

THE MUSEUM OF MODERN ART

11 WEST 53 STREET, NEW YORK 19, N. Y.

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DRAWINGS, WATERCOLORS, COLLAGES: NEW ACQUISITIONS

July 15 - October 4, 1959

Because of limitations of space and lack of publication, the Museum's collection of drawings is not well known. This exhibition consists of recent additions to the collection.

Many of the notes on the drawings have been supplied by the artists themselves.

In the checklist, the date following each title is that inscribed on the drawing or watercolor by the artist; otherwise the date is enclosed in parentheses.

Dimensions are in inches, height precedes width. All the drawings and watercolors are on paper; sheet sizes are given.

Mrs. Julia B. Wasserman has helped in the compilation of the checklist.

William S. Lieberman

Rodolfo ABULARACH. Guatemalan, born 1933. Lives in U.S.A.

A Head for Ixtab. 1958. Pen and ink, 30 1/8 x 40". Inter-American Fund 601.59

After briefly attending courses in engineering at the National University at Guatemala City, Abularach devoted his time to painting and draftsmanship. He has studied and worked in California, Mexico City and New York where he now lives.

The ancient Mayans believed that suicides went directly to Paradise. A special goddess, Ixtab, was the patroness of those who had taken their lives by hanging. Traditionally, she was shown hanging from the sky by a halter looped around her neck. Her eyes were closed in death, and a black circle, representing decomposition, appeared on her cheek.

Pierre ALECHINSKY. Belgian, born 1927. Lives in Paris

The Snowman. 1956. Brush and ink, 20 1/4 x 34 5/8" (irregular). Purchase 278.58

One of two watercolors, both studies for a painting inspired by the abominable snowman.

Alechinsky belonged to Cobra, a group of Danish, Belgian and Dutch artists who first exhibited in Amsterdam in 1949. The group tried to evolve an iconography and imagery within a type of abstract expressionism inspired by folk art and primitivism. The cohesion of Cobra as a group ended in 1951; among its members were also Asger Jorn, Karel Appel and (Guillaume) Corneille.

In 1951, Alechinsky left Belgium to work with the British engraver Stanley William Hayter at his Atelier 17 in Paris. In 1955 he studied calligraphy in Japan and traveled in the orient.

Represented in various Belgian museums as well as the Stedelijk Museum in Amsterdam and the Solomon R. Guggenheim Museum in New York, he has written several texts and produced two films.

more....

Two British sculptors, Eduardo Paolozzi and Reg Butler, are represented by a collage and a drawing. Two Belgian painters, Pierre Alechinsky and Octave Landuyt offer in their drawings contrasting images of fantasy.

Among American acquisitions is an early watercolor by Georgia O'Keeffe, done in 1917, the year she held her first one-man show at Alfred Stieglitz' 291 and visited New Mexico. A drawing of 1942 by Jackson Pollock depicts animals and figures, and two later works by the same artist combine oil, gouache and crayon on paper. Five American artists of a younger generation are Stephen Greene, Harold Altman, Arnold Bittleman, Ronald Markman and Gregory Masurovsky.

Artists whose work is included:

Rodolfo Abularach (Guatemalan)
 Pierre Alechinsky (Belgian)
 Harold Altman (American)
 Arnold Bittleman (American)
 Reg Butler (British)
 Jose Claudio da Silva (Brazilian)
 André Derain (French)
 Jean Dubuffet (French)
 Eliot Elisofon (American)
 Raquel Forner (Argentinian)
 Frederick Franck (American)
 Stephen Greene (American)
 Juan Gris (Spanish)
 George Grosz (American)
 Sven Jonson (Swedish)
 Roger de La Fresnaye (French)
 Octave Landuyt (Belgian)

Fernand Léger (French)
 Stanley Lench (British)
 Henri Manguin (French)
 Man Ray (American)
 Ronald Markman (American)
 André Masson (French)
 Gregory Masurovsky (American)
 Sidney Nolan (Australian)
 Emil Nolde (German)
 Miguel Ocampo (Argentine)
 Georgia O'Keeffe (American)
 Eduardo Paolozzi (British)
 Pablo Picasso (French)
 Jackson Pollock (American)
 Odilon Redon (French)
 Gino Severini (Italian)
 Carlos Maria Miguel Squirru (Argentine)

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 An annotated check list, photos and further information are available from Herbert Bronstein, Assistant Publicity Director, Museum of Modern Art, 11 West 53 Street, New York City. CI 5-8900.

Harold ALTMAN. American, born 1924

Market, Mother and Child. (1957) Pen and ink, 9 3/4 x 20 1/2". Gift of Mr. and Mrs. Donald B. Straus 3.58

Altman lives and teaches in Milwaukee. Of this drawing he writes: "No specific model was used, but the drawing is one of a large number of studies of women moving or milling about. Very often these women are found in the plein-air markets of Paris and New York. I have been deeply interested in the market for many reasons, one of which is the fact that my father was once a marchand du quatre saisons in New York City. I have drawn and painted the market streets and peddlers since early childhood... These women are symbols of passing - of life going by - of the loneliness of life. They emerge from nowhere, they peer from doorways, they are fat and matriarchal. They are thin and discarded. They move about, converse, part, shuffle away."

Jean-Michel ATLAN. French, born Algeria 1913. Lives in France.

Realm (1956?) Pastel, 9 7/8 x 12 3/4". Benjamin Scharps and David Scharps Fund.

Arnold BITTLEMAN. American, born 1933

Collage with a Leaf. (1957) Oil, pasted leaves and paper, 30 1/8 x 22 7/8". Purchase 108.58

Bittleman studied at Yale University and lives in New Haven. He is also represented in the collections of: The Addison Gallery of American Art, Andover; The Museum of Fine Arts, Boston; The Whitney Museum of American Art; The Munson-Williams-Proctor Museum, Utica. He writes: "I set the leaf back into a landscape. The idea of the leaf developed out of a class at the Yale School of Design, given by Josef Albers. Every autumn he would send us out to gather free color leaves... Materials were fastened with rabbit skin glue, the paint is dry pigment and the paper is rag and bond... I was born in a city and love the country."

Reg BUTLER. British, born 1913

Head and Shoulders. 1957. Pencil, 18 7/8 x 25". Purchase 109.58

The drawing by Butler is one of an extensive series done in the autumn and winter of 1957. Some of these were recently shown with his sculptures at the Pierre Matisse Gallery in New York.

Butler is one of a generation of younger British sculptors which includes Armitage, Chadwick and Paolozzi. In 1953 his project for the international competition, the monument to The Unknown Political Prisoner, won first prize and is now owned by The Museum of Modern Art.

His work will be included in the Museum's forthcoming exhibition The New Images of Man.

FLAVIO DE REZENDE CARVALHO - THREE NUDES. 1957. BRUSH PINK, 29 1/2 x 39 3/8. PURCH. 136.5
(Hector Bernabé) CARYBE. Brazilian, born in Argentina 1911.

The Hermit. (1955?) Brush and ink, 18 7/8 x 24 7/8". Inter-American Fund. 254.57

José CLAUDIO da SILVA: Brazilian, born 1932.

Apocalypse, No. 3. 1956. Pen and ink, 19 7/8 x 27 1/2". Inter-American Fund 111.58

This drawing was exhibited at the Fourth Biennial of Sao Paulo.

André DERAÏN. 1880-1954

Study for a Ballet Setting. Watercolor, 12 1/2 x 10 1/4". Gift of Mr. and Mrs. Sidney Elliott Cohn. Theatre Arts Collection 283.58

The specific ballet for which this watercolor was made has not yet been identified.

Jean DUBUFFET. French, born 1901

Black Countryside (Terres Noires). 1955. Cut and painted pasted papers, 25 1/2 x 23 1/8". Gift of Mr. and Mrs. Donald H. Peters 12.56

Executed at Vence, this is one of a series of some fifty collages. His work will be included in the Museum's forthcoming exhibition The New Images of Man.

Eliot ELISOFFON. American, born 1911.

Bent Umbrella Grass, No. 1. 1958. Watercolor, 40 5/8 x 13 3/4". Gift of Mr. and Mrs. Richard Adler 7.59 (117.58)

Elisoffon has traveled extensively in Africa, the South Seas, Mexico, Central and South America, Europe and Japan. At present he holds a fellowship in primitive art at the Peabody Museum of Harvard University.

Of his technique in watercolor, the artist writes: "The watercolor is painted on rice paper which is extremely thin and allowed to seep through to watercolor paper below depending on the weight of the brush strokes and the wetness or bond of the two papers. Sometimes this is done several times after each layer of color is deposited. Some ink is then used, either through the original rice paper, or a new piece, or directly on the watercolor paper - or all three ways... Actual grass was used - the subject is nature in some of its simplest forms, like grass this has great appeal to me."

Frederick FRANCK. American, born Holland 1909.

Dr. Schweitzer at Work, Kept Company by his Ants. 1958. Pen and ink, 12 5/8 x 19 1/4". Gift of the Passadoit Gallery. 284.58

Born in Holland, educated in Brussels, Edinburgh and Pittsburgh, Dr. Frederick Franck, is a dentist and artist. In the spring of 1958 he visited Dr. Schweitzer's hospital at Lambarene in Africa, and, under the auspices of Medico, established its present dental clinic.

In his recent Days with Albert Schweitzer published by Henry Holt, Dr. Franck writes: "Whenever you look on the ground of the floor you see something crawling - usually ants. There are many kinds of ants in Africa, from the most horrifying to the most innocent... King Solomon advised us to go to the ant and become wise. He probably had in mind the variety of ants Dr. Schweitzer entertains on his writing table.

"For some years he has been watching this particular family of ants, a few hundred of a few thousand quite benign and harmless ones, which live in a nest somewhere under the floor boards of his room. After every meal he puts a little piece of fish under the kerosene lamp on his table; immediately the ants crawl up the table leg, walk in a neat line across the top piles with papers, and start to tackle the fish offering from all sides. It requires five or six of the tiny insects to transport a huge fragment of two cubic millimeters of fish across the table, down the leg to their residence. Dr. Schweitzer and I watched with delight how first the softer pieces of fish were chosen in preference to older, harder ones."

Raquel FORNER. Argentinian, born 1902.

Moons. (1957) Brush and pen and ink, 15 7/8 x 21 7/8". Inter-American Fund 257.57

Miss Forner lives in Buenos Aires. She has traveled extensively in Europe and Latin America and first showed her work in the United States in 1935. She has contributed to many international exhibitions.

Stephen GREENE. American, born 1917

Garden of Eden Series, No. 8 (1958) Brush and ink, 14 x 17". Gift of Grace Borgenicht 285.58.

"Although the Garden of Eden has its origin in the Bible, I had no intention of illustrating Biblical text. The serpent is the forceful image that disturbed me. The main image is essentially an hallucination of life forces. The hope is that this hallucination takes on a formal meaning. At no time did I paint or draw a real serpent, Adam or Eve as real people, or any kind of seen landscape. A particular symbol shifts, the round shapes that only in context may suggest an apple, becomes the sun or light shape in another work, or a crescent moon shape in still another, and the moon becomes a destroying eating shape in still another work. Or as in the Museum's drawing, the round 'apple' shape encompasses figures or victims. However, these pictures are not meant to be read but seen with the intuitive compassion that I made them." -- Stephen Greene

Juan GRIS. Spanish, 1887-1927. Worked in France

Portrait of Max Jacob. 1919. Pencil, 14 3/8 x 10 1/2". Gift of James Thrall Soby 84.58

In drawings and lithographs done between 1919 and 1921, Gris occasionally drew descriptive portraits in a crisp and linear style. This small gallery of friends stands in contrast to his cubist, more abstracted paintings of the same years. The portrait of Max Jacob, one of the first of these portraits, remains the most monumental. It is a gift to the Museum of James Thrall Soby, author of the Museum's recent monograph on Gris.

George GROSZ. American, born Germany 1893; died in Berlin 1959. Worked in the U.S.A. 1932-1959.

"End of the Road" 1913. Watercolor and pencil, 11 1/2 x 9". Purchase (Stephen C. Clark Fund) 7.58

Costume design for Ivan Goll's "Methuselah" (1922). Watercolor, pen and ink wash, bronze paint, 20 3/4 x 16 1/4". Mr. and Mrs. Werner E. Josten Fund. Theatre Arts Collection 143.57.

In Berlin the early draftsmanship of Grosz, like that of Beckmann's, was influenced by the Secessionists. However, in sentiment, the bitterness and disillusionment of Grosz's End of the Road far exceeds their attempts at realism.

A production of Ivan Goll's Methuselah, or the Eternal Bourgeois was designed by Grosz in 1922. Grosz's sets and costumes emphasized the Dada spirit inherent in the play. More than lifesize mannequins were animated by actors hidden behind them. The dummies consisted of various odds and ends and at times emitted mechanical noises.

The drawing for Methuselah shows the "bourgeois", gouty with one foot bandaged. Suspended from the heavy gold watch chain across his stomach, is a knife bearing the familiar trade mark of Henckels "twin brand" cutlery.

George Grosz came to the United States in 1932 and became an American citizen. In 1959 he returned to live in Berlin where he recently died.

Sven JONSON. Swedish, born 1902.

Theme and Variations, II. 1954. Watercolor, 16 x 13". Gift of Carl Magnus Berger 13.56

According to the artist these architectonic rhythms incorporate elements of an old church.

Roger de LA FRESNAYE. French, 1885-1925.

The Dance. (1921?) Pen and ink, 6 3/4 x 9 3/8" (irregular). Grace Rainey Rogers Fund 126.58

Studies of Heads, Hands and Figures. (1921?) Pencil, pen and ink, 8 x 10 1/2". Grace Rainey Rogers Fund 127.58 a-b

These two studies are from a portfolio of drawings by de La Fresnaye, recently dispersed in Switzerland.

Octave LANDUYT. Belgian, born 1922.

Turtle 1957. Pen and ink, crayon and gouache, 28 7/8 x 21 5/8. Gift of Mr. Harry Torczyner.

Landuyt's first one-man show in the United States was held at the Landry Galleries in New York in 1959. In 1958 he was awarded one of the Guggenheim international awards; in 1959 one of his paintings was included in the Museum of Modern Art's exhibition of new acquisitions.

Fernand LÉGER. French, 1881-1955

A Skater. Costume design for the ballet Skating Rink. (1922) Watercolor, 12 3/8 x 9 1/2". W. Alton Jones Foundation Fund. Theatre Arts Collection. 270.54

The Ballets Suédois were organized by the Swedish dancer Jean Borlin and produced by Rolf de Maré between 1920 and 1924.

Léger designed curtain, settings and costumes for two productions: Skating Rink (1922), book by Ricciotto Canudo, music by Arthur Honegger, choreography by Jean Borlin; La Création du Monde (1923), book by Blaise Cendrars, music by Darius Milhaud, and choreography again by Berlin.

The collaborators of the Ballets Suédois considered their program more avant garde than that of Diaghilev. Léger himself wrote: "The Ballets Suédois show that an audacious spectacle beyond classic convention could be accepted by the public. It had to be risked. Rolf de Maré understood this and went the farthest in the adventure. He always accepted the newest projects without even trying to restrain them... (In Skating Rink) I attempted to obtain the greatest scenic intensity only by using pure tones applied flatly."

According to its inscription the watercolor, done in 1922, was given by Léger a year later to André Bishop "en souvenir de Bal Russe."

Stanley LENCH. British, born 1934

Pola Negri. (1958) Gouache, 30 x 21 7/8". Purchase 129.58

Between 1955 and 1958 Lench studied the manufacture and design of stained glass at the Royal College of Art in London. Until then he had been largely self-taught. Of the portrait of Pola Negri he says: "I was writing a thesis on the American silent film, and subsequently I painted a number of pictures of the stars from this period... I took photographs and used them as illustrations... In some parts of the painting to get different effects it was blotted with paper while still wet. When it was dry it was splattered with paint."

Henri MANGUIN. French, 1874-1949

Bathers. (1906) Brush and ink, 17 5/8 x 22". Gift of Mr. and Mrs. Eugene Victor Thaw 575.56

Manguin, with Marquet the closest of the fauves to Matisse, first visited the Mediterranean coast of France in 1905. A year before Matisse had also been at St. Tropez and had also met Signac. This small study perhaps owes something to Matisse's interest in figure composition, but the free brush work is more reminiscent of Marquet or even Signac. The scene is one of the calanques at Cavalière.

Man RAY. American, born 1890. Lives in Paris

Drawing. 1915. Charcoal, 24 5/8 x 19". Purchase 288.58

This drawing was done in New Jersey in 1915, the year Man Ray held his first one-man exhibition in New York at the Charles Daniel Gallery.

"On having left art schools," writes the artist, "this is among my early attempts to break away from academic training." The rythms are derived from human forms and the artist originally intended to paint a larger picture of the same composition. Man Ray took the drawing with him to France in 1921. With a portfolio of other drawings it was lost and not restored to the artist until 1947 upon his return to Paris.

Ronald MARKMAN. American, born 1931.

Parade. 1957. Pen and ink, 20 x 25 3/4". Purchase. 261.57

Born in New York, Markman is currently studying at Yale University. His first one-man show was held at the Kanegis Gallery, Boston, in 1957.

The drawing Parade, after it had been acquired by the Museum, was reproduced in "New Talent: Prints and Drawings", a feature on four artists in the Spring 1959 issue of Art in America.

André MASSON. French, born 1896

Myself Drawing Dante. 1940. Pen and ink wash, 23 3/4 x 18 7/8". Gift of Andrew Lyndon 131.58

Gérard de Nerval. 1940. Pen and ink, 20 3/4 x 14 1/2". Gift of William S. Rubin. 132.58

These two drawings are from a series of imaginary portraits of writers which Masson began in 1939 and finished before his arrival in the United States in 1941.

The personality and works of Gérard de Nerval (1808-1855), the poet and forerunner of the Symbolist movement, has attracted many French artists during the 20th century. Here Masson makes use of what he calls "the technique of analogy" - in this case the building up of the features of the tortured poet through the brambles of a calligraphic foliage. Like de Nerval, Masson was born in Valois.

Myself Drawing Dante shows the artist's hand drawing the likeness of the hooded poet.

Gregory MASUROVSKY. American, born 1929. Lives in Paris.

Drawing. 1957. Pen and ink, 24 3/4 x 18 7/8". Purchase 133.58

"My wife and son and I were living huddled together in our tiny studio. I had a little extra money, at the time, so I treated myself to a small hotel room in St. Germain des Prés, which I used as a studio in between Sorbonne classes. This lasted about a month, and it was then that I began to work with this ocean theme. I did this drawing on a sunny afternoon at home after I had quit my room."

There was no model or scene used. I was thinking about tears, and of rain on salty ocean waves. I got the idea from some Chinese paintings. As a child I lived near the ocean in Long Beach, Long Island. I have always been attracted and frightened by the sea... The drawing was rendered very directly with a pen and ink on paper. There were no alterations or hesitations in its execution. The pen touch was very light and flowing. The springtime muse doesn't like to be scratched... Although it's a part of a small series I did on the theme of ocean waves, it is unique. Each drawing has to have a private existence. Repetition is boring. If I do fifteen or twenty drawings a year, I feel lucky." --
Gregory Masurovsky

Sidney NOLAN. Australian, born 1917. Lives in U.S.A.

Figures and Forest. 1958. Dye, 12 x 10". Purchase 138.58

"The painting is a small version, part of a series of larger paintings based on an Australian legend of Mrs. Fraser. This woman, the only white nude to figure in Australian history, was shipwrecked off the Queensland coast in 1850. She lived amongst the aborigines, and was subsequently rescued by Bracefell, a deserting convict who had hidden himself for ten years amongst the aborigines." - Sidney Nolan

Emil NOLDE. German, 1867-1956

Papuan Head. 1914. Watercolor, 19 7/8 x 14 3/4". Gift of Mr. and Mrs. Eugene Victor Thaw. 279.58

In 1913 Nolde took part in the Kütz-Leber anthropological expedition sent to the German mandated islands in the South Seas. A decade before in Germany he had been introduced to oceanic art when he joined the first group of expressionists, Die Brücke. During this voyage, to the Pacific, his watercolors show an interest in the natives themselves rather than in their art. The Papuans are Negroid in physical type.

Miguel OCAMPO. Argentine, born 1922.

Number 166. 1957. Tempera, 17 1/4 x 12 1/8" (composition), 27 x 20 1/8" (sheet) Inter-American Fund 90.58

The painter and architect Miguel Ocampo lives in Buenos Aires. In 1956 he was cultural attaché at the Argentine Embassy in Rome.

Georgia O'KEEFFE. American, born 1887

Evening Star, III. (1917) Watercolor, 9 x 11 7/8". Mr. and Mrs. Donald B. Straus Fund 91.58

At thirty, Georgia O'Keeffe brushed this vividly colored watercolor. In the same year she held her first one-man show at Alfred Stieglitz' 291 and made her first trip to New Mexico.

Eduardo PAOLOZZI. British, born 1924

Composition. 1951. Watercolor, brush and ink on cut and pasted papers, 22 1/8 x 29 7/8". Purchase 183.53

The collage is composed of sections cut from silk screen prints designed by the artist for this purpose. The colors employed are high concentrate dyes.

Eduardo Paolozzi was born in Edinburgh of Italian parents. He studies sculpture at the Slade School from 1944 to 1947 and then lived, studied and worked in Paris from 1947 until 1950. His sculptures will be included in the Museum's forthcoming exhibition The New Images of Man.

Pablo PICASSO. French, born Spain 1881. Lives in France

Bathers in a Forest. 1908. Watercolor and pencil (on paper mounted on canvas), 19 1/8 x 23 3/4". Hillman Periodicals Fund 28.57

First shown publicly when it was lent by a private collector to the Museum's Picasso 75th Anniversary Exhibition, this watercolor was then unknown and uncatalogued.

The five bathers are one of several studies for a large composition in oil owned by the Soviet Union.

Jackson POLLOCK. American, 1912-1956

Animals and Figures. 1942. Oil and gouache, 22 1/2 x 30". Mr. and Mrs. Donald B. Straus Fund 12.58

Drawing. 1945. Oil and mixed media, 30 5/8 x 22 5/8". Blanchette Rockefeller Fund 13.58

Drawing. (1953-54) Brush and ink, 15 3/4 x 20 1/2". Gift of Mr. & Mrs. Ira Haupt. 263.57 a-b

The first two drawings were purchased from friends of the late artist and have never previously been exhibited. Additional works by Pollock are on view on the third floor of the Museum in the survey The New American Painting. His paintings will also be included in the Museum's forthcoming exhibition The New Images of Man.

Odilon REDON. French, 1840-1916

The Eye Like a Strange Balloon Mounts Towards Infinity. (1882) Charcoal, 16 7/8 x 13". Extended loan from Larry Aldrich. 59.230

In the Angle of the Window. (1886) Charcoal, 21 x 14 5/8". Acquired through the Lillie P. Bliss Bequest. 199.52

"My originality," wrote Redon, "consists in putting the logic of the visible to the service of the invisible." These two drawings, like so many of his images, were inspired by literary references.

The Eye Like a Strange Balloon Mounts to Infinity is a study in charcoal for one of six lithographs dedicated to Edgar Poe. The lithograph is smaller and measures 10 1/4 x 7 7/8".

In the Angle of the Window, also a preliminary study for a lithograph, belongs to a series of illustrations for Edmond Picard's play The Juror published in 1887. Seven other compositions, however, were chosen to be translated to stone.

Gino SEVERINI. Italian, born 1883. Lives in Paris and Italy.

The Armored Train. 1915. Charcoal, 22 1/2 x 18 3/4". Benjamin Scharps and David Scharps Fund 92.58

Probably from the collection of Der Sturm, the charcoal drawing is a study for the painting owned by Mr. and Mrs. Richard S. Zeisler. In this preliminary version, the emphasis of the composition is less vertical, the forms less angular, the canons less defined. As a painting, The Armored Train, was to become one of the most famous futurist images combining, most characteristically, movement with explicit reference to war.

Carlos Maria Miguel SQUIRRU. Argentine, born 1934. Lives in U.S.A.

Cancer. 1957. Tempera, 23 7/8 x 18". Inter-American Fund 269.57

A painter, Squirru has traveled through Brazil, Mexico and the United States studying medicine and philosophy. Of this drawing he says: "It is the growth of cells without any given pattern. I was directly influenced by my three years in medicine."