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*"The Blue Four"*



FEININGER  
JAWLENSKY  
KANDINSKY  
PAUL KLEE

October 31–November 25, 1944

BUCHHOLZ GALLERY  
CURT VALENTIN  
32 EAST 57 STREET · NEW YORK

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1912 11.12.12. Gatterweide, Spole

Paul Klee, 1912

The first exhibition of the "Blue Four" took place at the Daniels Gallery in New York in 1925. In the following we are printing excerpts of letters to Galka Scheyer which preceded the exhibition.

LYONEL FEININGER. Weimar, January 13, 1924

... also I thank you very much for your two kind letters. I agree wholeheartedly to your suggestion of forming a union together with Jawlensky, Kandinsky and Klee. I am willing, if you want to. From my own experience I know that such a group as the "4"\* would have a great suggestive power over our Americans, particularly the name "The 4," since for many decades a Railway Club has existed which is called the "Big Four," only, we would willingly forego the word "big." A group of 4 would be characteristic enough and in no way arrogant. ...

\*So as to distinguish their group from another, similar one existing in America, as also to emphasize their similarity to the earlier group of artists called The Blue Knight (Der Blaue Reiter), the word "blue" was added.

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ALEXEY JAWLENSKY. *Wiesbaden, January 1924*

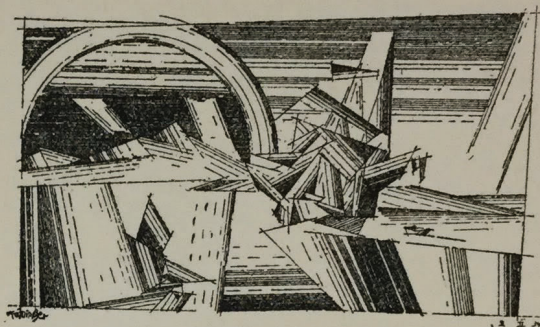
... I think this idea very beautiful, if only the Big Three are not offended that I am among them. ...

WASSILY KANDINSKY. *Weimar, January 17, 1924*

... We—Feininger, Klee, I—have discussed the idea of the group of friends and suggest calling it the "Four," i.e., 4 friends or 4 comrades-in-arms—one can interpret it either way. As a whole characteristic and modest. All four of us are very different which I think, is rather an asset. ...

PAUL KLEE. *Weimar, January 10, 1924*

... on the other hand, it is perhaps well to distinguish by a name the solidarity of these works. There is no objection to this and it may even have a good effect over there; much as it would have here if the works of a group of unknown artists from the Orient were to be known by a characteristic name. Only, we are not certain what kind of name to choose. Under no circumstances should it end with an "ism" or "ists," but rather should combine and do justice to the fundamental character, the intellectual leadership or perhaps also that which is the finest about it, our friendship. ...



## LYONEL FEININGER

*Born New York, 1871*

- 1 Longueil, 1909, Oil
- 2 Schlossgasse, 1915, Oil
- 3 Zeppelin over Neppermin, 1918, Watercolor
- 4 Figures on the Seashore, 1933, Oil
- 5 Storm Brewing, 1939, Oil
- 6 Fishermen, 1943, Oil
- 7 Skyline, 1943, Oil
- 8 Old Gables, 1944, Watercolor
- 9 Sun Cross, 1944, Watercolor
- 10 Distance (August 6th), 1944, Watercolor
- 11 Far Away (12. 6. 44), 1944, Watercolor
- 12 Sunset, 1944, Watercolor

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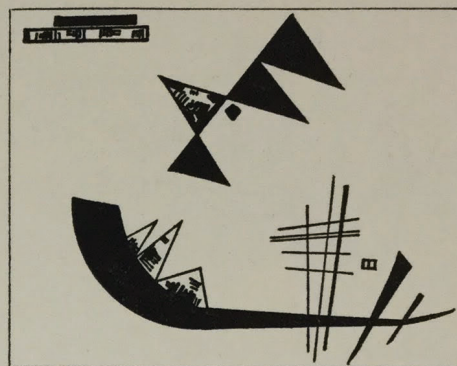
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- 13 Fishermen's Houses, 1944, Watercolor
- 14 The Powder Tower, 1944, Watercolor
- 15/19 Variations on Marine Themes, Watercolors

## ALEXEY JAWLENSKY

*Russian, 1864-1942*

- 20 Woman with a Fan, 1912, Oil
- 21 Byzantine, 1913, Oil
- 22 Helen I, 1916, Oil
- 23 Scerzo, 1917, Oil
- 24 Religious Service in White, 1918, Oil
- 25 Starlight, 1921, Oil
- 26 Inner Vision, 1927, Oil
- 27 Silence, 1928, Oil
- 28 Adante, 1933, Oil



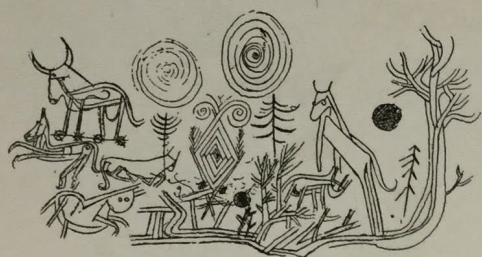
## WASSILY KANDINSKY

*Born in Moscow, 1886*

- 29 Pastorale, 1911, Oil
- 30 Pink Square, 1923, Oil
- 31 Condensed Circles, 1923, Oil
- 32 Diffused, 1924, Watercolor
- 33 Curved, 1927, Oil
- 34 Lattice Form, 1927, Oil
- 35 Floating, 1928, Watercolor
- 36 Circle and Spot, 1929, Oil
- 37 One-Two, 1929, Oil
- 38 Upwards from the Half-circle, 1931, Oil
- 39 Composition, 1932, Watercolor

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## PAUL KLEE

*Swiss, 1879-1940*

- 40 Piano-Lamp on Writing Table, 1913, Watercolor
- 41 Blossoms and Grains, 1920, Watercolor
- 42 Female Goldfish, 1921, Watercolor
- 43 Gate to Hades, 1921, Watercolor
- 44 Room Perspective, Red-Green, 1921, Watercolor
- 45 Figure, 1921, Watercolor
- 46 Triple Portrait, 1921, Watercolor
- 47 Writing Woman, 1924, Watercolor
- 48 Swamp Nix, 1924, Watercolor
- 49 Evening in Bel, 1925, Watercolor
- 50 Cruel Animals, 1926, Watercolor
- 51 Plant Seeds, 1927, Watercolor
- 52 Lady with Tomato, 1930, Watercolor

- 53 Refuge, 1930, Oil
- 54 Unfolding Plant, 1931, Gouache
- 55 Mask of a Louse, 1931, Watercolor
- 56 Anchored, 1932, Oil
- 57 Clarification, 1932, Oil
- 58 All in Twilight, 1932, Oil
- 59 Head of a Woman, 1932, Watercolor
- 60 Small Town, 1932, Oil
- 61 New Moon, 1935, Watercolor
- 62 Up in the Rafters, 1935, Gouache
- 63 Clever Child, 1937, Gouache



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