The largest retrospective exhibition ever assembled of works by the American painter Jackson Pollock, will be on view at The Museum of Modern Art from April 5 through June 4. Directed by William S. Lieberman, the exhibition includes more than 82 oils on canvas and paper and 90 drawings and prints.

The earliest works date from the mid 30's when the artist was in his twenties; the latest are a pair of watercolors done in 1956 shortly before his death. The exhibition will also be shown at the Los Angeles County Museum beginning July 19. It is the largest show The Museum of Modern Art has ever devoted to an American painter.

"Jackson Pollock's short life ended, tragically, in 1956. He was forty-four years old. The works he produced during the last decade of his life redirected the course of modern painting in Europe and the United States. Today, a dozen years after his death Pollock, as a human being, and Pollock's achievement as an artist have become legend," William S. Lieberman says in the wall text.

In addition to key pivotal works and world-famous "drip" paintings borrowed from private and public collections here and abroad such as Out of the Web (1949) Stuttgart, from the Staatsgalerie, Germany, and Number Thirty-two, 1950 now owned by the Kunstsammlung Nordrhein-Westfalen, Dusseldorf, Germany, the exhibition includes many paintings and drawings from the artist's estate not previously shown.

In an interview published in Possibilities (1947-48), Pollock described one of the most controversial and highly publicized aspects of his work:

My painting does not come from the easel. I hardly ever stretch my canvas before painting. I prefer to tack the unstretched canvas to the hard wall or the floor. I need the resistance of a hard surface. On the floor I am more at ease. I feel nearer, more a part of the painting, since this way I can walk around it, work from the four sides and literally be in the painting. This is akin to the method of the Indian sand painters of the West.

I continue to get further away from the usual painter's tools such as easel, palette, brushes, etc. I prefer sticks, trowels, knives and

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dripping fluid paint or a heavy impasto with sand, broken glass and other foreign matter added.

When I am in my painting, I'm not aware of what I'm doing. It is only after a sort of 'get acquainted' period that I see what I have been about. I have no fears about making changes, destroying the image, etc., because the painting has a life of its own. I try to let it come through. It is only when I lose contact with the painting that the result is a mess. Otherwise there is pure harmony, an easy give and take, and the painting comes out well.

In his draft for this statement, he also said:

The source of my painting is the unconscious. I approach painting the same way I approach drawing. That is direct -- with no preliminary studies. The drawings I do are relative to my painting but not for it.

Jackson Pollock was born in Cody, Wyoming in 1912, the youngest of five brothers. He grew up in the West, and came to New York in 1930 to study painting under Thomas Hart Benton at the Art Students League. Some of the early works in the exhibition were made during this period; the elder artist himself has lent an oil, Going West, painted in the winter of 1934-35. Pollock traveled west from New York regularly during the early 30's. Later Pollock said "My work with Benton was important as something against which to react very strongly, later on; in this, it was better to have worked with him than with a less resistant personality who would have provided a much less strong opposition."

From 1935 until 1943 Pollock worked on the WPA Federal Art Project in New York, worked as a custodian, and other odd jobs to keep alive. In 1945 he and the artist Lee Krasner were married. That year they moved to Springs, Long Island, where they lived until his death in an automobile accident on August 11, 1956.

Three paintings from Pollock's first one-man show in 1944 at Peggy Guggenheim's "Art of this Century" are included in the current Museum retrospective: The She-Wolf (later acquired by The Museum of Modern Art and the first Pollock to enter a museum), Male and Female (now owned by Mrs. H. Gates Lloyd), and Guardians of the Secret (now owned by the San Francisco Museum, Albert H. Bender Bequest Fund).

This first one-man show received mixed notices. James Johnson Sweeney, writing in the catalog said: "Jackson Pollock offers unusual promise in his exuberance,
independence and native sensibility. If he continues to exploit these qualities
with the courage and conscience he has shown so far, he will fulfill that promise."

The New York Times review was cautious: "...Most of the abstractions are large and
nearly all of them are extravagantly, not to say savagely, romantic. Here is
obscurantism indeed, though it may become resolved and clarified as the artist pro­
ceeds." Robert Coates, in the New Yorker, was enthusiastic: "authentic discovery,...
a curious mixture of the abstract and the symbolic, almost wholly individual....
his color is always rich and daring, his approach mature and his design remarkably
fluent." And Clement Greenberg, who had been watching Pollock's work for some time
found surprise and fulfillment: "Pollock has gone through the influences of Miró,
Picasso, Mexican painting, and what not, and has come out on the other side at the
age of 31, painting mostly with his own brush. In his search for style he is liable
to relapse into an influence, but if the times are propitious, it won't be for long."

The second show in 1945 found the critics more sharply divided. Clement
Greenberg said that it established Pollock as the strongest painter of his generation
and perhaps the greatest one to appear since Miró. He singled out The Totem, Lesson
I (1944) and The Totem, Lesson II (1945), on view in the current Museum retrospective,
for special praise. But The New York Times critic likened the works to an explosion
in a shingle factory and a critic writing in View thought they looked like baked
macaroni. Manny Farber, in the New Republic, however, found the show masterful and
miraculous and singled out the mural Peggy Guggenheim had commissioned for her New
York apartment. The mural, now owned by the University of Iowa, is also included in
the Museum show.

Pollock showed regularly in New York during the forties and fifties and individ­
dual works were included in group shows around this country and abroad. In 1950
Alfred H. Barr, Jr., Director of Museum Collections selected work by Pollock, Gorky,
de Kooning for the U.S. representation at the XXV Venice Biennale. Writing in Art
News, Barr said that Pollock's work "provides an energetic adventure for the eyes, a
luna park full of fireworks, pitfalls, surprises and delight" and called his work
perhaps among the most original art among painters of his generation.

During the mid-fifties, Pollock's work was shown here and abroad, though his recurring problems with alcoholism resulted in periods of prolonged inactivity. His last one-man show at Betty Parsons Gallery in 1951 consisted, except for one painting, entirely of black and white work in which a suggestion of heads, faces and bodies re-appeared. Clement Greenberg in the *Partisan Review* wrote that these new pictures hinted at the innumerable unplayed cards in the artist's hand. "Here in this country the museum directors, the collectors, and the newspaper critics will go on for a long time -- out of fear if not out of incompetence -- refusing to believe that we have at last produced the best painter of a whole generation; and they will go on believing everything but their own eyes."

Among his 1952 shows was *Fifteen Americans*, organized by Dorothy C. Miller, Curator of Collections at The Museum of Modern Art, which ranged in date from 1948 to 1951 and included *Autumn Rhythm*, lent to the current retrospective by the Metropolitan Museum of Art.

In May 1956, The Museum of Modern Art told Pollock that it was inaugurating a new series of one-man shows called "Work in Progress" and wanted to start with his work. By the time the show opened, December 19, 1956, it was a memorial exhibition. Later the exhibition, selected by Sam Hunter, then Associate Curator at The Museum of Modern Art, traveled throughout Europe and to Latin America.

This first Museum show consisted of 55 paintings and 9 watercolors and drawings. The paintings dated from 1943 to 1953, the drawings from 1938 to 1956. Two-thirds of the paintings in the current retrospective were not included in the earlier show and none of the drawings and prints.

Enlarged photographs of the artist at work in his studio in Springs, taken in 1950 by Hans Namuth, well-known photographer and close friend of the Pollocks, have been made into a 30 foot-long montage mural in the glass walled corridor that connects the two large galleries in which the exhibition is installed.

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Photographs, checklists and additional information available from Elizabeth Shaw, Director, Department of Public Information, The Museum of Modern Art, 11 West 53 St., New York, N.Y. 10019. Circle 5-8900.
JACKSON POLLOCK

April 5 - June 4, 1967

The exhibition consists of one hundred and seventy-two paintings and drawings and is exhibited chronologically. The first gallery is devoted to work painted, drawn and printed before 1947. Paintings and drawings on paper are grouped together in the second section of the checklist. W.S.L.
JACKSON POLLOCK

Catalogue of the Exhibition

Dimensions are given in feet and inches, height preceding width. Dimensions given for works on paper are sheet size; for lithographs, composition size; for engravings and etchings, plate size. Dates in parentheses do not appear on the works.

I: Works on Canvas, Composition board, Wood and Metal

1. Self Portrait (?). (1933?) Oil on gesso ground, on canvas, mounted on composition board, 8 1/2 x 6 1/4". Estate of the artist

2. Woman. (1934?) Oil on gesso ground, on composition board, 14 1/8 x 10 5/8". Estate of the artist

3. The Covered Wagon. (1934.) Oil on gesso ground, on composition board, 10 1/8 x 13". Estate of the artist

4. Going West. (1934-35.) Oil on gesso ground, on composition board, 15 1/8 x 20 7/8". Collection Thomas Hart Benton, Kansas City, Missouri
5. **Landscape.** 1936. Oil on canvas, 23 1/2 x 29 1/2".
   Collection Mrs. Ludwig B. Prosnitz, New York

6. **Menemsha Harbor.** 1936. Oil on canvas, 24 1/4 x 30 1/4".
   Collection Dr. and Mrs. David Abrahamsen, New York

7. **Figures in a Landscape.** (1936?) Oil on canvas,
   10 3/4 x 11 7/8". Estate of the artist

8. **The Flame.** (1937?) Oil on canvas, mounted on composition board,
   20 1/8 x 30". Estate of the artist

9. **Untitled Composition.** (1937?) Oil on canvas, 15 1/8 x 20 1/8".
   Estate of the artist

10. **Male and Female.** (1942.) Oil on canvas, 73 x 49".
    Collection Mrs. H. Gates Lloyd, Haverford, Pennsylvania
11. The Guardians of the Secret. 1943. Oil on canvas, 48 3/8 x 75 1/4". San Francisco Museum of Art, Albert M. Bender Bequest Fund

12. The She-Wolf. 1943. Oil on canvas, 41 7/8 x 67". The Museum of Modern Art, New York, purchase

13. Pasiphaë. (1943.) Oil on canvas, 4' 8" x 8'. Estate of the artist

14. Mural. 1943. Oil on canvas, 7' 11 3/4" x 19' 9 1/2". School of Art, The University of Iowa, Iowa City, gift of Peggy Guggenheim

15. Gothic. 1944. Oil and enamel on canvas, 86 1/4 x 56". Estate of the artist

16. Night Ceremony. (1944.) Oil and enamel on canvas, 72 x 43 1/8". Collection Mr. and Mrs. Bernard J. Reis, New York

17. The Night Dancer. 1944. Oil on canvas, 43 1/4 x 33 7/8". Collection Mr. and Mrs. Crawford A. Black, New York

18. The Totem, Lesson I. 1944. Oil on canvas, 70 x 44". Collection Mrs. Emily Walker, West Redding, Connecticut
19. Portrait of H. M. (1945.) Oil on canvas, 36 1/8 x 43 1/8".
School of Art, The University of Iowa, Iowa City,
gift of Peggy Guggenheim

20. The Totem, Lesson II. 1945. Oil on canvas, 72 x 60".
Estate of the artist

21. The Troubled Queen. (1945.) Oil and enamel on canvas,
7 4 x 43 1/2". Collection Mr. and Mrs. Stephen Hahn, New York

22. Moon Vessel. (1945.) Oil and enamel on composition board,
33 3/8 x 17 1/2". Lydia and Harry Lewis Winston
Collection (Mrs. Barnett Melbin)

23. Moby Dick. (1946.) Gouache and ink on composition board,
18 3/4 x 23 7/8". Ohara Art Museum, Kurashiki City,
Okayama Prefecture, Japan

Collection Mr. and Mrs. Charles H. Carpenter, Jr., New Canaan,
Connecticut

25. Sounds in the Grass: Shimmering Substance. (1946.)
Oil on canvas, 30 1/8 x 24 1/4". Collection Mrs. Emily
Walker, West Redding, Connecticut
26. Sounds in the Grass: The Blue Unconscious. 1946. Oil on canvas, 84 x 56". Collection Mrs. Cecil Blaffer Hudson, Houston

27. The White Angel. (1946.) Oil and enamel on canvas, 43 1/2 x 29 5/8". Collection Mr. and Mrs. Stanley K. Sheinbaum, Santa Barbara, California


29. Vortex. 1947. Oil and enamel on canvas, 20 1/4 x 18 1/4". Collection Herbert Ferber, New York

30. Full Fathom Five. 1947. Oil on canvas with nails, tacks, buttons, keys, coins, cigarettes, matches, etc., 50 7/8 x 30 1/8". The Museum of Modern Art, New York, gift of Peggy Guggenheim


32. Summertime. 1948. Oil and enamel on canvas, 33 1/4" x 18' 2". Estate of the artist

33. Number Five, 1948. Oil, enamel and aluminum paint on composition board, 8 x 4'. Collection Alfonso A. Ossorio and Edward F. Dragon, East Hampton, New York
34. **Untitled.** 1948. Oil and enamel on metal, diameter 23 1/8".  
Collection Mr. and Mrs. Willard Gidwitz, Highland Park, Illinois

35. **Number Four.** 1949. Oil, enamel and aluminum paint with pebbles on canvas, mounted on composition board, 35 5/8 x 34 3/8".  
Collection Miss Katharine Ordway, Weston, Connecticut

36. **Out of the Web (Number Seven, 1949).** Oil and enamel on cut-out composition board, 4 x 8'. Staatsgalerie Stuttgart, Germany

37. **Number Eight.** 1949. Oil, enamel and aluminum paint on canvas, 3 1/8 x 7 1/4". Collection Mr. and Mrs. Roy R. Neuberger, New York

38. **Number Ten.** 1949. Enamel and aluminum paint on canvas, mounted on wood, 18" x 8' 11 1/4". Collection Alfonso A. Ossorio, East Hampton, New York

39. **Number Twenty-three.** 1949. Oil and enamel on canvas, mounted on composition board, 26 1/2 x 12 1/8". Collection Mrs. John D. Rockefeller 3rd, New York

40. **Triptych (Numbers Twenty-four, Twenty-five and Twenty-nine, 1949).**  
Enamel on canvas, mounted on composition board; left panel 26 3/4 x 12"; center panel 27 7/8 x 11 3/8"; right panel 17 1/4 x 14 7/8". Collection Mr. and Mrs. Stanley K. Sheinbaum, Santa Barbara, California
41. **Number Twenty-six, 1949.** Oil and enamel on canvas, 
23 1/8 x 14". Sidney Janis Gallery, New York

42. **White on Black.** 1949. Oil on canvas, 24 1/8 x 17 1/4". 
Sidney Janis Gallery, New York

43. **Untitled.** (1949.) Oil and enamel on canvas, mounted on 
composition board, 10" x 10' 1 7/8". Collection Mr. and Mrs. 
Joseph Slifka, New York

44. **Untitled.** (1950.) Oil, enamel and aluminum paint on 
canvas, mounted on composition board, 12 1/8 x 13". 
Collection Mr. and Mrs. Frédéric E. Lake, New York

45. **One.** (1950.) Oil and enamel on canvas, 8' 10" x 17' 5". 
Collection Mr. and Mrs. Ben Heller, New York

46. **Number Seven, 1950.** Oil, enamel and aluminum paint on canvas, 
24 1/4" x 9' 1 3/4". Collection Mr. and Mrs. Joseph Slifka, 
New York

47. **Number Eight, 1950.** Oil, enamel and aluminum paint on canvas, 
mounted on composition board, 56 1/8 x 36". Collection 
Mrs. Enid A. Haupt, New York

48. **Number Seventeen, 1950 (Fireworks).** Enamel and aluminum paint 
on composition board, 22 1/4 x 22 1/4". Collection Robert 
U. Ossorio, New York
49. **Number Twenty-seven, 1950.** Oil, enamel and aluminum paint on canvas, 4' 1" x 8' 10". Whitney Museum of American Art, New York

50. **Autumn Rhythm (Number Thirty, 1950).** Oil and enamel on canvas, 9' x 17' 11". The Metropolitan Museum of Art, New York, George A. Hearn Fund, 1957

51. **Lavender Mist (Number Thirty-one, 1950).** Oil, enamel and aluminum paint on canvas, 7' 3" x 9' 10". Collection Alfonso A. Ossorio and Edward F. Dragon, East Hampton, New York

52. **Number Thirty-two, 1950.** Enamel on canvas, 8' 10" x 15'. Kunstsammlung Nordrhein-Westfalen, Düsseldorf, Germany


54. **Untitled.** (1950.) Enamel on canvas, 24 x 79 7/8". Collection Mr. and Mrs. I. Donald Grossman, New York

55. **Mural.** 1950. Oil, enamel and aluminum paint on canvas, mounted on wood, 6 x 8'. Collection William Rubin, New York

56. **Untitled.** (1950.) Oil and enamel on canvas, mounted on composition board, 17 1/4 x 9 1/4". Collection Mr. and Mrs. Richard Rodgers, New York
57. **Number Three, 1951 (Image of Man).** Enamel on canvas, 56 x 24".  
Collection Robert U. Ossorio, New York

58. **Number Nine, 1951.** Enamel on canvas, 57 1/8 x 38 3/8".  
Estate of the artist

59. **Number Ten, 1951.** Enamel on canvas, mounted on composition board, 59 7/8 x 29". Collection Alfonso A. Ossorio and Edward F. Dragon, East Hampton, New York

60. **Number Eleven, 1951.** Enamel on canvas, 4' 9 1/2" x 11' 6".  
Estate of the artist

61. **Number Eighteen, 1951.** Enamel on canvas, 58 3/4 x 55 1/2".  
Collection Alfonso A. Ossorio and Edward F. Dragon, East Hampton, New York

62. **Number Twenty-three, 1951 (Frogman).** Enamel on canvas, 58 5/8 x 47 1/4". Martha Jackson Gallery, New York

64. **Number Twenty-eight, 1951.** Oil on canvas, 30 1/8 x 54 1/8".  
Collection Arnold and Adele Maremont, Winnetka, Illinois

65. **Echo.** 1951. Enamel on canvas, 7' 8" x 7' 1 3/4".  
Collection Mr. and Mrs. Ben Heller, New York

63. **Number Twenty-seven, 1951.** Enamel on canvas, 55 5/8 x 75 1/8". Estate of the artist

67. **Black and White Painting.** (1951-52.) Enamel on canvas 34 1/2 x 30 5/8". Collection Dr. and Mrs. Russel H. Patterson, Jr., New York

68. **Number Three, 1952.** Enamel on canvas, 55 7/8 x 66". Collection Alfonso A. Ossorio and Edward F. Dragon, East Hampton, New York

69. **Number Six, 1952.** Enamel on canvas, 56 1/8 x 47 1/8". Collection Mme Ileana Sonnabend, Paris

70. **Number Seven, 1952.** Enamel on canvas, 53 1/8 x 40". Estate of the artist

71. **Convergence (Number Ten, 1952).** Enamel on canvas, 7' 10 1/2" x 13'. Albright-Knox Art Gallery, Buffalo, New York, gift of Seymour H. Knox

72. **Blue Poles (Number Eleven, 1952).** (Dated subsequently 1953). Enamel and aluminum paint on canvas, 6' 11" x 16'. Collection Mr. and Mrs. Ben Heller, New York

73. **Portrait and a Dream.** 1953. Enamel on canvas, 4' 10 1/4" x 11' 2 1/2". Estate of the artist

74. **Easter and the Totem.** 1953. Oil on canvas, 82 1/4 x 58". Estate of the artist
75. **The Deep.** 1953. Oil and enamel on canvas, 86 3/4" x 59 1/8". 
   Estate of the artist

76. **Four Opposites.** 1953. Oil, enamel and aluminum paint on canvas, 
   72 1/2 x 51 3/8". Collection Edwin Janss, Jr., Los Angeles

77. **Ocean Grayness.** 1953. Oil and enamel on canvas, 4' 9 3/4" x 7' 6". 
   The Solomon R. Guggenheim Museum, New York

78. **Sleeping Effort.** 1953. Oil and enamel on canvas, 49 3/4 x 76 1/8". 
   Washington University, St. Louis, Missouri

79. **Frieze.** 1953-55. Oil, enamel and aluminum paint on canvas, 
   26" x 7'. Collection Mr. and Mrs. Burton Tremaine, Meriden, 
   Connecticut

80. **White Light.** 1954. Oil, enamel and aluminum paint on canvas, 
   48 3/8 x 38 1/4". Collection Mr. and Mrs. Sidney Janis, New York

81. **Search.** 1955. Oil and enamel on canvas, 57 7/8 x 90 1/4". 
   Collection Mrs. Vivian Sperry, Los Angeles

82. **Scene.** 1956. Oil and enamel on canvas, 78 x 57 1/2". 
   Collection Mr. and Mrs. Frederick R. Weisman, Beverly Hills, 
   California
II: Works on Paper and Works on Paper Mounted on Canvas and Composition Board

83. Page from a Sketchbook. (1937-38.) Brush, pen and ink on paper, 12 x 8 7/8". Estate of the artist

84. Four pages from a sketchbook. (1938.):
   Studies after Michelangelo: Jonah and Nude Youth, from the Sistine Chapel Ceiling. Colored pencil on paper, 17 7/8 x 11 7/8". Estate of the artist


86. Self Portrait with studies after El Greco: Healing of the Blind Man, Holy Family and Betrothal of the Virgin. Colored pencil and pencil on paper, 17 7/8 x 11 7/8". Estate of the artist

87. Life studies. Colored pencil and pencil on paper, 17 7/8 x 11 7/3". Estate of the artist

88. Six pages from a sketchbook. (1938.):
   Study after Michelangelo: The Great Flood, from the Sistine Chapel Ceiling. Colored pencil, pencil, brush, pen, ink and wash on paper, 13 3/4 x 16 7/8". Estate of the artist

89. Studies after El Greco: Annunciation, Madonna on Throne of Clouds with Saints Agnes and Mirina and St. Joseph with the Child Jesus. Colored pencil, pencil, brush and ink on paper, 16 7/8 x 13 3/4". Estate of the artist
90. Studies after El Greco: Coronation of the Virgin. Colored pencil and pencil on paper, 16 7/8 x 13 3/4". Estate of the artist

91. Studies after Rubens: Peace and War and Diana and Endymion. Colored pencil and pencil on paper, 16 7/8 x 13 3/4". Estate of the artist

92. Study after Michelangelo: Nude Youth, from the Sistine Chapel Ceiling. Colored pencil and pencil on paper, 16 7/8 x 13 3/4". Estate of the artist

93. Composition with figures after Michelangelo: The Last Judgement, from the Sistine Chapel. Colored pencil and pencil on paper, 16 7/8 x 13 3/4". Estate of the artist

94. Figure in a Landscape. (1938.) Pencil and crayon on paper, 11 1/4 x 14 3/8". Estate of the artist

95. Deep-Sea Diver's Helmet. (1938-39.) Colored pencil, pencil and crayon on paper, 8 3/8 x 5 3/8". Estate of the artist

96. A Pair of Figures Entwined. (1938-39.) Pencil and crayon on paper, 11 1/4 x 11". Estate of the artist

97. Studies with a Bull, Horse and Screaming Heads. (1939-40.) Colored pencil, pencil, crayon, pen and ink on grey cardboard, 13 7/8 x 10 7/8". Estate of the artist

98. Head. (1939-40.) Pencil and pastel on brown paper, 8 3/8 x 6". Collection Dr. Joseph L. Henderson, San Francisco
99.  **Head.** (1939-40.) Pencil and pastel on blue paper, 8 x 6".  
Collection Dr. Joseph L. Henderson, San Francisco

100.  **Horse and Figure.** (1939-40.) Crayon on paper, 15 x 11".  
Collection Dr. Joseph L. Henderson, San Francisco

101.  **Studies.** (1939-40.) Colored pencil, pencil, crayon, brush, pen, black and colored inks on paper, 11 x 11".  
Collection Dr. Joseph L. Henderson, San Francisco

102.  **Studies.** (1939-40.) Colored pencil, crayon, pen and ink on paper, 11 x 11". Collection Dr. Joseph L. Henderson, San Francisco

103.  **Landscape.** (1940-41.) Crayon, brush, pen and ink on paper, 8 7/8 x 12" (irreg.). Estate of the artist

104.  **Study.** (1940-41.) Crayon, brush, pen and ink on paper, 12 x 8 7/8". Estate of the artist

105.  **Page from a Sketchbook.** (1941, dated subsequently 1938.)  
Crayon, brush and ink on paper, 17 5/8 x 13 7/8".  
Estate of the artist

106.  **Figure Compositions.** (1941.) Gouache, pencil and brush on paper, 21 7/8 x 30 1/4" (sight). The Joan and Lester Avnet Collection, New York

107.  **Study.** (1941.) Watercolor, pastel, pencil, brush, pen and ink on paper, 13 x 10 1/4". The Joan and Lester Avnet Collection, New York
108. **Sheet of Studies with Heads.** (1941.) Watercolor, pencil, crayon, pen and ink on paper, 17 7/8 x 13 7/8".
The Joan and Lester Avnet Collection, New York

109. **Sheet of Studies with a Bull.** (1941.) Pen and ink on paper, 17 7/8 x 13 7/8". Estate of the artist

110. **Animals and Figures.** 1942. Oil, gouache, pen and ink on paper, 22 3/8 x 29 7/8". The Museum of Modern Art, New York, Mr. and Mrs. Donald B. Straus Fund.

111. **Untitled.** (1942-43.) Oil, brush, pen and ink on paper, 20 1/8 x 13 1/4". Collection Charles Gimpel, London

112. **Animal and Figure.** (1943.) Pen and ink on blue paper, 11 1/2 x 6 3/8". Estate of the artist

113. **Studies with a Bull and Figures.** (1943.) Pen and ink on paper, 19 3/4 x 12 3/4". Estate of the artist

114. **Horse and Woman.** (1943.) Pen and ink on paper, 10 x 12 7/8".
Estate of the artist

115. **Untitled.** (1943.) Crayon, pen and ink on paper, 22 1/8 x 27 1/4".
Collection Mr. and Mrs. Harris B. Steinberg, New York

116. **Untitled.** (1943.) Colored pencil, brush, pen, ink and wash on paper, 18 3/4 x 24 3/4". Estate of the artist
117. Untitled. (1943.) Colored pencil, brush, pen, ink and wash on paper, 18 3/4 x 24 3/4". Collection Mr. and Mrs. Bernard J. Reis, New York
Note: Inscribed "the effort of the dance/the city with horns/the thickness of white."

118. Untitled. (1943.) Collage of colored papers with crayon, colored pencil, brush, pen, ink and wash, 15 1/2 x 13 5/8". Collection Mr. and Mrs. Frederick R. Weisman, Beverly Hills, California

119. Untitled. 1943. Gouache on paper, 23 x 29 1/8". Collection Mr. and Mrs. Davidson Taylor, New York

120. Untitled. (1943-44?) Gouache, pastel, brush, pen, black and colored inks, and wash with sgraffito on paper, 18 3/4 x 24 3/4". Collection Mr. and Mrs. Alexander Liberman, New York

121. Untitled. 1942-44. Colored pencil, crayon, brush and ink with sgraffito on paper, 12 5/8 x 10 1/8" (irreg.). Betty Parsons Gallery, New York
Note: Inscribed "For H.F."

122. Untitled. 1944. Brush, pen, black and colored inks on paper, 18 3/4 x 24 3/4". The Art Institute of Chicago

124. Untitled. 1944. Gouache, brush, pen, ink and wash on paper, 22 1/2 x 30 5/8". Collection Mrs. Paul Osborn, New York
Note: Inscribed "To Paul Osborn."

125. Untitled. 1944. Colored pencil, brush, and ink with sgraffito on paper, 8 1/4 x 7 1/4".
Collection Dr. and Mrs. Israel Rosen, Baltimore, Maryland

126. Untitled. (1945.) Gouache, pastel, brush, pen, black and colored inks, with sgraffito on paper, 22 1/2 x 15 1/4" (irreg.).
Collection Mrs. Kay Hillman, New York

Collection Mr. and Mrs. Walter Bareiss, Munich


129. Untitled. (1946.) Crayon, pastel, brush, pen and ink on brown paper, 18 7/8 x 21 5/8". Collection Dr. and Mrs. Bernard Brodsky, New York

130. Untitled. 1946. Gouache, brush, pen, black and colored inks, and wash with sgraffito on paper, 22 3/8 x 30 3/8".
Collection Dwight Ripley, Greenport, New York

131. Untitled. (1946.) Gouache, pastel, brush, pen, black and colored inks, and wash on paper, 22 1/2 x 30 7/8".
Collection Dwight Ripley, Greenport, New York
132. Untitled. (1946.) Gouache, pastel, brush, pen, black and colored inks, and wash on paper, 22 1/2 x 30 5/8". Collection Dwight Ripley, Greenport, New York

133. Untitled. (1946.) Pen and ink on paper, 4 7/8 x 11 3/8". Collection Mrs. Betty Parsons, New York

Note: Inscribed "For Betty 1951 JAN 30 J P."

135. Untitled. 1947. Crayon, colored pencil, brush, pen, ink and wash on paper, 20 1/2 x 25 7/8". Estate of the artist

136. War. 1947. Crayon, brush, pen and ink on paper, 20 1/2 x 26". Estate of the artist


138. Untitled. 1948. Collage of paper with oil, enamel and gesso, 22 1/8 x 30 5/8". Collection Mr. and Mrs. G. H. Petersen, New York


143. Number Nineteen, 1949. Enamel on parchment mounted on composition board, 31 x 22 5/8". Collection Dr. and Mrs. Israel Rosen, Baltimore, Maryland

144. Number Thirty, 1949. (Birds of Paradise,) Enamel and aluminum paint on paper mounted on composition board, 30 3/4 x 22 1/2". Collection Dr. and Mrs. David Abrahamsen, New York

145. Number Thirty-One, 1949. Oil, enamel, gesso and aluminum paint on paper mounted on composition board, 30 1/4 x 22 1/8". Collection Mr. and Mrs. Roy J. Friedman, Chicago


147. Green Silver. (1949,) Enamel and aluminum paint on paper mounted on canvas, 22 7/8 x 30 7/8". Collection Mr. and Mrs. Joseph Slifka, New York
148. **Untitled.** (1949) Collage with enamel, aluminum paint and cloth on paper and cut composition board, 30 7/8 x 22 1/2".
Collection Julian J. and Joachim Jean Aberbach, New York

149. **Untitled.** (1950?) Enamel on paper, 31 x 23".
Collection Mr. and Mrs. Herbert Matter, New York

150. **Untitled.** (1950.) Enamel on paper, 13 7/8 x 22 1/4" (sight).
Collection Mrs. Bliss Parkinson, New York

151. **Untitled.** (1950?) Ink on rice paper, 28 7/8 x 21".
Estate of the artist

152. **Untitled.** 1951. Ink on Japan paper, 17 1/2 x 22 1/4".
Collection Morton Feldman, New York

153. **Untitled.** (1951.) Ink on rice paper, 24 3/8 x 34 1/2".
Collection David Gibbs, New York

154. **Untitled.** 1951. Sepia ink on rice paper, 24 7/8 x 39 1/8".
Collection Mrs. Penelope S. Potter, Cannondale, Connecticut

155. **Number Three,** 1951. Ink on rice paper, 25 x 33 7/8".
Collection Mr. and Mrs. Alexander Liberman, New York

156. **Untitled.** 1951. Sepia and black ink on rice paper, 24 7/8 x 39" (irreg.). Collection N. Richard Miller, Philadelphia

158. Untitled. (1951.) Watercolor and ink on rice paper, 
   24 1/4 x 34". Estate of the artist

159. Untitled. 1951. Watercolor and ink on rice paper, 24 1/2 x 34". 
   Collection Mr. and Mrs. B. H. Friedman, New York

160. Untitled. 1951. Ink and wash on Howell paper mounted on canvas, 
   17 5/8 x 21 5/8". Collection Rodolphe and Mic Stadler, Paris

161. Number Seventeen, 1951. Watercolor, black and colored inks on 
   Howell paper, 17 5/8 x 22 1/8" (irreg.). 
   Collection Robert U. Ossorio, New York

162. Untitled. 1951. Watercolor, black and colored inks on Howell 
   paper, 13 x 16 1/4". Collection Mr. and Mrs. Hans Namuth, New York

163. Untitled. 1951. Watercolor, ink and gesso with cloth on Howell 
   paper mounted on canvas, 20 x 25 1/2". Lent anonymously. 
   Note: Inscribed "For Lyn F."

164. Untitled. (1953-54.) Brush, black and colored ink on Howell 
   paper, 15 3/4 x 20 1/2". The Museum of Modern Art, New York, 
   gift of Mr. and Mrs. Ira Haupt

165. Untitled. (1956.) Watercolor and ink on Howell paper, 
   17 3/4 x 22 1/8". Estate of the artist

166. Untitled. (1956.) Black and colored ink with cloth on Howell 
   paper, 17 3/8 x 21 1/4" (irreg.). Estate of the artist
III: Prints

167. **Lone Rider.** (1934-35.) Lithograph, 5 3/4 x 8" (irreg.).
Collection Theodore Wahl, Milford, New Jersey

168. **Plowing.** (1936.) Lithograph, 7 1/2 x 11 1/4" (irreg.).
Collection Theodore Wahl, Milford, New Jersey

169. **Coal Miners.** (1934.) Lithograph, 11 1/4 x 15" (irreg.).
Collection Theodore Wahl, Milford, New Jersey

170. **Farm Workers.** (1936-37.) Lithograph, 7 3/8 x 11 3/8" (irreg.).
Collection Theodore Wahl, Milford, New Jersey

171. **Figures in a Landscape.** (1938.) Lithograph, 10 x 14 1/2" (irreg.).
Collection Theodore Wahl, Milford, New Jersey

172. **Untitled.** (1943.) Engraving and drypoint, 14 7/8 x 17 5/8".
Estate of the artist