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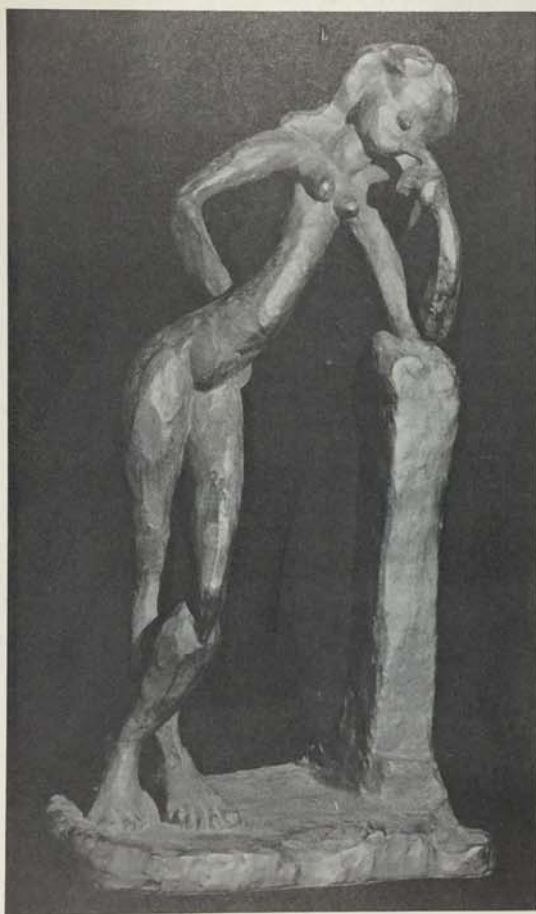
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SCULPTURE BY PAINTERS



*
Oct.
31
to
Nov.
25

BUCHHOLZ GALLERY
CURT VALENTIN
32 East 57th St., New York

The Museum of Modern Art Archives, NY

Collection:

Valentin

Series.Folder:

I. 186

SCULPTURE
BY PAINTERS/ = here
for Chicago

HONORE DAUMIER (1808-1880)

1. The Fugitives. Bronze-Relief *not*
LENT BY M. KNOEDLER & COMPANY
2. Jacques Lefebvre. Bronze
3. Comte de Falloux. Bronze
4. Gallois. Bronze } *Weyhe*
5. Comte de Argout. Bronze
6. Benjamin Felessert. Bronze

EDGAR DEGAS (1834-1917)

7. Masseuse. Bronze *Ferargil*
8. Dancer at Rest. Bronze *Ferargil*
9. Dancer. Bronze *Weyhe*
10. Ballet Position. Bronze
LENT BY WALTER P. CHRYSLER, JR., NEW YORK
11. Torso. Bronze *Ferargil*
12. Dancer. Bronze *Harriman* *SOLD (Mrs. Stone)*
13. Galloping Horse. Bronze

PAUL GAUGUIN (1848-1895)

14. Tahitian Scene. Colored Wood-Relief
15. Standing Woman. Wood
LENT BY EDWARD M. M. WARBURG, NEW YORK
16. Negresse de la Martinique. Bronze
17. Tahitian Woman. Wood *Kallir*

KATHE KOLLWITZ (1867-)

18. Self Portrait. Bronze
19. Mother and Child. Bronze

HENRI MATISSE (1869-)

20. Standing Woman. Bronze *MMA*
LENT ANONYMOUSLY
21. Seated Woman. Bronze
LENT BY WALTER P. CHRYSLER, JR., NEW YORK
22. Head. Bronze
LENT BY DR. HARRY BAKWIN
23. Two Women. Bronze
LENT BY DR. HARRY BAKWIN
24. Standing Nude. Bronze *Downtown*

AMEDEO MODIGLIANI (1884-1920)

25. Head of a Woman. Limestone

PABLO PICASSO (1881-)

26. Harlequin Head. Bronze *Weyhe*

AUGUSTE RENOIR (1841-1919)

27. Mother and Child. Bronze *Bignou*
28. Portrait of Coco. Bronze *Weyhe*
29. Venus. Bronze *SOLD MMA*
LENT BY ERICH COHN, NEW YORK

DRAWINGS,
WATER COLORS
AND PRINTS

EDGAR DEGAS

30. Dancers. Charcoal *Harriman*

PAUL GAUGUIN

31. Tahitian Scene. Wood Cut

KATHE KOLLWITZ

32. Working Woman. Charcoal *Hudson Walker*
33. Beggar. Charcoal

HENRI MATISSE

34. Girl Reading. Drawing
35. Study of a Lady's Portrait. Drawing } *P. MATISSE*
36. Study of a Woman. Drawing

AMEDEO MODIGLIANI

37. Classic Nude. Wash Drawing
38. Rubenzach Polonais. Drawing

PABLO PICASSO

39. Page d'Etudes. Drawing *SOLD*
40. Les Pauvres. Water Color *not*
41. Painter and Model. Drawing *not*
42. Nudes at the Beach. Drawing *not*
43. Nudes. Drawing

AUGUSTE RENOIR

44. Children Playing. Color Lithograph

The Gallery wishes to thank the following
lenders for their assistance:

DR. HARRY BAKWIN, NEW YORK
MR. WALTER P. CHRYSLER, JR., NEW YORK
MR. ERICH COHN, NEW YORK
DR. OTTO KALLIR, NEW YORK
MR. LADISLAS SZECZI, NEW YORK

Bignou Gallery, Ferargil Gallery, Downtown Gallery,
Marie Harriman Gallery, M. Knoedler and Company,
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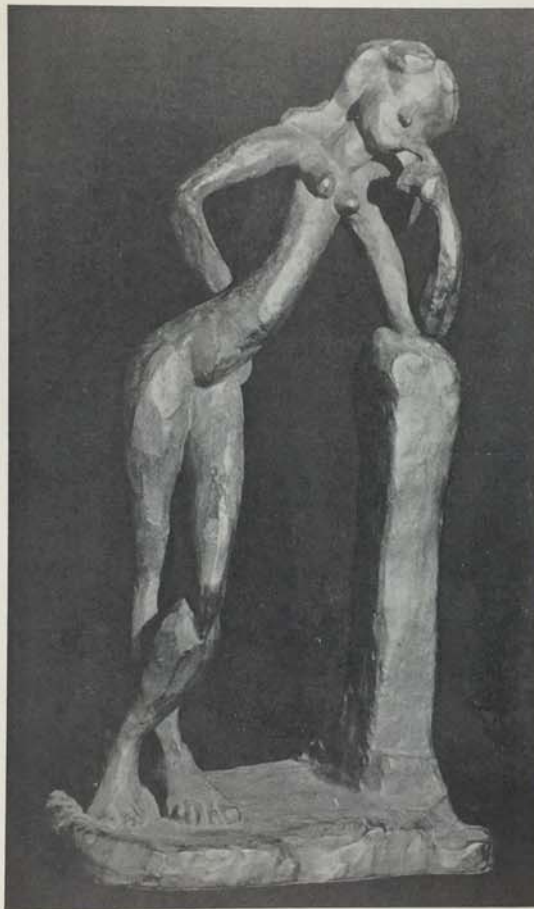


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SCULPTURE BY PAINTERS



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BUCHHOLZ GALLERY
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SCULPTURE BY PAINTERS

HONORE DAUMIER (1808-1880)

1. The Fugitives. Bronze-Relief
LENT BY M. KNOEDLER & COMPANY
2. Jacques Lefebvre. Bronze
3. Comte de Falloux. Bronze
4. Gallois. Bronze
5. Comte de Argout. Bronze
6. Benjamin Felessert. Bronze

EDGAR DEGAS (1834-1917)

7. Masseuse. Bronze
8. Dancer at Rest. Bronze
9. Dancer. Bronze
10. Ballet Position. Bronze
LENT BY WALTER P. CHRYSLER, JR., NEW YORK
11. Torso. Bronze
12. Dancer. Bronze
13. Galloping Horse. Bronze

PAUL GAUGUIN (1848-1895)

14. Tahitian Scene. Colored Wood-Relief
15. Standing Woman. Wood
LENT BY EDWARD M. M. WARBURG, NEW YORK
16. Negresse de la Martinique. Bronze
17. Tahitian Woman. Wood

KATHE KOLLWITZ (1867-)

18. Self Portrait. Bronze
19. Mother and Child. Bronze

HENRI MATISSE (1869-)

20. Standing Woman. Bronze
LENT ANONYMOUSLY
21. Seated Woman. Bronze
LENT BY WALTER P. CHRYSLER, JR., NEW YORK
22. Head. Bronze
LENT BY DR. HARRY BAKWIN
23. Two Women. Bronze
LENT BY DR. HARRY BAKWIN
24. Standing Nude. Bronze

AMEDEO MODIGLIANI (1884-1920)

25. Head of a Woman. Limestone

PABLO PICASSO (1881-)

26. Harlequin Head. Bronze

AUGUSTE RENOIR (1841-1919)

27. Mother and Child. Bronze
28. Portrait of Coco. Bronze
29. Venus. Bronze
LENT BY ERICH COHN, NEW YORK

DRAWINGS, WATER COLORS AND PRINTS

EDGAR DEGAS

30. Dancers. Charcoal

PAUL GAUGUIN

31. Tahitian Scene. Wood Cut

KATHE KOLLWITZ

32. Working Woman. Charcoal
33. Beggar. Charcoal

HENRI MATISSE

34. Girl Reading. Drawing
35. Study of a Lady's Portrait. Drawing
36. Study of a Woman. Drawing

AMEDEO MODIGLIANI

37. Classic Nude. Wash Drawing
38. Rubezack Polonais. Drawing

PABLO PICASSO

39. Page d'Etudes. Drawing
40. Les Pauvres. Water Color
41. Painter and Model. Drawing
42. Nudes at the Beach. Drawing
43. Nudes. Drawing

AUGUSTE RENOIR

44. Children Playing. Color Lithograph

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MR. WALTER P. CHRYSLER, JR., NEW YORK
MR. ERICH COHN, NEW YORK
DR. OTTO KALLIR, NEW YORK
MR. LADISLAS SZECSEI, NEW YORK

Bignou Gallery, Ferargil Gallery, Downtown Gallery,
Marie Harriman Gallery, M. Knoedler and Company,
Pierre Matisse Gallery, Hudson D. Walker Gallery,
Weyhe Gallery.

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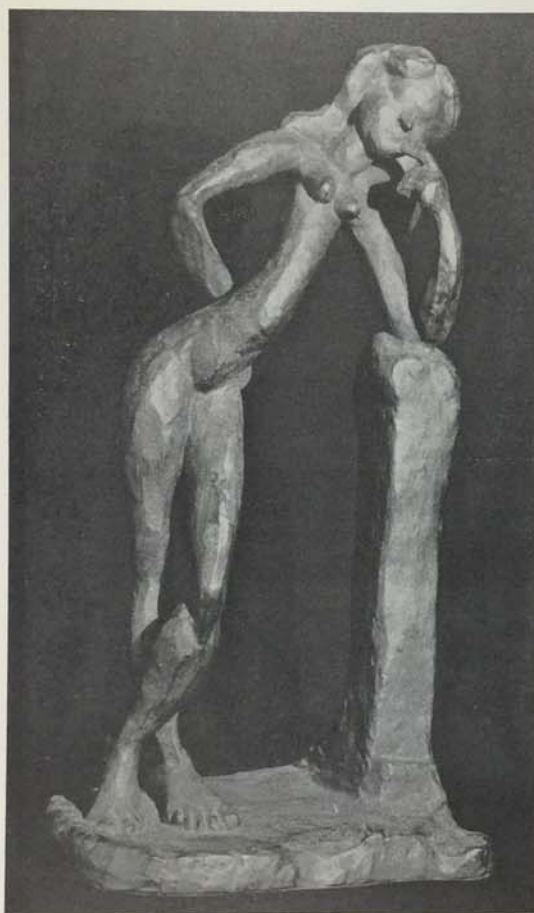


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Curt Valentin 30.875

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SCULPTURE BY PAINTERS



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BUCHHOLZ GALLERY
CURT VALENTIN
32 East 57th St., New York

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SCULPTURE BY PAINTERS

HONORE DAUMIER (1808-1880)

1. The Fugitives. Bronze-Relief
LENT BY M. KNOEDLER & COMPANY
2. Jacques Lefebvre. Bronze
3. Comte de Falloux. Bronze
4. Gallois. Bronze
5. Comte de Argout. Bronze
6. Benjamin Felessert. Bronze

EDGAR DEGAS (1834-1917)

7. Masseur. Bronze
8. Dancer at Rest. Bronze
9. Dancer. Bronze
10. Ballet Position. Bronze
LENT BY WALTER P. CHRYSLER, JR., NEW YORK
11. Torso. Bronze
12. Dancer. Bronze
13. Galloping Horse. Bronze

PAUL GAUGUIN (1848-1895)

14. Tahitian Scene. Colored Wood-Relief
15. Standing Woman. Wood
LENT BY EDWARD M. M. WARBURG, NEW YORK
16. Negresse de la Martinique. Bronze
17. Tahitian Woman. Wood

KATHE KOLLWITZ (1867-)

18. Self Portrait. Bronze
19. Mother and Child. Bronze

HENRI MATISSE (1869-)

20. Standing Woman. Bronze
LENT ANONYMOUSLY
21. Seated Woman. Bronze
LENT BY WALTER P. CHRYSLER, JR., NEW YORK
22. Head. Bronze
LENT BY DR. HARRY BAKWIN
23. Two Women. Bronze
LENT BY DR. HARRY BAKWIN
24. Standing Nude. Bronze

AMEDEO MODIGLIANI (1884-1920)

25. Head of a Woman. Limestone

PABLO PICASSO (1881-)

26. Harlequin Head. Bronze

AUGUSTE RENOIR (1841-1919)

27. Mother and Child. Bronze
28. Portrait of Coco. Bronze
29. Venus. Bronze
LENT BY ERICH COHN, NEW YORK

DRAWINGS, WATER COLORS AND PRINTS

EDGAR DEGAS

30. Dancers. Charcoal

PAUL GAUGUIN

31. Tahitian Scene. Wood Cut

KATHE KOLLWITZ

32. Working Woman. Charcoal
33. Beggar. Charcoal

HENRI MATISSE

34. Girl Reading. Drawing
35. Study of a Lady's Portrait. Drawing
36. Study of a Woman. Drawing

AMEDEO MODIGLIANI

37. Classic Nude. Wash Drawing
38. Rubenzach Polonais. Drawing

PABLO PICASSO

39. Page d'Etudes. Drawing
40. Les Pauvres. Water Color
41. Painter and Model. Drawing
42. Nudes at the Beach. Drawing
43. Nudes. Drawing

AUGUSTE RENOIR

44. Children Playing. Color Lithograph

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SCULPTURE BY PAINTERS



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CURT VALENTIN
32 East 57th St., New York

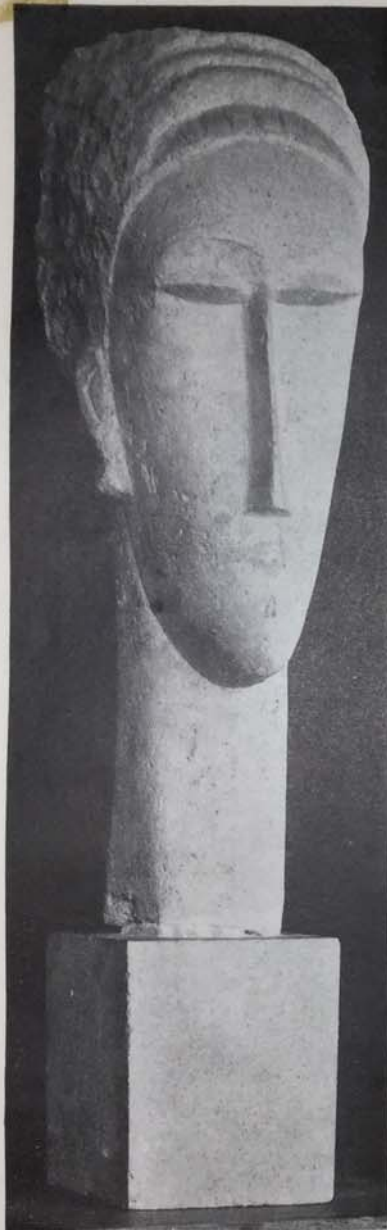
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SCULPTURE BY PAINTERS

HONORE DAUMIER (1808-1880)

1. The Fugitives. Bronze-Relief \$6500.

LENT BY M. KNOEDLER & COMPANY

- ✓ 2. Jacques Lefebvre. Bronze \$750.
✓ 3. Comte de Falloux. Bronze \$750.
✓ 4. Gallois. Bronze \$750.
✓ 5. Comte de Argout. Bronze \$750.
✓ 6. Benjamin Felessert. Bronze \$750.

EDGAR DEGAS (1834-1917)

7. Masseuse. Bronze \$1700.
✓ 8. Dancer at Rest. Bronze \$1000.
9. Dancer. Bronze \$1500.
10. Ballet Position. Bronze

LENT BY WALTER P. CHRYSLER, JR., NEW YORK

11. Torso. Bronze \$1000.
12. Dancer. Bronze \$350.
13. Galloping Horse. Bronze \$450.

PAUL GAUGUIN (1848-1895)

14. Tahitian Scene. Colored Wood-Relief \$1200.
15. Standing Woman. Wood

LENT BY EDWARD M. M. WARBURG, NEW YORK

16. Negresse de la Martinique. Bronze \$450-500.
17. Tahitian Woman. Wood \$650.

KATHE KOLLWITZ (1867-)

18. Self Portrait. Bronze \$450-500.
19. Mother and Child. Bronze \$400.

HENRI MATISSE (1869-)

20. Standing Woman. Bronze

LENT ANONYMOUSLY

21. Seated Woman. Bronze

LENT BY WALTER P. CHRYSLER, JR., NEW YORK

22. Head. Bronze

LENT BY DR. HARRY BAKWIN

23. Two Women. Bronze

LENT BY DR. HARRY BAKWIN

- ✓ 24. Standing Nude. Bronze \$550.

AMEDEO MODIGLIANI (1884-1920)

- ✓ 25. Head of a Woman. Limestone \$1300.

PABLO PICASSO (1881-)

- ✓ 26. Harlequin Head. Bronze \$1000.

AUGUSTE RENOIR (1841-1919)

- ✓ 27. Mother and Child. Bronze \$1500. (lent to 207)
✓ 28. Portrait of Coco. Bronze \$1000.

29. Venus. Bronze

LENT BY ERICH COHN, NEW YORK

DRAWINGS, WATER COLORS AND PRINTS

EDGAR DEGAS

30. Dancers. Charcoal \$1250.

PAUL GAUGUIN

- ✓ 31. Tahitian Scene. Wood Cut \$65.

KATHE KOLLWITZ

- ✓ 32. Working Woman. Charcoal \$300.
✓ 33. Beggar. Charcoal \$200.

HENRI MATISSE

- ✓ 34. Girl Reading. Drawing \$750.
✓ 35. Study of a Lady's Portrait. Drawing \$500.
✓ 36. Study of a Woman. Drawing \$400.

AMEDEO MODIGLIANI

- ✓ 37. Classic Nude. Wash Drawing \$200.
✓ 38. Rubenach Polonais. Drawing \$150.

PABLO PICASSO

39. Page d'Etudes. Drawing \$200.
40. Les Pauvres. Water Color \$1500.
41. Painter and Model. Drawing \$170.
✓ 42. Nudes at the Bath. Drawing
43. Nudes. Drawing \$170.

AUGUSTE RENOIR

- ✓ 44. Children Playing. Color Lithograph \$190.

The Gallery wishes to thank the following
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MR. ERICH COHN, NEW YORK
DR. OTTO KALLIR, NEW YORK
MR. LADISLAS SZECI, NEW YORK

Bignou Gallery, Ferargil Gallery, Downton Gallery,
Marie Harriman Gallery, M. Knoedler and Company,
Pierre Matisse Gallery, Hudson D. Walker Gallery,
Weyhe Gallery.

✓ = lent to Art Gallery of Toronto

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BUCHHOLZ GALLERY
32 East 57th Street
New York, N.Y.

PRESS RELEASE

October 25, 1939.

SCULPTURE BY PAINTERS (Daumier, Degas, Gauguin, Kollwitz,
Matisse, Modigliani, Picasso, Renoir)

October 31 - November 25, 1939

In medieval and Renaissance times it was not uncommon for the painter to be a sculptor, for the sculptor to be an architect; indeed there were masters who achieved greatness in the three fields. The Pisani in the fourteenth century created not only great sculpture but great architecture; Giotto the painter, who, if he wasn't a master of the chisel, at least designed reliefs on the Campanile in Florence. And the fifteenth century produced such many sided artistic personalities as Pollaiuolo, Verrocchio, Michelangelo, Raphael and Leonardo. All of these artists demonstrated by their achievements not only the kinship, but the interdependence of the fine arts in their time.

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Daumier. The first modern artist to explore the field of sculpture, did so as a practical means of preserving, for future satirical comment, in the "Charivari", his grotesque impressions of the Chamber of Deputies. The relief of the Fugitives was made in connection with one of Daumier's famous paintings.

Degas. absorbed with capturing every nuance of human movement and gesture turned to sculpture to further his extraordinary understanding of this aspect of his art. Only one of Degas's sculptures was known during his lifetime, but after his death, no less than seventy-two small wax figures were discovered in his studio, all of which have since been cast in bronze.

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PRESS RELEASE

SCULPTURE BY PAINTERS, continued

Gauguin. It is not surprising that this artist, whose later paintings reveal his preoccupation with flat patterns, and who made many woodcuts, should in the field of sculpture have turned especially to wood relief.

Kaethe Kollwitz. The power and gravity of this artist's work make it particularly suitable to the more severe medium of sculpture. Perhaps the most compelling monument of the last war is from her hand -- the kneeling figures of the Mother and the Father in the Belgian cemetery where her son lies.

Matisse , who found in Negro carvings one of the chief inspirations for his painting, sometimes follows in his sculpture traditional European conceptions of plastic art. But he also found in the fantastic and exciting creations of the Negro wood carver the source of influence for his many exotic sculptures.

Modigliani even more than Matisse found inspiration in Negro art. His handsome stone carvings have all the strength and simplicity of African sculpture, and its strict frontality of design.

Picasso, the greatest artistic experimenter of our time, has done several sculptures. The early Harlequin head in the exhibition is imbued with the appealing sentiment of the blue period.

Renoir's flowing rhythms and brilliant painteresque technique did not hinder his great vigorous plastic forms, but did serve to endow his sculptures with a pictorial quality not to be found among the works of other artists in the exhibition.

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LIST OF LENDERS TO "SCULPTURE BY PAINTERS" EXHIBITION

(For correspondence, look up under lenders' names.)

1. M. Knoedler & Co. (lent Daumier Fugitives #1)
2. Weyhe Gallery (lent 5 Daumier caricature heads, 1 Degas bronze Dancer #9, 1 Picasso Harlequin head #16, 1 Renoir Portrait of Coco #28)
3. Ferargil Gallery (lent 3 Degas bronzes, #7, #8, #11)
4. Marie Harriman Gallery (lent Degas Dancer SOLD to Mrs. Marguerite Stone, 1 Degas Dancer, charcoal #30, 1 Picasso Les Femmes d'Alger, wc #40, 1 Picasso Painter and Model, drawing #41, and 1 Picasso Page d'Etudes, drawing SOLD to Mr. Werner Drewes #39)
5. Mr. Walter P. Chrysler, Jr. lent #10 Ballet Position, bronze by Degas
#21 Seated Woman, bronze by Matisse
6. Edward M. M. Warburg lent #15 Standing Woman by Gauguin
7. Dr. Otto Kallir lent #17 Tahitian Woman by Gauguin
8. Museum of Modern Art lent Standing Woman, bronze by Matisse
9. Dr. Harry Bakwin lent #22 Head bronze by Matisse
#23 Two Women, bronze by Matisse
10. Downtown Gallery lent #24 Standing Nude, bronze by Matisse
11. Bignou Gallery lent #27 Mother and Child, bronze by Renoir
12. Hudson Walker lent #32 Working Woman, charcoal by Kollwitz
13. Pierre Matisse Gallery lent #34 Girl Reading, drawing by Matisse
#35 Study of a Lady's Portrait, drawing by Matisse
#36 Study of a Woman, drawing by Matisse
14. Ladislav Szecsi lent #37 Classic Nude, wash drg. by Modigliani
#38 Rubezhak Polonais, drawing by Modigliani
15. Erich Cohn lent #29 Venus, bronze by Renoir

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December 1, 1939

Hudson Shipping Co.

Return 3 drawings by Matisse to:
 Pierre Matisse Gallery
 51 East 57th St.
 New York City

Return 1 Matisse "Seated Woman", bronze to:
 1 Degas "Ballet Dancer", bronze
 Mr. Walter P. Chrysler, Jr.
 405 Lexington Ave.
 New York City
 (Attention: Mr. Fox)

Return 1 Matisse "Standing Woman", bronze, to:
 Museum of Modern Art
 11 West 53 Street
 New York City

Return 1 Matisse "Head", bronze
 1 Matisse "Two Woman", bronze
 Dr. Harry Bakwin
 138 East 71 St.
 New York City
 (Attention: Miss Duncan)

Return 2 drawings by Picasso to:
 1 drawing by Degas
 Marie Harriman Gallery
 61-63 E. 57 St.
 New York City

Return 1 Degas "Mother and Child", bronze
Return 1 Degas "Mother and Child", bronze

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March 18, 1940

SCULPTURE AND DRAWINGS LENT TO ART GALLERY OF TORONTOSculpture

S.P.

Honore Daumier: Jacques Lefebvre, bronze	\$750.-
Honore Daumier: Conte de Falloux, bronze	750.-
Honore Daumier: Gallois, bronze	750.-
Honore Daumier: Conte de Argout, bronze	750.-
Honore Daumier: Benjamin Felessert, bronze	750.-
Edgar Degas: Massena, bronze	1700.-
Edgar Degas: Dancer at Rest, bronze	1000.-
Edgar Degas: Torso, bronze	1000.-
Edgar Degas: Galloping Horse, bronze	450.-
Paul Gauguin: Tahitian Scene, colored wood relief	1200.-
Paul Gauguin: Standing Woman, wood	750.-
Paul Gauguin: Negresse de la Martinique, bronze	500.-
Paul Gauguin: Tahitian Woman, wood	650.-
Kathe Kollwitz: Self Portrait, bronze	500.-
Kathe Kollwitz: Mother and Child, bronze	400.-
Henri Matisse: Standing Nude, bronze	550.-
Amedeo Modigliani: Head of a Woman, limestone	1500.-
Pablo Picasso: Harlequin Head, bronze	1000.-
Auguste Renoir: Portrait of Coco, bronze	1000.-

Drawings

Paul Gauguin: Tahitian Scene, wood cut	65.-
Kathe Kollwitz: Working Woman, charcoal	300.-
Kathe Kollwitz: Beggar, charcoal	200.-
Henri Matisse: Girl Reading, drawing	750.-
Henri Matisse: Study of a Lady's Portrait, drawing	500.-
Henri Matisse: Study of a Woman, drawing	400.-
Amedeo Modigliani: Classic Nude, wash drawing	200.-
Amedeo Modigliani: Rubenach Polonais, drawing	150.-
Auguste Renoir: Children Playing, color lithograph	190.-

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SCULPTURE BY PAINTERS

HONORE DAUMIER (1808-1880)

~~1. The Fugitives. Bronze-Relief~~
LENT BY M. KNOEDLER & COMPANY

- ~~2. Jacques Lefebvre. Bronze~~
- ~~3. Comte de Falloux. Bronze~~
- ~~4. Gallois. Bronze~~
- ~~5. Comte de Argout. Bronze~~
- ~~6. Benjamin Felessert. Bronze~~

EDGAR DEGAS (1834-1917)

- ~~7. Masseur. Bronze~~ - Ferargil
- ~~8. Dancer at Rest. Bronze~~ Ferargil
- ~~9. Dancer. Bronze~~
- ~~10. Dancer. Bronze~~

LENT BY WALTER P. CHRYSLER, JR., NEW YORK

- ~~11. Torso. Bronze~~ Ferargil
- ~~12. Dancer. Bronze~~
- ~~13. Galloping Horse. Bronze~~

PAUL GAUGUIN (1848-1895)

- ~~14. Tahitian Scene. Colored Wood-Relief~~
- ~~15. Standing Woman. Wood~~

LENT BY EDWARD M. M. WARBURG, NEW YORK

- ~~16. Negresse de la Martinique. Bronze~~
- ~~17. Tahitian Woman. Wood~~ Kallir

KATHE KOLLWITZ (1867-)

- ~~18. Self Portrait. Bronze~~
- ~~19. Mother and Child. Bronze~~

HENRI MATISSE (1869-)

- ~~20. Standing Woman. Bronze~~

LENT ANONYMOUSLY

- ~~21. Seated Woman. Bronze~~

LENT BY WALTER P. CHRYSLER, JR., NEW YORK

- ~~22. Head. Bronze~~

LENT BY DR. HARRY BAKWIN

- ~~23. Two Women. Bronze~~

LENT BY DR. HARRY BAKWIN

- ~~24. Standing Nude. Bronze~~ Downtown

AMEDEO MODIGLIANI (1884-1920)

- ~~25. Head of a Woman. Limestone~~

PABLO PICASSO (1881-)

- ~~26. Harlequin Head. Bronze~~ Kallir

AUGUSTE RENOIR (1841-1910)

- ~~27. Mother and Child. Bronze~~ Downtown

- ~~28. Portrait of Coco. Bronze~~

- ~~29. Venus. Bronze~~

LENT BY ERICH COHN, NEW YORK

DRAWINGS, WATER COLORS AND PRINTS

EDGAR DEGAS

- ~~30. Dancers. Charcoal~~

PAUL GAUGUIN

- ~~31. Tahitian Scene. Wood Cut~~

KATHE KOLLWITZ

- ~~32. Working Woman. Charcoal~~ H. Walker
- ~~33. Beggar. Charcoal~~

HENRI MATISSE

- ~~34. Girl Reading. Drawing~~
- ~~35. Study of a Lady's Portrait. Drawing~~ P. Matisse
- ~~36. Study of a Woman. Drawing~~

AMEDEO MODIGLIANI

- ~~37. Classic Nude. Wash Drawing~~ (Szecsi)
- ~~38. Rubenach Polonais. Drawing~~

PABLO PICASSO

- ~~39. Page d'Etudes. Drawing~~
- ~~40. Les Pauvres. Water Color~~
- ~~41. Painter and Model. Drawing~~
- ~~42. Nudes at the Beach. Drawing~~
- ~~43. Nudes. Drawing~~

AUGUSTE RENOIR

- ~~44. Children Playing. Color Lithograph~~

The Gallery wishes to thank the following
lenders for their assistance:

DR. HARRY BAKWIN, NEW YORK
MR. WALTER P. CHRYSLER, JR., NEW YORK
MR. ERICH COHN, NEW YORK
DR. OTTO KALLIR, NEW YORK
MR. LADISLAS SZECSI, NEW YORK

Bignou Gallery, Ferargil Gallery, Downtown Gallery,
Marie Harriman Gallery, M. Knoedler and Company,
Pierre Matisse Gallery, Hudson D. Walker Gallery,
Weyhe Gallery.



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+ others

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IN MEDIEVAL and Renaissance times it was not uncommon for the painter to be a sculptor, for the sculptor to be an architect; indeed there were masters who achieved greatness in all three fields. The Pisani in the fourteenth century created not only great sculpture but great architecture; Giotto the painter, although not a master of the chisel, at least designed reliefs on the Campanile in Florence. And the fifteenth century produced such many sided artistic personalities as Pollaiuolo, Verrocchio, Michelangelo, Raphael and Leonardo. All of these artists demonstrated not only the kinship but the interdependence of fine arts in their time.

Perhaps in consequence of the gradual disappearance after the Renaissance of the completely exploited individual genius, perhaps as a result of the specializing tendency of the newly founded academies, the phenomenon of the painter-sculptor became increasingly rare. He virtually ceased to exist with the advent of specialization in every field of life in the nineteenth century.

In our own time however, painters have ventured once more into the field of the sculptor, and usually with brilliant results. The artist, constantly engaged in creating the illusion of three dimensional figures, must sometimes have the urge actually to create these plastic forms. The present exhibition reveals the modern painter's occasional venture into the realm of the sculptor.

It is only natural that painters primarily absorbed with human and animal forms have been those to distinguish themselves as masters of the sculptor's art.

P. T. R.



SCULPTURE BY PAINTERS



*
Oct.
31
to
Nov.
25

BUCHHOLZ GALLERY
CURT VALENTIN
32 East 57th St., New York

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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March 11, 1940

Hudson Shipping Co.
17 State Street
New York, N. Y.

Gentlemen:

When the shipment of sculpture and drawings which we are expecting from Toronto, Canada returns, will you please return the various items as follows:

To Weyhe Gallery, 794 Lexington Avenue, NYC
5 small caricature heads, bronze, by Daumier
"Harlequin Head", bronze by Picasso
"Portrait of Coco", bronze by Renoir

To Forerail Gallery, 63 East 57th Street, NYC
"Lasseuse", bronze by Degas
"Dancer at Rest", bronze by Degas
"Torso", bronze by Degas

To Mr. Edward M. M. Warburg, 125 East 64th St., NYC
"Standing Woman", wood, by Gauguin

To Gallery St. Etienne, 46 West 57th St., NYC
"Tahitian Woman", wood, by Gauguin (old Woman)

To Downtown Gallery, 113 West 13th St., NYC
"Standing Nude", bronze by Matisse

To Hudson Walker Gallery, 36 East 57th St., NYC
"Working Woman", charcoal drawing by Kollwitz

To Pierre Matisse Gallery, 51 East 57th St., NYC
"Girl Reading", drawing by Matisse
"Study of a Lady's Portrait", drawing by Matisse
"Study of a Woman", drawing by Matisse

To Mr. Ladislas Szecei, 69 East 57th St., NYC
"Classic Nude", wash drawing by Modigliani
"Rubezack Polonais", drawing by Modigliani

All remaining items (6 sculptures, 3 drawings) are to be returned to the Buchholz Gallery. All expenses will be paid by the Art Gallery of Toronto, Toronto, Canada.

Very truly yours,
buchho

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SCULPTURE BY FAMOUS PAINTERS

SCULPTURE BY FAMOUS PAINTERS, continued

In medieval and renaissance times it was not uncommon for the painter to be a sculptor, for the sculptor to be an architect; indeed there were masters which achieved greatness in the three fields. The Pisani in the fourteenth century created not only great sculpture but great architecture; Giotto the painter, who, if he wasn't a master of the chisel, at least designed reliefs on the Campanile in Florence. And the fifteenth century produced such many sided artistic personalities as Pollaiuolo, Verrochio, Michelangelo, Rafael and Leonardo. All of these artists demonstrated by their achievements not only the kinship and the interdependence of the fine arts in their time.

Perhaps in consequence of the gradual disappearance of the renaissance ideal of the completely exploited individual genius, perhaps as a result of the specializing tendency of the newly founded academies, the phenomenon of the painter-sculptor became increasingly rare. He virtually ceased to exist with the advent of specialization in every field of life in the nineteenth century.

In our own time however, painters have ventured once more in the field of the sculptor, and usually with brilliant results. The artist, constantly engaged in creating the illusion of three dimensional figures, must sometimes have the urge actually to create these plastic forms. The present exhibition reveals the modern painter's occasional venture into the realm of the sculptor. It is only natural that painters primarily absorbed with human and animal forms have been found to distinguish themselves as masters of the sculptor's art.

Daumier, the first modern artist to explore the field of sculpture, did so as a practical means of preserving, for future satirical comment, in the "charivari", his grotesque impressions of the Chamber of Deputies. The relief of the Fugitives was made in connection with one of Daumier's famous paintings.

Degas, absorbed with capturing every nuance of human movement and gesture turned to sculpture to further his extraordinary understanding of this aspect of his art. Only one of Degas's sculptures was known during his lifetime, but after his death, no less than seventy-two small wax figures were discovered in his studio, all of which have since been cast in bronze.

Renoir's flowing rhythms and brilliant painterly technique did not hinder his great vigorous plastic forms, but did serve to endow his sculptures with a pictorial quality not to be found among the works of other artists in the exhibition.

Gauguin. It is not surprising that this artist, whose later paintings reveal his preoccupation with flat patterns, and who made many woodcuts, should in the field of sculpture have turned especially to wood relief.

Matisse, who found in Negro carvings one of the chief inspirations for his

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2.

SCULPTURE BY FAMOUS PAINTERS, continued

painting, sometimes follows in his sculpture traditional European conceptions of plastic art. But he also found in the fantastic and exciting creations of the Negro wood carver the source of influence for his many exotic sculptures.

Picasso, the greatest artistic experimenter of our time, has done several sculptures. The early Harlequin head in the exhibition is imbued with the appealing sentiment of the blue period.

Modigliani even more than Matisse found inspiration in Negro art. His handsome stone carvings have ~~the~~ all the strength and simplicity of African sculpture, and its strict frontality of design.

Kaethe Kollwitz. The power and gravity of this artist's work make it particularly suitable to the more severe medium of sculpture. Perhaps the most compelling monument of the last war is from her hand -- the kneeling figures of the Mother and the Father in the Belgian cemetery where her son lies.

MS A57

SUNDAY TIMES, CHICAGO, JANUARY 14, 1940

13-M

Arts club shows double exhibit

By FRITZI WEISENBORN



Kollwitz, who is living in her native land, Germany.

From Ozanfant's earliest work, "View of Perronne," 1906, to the large mural "Life," 1931-1938, loaned by the Luxembourg Museum, Paris, there is a distinct decorative quality. The early paintings are sentimental and give no indication of Ozanfant's personality or direction.

The group of paintings dated from 1918 to 1925 are referred to as purism, although they are decoratively cubistic. Ozanfant has been acclaimed as the founder of purism but his theories were carried out more successfully by Mondrian and Moholy-Nagy.

In his later work dated 1928, Ozanfant achieves a personal style through a new technique, using paint like plasticine to build up a relief. In "The Four Races," the background is heavy, white paint, etched with deep horizontal lines, while the four figures stand out in sharp relief, produced with much paint and modeled like one would handle clay.

IN the large mural, "Life," which also has a decorative quality, the many figures piled up in a procession from infancy to death, the color is cheerful reds, greens and blues. The color scintillates, destroying the form, and in spite of the size of the canvas, it becomes a blur 10 feet away. The gay color does not carry through the mood of the drawing or stupendous subject.

Although theories and philosophies of art and the book "Foundations of Modern Art," which introduced him to the art world of this continent, has been an important factor in clarifying art and directions.

With the recent wave of Americanism which swept over this country, a wave which included the American scene, the social scene and regionalism, some of our artists became pictorial recorders. They forgot that the picture or story is never the important element in painting, that such approach should be left to the cameraman.

John Sloan stated it tersely in his book "Gist of Art" and recently on the radio program "What? Art to Me," sponsored by the Museum of Modern Art. Sloan said: "It is not necessary to paint the American flag to be an American. . . I am not for the American scene. I am for mental realization. If you are American and work, your work will be American." Ozanfant, who is now teaching at the University of Washington, is needed in this country to give us a fuller understanding of art and that "mental realization."

THE exhibition, "Sculpture by Painters," is truly something to get excited about. Although each painter represented is a greater painter than sculptor, it is a rare experience to see each carrying through in the "round" the same feeling or spirit, the same personal line and mass that instantly identifies his work.

Look at Kathe Kollwitz' two drawings and two massive bronzes, "Self-Portrait" and "Mother and Child"; the drawings by Modigliani and the elongated "Head of a Woman" in limestone; the great draftsmanship in Matisse's three drawings and the bronze "Seated Woman"; Degas' sensitive, constructive line and mass in "Dancer at Rest," "Galloping Horse" and three other bronzes and Daumier's rugged, emotional five bronzes.

The exhibition, which includes a beautiful color lithograph and two bronzes by Renoir and a wood cut, a wood relief, and two other pieces of sculpture by Gauguin, was assembled by Mr. Curt Valentin of the Buchholz Gallery, New York. The two shows continue to Jan. 27 at 400 N. Michigan.

What our galleries are showing

Katherine Kuh Moholy - Nagy, former director of the Bauhaus of Dessau, Germany, and present director of the School of Design in Chicago, is exhibiting paintings, transparencies and constructions. Moholy-Nagy is interested in new materials and their uses in industrial design.

In his work, sometimes called purism, non-objectivity or purely abstract, there are never any representational objects. The onlooker is not to look for something with which he is familiar, or anything pictorial like a human being or any object in nature. He is, instead, to enjoy visually the relationship of color, line and mass in space.

Moholy, like Ozanfant, is a good influence for us. And we have been a good influence on Moholy. While his work was somewhat too ethereal or too theoretical when he first came to this country, since then his work shows he has been imbued and stimulated by our American pep and freshness. (540 N. Michigan.)

Richard Aberle Florin's recent paintings are

dashings interpretations of masterpieces which have already been painted. No one should criticize Florin for being influenced by Daumier, Delacroix and El Greco, but there is no need for them to be transposed for us, with or without dash. Florin is very young and seems to be in a terrible hurry to create masterpieces. Perhaps a few years from now, Florin's work will show a development which may reveal what his direction is or what he has to say for himself. (810 Tower.)

Marian Foulds, Carrie Krost and Katherine M. Ogren are exhibiting landscapes, portraits and still lifes in oil. "Summer on the Chicago River" and "Chicago Harbor" show that Miss Foulds has a feeling for color and imagination in composing objects into an interesting composition. Katherine M. Ogren's still-life, "Left from the Summer Garden," is sharp and dry in color. The green leaves become a design against a grey background. The red flowers give added sparkle. (Mandel Bros.)

Original drawings by masters of the 19th, 17th, and 18th centuries and artists of the present day, selected for comparison and contrast to supplement Walter Pach's theme, "Classical Elements in Modern Art." (108 Goodspeed Hall, U. of Chicago.)

Paintings of New England with humor by Leonore S. Jerema, interpretations of flower arrangements by Harriet Krawiec, and Walter Krawiec, who is known for his pictures of the circus, records the stock yards. (215 N. Michigan.)

Paintings by Andre Kaufman, well-known for their personal, gay, decorative quality. (185 N. Wabash.)

Thirty abstract paintings by Richard Kopp, who has been working in Iowa creating a personal style with non-representational objects, in sharp, strong, masses and color. (104 S. Michigan.)



"Seated Woman," by H. Matisse.



"Self Portrait," by Kathe Kollwitz.



"Comte de Falloux," by Honoré Daumier.

The above sculptures, all by artists to whom greatest fame came as painters, are on current exhibit at the Arts club.



"Bust of Kneeling Woman," by Wilhelm Lehmbruck, recent acquisition to the Art Institute's permanent collection.

'Verdun' rates as great novel

By LAWRENCE MARTIN

IN JULES ROMAINS' *Verdun* (Knopf, \$2.50)—a very great novel—Lieut. Jerphanion writes to his friend from the front lines:

"It is now proved that millions of men can tolerate for an indefinite period and without

an existence more terrible and more degraded than any that the numberless revolutions of history were held to have terminated forever.

"They obey and they suffer as unquestioningly as the slaves and victims of the most bestial periods known to us.

We know now that men can be made to do exactly anything—after a hundred years of democracy and eighteen centuries of the Christian faith."

Verdun is the eighth volume of Romain's tremendous epic, *Men of Good Will*, and the high point in the series. It can be read by itself. Whoever gets his first dose of Romain from it will want to go back and read the others.

In the novel the whole vast panorama of the world war is spread out, from the trenches, to Joffre, to the gossips in Parisian back parlors. It is a very timely book. If it could be read everywhere, and if words had more power, all fronts would collapse, and subsequent bloodshed be devoted to the criminal statesmen in charge of affairs.

DURING the world war French and German industrialists swapped coal, iron and other material, and the armies abstained from bombing mines and factories. Recent dispatches from Europe indicate that war or no war, this traffic again goes on through Switzerland and Belgium. The true internationalist is the munitions maker—he is in favor of every country.

In *The Eagles Gather* (Scribner's, \$2.50) Taylor Caldwell takes up again the study of the munitions family of Bouchard which she began

in last year's *Dynasty of Death*. We watch this fine family of buzzards operating in the golden days of Cal Coolidge, co-operating with Swedish, British, French, Czech and Italian dealers in death, working to defeat disarmament to build up Hitler.

The Bouchards, cousins, brothers, uncles, nephews, own the state, the politicians, and the newspapers. They present a united front to the world, but inside the family they wage a titanic struggle for power. This struggle and the love story which is part of it make a novel of conviction and power. We have, thank God, a fine new novelist among us, one not content to deal with nappy-pammy themes.

A novel equally close to the day's news but on a more fantastic plane is Clemence Dane's *The Arrogant History of White Ben* (Doubleday Doran, \$2.50). White Ben, a scarecrow with a turnip for a face and a briony root for a heart, comes to life in a devastated post-war England. He becomes dictator. It's a beautiful piece of writing, a realistic fairy story of the near future.

WARS and troubles and a new awareness of their own country's predicament has sent American writers back into the past for story material and themes. Is it a coincidence that four of the best historical novels of the last few months are all concerned with giving the underdog his belated due?

Lightwood, by Brainard Cheney (Houghton Mifflin, \$2.50) is a powerful novel of the nation's business penetration of Dixie following the civil war. It tells of the ruthless elimination of the Georgia squatters, whose fathers had fought the Indians for the land that now a New York lumber company is determined to get by fair means or foul.

Each of these novels is full of action. They have what a magazine fiction editor calls "story value"—and in addition they fill out our understanding of an apparently incomprehensible world.

600-frame stamp exhibit scheduled here Feb. 16-18

By ALBERT H. JACKSON

ARRANGEMENTS are being completed for the 600-frame philatelic exhibition to be held, Feb. 16 to 18, at Hotel La Salle under the auspices of the Central Federation of Stamp Clubs.

A special seal has been produced by the federation for "Chipez," the name under which the exhibition will be presented. The design is by W. V. Kenworthy of the Austin Philatelic society, designer of the "International Philatelic Week" seal.

A skyline view of Chicago is shown in deep blue. The letters "Chipez" in red at the top and the dates at the bottom form a shield. Printed on white paper, a novel red, white and blue effect is produced.

LUXEMBOURG has issued an extremely attractive set of "Caritas" (charity) semi-postals bearing drawings of three members of the ruling family.

In the past such a set was issued each Christmas, honoring some person associated with Luxembourg's early history. Because of European developments, however, a set planned to commemorate the 20th anniversary of Grand Duchess Charlotte's reign was postponed.

Now six stamps showing the royal family have been received. They are of three designs. Charlotte appears on the 70-centimes plus 20s and the 1.75 francs plus 1.50 fr. Her husband, Felix, is shown on the 35c plus 10c and the 1.25 fr. plus 75c. Her son, Jean, appears on the 10c plus 5c and the 1 fr. plus 25c.

A miniature sheet, showing the same designs with different values, has been released. This block shows three stamps: Charlotte on the 5fr., Felix on the 3fr. and Jean on the 2fr.

Art forum

(The Forum is conducted as a medium for expression of reader opinion on art. Readers of this page are invited to submit communications to Fritzi Weisenborn, care of the SUNDAY TIMES, 211 W. Wacker, Chicago.

Sid Noren, 212 N. Hamlin: "At various times, there are exhibitions of photographic art. In view of the camera medium the picture-taker uses, the word art seems misapplied to photography. Given a good camera, the only essential needed by the camera user is an artistic eye and insight into the worth of a particular sight. No manual skill is required, which seem to eliminate the idea that photography is an art."

Anne Della Wickman, 3552 Rhodes: "The Italian exhibit exceeded my greatest expectations. First—we, the people of Chicago, have been afforded one of the greatest privileges of all time, to see this exhibit, here in our own town. Truly, we should be grateful Italy."

"Second—the color harmony, skill, draftsmanship and methods of technique and use of each medium were sources of wonder. Centuries have passed; yet these pictures and pieces of sculpture are as dynamic, here in our own town, and today as they were then."

"Third—we will be humble enough to profit from this exhibit, will be realize we can learn much from these old masters?"

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PRESS REVIEWS OF "SCULPTURE BY PAINTERS" EXHIBITION AT
ART INSTITUTE OF CHICAGO

Chicago Daily News, Jan. 6, 1940

Current at the Arts Club, besides the Ozenfant show, is an exhibition of sculpture by "moderns" who are primarily painters. This is an exciting show.

Chicago Daily Tribune, Jan. 3, 1940

The "Sculpture by Painters" is a much less depressing affair. Kathe Kollwitz shows two superb pieces, "Self Portrait" and "Mother and Child." The Degas group is interesting and diversified; the Matisse "Seated Woman" is ugly (running true to form) and the Modigliani "Head of a Woman" tall and thin. The "Mother and Child" by Renoir is delightful, and the portraits in bronze by Daumier are as telling and clever as his lithographs—high praise.

Chicago Daily News, Dec. 30, 1940

≡ C. J. BULLIET ≡

PAINTINGS by Amedee Ozenfant will go on exhibition next Wednesday at the Arts Club simultaneously with a group in another gallery of sculpture by modern artists who primarily are painters. Degas and Renoir were among the earlier of the "moderns" who demonstrated that painter-sculptors did not cease with Michelangelo.

Ozenfant is known as a critic and a teacher as well as a painter, and this autumn, in "Journey Through Life," a Macmillan book, he showed himself a philosopher.

Like many of the teachers who arose in Paris just after the war, he has transferred his school to the United States and is now established in New York.

Ozenfant came late into Cubism and attracted considerable attention by attacking the Cubism of Picasso, which he discovered grown moribund. He invented an "ism" of his own, "Purism," which beat Picasso's "Cubism" to the grave.

Ozenfant founded in Paris a journal of art and modernistic culture called l'Elan and after it l'Esprit Nouveau (with Le Corbusier). These were among the wittiest contributions to the gaiety of the middle '20s.

Ozenfant writes better than he paints. A few of his things have been seen in Chicago. The show at the Arts Club will be the first in quantity.

Chicago Daily News, Dec. 29, 1940

Arts Club to Open Exhibits Tuesday at Impressive Tea

THE Arts Club will welcome 1940 with its most impressive tea of the season. Everyone connected with the Ballet Russe company has been invited to the party from 4 to 6 o'clock next Tuesday afternoon, which is one reason why the club is prepared for a crush in its lounge, dining room and galleries. Another special feature will be the reception committee of young women, the daughters of members who are to preside at the tea table.

Two new exhibitions will be formally opened with the tea—a retrospective show of the work of Amedee Ozenfant, the French painter, and an exhibit of small pieces of sculpture done by painters. Ozenfant, the founder of "Purism," lives in New York at present, but he will be unable to come here for the opening party. Renoir and Gauguin are among the artists represented in the sculpture collection.

Two Debs to Assist.

Marion Danielson, Mrs. Chauncey McCormick's niece, and Cherry Sue Orr are the debutantes on the list of young women asked to assist, and Alice Judson the subdeb. Others are Adair and Nancy Orr, whose mother, Mrs. Robert Orr, will pour tea; Mary Hale, Pauline Palmer, Marie Swift, Eleanor Perkins and Nancy and Emmy Lou Freund.

Mrs. Ernest A. Hamill II will do the tea table, where more than a dozen of the club's members are to preside in turn. Those invited include Mrs. McCormick, Mrs. Carey Orr, Mrs. H. Orr Perkins, Mrs. Clay Judson, Mrs. Frederic Woodward, Mrs. William B. Hale, Mrs. Potter Palmer, Mrs. Charles Dewey Jr. and her sister-in-law, Mrs. Edward Byron Smith, Mrs. Gustavus Swift, Sarah Hinde, Mrs. Philip Maher,

Mrs. Duncan Hodges, Mrs. Paul Russell and Mrs. Robert Pirie. Lecture Announced for Jan. 6. With announcements of the tea, the club sent out notices of a morning lecture on Jan. 6. Walter Pach, the author and translator and authority on art who spoke before the membership previously in 1933, is to lecture on "Realism, the Art of the European Race."

Chicago Daily Tribune,
Dec. 29, 1939

Arts Club Will Have Ballet Troupe at Tea

BY JUDITH CASS.

IF THERE is one thing balletomanes like better than seeing their favorite ballerinas and male dancers perform upon the stage, it is to meet them face to face. Consequently, when an individual or an organization persuades members of the Ballet Russe de Monte Carlo to attend a party, it is a distinct achievement.

The Arts club is starting the new year with a flourish by having the troupe now performing in the Auditorium theater as guests at a tea next Tuesday that will open two exhibitions.

To see that the young dancers have a good time the daughters of a number of the women who have been invited to pour will act as hostesses. They are Miss Adair and Miss Nancy Orr, Miss Pauline Palmer, Miss Mary Hale, Miss Mary Ryerson, Miss Alice Judson, Miss Cherry Sue Orr, Miss Marie Swift, and Miss Eleanor Perkins.

The new shows that will be on view that afternoon are retrospectives by Amedee Ozenfant and sculpture by a group of painters, including Renoir, Gauguin, and Modigliani.

Mrs. Ernest A. Hamill is to arrange the first tea table of 1940 for the party.

Chicago Herald-American, Jan. 2, 1940

Art to Be on Exhibition

In the galleries below there will be food for the soul in a retrospective exhibition of the works of Amedee Ozenfant and a show of sculpture by painters. . . . Next date on the Art Club's calendar is Saturday morning, when Walter Pach will talk, with slides, on "Realism, the Art of the European Race." The lecture will be at 11:30, and the usual luncheon parties will follow. . . . Instead of turning up in Christmas greens this year, the club assumed a fiesta air under rainbow garlands of paper flowers.