Holtzman, ~~New York. Ill. p.~~

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13 Sketch of Tree. ~~Meudon, France~~. 1911. Charcoal drawing, ~~4 7/8 x 7"~~. Lent by Harry Holtzman, ~~New York.~~

14 * Tree. 1911. Oil, on canvas. ~~37 x 27 7/8"~~. Lent by the Nierendorf Gallery, ~~New York. Ill. p.~~

15 * Scaffold. 1912. Charcoal drawing, ~~60 1/8 x 40 3/8"~~. Lent by Art of This Century, New York ~~Ill. p.~~

? 16 Composition. ~~(based on church facade)~~ Van Laanen, Holland, 1914. (dated 1912 by P. M. c. 1942.) Charcoal drawing, 39 x 24 7/8". Lent by Harry Holtzman, ~~New York.~~

17 Ocean. 1914. ~~(dated.)~~ Charcoal drawing, ~~35 5/8 x 48 1/3"~~. Lent by Art of This Century, New York.

18 * Pier and Ocean. ~~Domburg.~~ 1914. ~~(dated.)~~ Crayon drawing with wash, ~~34 3/8 x 44"~~. The Museum of Modern Art, Mrs. Simon Guggenheim Fund. ~~Ill. p.~~

19 * Composition ~~in Gray.~~ 1919. ~~(dated.)~~ Oil, on canvas. ~~[illegible] x [illegible]" (diagonal).~~ Lent by Mr. and Mrs. Walter C. Arensberg, ~~Hollywood. Ill. p.~~

20 * Composition ~~in Gray.~~ 1919. (dated 1915 by P.M. c. 1942.) Oil, on canvas. ~~[illegible]"~~. Lent by Harry Holtzman, ~~New York. Ill. p.~~

21 * Composition ~~in Gray, Red, Yellow and Blue.~~ 1920. ~~([illegible])~~ Oil, on canvas. ~~39 5/8 x 39½"~~. Lent by Harry Holtzman, ~~New York. Ill. p. Color plate.~~

22 * Composition, ~~in Gray, Blue, Yellow and Red.~~ 1921. Oil, on canvas. ~~21½ x 16½"~~. Lent anonymously. ~~Ill. p.~~

23 Composition, ~~in Grey, Red and Blue.~~ 1922-25. ~~(dated.)~~ Oil, on canvas. 19¼ x 19¼". Lent by Mrs. Valentine Dudensing, ~~New York.~~

O omit

24 Composition ~~in White, Blue and Red.~~ 1925. Oil, ~~15 7/8 x 12 5/8"~~. The Museum of Modern Art, gift of Philip Johnson.

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* Composition, ~~in Black and White.~~ 1926. ~~(dated.)~~ Oil, ~~31½ x 31½~~" (diagonal). on canvas
Lent by Miss Katherine S. Dreier, New York. ~~Ill. p.~~

Composition ~~in White and Blue.~~ 1926. ~~(dated.)~~ Oil, ~~23½ x 23½~~". Philadelphia on canvas
Museum of Art, Gallatin Collection.

Composition ~~in White and Red.~~ 1926. Oil, ~~19 3/4 x 20 1/8~~". Lent by Harry on canvas
Holtzman, ~~New York.~~

Fox Trot B. 1929. Oil, ~~17 3/4 x 17 3/4~~". Lent by the Yale University Art Gallery, on canvas.
Société Anonyme Collection, New Haven, Conn.

Fox Trot A. 1930. ~~(dated.)~~ Oil, ~~43 3/4 x 43 3/4~~" (diagonal). Lent by the Yale
University Art Gallery. Société Anonyme Collection, New Haven, Conn.

* Composition No. 1. 1931. ~~(dated.)~~ Oil, ~~32½ x 21½~~". Lent by Miss Charmion
Wiegand, New York. ~~Color frontisp~~ plate, ~~ill. p.~~

Composition, ~~in Blue and Yellow.~~ 1932 ~~(dated.)~~ Oil, ~~16½ x 13~~". Lent by the Philadelphia Museum of Art, A. E. Gallatin Collection. on canvas.

Composition. 1934. Oil, on canvas, Lent by M. Martin Janis, ~~Buffalo.~~

Composition. 1933. Oil, ~~16½ x 13~~". Lent by Sidney Janis, New York.

* Composition, ~~in White and Blue.~~ 1935. Oil, ~~28½ x 29½~~", on canvas, Lent by Mr. and
Mrs. George L. K. Morris, ~~New York. Ill. p.~~

* Composition, ~~In White, Blue and Yellow.~~ 1935-42. ~~(dated.)~~ Oil, ~~55 1/8 x 30 1/8~~". on canvas.
Lent by the Valentine Gallery, ~~New York. Ill. p.~~ New York.

Composition, ~~in White and Yellow.~~ 1935. ~~(dated.)~~ Oil, ~~34 x 30½~~". Lent anonymously. on canvas.

Rhythm of Straight Lines. 1935-42. ~~(dated.)~~ Oil, ~~28½ x 27½~~". Lent by Mr. and Mrs. on canvas.
Henry Clifford, ~~Radnor, Pa.~~

Composition, ~~in White, Blue and Yellow.~~ 1936. ~~(dated.)~~ Oil, ~~28 3/8 x 27½~~". Lent on canvas.
by Mrs. George Henry Warren, ~~New York.~~

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Composition, in White, Red and Yellow. 1936. (dated.) Oil, 31½ x 24½". Lent by Harry Holtzman, New York.

* Composition, in White and Red. 1936. (dated.) Oil, 40¾ x 41". The Museum of Modern Art, gift of the Advisory Committee. Color plate, ill. p.

Composition, in Red and White. 1936. (dated.) Oil, 23 3/8 x 22½". Lent by Mrs. Charles H. Russell, New York.

* Composition, in White and Blue. 1936-42. (dated.) Oil, 24½ x 23 7/8". Lent by Harry Holtzman, New York. Ill. p.

* Composition, in White and Red. 1938. (dated.) Oil, 55 x 55" (diagonal). Lent anonymously. Ill. p.

Composition, in White, Red, Yellow and Blue. Picture No. 2. 1936-43. (dated.) Oil, 23 5/8 x 21 3/4". Collection Harry Holtzman, New York.

* Composition, in White and . 1938-43. Oil, 39 x 32 5/8". Lent by Harry Holtzman, New York. Ill. p.

* Composition, in White, Red, Blue and Yellow. 1939-42. (dated.) Oil, 29 5/8 x 26 7/8". Lent by Mrs. H. Gates Lloyd, Jr., Haverford, Pa. Ill. p.

* Composition, in Yellow and Red. Picture no. 9. 1939-42. (dated.) Oil, 31 1/4 x 29 7/8". Lent by Miss Katherine S. Dreier, New York. Ill. p.

London. 1940-42. (dated.) Oil, 32 5/8 x 25 1/8". Lent by the Albright Art Gallery, Buffalo.

* New York City. 1942. (dated.) Oil, 47 1/8 x 43 1/8". Collection Harry Holtzman, New York. Ill. p.

Trafalgar Square. 1939-43. (dated.) Oil, 57½ x 47½". Collection Harry Holtzman, New York

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on canvas.

* Broadway Boogie Woogie. 1942-43. Oil, ~~50 x 50"~~. The Museum of Modern Art, given anonymously. ~~Color plate, ill. p.~~

* Victory Boogie Woogie. 1944. Unfinished. Oil, paper and scotch tape on canvas, ~~79 3/4 x 79 3/4"~~ (diagonal). Lent by courtesy of The Miller Company, Meriden, Conn. ~~Color plate, ill. p.~~

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Portrait
Charcoal
Lent by

Standing
Charcoal
Lent by

Chrysanth
(dated 19
Oil on ca
Lent by

River Sce
Oil on ca
Lent by

Night. c
Oil on ca
Lent by

Haystacks
Oil on ca
Lent by

Trees at
Oil on ca
Lent by

Tree. c.
Oil on ca
Lent by

Eucalyptu
Oil on ca
Lent by Harry Holtzman

Man's Head. 1911
Charcoal drawing
Lent by Harry Holtzman

Reclining Figure. 1910
Charcoal drawing
Lent by Harry Holtzman

Composition. 1944? (unfinished)
Charcoal on canvas
Lent by Harry Holtzman.

Composition. 1944? (unfinished)
Oil and charcoal on canvas
Lent by Harry Holtzman.

Composition. 1944? (unfinished)
Oil and scotch tape on canvas
Lent by Harry Holtzman.

Composition. 1944? (unfinished)
Scotch tape on canvas.
Lent by Harry Holtzman.

One more to come from Sweeney
(unfinished pieces + minor compositions)

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Portrait of Dr. X. c. 1900.
Charcoal drawing.
Lent by Harry Holtzman.

Standing Nude. 1900.
Charcoal drawing.
Lent by Harry Holtzman.

Chrysanthemum. 1907-08?
(dated 1906 by P. M. c. 1942)
Oil on canvas.
Lent by Miss Ella Winter.

River Scene. c. 1905-06.
Oil on canvas.
Lent by Mrs. Henri Crommelin.

Night. c. 1908.
Oil on canvas.
Lent by Mrs. Marie Johanna Oetmar.

Haystacks. c. 1909.
Oil on canvas.
Lent by Mrs. Marie Johanna Oetmar.

Trees at Night. c. 1909.
Oil on canvas.
Lent by Mrs. Marie Johanna Oetmar.

Tree. c. 1909.
Oil on canvas.
Lent by Mrs. Marie Johanna Oetmar.

Eucalyptus. 1910
Oil on canvas
Lent by Harry Holtzman

Man's Head. 1911
Charcoal drawing
Lent by Harry Holtzman

Reclining Figure. 1910
Charcoal drawing
Lent by Harry Holtzman

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Portrait of Dr. X. c. 1900.
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Oil on canvas.
Lent by Mrs. Marie Johanna Oetmar.

Tree. c. 1909.
Oil on canvas.
Lent by Mrs. Marie Johanna Oetmar.

Eucalyptus. 1910
Oil on canvas
Lent by Harry Holtzman

Man's Head. 1911
Charcoal drawing
Lent by Harry Holtzman

Reclining Figure. 1910
Charcoal drawing
Lent by Harry Holtzman

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	282.2

Portrait of Dr. X. c. 1900.
Charcoal drawing.
Lent by Harry Holtzman.

Standing Nude. 1900.
Charcoal drawing.
Lent by Harry Holtzman.

Chrysanthemum. 1907-08?
(dated 1906 by P. M. c. 1942)
Oil on canvas.
Lent by Miss Ella Winter.

River Scene. c. 1905-06.
Oil on canvas.
Lent by Mrs. Henri Crommelin.

Night. c. 1908.
Oil on canvas.
Lent by Mrs. Marie Johanna Oetmar.

Haystacks. c. 1909.
Oil on canvas.
Lent by Mrs. Marie Johanna Oetmar.

Trees at Night. c. 1909.
Oil on canvas.
Lent by Mrs. Marie Johanna Oetmar.

Tree. c. 1909.
Oil on canvas.
Lent by Mrs. Marie Johanna Oetmar.

Eucalyptus. 1910
Oil on canvas
Lent by Harry Holtzman

Man's Head. 1911
Charcoal drawing
Lent by Harry Holtzman

Reclining Figure. 1910
Charcoal drawing
Lent by Harry Holtzman

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Sketch of Tree. 1911.
Charcoal drawing
Lent by Harry Holtzman

Sketch of Tree. 1911
Charcoal drawing
Lent by Harry Holtzman

Tree. 1911
Oil on canvas
Lent by the Nierendorf Gallery

Scaffold. 1912
Charcoal drawing
Lent by Art of This Century

[illegible]

Composition. Van Laanen, Holland, 1914
(dated 1912 by P. M. c. 1942)
Charcoal drawing
Lent by Harry Holtzman

Ocean. 1914
Charcoal drawing
Lent by Art of This Century

Pier and Ocean. 1914
Crayon drawing with wash
The Museum of Modern Art,
Mrs. Simon Guggenheim Fund

Composition. 1919
Oil on canvas
Lent by Mr. and Mrs. Walter C. Arensberg

Composition. 1919
(dated 1915 by P. M. c. 1942)
Oil on canvas
Lent by Harry Holtzman

Composition. 1920
Oil on canvas
Lent by Harry Holtzman

Composition. 1921
Oil on canvas

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Composition. 1922-25
Oil on canvas
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Composition. 1926
Oil on canvas
Lent by Miss Katherine S. Dreier

Composition. 1926
Oil on canvas
Philadelphia Museum of Art,
A. E. Gallatin Collection

Composition. 1926.
Oil on canvas
Lent by Harry Holtzman

Fox Trot B. 1929
Oil on canvas
Lent by the Societe Anonyme Collection,
Yale University Art Gallery

Fox Trot A. 1930
Oil on canvas
Lent by the Societe Anonyme Collection,
Yale University Art Gallery

Composition No. 1. 1931
Oil on canvas
Lent by Miss Charmion Wiegand

Composition. 1932
Oil on canvas
Lent by the Philadelphia Museum of Art,
A. E. Gallatin Collection

Composition. 1933
Oil on canvas
Lent by Sidney Janis

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Composition. 1935
Oil on canvas
Lent by Mr. and Mrs. George L. K. Morris

Composition. 1935-42
Oil on canvas
Lent by the Valentine Gallery

Composition. 1935
Oil on canvas
Lent anonymously

Rhythm of Straight Lines. 1935-42
Oil on canvas
Lent by Mr. and Mrs. Henry Clifford

Composition. 1936
Oil on canvas
Lent by Mrs. George Henry Warren

Composition. 1936
Oil on canvas
Lent by Harry Holtzman

Composition. 1936
Oil on canvas
The Museum of Modern Art,
gift of the Advisory Committee

Composition. 1936
Oil on canvas
Lent by Mrs. Charles H. Russell

Composition. 1936-42
Oil on canvas
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Composition. 1938
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	MoMA Exhs.	282.2

Composition No. 2. 1936-43
Oil on canvas
Collection Harry Holtzman

Composition. 1938-43.
Oil on canvas
Lent by Harry Holtzman

Composition. 1939-42
Oil on canvas
Lent by Mrs. H. Gates Lloyd, Jr.

Composition No. 9. 1939-42
Oil on canvas
Lent by Miss Katherine S. Dreier

London. 1940-42
Oil on canvas
Lent by the Albright Art Gallery, Buffalo

New York City. 1942
Oil on canvas
Lent by Harry Holtzman

Trafalgar Square. 1939-43
Oil on canvas
Lent by Harry Holtzman

Broadway Boogie Woogie. 1942-43
Oil on canvas
The Museum of Modern Art,
given anonymously

Victory Boogie Woogie. 1944 (unfinished).
Oil, paper and scotch tape on canvas
Lent by courtesy of The Miller Company,
Meriden, Connecticut

Composition. 1944 (unfinished).
Charcoal on canvas
Lent by Harry Holtzman

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Composition. 1944? (unfinished).
Oil and charcoal on canvas
Lent by Harry Holtzman

Composition. 1944? (unfinished).
Oil and scotch tape on canvas
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Composition. 1944? (unfinished).
Scotch tape on canvas
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MR. SWEENEY

(COPY)

THE MILLER COMPANY

Meriden, Conn.

May 25, 1945

Dear Mr. Wheeler:

Thank you very much for your letter of the 22nd regarding Victory Boogie Woogie. We appreciate a lot the time and trouble you have gone to in our behalf.

We do not believe that we will have the work done on the Boogie Woogie at this time and would like very much to have you send it to our New York office--

The Miller Company
315 Fourth Avenue
New York City.

We would like very much to have the frame that you had made for the exhibition.

We are assembling our collection in New York at the present time and will probably have other work done and will be very glad to get in touch with yourself and Mr. Glarner later.

Thanking you again for past courtesies,

Sincerely,

(signed) S. R. Naysmith,
Vice-President in Charge
of Engineering

Mr. Monroe Wheeler
The Museum of Modern Art
11 West 53 St.
New York, N. Y.

SRN:mf

COPIES TO MISS DUDLEY
MR. SWEENEY

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 282.2

Lights UNDER NO CIRCUMSTANCES CAN THIS BE USED TO GO WITH MR. SWEENEY'S ARTICLE WHICH IS BEING MIMEOGRAPHED TO PAPELLS

Piet Mondrian was a great artist. He has opened up a new path of pictorial expression to the rising generation. Once when I asked him if his brothers or sister painted he replied "they all did but none of them wanted to give up every thing to do it" And a few weeks before his death he said "I have had a happy life, for my work. A little difficult" — He paused, as if this, ~~[illegible]~~ were untranslatable and then went on: It is difficult to express — to paint what you feel. It is a great struggle. I know that it would be torture if I did not get it on the canvas. I feel — never free — there is always this compulsion driving me on. When a picture is finished I am satisfied for a short while, and then the pressure comes again. It is always going on."

— And the product was the work of another great Dutch artist worthy of the tradition he had inherited.

J. J.

FOR SPEECH ONLY

THIS WAS

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	282.2

THE MUSEUM OF MODERN ART

Date February 3, 1945

To: Miss Dudley cc: Margaret Miller Re: Mondrian

From: Mr. Sweeney

Mr. Crommelin, Vice Consul of the Netherland Consulate, said it would be agreeable to let us have the Mondrian River Scene. He asks that we insure it for $1,000. He has the canvas at the consulate and suggested that we pick it up there Monday or Tuesday next week.

Mondrian

THE MUSEUM OF MODERN ART

Date

Re:

To: Mr. Wheeler

From: Mr. Sweeney

Dear Monroe:

I am attaching a note regarding the damage to Nier
Is it possible for this to be paid out of the exhi
would you recommend?

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many ambiguities, afford
lso feel that the Museum
to help convey their
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isit the exhibition.

MW

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 282.2

Mondrian

THE MUSEUM OF MODERN ART

Date May 3, 1945

To: Mr. Wheeler

From: Mr. Sweeney

Re: Mondrian

Dear Monroe:

I am attaching a note regarding the damage to Nierendorf's Mondrian. Is it possible for this to be paid out of the exhibition fund or what would you recommend?

[illegible] by those who wish to understand his work. Students of art do not expect painters to write well -- they understand and forgive their inadequacies of syntax -- and I believe that these papers, in spite of many ambiguities, afford a valuable insight into Mondrian's mind and methods. I also feel that the Museum has an obligation to artists whom we honor with exhibitions to help convey their own thought about their art as well as our own critical opinion to which it may or may not conform.

I do not think that we should feature this book at our sales desk, but I do think it should be made available as a source-book to those who visit the exhibition.

JS

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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THE MUSEUM OF MODERN ART

Date March 14, 1945

To: MR. SWEENEY

Re: Mondrian Essays in English

From: Mr. Wheeler

Harry Holtzman called yesterday with reference to our selling Mondrian's essays in English during the exhibition.

Our policy in regard to selling books of other publishers has been to offer our visitors publications immediately relevant to our exhibitions or to works owned by the Museum which in our opinion had sufficient merit in themselves. We have always felt that to confine our sales to our own editions would needlessly limit our opportunities as an educational institution and needlessly restrict our services to our more thoroughgoing and studious public. Thus, during the Indian Art show, we sold George Valliant's book; during Religious Art of the Southwest, we sold Mitchell Wilder's book; during the Flannagan show, we sold Curt Valentin's edition of Flannagan's letters, etc.

Holtzman gave me sheets of the Mondrian texts in English and, although they do not express his thought very clearly, Mondrian certainly wrote them in the hope that they would be read by those who wish to understand his work. Students of art do not expect painters to write well -- they understand and forgive their inadequacies of syntax -- and I believe that these papers, in spite of many ambiguities, afford a valuable insight into Mondrian's mind and methods. I also feel that the Museum has an obligation to artists whom we honor with exhibitions to help convey their own thought about their art as well as our own critical opinion to which it may or may not conform.

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THE MUSEUM OF MODERN ART

Date March 19, 1945

To: Mr. Wheeler cc: Mr. Barr **Re:**

From: Mr. Sweeney

Dear Monroe:

I have been thinking over the matter of putting on sale at the desk books not published by the Museum. The more I think of it the more heartily I would recommend that a broad ruling be astablished that no book can go on sale there which is not carrying the museum imprint unless the text has previously been approved for sale at the Museum by the head of the department whose field it touches. I notice a statement in longhand - presumably Holtzman's - that "Motherwell cleared text with Sweeney; omitting things he did not like." This is absolutely incorrect. I never saw Holtzman's or Motherwell's introductions until last night (March 16) And I feel that where a critical opinion on a painter's worth is stated, the Museum by placing it on sale with its publications sponsors to a degree that critical judgment. In the case of the Mondrian lectures I feel it might be wise to ask Alfred's opinion. I will gladly be guided by it. He can judge from his experience the wisdom of placing it on sale from a point of view of Museum policy much better than I in this case. But in any case I would like to recommend that in the future a very tight policy in such matters be adopted.

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THE MUSEUM OF MODERN ART

Date March 14, 1945

To: Mr. Sweeney

From: Mr. Vitullo

Re:

Dear Mr. Sweeney;

I would like to use the mondrian painting we used on the invitation for the front window sign. That is we would paint the thing ourselves, using the same colors and the same type ~~as~~. I think it would be a good tye-up and won't necessarily offend anyone(our drawing the art work, I mean)

Frank

also, I would like to see your re: entrance wall

JV.

Brothers: J. C. Mondriaan lived ~~in~~ Bloemfontein, ~~South Africa~~
W. F. Mondriaan living in Pretoria, Union of South Africa
L. C. Mondriaan living ~~at Maarden~~, Holland
Sister: Carel lived in Breda, Holland

The family came originally from The Hague. Mondrian's father moved to Amsterdam to teach. After 1880 moved to Winterswyk, near the German border.

1886 Mondrian received first lessons in painting from his uncle, Prof. Frits Mondriaan
1891-4 attended Academy of Fine Arts at Amsterdam
1894-6 ~~evening~~ classes at Academy and worked at commercial drawings during day
1896-08 commercial work to earn lving and exhibits paintings at various art circles in Holland
1908 under influence of Toorop, Sluyters and through his acquaintance ~~with~~ paintings by Matisse, ~~exhibited through the arrangements of~~ Conrad Kickert, Mondrian began to put ~~conventional style~~ aside
1910 Mondrian went to Paris
1911 exhibition Moderne Kunstring - first notable showing of new European art in Holland arranged by Kickert, Mondrian's Mill from the Kroller-Müller Collection included
1913 Mondrian exhibited at Salon des Independants, Paris
1914 Mondrian returns to Holland work
1916 Mondrian met van der Leck. Plans for de Stijl Review with van Doesburg
1917 first issue of De Stijl appears
1918 manifesto of de Stijl group signed by all members except van der Leck who had resigned and gone to Paris

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The exhibition includes a painting of about 1908, lent by Mrs. Crommelin, wife of the Assistant Consul General for the Netherlands, whose father Mr. G. E. Gude, at present living in Houston, Texas, was a student of Mondrian for many years in the first decade of the century.

3 paintings are included from a group of six which turned up at the Okanagen Mission, Kelowna, British Columbia, owned by Mrs. Marie Johanna Cotmar, the wife of a doctor in Amsterdam, who at the suggestion of the Dutch art critic Kickert in 1910 purchased them from Mondrian, to make it possible for the painter to go to Paris, where he was to spend the subsequent years of his life (~~xxxxx~~).

In 1928 diamond shaped canvas, owned by Miss Katherine S. Dreier, is included in this exhibition. This was the first painting to be shown publicly in the United States. It was exhibited by the Societe Anonyme in New York in 1926.

CHRONOLOGY

Born: March 7, 1872 at Amersfoort and given the name Pieter Cornelis Mondriaan. In later life he changed and abbreviated his name to Piet Mondrian

Mother: Johanna de Krop
Brothers: J. C. Mondriaan lived ~~in~~ Bloemfontein, ~~South Africa~~
W. F. Mondriaan lived in Pretoria, Union of South Africa
L. C. Mondriaan living ~~at Naarden~~, Holland
Sister: Carel lived in Breda, Holland

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1918 manifesto of de Stijl group signed by all members except van der Leck who had resigned ~~and gone to Paris~~

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THE MUSEUM OF MODERN ART

1920 Mondrian published Neo-Plasticism in Paris

1923 de Stijl exhibition at Leonce Rosenberg's Galerie de L'Effort Moderne. Paintings by Mondrian included

1925 Mondrian left de Stijl group

1926 First Mondrian painting publicly exhibited in U. S. by Société Anonyme New York

1939 September. Mondrian left Paris for London

1940 Oct. 3 arrived in New York

1942 First American one-man show at Valentine Gallery, New York

1944 Feb. 1 Mondrian died, buried at Cypress Hill Cemetery

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THE MUSEUM OF MODERN ART

Date May 17, 1945

To: Mr. Sweeney
cc Mr. Wheeler
Miss Dudley
From: Monawee Allen

Re: Mondrian "Victory Boogie Woogie" belonging to Mrs. Tremaine (Spreckles)

Mr. Glarner came in this morning to look at the "Victory Boogie Woogie". His estimate is that the work will take at least two weeks and the cost will be about $125.00 (possibly $100.00) depending on the amount of time the painting requires.

There is no way that the painting can be permanently preserved - that is there is no surface covering which can be put over the painting to keep the pieces of paper from drying out and buckling at the edges. The scotch tape would undoubtedly have to be changed every five years or so. The oil painting color underneath eventually comes through the scotch tape put over it and changes the colors. There is bound to be some buckling and rolling of the edges since canvas and paper do not dry in the same day.

Mr. Glarner brought up his photograph of the painting and he will try to straighten out many of the places which were placed incorrectly, unevenly and sloppily when the thumb tacks were taken out and the pieces of paper glued down.

I have checked the cost of the frame which was made here at the Museum for the exhibition and Mrs. Tremaine can purchase it for $10.00 (we used the same piece of glass which was in the original frame so we don't have to charge for this).

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Sweeney

THE MUSEUM OF MODERN ART

Date March 19, 1945

To: ~~Mr. Sweeney~~

Re: Mondrian insurance valuations

From: M. Allen

When you have time, could you give me insurance valuations on the following belonging to you:

Composition in Gray, Blue, Black and Red, oil on canvas, 1921 → 100.00
Composition in Black, White and Red, oil on canvas, 1938 → 1000.00
Composition in White, Blue, Yellow, Red, oil on canvas, 1939-42 → 700

I would also like to have valuations on the paintings lent by Mrs. Ootmar. I have never sent her a receipt for these paintings and also need the valuations for my monthly insurance report. The paintings are the following: (If there are any selling prices, would you please list them)

noted
rea.

Tree, oil on cardboard —	200
Haystacks II, oil on canvas	200
Haystacks I, oil on canvas	200
Night, oil on canvas	200
Tree at night, oil on cardboard	100
Smokestack, oil on canvas	100

I do not have Mrs. Ootmar's full name and address. Do you know it?

Sorry to bother you with this, and many thanks,

M. Allen

Marie Johanna Ootmar
Okanagan Mission
Kelowna B.C.

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THE MUSEUM OF MODERN ART

Date March 12, 1945

To: MR. SWEENEY

Re: Mondrian text for Publicity

From: Mr. Wheeler

Dear Jim,

The Publicity Department urgently needs to see your Mondrian text in order to draw from it quotations which can be used in the release now in preparation. Can you arrange to let Miss Newmeyer see whatever you have at the earliest possible moment? I understand that the Art News is on her heels because, inasmuch as they are having a color plate on the cover, they need material to accompany it inside.

Sent Miss Cattley special delivery
14-III-45

[illegible] pushes the frontiers of expression beyond familiar ground. And when we suddenly find ourselves beyond the old frontier, faced by a completely unfamiliar view, we may enjoy that view inspite of our mystification; but we can only understand its relation to the world of art we are familiar with by following the path which the artist took in opening up this prospect - that is to say, by tracing out his growth.

The difficulty is that most creative art of individuality does not come to our attention until the artist has already advanced beyond the frontier of familiar expression. And we commonly lack the patience or humility requisite to find out how he got there and what he is trying to say - before we decide whether or not he has said it effectively. For many years Mondrian, like so many great innovators before him, suffered from just such a combination of circumstances. Fortunately, however, at the close of Mondrian's life the younger artists had already begun to feel his achievement as a field for them to work from. He felt this and told many of his friends that his last years in this country, thanks to the recognition of the youth here and abroad - England particularly - were the happiest of his life.

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Text of Speech Delivered before the Netherland-America Foundation on March 15, by James Johnson Sweeney.

Your Excellency, Mr. Chairman, Ladies and Gentlemen:

I am more than a little shy in undertaking to address you here today. So many of you are fellow-country men - kinsmen in a manner of speaking - of the great artist I am proud to have known merely as a friend. But during the last eighteen months of Piet Mondrian's life I had the good fortune to converse with him frequently at length with view to a monograph I was preparing on his work. And today I would like to pass onto you a few glimpes of the background from which his mature painting evolved and some of the ideas which led him to give his art the character which makes it unique in contemporary expression.

This, I am convinced, is the only way to understand the work of an explorer in the arts. We can respond to it intuitively, or through our sensibilities. But every true artist pushes the frontiers of expression beyond familiar ground. And when we suddenly find ourselves beyond the old frontier, faced by a completely unfamiliar view, we may enjoy that view inspite of our mystification; but we can only understand its relation to the world of art we are familiar with by following the path which the artist took in opening up this prospect - that is to say, by tracing out his growth.

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character of the colored bands of his first New York work with a brilliant multi-colored mosaic effect. The whole canvas now dances with variously-sized rectangles of different colors. The eye is led from one group of color notes to another at varying speeds: at the same time contrasted with this endless change in the minor motives we have a constant repetition of the right angle theme like a persistent bass chord sounding through a sprinkle of running arpeggios and grace notes from the treble.

Piet Mondrian was a great artist. He has opened up a new path of pictorial expression to the rising generation. Once when I asked him if his brothers or sister painted he replied, "They all did but none of them wanted to give up everything to do it." And a few weeks before his death he said, "I have had a happy life, for my work. A little difficult" - he paused, as if this were untranslatable and then went on - "It is difficult to express - to paint what you feel. It is a great struggle. I know that it would be torture if I did not get it on the canvas. I feel never free - there is always this compulsion driving me on. When a picture is finished I am satisfied for a short while, and then the pressure comes again. It is always going on."

And the product was the work of another great Dutch artist worthy of the tradition he had inherited.

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Xerox copy
Mondrian

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PIET MONDRIAN

Piet Mondrian has been described as "the greatest Dutch painter of the twentieth century". He was born in Amersfoort, Holland, March 7, 1872 and died in New York, February 1, 1944. He was the leading painter of the De Stijl group in Holland and the originator of Neo-Plasticism, a reduction of painting to elementary relationships of line and color, each brought to its maximum intensity by an exclusive emphasis on right angles and primary color. Through the international influence of the De Stijl movement Mondrian's pictorial theories were widely disseminated during the nineteen twenties and left their mark in such diverse fields as architecture and furniture design as well as painting and sculpture.

Mondrian received his formal training at the Amsterdam Academy of Fine Arts. From the time he left there in 1894 until 1910 he underwent the influences which most of the more venturesome of his countrymen were experiencing, beginning with the French Barbizon painters and their Dutch followers, passing through Van Gogh to Henri-Matisse.

The crucial event in Mondrian's life was his departure for Paris in 1910. There cubism immediately attracted him. The work of Léger and Picasso pointed the way. But in his opinion the cubists did not follow their simplifications far enough.

The outbreak of the war in 1914 caught Mondrian on a visit to his parents in Holland. He remained there until 1919. During this period he continued his researches "beyond cubism" gradually reducing his cubist forms to series of crossed vertical and horizontal lines. From his observation of sea, sky and stars, he later explained, he sought "to produce pictorial equivalents of their spatial relationships".

Total copy
Mondrian

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Mondrian set about giving his color an intensity similar to that which he had achieved with his line. About 1918 he reduced his palette to the primary colors- red, yellow and blue. Next came a desire for greater surface unity, and the crossed horizontals and verticals of his earlier work were joined to form rectangles of flat color. Space became black, white and gray; form became red, blue and yellow. And these united rectangles now produced the effect of continuing the verticals and horizontals of the former period over the whole composition. This was the basis of Mondrian's mature style in which he worked down to his last paintings where, looking back over thirty years, he drew his researches together into a new and more complex unity in works such as Broadway Boogie Woogie and his unfinished Victory Boogie Woogie.

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Mrs. Catlin

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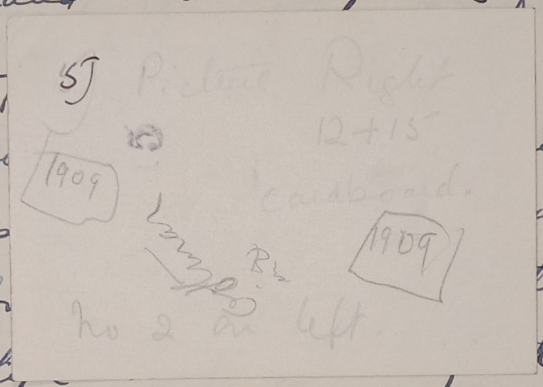

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THE MUSEUM OF MODERN ART
NEW YORK 19
11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

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The outbreak of ~~the~~ war in ~~August~~ 1914 caught Mondrian on a visit to his parents in Holland. He remained there until 1919. During this period he continued his researches "beyond cubism," gradually reducing his ~~forms, cubist~~ the cubist forms to series of crossed vertical and horizontal lines. From his observation of sea, sky and stars, he later explained, he sought "to produce pictorial equivalents ~~of~~ of their spatial relationships"

The next step was to give his color a similar intensity. He accomplished this about 1918 by reducing his palette to the primary colors, red yellow and blue. Next came a desire for greater surface unity. And ~~Dutt~~ in his work of 1920 ~~[illegible]~~ we see him bringing his formerly ~~formerly~~ detached colored rectangles together. ~~[illegible]~~ Space became white, black, or gray; form became red, blue and yellow. And the united rectangles produced the effect of continuing the verticals and horizontals of the former period over the whole composition

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LIST OF LENDERS, COLLABORATORS AND THOSE WHO WERE CONNECTED ACTIVELY WITH THE MONDRIAN EXHIBITION TO WHOM THE BULLETIN SHOULD GO

Mr. George L. K. Morris
340 East 72 Street, N. Y. 21

Mrs. Charles Russell, Jr.
950 Park Avenue, New York 21

Miss Katherine S. Dreier
100 West 55 Street
New York 19, N. Y.

Miss Peggy Guggenheim
Art of This Century
30 West 57 Street, N. Y. 19

Mr. M. Martin Janis
26 Fordham Drive
Buffalo, N. Y.

Mrs. Marie Johanna Oetmar
Okanagan Mission
Kelowna, B. C., Canada

Valentine Gallery
55 East 57 Street
New York 22, N. Y.

Miss Charmion Wiegand
301 East 88 Street
New York 16, N. Y.

Miss Ella Winter
c/o Miss Charmion Wiegand

Mr. Andrew C. Ritchie
Albright Art Gallery
Buffalo 9, N. Y.

Sidney Janis
1 West 85 Street, N. Y. 24

Mr. Henry Clifford
Philadelphia Museum of Art
Parkway at 26
Philadelphia 30, Pa.

Mr. Harry Holtzman
112 East 18 Street, N. Y. 3

Mrs. Wylie Brown
Holland House
10 Rockefeller Plaza, New York 20

Mr. Gerard Hordyk
2262 Sedgwick Avenue, N. Y. 63

Mr. Carlyle Burrows
The New York Herald Tribune
New York 18, N. Y.

Mr. and Mrs. Heni Crommelin
25 North Drive
Dobbs Ferry, N. Y.

Mrs. H. Gates Lloyd, Jr.
"Linden"
Haverford, Penna.

The Miller Company, Mrs. Emily Spreckels
Meriden, Conn.

Mr. George Heard Hamilton
Yale University Art Gallery
New Haven, Conn.

Mr. Carl Nierendorf
53 East 57 Street
New York 22, N. Y.

Dr. A. E. Gallatin
105 East 67 Street
New York 21, N. Y.

Mr. Henry McBride
Herald Square Hotel
116 West 34 Street
New York 1, N. Y.

Mr. Fritz Glarner
206 East 70 Street
New York 21, N. Y.

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- Mrs. Emily von Romberg Spreekles
2 A Washington Mews - N.Y. 3

LENDERS

- Mr. and Mrs. Walter C. Arensberg, Hollywood, California.
- Mr. and Mrs. Henry Clifford, Radnor, Pennsylvania.
- Mrs. Henri Crommelin, Dobbs Ferry, New York. - 25 North Drive -
- Miss Katherine S. Dreier, New York. 100 W. 55 N.Y.C. 19
- Mrs. Valentine Dudensing -
- Harry Holtzman, New York. 112 E. 18th
- Sidney Janis, New York.
- M. Martin Janis, Buffalo, New York, 257 Franklyn Street, "Linden."
- Mrs. H. Gates Lloyd Jr., Haverford, Pennsylvania.
- Mrs. Ootmar, Kelowna, British Columbia.
- The Miller Company, Meriden, Connecticut. - Mr. and Mrs. George L.K. Morris, New York
- ~~Mrs. Donald Ogden Stewart~~ - Mrs. Charles H. Russell, New York.
- Miss Charmion Wiegand, New York. - Mrs. Joseph Freeman)

- Miss Ella Winter, New York. c/o Miss Wiegand - Mrs. George Henry Warren 301 E. 38 St. N.Y. 16
- Albright Art Gallery, Buffalo, New York.
- Art of This Century, New York
- Philadelphia Museum of Art, New York
- Yale University Art Gallery, New Haven, Connecticut. Mr. Szer - Mr. Hamilton
- Nierendorf Gallery, New York 53 E. 57 Karl N.
- Valentine Gallery, New York,

Stieglitz

- Mr. A. E. Gallatin - ~~655 Park~~ Ave. - 105 E. 67 St, N.Y.C. 21

Miss Duke? - who arranged for out war loans?

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LENDERS TO MONDRIAN EXHIBITION

Mr. and Mrs. Walter C. Arensberg, Hollywood, California. | picture here green slip here.

Mr. and Mrs. Henry Clifford, ~~Philadelphia~~ Radnor, Pennsylvania. | 1/17/45 Yes

~~Mr. and~~ Mrs. ~~H.~~ Henri Crommelin, ~~(Crommelrock)~~ Dobbs Ferry, New York. | Yes

Miss Katherine S. Dreier, New York. | written 1/25/45

Harry Holtzmán, New York 1/27/45

Sidney Janis, New York. Martin Janis, Albany, New York.

Mrs. H. Gates Lloyd, Jr. Haverford, ~~Penny~~ Pennsylvania. 1/17/45

Mrs. Oot mar,

~~Miss Hilla Rebay~~ |

~~Mrs. Adolph Spreckles~~ Emily | 1/27/45 anonymous.

Mrs. Donald Ogden Stewart (Miss Ella Winters) |

Miss Charmion Wiegand (Mrs Josepjh Freeman)

The Albright Art Gallery, Buffalo, New York 1/18/45

Art of This Century, New York 2 1/18/45

? Philadelphia Museum of Art, 2 ok 2/5/45

Nierendorf Gallery, New York | 1/17/45

Valentine Gallery, New York. ? 2 to be collection.

Yale University Art Gallery, New Haven, Conn.

The Miller Co. Meriden, Connecticut. in acknowledgements?

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THE MUSEUM OF MODERN ART

Date April 23, 1945

To: Miss Hannah Muller

Re: Mondrian slides

From: Mr. Sweeney

Dear Miss Muller:

With reference to the question of Mondrians for color slides, the painting I referred to as Trees is actually Trees at Night, #7. The composition which I described by mistake as 1911 actually is the 1919 composition in grey. A color slide should be made of the former. Perhaps it is impossible to get the gray and black effects of the second. I have that to the slide makers' discretion. But in any case the Museum should have a black and white slide of this composition.

With regard to the other numbers, I see no reason why 41, which is interesting because of its vertical shape, and #40, the diamond shaped, should not be made up in color slides. Both are unusual in Mondrian's work. Personally I feel the same way about #30. Perhaps the reason this was questioned was because of the condition of the yellow. Are color slides so accurate as to make this a problem? This leaves #25 and #43 of your list, which could be dropped. I have no reason for urging these particularly. But a black and white should be made of #25 as it is a historic Mondrian from one point of view, the first exhibited in this country.

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March 5, 1945.

3/7

Dear Mr. Sweeney:

I am enclosing the Museum registration forms sent to me with the data on the four Mondrians, which the Museum called for today. Under separate cover, I have already sent you Miss Winter's permission to use her picture for the exhibition.

There were only three blanks sent to me, so I have made out on a separate paper the details of the small flower water color, which we spoke about over the phone. If you decide to include it, I shall be very glad to fill out a proper form . Otherwise you may return it to me at your convenience.

Very sincerely yours,

Charmion Wiegand

Miss Charmion Wiegand
301 East 38th St.
New York, 16, N.Y.

green forms given to Miss Dudley

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THE MUSEUM OF MODERN ART

Date February 16, 1945

To: MR. SWEENEY

Re: Netherland-America Foundation

From: Mr. Wheeler

Mrs. Wiley Brown (one of the Directors of the Netherland-America Foundation) has just confirmed the time at which you are to talk informally to some of the staff of the Netherland-America Foundation, as follows: Thursday, March 15, 4:30 P.M. in the New Amsterdam Room at Holland House, 10 Rockefeller Plaza.

ARTIST or SUBJECT	NEGATIVE NUMBER	QUANTITY
Mondrian Installation shots: S-5965 S-5967 S-5970		

Forwarded to..... Amount..... Date Billed.....

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THE MUSEUM OF MODERN ART

Date March 20, 1945

To: Mr. Wheeler

From: Mr. Sweeney

Re:

I do not know what to suggest as a remuneration for Glarner. Perhaps you can tell what you think would not be unreasonable for the Museum. His work I feel should be regarded as expert work. I asked him to do it because I trusted him more than anyone I knew and I am sure he knew more about Mondrian's paint and solvents than anyone we could have found in the city.

ARTIST or SUBJECT	NEGATIVE NUMBER	QUANTITY
Mondrian Installation shots: S-5965 S-5967 S-5970		

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PHOTOGRAPH REQUISITION

To PHOTO SALES DEPT. Date April 11, 1945

From Mr. Sweeney Department Painting and Sculpture

For Mr. George Heard Hamilton, Yale University Art Gallery, New Haven, Conn.

complimentary photographs, Mondrian show

PRINTS

Please supply 1 (Quantity)

glossy x size 8 x 10"

Date of completion

NEW PHOTOGRAPHS

Please have (Photographer)

take (Number of shots)

Date of completion

ARTIST or SUBJECT	NEGATIVE NUMBER	QUANTITY
Mondrian Installation shots: S-5965 S-5967 S-5970		

Forwarded to Amount Date Billed

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THE MUSEUM OF MODERN ART

11 WEST 53 STREET
NEW YORK CITY

TO Caroline A. Fox

11 Cranberry Street

Brooklyn 2, N. Y.

DATE April 6, 1945

PLEASE PUT ORDER NUMBER ON INVOICE

No. 18920

INVOICE BEARING ORDER NUMBER SHOULD BE MAILED DIRECTLY TO CONTROLLER'S OFFICE.

	UNIT PRICE	TOTAL
Treating 15 Mondrians on premises		$45 00

ORDERED BY James J. Sweeney

AUTHORIZED BY

FOR

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	282.2

THE MUSEUM OF MODERN ART

Date April 10, 1945

To: Miss Hannah B. Muller

Re: Mondrian slides

From: Mr. Sweeney

I am listing the best Mondrians for color slides. I don't know how many your budget permits, but while we have exhibitions in the Museum we have an opportunity to make slides which may never be had again - so the more the better.

Haystacks.
Trees. Oil
Composition 1911. (Holtzman)
No. 22, 21, 30, 25, 32, 36, (37), 43, 41, (42), 40, 50, 45, 48 (our slide is not worth keeping), 47, Victory Boogie Woogie

The Broadway Boogie Woogie in our file is very misleading (no. 48)

Those in parentheses may be omitted, if you feel this list is too long.

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THE MUSEUM OF MODERN ART

Date March 8, 1945

To: Mr. Sweeney **Re:**

From: Hannah Muller

Attached is the excerpt from the Plaesschaert book for which you asked.

The reference to Frits Mondriaan which I found is:

Elsevier's Geillustreerd Maandschrift: 1911, no. 11, p.398-400

Would it be possible for you to bring "De Stijl" for

1921, v. 4, no. 2, 8
1922, v. 5, no. 12
1923, v. 6, no. 2, 5-7
1927, nos. 79-84
Jan. 1932

also the Valentine Gallery publication: Toward a New Vision of Reality", and Cercle et Carre, no. 2, April 15, 1930, and Aufbau, June 2, 1942 (if you have them).

Thank you

Hannah Muller

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11 [illegible] Moderne Kunst [illegible]

[illegible] Europa

[illegible] Holland

[illegible] Kröller Mann [illegible]

[illegible] Kröller-Müller [illegible]

1913 [illegible] Salon de [illegible] Paris

1914 [illegible] Holland

1916 [illegible] Vanderlyn, [illegible]

[illegible] Vanderlyn

1917 [illegible]

18 [illegible]

[illegible]

Vanderl [illegible]

19 [illegible] Paris

20 [illegible] Neoplasticism

2 Paris

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23 [illegible] / Leo Rosen
[illegible]
[illegible] ✓ M [illegible]

25 M [illegible]

1926 [illegible] M [illegible]
0.5. ✓ [illegible]

~~38 [illegible]~~

39 [illegible] Chandon

1940 Co Oct 3 [illegible]

1942 [illegible]
Valentine, NY

1944 Feb 1 [illegible]
Cypress Hill Cemetery

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Places

Amersfoort

Laanen

Zeeuw

Zeeuw

1908

Gromellin

Artists etc.

August Allebé

A.J. De Kinderen

Jan Veth

Toorop ✓

Guillaume Vogels

Gustav Klimt

Johan Thorn-Prikker ✓

Willem van ~~Konijnenburg~~ Konijnenburg

van der Leck

Jan Sluyters

Conrad Kickert

Schelfhout

Doesburg

van Elsteren

Rietveld ✓

Wils

Van 't Hoff

Co 5-6217

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THE MUSEUM OF MODERN ART

Date March 13, 1945

To: MR. SWEENEY

Re: Labels for Mondrian Exhibition

From: Mr. Wheeler

If you would agree I should like very much to have the Mondrian labels printed from type in a sans serif demi-bold capital letter which will give them the clarity and precision which I think the paintings themselves call for. If you approve of this would you let Frances Pernas have the catalogue list by tomorrow and we will have the printer set them up on Thursday so that they can be cut and mounted over the weekend.

✓ Correct

the matter, I am writing this memorandum for the record and so there will be no misunderstanding.

S. N.

Mr. Sweeney — I'll make this checklist, to meet Miss Newmeyer's deadline. Have done this for a number of exhibitions before. Erwin

✓ Thompson

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THE MUSEUM OF MODERN ART

Date March 13, 1945

To: Mr. Sweeney

From: S. Newmeyer

Re: Checklist of Mondrian Exhibition

I have spoken to Miss Margaret Miller in regard to the checklist, fifty mimeographed copies of which your Department must have in the hands of the Publicity Department not later than Monday afternoon, March 19. It must list all pictures in the exhibition, their medium, their date and the lender.

This checklist is in lieu of the catalog. When the items in an exhibition are a dozen or less, they can be incorporated in the release. Otherwise in every instance mimeographed copies of the checklist must be furnished by the Department putting on the exhibition.

Although I have spoken to Miss Miller regarding the matter, I am writing this memorandum for the record and so there will be no misunderstanding.

S. N.

Mr. Sweeney — I'll make this checklist, to meet Miss Newmeyer's deadline. Have done this for a number of exhibitions before. Jerome

Thompson

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	MoMA Exhs.	282.2

MONDRIAN

Portrait of Dr. X. c. 1900. Charcoal drawing, 27⅞ x 19¼". Lent by Harry Holtzman, New York.

* Standing Nude. 1900. (dated.) Charcoal drawing, 18 3/8 x 11 3/4". (sight.) Lent by Harry Holtzman, New York. Ill. p.

Oil, 26 5/8 x 16 5/8"

* Chrysanthemum. 1907-08? (Dated 1906 by P. M. c. 1942). Lent by Miss Ella Winter. Ill. p.

* River Scene. c. 1905-1906. Oil, 8 7/8 x 10 7/8". Lent by Mrs. Henri Crommelin, Dobbs Ferry, New York. Ill. p.

* Night. c. 1908. Oil, 13 7/8 x 19 3/4". Lent by Mrs. Ootmar, Kelowna, British Columbia.

* Haystacks. c. 1909. Oil, 11 7/8 x 16 7/8". Lent by Mrs. Ootmar, Kelowna, British Columbia.

15

Trees at Night. c. 1909. Oil, 10 5/8 x ~~16 7/8~~". Lent by Mrs. Ootmar, Kelowna, British Columbia.

Tree. c. 1909. Oil on cardboard, 12½ x 15". Lent by Mrs. Ootmar, Kelowna, British Columbia.

Eucalyptus. 1910. (dated.) Oil, 20 x 15½". Lent by Harry Holtzman, New York.

* Man's Head. 1911. Charcoal drawing, 11 x 9". Lent by Harry Holtzman, New York. Ill. p.

* Reclining Figure. 1910. (dated.) Charcoal drawing, 34⅛ x 62½". Lent by Harry Holtzman, New York.

* Sketch of Tree. Neudon, France. 1911. Charcoal drawing, 7 x 4 7/8". Lent by Harry Holtzman, New York. Ill. p.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	282.2

Sketch of Tree. Meudon, France. 1911. Charcoal drawing, 4 7/8 x 7". Lent by Harry Holtzman, New York.

* Tree. 1911. Oil, 37 x 27 7/8". Lent by the Nierendorf Gallery, New York. Ill. p.

* Scaffold. 1912. Charcoal drawing, 60 1/8 x 40 3/8". Lent by Art of This Century, New York. Ill. p.

Composition. (based on church facade, Van Faanen, Holland). 1914. (dated 1912 by P. M. c. 1942.) Charcoal drawing, 39 x 24 7/8". Lent by Harry Holtzman, New York.

Ocean. 1914. (dated.) Charcoal drawing, 35 5/8 x 48 1/3". Lent by Art of This Century, New York.

* Pier and Ocean. Domberg. 1914. (dated.) Crayon drawing with wash, 34 3/8 x 44". The Museum of Modern Art, Mrs. Simon Guggenheim Fund. Ill. p.

* Composition in Gray. 1919. (dated.) Oil, 33¼ x 33½" (diagonal). Lent by Mr. and Mrs. Walter C. Arensberg, Hollywood. Ill. p.

* Composition in Gray. 1919. (dated 1915 by P.M. c. 1942.) Oil, 38½ x 24½". Lent by Harry Holtzman, New York. Ill. p.

* Composition in Gray, Red, Yellow and Blue. 1920. (dated.) Oil, 39 5/8 x 39½". Lent by Harry Holtzman, New York. Ill. p. Color plate,

* Composition in Gray, Blue, Yellow and Red. 1921. Oil, 21½ x 16½". Lent anonymously. Ill. p.

Composition in Grey, Red and Blue. 1922-25. (dated.) Oil, 19¼ x 19¼". Lent by Mrs. Valentine Dudensing, New York.

Composition in White, Blue and Red. 1925. Oil, 15 7/8 x 12 5/8". The Museum of Modern Art, gift of Philip Johnson.

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* Composition in Black and White. 1926. (dated.) Oil, 31½ x 31½" (diagonal). Lent by Miss Katherine S. Dreier, New York. Ill. p.

Composition in White and Blue. 1926. (dated.) Oil, 23½ x 23½". Philadelphia Museum of Art, Gallatin Collection.

Composition in White and Red. 1926. Oil, 19 3/4 x 20 1/8". Lent by Harry Holtzman, New York.

Fox Trot B. 1929. Oil, 17 3/4 x 17 3/4". Lent by the Yale University Art Gallery, Societe Anonyme Collection, New Haven, Conn.

Fox Trot A. 1930. (dated.) Oil, 43 3/4 x 43 3/4" (diagonal). Lent by the Yale University Art Gallery. Societe Anonyme Collection, New Haven, Conn.

* Composition No. 1. 1931. (dated.) Oil, 32½ x 21½". Lent by Miss Charmion Wiegand, New York. Color ~~mounted~~ plate, ill. p.

Composition. 1934. Oil, Lent by M. Martin Janis, Buffalo.

* Composition in White and Blue. 1935. Oil, 28½ x 27½". Lent by Mr. and Mrs. George L. K. Morris, New York. Ill. p.

* Composition in White, Blue and Yellow. 1935-42. (dated) Oil, 39 1/8 x 20 1/8". Lent by the Valentine Gallery, New York. Ill. p.

Composition in White and Yellow. 1935. (dated.) Oil, 34 x 30½". Lent anonymously.

Rhythm of Straight Lines. 1935-42. (dated.) Oil, 28½ x 27¼". Lent by Mr. and Mrs. Henry Clifford, Radnor, Pa.

Composition in White, Blue and Yellow. 1936. (dated.) Oil, 28 3/8 x 27½". Lent by Mrs. George Henry Warren, New York.

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Composition in White, Red and Yellow. 1936. (dated.) Oil, 31½ x 24⅝". Lent by Harry Holtzman, New York.

* Composition in White and Red. 1936. (dated.) Oil, 40½ x 41". The Museum of Modern Art, gift of the Advisory Committee. Color plate, ill. p.

Composition in Red and White. 1936. (dated.) Oil, 23 3/8 x 22⅛". Lent by Mrs. Charles H. Russell, New York.

* Composition in White and Blue. 1936-42. (dated.) Oil, 24½ x 23 7/8". Lent by Harry Holtzman, New York. Ill. p.

* Composition in White and Red. 1938. (dated.) Oil, 55 x 55" (diagonal). Lent anonymously. Ill. p.

Composition in White, Red, Yellow and Blue. Picture No. 2. 1936-43. (dated.) Oil, 23 5/8 x 21 3/4". Collection Harry Holtzman, New York.

* Composition in White and . 1938-43. Oil, 35 x 32 3/8". Lent by Harry Holtzman, New York. Ill. p.

* Composition in White, Red, Blue and Yellow. 1939-42. (dated.) Oil, 29 5/8 x 26 7/8". Lent by Mrs. H. Gates Lloyd, Jr., Haverford, Pa. Ill. p.

* Composition in Yellow and Red. Picture no. 9. 1939-42. (dated.) Oil, 31 1/4 x 28 7/8". Lent by Miss Katherine S. Dreier, New York. Ill. p.

London. 1940-42. (dated.) Oil, 32 5/8 x 26 1/8". Lent by the Albright Art Gallery, Buffalo.

* New York City. 1942. (dated.) Oil, 47 1/8 x 45 1/8". Collection Harry Holtzman, New York. Ill. p.

Trafalgar Square. 1939-43. (dated.) Oil, 57½ x 47½". Collection Harry Holtzman, New York

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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* Broadway Boogie Woogie. 1942-43. Oil, 50 x 50". The Museum of Modern Art, given anonymously. Color plate, ill. p.

* Victory Boogie Woogie. 1944. Unfinished. Oil,mm paper and scotch tape on canvas, 70 3/4 x 70 3/8" (diagonal). Lent by courtesy of The Miller Company, Meriden, Conn. Color plate, ill. p.

THE MUSEUM OF MODERN ART

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THE MUSEUM OF MODERN ART

Date Feb. 5, 1945

To: Miss Dudley cc: Margaret Miller
Mr. Sweeney

From:

Re:

Miss Wiegand asked if she might have her two 1931 Hondrians back until the first of March. We picked it up to have it photographed by Sunami. Could it be returned to her Monday or Tuesday.

through Columbia, Canada.

Sketch of Domberg Shore. 1909. Pencil or charcoal drawing, . Collection Miss Charmion Wiegand, New York.

Sketch of Domberg Shore. 1909. Pencil or charcoal drawing, . Collection Harry Holtzman, New York.

Eucalyptus. 1910. Oil on canvas, 23½ x 20" 20 x 15½" . Collection Harry Holtzman, New York.

Reclining Figure. 1911. Charcoal drawing, 34½ x 62½". Collection Harry Holtzman, New York.

Study of Man's Head. 1910. Charcoal drawing, c. 9 X 11" . Collection Harry Holtzman

Sketch of Tree. 1911. Charcoal drawing, 7 x 4 7/8". Collection Harry Holtzman.

Sketch of Tree. 1911. Charcoal drawing, 4 7/8 x 7". Collection Harry Holtzman.

Tree. 1911. Oil on canvas, 37 x 27 7/8". Nierendorf Gallery, New York.

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 282.2

THE MUSEUM OF MODERN ART

Date March 3, 1945

To: Miss Dudley

From: Mr. Sweeney

Re:

If it is possible to day the pick up of my Mondrians until somewhat closer to the date of the exhibition, I would appreciate it. They leave such holes on the walls. There is nothing necessary to do to them. They are in good condition. I will bring them down myself and it won't be necessary to send a truck for them.

British Columbia, Canada.

Sketch of Domberg Shore. 1909. Pencil or charcoal drawing, . Collection Miss Charmion Wiegand, New York.

Sketch of Domberg Shore. 1909. Pencil or charcoal drawing, . Collection Harry Holtzman, New York.

23½ x 20"
20 x 15½"

Eucalyptus. 1910. Oil on canvas, . Collection Harry Holtzman, New York.

Reclining Figure. 1911. Charcoal drawing, 34½ x 62½". Collection Harry Holtzman, New York.

Study of Man's Head. 1910. Charcoal drawing, c. 9 X 11" . Collection Harry Holtzman

Sketch of Tree. 1911. Charcoal drawing, 7 x 4 7/8". Collection Harry Holtzman.

Sketch of Tree. 1911. Charcoal drawing, 4 7/8 x 7". Collection Harry Holtzman.

Tree. 1911. Oil on canvas, 37 x 27 7/8". Nierendorf Gallery, New York.

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THE MUSEUM OF MODERN ART

Date_____

Feb. 27

The next issue of the bulletin will appear at the end of March, and Mr. Porter, editor of the bulletin, thought it would be a good thing to have a piece on Mondrian in it with some of the works reproduced. He is now asking if he could use a part of the text for the book, or whether you have written an article on Mondrian at one time which he may now use, in case the first suggestion is not feasible. Mr. Porter needs a leading article for the bulletin and thought one on Mondrian would be appropriate. Won't you let him know.

Mimi

Mimi: will be glad to give Mr Porter the material he needs - part of text or perhaps a summary that would be more suitable

British Columbia, Canada.

Sketch of Domberg Shore. 1909. Pencil or charcoal drawing, . Collection Miss Charmion Wiegand, New York.

Sketch of Domberg Shore. 1909. Pencil or charcoal drawing, . Collection Harry Holtzman, New York.

Eucalyptus. 1910. Oil on canvas, . Collection Harry Holtzman, New York.

Reclining Figure. 1911. Charcoal drawing, 34½ x 62½". Collection Harry Holtzman, New York.

Study of Man's Head. 1910. Charcoal drawing, . Collection Harry Holtzman

Sketch of Tree. 1911. Charcoal drawing, 7 x 4 7/8". Collection Harry Holtzman.

Sketch of Tree. 1911. Charcoal drawing, 4 7/8 x 7". Collection Harry Holtzman.

Tree. 1911. Oil on canvas, 37 x 27 7/8". Nierendorf Gallery, New York.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	282.2

THE MUSEUM OF MODERN ART

Date

To: Re:

From:

Please phone Margaret Miller to say this is here in case she needs it — I should not please hold.

British Columbia, Canada.

Sketch of Domberg Shore. 1909. Pencil or charcoal drawing, . Collection Miss Charmion Wiegand, New York.

Sketch of Domberg Shore. 1909. Pencil or charcoal drawing, . Collection Harry Holtzman, New York.

$23\frac{1}{2} \times 20$"
$20 \times 15\frac{1}{2}$"

Eucalyptus. 1910. Oil on canvas, . Collection Harry Holtzman, New York.

Reclining Figure. 1911. Charcoal drawing, $34\frac{1}{2}$ x $62\frac{1}{2}$". Collection Harry Holtzman, New York.

Study of Man's Head. 1910. Charcoal drawing, c. 9 x 11" . Collection Harry Holtzman

Sketch of Tree. 1911. Charcoal drawing, 7 x 4 7/8". Collection Harry Holtzman.

Sketch of Tree. 1911. Charcoal drawing, 4 7/8 x 7". Collection Harry Holtzman.

Tree. 1911. Oil on canvas, 37 x 27 7/8". Nierendorf Gallery, New York.

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 282.2

Portrait of Dr. X. c. 1900. Charcoal drawing, 27½ x 19¼". Collection Harry Holtzman, New York.

Standing Nude. 1900. Charcoal drawing, 18 3/8 x 11 3/4" (sight). Collection Harry Holtzman, New York.

Flower Studies. c. 1900. Watercolor, 6 3/4 x 5 5/8". Collection Harry Holtzman, New York.

Chrysanthemum. 1906. Oil on canvas, . Collection Miss Ella Winter,

small River Scene. 1906. Oil on canvas, 8 7/8 X 10 7/8" . Collection Mrs. Henri Crommelin. Dobbs Ferry, New York.

Night. c. 1908. Oil on canvas, 13 7/8 x 19 3/4". Collection Mme.? Ootmar. Kelowna, British Columbia, Canada.

Haystacks. 1909. Oil on canvas, 11 7/8 x 16 7/8". Collection Mrs. Ootmar. Kelowna, British Columbia, Canada.

Trees at Night. c. 1909. Oil on canvas, 10 5/8 x 15". Collection Mrs. Ootmar. Kelowna, British Columbia, Canada.

Tree. c. 1909. Oil on cardboard, 12½ x 15". Collection Mrs. Ootmar, Kelowna, British Columbia, Canada.

Sketch of Domberg Shore. 1909. Pencil or charcoal drawing, . Collection Miss Charmion Wiegand, New York.

Sketch of Domberg Shore. 1909. Pencil or charcoal drawing, . Collection Harry Holtzman, New York.

23½ x 20"
20 x 15½".

Eucalyptus. 1910. Oil on canvas, . Collection Harry Holtzman, New York.

Reclining Figure. 1911. Charcoal drawing, 34½ x 62½". Collection Harry Holtzman, New York.

Study of Man's Head. 1910. Charcoal drawing, c. 9 X 11" . Collection Harry Holtzman

Sketch of Tree. 1911. Charcoal drawing, 7 x 4 7/8". Collection Harry Holtzman.

Sketch of Tree. 1911. Charcoal drawing, 4 7/8 x 7". Collection Harry Holtzman.

Tree. 1911. Oil on canvas, 37 x 27 7/8". Nierendorf Gallery, New York.

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Demolition Sketch. 1912. Charcoal drawing, 9 3/8 x 6 1/8". Collection Harry Holtzman.

Scaffold. 1912. Charcoal drawing, 60 x 40". Art of This Century, New York.

Sketch of Church Facade. 1914. Charcoal drawing, 4 1/16 x 6 3/4". Collection Harry Holtzman.

~~Abstract Church Facade. 1914. Charcoal drawing, 42½ x 44½". Collection Harry Holtzman.~~

Abstract Church Facade. 1914. Charcoal drawing, 39 x 2[illegible]". Collection Harry Holtzman.

Ocean. 1914. Charcoal drawing, 49 x 35". Art of This Century.

Pier and Ocean. 1914. Crayon drawing with gouache, 34 3/8 x 44". The Museum of Modern Art, Mrs. Simon Guggenheim Fund.

Composition in Gray and Black. 1919. Oil on canvas, 33½ x 33½". Collection Mr. and Mrs. Walter C. Arensberg, Hollywood.

Composition. 1919. Oil on canvas, 3[illegible] x 24". Collection Harry Holtzman.

Composition in Gray, Red, Yellow, Blue and Black. 1920. Oil on canvas, 39 5/8 x 39½". Collection Harry Holtzman.

Composition in Gray, Blue, Black and Red. 1921. Oil on canvas, 21½ x 16½". Private Collection.

Composition in Blue, Red, Black and White. 1925. Oil on canvas, 15 7/8 x 12 5/8". The Museum of Modern Art, gift of Philip Johnson.

Composition in Black and White. 1926. Oil on canvas, 31½ x 31½". Collection Miss Katherine Dreier, New York.

Composition in Blue, Black and White. 1926. Oil on canvas, 23½ x 23½". Philadelphia Museum of Art, [illegible] Gallatin Collection.

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Composition in Black, White and Red. 1926. Oil on canvas, 19 3/4 x 20 1/8". Collection Harry Holtzman.

Composition in Black, White, and 1930. Oil on. Coll. Philip Johnson
~~Diamond~~ Composition in White, Black, and Blue. 1930. Oil on canvas. x ". (diagonal)
Collection Baroness Hilla von Rebay, New York.

Miss Charmion Wiegand.
Composition No. 1. 1931. Oil on canvas, 32½ x 21½". Collection Mrs. Joseph Freeman.

in Black, White,
Composition ~~with~~ Blue and Yellow. 1932. Oil on canvas, 16¼ x 13". Philadelphia Museum of Art, ~~Gift of~~ Gallatin Collection.

in Black, White and
Composition, 1933. Oil on canvas, 16¼ x 13". Collection Sidney Janis.

1934 M Modern Gallery
Composition in . 1934-40. Oil on canvas, 43 x 24". Valentine Gallery.

Black, White Yellow.
Composition in ~~Yellow, White~~ and ~~Black.~~ 1935. Oil on canvas, 34 x 30½". Private collectio
New York.
~~Composition in . 1936. Oil on canvas, 50 x 25". Collection Walter P. Chrysler, Jr.~~

? Composition in Blue, Red, Yellow, White and Black.
not requested.
Collection Miss Ella Winters.

Rhythm of Straight Lines. 1935-42. Oil on canvas, 28½ x 27¼". Collection Mr. and Mrs. Henry Clifford.

Composition in Black, White, Red and Yellow. 1936. Oil on canvas, 31¼ x 24½".
Collection Harry Holtzman.

1936 - Mod. Gal. Women. N.Y.
Composition in Black, White and Red. 1936. Oil on canvas, 40¼ x 41". The Museum of Modern Art, gift of the Advisory Committee.

Composition in Black, White and . 1938. Oil on canvas, .
not requested
Collection Harry Holtzman.

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Composition in Black, White and Blue. 1936-42. Oil on canvas, 24¼ x 23 7/8".
Collection Harry Holtzman.

Composition in Black, White and Red. 1938. Oil on canvas, 55 x 55" (diagonal). Private Collection.

Composition in Black, White, Red, Yellow and Blue. 1936-43. Oil on canvas, 23 5/8 x 21 3/4". Collection Harry Holtzman.

Composition in Black, White and . 1938-42. Oil on canvas, 29 5/8 x 26 7/8". Collection Mrs. H. Gates Lloyd, Jr. Haverford, Pa.

Composition in Blue, Red and Yellow, Black and White, 1939-42. Oil on canvas, 31 3/8 x 28 3/8". Collection Harry Holtzman.

Composition in Blue, Red and Yellow, Black and White. 1939-42. Oil on canvas, Collection Harry Holtzman.

London. 1940-42. Oil on canvas, 32½ x 28". Albright Art Gallery, Buffalo.

New York City. 1942. Oil on canvas, 47 1/8 x 45 1/8". Collection Harry Holtzman.

Trafalgar Square. 1939-43. Oil on canvas, 57 ¼ x 47 ¼". Collection Harry Holtzman.

Broadway Boogie-Woogie. 1942-43. Oil on canvas, 50 x 50". The Museum of Modern Art, given anonymously.

Boogie-Woogie. 1942. Oil on canvas, . Collection Harry Holtzman.

Victory Boogie-Woogie. 1944. Unfinished. Oil and scotch tape on canvas, 72 x 72" (diagonal). Collection The Miller Company, Meriden, Conn.

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THE MUSEUM OF MODERN ART

Date Feb. 22. 1945

To: Miss Margaret Miller

From: Mr. Sweeney

Re:

Margaret:

Could you have a print of the Museum Broadway Boogie-Woogie and the Valentine Dudensing photograph (post thumb-tack version) of Victory Boogie-Woogie left at Front Desk for Pierre Matisse?

Also kindly enclose a transcript of list of Mondrians in U. S. Museum Collections with it. This is for Charles Sterling to send to Rene Huyghe in Paris.

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PHOTOGRAPH REQUISITION

To PHOTO SALES DEPT. Date February 13, 1945

From Mr. Sweeney Department Painting and Sculpture

For Mrs. Lloyd Lowndes, OWI, Overseas Board, Feature Division, 224 West 57 Street

[redacted]

PRINTS

Please supply 1 each (Quantity)

glossy x size 8 x 10"

Date of completion

NEW PHOTOGRAPHS

Please have (Photographer)

take (Number of shots)

Date of completion

ARTIST or SUBJECT	NEGATIVE NUMBER	QUANTITY
Mondrian: Broadway Boogie Woogie	S-4692	
Composition	S-204	
Comp. in White, black and Red	S-1742	
Pier and Ocean	S-3791	

Forwarded to Amount Date Billed

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	282.2

PHOTOGRAPH REQUISITION

To PHOTO SALES DEPT. Date January 31, 1945

From Mrs. Catlin Department Painting and Sculpture

For Mondrian Exhibition

PRINTS

Please supply _____ (Quantity)

glossy _____ size _____

_____ _____

_____ _____

Date of completion _____

NEW PHOTOGRAPHS

Please have Sunami (Photographer)

take 1 (Number of shots)

Date of completion _____

ARTIST or SUBJECT	NEGATIVE NUMBER	QUANTITY
Mondrian: 1 painting belonging to Mrs. Freeman, now in Mezzanine		

Forwarded to _____ Amount _____ Date Billed _____

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	282.2

THE MUSEUM OF MODERN ART

Date Feb. 14, 1945

To: Mr. Sweeney

From: Mr. Barr

Re:

Dear Jim:

Here's the letter and full scale analysis of the Mondrian from Libby Tannenbaum. Please return it to be when you are through with it.

AHB:bk

A.

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

THE MUSEUM OF MODERN ART

Date March 24, 1934

To: Mr. Wheeler

From: Mr. Sweeney

Re:

Dear Monroe:

I don't know if you were serious in your remark about a talk on Mondrian for the Museum members, but if you were, I would be glad to give it.

And completely aside from the current show, I would like to suggest that in the future we consider a lecture for members and the public in connection with each major exhibition. I would like to talk to you sometime when you have a moment regarding public lectures. I would like to know how you feel about them in relation to your exhibition activities.

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THE MUSEUM OF MODERN ART
11 WEST 53RD STREET, NEW YORK 19, N. Y.
TELEPHONE: CIRCLE 5-8900

Exhibition of
PIET MONDRIAN
March 21 - May 13, 1945

The Museum of Modern Art
11 West 53 Street, New York

CHECKLIST

1 PORTRAIT OF DR. X. c.1900. Charcoal drawing, 27½ x 19½". Lent by Harry Holtzman, New York.

2 STANDING NUDE. 1900 (dated). Charcoal drawing, 18 3/8 x 11 3/4" (sight). Lent by Harry Holtzman, New York.

3 RIVER SCENE. c.1905-1906. Oil on wood. 8 7/8 x 10 7/8". Lent by Mrs. Henri Crommelin, Dobbs Ferry, N. Y.

4 CHRYSANTHEMUM. 1908-1909? (dated 1906 by P.M. c.1942). Oil, 26 5/8 x 16 5/8". Lent by Miss Ella Winter.

5 NIGHT. c.1908. Oil, 13 7/8 x 19 3/4". Lent by Mrs. Marie Johanna Ootmar, Kelowna, British Columbia.

6 HAYSTACKS. c.1909. Oil, 11 7/8 x 16 7/8". Lent by Mrs. Marie Johanna Ootmar, Kelowna, British Columbia.

7 TREES AT NIGHT. c.1909. Oil on cardboard. 10 5/8 x 15". Lent by Mrs. Marie Johanna Ootmar, Kelowna, British Columbia.

8 TREE. c.1909. Oil on cardboard, 12⅛ x 15". Lent by Mrs. Marie Johanna Ootmar, Kelowna, British Columbia.

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16 COMPOSITION. (based on church facade). Holland. 1914 (dated 1912 by P.M. c.1942). Charcoal drawing, 39 x 24 7/8". Lent by Harry Holtzman, New York.

17 OCEAN. 1914 (dated). Charcoal drawing, 35 5/8 x 48 3/8". Lent by Art of This Century, New York.

18 PIER AND OCEAN. Domburg. 1914 (dated). Crayon drawing with wash, 34 3/8 x 44". The Museum of Modern Art, Mrs. Simon Guggenheim Fund.

19 COMPOSITION IN GRAY. 1919 (dated). Oil, 33¼ x 33½" (diagonal). Lent by Mr. and Mrs. Walter C. Arensberg, Hollywood.

~~20~~ COMPOSITION IN GRAY. 1919 ~~(dated 1915 by P.M. c.1942)~~. Oil, 38⅛ x 24½". ~~Lent by~~ Harry Holtzman, New York.

~~21~~ COMPOSITION IN GRAY, RED, YELLOW AND BLUE. 1920 (dated). Oil, 39 5/8 x 39½". ~~Lent by~~ Harry Holtzman, New York.

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22 COMPOSITION IN GRAY, BLUE, YELLOW AND RED. 1921. Oil, 21⅛ x 16½". Lent anonymously.

23 COMPOSITION IN GRAY, RED AND BLUE. 1922-25 (dated). Oil, 19 1/4 x 19 1/4". Lent by Mrs. Valentine Dudensing, New York.

24 COMPOSITION IN WHITE, BLUE AND RED. 1925. Oil, 15 7/8 x 12 5/8". The Museum of Modern Art, gift of Philip Johnson.

25 COMPOSITION IN BLACK AND WHITE. 1926 (dated). Oil, 44 3/4 x 44 1/4" (diagonal). Lent by Miss Katherine S. Dreier, New York.

26 COMPOSITION IN WHITE AND BLUE. 1926 (dated). Oil, 33 3/8 x 33 3/8 (diagonal). Philadelphia Museum of Art. Gallatin Collection.

27 COMPOSITION IN WHITE AND RED. 1926 (dated). Oil, 19 3/4 x 20 1/8". Lent by Harry Holtzman, New York.

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THE MUSEUM OF MODERN ART

Date March 2

FROM ~~To:~~ Hannah B. Muller

Re:

TO ~~From:~~ Mrs. Catlin

Are these the pages of bibliography Miss Muller lacks?

If not, please return

a) Siegfried Griedion	Space, Time and Architecture, Cambridge, Mass. 1941
Geoffrey Grigson	The Arts Today, London, 1935
Jean Hélion	The Evolution of Abstract Art as shown in the Museum of Living Art. Preface to catalog of Gallery of Living Art, New York University, New York, 1933
a) Gérard Knuttel	La Realité dans la Peinture, Cahiers d'Art, Paris 1934, Vol IX No 8 9-10 p 253-6, La Peinture en Hollande in Histoire de l'art contemporain, ed. by René Huygbe
*W. Grohmann	Piet Mondrian in Thieme und Becker: Allgemeines Lexikon der bilden der Künster, XXXV, p.59
a) V. Torres-Garcia	Estructura. Montevideo, 1935

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Selected Bibliography

a) A. H. Barr, Jr. — Cubism and Abstract Art, New York, 1936.

a) " " — What is Modern Painting?, New York 1943

a) Paul Fierens — L'art Hollandais Contemporain, Paris, 1933

Friederick Markus Huebner — Moderne Kunst in die Hollandischen Privatsammlungen, Leipzig, 1921.

a) " " " — Die Neue Malerei im Holland, Leipzig, 1921

Herbert Read — Art Now, London, 1936

" " — Art and Industry, London, 1930?

Hans Hildebrandt — Die Kunst des XIX und XX Jahrhunderts, Potsdam, 1924

El Lissitsky and Hans Arp — The Isms of Art, Zurich, 1925

a) Siegfried Giedion — Space, Time and Architecture, Cambridge, Mass. 1941

Geoffrey Grigson — The Arts Today, London, 1935

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La Realité dans la Peinture, Galeries d'Art, Paris 1934, Vol IX No 8 9-10 p 253-61

a) Gérard Knuttel — La Peinture en Hollande in Histoire de l'art contemporain, ed. by René Huygbe

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*Clement Greenberg	Art, Nation, New York, March 4, 1944. p.288
* " "	Art, Nation, New York. 1943
* " "	Art, Nation, New York 1943
*M.R. (Maude Riley)	Mondrian Dies. The Art Digest, Vol. 18, No.10, Feb. 15, 1944, p.23
Carola Giedion Welcker	Modern Plastic Art. Translated from German by P. Morton Shand, Zurich, 1937.
*Jay Bradley	Piet Mondrian 1872-1944. Knickerbocker Weekly, New York, Vol. III, No. 51, Feb. 14, 1944, p. 16-25
* " "	As Ernst Remembers Mondrian. Knickerbocker Weekly, New York, Vol. III, No. 51, Feb. 14, 1944, p.25
C. V.	Piet Mondrian in den Hollandischen.Kunstkring. p. 287-288
? Elsevier	Elsevier's Geillustreerd Maandschrift, 1911, No. 11, p.398-400
	Das Kunstblatt, II, 1918, p.319 ff.
	VIII, 1924, p.245-248
	Der Cicerone, XVII, 1927, p.1007 ff.
	Maandblad voor Beeldende Kunsten, IV, 1927, p. 194-199.
Henry McBride	?Difficulties of Modernism, The New York Sun, Sat., Jan. 23, 1944, p.5.

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* Henry McBride — The Death of Mondrian. The New York Sun, Sat., Feb. 5, 1944, p.9

*Edward Alden Jewell — ? Death of an Artist, editorial. The New York Times, Wedn., Feb. 2, 1944

D'Aci I D'Alla. Barcelona, Winter 1936

Katherine S. Dreier — Modern Art, New York, 1926.

A. Ozenfant and Ed.Jeanneret — La Peinture Moderne, Paris, n.d.

L. Moholy-Nagy — The New Vision. Translated by Daphne M. Hoffmann, New York, 1938.

Robert Motherwell — V V V Vol. I, No. 1, p.

" " — Painters Objects

Partisan Review, New York, Winter 1944, No. 1, p. 93-97

*Max Bill — Aan Piet Mondrian op ~~zijn~~ zijn 70 en Verjaardag.

OPBOUW 8 Vol. 13, No. 12, Dec. 1942, p.154

James Johnson Sweeney a) — Plastic Redirections in Twentieth Century Painting. Chicago, 1934

a) " " " — Painting. Preface to catalog of Gallery of Living Art, New York University, New York, 1933.

~~a)~~* " " " — Partisan Review, New York, 1944. Vol. XI, No. 2, p.

Raymond Cogniat — La peinture Hollandaise

L'Amour de l'Art, juin, 1932 Vol pp

André Lhote — Le Cubisme

Cahiers de Belgique, N°4, 1931, p 130

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a) G. L. K. Morris — Relations of Painting to Sculpture. Partisan Review, Jan.-Feb. 1943. Vol. X, No. 1, p. 63-71

* " " — Piet Mondrian. In critical notes of catalog A. E. Gallatin Collection, Gallery of Living Art, New York University, New York, 1940.

Sidney Janis — Abstract and Surrealist Art in America, New York 1944.

W. R. Valentiner — Art of the Low Countries. "Linear Composition in Dutch Art," p.3-10.

H. Kröller-Muller: — Die Entwicklung des modernen Malerei, Leipzig, 1925.

*Charmion Wiegand — The Meaning of Mondrian Journal of Aesthetics and Criticism, Vol. II, No. 8, Fall 1943

Luc et Paul Haesaerts — La Jeune Peinture Hollandaise. Cahiers de Belgique, Nov. - Dec. 1929

* — Art News 1944 - p.

Iven Backlund — Piet Mondrian, Hyresgästen, Göteborg, Oct. 15, 1931. No. 20, p.1

Theo van Doesberg : Über das Verhaeltnis von malerischer und architektonischer Gestaltung Der Cicerone 1927 Band XVIII, 1927, Heft 17 p 564,

* Primarily concerned with Mondrian

a)

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a) " " — What is Modern Painting?, New York 1943

a) Paul Fierens — L'art Hollandais Contemporain, Paris, 1933

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a) " " " — Die Neue Malerei im Holland, Leipzig, 1921

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* Harry McBride — The Death of Mondrian. The New York Sun, Sat., Feb. 5, 1944, p.9

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* Primarily concerned with Mondrian

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PIET MONDRIAN, 71, ARTIST, FLED NAZIS

Non-Objective Pioneer in France Influenced European Design, Architecture—Dies Here

Piet Mondrian, one of the best known figures in the field of non-objective painting, died yesterday at the Murray Hill Hospital at the age of 71, after a brief illness.

Mr. Mondrian had sought refuge in this country from the Nazis. A year before the war began he moved from Paris to London, and when the Germans bombed London he came here. He resided at 15 East Fifty-ninth Street.

Long before he came to America Mr. Mondrian's work and fame had preceded him. He is represented in the museums in Amsterdam and The Hague, and formerly in the museums in Dresden and Hanover. In this country his work is included in the collection of the Museum of Modern Art here, the Wadsworth Athenaeum in Hartford, Conn., and the Philadelphia Museum of Art.

Born in Amersfoort, Holland, on March 7, 1872, he was named Pieter Cornelius Mondriaan, which later he shortened to Piet Mondrian. His father, a high school principal and amateur painter, gave the boy his first art instruction. Mr. Mondrian studied art also with an artist uncle and subsequently attended the Amsterdam Academy for three years.

A change came over the painting of young Mondrian after he moved to Paris in 1910. His conservatism was much influenced by the French Cubists. With Theo van Doesburg he founded in 1914 the Dutch De Stijl group and between 1914 and 1920 he worked with his De Stijl associates in Holland. After his return to Paris in 1920 he published a statement of his theories of painting under the title "Neoplasticism." In 1923 he joined the Abstraction-Creation group in Paris.

In art circles Mondrian was regarded as an exponent of the purest non-objective painting. During the last two decades his work had exerted influence in Europe on architecture, typography and design in general, as well as on painting and sculpture. One of his works seen most recently here is a large canvas, "Broadway Boogie-Woogie," which was acquired by the Museum of Modern Art last spring.

JAMES A. CONNELLY JR.

Head of Coal Firm, Flying Ace in First World War, Dies at 49

Special to THE NEW YORK TIMES.

BRYN MAWR, Pa., Feb. 1—James Alexander Connelly Jr., head of J. A. Connelly Jr. & Co., coal operators, and flying ace of the First World War, died today in Bryn Mawr Hospital after a long illness. His age was 49.

Mr. Connelly flew with the Lafayette Escadrille and later with the United States Army Air Corps in the First World War, engaging in sixty-five battles and shooting down seven enemy planes. He re-



PIET MONDRIAN

WARREN J. HOYSRADT, BOND BROKER, WAS 65

Associate of Moseley & Co. Here Ex-Trustee of Bronxville

Special to THE NEW YORK TIMES.

BRONXVILLE, N. Y., Feb. 1—Warren J. Hoysradt of 6 Prescott Square here, a bond broker associated with the New York investment banking firm of F. S. Moseley Co., died today at Lawrence Hospital here after a two-month illness. He was the father of John Hoysradt, noted actor and impersonator. His age was 65.

Born in Hudson, N. Y., Mr. Hoysradt was graduated from the Hotchkiss School, of which he was at one period a trustee, and in 1901 from Yale University. He was formerly vice president of the First Detroit Company, Inc., which was a security affiliate of the Detroit Bankers Company, and later was a vice president and a director of the First of Michigan Corporation, an investment banking concern.

Mr. Hoysradt, formerly president of the Municipal Bond Club of New York, was a trustee of the Holland Society of New York and had served for six years as a trustee of the Village of Bronxville.

Besides his son, he leaves a widow, Mrs. Ethel W. Hoysradt; a daughter, Mrs. Caroline Hoysradt Hambleton of Timonium, Md., and a sister, Mrs. Florence Hoysradt Rossman of Hudson.

DR. JAMES W. AMES

Detroit Physician Since 1894, the First Negro Legislator in State

Special to THE NEW YORK TIMES.

DETROIT, Feb. 1—Dr. James W. Ames, Michigan's first Negro legislator, who had been a practicing physician here since 1894, died last night after an illness of a year. His age was 80.

Born in New Orleans, Dr. Ames was educated at the Howard University Medical School. He was prominent in city, county and State politics and as a legislator in 1902 sponsored a bill to estab-

EGBERT J. MOORE, ENGINEER, BUILDER

Turner Construction Co. Official Dies—Designed Stadiums and Bush Terminal

Special to THE NEW YORK TIMES.

YONKERS, N. Y., Feb. 1—Egbert Jessup Moore, vice president of the Turner Construction Company of New York and an engineer noted for his work in the development of reinforced concrete design in building construction, died today at his home, 397 North Broadway, after a short illness. His age was 66.

Among the many large structures Mr. Moore planned were the Bush Terminal Warehouses and both the Army and Navy bases of the first World War, all in Brooklyn. In addition, he assisted in designing several factories and college stadiums, among them the General Electric Company plant in Pittsfield, Mass., the Western Electric Company in Kearny, N. J., and stadiums for Cornell, Brown and the University of Pittsburgh.

An alumnus of Cornell University, Mr. Moore who joined the Turner Company forty years ago, served that firm as chief engineer before becoming vice president. Alt hough he retired from active work in 1931, he held the latter position until his death.

He moved here from New York in 1905 and became active in civic affairs. Mr. Moore was chairman of Selective Service Board 732, and was a member of the American Society of Civil Engineers, Cornell Society of Civil Engineers, the Cornell Club and the Hudson River Country Club.

He leaves a widow, Mrs. Georgia Holley Moore; a daughter, Mrs. Sylvia Freer, and a sister, Mrs. Herbert Woodhull.

HENRY M. FLATEAU

Official of Helena Rubinstein, Inc., a Lawyer 46 Years

Henry M. Flateau, vice president and general counselor of Helena Rubinstein, Inc., cosmetic firm, died Monday at his home, the Park Lane Hotel, 299 Park Avenue, after an illness of several weeks. His age was 66.

Born in this city, Mr. Flateau attended the New York Law School. He was admitted to the Bar in 1898. Besides serving as vice president and general counselor for Helena Rubinstein, Mr. Flateau was president and director of the H. R. Laboratories, Inc., and maintained a law office at 51 Chambers Street.

Mr. Flateau was a past master of the Garfield Masonic Lodge and a member of the Town Club and the Metropolitan Museum of Art.

He leaves a widow, Daisy W. Flateau, and a brother, George Flateau Sr. of Mexico City.

MRS. S. PENDLEBURY

Special to THE NEW YORK TIMES.

PHILADELPHIA, Feb. 1—Mrs. Elizabeth Pendlebury, the first

Dea

CUNNINGHAM—Rev.
of Mary Van Zil
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DAGRESS—James, on
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DECKER—Margaret
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DICKERSON—Joseph
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Haags Gemeentemuseum

Stadhouderslaan 41 2517 HV 's-Gravenhage
Postbus 72 2501 CB 's Gravenhage
Tel. 070 51 11 21 Telex 36990 hgm nl

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Nr.: 2708.85/N
Onderwerp: photos
Ref.: pc/mo

22 August 1985

C. List, Manager
Haags Gemeentemuseum
Stadhouderslaan 41
2517 HV 's-Gravenhage
THE NETHERLANDS

Museum of Modern Art
Ms. Esther M. Carpenter
11 West 53 Street
NEW YORK, N.Y. 10019
U.S.A.

Dear C. List:

In Re: Your Order #1028N85

Thank you for your letter of 27 June regarding photographs of the installation of our 1945 Mondrian exhibition. Regretfully, your letter has just today reached me.

As I stated in my letter of 4 June, there are nine views of the installation. However, I find that I had made an error regarding the number of photographs of works of art in the exhibition which can obtained from our Archive. There are, in fact, sixteen photographs available, one less than I had originally thought. Also, one of these sixteen photographs shows work which was considered for the exhibition, but not actually shown. In addition, please note that there were at least twelve additional works in the exhibition for which we cannot supply photographs.

I have placed an order for the twenty-three prints mentioned above (nine installation views, sixteen exhibition works) with our Photographic Laboratory, and expect to receive the prints in early September. At that time, I will mail the photographs to you and process an invoice in the amount of $158.00 U.S., $6.00 per print, plus $20.00 postage and handling for two packages at $10.00 each.

Please note that the photographs are being released for study and reference purposes only, and may not be reproduced in any manner without prior written permission from The Museum.

Sincerely,

ALL PHOTOS MAILED 9/19/85.

Esther M. Carpenter (Ms.)
Archivist
Photographic Archives

DIENST VOOR SCHONE KUNSTEN DER GEMEENTE 's-GRAVENHAGE

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HENRIETTE HENDRIX-HOLST

was the first woman journalist of Holland, her native country. She became Art, Literary and Dramatic critic for the chief Amsterdam newspapers at a time, when journalism was still considered to be "a man's work." She came in close contact with most of the artists of her own country and interviewed a great many foreign artists travelling through Holland.

In 1907 she married Willem Holst, an expert in Oriental Art, and went to Japan to live. During the seventeen years she remained there she contributed articles to the "Algemeen Handelsblad," Amsterdam, the "Soerabaya Handelsblad," Soerabaya, "Weekblad voor Indie," Java, "Studio," London, "Musical Courier," New York, and many other Dutch, German, French and English magazines. She published a "Study on the Life of Japanese Women," in Dutch. She is now a contributor to the New York Times.

Mrs. Holst began to lecture in Yokohama, when the Alliance Francaise asked her to relate her interviews with Sarah Bernhardt. On a tour through Java in 1912 she lectured on Japan, and after her return in Yokohama the Tokyo Women's Club invited her tospeak on the art and literature of Holland. Many other clubs in other towns of Japan asked her to repeate these talks, the English Speak ng Society of Japan invited her tospeak on Java, and she was the first woman to lecture for that Club.

In 1922 Mrs. Holst took her two children to Ho land for their education and lectured in several places on Japan and Japanese art. She returned to Japan in 1923 to assist her husband in liquidating his business, as he was going to retire. But the great earthquake of September 1st destroyed their beautiful house in Yokohama, their business and all their possessions. They escaped with their lives, and happily that their little family was intact, and not counting the material loss they came to America to start afresh and to educate their children here.

Mr. Holst soon became known as one of the great authorities on Oriental art. Mrs. Holst opened her career as a lecturer in America with a talk on Japanese women for the League for Political Education in Town Hall. A year later she spoike in the same place on "The Sublte Arts of Japan"; the Japan Society invited her to lecture and show her marvelous collection of coloured slides, which fortunately had been left in Holland and was thus saved. The Netherland-America Foundation asked her to speak on Dutch art, and the Netherlands Legation appointed her to represent Holland at a World Conference in Washington. She has given many talks at clubs, schools, summer camps, and the unanimous opinion is that they are:

"Unusual Lectures with Exotic Charm."

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The exhibition includes a painting of about 1908, lent by Mrs. Crommelin, wife of the Assistant Consul General for the Netherlands, whose father Mr. G. Gude, at present living in Houston, Texas, was a student of Mondrian for many years in the first decade of the century.

3 paintings are included from a group of six which turned up at the Okanagen Mission, Kelowna, British Columbia, owned by Mrs. Marie Johanna Ootmar, the wife of a doctor in Amsterdam, who at the suggestion of the Dutch art critic Kickert in 1910 purchased them from Mondrian, to make it possible for the painter to go to Paris, where he was to spend the subsequent years of his life (~~[illegible]~~).

An 1926 diamond shaped canvas, owned by Miss Katherine S. Dreier, is included in this exhibition. This was the first painting to be shown publicly in the United States. It was exhibited by the Societe Anonyme in New York in 1926.

Mimi says Hold

CHRONOLOGY

Born: March 7, 1872 at Amersfoort and given the name Pieter Cornelis Mondriaan. In later life he changed and abbreviated his name to Piet Mondrian

Mother: Johanna de Krop
Brothers: J. C. Mondriaan lived in Bloemfontein, South Africa
W. F. Mondriaan lived in Pretoria, Union of South Africa
L. C. Mondriaan living at Naarden, Holland
Sister: Carol lived in Breda, Holland

The family came originally from The Hague. Mondrian's father moved to Amsterdam to teach. After 1880 moved to Winterswyk, near the German border.

1886 Mondrian received first lessons in painting from his uncle, Prof. Frits Mondrian
1891-4 attended Academy of Fine Arts at Amsterdam
1894-6 evening classes at Academy and worked at commercial drawings during day
1896-08 commercial work to earn lving and exhibits paintings at various art circles in Holland
1908 under influence of Toorop, Sluyters and through his acquaintance of paintings by Matisse, exhibited through the arrangements of Conrad Kickert, Mondrian began to put conventional style aside

1910 Mondrian went to Paris

1911 exhibition Moderne Kunstring - first notable showing of new European art in Holland arranged by Kickert. Mondrian's Mill from the Kroller-Muller Collection included
1913 Mondrian exhibited at Salon des Independants, Paris
1914 Mondrian returns to Holland
1916 Mondrian met van der Leck. Plans/work for de Stijl Review with van Doesburg
1917 first issue of De Stijl appears
1918 manifesto of de Stijl group signed by all members except van der Leck who had resigned and gone to Paris

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1920 Mondrian published Neo-Plasticism in Paris

1923 de Stijl exhibition at Leonce Rosenberg's Gallery de L'Effort Moderne paintings by Mondrian included

1925 Mondrian left de Stijl group

1926 First Mondrian painting publicly exhibited in U. S. by Societe Anonyme New York

1939 September. Mondrian left Paris for London

1940 Oct. 3 arrived in New York

1942 First American one-man show at Valentine Gallery, N. Y.

1944 Feb. 1 Mondrian died, buried at Cyprus Hills Cemetery, in New York City, Brooklyn.

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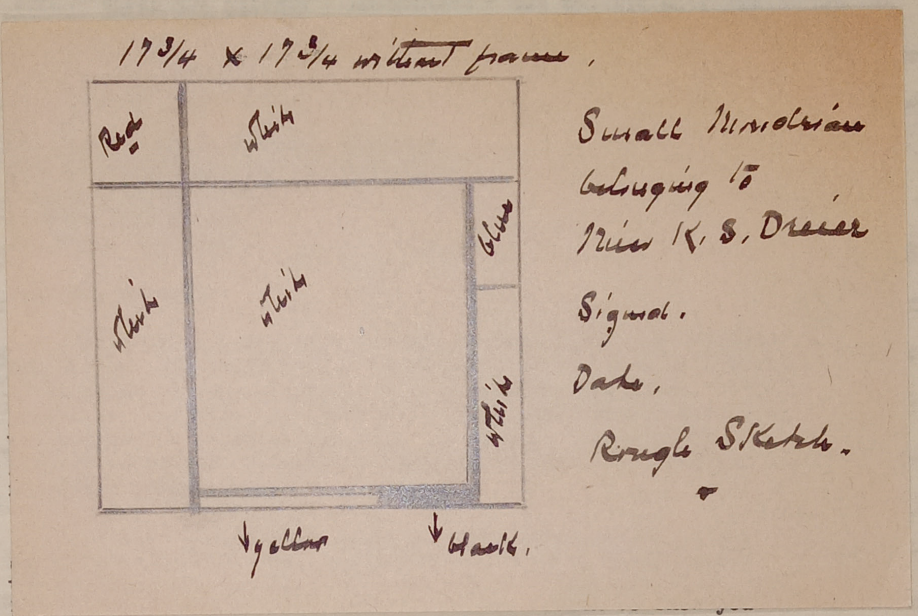
Yale University Art Gallery

THEODORE SIZER
Director

New Haven Connecticut



"which way is up."

The title I have just discovered should be Fox Trot A rather than Fox Trot B. The stretcher has some directions for hanging the painting diagonally and is signed "P. Monrian" (sic). Whether Mondrian ever subscribed himself so illiterately or not, I do not know, but I shall ask Miss Dreier about the writing.

Very sincerely yours,

George Heard Hamilton

George Heard Hamilton
Curator of Modern Art

GHH:RLB

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Yale University Art Gallery

THEODORE SIZER
Director

New Haven Connecticut

February 14, 1945

2/17

Mr. James Johnson Sweeney, Director
Department of Painting and Sculpture
Museum of Modern Art
11 West 53rd Street
New York, New York

Dear Mr. Sweeney:

Certainly you may have our two Mondrians for your Memorial Exhibition. We shall have a truck going to New York next week. If it would be convenient for you to receive them then, I should prefer to send them, as there would be a considerable saving on transportation expenses for you. As soon as I receive the photograph of the rectangular Mondrian, I shall send you all the necessary information.

I failed to check the Mondrian photograph before it was sent you on Monday, and I am afraid the correct position of the painting may not have been indicated. Therefore, I am adding at the bottom of this letter a little sketch to show you "which way is up."

The title I have just discovered should be Fox Trot A rather than Fox Trot B. The stretcher has some directions for hanging the painting diagonally and is signed "P. Monrian" (sic). Whether Mondrian ever subscribed himself so illiterately or not, I do not know, but I shall ask Miss Dreier about the writing.

Very sincerely yours,

George Heard Hamilton

George Heard Hamilton
Curator of Modern Art

GHH:RLB

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What a retrospective view of forty years of Piet Mondrian's painting brings home most forcefully to us is not the ardent self-restraint and singlemindedness of his work - these are already commonplaces - but the intimacy with which his roots are bound up in the most firmly establ shed traditions of his native Netherlands and the unassailable logic with which he spanned the gap between the Mesdag and the Barbizon School influences of his early years and his last finished canvas, Broadway Boogie Woogie.

Piet Mondrian came of a family of painters. But none of his immediate family, as he said, "was willing to give up everything for art." He was the oldest of four sisters and a brother. His father was a schoolteacher at Amersfoort, near Amsterdam, where Piet Mondrian was born March 7, 1872. His father, he recalled, "was always drawing, though it was only a hobby with him." His uncle Frits Mondriaan, however, was a professional painter. And it was he who gave Mondrian his first lessons in painting in oils when he was about fourteen. From the outset Mondrian was deeply interested. But when it became clear that Mondrian wanted to devote his life to art his father tried to dissuade him. He had no money to pay for his studies. Finally a family friend agreed to arrange it for him. And at the age of nineteen Mondrian left the little village of Winterswyck near the German border, where his family had settled eleven years earlier, to return to Amsterdam.

There he spent three years attending day and evening courses at the Academy of Fine Arts. His master was August Allebé, the teacher of such well known figures of the nineties in Holland as Jan Veth, the essayist and art historian, der Kinderen and Toorop. But at the time Mondrian's attention was primarily concentrated on technical and scientific drawing. His father insisted that if he intended to follow art as a career he should safeguard himself with a Hochschule diploma in drawing, painting, art history and anatomy which would qualify him to teach.

"At twenty-two began a very difficult time for me. To make a living I did

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many kinds of work - bacteriological drawings used for text books and class rooms, portraits, copies of pictures in museums, and taught as well, and then I began to sell landscapes. It was a hard struggle but I managed to make a living and was glad to be able to make just enough money to be able to do what I wanted to do." *

His idol at the outset was Breitner, the painter of urban Amsterdam - old quarters of the city under snow, canals bordered by venerable houses with countless staring windows in the soft, melancholy atmosphere of rainy weather or ~~snow~~ spring thaws. Breitner was regarded a naturalist, or realist, and in this character had a particular attraction for Mondrian.

Another important influence which Mondrian claimed he shared with practically all his contemporaries of those years in Amsterdam was that of the Barbizon school paintings collected by Mesdag and placed on public view about the close of the century. Even in his seventies Mondrian still recalled an unfinished Daubigny among them - a painting of sheep in the early morning, which he had "thought fine."

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founded in The Hague in 1890, not only invited such guests as Paul Verlaine and the Sar Peladan of the Rose-et-Croix to address them, but were prompt and ardent admirers of van Gogh. Out of his early eclectic phase Toorop in the middle nineties had evolved a linear idealism which it has been said has influenced directly or indirectly half the ~~avant-garde~~ Vanguard painters of Holland. Eventoday we see it clearly followed in the work of Johan Thorn-Prikker and Willem van Konijnenburg - and it certainly underlies the early explorations of such younger men as van der Leck and Mondrian.

By the first years of the twentieth century Toorop had combined a pointillist technique with these linear stylizations. This was the period in which Mondrian came to know him. Toorop was applying his paint in "spots," as Mondrian described it, "pure colors in little blocks - not so pictural as Seurat" - . The older painter had undoubtedly an important influence on Mondrian. When Mondrian was asked what he thought of Hodler, for example, even in his seventieth year he replied: "Toorop liked him very much." As artists they drew apart after Mondrian's return from Paris, but they remained close friends for years. Even at the time of his death Mondrian was corresponding with Toorop's daughters, the painter Charley Toorop, whose son shortly before had been in New York working in the films with Joris Ivens.

Another important influence of Mondrian's pre-Paris years was that of the painter Jan Sluyters. In Dutch art of the first decade of the present century there were two clearly opposed camps: the "pictorial romantics," and the stylizers, followers of Toorop such as Konijnenburg and Prikker who outlined their forms arbitrarily with heavy contours, or actually divided the surface of their paintings into distinct compartments of color. Sluyters belonged to the former group - the "pictorial romantics." He was temperamental, ecletic, sensual - a student of Breitner whom he always regarded his master, but essentially an expressionist of a virtuosity that rivalled van Dongen's in his early days. Sluyters went to Paris in 1906 where he discovered "modern art" - Gauguin, Toulouse-Lautrec and others. He came back full of his enthusiasm and a friendship developed between them (Luns and Mondrian) which was to last for several years.

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In spite of such associations, however, Mondrian's work did not begin to show definite effects of their influences until after 1908. Even as late as that we find the dark conventional palette of his early days in such a characteristically conventional Dutch landscape such as No. (Communion) or the distantly van Gogh sentiment of No. (Night scene). But soon after Toorop's influence and that of Sluyters began to appear. Mondrian's next step was landscapes and still lifes in pure shining colors. An old village church in Zeeuw (?) stood in lavendar shadow rising in relief against a bright sky. In a dune landscape he put natural colors aside. He depicted the dune, pure blue, as a gently rising wave in which the sky was reflected - because as he said that expressed more completely than the yellow sand the purity and calm of the scene.

Zeeland

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At the time there was still a definite element of the symbolist in Mondrian - perhaps an outgrowth of his association with Toorop, or of his interest in Hindu philosophy which had also engaged him over several years. But in this there was already an anticipation of much later developments.

For example, in a flower piece of the period he tried to express hi self by symbolic means. He wanted to convey the idea of life and death through a great white fading chrysanthemum seen against a bright background near a black curtain. The flower was like a ghostly corpse in silhouette, withered, the green leaves hanging down like the bony arms of a skeleton; and high against the frame stood the delicate, almost ethereal blossom, with some of its petals drooping and languishing along the stem, some curved gently inward.

But still there was too great an element of naturalism in his representation. In a letter he wrote in 1916 regarding this canvas, he said: "So too what you say about the appearance of a flower. You are surprised that I wish to dissect the delicate beauty and transform it into vertical and horizontal lines. I very readily admit your wonder, but it is not my intention to depict the delicate beauty. That which in the flower affects us as beauty and does not arise from the deepest part of its being, is beautiful but not the deepest beauty. I too find the flower beautiful in its physical appearance; but there is hidden in it a deeper beauty. I did not know how to depict this when I painted the dying chrysanthemum with the long stem. I formed it through emotion and the emotion was human, perhaps universally human later I found too much emotion in this work and painted a blue flower differently (No. Winter's). This stood stiffly staring and already promised more of the immovable."

Gradually, however, this convential symbolism gave way to a technical exploration of the divisionist technique with which he had come in contact either through Toorop's work, or pre-fauve Matisse. A new clarity of palette appears (No. Haystacks). And in three canvases of 1910 one of which was in the Municipal Museum in The Hague ultramarine and red are the only colors employed though the forms are

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still naturalistic. When Sluyters saw Mondrian's Mill of the same period now in the Kroller-Muller Collection in which vermilion red was the dominant he protested - "but you exaggerate." In looking back Mondrian said "I felt very happy for that moment" for exaggeration in his opinion represented nature much more truly in a picture than the conventional Breitner naturalism. For "it is impossible to imitate or abstract a representation of nature, but it is possible to create a valid equivalent which is the true pictorial reality."

In 1910 another of his friends, Conrad Kickert the art critic on the Telegraaf the most avant-garde paper of the time in Holland, urged him to move to Paris. Kickert was also a painter who knew the Paris art world. It was he who had brought the Matisses to Holland two years earlier which had so deeply impressed Mondrian. Mondrian was naturally without sufficient funds to make the trip. But Keckert found a patron for him in a Dr. Ootmar who purchased six paintings (nos.....) and Kickert met Mondrian at the Gare du Nord and shortly afterwards found him a studio in the building 26 rue du Depart from which he did not move until 1936 when the house was torn down to make room for the expansion of the Gare Montparnasse.

In Paris at the time of Mondrian's arrival cubism, full fledged, was beginning to make itself seriously felt. Kickert was a great admirer of Picasso. And it was Kickert's enthusiasm that introduced Mondrian to the work of the cubists in general. Mondrian was immediately attracted by it. Just as the cubists were reacting from the emotional excesses of the fauves in the direction of a subdued palette Mondrian had come to feel that while the pure colors he was employing in his work just before his departure from Holland were beginning to approximate the "intensity" he sought, the "still expressed too much individual emotion." Cubism pointed the way. "Then," he continued in his letter about the chrysanthemums, "I had a period of sober colors; gray and yellow began to make my line more fixed." He was especially influenced by the work of Léger and later Picasso. "Of all the abstractionists I felt only the cubists had discovered the right path."

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Nevertheless, then as always after, Mondrian remained the solitary seeker. Kickert and Sahelfhout, an academic painter, interested in cubism brought him to Léger's studio. Léger asked him to go to see Picasso, but Mondrian said he found an excuse not to go. He explained later, "because Picasso was a man of such strong personality that I felt he would influence me and so I did not go to meet him" * The cubists had found a way out of conventional descriptive painting towards the creation of a new pictorial reality. Their way suggested one to him. He saw the possibility of carrying their enterprise to a logical conclusion out of which he could derive elements for his expression stripped of descriptive associations. But he found cubism "still more or less naturalistic", and uninterested in "the logical consequences of its own discoveries". It was not developing abstraction to its ultimate goal. And Mondrian's way and that of the cubists gradually drew apart.

In July 1914 Mondrian, totally unaware of the impending crisis, left Paris to pay a visit to his father in Holland. He had planned a brief stay, taking only valises with him. But when War was declared and the frontier closed his family was upset by the thought of his departure. He remained; and the War kept him there for the next five years.

During his period of research in Paris as his interest in orthodox cubism paled, Mondrian had made many sketches from nature of trees (No.), houses in the process of demolition (No.), and church façades (No.). Later, in his studio, he would abstract certain elements from these sketches, further simplify them, then recompose them with primary consideration to their relations and rhymthic organization on the surface of the canvass, and slight regard for their naturalistic order. (No.) In the earliest of these, color was completely disregarded. But only temporarily. As he wrote shortly afterward, again in words which might apply to any of the boldest of his essays of ten or twenty years later, "I am not abandoning,

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color, but I wanted it only just as intense as possible. I am not neglecting line, but I want it in its strongest expression. The flaccid line in the natural appearance of things is a relaxation of form" *. Several of these canvasses were exhibited at the Salon des Independents in Paris. And when he withdrew from his father's home to Domburg in the autumn of 1914 this was the direction he which he perservered in: studies of churches and buildings after nature (No.), studies of the pier and the incoming waves on the beach, and abstract compositions derived later in his studio from these sketches (No. museum) (No. Peggy).

And as he proceeded with this research he excluded, more and more, all curved lines from his painting, till finally his compositions consisted only of verticals and horizontals forming crosses, each one separate and detached from the other. From his observation of sea, sky and stars, he sought to produce pictorial equivalents of their physical relationships through a multiplicity of such crossing vertical and horizontal lines.

Yet even in such work Mondrian felt he was "working as an impressionist". Color in his cubist work like the cubist's own color was applied in an impressionist's fashion. There was a restlessness in it, a response to individual emotion in the brushwork, which he hoped to eliminate in order to achieve that ideal calm he envisaged as the product of an equilibrium of opposed forces of line and color in composition. In 1915 while staying at Laanen (?), near Amsterdam, he met Van der Leck, a follower of Derkinderen in the direction of linear stylization. Van der Leck at the time was still painting in naturalistic forms but in flat areas of pure colors- not primary colors, but unbroken areas of color. Mondrian saw in this approach a solution to his problem, namely, a means to escape the emotional restlessness of the impressionists' technique. And from this time forward he clung steadfastly to such unbroken flat areas of color in every phase

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of his work; and Van der Leck in exchange adopted Mondrian's concept of crossed vertical and horizontal lines as a basis for his composition, until he returned to a naturalistic idiom a few years later.

Shortly after Mondrian's meeting with Van der Leck he had a message from Theo van Doesburg from Utrecht. Doesburg was planned to start a review and hoped that both Mondrian and Van der Leck would join him in his project. Mondrian had been writing for himself for sometime and welcomed the opportunity to have his theories on painting published. The result was the foundation of De Stijal, the magazine around which so many of the most adventurous efforts in all the arts were to center in Holland during the next few years. Doesberg was an architect. He had also been an art writer for various periodicals. And like Mondrian's friend, Kickert, he had now turned to painting. But it was primarily as the propagandist of De Stijal movement that he had his value. He had an inexhaustable curiosity regarding new movements in the arts. English vorticism was as welcome to the editor of De Stijal as Hungarian constructiveism; he was as happy to lecture on the same platform with the Merzist Schwitters, as to publish a piece on ~~futurist movement~~ music. And through Doesberg's efforts architects such as Van Oud, Rietveld, Wils, and Van't Hoff won a hearing in Holland and the Neo-Plastic researches of Mondrian and Doesberg's own elementarism were spread throughout Central Europe. But Mondrian remained the painter of the movement.

~~But even after Mondrian had solved his problem.~~ Still Mondrian ~~was not~~ had not satisfied himself. Even after solving his problem of color application through his lessons from Van der Leck he found himself confronted by still another difficulty. The surfaces of his color areas were not flat and tranquil just as background was, but he still found himself faced by two independent elements in his picture detached plane ~~against~~ and a background and the two separated ~~from it~~ by a suggestion of space.

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This produced an effect ~~An appearance~~ of recession into the picture plane. How was he to fuse these two into the unity he sought?

The solution was his next major step. (1920 ~~No. "19 & 20"~~). He "brought the rectangles together; space became white, black or gray; form became red, blue or yellow. Uniting the rectangles was equivalent to continuing the verticals and horizontals of the former period over the entire composition. It was evident, that rectangles, like all particular forms, obtrude themselves and must be neutralized through the composition. In fact, rectangles are never an aim in themselves but a logical consequence of their determining lines which are continuous in space; they appear spontaneously through the crossing of horizontal and vertical lines. Later (No. "19 and 25") in order to abolish the manifestation of planes as rectangles, I reduced my color and accentuated the limiting lines, crossing them one over the other. Thus the planes were not only cut and abolished, but their relationships became more active."

And this was the basis of Mondrian's mature style which, with relatively minor modifications, was to be his vehicle down to his last unfinished work, his 1944 Victory Boggie-Woogie.

Mondrian's fundamental aim in art was to transcend the particular and to express the universal. He was the great uncompromising classicist of the early 20th Century. Romantic art deals with the particular; for Mondrian the particular was a trammel, a fetter. He felt that naturalistic forms in painting were limited forms by the very definition of their specific references "the particularities of form and natural color evoke subjective states of feeling which obscure pure reality". For Mondrian reality was that essential quality we find in nature, not its surface appearances. The appearances of natural things were constantly changing, but this living quality, this inner reality of nature, was constant - universal. In his opinion a truly universal

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art should provide through its own medium an equivalent for this inner reality, or living quality, rather than merely a reflection of surface features. In other words, he wanted a cleaner universal basis of expression than naturalistic representation in painting could give him - a purer base for the universal expression of the classicist and that any painter before him had achieved. This is what he meant by his frequently repeated insistence that we must "destroy the particular form". This is why, in his art, he pursued the tangent of the arc described by the cubist movement toward a further simplification of elements, instead of returning with it to a relative naturalism after its first severe disciplinary phase had served its end.

Cubism was not the solution, but besides pointing a step in the direction of destroying the particular form it also clarified Mondrian's basic problem for him. Through cubism he came to realize that he might achieve an equivalent for the living quality or inner reality of nature through an interplay of contrasting pictorial elements and through the tension of their relationships. From his cubist experience he learned that in painting this living quality of nature can only be effectively conveyed through a tension or equilibrium of the forces which contrasted forms and colors exert on one another; also that pure means provided the most effective way to achieve this tension. He saw that the only dependable source of energy for such an interplay of forces in a picture lay in a persistent, equilibriated contrast between an invariable element and a group of variables. He found that for him the only constant relation in painting was the right angle. Variety he saw most universally expressed through contrasting simple forms and primary colors, never naturalistically limited. And on these bare premises all the work of Mondrian's last twenty-five years was based.

At times he moved too far in one direction for his own satisfaction, at times

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too far in another. The crosses of vertical and horizontal lines of his first post-cubist period were "too restless". The large white canvasses of the late twenties and early thirties (No.) (No.) (No.) composed of a single rectangle of black lines with one, two, or three meticulously placed rectangles of primary color were "too static" - "too monumental" in his own words. His 1918 checkerboard compositions were only black and white were used "were too far from reality". In his later pictures he felt the solid black lines oppressive; and in his first New York painting (No.) we see these black lines eliminated in favor of colored bands.

Finally in his Broadway Boogie-Woogie, 1945, (No.) and his unfinished Victory Boogie-Woogie, (No.), we find him drawing all the strands of his research together. Here we have the restlessness and variety of minor form that he had in his ~~phase plus and with~~ first post-cubist phase contrasted with a constant dominant rectangularity throughout the composition. The primary colors of his mature years are mingled with softer, secondary squares reminiscent in tone of the golds and grays of his cubist work. And he has broken the aggressiveness of his lines, abandoning not only the black but even (the breaking continuous character of the colored ~~lines~~ bands of) his first New York work with a brilliant multicolored mosaic effect. The whole canvass now dances with various sized rectangles of various colors. The eye is led from one group of color notes to another at varying speeds; at the same time contrasted with this endless change in the minor motives we have a constant reptition of the right angle theme like ~~the~~ a persistent bass chord sounding through a sprinkle of running arpeggios and grace notes from the treble.

In a letter ~~written~~ shortly before his death Mondrian wrote ~~said~~: "true Boogie-Woogie I see as similar in intention to mine; destruction of melody (natural aspect) construction through continuous oppositions of pure means. Dynamic ~~rhythm~~ rhythm."

James Johnson Sweeney

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What a retrospective view of forty years of Piet Mondrian's painting brings home most forcefully to us is not the ardent self-restraint and singlemindedness of his work - these are already commonplaces - but the intimacy with which his roots are bound up in the most firmly establ shed traditions of his native Netherlands and the unassailable logic with which he spanned the gap between the Mesdag and Barbizon School influences of his early years and his last finished canvas, Broadway Boogie Woogie.

Piet Mondrian came of a family of painters. But none of his immediate family, as he said, "was willing to give up everything for art." He was the oldest of four sisters and a brother. His father was a schoolteacher at Amersfoort, near Amsterdam, March 7, 1872. His father, he recalled,"was always drawing, though it was only a hobby with him." His uncle Frits Mondriaan, however, was a professional painter. And it was he who gave Mondrian his first lessons in painting in oils when he was about fourteen. From the outset Mondrian was deeply interested. But when it became clear that Mondrian wanted to devote his life to art his father tried to dissuade him. He had no money to pay for his studies. Finally a family friend agreed to arrange it for him. And at the age of nineteen Mondrian left the little village of Winterswyck near the German border, where his family had settled eleven years earlier, to return to Amsterdam.

There he spent three years attending day and evening courses at the Academy of Fine Arts. His master was August Allebe, the teacher of such well known figures of the nineties in Holland as Jan Veth, the essayist and art historian, Derkendenen and Toorop. But at the time Mondrian's attention was primarily concentrated on technical and scientific drawing. His father insisted that if he intended to follow art as a career he should safeguard himself with a Hoohschule diploma in drawing, painting, art history and anatomy which would qualify him to teach.

"At Twenty-two began a very difficult time for me. To make a living I did

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Another important influence which Mondrian claimed he shared with practically all his contemporaries of those years in Amsterdam was that of the Barbizon school paintings collected by Mesdag and placed on public view about the close of the century. Even in his seventies Mondrian still recalled an unfinished Daubigny among them - a painting of sheep in the early morning which he had "thought fine."

But with the first years of the new century fresh associations and more venturesome approaches began to have their effects. Jan Toorop who had been one of the leaders of movement of reaction against impressionism in The Hague in 1890 had also been a student of Mondrian's master Allebe. After leaving the Academy Toorop had participated in the exhibitions and activities of the Societe des Vingt in Brussels. There he had undergone (with Ensor) the influence of Manet through the intermediary of Guillaume Vogels, then turned in the spirit of the early nineties to an arabesque, decorative linearism which embodied at once a symbolic mysticism and a seductive oriental character. Through the exhibitions and discussions of the Societe des Vingt Toorop became acquainted with all the major directives of the last decades of the nineteenth century from the work of Seurat on the one hand to that of ~~Gustave Klimt~~ Munch on the other; from the work of the English pre-Raphaelites to that of the Austrian Gustave Klimt. And the young men of the Art Circle which he

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But with the first years of the new century fresh associations and more venturesome approaches began to have their effects. Jan Toorop who had been one of the leaders of movement of reaction against impressionism in The Hague in 1890 had also been a student of Mondrian's master Allebe. After leaving the Academy Toorop had participated in the exhibitions and activities of the Societe des Vingt in Brussels. There he had undergone (with Ensor) the influence of Manet through the intermediary of Guillaume Vogels, then turned in the spirit of the early nineties to an arabesque, decorative linearism which embodied at once a symbolic mysticism and a seductive oriental character. Through the exhibitions and discussions of the Societe des Vingt Toorop became acquainted with all the major directives of the last decades of the nineteenth century from the work of Seurat on the one hand to that of the Austrian Munch on the other; from the work of the English pre-Raphaelites to that of the Austrian Gustave Klimt. And the young men of the Art Circle which he

* Jan Bradley, "Piet Mondrian, 1872-1944." Knickerbocker Weekly, Vol.III, no.5, Feb. 14, 1944. p. 16.

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founded in The Hague in 1890, not only invited such guests as Paul Verlaine and le Sar Peladan of the Rose-et-Croix to address them, but were prompt and ardent admirers of van Gogh. Out of his early eclectic phase Toorop in the middle nineties had evolved a linear idealism which it has been said has influenced directly or indirectly half the avant-garde painters of Holland. Eventoday we see it clearly followed in the work of Johan Thom-Pripper and Willem van Konijnenburg - and it certainly underlies the early explorations of such younger men as van der Leck and Mondrian.

By the first years of the twentieth century Toorop had combined a pointillist technique with these linear stylizations. This was the period in which Mondrian came to know him. Toorop was applying his paint in "spots," as Mondrian described it, "pure colors in little blocks - not so pictural as Seurat" - . The older painter had undoubtedly an important influence on Mondrian. When Mondrian was asked what he thought of Hodler, for example, even in his seventieth year he replied: "Toorop liked him very much." As artists they drew apart after Mondrian's return from Paris. But they remained close friends for years. Even at the time of his death Mondrian was corresponding with Toorop's daughters, the painter Charley Toorop whose son shortly before had been in New York working in the films with Joris Ivens.

Another important influence of Mondrian's pre-Paris years was that of the painter Jan Sluyters. In Dutch art of the first decade of the present century there were two clearly opposed camps: the "pictorial romantics," and the stylizers, followers of Toorop such as Konijnenberg and Pripper who outlined their forms arbitrarily with heavy contours or actually divided the surface of their paintings into distinct compartments of color. Sluyters belonged to the former group - the pictorial romantics. He was temperamental, ecletic, sensual - a student of Breitner whom he always regarded his master, but essentially an expressionist of a virtuosity that rivalled van Dongen in the early days. Sluyters went to Paris in 1906 where he discovered "modern art" - Gauguin, Toulouse-Lautrec and others. He came back full of his enthusiasm and a friendship developed between them which was to last for several years.

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In spite of such associations, however, Mondrian's work did not begin to show definite effects of their influences until after 1908. Even as late as that we find the dark conventional palette of his early days in a characteristically conventional Dutch landscape such as No. or the distantly van Gogh sentiment of No. (Night scene). But soon after Toorop's influence and that of Sluyters apparently began to show results. The next step was landscapes and still lifes in pure shining colors. An old village church in Zeeuw (?) stood in lavender shadow rising in relief against a bright sky. In a dune landscape he put natural colors aside. He depicted the dune, pure blue, as a gently rising wave in which the sky was reflected - because as he said that expressed more completely than the yellow sand the purity and calm of the scene.

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At the time there was still a definite element of the symbolist in Mondrian - perhaps an outgrowth of his association with Toorop or of his interest in Hindu philosophy which had also engaged him over several years. But in this there was already an anticipation of much later developments.

For example Mondrian explained how in a flower piece of the period he tried to express hi self by symbolic means. He wanted to convey the idea of life and death through a great white fading chrysanthemum seen against a bright background near a black curtain. The flower was like the ghost of a corpse in silhouette, withered, the green leaves hanging down like the bony arms of a skeleton; and high against the frame stood the delicate, almost ethereal blossom, with some of its petals drooping and languishing along the stem, some curved gently inward.

But still there was too great an element of naturalism in his representation. In a letter he wrote in 1916 regarding this canvas, he said: "So too what you say about the appearance of a flower. You are surprised that I wish to dissect the delicate beauty and transform it into vertical and horizontal lines. I very readily admit your wonder, but it is not my intention to depict the delicate beauty. That which in the flower affects us as beauty and does not arise from the deepest part of its being, is beautiful but not the deepest beauty. I too find the flower beautiful in its physical appearance; but there is hidden in it a deeper beauty. I did not know how to depict this when I painted the dying chrysanthemum with the long stem. I formed it through emotion and the emotion was human, perhaps universally human later I found too much emotion in this work and painted a blue flower differently (No. Winter's). This stood stiffly staring and already promised more of the immovable."

Gradually, however, this convential symbolism gave way to a technical exploration of the divisionist technique with which he had come in contact either in Toorop's work or in pre-fauve Matisse. A new clarity of palette appears (No. Haystacks). And in three canvases of 1910 one of which was in the Municipal Museum in The Hague ultramarine and red are the only colors employed though the forms are

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In 1910 another of his friends, Conrad Keckert the art critic on the Telegraaf the most avant garde paper of the time in Holland, urged him to move to Paris. Keckerts was also a painter who knew the Paris art world. It was he who had brought the Matisses to Holland two years earlier which had so deeply impressed Mondrian. Mondrian was naturally without sufficient funds to make the trip. But Keckert found a patron for him in a Dr. Ootmar who purchased six paintings (nos.....) and Kickert met Mondrian at the Gare du Nord and shortly afterwards found him a studio in the building 26 rue du Depart from which he did not move until 1936 when the house was torn down to make room for the expansion of the Gare Montparnasse.

In Paris at the time of Mondrian's arrival cubism, full fledged, was beginning to make itself seriously felt. Kickert was a great admirer of Picasso. And it was Kickert's enthusiasm that introduced Mondrian to the work of the cubists in general. Mondrian was immediately attracted by it. Just as the cubists were reacting from the emotional excesses of the fauves in the direction of a subdued palette Mondrian had come to feel that while the pure colors he was employing in his work just before his departure from Holland were beginning to approximate the "intensity" he sought, the "still expressed too much individual emotion." Cubism pointed the way. "Then," he continued in his letter about the Chrysanthemums, "I had a period of sober colors; gray and yellow began to make my line more fixed." He was especially influenced by the work of Leger and later Picasso. "Of all the abstractionists I felt only the cubists had discovered the right path."

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