Van Gogh, Dalí, and Beyond
THE WORLD REIMAGINED
Published in conjunction with the exhibition
Vincent van Gogh, (detail), June 22–December 3, 2012, organized by Samantha Friedman, Assistant Curator, Department of Drawings, The Museum of Modern Art, in collaboration with Gary Chatrachian, Deputy Director (Chief Curator) and Glenn Lowry, Director, Associate Curator of Drawings and Photograph, Art Gallery of Western Australia.

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Van Gogh, Dalí, and Beyond: The World Reimagined is the third exhibition in a dynamic, multiyear partnership between The Museum of Modern Art and the Art Gallery of Western Australia. To date, AGWA’s audience has had the opportunity to immerse itself in the individual achievements of modern art’s pioneers, with Picasso to Warhol: Fourteen Modern Masters, and to explore the energy of New York through photographs, in Picturing New York: Photographs from The Museum of Modern Art. Exhibitions still to come will investigate design in the domestic sphere, offer encounters with cutting-edge contemporary art, and highlight Post-Impressionist masterpieces. Encompassing a range of periods, mediums, and approaches, this program reflects not only the breadth of MoMA’s unparalleled collection but the diversity of modern art itself.

Prepared exclusively for presentation in Perth, Van Gogh, Dalí, and Beyond: The World Reimagined will allow viewers to observe how over ninety artists have reinvented landscape, still life, and portraiture from the late nineteenth century to the present day. By adopting these traditional genres, modern artists have gestured toward art historical precedents even as they have invented radical new languages to describe the people, places, and things of their own times.

From Vincent van Gogh’s twisted olive trees to Lawrence Weiner’s seascape in words, we see the definition of a landscape expand to include not only the representation of a site but our own experience of it. If Paul Cézanne’s faceted oranges were revolutionary at the dawn of the twentieth century, Urs Fischer’s hybrid of a real apple and pear shows us what a still life can be at the dawn of the twenty-first. The solidity of Auguste Rodin’s portrait of Honoré de Balzac sculpted in the 1890s gives way to Gerhard Richter’s self-portrait in the 1990s, in which the subject dissolves in a blur of paint. Together, the 134 paintings, sculptures, drawings, photographs, prints, and media works gathered here reflect shifting conceptions of the world, documenting ever-changing relationships to nature, objects, ourselves, and each other.

The partnership between The Museum of Modern Art and the Art Gallery of Western Australia has continued to strengthen with each exhibition. Hardworking members of nearly every department in both museums—from Conservation and Registration to Education and Communications—have contributed to the success of this ambitious project. A core team steered the effort forward with commitment and camaraderie: Samantha Friedman, Assistant Curator, Department of Drawings at MoMA, organized the exhibition in collaboration with Gary Dufour, Chief Curator (Deputy Director, and Glenn Iseger-Pilking-ton, Associate Curator of Indigenous Objects and Photography, at AGWA. The efforts of Brian Stewart, Deputy Director (Chief Operating Officer; Lynne Hargreaves, General Manager, Collections and Exhibitions; Di Yarrall, General Manager, Community Relations; Jude Savage, Registrar of Collections; and Sharyn Beor, Marketing and Promotions Manager, all at AGWA, were indispensable in bringing this exhibition to fruition. We are equally grateful to Ramona Bronkar Bannayan, Senior Deputy Director for Exhibitions, Collections, and Programs; Maria DeMarco Beardsley, formerly Coordinator, Exhibition Programs; and Jodi Hauptman, Curator, Department of Drawings, all at MoMA, who expertly managed the manifold aspects of both this particular exhibition and the overall collaboration.

Such an ambitious project requires significant resources beyond our two institutions. We would like to acknowledge the commitment of the State Government of Western Australia and the Department of Treasury and Finance for their continuous support of a program that contributes to the long-term cultural enrichment of Perth and Western Australia. Warm thanks go to AGWA’s Chair of the Board, Fiona Kalaf, and to the entire Board, who have been enthusiastic in leading the strategies behind such an important project. We would also like to thank the Government Funding Partner, Eventscorp, and the Principal Series Sponsor, Ernst & Young, for their key support of the Great Collections of the World series from the outset, and Creative Agency Sponsor, 303LOWE, for its passion in developing wonderfully original platforms for the series.

STE FANO C AR B O N I
Director, Art Gallery of Western Australia

G L E N N D . L O W R Y
Director, The Museum of Modern Art
1. Vincent van Gogh, The Olive Trees, Saint Rémy, June–July 1889, Oil on canvas, 28 3/4 × 36 in. (72.6 × 91.4 cm)

In September of 1889, Vincent van Gogh sent several paintings to his brother Theo from the asylum in Saint-Rémy-de-Provence, where he had been living since May of that year. In the accompanying letter, van Gogh describes the ways in which he embellished certain aspects of the landscape, moving beyond a faithful record of nature. “The olive trees with white cloud and background of mountains, as well as the Moonrise and the Night effect—These are exaggerations from the point of view of the arrangement,” he wrote, referring first to The Olive Trees (plate 1) and then to two related canvases.1 He goes on, however, to communicate a concurrent desire to capture particular details of the specific setting. “The olive trees are more in character . . . and I’ve tried to express the time of day when one sees the green beetles and the cicadas flying in the heat.”2 Thus, even though he altered or invented certain elements for compositional or expressive ends, other aspects of these canvases accurately reflect recognizable attributes of the landscape surrounding Saint Rémy.

Van Gogh was actively preoccupied at this moment with these alternatives at either end of the spectrum of landscape painting: free invention and truthful documentation. Disagreement with Paul Gauguin over which approach to take was one of the conflicts that had brought an end to the artists’ shared “Studio of the South” in Arles the previous year.3 Van Gogh maintained the importance of painting sur le motif, or directly from reality, but Gauguin championed painting de tête, from imagination or memory. In a letter to Émile Bernard at the end of 1889, van Gogh implores his colleague to “look for the possible, the logical, the true” and counsels against the “artificial”

“People will tell me that mountains are not like that…”
and the “affected” in favor of “immersing oneself in reality again.”10 He reports to Bernard that he has grounded his own painting with simple, concrete subjects from nature: “My ambition is truly limited to a few clods of earth, some sprouting wheat. An olive grove. A cypress.”5 This commitment to reality may seem unexpected for an artist who is most often celebrated now for passionately subjective depictions of nature, but van Gogh’s “exaggerations” are always rooted in observation. If, as he admits, mountains are not wholly the way he paints them, this is because, in the Garden of Olives “because here I see real olive trees.”14 Van Gogh’s letter to Bernard includes advice that provides insight into his own objectives: “In order to give an impression of anxiety,” he wrote, “you can try to do it without heading straight for the historical garden of Gethsemane”15 if a painting like The Olive Trees does not pretend to conjure the agony of Christ praying in the garden before his death, it does strive to instill the directly observed landscape with intense emotion. In the roiling movement of the earth, the gnarled twisting of the tree trunks and the agitated energy of their leaves, and the animate pulse of the cloud overhead, we sense the state of the artist’s own psyche.16 Applying these sensations to the landscape, van Gogh created an intimate association between exterior and interior realms, between nature and his own humanity. While landscape painting has always been defined by an implicit human presence,17 modern landscape painting relies on an interaction with nature that is direct, personal, and rooted in reality, even if that reality is exaggerated.

Nowhere is the identification between the modern individual and the landscape more evident than in Surrealism, where internal turmoil is often envisioned as an external phenomenon. The fact that many Surrealists were committed to grounding their visions with realistic detail may initially seem as unexpected as the Expressionist van Gogh’s debt to observation, until we remember that the name of the movement refers not to the nonreal but to the hyperreal.18 In illuminated Pleasures (plate 15), Salvador Dalí projects the contents of his subconscious against a Catalonian plain with such precision that the fantasies seem perfectly plausible. By incorporating long shadows into the scene, Dalí shows that earthly logic applies to this psychological terrain. One of the landscapes within-the-landscape—a colonnade in the leftmost of the painting’s three theater-like boxes—is a collage element pasted into the composition, a photomechanically reproduced fragment of reality dropped into a dream world.

The Chilean-born artist Roberto Matta was adopted into the Surrealist circle in the 1930s, thanks in part to what the movement’s leader, André Breton, would later describe as a “repercussion of the psychic on the physical”19 in his work. Matta referred to his often horizonless but nonetheless environmental compositions as “psychological morphologies” or “inscapes”—names that testify to his belief in a connection between interior life and the natural world. Painted during a trip to Mexico in 1941, Listen to Living (plate 17) captures the geological drama of an erupting volcano, even as its otherworldly forms and hallucinatory palette transcend terrestrial physicality. In this and other paintings, Matta zooms in to an atomic scale, taking inspiration from the amoeboid forms of microscopic plant and animal life. When asked in the 1960s what Surrealism had meant to him, Matta answered that it was his way of “looking for more reality.”20
As the boundaries of art stretched to include installation-based and conceptual practices in the 1970s, the possibilities of representing a landscape widened too. Yet an emphasis on the individual’s relationship to his environment, and a commitment to accessing something real in nature, continued to define these expansions of the genre. The work of British land artist Richard Long, which comes out of his walks in the countryside, removes materials from their setting and introduces them into the natural landscape. “Out there is my studio,”15 Long has said, referring to the idea of representing a landscape widened too. Yet an emphasis on nature becomes manifest in the idea of landscape, see W. J. Mitchell, Landscape and Power (Chicago: University of Chicago Press, 1994).

The viewer’s experience of reading Weiner’s work is one that necessarily takes place in time, much like an individual’s walk on an actual beach. Long’s work is similarly phenomenological; the artist may have executed the initial ramble to gather materials, but anyone who perambulates the Conshohocken Circle takes a second nature walk of his own. If van Gogh saw in the Provencal landscape a reflection of his own agony, rather than Christ’s, these works by Long and Weiner invite viewers to point out, these referents may be arbitrary, the large scale and resolute horizontality with which they are conveyed evoke the physical qualities of a shoreline.
3. Paul Cézanne. Château Noir, 1903–4. Oil on canvas, 29 × 36 ¾ in. (73.6 × 93.2 cm)

4. Georges Braque. Road near L’Estaque, L’Estaque, late summer 1908. Oil on canvas, 23 ½ × 19 ¾ in. (60.3 × 50.2 cm)
4. André Derain. L’Estaque. 1906. Oil on canvas, 13⅜ × 17⅔ in. (33.3 × 45.1 cm)

5. Maurice de Vlaminck. Autumn Landscape. c. 1905. Oil on canvas, 18⅜ × 22⅔ in. (46.2 × 57.3 cm)
6. Odilon Redon. Underwater Vision. c. 1910. Oil on canvas, 36 3/8 × 24 1/4 in. (92.5 × 61.5 cm)

7. Gustav Klimt. The Park. 1910 or earlier. Oil on canvas, 43 5/8 × 43 5/8 in. (110.4 × 110.4 cm)
9. Emil Nolde. *Blue and Violet Flowers.* 1916. Oil on burlap, 26 3/4 × 33 1/4 in. (67.5 × 84.5 cm)

8. Vasily Kandinsky. *Church at Murnau.* 1909. Oil on board, 19 1/8 × 27 1/2 in. (48.6 × 69.8 cm)
11. Jean Metzinger. Landscape. Neuilly, January–February 1911. Oil on canvas, 28¾ × 36¼ in. (73 × 92.1 cm)

10. Marcel Duchamp. Landscape. Neuilly, January–February 1911. Oil on canvas, 18⅝ × 24 in. (46.5 × 61.3 cm)
12. Lyonel Feininger. Ruin by the Sea. 1930. Oil on canvas, 27 × 43⅜ in. (68.4 × 110 cm)

13. Olga Rozanova. The Factory and the Bridge. 1913. Oil on canvas, 32½ × 24¾ in. (83.2 × 61.6 cm)
33

14. Max Ernst. Birds above the Forest. 1929. Oil on canvas, 32 7/16 × 45 3/4 in. (82.6 × 116.4 cm)

15. Salvador Dalí. Illumined Pleasures. 1929. Oil and collage on composition board, 9 7/8 × 6 7/8 in. (25.8 × 17.5 cm)
16. Yves Tanguy. The Furniture of Time. 1939. Oil on canvas, 46 × 35 ¼ in. (116.7 × 89.4 cm)

17. Roberto Matta. Listen to Living. 1941. Oil on canvas, 45 ½ × 37 ½ in. (116 × 95.2 cm)
18. Adolph Gottlieb. Flotsam at Noon. 1952. Oil on canvas, 36 1/2 × 48 in. (92.7 × 121.7 cm)

19. David Hare. Sunset, II. 1953. Bronze and steel, 24 × 30 × 6 1/4 in. (61.5 × 76.2 × 15.9 cm)
20. Milton Avery, Sea Grasses and Blue Sea. 1958. Oil on canvas, 60 1/8 in. x 6 ft. 3 1/2 in. (152.7 x 183.7 cm)

21. Allan D’Arcangelo, U.S. Highway 1, Number 1. 1964. Synthetic polymer paint on canvas, 70 x 6 ft. 9 1/2 in. (213.6 x 207 cm)
Robert Adams  
(American, born 1957)  
Colorado Springs, Colorado  
1978 (plate 25)  
Gelatin silver print  
11 5/16 × 5 9/16 in. (28.7 × 14.9 cm)  
Gift of the photographer

Tract House #23  
1971 (plate 18)  
Gelatin silver print  
5 5/8 × 8 1/2 in. (14.3 × 21.1 cm)  
Gift of the photographer

Bret Elmer  
(Man, born 1955)  
Colorado Springs, Colorado  
1970 (plate 26)  
Gelatin silver print  
5 5/16 × 7 3/4 in. (13.2 × 19.7 cm)  
Purchased

Along Interstate 25, Colorado  
1973 (plate 24)  
Gelatin silver print  
11 5/16 × 5 9/16 in. (28.7 × 14.9 cm)  
Gift of Mr. and Mrs. Herbert Fleishhacker

Great Escapes  
[American, born 1965]  
2013 (plate 41)  
Synthetic polymer paint on canvas  
31 1/8 × 25 1/2 in. (80 × 65 cm)  
Katherine S. Dreier Bequest

Road near L’Estaque  
1908 (plate 3)  
Oil on canvas  
13 7/8 × 17 3/4 in. (35.3 × 45.1 cm)  
Gift of Mrs. David M. Levy

Tears  
2016 (plate 41)  
Photograph on 44 sheets  
27 1/4 × 23 1/4 in. (69.4 × 59 cm)  
Purchased with funds provided by Mrs. Julia Feininger, Mr. and Mrs. Richard K. Weil and Mr. and Mrs. Ralph F. Collins

Nunavut  
1971 (plate 28)  
Gelatin silver print  
13 1/16 × 8 1/2 in. (34 × 21.6 cm)  
Gift of Jeffrey Fraenkel and Frish Brandt

Gift of the photographer

Newly Completed Tract House  
1968 (plate 26)  
Gelatin silver print  
5 5/8 × 8 1/2 in. (14.3 × 21.1 cm)  
The Sydney and Harriet Janeh Collection

Flotsam at Noon  
2007 (plate 29)  
Gelatin silver print  
19 1/8 × 27 1/2 in. (48.6 × 69.8 cm)  
Gift of the photographer
Philip Guston
(American, born Canada, 1913–1980)
Chevres
1974 (plate 68)
Oil on canvas
68 1/8 in. × 91 ½ in. (174.3 × 231.8 cm)
Gift of Edward R. Brooke in honor of
glass D. Lowrey
Raymond Hans
(French, 1940–2003)
Saffo Super Matchbox
1961 (plate 45)
Synthetic polymer paint on plywood
43 1/8 in. × 31 1/4 in. (110.5 × 79.4 cm)
Gift of Philip Johnson
Florence Harst
(American, 1865–1948)
Untitled
c. 1933 (plate 73)
Gelatin silver print
11 1/4 × 14 1/4 in. (28.9 × 36.2 cm)
Gift of Paul F. Walter
Donald Judd
(American, 1928–2011)
Relief
1982 (plate 64)
Oil on board and wood, with mirrored-steel
baking pan
43 1/8 in. × 92 5/8 in. (110.8 × 235.3 cm)
Gift of Barbara Rose
Paul Klee
(German, born Switzerland, 1879–1940)
Still Life with Four Apples
1929 (plate 43)
Oil and gouache on board
23 1/8 in. × 13 3/4 in. (59.5 × 34.9 cm)
Gift of Mr. and Mrs. Peter A. Rübel
Jeff Koons
(American, born 1955)
Basset Crystal Set
1986 (plate 73)
Sculpture
12 3/4 × 11 3/4 in. (32.3 × 30.3 cm)
Gift of Werner and Elaine Dannheisser
Pablo Picasso
(Spanish, 1881–1973)
Still Life with Grapes
1933 (plate 74)
Oil on canvas
24 1/2 × 20 in. (62 × 50.8 cm)
Gift of Ellsworth Kelly
Roy Lichtenstein
(American, 1923–1997)
Glass IV
1976 (plate 67)
Painted bronze
49 1/4 × 49 1/4 in. (124.5 × 124.5 cm)
Gift of降落
Harri Matteux
(French, 1904–1994)
The Blue Window
1935–1936 (plate 46)
Oil on canvas
27 1/2 × 35 1/4 in. (70.5 × 89.4 cm)
Abby Aldrich Rockefeller Fund
Jean Want
(Spanish, 1889–1957)
Still Life—Gloves and Newspaper
1922 (plate 50)
Oil on canvas
46 3/4 × 35 5/8 in. (119.1 × 90.5 cm)
Gift of Amund G. Erpf
Lucilis Mexely-Nagy
Composition
1946 (plate 51)
Gelatin silver print
8 1/4 × 11 in. (21.4 × 27.9 cm)
Anonymous gift
George Mornand
(Italian, 1895–1956)
Still Life
1940 (plate 99)
Oil on canvas
14 5/8 × 10 5/8 in. (37.1 × 27.0 cm)
James Thrall Soby Bequest
Maurice Tabard
(French, 1887–1974)
Untitled
1953 (plate 54)
Gelatin silver print
8 1/4 × 6 1/4 in. (21 × 16 cm)
Gift of Robert Shapiro
Wayne Thiebaud
(American, born 1920)
Car Mergers
1974 (plate 60)
Painted bronze
31 1/2 × 31 1/2 × 2 1/4 in. (80 × 80 × 5.7 cm)
Mrs. Simon Guggenheim Fund
Sahra Poposki
(Russian, 1889–1954)
Subject from a Shop's Door
1934 (plate 49)
Oil on canvas
27 1/2 × 35 in. (70.5 × 89 cm)
The Riklis Collection of McCrory Corporation
Fairfield Porter
(American, 1907–1975)
Still Life
1946–70 (plate 68)
Assemblage: oil on canvas and base of synthetic
polymer paint on canvas, in 6 sections
Overall: 20 1/2 ft. × 16 ft. 2 1/8 in. × 6 ft. (622.5 × 487.5 × 182.9 cm)
Gift of the artist
Ashley Bickerton
(British, born 1959)
Self-Portrait
1991 (cast late 1990) (plate 106)
Bronze
14 3/4 × 11 1/2 in. (37.8 × 29.2 cm)
Gift of Curr Valentin
Chuck Close
(American, born 1940)
Elizabeth
1980 (plate 32)
Oil on canvas
4 ft. 6 in. (1.38 × 1.52 m)
Gift of Anna Marie and Robert E. Shapiro
Andrew Derain
(French, 1880–1954)
Portrait of a Woman
1903 (plate 61)
Oil on canvas
30 7/8 × 24 in. (78.5 × 61 cm)
Gift of Mr. and Mrs. Peter A. Rübel
Lucian Freud
(British, born Germany, 1922–2011)
Tormented Self-Portrait (Nurse at Arles)
1987–88 (plate 127)
Synthetic polymer paint, bronze powder and
lacquer on wood, oxidized aluminum, rubber,
plastic, Formica, leather, chrome-plated steel,
and canvas
7 ft. 8 in. × 68 in. × 13 1/2 in. (234.1 × 173 × 34.2 cm)
Purchase
Joseph Beuys
(Austrian, born 1921)
The Artist’s Mother
1971 (plate 100)
Oil on canvas
13 5/8 × 24 in. (34.6 × 61 cm)
Acquired through the Lillie P. Bliss Bequest
P O R T R A I T

Glen D. Lowry
Gift of Edward R. Brooke in honor of
Glass D. Lowrey
Raymond Hans
Saffo Super Matchbox
Synthetic polymer paint on plywood
Gift of Mr. and Mrs. Peter A. Rübel
Gift of Barbara Rose
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and canvas
Purchase
Joseph Beuys
The Artist’s Mother
Oil on canvas
Acquired through the Lillie P. Bliss Bequest

158
**Marisol**
(Marisol Escobar)
(Venice, born France, 1930)
*Self-Portrait with Cropped Hair*
1965 (plate 118)
Oil on canvas
15¾ × 11 in. (40 × 27.9 cm)
Gift of the photographer

**Pablo Picasso**
(Spanish, 1881–1973)
*Woman’s Head (Fernande)*
Paris, fall 1909 (plate 95)
Bronze
25⅜ × 15¾ × 17½ in. (64.5 × 40 × 44.5 cm)
Gift of Charles E. Merrill

**August Sander**
(German, 1876–1964)
*The Earthbound Farmer*
1921 (plate 87)
Galan silver print
9⅞ × 7⅝ in. (24.9 × 19.4 cm)
Gift of the photographer

**Cindy Sherman**
(American, born 1954)
*Untitled*
1996 (plate 120)
Galan silver print
25⅝ × 21⅝ in. (65.1 × 54.9 cm)
Gift of Mrs. David M. Levy

**Diango Hernández**
(Mexican, born 1930)
*Double Portrait of Frank O’Hara*
1955 (plate 112)
Galan silver print
11 × 8⅞ in. (28 × 22.5 cm)
Gift of the photographer

**The Painter Gottfried Bammann**
(French, 1840–1901)
*Balzac in a Frock Coat*
Paris, 1914 (plate 94)
Oil on canvas
25⅝ × 21⅝ in. (65.1 × 54.9 cm)
Gift of the photographer

**Henry de Toulouse-Lautrec**
(French, 1864–1901)
*La Goulue at the Moulin Rouge*
1891–92 (plate 88)
Galan silver print
23⅝ × 17¾ in. (60 × 45 cm)
Gift of the photographer

**Andy Warhol**
(American, 1928–1987)
*Death Mask of My Oldest Son Who Was Murdered during the Nazi Terror*
1964 (plate 101)
Galan silver print
11⅛ × 8 in. (28.2 × 20.5 cm)
Gift of the photographer

**Willem Sasnal**
(Polish, born 1972)
*Untitled (Anka)*
2004 (plate 131)
Silkscreen ink on synthetic polymer paint on canvas
6 ft. 11 in. × 9 ft. 11 in. (210.5 × 302.5 cm)
Gift of the Jerry and Emily Spaulding Family Foundation in honor of Kirk Varnadoe

**Pablo Picasso**
(Spanish, 1881–1973)
*Young Girl in Circus Caravan*
1929 (plate 96)
Galan silver print
11½ × 8¾ in. (29.3 × 22.3 cm)
Gift of the photographer

**Thomas Ruff**
(German, born 1957)
*Member of Parliament, Democrat*
1977 (plate 92)
Galan silver print
11⅛ × 8⅞ in. (28 × 22 cm)
Gift of the photographer

**Gerhard Richter**
(German, born 1932)
*La Goulue at the Moulin Rouge*
1921 (plate 86)
Galan silver print
10 × 7⅜ in. (25.4 × 18.7 cm)
Gift of the photographer

**Dinah Rivers**
(Scottish, 1802–1877)
*Young Man in a Gray Sweater (Jacques Lefèbvre)*
Paris, 1914 (plate 86)
Galan silver print
25⅝ × 21⅝ in. (65.1 × 54.9 cm)
Gift of T. C. Dandy Jones

**Willem Sasnal**
(Polish, born 1972)
*Y oung Girl in Circus Caravan*
1929 (plate 96)
Galan silver print
11½ × 8¾ in. (29.3 × 22.3 cm)
Gift of the photographer

**Camille Claudel**
(French, 1864–1943)
*Death Mask of My Oldest Son Who Was Murdered during the Nazi Terror*
1964 (plate 101)
Galan silver print
11⅛ × 8 in. (28.2 × 20.5 cm)
Gift of the photographer

**Willem Sasnal**
(Polish, born 1972)
*Double Elvis (Anka)*
1981 (plate 119)
Oil on canvas
23⅝ × 17¾ in. (60 × 45 cm)
Gift of Mrs. David M. Levy

**Frances R. Keech Bequest**
(1930–2015)
*Balzac in a Frock Coat*
Paris, 1914 (plate 94)
Oil on canvas
25⅝ × 21⅝ in. (65.1 × 54.9 cm)
Gift of the photographer

**Andrew Wyeth**
(American, 1917–2009)
*My Oldest Son Who Was Murdered during the Nazi Terror*
1964 (plate 101)
Galan silver print
11⅛ × 8 in. (28.2 × 20.5 cm)
Gift of the photographer

**David Hockney**
(English, 1937–)
*Self-Portrait with Cropped Hair*
1965 (plate 118)
Oil on canvas
15¾ × 11 in. (40 × 27.9 cm)
Gift of Edgar Kaufmann, Jr.

**Leslie Wexner**
(American, born 1935)
*Untitled (Anka)*
2004 (plate 131)
Silkscreen ink on synthetic polymer paint on canvas
6 ft. 11 in. × 9 ft. 11 in. (210.5 × 302.5 cm)
Gift of the Jerry and Emily Spaulding Family Foundation in honor of Kirk Varnadoe

**William Wegman**
(American, 1943–)
*Study for Marilyn’s Mouth*
1987 (plate 119)
Silkscreen ink on synthetic polymer paint on canvas
6 ft. 11 in. × 9 ft. 11 in. (210.5 × 302.5 cm)
Gift of the photographer

**Tom Wesselmann**
(American, 1931–2004)
* Untitled (Anka)*
2004 (plate 131)
Silkscreen ink on synthetic polymer paint on canvas
6 ft. 11 in. × 9 ft. 11 in. (210.5 × 302.5 cm)
Gift of the photographer

**Andrew Wyeth**
(American, 1917–2009)
*My Oldest Son Who Was Murdered during the Nazi Terror*
1964 (plate 101)
Galan silver print
11⅛ × 8 in. (28.2 × 20.5 cm)
Gift of the photographer

**Willem Sasnal**
(Polish, born 1972)
*Untitled (Anka)*
2004 (plate 131)
Silkscreen ink on synthetic polymer paint on canvas
6 ft. 11 in. × 9 ft. 11 in. (210.5 × 302.5 cm)
Gift of the photographer

**Willem Sasnal**
(Polish, born 1972)
*Untitled (Anka)*
2004 (plate 131)
Silkscreen ink on synthetic polymer paint on canvas
6 ft. 11 in. × 9 ft. 11 in. (210.5 × 302.5 cm)
Gift of the photographer
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