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The Museum of Modern Art Archives, New York

J.B. Neumann  
Papers

IV.B.4

0629

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*1/2 post*

PAINTINGS  
DRAWINGS  
GRAPHIC ARTS  
by  
OLD and MODERN  
MASTERS  
of  
HIGHEST  
ARTISTIC  
QUALITY  
for  
COLLECTORS  
and  
MUSEUMS  
from the Collection of  
J. B. NEUMANN  
543 Madison Avenue  
New York City

*Half size*

*Line Cut*  
~~*Half size*~~

*Half size*

RODOLPHE BRESLIN

from the collection of  
J. B. NEUMANN  
504 Madison Avenue New York City

from the collection of  
J. B. NEUMANN  
543 Madison Avenue New York City

ART BOOK CENTER  
J. B. Neumann, Director

0630

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*in color* A NOTE TO COLLECTORS OF ART

*three* Many Americans who have undertaken the formation of an art collection in the last ~~two~~ decades have come to the realization that while the art of connoisseurship is a fascinating pursuit, it makes fairly severe requirements on the amateur bent on acquiring really significant works of art.

To be in touch with the exceptional opportunities, which do not often present themselves in the familiar places frequented by the great mass of the art public, necessitates on the part of the collector an unusually keen eye for aesthetic values and a willingness to expend generous amounts of his time and energy. Only by constant discipline does he overcome the unfortunate habit of buying with his ears, which so frequently results in unsatisfactory acquisitions, and learn to judge only with his eyes.

In the field of modern art, which is today the chief centre of interest for the present generation of American collectors, the danger of being misguided by current comment is perhaps greater than in any other field. Ten or fifteen years ago, there was no such problem--any one who had the courage to buy modern art could not possibly be inveigled by names because there were no established names, nothing to cling to except the works themselves. Now the situation is quite revolutionized: scores of recent and contemporary artists have become classics, and every day imitations and rank forgeries of their works are loaded on the market to catch the unwary. Furthermore, many inferior works of famous artists are sold simply because an attractive signature is displayed.

*thirty or* For ~~twenty-five~~ years, both in Europe and America, I have conducted a gallery designed to aid the collector in circumventing such snares by bringing him into direct relationship with genuine and vital works of art only. As a specialist I am constantly in touch with every phase of the art market, but at the same time I maintain, as I always have, a gallery which is in character slightly off the beaten path.

*help in color. Headlines, addresses in color*

J. B. NEUMANN

542 MADISON AVENUE

NEW YORK CITY

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<p>MAX BECKMANN MARC CHAGALL JEAN CHARLOT OTTO DIX ARNOLD FRIEDMAN LEE GATCH ARSHILE GORKY GEORGE GROSZ FRANK HERRMANN HILAIRE HILER WASSILY KANDINSKY E. L. KIRCHNER PAUL KLEE KARL KNATHS BENJAMIN KOPMAN JOSE CLEMENTE OROZCO GEORGES ROUAULT MAX WEBER</p> <p><small>h. k. press, 456 fourth avenue, new york city</small></p> <p><b>J. B. NEUMANN, INC.</b></p>	<p><b>J. B. NEUMANN, INC.</b></p> <p><b>Agency for Living Art Ancient and Modern</b> (Founded 1910 in Berlin, since 1924 in New York) Ask for special pamphlet</p> <p><b>ART</b></p> <p><b>NEW ART CIRCLE</b></p> <p>will continue to arrange exhi- bitions in other galleries as well and out of town.</p> <p>For information write to: J. B. NEUMANN, Director</p> <p>509 Madison Ave. New York City</p>	<p><b>J. B. NEUMANN, INC.</b></p> <p><b>ART</b></p> <p>509 MADISON AVE.</p>
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**ARTLOVER**

VOLUME ONE . . . . . out of print  
 VOLUME TWO with more than 200 illustrations of LIVING ART bound in linen (only few copies left) . . . . . \$3-  
 VOLUME THREE: Number one with 15 illustrations by Klee, African sculpture, Beckmann, Gromaire, Hondius, Blumberg \$0.25  
 VOLUME THREE: Number two with 14 illustrations by Rouault, Beckmann, Heckel, Kopman, Sheeler, ElGreco, Bresdin, etc. \$0.25  
 VOLUME THREE: Number three with 16 illustrations by Max Weber (will appear summer 1935) . . . . . \$0.25  
 (each number 16 pages)

**ARTLOVER LIBRARY**

(48 pages each)  
 VOLUME ONE: RODOLPHE BRES DIN with 113 illustrations . . . . . \$1-  
 VOLUME TWO: LIVING ART (Chardin to Rouault) with 25 illustrations by Chardin, Delacroix, Corot, Daumier, Bresdin, Guys, VanGogh, Gauguin, Rousseau, Delaunay, Rouault . . . . . \$1-  
 VOLUME THREE: EUROPEAN ART (Goya to Beckmann) . . . . . out of print.  
 VOLUME FOUR: GEORGES ROUAULT with 33 illustrations . . . . . \$1-  
 VOLUME FIVE: MAX BECKMANN with 45 illustrations . . . . . \$1-



**OLD AFRICAN SCULPTURE**

In the Spring of 1927, we introduced in America, the Blondiau-Theatre Arts Collection of Primitive African Art. Now, with the 1935 exhibition of African Negro Art at the Museum of Modern Art, comes the signal to establish a permanent place for this magic art. Robert J. Goldwater, of New York University, has written on African Sculpture, in the May 1935 issue of Parnassus. His article appears, with more than mere co-incidental fittingness, on the opposite page of the Santos article. Mr. Goldwater writes: "Although it is fifteen years since Roger Fry found himself compelled to admit that "some of these things are great sculpture - greater I think, than anything we produced even in the Middle Ages," it is still necessary to insist that Africa possessed one of the world's great sculptural traditions." . . .

You are invited to see our collection of old African Art.

**SELECTED PAINTINGS and DRAWINGS by OLD MASTERS**

**GRAPHIC ART OF SIX CENTURIES**

**WITH MODERN CHARACTER**

**SANTOS OF NEW MEXICO**

... "J. B. Neumann apparently was one of the first to see them, as he had been one of the first to see and assist the public to see, primitive sculpture. His personal collection, exquisitely arranged, was shown in the Brooklyn Museum, with the cooperation of Dr. Spinden of that institution. It gave an eloquent suggestion of what a little museum, or a section of a museum given over to Santos, might be as a thing of sheer beauty." . . .

From: "Santos, An Enigma of American Native Art." an article by Sheldon Cheney and Martha Chandler, in Parnassus, May 1935.

**J. B. NEUMANN, INC.**

**509 MADISON AVE.**

**NEW YORK CITY**

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J. B. NEUMANN

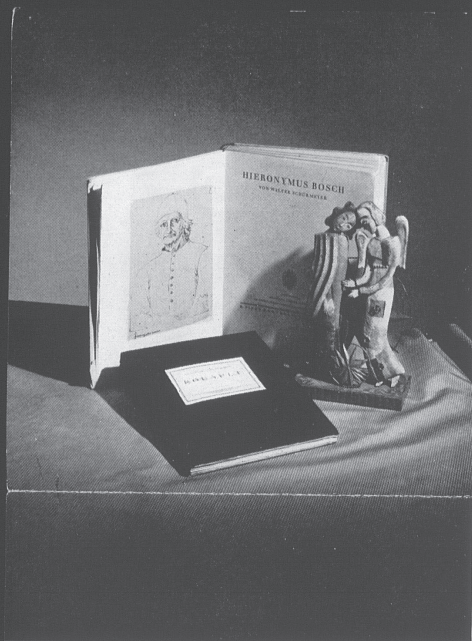
announces the opening of

**ART BOOK CENTER** 543 madison avenue, new york plaza 3-8205

specializing in the sale of art books of every description

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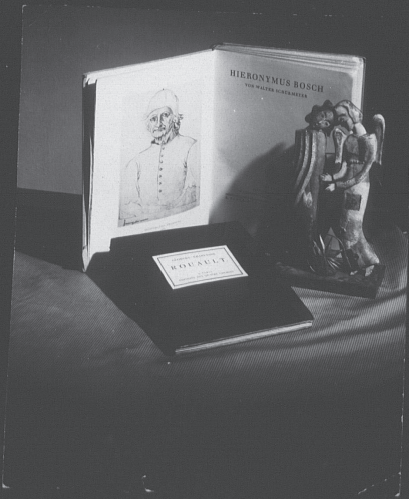
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at Art Book Center, layman and librarian alike will find an exciting selection of art publications ranging from inexpensive pamphlets to collectors' rarities. The A. B. C. embodies the taste and experience of J. B. Neumann who extends to the public a friendly invitation to visit us soon.

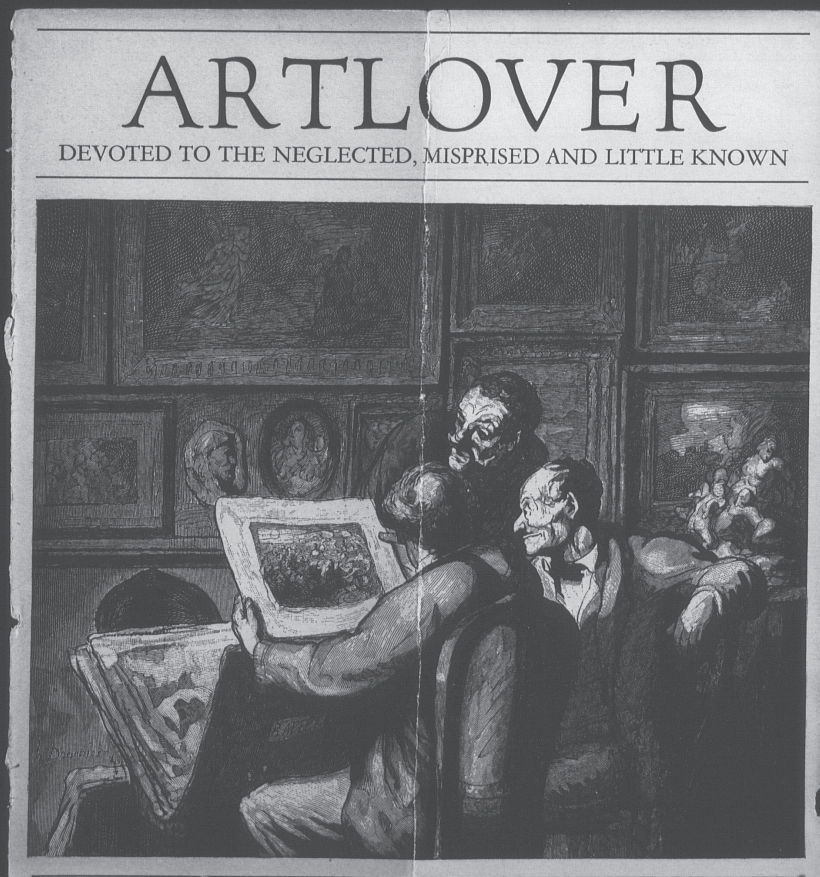
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*The intent of this publication is to set forth, every little while, hints and snatches of the masterly in art, especially in graphic art. § The field is vast—beginning centuries ago, when printing was still undiscovered, when manuscripts were patiently rubricated and illuminated in cloister cells, and the graphic in art could hardly be said to exist, down to yesterday when Alfred Stieglitz created out of photography a new order of graphic and practically rendered obsolete the imitation of nature on the part of painters and engravers. § But the final selection is limited—for in these achievements of seven hundred years and among these countless thousands of works, we are concerned solely with singling out the comparatively rare productions of unwithering beauty and significance, the so-called "living art." In making these rare works "live," however faintly, in these pages, we hope to foster a knowledge and love of them that will lead to a closer intimacy with the originals. § Everyone is willing to say that in art only the quality of beauty counts. But few have the independence of vision, mind and taste to believe it. Names, schools, fashions, theories of esthetics, year-and-day of critics, and often a side-glance at the price tag take the place of the seeing eye. § Let us learn to look at all art as though it were primitive or prehistoric, the work of the famous Anonymous! § When we come to search out and treasure works of art solely for their quality of enduring beauty, we shall find ourselves often collecting the productions of men now obscure or neglected, but men who to-morrow may be famous and eagerly pursued on all sides. And then our reward is double: we have had the pride of discovery and the joy of appreciation with a dash of worldly gain as well. We have worked for the glory of art and a profitable occupation.*

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NO. 18

The Brazilian painter Lasar Segall will be 50 years old in July. Twenty-seven years ago the artist, who made his studies throughout Europe, first acquainted Brazil with modern art at an exhibition of his own works. From this time on, Segall has been considered a leading personality in the art world. Appearing as evidence are the 50 or more articles which have been written on him, including studies by Grohmann, Breton and Cheronnet, and the two important monographs, one by Waldemar George, the other by Paul Fierens.

Neumann-Willard Gallery, 543 Madison Avenue, New York City



NO. 13

## LASAR SEGALL

### EXHIBITION

at the

NEUMANN-WILLARD GALLERY

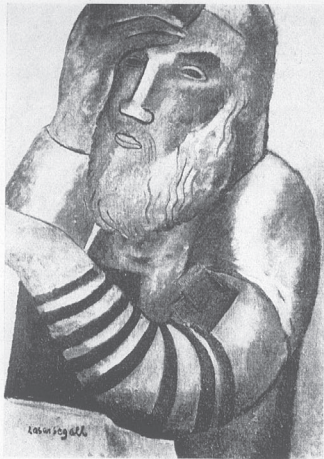
543 MADISON AVENUE

NEW YORK, 1940

MARCH 4th TO 23rd—10 TO 6 O'CLOCK

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NO. 2



NO. 4

Lasar Segall is being shown now for the first time in the United States. His first exhibition in Brazil was held in São Paulo in 1913 and he has exhibited since in the important cities of Germany, in Paris and in Italy. Segall is represented by works in many German Museums, at the Pinacothèque in São Paulo, the Musée du Jeu de Paume, Paris, the Museum at Grenoble, as well as in several private collections. A collection of his etchings can be found at the Albertina in Vienna.

LIST OF PAINTINGS

1. Negro Mother	1930	10. The White Cabin	1935
2. In Prayer	1930	11. Group of Girls	1935
3. House in Forest	1931	12. Portrait of Lucy	1936
4. Maternity	1931	13. Lucy — Profile	1936
5. The Black Cabin	1931	14. Spring	1937
6. Pasture	1933	15. Pogrom	1937
7. Still-life	1934	16. Still-life	1937
8. The White Jar	1935	17. Studio Corner	1938
9. Cows	1935	18. Artist's Studio	1939

Watercolors and Etchings in Portfolios.

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SELECTED WORKS BY

JOSEF ALBERS / BORIS ARONSON / MAX BECKMANN / MAURICE BECKER / HENRY  
BILLINGS / OSKAR BLUENNER / FEKA BLUMBERG / DAVID BURLIUK / MARC  
CHACALL / JEAN CHARLOT / OTTO DIX / LYONEL FEININGER / ARNOLD  
FRIEDMAN / LEE GATCH / MARCEL GROMAIRE / GEORGE GROSS / ERICH  
HECKEL / FRANK HERRMANN / HILAIRE HILER / CARL HOLTY / GERRIT  
HONDIUS / WALTER HOUMERE / WASSILY KANDINSKY / EARL KERKHAM / E. L.  
KIRCHNER / PAUL KLEE / KARL KNATHS / BENJAMIN KOPMAN / IDA LEVANT  
A. F. LEVINSON / L. K. MORRIS / ISAMU NOGUCHI / JOSE CLEMENTE OROZCO  
PABLO PICASSO / GEORGES ROUAULT / LASAR SEGALL / CURT SELIGMANN  
JOSEPH SOLMAN / W. THOENY / MARIO TOPPI / JEAN VARDA / MAX WEBER  
... and many others.

PAINTINGS BY OLD MASTERS WITH MODERN CHARACTER

NEW ART CIRCLE

J. B. NEUMANN, Director

(Art Dealer Since 1910)

543 Madison Avenue, New York City

NEW ART CIRCLE

J. B. Neumann, Director

543 Madison Avenue, New York City

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SIXTEENTH SEASON • 1940/1941  
123<sup>rd</sup> EXHIBITION  
SEPTEMBER 23<sup>rd</sup> to NOVEMBER 30<sup>th</sup> 1940  
DOCUMENTS OF MODERN PAINTING  
from the Collection of  
**J. B. NEUMANN**  
New Art Circle • 543 Madison Avenue  
Daily 10-6 o'cl.

EXHIBITION LIST  
Gino SEVERINI, Red Cross Train 1913  
Jean METZINGER, The Bicyclist 1914  
Albert GLEIZES, Brooklyn Bridge 1915  
Max WEBER, Women at the Rocks 1911  
Max WEBER, Still Life with Spoon 1912  
Erich HECKEL, Bathers (also the water color sketch for this painting) 1912  
Max BECKMANN, Landscape with Factory 1922  
Marc CHAGALL, Farm Reminiscence 1911  
Paul KLEE, Dead Cataract 1930  
Paul KLEE, The Dancer 1930  
Ludwig MEIDNER, Earthquake 1913  
Jose Clemente OROZCO, The Dead City 1931  
Georges ROUALT, Man with Derby 1930  
Wassily KANDINSKY, Abstraction 1924

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NEW  
ART  
CIRCLE

*and*

~~ART 5~~  
~~BOOK 4~~  
~~CENTER 3~~

*J. B. Neumann, Director  
543 Madison Avenue, New York*

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1910-1940

1939-1940 marks J. B. Neumann's 15th season in New York. It is the occasion of an even more impressive anniversary however,—for it inaugurates his thirtieth season in the art world, dating from the 1910 debut in Berlin.

The opening exhibition, arranged to coincide with the visit to the New York World's Fair of a great section of the art-loving public, contains a selection of works of art from the personal collection of Mr. Neumann.

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<p>MAX BECKMANN MARC CHAGALL JEAN CHARLOT OTTO DIX ARNOLD FRIEDMAN LEE GATCH ARSHILE GORKY GEORGE GROSZ FRANK HERRMANN HILAIRE HILER WASSILY KANDINSKY E. L. KIRCHNER PAUL KLEE KARL KNATHS BENJAMIN KOPMAN JOSE CLEMENTE OROZCO GEORGES ROUAULT MAX WEBER</p> <p><small>h. k. press, 456 fourth avenue, new york city</small></p> <p><b>J. B. NEUMANN, INC.</b></p>	<p><b>J. B. NEUMANN, INC.</b></p> <p><b>Agency for Living Art Ancient and Modern</b> (Founded 1910 in Berlin, since 1924 in New York) Ask for special pamphlet</p> <p><b>ART ART</b></p> <p><b>NEW ART CIRCLE</b></p> <p>will continue to arrange exhi- bitions in other galleries as well and out of town.</p> <p>For information write to: J. B. NEUMANN, Director</p> <p>543 509 Madison Ave. New York City</p>	<p><b>J. B. NEUMANN, INC.</b></p> <p>ART</p> <p>543 509 MADISON AVE.</p>
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From: "Santos, An Enigma of American Native Art." an article by Sheldon Cheney and Martha Chandler, in Parnassus, May 1935.

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NEW YORK CITY

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## LIVING ART

J. B. NEUMANN  
MARIAN WILLARD  
543 Madison Avenue, New York City

### *In preparation:*

Portfolios with original lithographs, etchings and colored wood-cuts

by

Boris Aronson  
Louis Schanker  
Charles Smith  
Alexander Stavenitz  
and others

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To Museums and collectors of graphic arts we extend an invitation to see the J. B. Neumann collection of prints by Rowlandson, Bresdin, Rouault, Beckmann and others.

## " H U M A N I T Y " *Lithographs* by BENJAMIN KOPMAN



*Published by*

**J. B. NEUMANN**  
543 MADISON AVENUE  
New York City

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# " H U M A N I T Y "

*Lithographs*

by  
**BENJAMIN KOPMAN**

Thirty portfolios have been published. Each contains the following ten lithographs, all signed and numbered by the artist:

Professors of Race Origin at Work  
Tragedies of War — Though They Sow They Seldom Reap.  
Demagogues -- Two of a Kind  
The General and His Wife  
Joy Riders  
Demagogues — The Embrace  
Parrots of the Day  
At the Opera  
The Magnate and his Secretary  
Tragedies of War — The Invalid Army

Size of the portfolio is 21½ : 17 inches

Price \$50.00

After an artist has made his comment on art in one of the various media — viz. — in paint, in black and white or in sculpture, he is asked by the public at large to make another comment, this time in words explaining his first, in the hope that then will they understand his meaning.

However, his second comment has nothing to do with his first.

It is another horse drawn from the same stable.

My second comment, therefore, is a quotation from Glatius who wisely remarked:

"Place a masterpiece under one's nose and he will not see it— unless he is told that the masterpiece is dug out of a grave and that he can smell it."

The few admirers of my work will rejoice with me in the fact that no sepulchre air envelopes my new folio of lithographs — on the contrary — even tragedy wears the cloak of beauty since "a thing of beauty is a joy forever."

BENJAMIN KOPMAN.

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