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Larry Aldrich Foundation Fund. 355.60.

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Spring. (c.1916) Oil on canvas, 32 x 26 1/2" (sight).
Gift of Mr. and Mrs. Arnold H. Haremont. 357.60 a-b.
(On reverse: Abstract Composition. C.1916) Distemper on canvas.)

Hill BARNET. American, born 1919.

Golden Tension. 1959-60. Oil and gold leaf on canvas, 64 x 39 7/8".
Gift of Dr. Jack M. Greenbaum. 22.60.

Romare BEARDEN. American, born 1906.

The Silent Valley of Sunrise. (1959) Oil on canvas, 58 1/8 x 42 1/2".
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Portrait of Braque. 1957. Oil on canvas, 45 1/8 x 34 1/2".
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Base inscribed: "Nii je suis Bacchus qui pressure pour les hommes le nectar délicieux -- Beethoven."
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Projection Letter F. (1958-60) Welded and cast aluminum, 68 3/8 x 1 1/8 x 2 1/2". Gift of Franklin Konigsberg

Bernard COHEN. British, born 1933.

Mutation Whitson Series 2. (1960) Oil and ripolin on canvas, 56 3/8 x 66". Philip Johnson Fund. 360.60.

Pietro CONSIGLIA. Italian, born 1920.

Conversation before the Mirror. 1957. Bronze, 56" high, 40 7/8" wide.
Gift of J. David Thompson. 61.60.

Hilaire-Germaine-Edgar DEGAS. French, 1834-1917.


Raymond DUCHAMP-VILLON. French, 1876-1918.

Baudelaire. 1911. Bronze, 15 3/4" high. Alexander M. Bing Bequest. 5.60.

Robert ENGMAN. American, born 1927.

A Study in Growth. (1958?) Plastic-coated stainless steel, 19 1/2" high.
Larry Aldrich Foundation Fund. 27.60.

Helen FRANKENTHALER. American, born 1928.

Jacob's Ladder. 1957. Oil on canvas, 69 7/8 x 69 7/8". Gift of Hyman N. Glickstein. 82.60.

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Unstill Life Number 3. (1955-56) Oil on canvas, 6' 7 3/4" x 17' 5".
Given anonymously. 115.60.

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The Clock. 1956-57. Oil on canvas, 76 x 64 1/8". Gift of Mrs. Bliss Parkinson. 659.59.
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* Hudson River School Series. 32. 1957. Oil on composition board, 60 1/8 x 148". Larry Aldrich Foundation Fund. 8.60.


* Clockwork in the Sky. 1959. Oil on canvas, 72 x 106 1/8". Gift of Henry Luce, III. 117.60.

Paul KLEE. German, 1879-1940. Born and died in Switzerland.

* Spring Is Coming (Früh wird Grün). 1939. Gouache and watercolor, 9 1/4 x 11 5/8". Alexander M. Bang Bequest. 10.60.

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Conflict. 1959. Oil and paper on canvas, 39 1/4 x 28 3/4". Blancheotte Rockefeller Fund. 83.60.

André LANSKOY. French, born Russia 1902.

Explosion. 1958. Oil on canvas, 57 1/2 x 38 1/4". Gift of Louis Carroll. 302.60.

Jan LEIBSTEIN. Polish, born 1930.


Alexander LIBERMAN. American, born Russia 1912.

Passage. (1959) Painted metal, 9 1/4" high, on marble base. Gift of Mr. and Mrs. Jan Mitchell. 84.60.

Continuous on Red. 1960. Oil on gesso on canvas, about 80" diameter. Extended loan from Mr. and Mrs. Fernand Leval. E.L. 60.871.


The Road; The Shadow; Too Long, Too Narrow. (1946) Bronze, 56 1/2" high x 71 3/4" long x 23 3/8" wide. Extended loan from the artist. E.L. 58.193.
Henri MATISSE. French, 1869-1954.


Claude MONET. French, 1840-1926.

Water Lilies. (c. 1920) Oil on canvas in triptych form, each section 6' 6" x 11'. Mrs. Simon Guggenheim Fund. 666.59. 1-3.

Water Lilies. (c. 1920) Oil on canvas, 6' 6 5/8" x 19' 7 5/8". Mrs. Simon Guggenheim Fund. 712.59.

Water Lilies. (c. 1920) Oil on canvas, 51 1/2 x 79". Gift of Madame Katia Granoff. 13.60.

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Reuben NAKIAN. American, born 1897.

Study for "The Rape of Lucrece." (1958) Terra cotta, 9 1/4" high, 16" long, about 4 1/2" deep. Gift of the artist in memory of Holger Cahill. 363.60.

Isamu NOGUCHI. American, born 1904.


George OTTMAN. American, born 1926.


Raymond PARKER. American, born 1922.

Untitled. 1960. Oil on canvas, 71 7/8 x 86". Gift of Mr. and Mrs. Samuel Kootz. 31.60.

Pablo PICASSO. French, born Spain 1881.

Violin and Grapes. (1912) Oil on canvas, 24 x 20". Mrs. David M. Levy Bequest. 32.60.
Camille PISSarro. See Drawings and Watercolors.

Jackson POLLOCK. See Drawings and Watercolors.

Lyubov Sergeievna POPOVA. Russian, 1889-1921.
Architectonic Painting. 1917. Oil on canvas, 31 1/2 x 38 5/8".
Phillip C. Johnson Fund. 14,58.

Fairfield PORTER. American, born 1907.
Schwenk. 1959. Oil on canvas, 22 5/8 x 31".
Extended loan from Arthur M. Bullowa. E.L. 60,883.

Germaine RICHLER. French, 1901-1959.
Six-Headed Horse. (1953?) Plaster over string and wire, 11" high.
Gift of Mrs. Katharine Kuh. 121,60.

Medardo ROSSO. Italian, 1858-1928.
The Concierge. (1883) Wax over plaster, 11 1/2" high.
Mrs. Wendell T. Bush Fund. 611,59.

Man Reading. (1892) Bronze, 10" high. Purchase. 89,60.

Julius SCHMIDT. American, born 1923.
Iron Sculpture. (1960) Cast iron, 22 1/2" high x 38 1/4" long x 21 3/4" wide.
Gift of Mr. and Mrs. Samuel A. Marx. 123,60.

Hans SCHMIDT. German, born 1878.
The Glacier. (1904-06) Mixed media on paper, 65 1/4 x 29 1/2".
Matthew T. Mellon Foundation Fund. 90,60.

Burt SELIGMANN. American, born Switzerland, 1900.
The King. 1960. Oil on canvas, 24 1/4 x 20".
Gift of Stamos Papadakis (by exchange). 91,60.

Georges-Pierre SEURAT. French, 1859-1891.
Evening, Honfleur. (1886) Oil on canvas, 25 1/4 x 31 1/2".
Gift of Mrs. David M. Levy. 266,57.

Sarah SHERMAN. American, born 1922.
Bear Cat. (1959) Casein and oil on canvas, 39 1/2 x 27 1/2".
Gift of Joseph H. Hirshhorn. 35,60.

Walter Richard SICKERT. British, 1860-1942.
La Gaite Montparnasse (Self Portrait). (c. 1905) Oil on canvas, 24 1/8 x 20".
Mr. and Mrs. Allan H. Emil Fund. 122,60.
Francesco SOMAINI. Italian, born 1926.

Frank STELLA. American, born 1936.

George TOOKER. American, born 1920.

Joaquin TORRES GARCIA. Uruguayan. 1874-1949.
Portrait of Wagner. 1940. Oil on cardboard, 16 1/8 x 14 5/8". Gift of Mr. and Mrs. Louis J. Robbins. 36,60.

Henri de TOULOUSE-LAUTREC. French, 1864-1901.
La Goulue at the Moulin Rouge. (1891-92) Oil on cardboard, 31 1/4 x 23 1/4". Gift of Mrs. David M. Levy. 161,57.

Vicor VASARELY. French, born Hungary 1908.
Undhe. 1959-60. Oil on canvas, 86 5/8 x 71". Gift of G. David Thompson as of 1961.

Edouard VUILLARD. French, 1868-1940.
Family of the Artist. (1892) Oil on canvas, 28 1/4 x 36 3/8". Gift of Mr. and Mrs. Sam Salz and an anonymous donor. 424,60.

Hiram D. WILLIAMS. American, born 1917.
Challenging Man. 1958. Oil and enamel on canvas, 96 1/4 x 72 1/8". Purchase. 425,60.

Jane WILSON. American, born 1924.
The Open Scene. 1960. Oil on canvas, 60 3/8 x 80". Given anonymously. 110,60.

Note: Among recent acquisitions which could not be included in this exhibition are paintings by Christian Bérard, Antonio Corpora, Lucio Fontana, Wally Hedrick, Ellsworth Kelly, James McCarrell, Knud Merrild, Nathan Oliveira, Robert Richenburg, Karl Schmidt-Rottluff, Albert Tucker, Jack Youngerman, and sculptures by César, Stienne Hajdu, Umberto Nastroianni, Takis, and Jean Tinguely. These will be shown in a future exhibition.
RECENT ACQUISITIONS: "PAINTING" AND SCULPTURE

Gifts of Mrs. David M. Levy

If we except the bequest of the Lillie P. Bliss Collection in 1931, no single gift of works of art in the history of the Museum has surpassed in value and importance the paintings by Cézanne, Degas, Seurat and Toulouse-Lautrec presented to the Collection in 1957 by Mrs. David M. Levy, the Museum's Vice President at the time of her death last March. Mrs. Levy had retained a life interest in these paintings so that they did not actually come to the Museum until this autumn. In addition, Mrs. Levy bequeathed the Museum a fifth painting, the Picasso Violin and Grapes of 1912, which the Museum has also received, thanks to her husband, Dr. David M. Levy, who most generously waived his own life interest in it.

The four 19th century paintings given by Mrs. Levy are of such quality and fame that they scarcely need comment. At the Milliner's by Degas is one of a number of pastels rivaled in their originality of composition and acuteness of observation only by the artist's series of bathing women and ballet scenes. Le Château Noir, one of Cézanne's latest and most abstract landscapes, was once in the collection of that excellent connoisseur, Claude. In La Goulue at the Moulin Rouge Toulouse-Lautrec examines Louise Weber, nicknamed The Glutton, who won fame during the early 1890's as a dancer. Here she is seen with her sister on the right and her intimate friend, La Môme Fromage, on the left. She died a pauper in 1929; her tombstone is inscribed "Muse de Toulouse-Lautrec."

Seurat spent the summer of 1886 at Honfleur "to wash the studio light from his eyes." Early in 1887 at the Indépendants, he exhibited Evening, Honfleur which J. K. Huysmans, reviewing the show, described as a "vision of nature more drowsy than melancholy, a nature which is nonchalantly at ease under wrathless skies, sheltered from the wind . . ." In the Violin and Grapes of 1912 Picasso enriches and complicates his highly abstract style of the year before by means of textures, realistic details and a wider range of color.

Monet's single-panel mural

Last year the Museum exhibited the 42-foot triptych by Claude Monet now shown again. By comparison with the dramatic magnificence of this composition, the newly acquired single 20-foot canvas at first glance seems somewhat pallid and abstract.

more . . .
Longer contemplation reveals subtleties of color and a dematerialization of natural form in light so radical that the substantial world, even the sense of gravity, seems lost. In spite of Monet's loyalty to the realities of objective vision, one feels that this ethereal painting is more visionary than visual. In fact it might be described as one of the most beautiful monuments of Western nature mysticism.

In the Museum's new building these two great compositions would be permanently installed opposite each other as they are now. Instead, one or the other will have to be sent to storage after the close of this exhibition. Like so many of the Museum's great 20th century paintings, both Monet compositions have been bought with funds provided by Mrs. Simon Guggenheim.

Notes on late 19th and early 20th century acquisitions

In his extraordinary psychologically revealing Family of the Artist of 1892, Vuillard forgets his enthusiasm for Degas, the Japanese and Gauguin to paint his mother, grandmother, sister and his own shy self in a lamplit composition of Le Nain-like simplicity.

La Gaité Montparnasse confirms the judgement that Sickert was the best English painter of Vuillard's generation. The man in the bowler hat at the very bottom of the mirror reflection is reputedly a self-portrait.

Hans Schmithals was until recently a forgotten artist of the German Jugendstil (Art Nouveau) movement. An exhibition in Munich two years ago revealed several paintings which were among the most abstract produced in Europe before 1910.

In spite of Futurism's dogmatic insistence on machines and speed, Balla loved trees, defended them against depredations of urban "progress", and painted them in Spring, 1916.

Torres-García was internationally the most esteemed South American painter of his generation. In his mid-sixties he briefly turned his back on Mondrian, Klee and Indian pictographs to paint several portraits of Wagner and other historic personages.

The four sculptors among these older artists were all related in one way or another to the dominant figure of Rodin. Bourdelle was his studio assistant and foremost pupil; Matisse was refused admission to Rodin's studio and turned to Bourdelle as a second choice; Duchamp-Villon worked in Rodin's style at first and then in strong reaction against it.

The oldest of the four, Medardo Rosso, won Rodin's admiration and friendship. Then the young Italian's work grew so radical in its light-inspired indifference to more...
gravity and its disintegration of surface that such figures as the Man Reading, 1892, may well have influenced Rodin's Balzac in stance if not in style. Rosso, believing Rodin had borrowed from him without acknowledgement, never forgave the older and greater sculptor. Famous at first as the leading impressionist sculptor, then, in 1912, praised enthusiastically by the Futurist, Boccioni, Rosso was indeed the most advanced sculptor of the 1890's. His best-known early work, The Concierge, was bought by Zola. The Museum's cast, surfaced with subtly modeled wax, is inscribed to the opera composer, Giordano.

The Concierge is a characterization of an obscure doorkeeper but, by coincidence, three other portraits in this gallery are of famous men long dead -- Beethoven, Baudelaire, Wagner -- and two more, by Sickert and Vuillard, are of the painters themselves, in humorously parenthetical circumstances.
RECENT ACQUISITIONS
Exhibition: December 19, 1960 - February 12, 1961

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Gift of Louis Carré. 362.60.

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Extended loan from Mr. and Mrs. Fernand Leval. E.L. 60.871.


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Camille PISSARRO. See Drawings and Watercolors.

Jackson POLLOCK. See Drawings and Watercolors.

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Architectonic Painting. 1917. Oil on canvas, 31 1/2 x 38 5/8".
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La Galette Montparnasse (Self Portrait). (c. 1905) Oil on canvas, 24 1/8 x 20".
Mr. and Mrs. Allan B. Edel Fund. 422.60.
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Frank STELLA. American, born 1936.
The Marriage of Reason and Squalor, 1959. Oil on canvas, 7' 6 3/4" x 11' 3/4".
Larry Aldrich Foundation Fund. 725.59.

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Sleepers, II. 1959. Egg tempera on composition board, 16 1/8 x 28".
Larry Aldrich Foundation Fund. 370.60.

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Portrait of Wagner, 1909. Oil on cardboard, 16 1/8 x 14 5/8". Gift of Mr. and Mrs. Louis J. Robbins. 36.60.

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