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During these years Kupka, like other painters in Paris, was much interested in color theory and carried his studies back through the writings of Signac, Chevreul and Helmholtz to Isaac Newton. Red and Blue Disks (hanging beside The Mirror to your right) was inspired by Newton's diagrammatic disks of prismatic color. It was painted not later than mid-1912.

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A year or two later, 1910-11, Kupka turned to an old unfinished portrait of Mme Kupka of which the head alone was painted in. Impulsively he covered the rest of the canvas with narrow vertical planes which suggest Signac's Neo-Impressionist color "bricks" elongated. But unlike Signac's, the color in Mme Kupka among the Verticals is not methodically "scientific" but fresh and spontaneous. (The original hangs on the wall to your left. Beside it is another study in verticals, the Portrait of Follet of about 1911.)

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Then follow the 30 or so studies for the fugue shown on the wall in back of you. "Reading" them, left to right, one can follow the gradual simplification and clarification of pictorial ideas. The small study below comes near the end.

The colors, influenced by Gothic glass, are reduced to intense red and blue, suggesting in musical terms a "two-part invention" against black and white.

In the background are the white overlapping discs which first appeared years before in The First Step (hanging above, right).

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Again music played a role. In Kupka's Piano Keys of 1909,
a romantic nocturne, a foreground keyboard rises magically to
form vertical planes (photo to your right, courtesy Lilli Anders).

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Kupka had grown much interested in contrapuntal music and its possible relation to abstract painting. Inspired by the fugues of Bach and using forms from his previous paintings he began a long series of studies for a painted fugue. The early crayon study below with its intersecting circles and half-dozen different colors suggests the disks of Newton series.

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The more abstract studies of the Girl with a Ball
lead towards The Mirror of about 1911, a seated
figure of a woman merged in elliptical planes.
(Photo below, original on the wall to your right)

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Vertical Planes I called Nocturne
springs (a long way!) from an earlier
romantic painting of a moonlit garden.

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In Vertical Planes II Kupka takes a few elements from the middle of Vertical Planes I, enlarges them, simplifies them into a few definite rectangles. (Musée d'Art Moderne, Paris).

Vertical Planes III, the culmination, is an austere impressive canvas 7 feet high. The composition and color are represented in the watercolor to the right, a replica sketch painted for the Museum by the artist in 1946. (The original is owned by the National Gallery, Prague, but like the Fugue in Two Colors is not exhibited.)

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NOVEMBER 13, 1957.

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Art: Recent Acquisitions

Modern Museum Shows 100 Works From 10 Nations Covering 60 Years

By HOWARD DEVREE

THE remarkably diverse recent acquisitions that go on view today at the Museum of Modern Art include nearly 100 paintings, drawings and pieces of sculpture by artists of ten nations.

The variety covers a period of sixty years, from the fantasy of Odilon Redon and early experiments in abstraction by the Czech painter Franz Kupka to realistic bronzes by American Leonard Baskin and British Reg Butler. In between are examples of German expressionism, Italian futurism, contemporary welded sculpture both French and American, Austrian drawings and water-colors, Brazilian painting and a number of other accessions illustrating the wide and increasing diversity that is called Modern Art.

Particularly interesting is a whole gallery devoted to

paintings by Kupka, revealing how from a canvas of a child with an apple in his hand the artist became interested in the evolution of the apple or ball form through a series of color and form variations that as early as 1908 foreshadow later work by Delaunay and perhaps Kandinsky. Similarly Ben Shahn's "Father and Child" is accompanied by six preliminary drawings.

Other acquisitions include two of the geometric paintings by the Dutch artist Mondrian and a city nocturne, one of the last paintings of the late George Ault. Characteristic paintings by the Italians Boccioni and Chirico and the Germans Kirchner, Schmidt-Rottluff and Macke, along with a small early and monumental still-life by Vuillard, are also among the recent accessions.

50 European Drawings and Water-Colors

AMONG the fifty European water-colors and drawings at the New Gallery, 601 Madison Avenue, visitors will find selections ranging in period from Tiepolo to Picasso. Most of the artists represented are "name" artists, but in the particular works on view here, there are, of course, greater and lesser qualities.

Of earlier periods, the major drawings here are a crisp Tiepolo wash portrait of a standing Oriental, a Delacroix study of a lion in repose, a Boudin dock scene in pencil and wash, and an early Pissarro landscape drawing.

There are several twentieth-century drawings of quality. A Paul Klee study in dark and light, for example, is unusually monumental in conception with angular forms sinking into shadow and emerging again in dramatic light. A sheet of Picasso drawings includes three impromptu studies of the nude; and a quick charcoal sketch of a cloaked woman, by Matisse, has the same immediate quality. Other out-

standing items are a Pascin water-color of 1915 showing three women in informal conversation, a playful Miro collage on sandpaper and two examples by Kirchner.

Herbert Kallem is showing a large group of recent sculptures at the Roko Gallery, 925 Madison Avenue. He shifts from figurative works to abstractions, adjusting his medium accordingly. There is a group of standing figures, for example, made from crushed sheets of copper joined in sheath-like fashion. The most successful in this group is a standing toreador whose features are shadowed and whose cloak adds to the secrecy.

Kallem has also done several appealing characterizations of animals in this technique, particularly the arabesque portrait of a turkey. His abstractions seem to be a beginning for Kallem, and he has handed his "Growth" theme well in a welded piece in which delicate forms loop out from a vertical axis.

2 STUDENTS START STUDY IN HOSPITAL

Post College Sophomores to Be Psychology Trainees at Central Islip State

Special to The New York Times.

CENTRAL ISLIP, L. I., Nov. 12—Two college sophomores started work here today at the Central Islip State Hospital as "psychological research trainees" in an unusual experimental program.

Barry Davis of Plainview and Lance N. Lazo of Rockville Centre, both 19 years old, are psychology majors at the C. W. Post College of Long Island University at Brookville. They will work without salary for one five-hour period each week at the mental institution.

Their practical training is under the direction of Dr. Seymour Halpern of Huntington, head of the Psychology Department of the 10,000-patient hospital's Research Division. They will work with various members of his staff.

The project is described as mutually beneficial. The hospital provides clinical facilities and training that are not available to undergraduates in schools. The students help alleviate the staff shortage.

Dr. Sidney Merlis, director of the Research Division at Central Islip, said the program was to be expanded to include chemistry and biology undergraduates.

"This is the pilot of a contemplated honors project in which the hospital and the college will collaborate," he said.

Mr. Davis and Mr. Lazo were selected as outstanding undergraduate majors in psychology by Dr. Richard P. Runyon of Syosset, head of C. W. Post College's Psychology Department.

The students first will be taught to administer intelligence tests and evaluate simple projective tests, such as finger drawing and ink blot analysis. The next phase will involve interviewing techniques and designing experiments.

They will report regularly to Dr. Runyon and write papers on any experiments they initiate and conduct.

"The ultimate objective is to make them clinical research psychologists," Dr. Merlis said.

TING TODAY ELVIS' NEW PICTURE

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THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-6800
CABLES: MODERART, NEW YORK

cc: Dorothy Miller

July 16, 1957

Miss Joan Shaw
Art News
12 East 57 Street
New York, New York

Dear Miss Shaw:

I am enclosing check lists and press releases for three exhibitions of recent acquisitions presented at the Museum between November, 1956, and March, 1957. They are: Recent European Acquisitions, fifty-three works of art; Drawings Recently Acquired for the Museum Collection; Recent American Acquisitions, thirty-one paintings, fifteen sculptures, four collages and a rug.

I am checking to find out if we plan to announce any acquisitions this summer which would be eligible for consideration for the Art News Annual and will let you know if the enclosed lists are complete within the next week or ten days.

Sincerely,

Elizabeth Shaw
Publicity Director

ELSH
Enc. 4

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THE MUSEUM OF MODERN ART
NEW YORK 19

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERART, NEW YORK

CC: Dorothy Miller

July 10, 1957

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12 East 57 Street
New York, New York

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Sincerely,

Elizabeth Shaw
Publicity Director

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What Art Do Museums Buy?

By EMILY GENAUER

The emphasis in the New York art world this week was still on the buying rather than the creating of art. (Last week the two big events were the opening of the Metropolitan Museum's superb "Collectors' Choice" show, and the Parke-Bernet Galleries' auction of the late Georges Lurcy's post-impressionist and modern French pictures for record-breaking prices exceeding the most extravagant predictions. The morning after the sale, incidentally, it had become chic around town even among dealers—themselves unsuccessful bidders, perhaps?—to view the event with acute distaste as a vulgar display of unbridled acquisitiveness.)

Now the Museum of Modern Art has placed on public exhibition ninety-six paintings, sculptures and drawings added to its permanent collections within the past year. To be sure, it spent its own funds on only part of the works on view. Others came as gifts. But because even gifts are carefully ruled upon before acceptance, everything on view may fairly be considered an expression of the museum's opinion of what's worth acquiring right now, as opposed to that of the collectors who bid at the Lurcy sale. Even here, of course, there are qualifying circumstances. The Modern Museum, for example, already owns a magnificent group of post-impressionist pictures, mostly presented by perceptive art-lovers who bought them as long as thirty years ago.

Names for Sale

The museum's acquisitions are in large part of works by artists unfamiliar except to art world professionals or avant-garde art enthusiasts (Kupka, Klimt, Guerschel, Ronald, for instance). The



Ben Shahn drawing of Dr. J. Robert Oppenheimer, in Museum of Modern Art show of recent acquisitions.

collectors at the auction were buying famous names. And yet the approach of both has this in common. The quality of the items acquired was apparently of less interest than names or styles. One can no more say that certain canvases in the auction were top examples by their famous painters than that the late Frank Kupka, Czech abstractionist represented by forty-one oils and studies in the museum's new show, was a great artist. Kupka's distinction was that he was a pioneer who in 1913, according to the museum's announcement, showed in Paris what was "probably the first rectilinear abstract painting exhibited anywhere."

Now narrowing down a man's style to "rectilinear abstract" is getting pretty technical. Still, it's unquestionably a matter of legit-

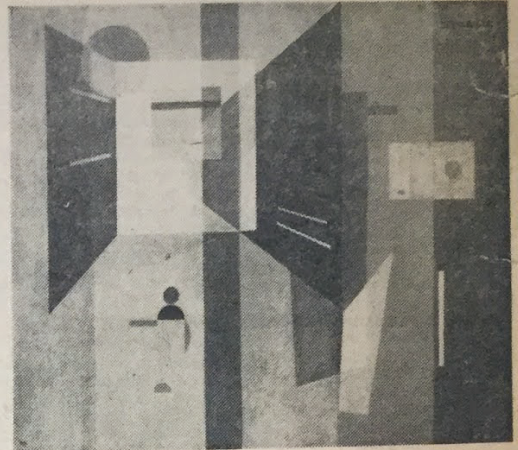
imate interest for a museum of modern art. The fact does not, however, make his pictures, as hung in a separate gallery at the museum now, satisfying or complete aesthetic expressions. Acquired both through gift and purchase, they are simply historically interesting evidence of the artist's lively experimental researches into color values, into a hypothetical relationship between abstract painting and music, and into rhythmic design.

Dark, Early Klee

In the same way Klee's 1909 still-life and one painted by Vuillard in 1892, also in the show, have only historical significance, both being dark, dull canvases testifying merely to the artists' conventional beginnings.

Several of the new museum acquisitions are, however, rewarding works by any criterion. They include poetically expressive sculptures by the British McWilliams ("Lazarus II") and Reg Butler ("Girl"), Baskin's powerful carved wood "Man With a Dead Bird," the Austrian Egon Schiele's sardonic watercolor "Nude with Violet Stockings," Ronald's large and dynamic abstraction called "Saint-paulia," Ben Shahn's vital ink drawing of Dr. J. Robert Oppenheimer, and a fine drawing called "The Ring," by James J. Keams.

Before leaving the subject of art buying and the varied motives for it, I must mention a story Jacques Lipchitz told me the other day. In Paris thirty years ago he went to his dealer to get back two of his cubist sculptures the young artist wasn't entirely satisfied with. The dealer had paid him 3,000 francs for them, or around \$600 in American money, and refused to return them for the same price because, he said, he was sure that in time he could get twice that sum. Lipchitz offered to make a trade with the dealer, exchanging the sculptures for an oil portrait of himself and his bride he had a short time before commissioned of the destitute Modigliani only as a device to



"Right, Left," in Kandinsky one-man show at Galerie Chalette.

get some money into the proud painter's hands. The fee had been ten francs a sitting plus alcohol, and Lipchitz dragged out the job (by insisting the work was too sketchy) as long as he could without offending his friend Modigliani. The dealer accepted the portrait, Lipchitz took back his sculptures which he promptly destroyed, and the Modigliani eventually landed at the Chicago Art Institute.

The value today of this picture a young uncompromising sculptor gave away in order to remove from the market two works he considered not up to his own top level, might be around \$70,000. For that matter, two of Lipchitz's sculptures of the same type and period as these he deliberately destroyed would themselves bring at least \$10,000. I'm not sure that the story proves anything. But maybe it explains why I find artists, at once so dedicated, idealistic, austere and almost childlike, the most fascinating people in the world.

A New View

A new Kandinsky exhibition at the Galerie Chalette poses some interesting questions. Are these pictures, newly brought to the United States from the Paris col-

lection of Kandinsky's widow, actually better than the scores of them that seemed so mannered and monotonous years ago when they used to line the walls of the Non-Objective (now the Guggenheim) Museum? Has repeated seeing of Kandinsky over the years simply made him more acceptable to once resistant eyes? Or is it the contrast between his discipline and organization and the extravagant improvisations of the abstract-expressionists who've come along since his death?

A glance at an old Non-Objective Museum catalogue gave me the answers. The pictures which hung there on permanent exhibition were for the most part all of a type—large, self-conscious, rhetorical, often thin. The new ones are small, compact condensations of shape, color, rhythm. There are subtle textural nuances of background that were lost in the large canvases, but register on a small surface. Patterns that were scattered and sparse have gaiety and freshness when concentrated, just as pennants strung from a ship's mast have impact that a single small banner seen against the sky could not.

Kandinsky, his successors have (Continued on following page)

galerie moderne at brentano's
presents an exhibition of recent paintings of
marzelle
Prix de la critique, 1957
November 11 through November 30 9:30 to 6:00 P.M.
galerie moderne
at brentano's
586 Fifth Ave., at 47th St., New York City

CHEN, CHI-KWAN
Watercolors & Drawings
Thru. Nov. 30
MICHOU GALLERY 米舟
36 W. 56 St., NYC PL 7-8154
1-7 Monday thru Saturday,
Thursday until 9 P.M.

MORANDI
RETROSPECTIVE
through December 7
WORLD HOUSE galleries
Madison Avenue at 77th Street

KNOEDLER 14 E. 57
"Don Giovanni"
EUGENE BERMAN
NOV. 18-30.

BIRGIT Nov. 17-Dec. 7
LINDVALL
SWEDISH ARTIST
First American Exhibition - Oils
ARGENT • 236 E. 60 St.

ALFRED Paintings
JENSEN
BERTHA SCHAEFER • 32 E. 57

MAXIMILIAN
VANKA
Nov. 18-30
barzansky galleries
1071 madison avenue, at 81 street

DOWNTOWN GALLERY
32 East 51st Street
RATTNER
1957

23 MODERN
MASTERS
ROSE FRIED • 40 E. 68

MASTER DRAWINGS
Nov. 18-Dec. 7
JACQUES SELIGMANN 5 E. 57

JOSE
DE RIVERA
NOV. 18-DEC. 14
BORGENICHT GALLERY
1018 MADISON AVE. • 79 ST.
Recent Paintings
Gladys Rockmore Davis
to Nov. 23

CARYBÉ
DRAWINGS & WATERCOLORS
Upper Gallery • Nov. 18 - Dec. 4
BODLEY GALLERY 223 E. 60
GIUSEPPE to Nov. 30
NAPOLI
recent paintings
DELAGORTE GALLERY
822 Madison Ave. (69 St.)

Paintings by
ANNA FELL
ROTHSTEIN
through Nov. 30
ESTE GALLERY • 32 E. 65

Exhibition of Watercolors
HARRY WERTZ
"Hunting & Fishing" NOV. 19-30
Grand Central Art Galleries, Inc.
15 Vanderbilt Ave., N. Y. C.

Landscapes by
WALT KUHN
Maynard Walker Gallery
117 East 57th Street

BABCOCK GALLERY
805 Madison Ave. (at 68 St.)

MOSKIN GALLERY
4 EAST 88 ST. (Mon.-Sat. 1-6)
FANTASY IN ART
BRAUNER - DUBUFFET - TAPIES
MAGRITTE AND OTHERS
Through Nov. 30

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Art: Portraits Evoke America

By CARLYLE BURROWS

Every now and then we of the art world need to be reminded of the solid merits of our native tradition in painting, or else we are likely to lapse into a somewhat condescending attitude toward it. Thus the new exhibition, "Face of America," which the Brooklyn Museum has just opened, composed of a hundred carefully selected portraits by generally illustrious American artists, restores confidence and evokes—as it surely should—admiration.

Fortunately America, in a pioneer world, found artists, whether native or imported, who could rise to the opportunity of portraits at a time when painting was practically the only graphic process of lasting record available. It early discovered the power and brilliance of its native Copleys and Sturats, whom it faithfully encouraged. But the record begins earlier, with painters who were usually painstakingly honest even though not frequently brilliant. All of which, plus subsequent and recent work, has been excellently arranged by the museum so as to symbolize the national "portrait."

The face of America, while many-sided, is generally as straightforward as the life which it reflects. But along with the dourness of Pilgrim Century art is the cultivation of Robert Feke, the brilliance of Copley, the prowess of Stuart and, much later, the

sterling strength of Eakins, and obviously, too, of Bellows. Mr. Gordon is to be credited not only with a broad and knowing selection of portraits, including the merely "primitive," but in obtaining "landmark" works—from the anonymous "Ann Pollard" from Massachusetts, through the "Mrs. Richard Yates" (Stuart) from Washington, to the "American Gothic" (Wood) from Chicago and the "Elinor, Jean and Anna" (Bellows) from Buffalo.

New Tobeyes Shown

Few artists rise more seriously in our eyes with admiration of his skill and intuition in symbolic art form than Mark Tobey. Drawing with him is a deeply native trait, and for this reason we are inclined to find fault with his new show of "sumi painting" at the Willard Gallery. A certain casualness, a certain automatic abandon has taken over. "Sumi" is an ink technique derived from Japan. And Tobey currently uses it in a much freer manner than is customary in his painting. His excesses in the abstract form are apparent, just as his beautifully subtle concessions to a natural type of subject matter are apparent also. Nevertheless this is an event in art, an event in which painting is steadily indicated but in which drawing, too, is fully and sensitively brought out. Over it hangs an air of confident exploration and of discovery.

It is to Fine Arts Associates one must go just now to reappraise and enjoy the German expressionist Ernst L. Kirchner (1880-1938) through most of the salient aspects of his work—from Impressionist and subsequent fauve levels (in early examples) to the emphatic line and cultivated distortion of his mature and final productions. For this is a selection not only of intimate but of plainly first rate works of the artist. Such, for instance, though of somewhat transitional style, as his large and, for us, reminiscent of Gauguin, "Negro Dancer" of 1905. And such as his "Tight Rope Dancers" (a potent arabesque of color), the bright, decorative "Russian Dancer," and the "Junkerboden" landscape, staunchly and decoratively concerned with outdoor scenery. All are Kirchner, though not the most typical Kirchner, and all demonstrate an expressionist who in his own field was certainly among the most dominant.

In the further pursuit of the popular expressionist trend of art reference may be made to a current group show of work by German expressionists and other artists at the Kleemann Gallery. This is a fully detailed affair. That is, one may remain with a small water color by Franz Mark or Kirchner, both of them charming, or graduate to a larger, more dynamic Nolde oil showing horses rampaging on a beach. Such is



"The Artist and His Parents" by William Dunlap in new show at Brooklyn Museum.

the range, too, that one finds the mood of Willi Baumeister, which is buoyant and lightly colorful, and Rolf Cavael, which is dramatic and calligraphic in style, quite as much an attraction as that of the more naturalistic, highly self-assertive pioneers. A good German art show, in short, to browse in, it contains many lively modern works indeed.

French Masters

Artists whose major oils are constantly growing scarcer figure at the Findlay Galleries with, fortunately enough, a showing which includes a good number of such pieces. These are French and of the nineteenth and twentieth centuries. Nowadays one rarely sees a good Forain, as good, that is, as "Scene de Tribunal," or a Fantin Latour more typical than his "Carnations." And regardless of how many Van Gogh's have been shown, none is more intimate than a small portrait shown here of the art dealer Alexander Reid, of Reid & Lefevre, and a very good example indeed. The Utrillo, showing a suburban church, is unusual; the Vlammck, showing his Cézanne influence, is beautifully precise, and the Bonnard of two girls

is bold and characteristic. Besides which a new interest in Monet's landscapes is reflected by a shadowy, decorative picture of the Seine, which is something again, however, from the "Nymphs" group of studies now so widely approved in some quarters.

New Kallem Sculpture

The growth of Herbert Kallem as an imaginative figure in sculpture is reflected anew by the excellent current show of his work at the Roko Gallery. While this consists almost altogether of small metallic figures with a natural resemblance to such as dancers, matadors, prophets and birds, size is no bar in most instances to the marked simplicity and even monumentality of concept which they achieve. None is carried far in the way of actual physical definition, but the spirit of each is suggested, nevertheless, and with a great deal of individuality. Kallem seems to begin with a small sheet of copper or aluminum and, by molding gains with the means a form of expression not unlike modeling. The means is ingenious and at the same time effective in giving a cloaklike quality which in many of the figures is imaginative indeed.

Museum Purchases; Some Solo Shows

(Continued from preceding page) made clear by contrast, was really a classicist in his belief in order and organization. A professor at the famous German Bauhaus, he was completely opposed to a haphazard, thoughtlessly spontaneous approach to a painting. He was a mystic and a symbolist, seeking to find in abstract forms a correspondence to the rhythms of nature and the music of the spheres.

More by Klee

Another pioneer modernist, Paul Klee, who was also a teacher at Bauhaus, is being given (at the Saldenberg Gallery) a one-man show this week. And he too looks not better than he used to, and in this case I'm delighted that just a few of the type of picture which used to dominate his earlier shows are included here. Otherwise no one could believe anything but that at

last I've "learned" to see Klee.

Compare the nothingness, the childishness of the scrawl called "Obstacles in the March," with the sharp wit and the arbitrary but completely assured and intricate line of "Triplet-Bird, End of October"; the vaguely amusing but very thin "Fragility of Jollity," with the inspired fantasy of "Morbund"; the gay but schoolroom-simple "Arrow Train," with the sculpturally solid Klee-version of the Sphinx called "Guardian."

Mostly the Klee's in the new show are of superb quality, exemplifying at its peak the artist's genius for Gothically intricate line,

sharp wit, ability to fill a scrap of paper with moon-magic.

All Intellect

George L. K. Morris has always been more interested in solving problems of space and shape than in projecting an emotional response to the real or even the invisible world. His newest pictures, at the Alan Gallery, are the same. As technical exercises these are interesting. As wall decorations they're tasteful, arresting and decorative (his use of black is particularly effective). As lyrical, emotionally moving expressions they fall—but then they were never meant to be.

WILLIAM GLACKENS and His Friends
PAINTINGS, WATERCOLORS AND DRAWINGS
through Nov. 30th

KRAUSHAAR GALLERIES
1055 MADISON AVE. (Entrance on 80th St.)

Exhibit of Portraits

DOUG DAVIS
Last Week
SAGITTARIUS
46 East 57 Street

LILY MICHAEL
Paintings and Caseins
thru Nov. 23
Juster
154 E. 79 St.
Gallery TR 9-1007

Nov. 19-30
JOSEPH OPPENHEIMER
Paintings
HAMMER GALLERIES
51 EAST 57 ST.

BOHRD
STILL LIFE PAINTING
Nov. 18-Dec. 7
Please note our new address
MILCH GALLERIES
21 East 67 St.

RECENT PAINTINGS
by BETTY
PARSONS
AT MIDTOWN GALLERIES
17 EAST 57 ST. • NEW YORK

DELSON LA CHAUME MAVROS MROZ TURRI
Nov. 16 to 30
PIETRANTONIO
26 East 84th Street, N. Y.

Nov. 18-Dec. 7
LEGER and MASSON
20th Century
SCULPTURE
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LYN
CORTLANDT
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RUTH WHITE GALLERY
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thru Nov. 30
ALICA ATKINSON
WATERCOLORS
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JOAN
Paintings
SOSNOFF
Nov. 18-30
PANORAS • 62 W. 56 St.

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WALTER Nov. 18-30

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Nov. 18 Thru Dec. 13
SCHOOL OF VISUAL ARTS
245 EAST 23 STREET
THIRTEEN, PART I

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THE MUSEUM OF MODERN ART
11 WEST 53 STREET, NEW YORK 19, N. Y.

TELEPHONE: CIRCLE 5-8900

FOR RELEASE:
 Wednesday, November 13, 1957
 PRESS PREVIEW:
 Tuesday, November 12, 1957
 11 a.m. to 4 p.m.
 No. 127

RECENTLY ACQUIRED PAINTINGS, SCULPTURES AND DRAWINGS ON VIEW AT THE MUSEUM

This season's exhibition of Recent Acquisitions, one of a series of periodic reports to the public presented by the Collections Department of the Museum of Modern Art, includes 96 paintings, sculptures and drawings executed during the past 60 years by artists living in the United States, France, Germany, Austria, Brazil, England, Holland, Italy, Canada and Switzerland.

Acquired during the past year by gift or through the Museum's purchase funds these works which have entered the Museum Collection include a unique series of studies by the pioneering abstract artist Frank Kupka (1871 - 1957), Austrian works of the early years of the century, large recent canvases by some of the younger and middle generation American and European artists, and outstanding examples of recent British, French, Dutch and American sculpture.

The Austrian works include an oil and two drawings by Klimt, the foremost Austrian painter of his generation and a group of watercolors by Schiele, who, along with Kokoschka, was Klimt's principal follower and protégé. A remarkable early Kirchner portrait and a handsome Schmidt-Rottluff oil are shown with watercolors of the same period by their German compatriots. Recent work by younger artists includes paintings by the Canadian Ronald, the Frenchmen Bazaine and Poliakov and the Italian Guerreschi.

Heads and figures by leading sculptors from several countries provide some interesting comparisons. A 1956 steel construction called History of LeRoy Borton by David Smith, who recently had a one-man show at the Museum, and a large realistic wooden figure, Man with a Dead Bird, by Leonard Baskin are the two American pieces shown. Wotruba, regarded as the foremost living Austrian sculptor, is represented by a head. Three pieces by British artists are shown: bronze figures by Reg Butler and by McWilliam and the monumental iron and glass Inner Eye by Lynn Chadwick, who was awarded a prize at the Venice Biennale in 1955. Toon Kelder, generally considered among the best Dutch sculptors, is represented by Masker. From France have come The Devil with Claws, by the Frenchwoman, Germaine Richier, and a large figure by the Hungarian-born Prinner, who now lives in Vallauris but is more influenced by Indian sculpture and religion than by his friend Picasso.

Shown in a separate gallery in the exhibition are Kupka's studies, which reveal the long and extraordinarily complex development which led to the great Figure in Two Colors of 1912, probably the first purely abstract painting exhibited in France.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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and the briefer simpler steps which precede the Vertical Planes III of 1913, probably the first rectilinear abstract painting exhibited anywhere. Both of these large pictures, Kupka's most important works, were bought by the Gallery of Modern Art in Prague in 1946 but, under the Communist regime, are not exhibited. They are represented in the Museum exhibition by small watercolor versions done in 1946.

Kupka's highly original and private development toward abstract art began in 1909. He showed in 1912 and 1913, and published his radical theories in an article in the New York Times, October 19, 1913. But despite occasional exhibition he received little recognition during the following two decades. His work was included, however, in the Museum of Modern Art show "Cubism and Abstract Art" in 1935. Now six paintings of exceptional interest, dating from 1909 to 1912, have been acquired by the Museum and are being shown for the first time.

Four portraits of famous people are shown: a drawing by Ben Shahn of the scientist Robert Oppenheimer, René Bouché's drawing of the architect Frederick Kiesler; a severe self-portrait by Otto Dix, painted in 1922, and a painting of the famous Chilean poet, Pablo Neruda, by Flavio Carvalho of Brazil.

Among interesting juxtapositions in the show are two Italian paintings, a 1915 surrealist work by de Chirico and a 1912 futurist painting by Boccioni. An early Klee and an early Vuillard are shown next to flower pieces by Redon and by Rousseau. Ben Shahn's Father and Child is exhibited with six preliminary drawings, two of which are pounced in order to transfer the lines directly to the painting surface.

Two fine paintings by Mondrian, three drawings by young Brazilian artists a small bronze by Laurens and a painting by the late American George Ault are also shown in this diversified exhibition.

The exhibition was installed by Alfred H. Barr, Jr., Director of Museum Collections and Dorothy C. Miller, Associate Curator. All works, both gifts and purchases, were approved by the Collection Committee, under the chairmanship of James Thrall Soby. Donors are:

Mr. and Mrs. Leslie Ault
Mr. and Mrs. Walter Bareiss
Samuel A. Berger
Lillie P. Bliss bequest
René Robert Bouché
Dr. H. B. G. Casimir
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Wildenstein Foundation Fund

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THE MUSEUM OF MODERN ART

CC: Dorothy Miller

Date July 25, 1957

To: Alfred H. Barr, Jr.

Re: Picasso acquisitions

From: Elizabeth Shaw

I understand that we have acquired two paintings and a drawing from the Picasso exhibition and wondered if you would like to announce their acquisition while the show is still on view. It might make a nice story to release shortly before the exhibition closes. We could mention the attendance and urge people to come before it moves to Chicago. I think the week of August 25 might be good. If you want to do this, please let me know so I can make arrangements in my office before going on vacation. (I will be back from Mexico on August 25 and, although in theory still on vacation, I do plan to come into the office probably on Monday the 26.) I think such a release could be very simple, mostly about the exhibition and accompanied by photographs of the paintings. It would be nice to have a quote from you about each picture, however.

One reason I think we might announce these acquisitions now is that the pictures will be on tour for so long we won't have another chance until next spring.

ES:mr

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THE MUSEUM OF MODERN ART

cc: D. Miller ✓

cc: Alfred H. Barr
Betsey Jones

Date: 29 July 1957

To: Mrs. Shaw

Elizabeth Shaw

Re: New Acquisitions, Color

From: Alfred Barr, Greensboro

reproductions

Dear Elizabeth:

Dorothy is right, our best new things are Picassos which could be announced now while they're here or in March when they get back. They are: Two Nudes, page 31 of Picasso catalogue; Studio, p.113; Woman by a Window, p.114; and maybe, but this is very uncertain, The Striped Bodice, p.87. The last could not be announced now.

For non-art magazines, Kirchner is a bit grim but interesting, Bazaine would be very handsome (has been reproduced in color in L'Oeil) but Kupka's painting of Madame Kupka disappearing among vertical planes, 1911? might be "attractive," too -- very pretty color, fascinating subject, news-worthy (Kupka died a month ago), interesting man, neglected pioneer, etc., show at Musée d'Art Moderne, Paris, but we want to get Art News to publish Lilli Anders' article on him with our new acquisitions. I phoned Frankfurter about Anders' piece months ago. He was receptive and might be more so now that Kupka has died and a memorial show in Paris may be underway.

No news on the Degas; the Magritte has gone back to donor indefinitely.

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THE MUSEUM OF MODERN ART

cc: Alfred H. Barr
Betsy Jones

Date July 22, 1957

To: Elizabeth Shaw
From: Dorothy C. Miller

Re: Fall acquisition show

Dear Liz:

In answer to your question about pictures which might be reproduced in color in monthly magazines in connection with our new acquisitions in November, the Picassos which unfortunately cannot be in the exhibition are the most important items. Perhaps Alfred is considering announcing their acquisition before the end of the Picasso show here in which case perhaps they could be used by magazines later.

Among the best paintings for the November show are Kirchner Woman With Red Flowers, Bazaine The Flame and The Diver, Klimt The Park, Magritte Portrait, several by Kupka and a Degas which is supposed to be given in 1957 but has not yet been I believe.

I am sending a copy of this memo to Alfred as he may not agree with anything I have said in it.

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THE MUSEUM OF MODERN ART

Date ~~July 11, 1957~~

To: Dorothy Miller

Re: ~~Fall acquisition show~~

From: Elizabeth Shaw

Dear Dorothy:

Do you know if Alfred is planning to put any special gems in the fall acquisition show? If there is anything that you and he think might be reproduced in color in a monthly magazine we probably should get after it very soon.

ES:mr

*Bazaine
Degas?
Matisse*

*Kirchner - Woman
Klimt -
Kupka
Schiele*

hir

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Recent Acquisitions Exh.
Nov. 13, 1957 - Jan. 5, 1958
12 Installation photos



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Recent Acquisitions Eds.

Nov. 13, 1957 - Jan. 5, 1958

(8)

S-15,261

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Recent Acquisitions Exh.

Nov. 13, 1957 - Jan. 5, 1958

(9)

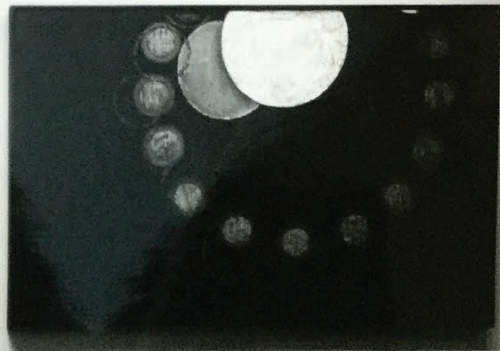
S-15,262

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Towards the 'Fogus in Red and Blue' 1941-1942



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(1)

Recent Acquisitions Exh.

Nov. 13, 1957 - Jan. 5, 1958

(5)

J-15, 260

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Recent Acquisitions Exh.

Nov. 13, 1957 - Jan. 5, 1958

(3)

S-15.256

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Recent Acquisitions Exhib.

Nov. 13, 1957 - Jan. 5, 1958

(2)

S-15,255

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Recent Acquisitions Etk.

Nov. 13, 1957 - Jan. 5, 1958

(1)

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Towards the Fugue in Red and Blue 1909-1912

Top left:

Child with a Ball. (c.1908)
Pastel, 24 1/2 x 18 3/4"
Gift of Mr. and Mrs. Frank Kupka. 567.56

Top right:

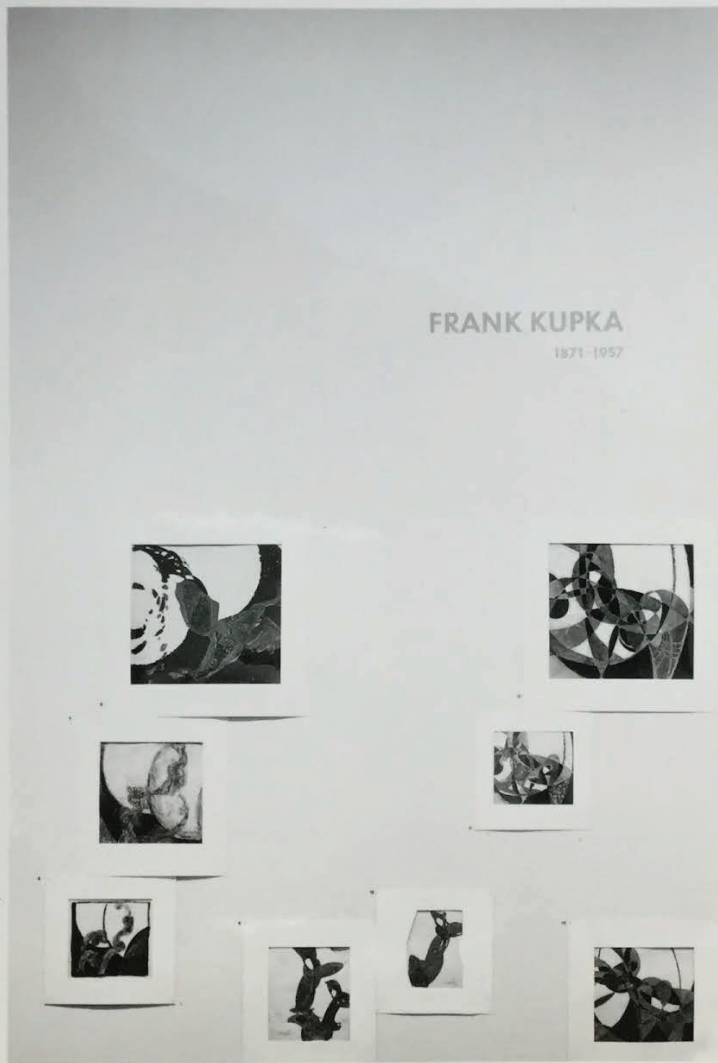
The First Step. 1909.
Oil on canvas, 32 3/4 x 51"
Hillman Periodicals Fund 562.56

Below:

568.56.4 568.56.5 568.56.2 568.56.8 568.56.3 568.56.1

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Kupka Studies

2

Recent Acquisitions Exp.

Nov. 13, 1957 - Jan. 5, 1958

S-15, 284

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Frank Kupka
1871-1957

from top down:

At left:

569.56.4

569.56.30

569.56.22

At right:

569.56.5

569.56.21

lower center:

569.56.19 569.56.24

lower right:

569.56.13

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Towards the Fugue in Red and Blue 1912

From top down:

At left:

569.56.12

851.56.496

569.56.33

569.56.34

Center

569.56.2

At right:

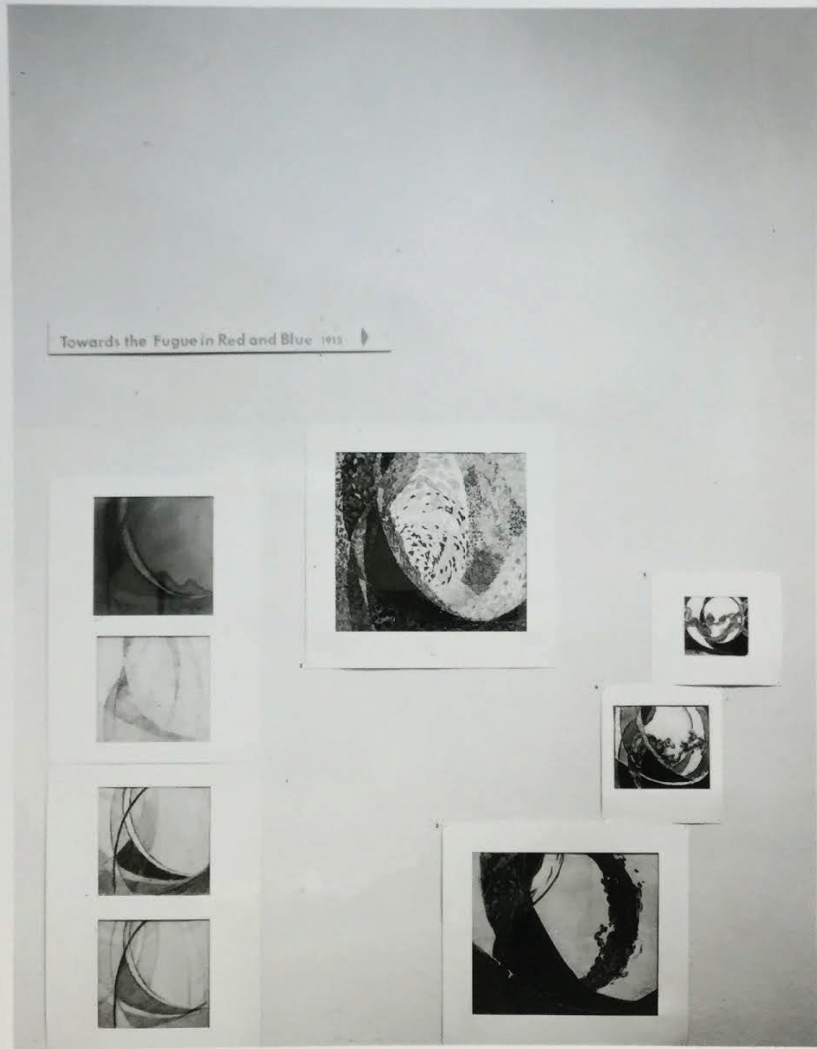
569.56.25

569.56.28

569.56.3

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Kupka Studies

1

Recent Acquisitions Exhs.

Nov. 13, 1957 - Jan. 5, 1958

S-15,285

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Lower line; beginning at left:

569.56.15 569.56.14 569.56.16 569.56.17 569.56.18

center line, beginning at left:

569.56.26 569.56.6a 569.56.11 569.56.8 569.56.9 569.56.7

top line at right:

569.56.1

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Kupka Studies

3

Recent Acquisitions Exp.

Nov. 13, 1957 - Jan. 5, 1958

S-15, 283

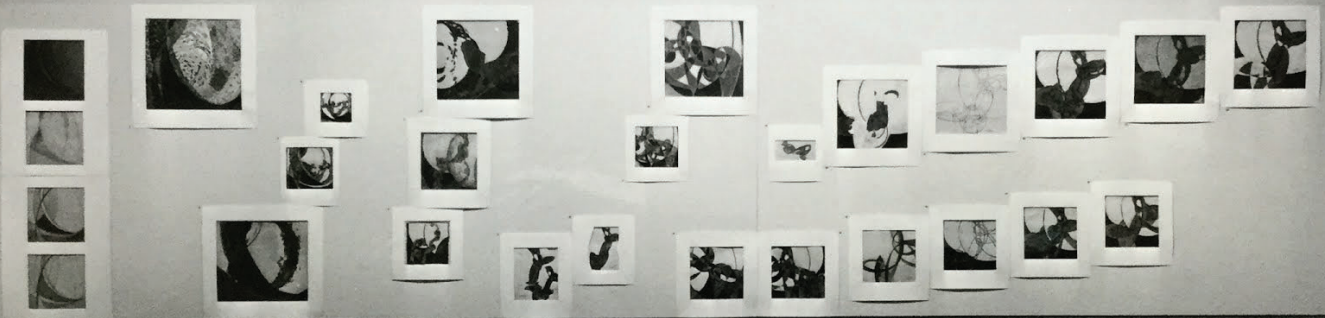
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FRANK KUPKA
1897-1920

Towards the Figure in Red and Blue 1912



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(3)

Recent Acquisitions ed. (Kupka room)

Nov. 13, 1957 - Jan. 5, 1958

KUPKA, Frank

5-15,258

Fugue in Two Colors (Amorpha). (1912)

Studies for the large painting exhibited in the Salon d'Automne, Paris, 1912, and now in the National Gallery, Prague. Gouache and watercolor, largest 16 3/8 x 18 5/8", smallest 4 3/8 x 4 7/8". Gift of Mr. and Mrs. Frank Kupka. PHOTOS OF ENTIRE WALL. SEE FOLLOWING 3 PHOTOS FOR DETAILS OF THE SAME WALL.

5-15,258

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4

Recent Acquisitions Exhib.

Nov. 13, 1957 - Jan. 5, 1958

7

S-15, 257

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Towards the
"Fugue in Red and Blue"
1910-1912



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(2)

Recent Acquisitions Exh.

Nov. 13, 1957 - Jan. 5, 1958

(6)

S-15, 259

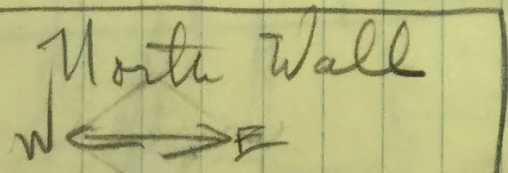
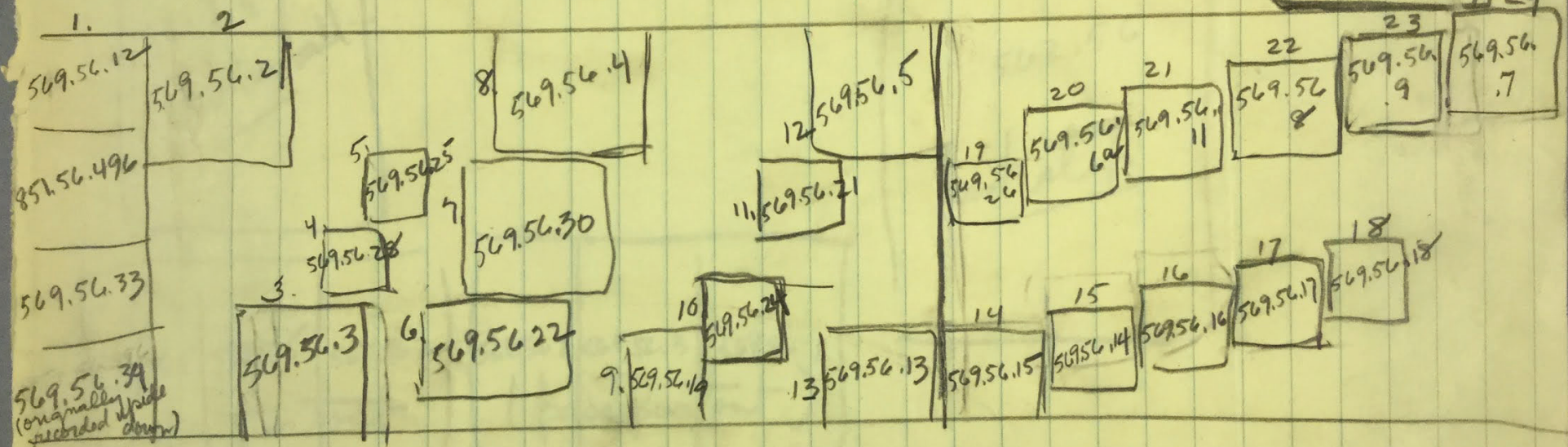
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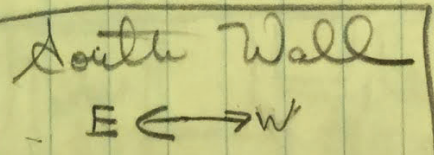
Kupka - Recent Acquisitions - Nov. 13/57 - Jan. 5/58

West Wall

25
569.56.1
(parapartout)



556.56 504.56 563.56



565.56 141.51

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Kupka - Recent Acquisitions, Nov. 13/57 - Jan. 5/58

East Wall

567.57
child w. ball

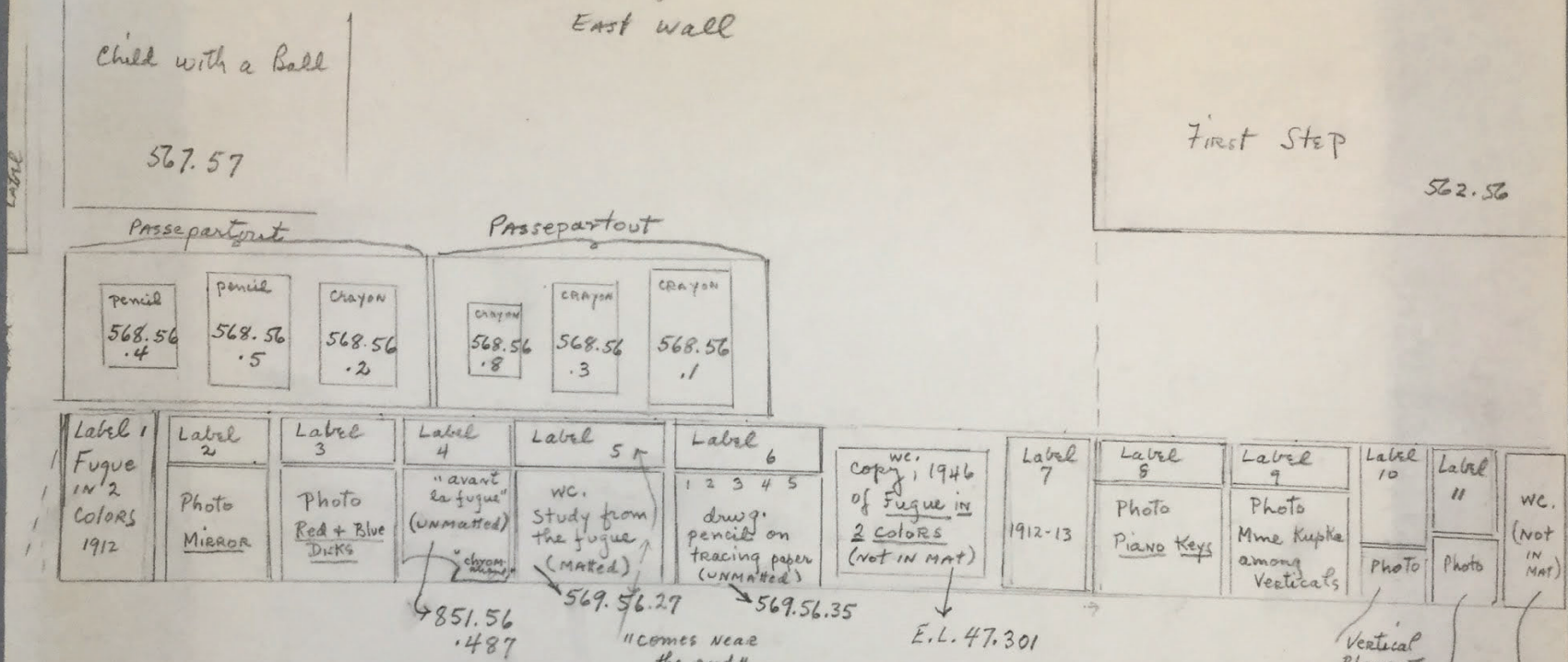
562.56
first step

568.56.4	568.56.5	568.56.2	568.56.8	568.56.3	568.56.1
passpartout			(passpartout)		

at 27 photos	the mirror	Red & blue shades	57.56.48	59.56.27	59.56.35	EL. 47.301	notice & vertical planes II	plane sup	Mine Kupka	Vertical planes I	Vertical planes II	EL. 47.302
photos			photos									

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(Kupka wall in Recent Acquisitions - Nov. 13, 1957 - Jan. 1, 1958)



Labels:

1. FUGUE in Two Colors, 1912. Kupka's great canvas. . . .
2. The more abstract studies
3. During these years
4. Kupka had grown much interested. . . .
5. Then follow the 30 or so. . . .
6. Below: Pencil study. . . . at right: small wc. . . .
7. Vertical Planes III
8. Again music played. . . .
9. A year or two later, 1910-11. . . .
10. Vertical Planes I called Nocturne. . . .
11. In Vertical Planes II Kupka. . . .

Vertical Planes I
 Vertical Planes II
 Replica sketch
 Vertical Planes III
 E.L. 47.302

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THE MUS

cc: D. Miller

To: Mrs. Shaw
From: Alfred Barr

To file in
"Recent Acq."
folder Nov. 58

ERN ART

November 1957

Acquisitions

Dear Elizabeth,

PAN EAST GALLERY:

The show is divided roughly into four parts.

EAST GALLERY, alcove at right: Austrian works of the early years of the century.

Klimt painting, The Park was done before 1910 and shows grounds of Schlosse Kammer on the Attersee (the famous center of international society, in case someone asks).
Also two drawings of Klimt.

Also four drawings and watercolors of Schiele who with Kokoschka was Klimt's principal follower and protégé.

Just to the left of ENTRANCE:

Two very fine Italian works of Boccioni, 1915 and Boccioni, 1912 and further along the wall
Two still lifes, Vuillard 1892 and Klee 1909, and
Two flower pieces, Redon pastel and Rousseau oil.

EAST WALL:

Very handsome Schmidt-Rottluff oil, gift of Walter Bareiss, Several German watercolors and at the end of the alcove
A remarkable early Kirchner portrait of Woman with Red Flowers.

In HALL:

Two very fine Mondrians and
Five pieces -- sculpture and painting -- by younger middle generation, Smith (American), Chadwick (British), Ronald (Canadian), Bazaine (French).

NORTHWEST GALLERY:

Kupka - see notes you already have.

CORRIDOR:

2 medallions by David Smith and
3 Brazilian drawings

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

cc: D. Miller

Date 11 November 1957

To: Mrs. Shaw

Re: New Acquisitions

From: Alfred Barr

Dear Elizabeth,

PAN EAST GALLERY:
The show is divided roughly into four parts.

EAST GALLERY, alcove at right: Austrian works of the early years of the century.

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NORTHWEST GALLERY:

Kupka - see notes you already have.

CORRIDOR:

2 medallions by David Smith and
3 Brazilian drawings

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	MoMA Exhs.	623.3

THE MUSEUM OF MODERN ART

11 November 1957

Date _____

New Ax-continued

Re: _____

To:

From:

FAR EAST GALLERY:

Mixed lot but including some exceptional sculpture by Prinner (French born Hungary), Germaine Richier (French), McWilliam (British), Wotruba (Austrian), Kelder (Dutch), and Baskin (American). Middle generation
A small but very fine bronze by Laurens also included.
Ben Shahn, Father and Child, with preliminary drawings, two of which are pounced. Gift of Jim Soby.
Ben Shahn, four portrait drawings of J. Robert Oppenheimer.
Otto Dix, a Self Portrait.
René Bouché, Portrait of Frederick Kiesler.
Dr. Carvalhal Ribas by Flavio Carvalho of Sao Paulo who also painted the Portrait of Pablo Neruda, the famous Chilean poet.
Note also the painting by Guerreschi, the young Italian and that of the late George Ault, American.

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THE MUSEUM OF MODERN ART
11 WEST 53 STREET, NEW YORK 19, N. Y.

TELEPHONE: CIRCLE 5-8900

RECENT ACQUISITIONS

Exhibition: November 13, 1957 - January 5, 1958

C H E C K L I S T

With notes by Alfred H. Barr, Jr.

Note: Unless enclosed in parentheses dates appear on the works themselves.

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George AULT. American, 1891-1949.

New Moon, New York. 1945. Oil on canvas, 28 x 20". Gift of Mr. and Mrs. Leslie Ault. 132.57.

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Man with a Dead Bird. (1954) Walnut, 64" high. A. Conger Goodyear Fund. 25.57.

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His technique, he describes as "straight, old fashioned, almost obsolete technique of wood carving."

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"After all those kaleidoscopic variations on pictorial 'isms' I find the human image -- as evolved throughout our history of art -- more enigmatic and more 'abstract' than ever. Furthermore I believe that charm, dignity, warmth and even elegance are positive visual values not to be lost but rather to be revived."

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Pablo Neruda, a Chilean, is one of the best-known poets writing in Spanish. The painter is also a well-known poet, architect and writer, resident in São Paulo.

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In his Giorgio de Chirico, James Thrall Soby writes: "The Double Dream of Spring is a companion piece to The Seer and The Duo, though now only one of the protagonists is a mannequin, the other the familiar Victorian statue. Both figures seem to have emerged in somnambulism from the shadowed foreground which presumably was the scene of their dreaming. Between them, a...picture-within-the-picture includes drawings of various components of de Chirico's early iconography--architecture, a train, a flag, a statue, a landscape, a tower, the legs of Ariadne.

"In the background of The Double Dream of Spring, the scene of the dream itself is reached by a deep, wooden platform. It is a dream of spring and there is no mistaking it. The sudden warmth in which the diminutive figures have come out to walk and stand, the restlessness and relief of winter's end--these are conveyed with a persuasiveness that goes far beyond the limits of traditional realism, and once again we are reminded of the painter's avowed intention to record the emotional impact of imagined experience rather than to document external appearances. His example opened the way for surrealist artists such as Ernst, Tanguy, Magritte, Dali and Delvaux whose debt to de Chirico all have proudly acknowledged. The Double Dream of Spring's relationship to Dali's early art is especially clear; the ambiguous tonal affinity between the sky and the canvas-within-the-canvas puts one in mind at once of many pictures by René Magritte."

("The Double Dream of Spring was reproduced in Time magazine for August 23, 1946, with the comment that de Chirico had just denounced it as a forgery to one of Time's reporters...Late in 1949 the writer sent a photograph of the picture to de Chirico through a mutual friend. De Chirico promptly authenticated the picture in writing and declared that he had been misquoted by Time's reporter. The provenience of The Double Dream of Spring can be traced back to 1919, when Paul Guillaume sold it to M. Level of the Galerie Percier in Paris.")

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Studies for sculpture - with duelling figures. 1956. Watercolor, pen and ink, pencil, 13 1/4 x 9 1/2". Inter-American Fund. 139.57.

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Mario Cravo, one of the best-known of the younger Brazilian sculptors, works in Bahia.

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About this drawing the artist writes: "As I recall the thoughts that were involved here, my concern was with the desperation of people striving to play at something they did not feel involved in. It impresses me as being topical and if I sought to be critical, I also sought to imbue the whole with compassion and poetry as I have considerable admiration for such striving."

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Kelder is generally considered among the best Dutch sculptors of his generation. In 1953 he had a one-man show at the Stedelijk Museum in Amsterdam and had previously shown some paintings at the Wehye Gallery in New York in 1949.

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Woman with Red Flowers. (1903?) Oil on canvas, 59 1/8 x 28 7/8".
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The dating of Kirchner's early paintings is problematical. It is probable that 1903 is somewhat too early for Woman with Red Flowers.

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Still Life with Four Apples. (1909.) Oil on paper mounted on wood panel,
13 1/2 x 11 1/8". Gift of Mr. and Mrs. Peter A. Rübél. 27.57.

Formerly in the collection of the artist's sister.

Gustav KLIMT. Austrian, 1862-1918.

The Park. (Between 1903-1910.) Oil on canvas, 43 3/8 x 43 1/2".
Purchase. 10.57.

The dating of Klimt's landscapes is sometimes difficult. A label on the stretcher indicates this picture was exhibited at the Venice Biennale of 1910. Another label gives the title Schlosspark. Klimt painted many landscapes on the grounds of Schloss Kammer on the Attersee between 1903 and 1910. Klimt was the foremost Austrian painter of his generation. Among his followers were Egon Schiele and Oskar Kokoschka.

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Gustave KLIMT (cont'd.)

Nude. 1905. Pencil, 22 x 14 1/2". Gift of Mr. and Mrs. Walter Bareiss. 116.57.

Three Courtesans. (1910-18.) Pencil, 22 x 14 1/2". Purchase. 11.57.

Frank KUPKA. Czech, 1871-1957. In France from 1895.

Child with a Ball. (c.1908.) Pastel, 24 1/2 x 18 3/4". Gift of Mr. and Mrs. Frank Kupka. 567.56.

Six studies after Child with a Ball. (1908-10?) Colored crayon and pencil, largest 10 3/4 x 7 3/8", smallest 5 1/4 x 3 3/4". Gift of Mr. and Mrs. Frank Kupka. 568.56.1-5; 568.56.8.

The First Step. 1909. Oil on canvas, 32 3/4 x 51". Hillman Periodicals Fund. 562.56.

Mme. Kupka among Verticals. (1910-11.) Oil on canvas, 53 3/8 x 33 5/8". Hillman Periodicals Fund. 563.56.

The Musician, Follot. (1911? Dated on painting 1910.) Oil on canvas, 28 1/2 x 26 1/8". Hillman Periodicals Fund. 564.56.

The Mirror. (1911? Dated on painting 1910.) Oil on canvas, 42 5/8 x 34 7/8". Hillman Periodicals Fund. 565.56.

Curving Verticals (Study). (1912? Dated on painting 1911.) Oil on canvas, 25 5/8 x 18 1/4". Gift of Mr. and Mrs. Frank Kupka. 566.56.

Fugue in Two Colors / ^(Amorpha) (1912.) 28 studies for the large painting exhibited in the Salon d'Automne, Paris, 1912, and now in the National Gallery, Prague. Gouache, ink, pencil, pastel and crayon, largest 16 3/8 x 18 5/8", smallest 8 1/2 x 8 5/8". Gift of Mr. and Mrs. Frank Kupka. 569.56.1-9, 11-19, 21-22, 24-28; 569.56.30; 569.56.33-35; 851.56.496.

Also exhibited: Red and Blue Disks. 1911-12. Oil on canvas, 39 3/8 x 28 3/4". Purchase Fund, 1951.

Frank Kupka was born in Opcno, Czechoslovakia in 1871 and studied in Prague and Vienna. Moved to Paris, 1895, where he made book and magazine illustrations, painted portraits and figure compositions, two of which won gold medals, one at the Paris Exposition, 1900, the other at the St. Louis World's Fair, 1904. He got to know Jacques Villon and about 1906 took a house at Puteaux near Paris, next door to the Villon family houses. He exhibited at the Salon d'Automne and was influenced by the Neo-Impressionists and Fauves. In 1909 he began his highly original development towards abstraction, working in privacy. In 1912 he sent the large canvas, Fugue in Two Colors, to the Salon d'Automne, probably the first purely abstract painting exhibited in France. Apollinaire, it appears, coined the term Orphisme to describe his paintings but Kupka rejected the label which was then applied to Delaunay, whose disk compositions had been anticipated by similar paintings of Kupka done before mid-1912.

In the spring of 1913 he showed Vertical Planes III, Salon des Indépendants probably the first rectilinear abstract painting exhibited anywhere. Kupka published his radical theories on painting in an article in the New York Times, October 19, 1913.

Despite occasional exhibition Kupka received little recognition during the following two decades. In 1935, at the suggestion of his former neighbor, Marcel Duchamp, Kupka's studio was visited and several of his paintings of 1912-13 were selected for the Museum's exhibition, Cubism and Abstract Art. The catalog confirmed his historic position as an important pioneer. In 1936 Kupka was given a little-noticed show at Jeu de Paume Museum in Paris, another in Prague in 1946, and a third at the Louis Carré Gallery, New York, 1951. He died in the house at Puteaux June 24, 1957. It is reported that the Musée d'Art Moderne plans to give him a memorial exhibition.

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Henri LAURENS. French, 1885-1954.

Mermaid. (1937.) Bronze, 10" high. Gift of Mr. and Mrs. Walter Bareiss.
571.56.

August MACKE. German, 1887-1914.

Composition II. 1913. Colored inks, 9 1/8 x 9 7/8". Gift of
Mr. and Mrs. Walter Bareiss. 573.56.

Aldemir MARTINS. Brazilian, born 1922.

The Traitor. 1953. Pen and ink and gouache, 23 1/8 x 17 1/4".
Inter-American Fund. 151.57.

One of many studies of the cangaceiros, the half-lawless cowboys of
northern Brazil, where the artist, himself half Indian, was born and grew up.

Figure. 1953. Pen and ink, 27 1/2 x 20 1/2". Inter-American Fund. 152.57.

F. E. McWILLIAM. British, born 1909.

Lazarus II. (1955.) Bronze, 38 5/8" high. Gift of Dr. and Mrs. Arthur
Lejwa. 577.56.

Piet MONDRIAN. Dutch, 1872-1944. Paris 1912-1914, 1919-1938; New York 1940-44.

Blue Facade (Composition 9). (1914.) Oil on canvas, 37 1/2 x 26 5/8".
Purchase. 153.57.

Composition. 1921. Oil on canvas, 29 7/8 x 20 5/8". Purchase. 154.57.

Serge POLIAKOFF. French, born Russia 1906. In Paris since 1923.

Composition. (1956.) Oil on burlap, 38 1/8 x 51 1/4". Gift of M. Knoedler
and Company. 579.56.

Antoine PRINNER. French, born Hungary 1902. In France since 1927.

Evocation (L'Appelée). (1952.) Bronze, 48" high. Purchase. 31.57.

Prinner lives in Vallauris but is more influenced by Indian sculpture
and religion than by his friend Picasso.

Odilon REDON. French, 1840-1916.

Yellow Flowers. (c.1912.) Pastel, 25 1/2 x 19 1/2". Acquired through
the Mary Flexner Bequest. 19.57.

Germaine RICHIER. French, born 1904.

The Devil with Claws (Le Griffu). (1952.) Bronze, 34 1/2" high.
Wildenstein Foundation Fund. 18.57.

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Christian ROHLFS. German, 1849-1938.

Man in Top Hat and Tails. (c.1915-16.) Gouache with pencil and crayon, 18 1/8 x 12 1/2". Gift of Mr. and Mrs. Walter Bareiss. 581.56.

Blue Fan Dancer. 1916. Gouache and bronze paint, 19 x 13 3/4". Gift of Mr. and Mrs. Eugene Victor Thaw. 582.56.

William RONALD. Canadian, born 1926. Lives in New York.

Saintpaulia. 1956. Oil on canvas, 48 x 52 3/8". Purchase. 32.57.

Ronald, Canadian by birth, moved to New York in 1954. He studied in Toronto.

"An interest in Spanish music and Fra Angelico's paintings suddenly came upon me about a year and a half ago. I did six or more works then in a warmer palette -- like Saintpaulia..." The artist explains "Saintpaulia is the proper name for African violets...I title my pictures with words, that to me 'sound' like the painting looks."

Henri ROUSSEAU. French, 1844-1910.

Vase of Flowers. Oil on canvas, 16 1/4 x 13". Given in the memory of Carol Bittenwieser Loeb. 5.56.

Egon SCHIELE. Austrian, 1890-1918.

Girl Putting on Shoe. 1910. Watercolor and charcoal, 14 1/2 x 12 1/2" (irregular). Mr. and Mrs. Donald B. Straus Fund. 23.57.

Prostitute. 1912. Watercolor and pencil, 19 x 12 3/8". Mr. and Mrs. Donald B. Straus Fund. 21.57.

Nude with Violet Stockings. 1912. Watercolor, ink and pencil, 12 5/8 x 18 5/8". Mr. and Mrs. Donald B. Straus Fund. 22.57.

Woman with Slipper. 1917. Charcoal, 18 1/8 x 11 3/4". Gift of Dr. and Mrs. Otto Kallir. 20.57.

Karl SCHMIDT-ROTTLUFF. German, born 1884.

Houses at Night. 1912. Oil on canvas, 37 5/8 x 34 1/2". Gift of Mr. and Mrs. Walter Bareiss. 156.57.

Ben SHAHN. American, born Russia 1898.

Six studies for Father and Child:

Of the six studies listed below, the last two were used in the way that Medieval and Renaissance painters used their final full-scale studies or cartoons to outline the composition of the painting by means of pouncing. Pouncing consists in punching holes along the lines by means of a sharp point or rowel. The pierced drawing is laid against the surface and then dusted with charcoal which sifts through the holes, leaving a dotted outline to serve as a guide in painting.

Four preliminary studies for Woman with Photograph. Charcoal on tracing paper mounted on cardboard, 25 3/8 x 19 3/8", 18 3/8 x 14 1/2", 18 1/2 x 14 1/2", 14 5/8 x 9 1/2". Gift of James Thrall Soby. 158.57.3-6.

Father and Child, final study. Charcoal drawing with pounce marks on tracing paper mounted on cardboard, 39 7/8 x 29 1/4". Gift of James Thrall Soby. 158.57.1.

Woman with Photograph, final study. Charcoal drawing with pounce marks on tracing paper mounted on cardboard, 30 x 19 3/8". Gift of James Thrall Soby. 158.57.2.

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Ben SHAHN (cont'd.)

Father and Child. 1946. Tempera on cardboard, 40 x 30". Gift of James Thrall Soby. 157.57.

Dr. J. Robert Oppenheimer. (1954.) Brush and ink, 19 1/2 x 12 1/4". Purchase. 33.55.

This is one of several portraits of the physicist commissioned by the Columbia Broadcasting System. One of them was to be used in an advertisement of the television interview of Dr. Oppenheimer by Edward R. Murrow in 1954. (The drawing was not published.)

David SMITH. American, born 1906.

History of LeRoy Borton. 1956. Steel, 88 1/4 x 24 1/2". Mrs. Simon Guggenheim Fund. 159.57.

The artist writes: "LeRoy Borton is a blacksmith for Seward & Co., ironmongers, mill and mine supplies (limestone quarries etc.), Bloomington, Indiana, and aided me with the power forging of the series called Forgings 1955. Borton's interest in my work was more than that of the subcontracting of man and machine. He was an excellent craftsman developed in the old school of hard forging, tempering of chisels, wagon repair, etc. In the days we worked together we became friendly, talking of metal working methods, etc., and his interest in raising and selling cut flowers. The History of LeRoy Borton is homage to a friend, as in the sculpture called Blackburn--Song of an Irish Blacksmith. It was originally painted, but the paint was burned off and clear lacquer sprayed (lacquered) on. It was named after it was made when the feeling of LeRoy Borton was sensed and then identified.

Death by Gas. (1939-40.) Bronze relief, 10 3/8" high x 11 3/8" wide x 1 3/8" deep. Given anonymously.

One of a series of bronze medallions shown at the Willard Gallery, New York, in 1940. For the catalogue the sculptor wrote the following note about this relief: "The spectre sprays heavy gas. -- the mother has fallen -- flaming and eaten lungs fly to space where planets are masked. Two bare chickens escape in the same apparatus. The death venus on wheels holds aloft the foetus who, from environment, will be born masked.

"The immune goddess in the boat hangs to the handle of a tattered umbrella. She wears a chastity mask and blows her balloon. The peach pits were saved in the last war."

Chicago Circle. 1955-56. Bronze relief, 10 7/8" high x 11" wide x 3/4" deep. Given anonymously.

Called Chicago Circle because it was chosen as the design for a Logan Medal by the Art Institute of Chicago from a group of fifteen medallions. These medallions were not designed for any specific purpose but rather "to develop draftsmanship...fluidity in sculptural form akin to drawing." Technique: "These were carved intaglio in plaster blanks, with a high speed die grinder using burs and mounted stones wherein the drawing is as fast as a brush but actual cut form is the result; the positive cast is made from the original reverse."

Edouard VUILLARD. French, 1868-1940.

Still Life. (1892.) Oil on wood, 9 3/8 x 12 7/8". Acquired through the Lillie P. Bliss Bequest. 283.56.

Though monumental in design, this Still Life employs the flat, simplified style which Vuillard had learned from the example of Gauguin and the Pont-Aven school of the late eighties.

Fritz WOTRUBA. Austrian, born 1907.

Head. (1954/55.) Bronze, 16 3/4" high. Purchase. 162.57.

Wotruba is generally regarded as the foremost living Austrian sculptor.

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13 1/2 x 11 1/8". Gift of Mr. and Mrs. Peter A. Rübél. 27.57.

Formerly in the collection of the artist's sister.

Gustav KLIMT. Austrian, 1862-1918.

The Park. (Between 1903-1910.) Oil on canvas, 43 3/8 x 43 1/2".
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The dating of Klimt's landscapes is sometimes difficult. A label on the stretcher indicates this picture was exhibited at the Venice Biennale of 1910. Another label gives the title Schlosspark. Klimt painted many landscapes on the grounds of Schloss Kammer on the Attersee between 1903 and 1910. Klimt was the foremost Austrian painter of his generation. Among his followers were Egon Schiele and Oskar Kokoschka.

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Gustave KLIMT (cont'd.)

Nude. 1905. Pencil, 22 x 14 1/2". Gift of Mr. and Mrs. Walter Bareiss. 146.57.

Three Courtesans. (1910-18.) Pencil, 22 x 14 1/2". Purchase. 11.57.

Frank KUPKA. Czech, 1871-1957. In France from 1895.

Child with a Ball. (c.1908.) Pastel, 24 1/2 x 18 3/4". Gift of Mr. and Mrs. Frank Kupka. 567.56.

Six studies after Child with a Ball. (1908-10?) Colored crayon and pencil, largest 10 3/4 x 7 3/8", smallest 5 1/4 x 3 3/4". Gift of Mr. and Mrs. Frank Kupka. 568.56.1-.5; 568.56.8.

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Mme. Kupka among Verticals. (1910-11.) Oil on canvas, 53 3/8 x 33 5/8". Hillman Periodicals Fund. 563.56.

The Musician, Follot. (1911? Dated on painting 1910.) Oil on canvas, 28 1/2 x 26 1/8". Hillman Periodicals Fund. 564.56.

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Fugue in Two Colors (Amorpha). (1912.) 28 studies for the large painting exhibited in the Salon d'Automne, Paris, 1912, and now in the National Gallery, Prague. Gouache, ink, pencil, pastel and crayon, largest 16 3/8 x 18 5/8", smallest 8 1/2 x 8 5/8". Gift of Mr. and Mrs. Frank Kupka. 569.56.1-9, 11-19, 21-22, 24-28; 569.56.30; 569.56.33-35; 851.56.496, 551.56.487

Also exhibited: Red and Blue Disks. 1911-12. Oil on canvas, 39 3/8 x 28 3/4". Purchase Fund, 1951.

Frank Kupka was born in Opcno, Czechoslovakia in 1871 and studied in Prague and Vienna. Moved to Paris, 1895, where he made book and magazine illustrations, painted portraits and figure compositions, two of which won gold medals, one at the Paris Exposition, 1900, the other at the St. Louis World's Fair, 1904. He got to know Jacques Villon and about 1906 took a house at Puteaux near Paris, next door to the Villon family houses. He exhibited at the Salon d'Automne and was influenced by the Neo-Impressionists and Fauves. In 1909 he began his highly original development towards abstraction, working in privacy. In 1912 he sent the large canvas, Fugue in Two Colors to the Salon d'Automne, probably the first purely abstract painting exhibited in France. Apollinaire, it appears, coined the term Orphisme to describe his paintings but Kupka rejected the label which was then applied to Delaunay, whose disk compositions had been anticipated by similar paintings of Kupka done before mid-1912.

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147.58 Kupka Reproduction of Fugue in Two Colors (1946) gouache, india ink and pencil. Gift of the artist.

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One of many studies of the cangaceiros, the half-lawless cowboys of northern Brazil, where the artist, himself half Indian, was born and grew up.

The Young Baccara Figure. 1953. Pen and ink, 27 1/2 x 20 1/2". Inter-American Fund. 152.57.

F. E. McWILLIAM. British, born 1909.

Lazarus II. (1955.) Bronze, 38 5/8" high. Gift of Dr. and Mrs. Arthur Lejwa. 577.56.

Piet MONDRIAN. Dutch, 1872-1944. Paris 1912-1914, 1919-1938; New York 1940-44.

Blue Facade (Composition 9). (1914.) Oil on canvas, 37 1/2 x 26 5/8". Purchase. 153.57.

Composition. 1921. Oil on canvas, 29 7/8 x 20 5/8". Purchase. 154.57.

Serge POLIAKOFF. French, born Russia 1906. In Paris since 1923.

Composition. (1956.) Oil on burlap, 38 1/8 x 51 1/4". Gift of M. Knoedler and Company. 579.56.

Antoine PRINNER. French, born Hungary 1902. In France since 1927.

Evocation (L'Appelée). (1952.) Bronze, 48" high. Purchase. 31.57.

Prinner lives in Vallauris but is more influenced by Indian sculpture and religion than by his friend Picasso.

Odilon REDON. French, 1840-1916.

Yellow Flowers. (c.1912.) Pastel, 25 1/2 x 19 1/2". Acquired through the Mary Flexner Bequest. 19.57.

Germaine RICHIER. French, born 1904.

The Devil with Claws (Le Griffu). (1952.) Bronze, 34 1/2" high. Wildenstein Foundation Fund. 18.57.

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Christian ROHLFS. German, 1849-1938.

Man in Top Hat and Tails. (c.1915-16.) Gouache with pencil and crayon, 18 1/8 x 12 1/2". Gift of Mr. and Mrs. Walter Bareiss. 581.56.

Blue Fan Dancer. 1916. Gouache and bronze paint, 19 x 13 3/4". Gift of Mr. and Mrs. Eugene Victor Thaw. 582.56.

William RONALD. Canadian, born 1926. Lives in New York.

Saintpaulia. 1956. Oil on canvas, 48 x 52 3/8". Purchase. 32.57.

Ronald, Canadian by birth, moved to New York in 1954. He studied in Toronto.

"An interest in Spanish music and Fra Angelico's paintings suddenly came upon me about a year and a half ago. I did six or more works then in a warmer palette -- like Saintpaulia..." The artist explains "Saintpaulia is the proper name for African violets...I title my pictures with words, that to me 'sound' like the painting looks."

Henri RUSSEAU. French, 1844-1910.

Vase of Flowers. Oil on canvas, 16 1/4 x 13". Given in the memory of Carol Bittenwieser Loeb. 5.56.

Egon SCHIELE. Austrian, 1890-1918.

Girl Putting on Shoe. 1910. Watercolor and charcoal, 14 1/2 x 12 1/2" (irregular). Mr. and Mrs. Donald B. Straus Fund. 23.57.

Prostitute. 1912. Watercolor and pencil, 19 x 12 3/8". Mr. and Mrs. Donald B. Straus Fund. 21.57.

Nude with Violet Stockings. 1912. Watercolor, ink and pencil, 12 5/8 x 18 5/8". Mr. and Mrs. Donald B. Straus Fund. 22.57.

Woman with Slipper. 1917. Charcoal, 18 1/8 x 11 3/4". Gift of Dr. and Mrs. Otto Kallir. 20.57.

Karl SCHMIDT-ROTTLUFF. German, born 1884.

Houses at Night. 1912. Oil on canvas, 37 5/8 x 34 1/2". Gift of Mr. and Mrs. Walter Bareiss. 156.57.

Ben SHAHN. American, born Russia 1898.

Six studies for Father and Child:

Of the six studies listed below, the last two were used in the way that Medieval and Renaissance painters used their final full-scale studies or cartoons to outline the composition of the painting by means of pouncing. Pouncing consists in punching holes along the lines by means of a sharp point or rowel. The pierced drawing is laid against the surface and then dusted with charcoal which sifts through the holes, leaving a dotted outline to serve as a guide in painting.

Four preliminary studies for Woman with Photograph. Charcoal on tracing paper mounted on cardboard, 25 3/8 x 19 3/8", 18 3/8 x 14 1/2", 18 1/2 x 14 1/2", 14 5/8 x 9 1/2". Gift of James Thrall Soby. 158.57.3-6.

Father and Child, final study. Charcoal drawing with pounce marks on tracing paper mounted on cardboard, 39 7/8 x 29 1/4". Gift of James Thrall Soby. 158.57.1.

Woman with Photograph, final study. Charcoal drawing with pounce marks on tracing paper mounted on cardboard, 30 x 19 3/8". Gift of James Thrall Soby. 158.57.2.

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Ben SHAHN (cont'd.)

Father and Child. 1946. Tempera on cardboard, 40 x 30". Gift of James Thrall Soby. 157.57.

Dr. J. Robert Oppenheimer. (1954.) Brush and ink, 19 1/2 x 12 1/4". Purchase. 33.55.

This is one of several portraits of the physicist commissioned by the Columbia Broadcasting System. One of them was to be used in an advertisement of the television interview of Dr. Oppenheimer by Edward R. Murrow in 1954. (The drawing was not published.)

David SMITH. American, born 1906.

History of LeRoy Borton. 1956. Steel, 88 1/4 x 24 1/2". Mrs. Simon Guggenheim Fund. 159.57.

The artist writes: "LeRoy Borton is a blacksmith for Seward & Co., ironmongers, mill and mine supplies (limestone quarries etc.), Bloomington, Indiana, and aided me with the power forging of the series called Forgings 1955. Borton's interest in my work was more than that of the subcontracting of man and machine. He was an excellent craftsman developed in the old school of hard forging, tempering of chisels, wagon repair, etc. In the days we worked together we became friendly, talking of metal working methods, etc., and his interest in raising and selling cut flowers. The History of LeRoy Borton is homage to a friend, as in the sculpture called Blackburn--Song of an Irish Blacksmith. It was originally painted, but the paint was burned off and clear lacquer sprayed (lacquered) on. It was named after it was made when the feeling of LeRoy Borton was sensed and then identified.

Death by Gas. (1939-40.) Bronze relief, 10 3/8" high x 11 3/8" wide x 1 3/8" deep. Given anonymously.

One of a series of bronze medallions shown at the Willard Gallery, New York, in 1940. For the catalogue the sculptor wrote the following note about this relief: "The spectre sprays heavy gas. -- the mother has fallen -- flaming and eaten lungs fly to space where planets are masked. Two bare chickens escape in the same apparatus. The death venus on wheels holds aloft the foetus who, from environment, will be born masked.

"The immune goddess in the boat hangs to the handle of a tattered umbrella. She wears a chastity mask and blows her balloon. The peach pits were saved in the last war."

Chicago Circle. 1955-56. Bronze relief, 10 7/8" high x 11" wide x 3/4" deep. Given anonymously.

Called Chicago Circle because it was chosen as the design for a Logan Medal by the Art Institute of Chicago from a group of fifteen medallions. These medallions were not designed for any specific purpose but rather "to develop draftsmanship...fluidity in sculptural form akin to drawing." Technique: "These were carved intaglio in plaster blanks, with a high speed die grinder using burs and mounted stones wherein the drawing is as fast as a brush but actual cut form is the result; the positive cast is made from the original reverse."

Edouard VUILLARD. French, 1868-1940.

Still Life. (1892.) Oil on wood, 9 3/8 x 12 7/8". Acquired through the Lillie P. Bliss Bequest. 283.56.

Though monumental in design, this Still Life employs the flat, simplified style which Vuillard had learned from the example of Gauguin and the Pont-Aven school of the late eighties.

Fritz WOTRUBA. Austrian, born 1907.

Head. (1954/55.) Bronze, 16 3/4" high. Purchase. 162.57.

Wotruba is generally regarded as the foremost living Austrian sculptor.

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MoMA # 623

THE MUSEUM OF MODERN ART
11 WEST 53 STREET, NEW YORK 19, N. Y.

TELEPHONE: CIRCLE 5-8900

RECENT ACQUISITIONS

Exhibition: November 13, 1957 - January 5, 1958

CHECKLIST

With notes by Alfred H. Barr, Jr.

Note: Unless enclosed in parentheses dates appear on the works themselves.

The last two figures of the number indicate the date of accession.

George AULT. American, 1891-1949.

New Moon, New York. 1945. Oil on canvas, 28 x 20". Gift of Mr. and Mrs. Leslie Ault. 132.57.

Leonard BASKIN. American, born 1922.

Man with a Dead Bird. (1954) Walnut, 64" high. A. Conger Goodyear Fund. 25.57.

In October Baskin wrote the Museum: "I would reaffirm my position as a Realist and note that my sense of artistic isolation grows steadily more acute. My definition of Realism abjures naturalism, accepts the inevitability of tendentiousness, and partakes in a guerilla fashion of the discoveries of the modern movement."

His technique, he describes as "straight, old fashioned, almost obsolete technique of wood carving."

Jean BAZAINE. French, born 1904.

The Flame and the Diver. 1953. Oil on canvas, 76 3/4 x 51". Given anonymously. 1.57.

Umberto BOCCIONI. Italian, 1882-1916.

The Riot. 1912-13. Oil on burlap, 19 7/8 x 19 7/8". Given anonymously.

Boccioni painted at least three futurist pictures of riots. This is probably the latest and certainly the most remarkable in composition in which the turbulent foreground contrasts with the absolutely bilateral symmetry of the background.

René Robert BOUCHÉ. American, born Czechoslovakia 1905. U.S.A., 1941.

~~Portrait of Frederick Kiesler.~~ 1954. Pencil, 25 x 19". Gift of the artist. 2.57.

Early in October the artist wrote the Museum: "The iconoclastic rebellion of the young painter of yesterday is slowly turning into an almost academic formula today."

"After all those kaleidoscopic variations on pictorial 'isms' I find the human image -- as evolved throughout our history of art -- more enigmatic and more 'abstract' than ever. Furthermore I believe that charm, dignity, warmth and even elegance are positive visual values not to be lost but rather to be revived."

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Reg BUTLER. British, born 1913.

Girl. (1953-54) Shell bronze, 68 3/8" high. A. Conger Goodyear Fund.
558.56.

Flavio de R. CARVALHO. Brazilian, born 1899.

The Poet, Pablo Neruda. 1947. Oil over gesso on canvas, 39 5/8 x 30 7/8".
Inter-American Fund. 134.57.

Pablo Neruda, a Chilean, is one of the best-known poets writing in Spanish. The painter is also a well-known poet, architect and writer, resident in São Paulo.

Dr. Carvalhal Ribas. 1955. Brush and ink, 39 1/2 x 27 5/8".
Inter-American Fund. 135.57.

Lynn CHADWICK. British, born 1914.

Inner Eye. (1952) Wrought iron with molten glass, 7' 6 1/2" high.
A. Conger Goodyear Fund. 150.55.

Giorgio de CHIRICO. Italian, born Greece 1888.

The Double Dream of Spring. 1915. Oil on canvas, 22 1/8 x 21 3/8".
Gift of James Thrall Soby. 138.57.

In his Giorgio de Chirico, James Thrall Soby writes: "The Double Dream of Spring is a companion piece to The Seer and The Duo, though now only one of the protagonists is a mannequin, the other the familiar Victorian statue. Both figures seem to have emerged in somnambulism from the shadowed foreground which presumably was the scene of their dreaming. Between them...picture-within-the-picture includes drawings of various components of de Chirico's early iconography--architecture, a train, a flag, a statue, a landscape, a tower, the legs of Ariadne.

"In the background of The Double Dream of Spring, the scene of the dream itself is reached by a deep, wooden platform. It is a dream of spring and there is no mistaking it. The sudden warmth in which the diminutive figures have come out to walk and stand, the restlessness and relief of winter's end--these are conveyed with a persuasiveness that goes far beyond the limits of traditional realism, and once again we are reminded of the painter's avowed intention to record the emotional impact of imagined experience rather than to document external appearances. His example opened the way for surrealist artists such as Ernst, Tanguy, Magritte, Dali and Delvaux whose debt to de Chirico all have proudly acknowledged. The Double Dream of Spring's relationship to Dali's early art is especially clear; the ambiguous tonal affinity between the sky and the canvas-within-the-canvas puts one in mind at once of many pictures by René Magritte."

("The Double Dream of Spring was reproduced in Time magazine for August 23, 1946, with the comment that de Chirico had just denounced it as a forgery to one of Time's reporters...Late in 1949 the writer sent a photograph of the picture to de Chirico through a mutual friend. De Chirico promptly authenticated the picture in writing and declared that he had been misquoted by Time's reporter. The provenience of The Double Dream of Spring can be traced back to 1919, when Paul Guillaume sold it to M. Level of the Galerie Percier in Paris.")

JUNIOR

Mario CRAVO ~~Júnior~~. Brazilian, born 1923.

Studies for sculpture - with duelling figures. 1956. Watercolor, pen and ink, pencil, 13 1/4 x 9 1/2". Inter-American Fund. 139.57.

Studies for sculpture - with dragons. 1956. Color crayon, pencil, pen and ink, 13 x 8 7/8". Inter-American Fund. 140.57.

Mario Cravo, one of the best-known of the younger Brazilian sculptors, works in Bahia.

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Otto DIX. German, born 1891.

Self Portrait. 1922. Watercolor and pencil, 15 1/2 x 9 3/8".
Gift of Richard L. Feigen. 142.57.

Giuseppe GUERRESCHI. Italian, born 1929.

The Shutters (Persiane). 1956. Oil on canvas, 70 7/8 x 43".
Gift of Mrs. Saul S. Sherman. 26.57.

Erich HECKEL. German, born 1883.

Two Nudes on the Beach. 1912. Watercolor, ink and charcoal, 10 3/4 x 12"
(irregular). Gift of Samuel A. Berger. 11.55.

Painted in Berlin from memories of the beach at Hiddensee.

James J. KEARNS. American, born 1924.

The Ring. 1956. Charcoal and conté crayon, 42 x 45". Gift of
Mr. and Mrs. Sydney S. Spivack. 144.57.

About this drawing the artist writes: "As I recall the thoughts that were involved here, my concern was with the desperation of people striving to play at something they did not feel involved in. It impresses me as being topical and if I sought to be critical, I also sought to imbue the whole with compassion and poetry as I have considerable admiration for such striving."

Toon KELDER. Dutch, born 1894.

Masker. (1952-53.) Iron wire, 23 1/2" high. Gift of Dr. H. B. G. Casimir.
145.57.

Kelder is generally considered among the best Dutch sculptors of his generation. In 1953 he had a one-man show at the Stedelijk museum in Amsterdam and had previously shown some paintings at the Wehye Gallery in New York in 1949.

Ernst Ludwig KIRCHNER. German, 1880-1938.

Woman with Red Flowers. (1903?) Oil on canvas, 59 1/8 x 28 7/8".
Gift of William S. Rubin. 9.57.

The dating of Kirchner's early paintings is problematical. It is probable that 1903 is somewhat too early for Woman with Red Flowers.

Paul KLEE. Swiss, 1879-1940.

Still Life with Four Apples. (1909.) Oil on paper mounted on ^{COMPOSITION BOARD} wood panel,
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One of many studies of the cangaceiros, the half-lawless cowboys of northern Brazil, where the artist, himself half Indian, was born and grew up.

The Young Beggars Figure. 1958. Pen and ink, 27 1/2 x 20 1/2". Inter-American Fund. 152.57.

F. E. McWILLIAM. British, born 1909.

Lazarus II. (1955.) Bronze, 38 5/8" high. Gift of Dr. and Mrs. Arthur Lejwa. 577.56.

Piet MONDRIAN. Dutch, 1872-1944. Paris 1912-1914, 1919-1938; New York 1940-44.

Blue Facade (Composition 9). (1914.) Oil on canvas, 37 1/2 x 26 5/8. Purchase. 153.57.

Composition. 1921. Oil on canvas, 29 7/8 x 20 5/8". Purchase. 154.57.

Serge POLIAKOFF. French, born Russia 1906. In Paris since 1923.

Composition. (1956.) Oil on burlap, 38 1/8 x 51 1/4". Gift of M. Knoedler and Company. 579.56.

Antoine PRINNER. French, born Hungary 1902. In France since 1927.

Evocation (L'Appelée). (1952.) Bronze, 48" high. Purchase. 31.57.

Prinner lives in Vallauris but is more influenced by Indian sculpture and religion than by his friend Picasso.

Odilon REDON. French, 1840-1916.

Yellow Flowers. (c.1912.) Pastel, 25 1/2 x 19 1/2". Acquired through the Mary Flexner Bequest. 19.57.

Germaine RICHIER. French, born 1904.

The Devil with Claws (Le Griffu). (1952.) Bronze, 34 1/2" high. Wildenstein Foundation Fund. 18.57.

4/30
3/012
1/11/21
11

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Christian ROHLFS. German, 1849-1938.

Man in Top Hat and Tails. (c.1915-16.) Gouache with pencil and crayon, 18 1/8 x 12 1/2". Gift of Mr. and Mrs. Walter Bareiss. 581.56.

Blue Fan Dancer. 1916. Gouache and bronze paint, 19 x 13 3/4". Gift of Mr. and Mrs. Eugene Victor Thaw. 582.56.

William RONALD. Canadian, born 1926. Lives in New York.

Saintpaulia. 1956. Oil on canvas, 48 x 52 3/8". Purchase. 32.57.

Ronald, Canadian by birth, moved to New York in 1954. He studied in Toronto.

"An interest in Spanish music and Fra Angelico's paintings suddenly came upon me about a year and a half ago. I did six or more works then in a warmer palette -- like Saintpaulia..." The artist explains "Saintpaulia is the proper name for African violets...I title my pictures with words, that to me 'sound' like the painting looks."

Henri ROUSSEAU. French, 1844-1910.

Vase of Flowers. Oil on canvas, 16 1/4 x 13". Given in the memory of Carol Bittenwieser Loeb. 5.56.

Egon SCHIELE. Austrian, 1890-1918.

Girl Putting on Shoe. 1910. Watercolor and charcoal, 14 1/2 x 12 1/2" (irregular). Mr. and Mrs. Donald B. Straus Fund. 23.57.

Prostitute. 1912. Watercolor and pencil, 19 x 12 3/8". Mr. and Mrs. Donald B. Straus Fund. 21.57.

Nude with Violet Stockings. 1912. Watercolor, ink and pencil, 12 5/8 x 18 5/8". Mr. and Mrs. Donald B. Straus Fund. 22.57.

Woman with Slipper. 1917. Charcoal, 18 1/8 x 11 3/4". Gift of Dr. and Mrs. Otto Kallir. 20.57.

Karl SCHMIDT-ROTTLUFF. German, born 1884.

Houses at Night. 1912. Oil on canvas, 37 5/8 x 34 1/2". Gift of Mr. and Mrs. Walter Bareiss. 156.57.

Ben SHAHN. American, born Russia 1898.

Six studies for Father and Child:

Of the six studies listed below, the last two were used in the way that Medieval and Renaissance painters used their final full-scale studies or cartoons to outline the composition of the painting by means of pouncing. Pouncing consists in punching holes along the lines by means of a sharp point or rowel. The pierced drawing is laid against the surface and then dusted with charcoal which sifts through the holes, leaving a dotted outline to serve as a guide in painting.

Four preliminary studies for Woman with Photograph. Charcoal on tracing paper mounted on cardboard, 25 3/8 x 19 3/8", 18 3/8 x 14 1/2", 18 1/2 x 14 1/2", 14 5/8 x 9 1/2". Gift of James Thrall Soby. 158.57.3-6.

Father and Child, final study. Charcoal drawing with pounce marks on tracing paper mounted on cardboard, 39 7/8 x 29 1/4". Gift of James Thrall Soby. 158.57.1.

Woman with Photograph, final study. Charcoal drawing with pounce marks on tracing paper mounted on cardboard, 30 x 19 3/8". Gift of James Thrall Soby. 158.57.2.

158.57.2

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Page 7.

Ben SHAHN (cont'd.)

Father and Child. 1946. Tempera on cardboard, 40 x 30". Gift of James Thrall Soby. 157.57.

Dr. J. Robert Oppenheimer. (1954.) Brush and ink, 19 1/2 x 12 1/4". Purchase. 33.55.

This is one of several portraits of the physicist commissioned by the Columbia Broadcasting System. One of them was to be used in an advertisement of the television interview of Dr. Oppenheimer by Edward R. Murrow in 1954. (The drawing was not published.)

David SMITH. American, born 1906.

History of LeRoy Borton. 1956. Steel, 88 1/4 x 24 1/2". Mrs. Simon Guggenheim Fund. 159.57.

The artist writes: "LeRoy Borton is a blacksmith for Seward & Co., ironmongers, mill and mine supplies (limestone quarries etc.), Bloomington, Indiana, and aided me with the power forging of the series called Forgings 1955. Borton's interest in my work was more than that of the subcontracting of man and machine. He was an excellent craftsman developed in the old school of hard forging, tempering of chisels, wagon repair, etc. In the days we worked together we became friendly, talking of metal working methods, etc., and his interest in raising and selling cut flowers. The History of LeRoy Borton is homage to a friend, as in the sculpture called Blackburn--Song of an Irish Blacksmith. It was originally painted, but the paint was burned off and clear lacquer sprayed (lacquered) on. It was named after it was made when the feeling of LeRoy Borton was sensed and then identified.

Death by Gas. (1939-40.) Bronze relief, 10 3/8" high x 11 3/8" wide x 1 3/8" deep. Given anonymously.

One of a series of bronze medallions shown at the Willard Gallery, New York, in 1940. For the catalogue the sculptor wrote the following note about this relief: "The spectre sprays heavy gas -- the mother has fallen -- flaming and eaten lungs fly to space where planets are masked. Two bare chickens escape in the same apparatus. The death venus on wheels holds aloft the foetus who, from environment, will be born masked.

"The immune goddess in the boat hangs to the handle of a tattered umbrella. She wears a chastity mask and blows her balloon. The peach pits were saved in the last war."

Chicago Circle. 1955-56. Bronze relief, 10 7/8" high x 11" wide x 3/4" deep. Given anonymously.

Called Chicago Circle because it was chosen as the design for a Logan Medal by the Art Institute of Chicago from a group of fifteen medallions. These medallions were not designed for any specific purpose but rather "to develop draftsmanship...fluidity in sculptural form akin to drawing." Technique: "These were carved intaglio in plaster blanks, with a high speed die grinder using burs and mounted stones wherein the drawing is as fast as a brush but actual cut form is the result; the positive cast is made from the original reverse."

Edouard VUILLARD. French, 1868-1940.

Still Life. (1892.) Oil on wood, 9 3/8 x 12 7/8". Acquired through the Lillie P. Bliss Bequest. 283.56.

Though monumental in design, this Still Life employs the flat, simplified style which Vuillard had learned from the example of Gauguin and the Pont-Aven school of the late eighties.

Fritz WOTRUBA. Austrian, born 1907.

Head. (1954/55.) Bronze, 16 3/4" high. Purchase. 162.57.

Wotruba is generally regarded as the foremost living Austrian sculptor.

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7 1/2" high
x 4 1/2" wide

^I
Vertical Planes ~~II~~ called Nocturne is based on an earlier ^{romantic painting} ~~view~~ of a moonlit garden. ^{(strings (a long way!))} ~~from~~

5" high
x 5" wide

In Vertical Planes II ^{Kupka} ~~he takes~~ a few elements ~~and takes~~ from the middle of Vertical Planes I, enlarges them, simplifies them into ^{a few} definite rectangles (Musée d'Art Moderne, Paris).

Vertical Planes III, the culmination, is an austere impressive canvas 7 feet high. The composition and color are represented in the watercolor to the right, a replica ^{sketch} painted for the Museum by the artist in 1946. (The original is owned by the National Gallery, Prague, but like the Fugue in Two Colors is not exhibited.)

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2/14
The more abstract studies of the Girl
with a Ball lead towards The Mirror of
about 1911, a seated figure of a woman
merged in elliptical planes. (Photo below
below, original on the wall to your right)

During these years Kupka, like other painters in Paris, was much
interested in color theory and carried his studies back through
the writings of Signac, Chevreul and Helmholtz to Isaac Newton.
Red and Blue Disks (hanging beside The Mirror to your right) was
inspired by Newton's diagrammatic disks of prismatic color. It
was painted not later than mid-1912.

Kupka had grown much interested in contrapuntal
music and its possible relation to abstract
painting. Inspired by the fugues of Bach and
using forms from his previous paintings he began
a long series of studies for a painted fugue.
The early crayon study below with its intersect-
ing circles and half-dozen different colors sug-
gests the disks of Newton series.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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7 1/4" wide - 3 1/4" high

The more abstract studies of the Girl with a Ball

lead towards The Mirror of about 1911, a seated figure of a woman

Merged in
~~half-absorbed into~~ *Photo below,* elliptical planes. (original on the wall to
^
your right)

During these years Kupka, like other painters in Paris,

was much interested in ~~the~~ color theory and carried his studies back

writings of Signac, through the ~~works~~ *Isaac* of Chevreul? and Helmholtz to Newton. Red and Blue

Disks (hanging beside The Mirror to your right) was ~~inspired~~ *inspired* by Newton's

diagrammatic disks of prismatic color. It was painted not later than

mid-1912 *for best*

Kupka had grown much interested in contrapuntal music

and its possible relation to abstract painting. Inspired by the fugues

of Bach and using forms from his previous paintings he began a long series

of studies for a painted fugue. The ~~was~~ early crayon study below with

its intersecting circles and half-dozen different colors suggests

the disks of Newton series.

6" wide
4 1/2" high

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~~9 7/8" wide 3 1/2 high~~

~~Then follow the 300 or so studies for the fugue shown
on the wall in back of you. "Reading" them, left to right, one can
follow the gradual simplification and clarification of pictorial ideas.
The small study below comes near the end. ¶ The colors, influenced by
Gothic glass, are reduced to intense red and blue, suggesting in
musical terms a "two-part invention", ^{red and blue counterpoint} against black and white. ¶ In the
background are the white overlapping disks which ^{first} appeared years before
^{, right} in The First Step (hanging above).~~

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Wall label
New copy
NOV 12, 1957

Frank KUPKA. Czech. 1871-1957. Worked in France from 1895.

This gallery of recent acquisitions is also a memorial exhibition to Kupka who was one of the important first pioneers of Abstract painting.

Born in Bohemia 1871; studied in Prague and Vienna.

Paris, 1895. Distinguished success as illustrator and salon painter.

Official Gold medals Paris 1900, St. Louis World's Fair, 1904.

Abt 1906, took house next door to Jacques Villon where he lived for

50 years.

Influenced by Neo-Impressionists and Fauves.

1909, began highly original steps towards abstraction, working in ^{solitude} privacy.

1912, large canvas, Fugue in Two Colors, first purely abstract painting exhibited in France. ~~Rejects~~

Early 1913, Vertical Planes III, Probably first abstract painting of rectangles exhibited anywhere.

1913, October 19th, long interview in New York Times.

1935, Vertical Planes III ^{and} other works exhibited Museum of Modern Art, New York.

1936, one-man show, Jeu de Paume Museum, Paris.

1946, one-man show, Prague.

1956, M. and Mme. Kupka present some 550 studies and the painting

Curving Verticals to Museum which ^{bought} ~~buys~~ four other paintings shown here.

1957, June 24th, died near Paris.

A.H.B.f.

~~The American is indebted for information and student of the photo-
Lillian Longgreen
Miss Longgreen
Miss Longgreen is writing a monograph on Kupka.~~

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①

copy Fugue in Two Colors, 1912

Kupka's great canvas, Fugue in Two Colors, has several extraordinarily different sources: the music of Bach; Newton's color ~~diagrams~~ *circles* ~~discs~~ *discs* explaining ^{the} his prismatic analysis of light; astronomical diagrams; Gothic stained glass; ^a child playing with a ball and even the ball itself.

~~Four~~ ^{Years} of ~~sporadic private~~ research beginning about 1909

passed before The Fugue was completed and exhibited in the Paris ~~Autumn~~ ^{Autumn} Salon of 1912. ~~Now~~ ^{(The Fugue is known} owned by a museum in Prague ^{the National Gallery} though ~~it is~~ not exhibited because of the Communist regime's fear of abstract art).

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(2)

41 In 1909 Kupka painted the black picture on the wall above, *to your right.*

Many years later he named it The First Step, that is, ^{step} toward

The Fugue. It was inspired by an astronomical diagram, possibly

of the solar system or an eclipse, but so ~~finely~~ handled both

in composition and detail that it seems virtually an abstract

painting, ^{maybe} perhaps the first.

Perhaps a year earlier, about 1908, Kupka had made a pastel

sketch of his little step-daughter standing in the garden with a

ball in her hand, shown on the wall ^{directly} above, ~~to your right.~~

Beneath the pastel ^{later} are six studies in which the child and her

ball are transformed little by little into abstract curves and

spirals suggesting paths of motion.

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8 1/2" wide
10 1/2" high
2 7/8 high

Below: Pencil study on tracing paper for final composition numbered at sides for enlarging.

At right: Small watercolor copy by the artist, 1946, of the Fugue in Two Colors, summer 1912. The original is 7 x 7 1/2" in size.

Vertical Planes III, 1912-13

6" wide
X 12 high
~~12~~

The Fugue in Two Colors is the first of Kupka's two great achievements.

Vertical Planes III is the second. Painted in the winter of 1912-13 it

was shown at the Salon des Indépendants in February 1913, the first

abstract ^{painting} composition of rectangular planes ever exhibited.

7" wide
4 1/4 high

Again music played a role. In Kupka's Piano Keys of 1909, a romantic nocturne, a foreground keyboard rises ~~magically~~ magically to form vertical planes (photo to your right).

6" wide
X 2 3/4

A year or two later, 1910-11, Kupka turned to an old unfinished

portrait of Mme Kupka of which the head alone was painted in. Impulsively

he covered the rest of the canvas with narrow vertical planes which suggest

Signac's Neo-Impressionist color ^{"bricks"} elongated. But unlike Signac's,

the color in Mme Kupka among the Verticals is not methodically "scientific"

but fresh and spontaneous. (The original hangs on the wall to your left.

Beside it is another study in verticals, the Portrait of Follot of about 1911.)

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Nov. 12/57

Recent Art

<u>Oil & Tempera, etc</u>	<u>Sculpture</u>	<u>Wc + Pastels + Gches.</u>	<u>Drawings</u>
### 1111	###	### 11	###
### 2 Kupkas	###	###	### 1
### 1 Schmidt-R	11	25 Kupka - Amosha	1111
### 1 Kirchner	<u>12</u>	(3 are drawings)*	<u>15</u>
<u>23</u>		4 Kupka Child	5*
		<u>12 (2 are drawings)*</u>	<u>20</u>
		41	

Gave publicity
this info 11/12/57

23
12
41
20
96 items

including 34 Kupka studies.

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VERTICAL PLANES III, 1912-13

The Fugue in Two Colors is the first of Kupka's two great achievements. Vertical Planes III is the second. Painted in the winter of 1912-13 it was shown at the Salon des Indépendants in February 1913, the first abstract painting of rectangular planes ever exhibited.

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FUGUE IN TWO COLORS, 1912

Kupka's great canvas, Fugue in Two Colors had several extraordinarily different sources: the music of Bach; Newton's color discs explaining the prismatic analysis of light; astronomical diagrams; Gothic stained glass; a child playing with a ball and even the ball itself.

Years of research beginning about 1909 passed before The Fugue was completed and exhibited in the Paris Autumn Salon of 1912. (The Fugue is now owned by the National Gallery in Prague though it is not exhibited because of the Communist regime's fear of abstract art.)

In 1909 Kupka painted the black picture on the wall above, to your right. Many years later he named it The First Step, that is, step toward The Fugue. It was inspired by an astronomical diagram, possibly of the solar system or an eclipse, but so handled both in composition and detail that it seems virtually an abstract painting, maybe the first.

Perhaps a year earlier, about 1908, Kupka had made a pastel sketch of his little step-daughter standing in the garden with a ball in her hand, shown on the wall directly above. Beneath the pastel are six later studies in which the child and her ball are transformed little by little into abstract curves and spirals suggesting paths of motion.

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Below: Pencil study on tracing paper for final composition numbered at sides for enlarging.

At right: Small watercolor copy done by the artist for the Museum, 1946, of the Fugue in Two Colors, summer 1912. The original is 7 x 7 1/2 feet in size.

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THE MUSEUM OF MODERN ART
11 WEST 53 STREET, NEW YORK 19, N. Y.

TELEPHONE: CIRCLE 5-8900

FOR RELEASE:
 Wednesday, November 13, 1957
 PRESS PREVIEW:
 Tuesday, November 12, 1957
 11 a.m. to 4 p.m.
 No. 127

RECENTLY ACQUIRED PAINTINGS, SCULPTURES AND DRAWINGS ON VIEW AT THE MUSEUM

This season's exhibition of Recent Acquisitions, one of a series of periodic reports to the public presented by the Collections Department of the Museum of Modern Art, includes 96 paintings, sculptures and drawings executed during the past 60 years by artists living in the United States, France, Germany, Austria, Brazil, England, Holland, Italy, Canada and Switzerland.

Acquired during the past year by gift or through the Museum's purchase funds these works which have entered the Museum Collection include a unique series of studies by the pioneering abstract artist Frank Kupka (1871 - 1957), Austrian works of the early years of the century, large recent canvases by some of the younger and middle generation American and European artists, and outstanding examples of recent British, French, Dutch and American sculpture.

The Austrian works include an oil and two drawings by Klimt, the foremost Austrian painter of his generation and a group of watercolors by Schiele, who, along with Kokoschka, was Klimt's principal follower and protégé. A remarkable early Kirchner portrait and a handsome Schmidt-Rottluff oil are shown with watercolors of the same period by their German compatriots. Recent work by younger artists includes paintings by the Canadian Ronald, the Frenchmen Bazaine and Poliakoff and the Italian Guerreschi.

Heads and figures by leading sculptors from several countries provide some interesting comparisons. A 1956 steel construction called History of LePoy Borton by David Smith, who recently had a one-man show at the Museum, and a large realistic wooden figure, Man with a Dead Bird, by Leonard Baskin are the two American pieces shown. Wotruba, regarded as the foremost living Austrian sculptor, is represented by a head. Three pieces by British artists are shown: bronze figures by Reg Butler and by McWilliam and the monumental iron and glass Inner Eye by Lynn Chadwick, who was awarded a prize at the Venice Biennale in 1955. Toon Kelder, generally considered among the best Dutch sculptors, is represented by Masker. From France have come The Devil with Claws, by the Frenchwoman, Germaine Richier, and a large figure by the Hungarian-born Prinner, who now lives in Vallauris but is more influenced by Indian sculpture and religion than by his friend Picasso.

Shown in a separate gallery in the exhibition are Kupka's studies, which reveal the long and extraordinarily complex development which led to the great Fugue in Two Colors of 1912, probably the first purely abstract painting exhibited in France

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and the briefer simpler steps which precede the Vertical Planes III of 1913, probably the first rectilinear abstract painting exhibited anywhere. Both of these large pictures, Kupka's most important works, were bought by the Gallery of Modern Art in Prague in 1946 but, under the Communist regime, are not exhibited. They are represented in the Museum exhibition by small watercolor versions done in 1946.

Kupka's highly original and private development toward abstract art began in 1909. He showed in 1912 and 1913, and published his radical theories in an article in the New York Times, October 19, 1913. But despite occasional exhibition, he received little recognition during the following two decades. His work was included, however, in the Museum of Modern Art show "Cubism and Abstract Art" in 1935. Now six paintings of exceptional interest, dating from 1909 to 1912, have been acquired by the Museum and are being shown for the first time.

Four portraits of famous people are shown: a drawing by Ben Shahn of the scientist Robert Oppenheimer, René Bouché's drawing of the architect Frederick Kiesler; a severe self-portrait by Otto Dix, painted in 1922, and a painting of the famous Chilean poet, Pablo Neruda, by Flavio Carvalho of Brazil.

Among interesting juxtapositions in the show are two Italian paintings, a 1915 surrealist work by de Chirico and a 1912 futurist painting by Boccioni. An early Klee and an early Vuillard are shown next to flower pieces by Redon and by Rousseau. Ben Shahn's Father and Child is exhibited with six preliminary drawings, two of which are pounced in order to transfer the lines directly to the painting surface.

Two fine paintings by Mondrian, three drawings by young Brazilian artists, a small bronze by Laurens and a painting by the late American George Ault are also shown in this diversified exhibition.

The exhibition was installed by Alfred H. Barr, Jr., Director of Museum Collections and Dorothy C. Miller, ~~Associate~~ Curator. All works, both gifts and purchases, were approved by the Collection Committee, under the chairmanship of James Thrall Soby. Donors are:

Mr. and Mrs. Leslie Ault
 Mr. and Mrs. Walter Bareiss
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 Lillie P. Bliss bequest
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