


ACQUISITIONS OF THE 1930'S AND 1940'S
THE SOLOMON R. GUGGENHEIM MUSEUM



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IN TRIBUTE TO BARONESS HILLA VON REBAY 1890–1967

ACQUISITIONS

OF THE 1930'S

AND 1940'S

THE SOLOMON R. GUGGENHEIM MUSEUM, NEW YORK

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HILLA REBAY 1890-1967

Baroness Hilla Rebay von Ehrenwiesen was born in 1890 in Strassburg, Alsace, daughter of a German army officer. She studied painting at the Academy in Düsseldorf and in Paris and Munich. From 1914-1920 she exhibited with avant-garde groups in Germany; 1914-15 with the Secession, Munich; 1914 Salon des Indépendants, Paris; 1915 Secession, Berlin; 1918 November Gruppe, Berlin; 1920 became a member of 'Kraier'.

In 1917 she exhibited at Der Sturm Gallery in Berlin. It is probable that it was through Herwarth Walden that she became acquainted with the other artists who exhibited in his gallery: Delaunay, Gleizes, Léger, Chagall, Kandinsky, Marc, Klee and Bauer — artists whose work she was later to acquire for the Foundation.

In the mid-twenties she came to America and in 1926 met Solomon R. Guggenheim. She helped him form his collection of modern paintings and in 1937 became the director of the museum that he founded. She resigned in 1952.

She exhibited often in this country, her first show being held at the Worcester Art Museum in 1927. Her last exhibition in New York was held at French and Company, Inc., in 1962.

Acquisitions of the 1930's and 1940's is presented in tribute to the Guggenheim Museum's first Director, the Baroness Hildegarde von Rebay von Ehrenwiesen. The works here exhibited besides many others came to the Solomon R. Guggenheim Collection in the first phase of its institutional existence through her initiative.

As a painter, translator and pamphleteer, the Baroness in her day, was known as the stormy petrel of non-objective painting — a mode of abstraction that excluded recognizable subject matter from the vocabulary of the visual arts. Her passionate espousal of Rudolf Bauer, Moholy-Nagy, Scarlett, Nebel, Xceron, Mondrian, Kandinsky and of many others bore out in action her strong convictions and beliefs. The roster of acquisitions however transcends the non-objective limitation and contains works of quality and importance in a variety of styles.

A small charcoal *Nude* by Matisse dating back to pre-Fauve years in which the young Frenchman sought nourishment from Cézanne and from the Neo-Impressionists remains to this date the outstanding work by this artist in the Guggenheim Collection. It is approximately contemporary with Rousseau's *Artillerymen*, the first oil by the *Douanier* to enter the Museum's collection thereby to secure representation of this great precursor of the naive and the fantastic in modern art. Preceding both works mentioned by eleven to fifteen years are four color sketches and seven drawings by Seurat, of which four are shown and documented in this catalogue. Because of his towering importance, the great rarity of available paintings and the correspondingly high prices, Seurat remains among the most fervently desired and often sorely missed names in post-impressionist collections. The group of gem-like canvasses therefore holds a very special place among Miss Rebay's great acquisitions.

Hilla Rebay's attitude toward the Cubists was ambiguous. Like Mondrian, she tended to look upon them as moving in the right direction but not quite far enough and she rejected them in their later, figurative phases. However, here again the distinction of the acquired Picassos, Légers, Gris, Gleizes, and that of such Orphists and Futurists as Delaunay and Severini speaks admirably for the clarity of conviction that gathered them under one roof.

Figurative content, resisted by Hilla Rebay in the pioneering phase of abstraction, was acceptable in the mannered portraiture of Modigliani, the fantasies of Chagall, Klee, and Campendonck, and in Marc's and Kandinsky's *der Blaue Reiter*. The addition of Klee's work to the Guggenheim Collection was among the most important measures taken during Hilla Rebay's administration. They came to the Guggenheim *en masse* when the Foundation's Trustees acquired the Nierendorf Estate which contained besides 122 Klees, 51 Kirchner works on paper, 31 Feininger oils, water-

colors, and drawings, and numerous other items of primary importance. Through such superb examples as Kokoschka's *Knight Errant* the Museum's holdings were immeasurably enriched. Intuitive taste and personal bias came to its happiest conjunction in the Baroness' championship of two separate avant-garde movements that had telling consequences for twentieth-century painting: the painters around the Dutch group of De Stijl and the masters of the Bauhaus. The former, gathered around Mondrian counted among their ranks Van Doesburg, Vantongerloo, Vordemberge-Gildewart who thanks to the Baroness, are all represented in the Museum Collection today. Even more rounded is the Bauhaus collection which in a large part was brought together before the creation of the Guggenheim Foundation when Hilla Rebay visited the Dessau center as Solomon R. Guggenheim's artistic arbiter. Moholy-Nagy who came to the Bauhaus in 1923, attracted the Baroness' interest and as a result is represented by no less than 45 works. Other Bauhaus masters gathered from the same source include Klee, already mentioned in connection with the Nierendorf purchase, Feininger and, of course, Kandinsky, whose massive representation in the Guggenheim Collection remains without any doubt Miss Rebay's most dramatic contribution. Those remembering the early phase of the Guggenheim's functioning will recall that it was primarily Kandinsky's canvasses which together with Rudolf Bauer's and those of the Baroness herself were in evidence throughout the first Director's administration that lasted from 1937-1952.

It would be too much to expect an even qualitative texture from as passionate a collector as was the Baroness. That acquisitions made in her time include more than their share of masterpieces is demonstrated through the current selection beyond any doubt. Although not unaccompanied by lesser works and by flaws which, in keeping with the Director's temperament also came decisively and in round numbers, it is the highlights which stand out today as the Baroness' legacy emerges firmly buttressed by the great works that adorn the permanent Collection of the Solomon R. Guggenheim Museum.

Acquisitions of the 1930's and 1940's — a selection from a large reservoir of works — cannot, it must be admitted, claim the sanction of the personality it honors. The Museum's first Director would certainly have stressed the non-objective idiom for its own sake more than we have and there can be no doubt that Rudolf Bauer's, her own work, and that of artists here omitted would be given more prominence in a choice reflecting Miss Rebay's own preferences. To accept these for the occasion without modification has of course suggested itself. If such an alternative was abandoned, this was done because it seemed preferable to let a great contribution benefit from hindsight so effortlessly gained so that the result may stand, if not as intended, then certainly as fated.

Thomas M. Messer, Director

INTRODUCTION TO THE CATALOGUE

This catalogue, in order to underline the growth and development of the collection, is arranged in chronological order of acquisition. The entries include: title in English, original title or variants of title, date, medium, dimensions (height precedes width), and provenance. Exhibitions prior to entry into the collection are listed as completely as possible; after acquisition, entries are limited to retrospectives or exhibitions of lasting interest. References are restricted in most cases to major publications in which works are described or illustrated.

In order to abbreviate lengthy entries of exhibitions organized by the Museum which traveled here and abroad, the following exhibitions, recorded to the right, will appear in shortened form in the catalogue:

SOCIÉTÉ AUXILIERE DES EXPOSITIONS DU PALAIS DES BEAUX-ARTS, Brussels, May 17–June 30, 1957, *Vasily Kandinsky*; organized by The SOLOMON R. GUGGENHEIM MUSEUM and traveling 1957–1958 to MUSÉE NATIONAL D'ART MODERNE, Paris, November 15, 1957–February 5, 1958; TATE GALLERY, London, January 15–February 16; MUSÉE DES BEAUX-ARTS DE LYON, March 8–April 6; GALLERIA NAZIONALE D'ARTE MODERNA, Rome; KUNSTNERNES HUS, Oslo, April 18–May 4, 1958.

International Kandinsky Exhibition:

THE SOLOMON R. GUGGENHEIM MUSEUM, New York, January 24–April 7, 1963, *Vasily Kandinsky 1866–1944: A Retrospective Exhibition*; traveled to MUSÉE NATIONAL D'ART MODERNE, Paris, April 24–June 24; GEMEENTEMUSEUM, The Hague, July 1–August 30; KUNSTHALLE, Basel, September 7–November 7, 1963.

National Kandinsky Exhibition:

PASADENA ART MUSEUM, California, January 15–February 15, 1963, *Vasily Kandinsky 1866–1944: A Retrospective Exhibition*, organized in collaboration with THE SOLOMON R. GUGGENHEIM MUSEUM, traveled to: SAN FRANCISCO MUSEUM OF ART, March 1–April 4; PORTLAND ART MUSEUM, Oregon, April 15–May 15; MARION KOOGLER MCNAY ART INSTITUTE, San Antonio, June 1–July 1; COLORADO SPRINGS FINE ART CENTER, July 15–August 25; BALTIMORE MUSEUM OF ART, September 9–October 20; COLUMBUS GALLERY OF FINE ARTS, Ohio, November 11–December 5, 1963; WASHINGTON UNIVERSITY ART GALLERY, St. Louis, December 22, 1963–January 6, 1964; MONTREAL MUSEUM OF FINE ARTS, Canada, February 5–March 5; WORCESTER ART MUSEUM, Massachusetts, March 20–April 20, 1964.

International Paul Klee Exhibition:

THE SOLOMON R. GUGGENHEIM MUSEUM, New York, February 17–April 30, 1967, *Paul Klee Retrospective Exhibition*; traveled to KUNSTHALLE, Basel, Germany, June 3–August 16, 1967.

National Paul Klee Exhibition:

PASADENA MUSEUM OF ART, California, February 21–April 2, 1967, *Paul Klee Retrospective Exhibition*, organized in collaboration with THE SOLOMON R. GUGGENHEIM MUSEUM, traveled to SAN FRANCISCO MUSEUM OF ART, April 13–May 14; COLUMBUS GALLERY OF FINE ARTS, Ohio, May 25–June 25; CLEVELAND MUSEUM OF ART, Ohio, July 5–August 13; WILLIAM ROCKHILL NELSON GALLERY, Kansas City, September 1–30; BALTIMORE MUSEUM OF ART, October 24–November 19; WASHINGTON UNIVERSITY ART GALLERY, St. Louis, December 3, 1967–January 5, 1968; PHILADELPHIA MUSEUM OF ART, January 15–February 15, 1968.

Acquisition numbers appear in the margins. The first two digits abbreviate the year of acquisition; the Museum number follows after the period. Nierendorf Estate acquisition numbers are indicated as 1172 x 1 through 774. Thus 48.1172 x 1 indicates the first work acquired from the Nierendorf Estate in 1948.

As editor, I should like to acknowledge the efforts of staff members, past and present, who have made scholarly contributions to this work: Mrs. Carol Levy Fuerstein, Mrs. Marilyn Hunt, Rose-Carol Washton, Linda Konheim and Joellyn Duesberry.

Louise Averill Svendsen, Curator



VASILY KANDINSKY

- 37.241 BLACK LINES, NO. 189. 1913. Oil on canvas, 51¼ x 51⅜". Signed I.I. "Kandinsky 1913"; on reverse, "Kandinsky Schwarze Linien (1913) no. 189".
- Provenance: Solomon R. Guggenheim, New York. Gift, Solomon R. Guggenheim, 1937.
- Exhibitions: GALERIE THANNHAUSER, Munich, 1914.
 THE MUSEUM OF NON-OBJECTIVE PAINTING, New York, March 15–May 15, 1945, *In Memory of Wassily Kandinsky*, cat. no. 27, and frontispiece.
 MUSÉE NATIONAL D'ART MODERNE, Paris, May–June, 1952, *L'œuvre du XXème siècle*, cat. no. 42, pl. 7.
 THE SOLOMON R. GUGGENHEIM MUSEUM, New York, 1963, *Vasily Kandinsky: A Retrospective Exhibition*, ill. cat. no. 35.
 THE SOLOMON R. GUGGENHEIM MUSEUM, New York, July 1–September 13, 1964, *Van Gogh and Expressionism*.
 THE SOLOMON R. GUGGENHEIM MUSEUM, New York, June 23–October 23, 1966, *Gauguin and the Decorative Style*.
- References: GROHMANN, WILL, *Wassily Kandinsky, Life and Work*, New York, 1958, cat. no. 189, ill. p. 141.
 LASSAIGNE, JACQUES, *Kandinsky*, Geneva, 1964, ill. p. 72.
 HAMILTON, GEORGE HEARD, *Painting and Sculpture in Europe, 1880–1940*, Baltimore, 1967, p. 135.

"In one of his earliest non-objective paintings, *Black Lines, No. 189* of 1913, the design is an apparently free but actually quite strict disposition of red, blue, green, and yellow shapes behind and between clusters of black lines. The technique is as deceptively casual as the composition. The erratic lines, in single scratches or groups, and the careless brush strokes might be mistaken for doodling, so completely has Kandinsky accepted the promptings of intuition. But close attention reveals that this art is only seemingly accidental; each stroke, each line, has its own place and no other . . . Because each form or colour had its own meaning, which could be affected by the slightest alteration of shape or hue . . . the fitting of such meanings together was of crucial importance if the content was to be properly expressed. The content, which requires expression because of its 'internal necessity', is of the greatest spiritual or psychological importance." (Hamilton, George Heard, *Painting and Sculpture in Europe, 1880–1940*, Baltimore, 1967, p. 135.)



VASILY KANDINSKY

37.244 LIGHT PICTURE, NO. 188 (HELLER BILD). 1913. Oil on canvas, 30 $\frac{3}{4}$ x 39 $\frac{1}{2}$ ". Signed I.I. "Kandinsky 1913".

Provenance: Collection Kluxen. Solomon R. Guggenheim, New York. Gift of Solomon R. Guggenheim, 1937.

Exhibitions: GALERIE THANNHAUSER, Munich, 1914, *Kandinsky Exhibition*.

THE MUSEUM OF MODERN ART, New York, December 7, 1936–January 17, 1937, *Fantastic Art, Dada, Surrealism*, no. 55.

THE MUSEUM OF NON-OBJECTIVE PAINTING, New York, March 15–May 15, 1945, *In Memory of Wassily Kandinsky*, cat. no. 28, and frontispiece.

PALAIS DES BEAUX-ARTS, Brussels, *Kandinsky*, 1957, ill. cat. no. 13.

MUSÉE NATIONAL D'ART MODERNE, Paris, October 20, 1960–January 20, 1961, *Les Sources du XXème Siècle*, cat. no. 294.

PASADENA ART MUSEUM, 1963, *Kandinsky: A Retrospective Exhibition*, cat. no. 23.

References: GROHMANN, WILL, *Wassily Kandinsky, Life and Work*, New York, 1958, cat. no. 188, CC. 100.

READ, HERBERT, *Kandinsky*, London, 1959, p. 10, pl. 2.

"Late in 1913 Kandinsky painted two light, cheerful works — *Bright Picture*, [*Light Picture*] and *Black Lines*. For the first of these he made a wash drawing (Collection Germanisches National Museum, Nürnberg) which corresponds to the painting. Small sheaves of lines which look like stars — carmine-red, green, and blue — are distributed on the yellow ground; diagonals, most of them running from the lower left to upper right, show similar sheaf-like hatchings. One thinks of a celestial landscape, every form is so light and so starry." (Grohmann, Will, *Wassily Kandinsky*, New York, 1958, p. 138.)



VASILY KANDINSKY

37.254 IN THE BLACK SQUARE, NO. 259. 1923. Oil on canvas, $38\frac{3}{8} \times 36\frac{3}{4}$ ". Signed l.l. with monogram "VK// 23"; on reverse "VK. no. 259, 1923".

Provenance: Solomon R. Guggenheim, New York. Gift, Solomon R. Guggenheim, 1937.

Exhibitions: THE SOLOMON R. GUGGENHEIM MUSEUM, New York, 1963, *Vasily Kandinsky: A Retrospective Exhibition*, ill. cat. no. 52.

SIDNEY JANIS GALLERY, New York, January 2-31, 1967, *Two Generations of 20th Century Art*, cat. no. 20.

References: GROHMANN, WILL, *Wassily Kandinsky, Life and Work*, New York, 1958, cat. no. 259; C.C. 147.

READ, HERBERT, *Kandinsky*, London, 1959, p. 14, pl. 4.

LASSAIGNE, JACQUES, *Kandinsky*, Geneva, 1964, ill., p. 89.

Painted in the year following Kandinsky's appointment to the Bauhaus, *In the Black Square* is related to two types of compositions of the 1923-24 period: "accented corners" and "circle pictures". Here the circles play a subordinate role within the composition; the main tensions are created toward the corners by the opposition of the trapezoid within the black square.

VASILY KANDINSKY

- 37.334 VIOLET-ORANGE, NO. 622. 1935. Oil on canvas, $35\frac{1}{8} \times 45\frac{3}{4}$ ". Signed I.I. with monogram "VK/35"; on reverse "VK// No. 622// 1935 — Violet-Orange".
- Provenance: the artist, 1936. Solomon R. Guggenheim, New York. Gift, Solomon R. Guggenheim, 1937.
- Exhibitions: MUSEUM OF NON-OBJECTIVE PAINTING, New York, March 15–May 15, 1945, *In Memory of Wassily Kandinsky*, no. 206.
PALAIS DES BEAUX-ARTS, Brussels, 1957, *Kandinsky*, ill. cat. no. 39.
THE PASADENA ART MUSEUM, 1963, *Vasily Kandinsky: A Retrospective Exhibition*, ill. cat. no. 55.
- References: GROHMANN, WILL, *Wassily Kandinsky, Life and Work*, New York, 1958, cat. no. 622, C.C. 449.
SAINT-MARTIN, FERNANDE, "Back to Kandinsky", *Canadian Art*, vol. 21, no. 3, May–June 1964, ill. p. 160.

These two works were painted the year following Kandinsky's move to Paris in 1934. The works of the Paris period are both a culmination and a synthesis of Kandinsky's themes and techniques of the preceding years. They are also marked by a great variety of conception and execution. *Violet-Orange* is bold in structure with flying forms and rich dense colors. *Green Accent*, on the other hand, is a subtly geometrical diagram, subdued in color.

VASILY KANDINSKY

- 37.340 GREEN ACCENT, NO. 623. 1935. Oil on canvas, $32 \times 39\frac{3}{8}$ ". Signed I.I. with monogram "VK// 35"; on reverse "VK// no. 623// 1935, Accent Vert".
- Provenance: the artist, 1936. Solomon R. Guggenheim, New York. Gift, Solomon R. Guggenheim, 1937.
- Exhibitions: MUSEUM OF NON-OBJECTIVE PAINTING, New York, March 15–May 15, 1945, *In Memory of Wassily Kandinsky*, no. 212.
THE SOLOMON R. GUGGENHEIM MUSEUM, New York, 1963, *Vasily Kandinsky: A Retrospective Exhibition*, ill. cat. no. 72.
PIERRE MATISSE GALLERY, New York, April 26–May 21, 1966, *Seven Decades, 1895–1965; Crosscurrents in Modern Art*, ill. cat. no. 230. Organized by the Public Education Association, New York.
- References: GROHMANN, WILL, *Wassily Kandinsky, Life and Work*, New York, 1958, cat. no. 623, ill. p. 309.
LASSAIGNE, JACQUES, *Kandinsky*, Geneva, 1964, ill. p. 104.

OTTO NEBEL

37.362 NOBILE, no. 475. 1936. Watercolor, 11½ x 17½".

Provenance: the artist. Solomon R. Guggenheim, New York. Gift, Solomon R. Guggenheim, 1937.

References: FIFTH CATALOGUE OF THE SOLOMON R. GUGGENHEIM COLLECTION OF NON-OBJECTIVE PAINTINGS, New York, 1939, no. 362.

KUNSTGEWERBEMUSEUM, Zürich, 1955, *Der Sturm: Otto Nebel*, exhibition catalogue, statement by the artist: "Worte Zu Bildern", page 29.

NEBEL, OTTO, *Geistige Kunst der Gegenwart und der Zukunft*, Bern, 1948.

Otto Nebel, after being trained as an architect, was active in Germany as a painter, writer, poet and art teacher. A friend of Kandinsky and Klee, with whose work his own bears an affinity, Nebel was a member of Der Sturm group and wrote for that periodical. This watercolor shows Nebel's absorption in the non-objective theories of the thirties. He lives in Bern, Switzerland.

MARC CHAGALL

37.438 PARIS THROUGH THE WINDOW. 1913. Oil on canvas, 52⅜ x 54¾". Signed l.l. "Chagall/1913".

Provenance: Collection Kluxen. Solomon R. Guggenheim, New York. Gift, Solomon R. Guggenheim, 1937.

Exhibitions: THE MUSEUM OF MODERN ART, New York, December 1936–January 1937, *Fantastic Art, Dada, Surrealism*, ill. p. 115.

THE MUSEUM OF MODERN ART, New York, April 9–June 23, 1946, *Marc Chagall*; THE ART INSTITUTE OF CHICAGO, October 24–December 15, 1946.

STEDELIJK MUSEUM, Amsterdam, December 1947–January 1948, *Chagall*.

THE SOLOMON R. GUGGENHEIM MUSEUM, New York, June 5–October 13, 1963, *Cézanne and Structure in Modern Painting*.

References: WALDEN, HERWARTH, *Expressionismus*, Berlin, 1918, ill. p. 24.

Sturm Bilderbuch I, *Marc Chagall*, Berlin, 1923, ill. p. 10.

SWEENEY, JAMES JOHNSON, *Marc Chagall*, New York, 1946, p. 28 ill.

MARITAIN, RAÏSSA, *Marc Chagall ou l'orage enchanté*, Geneva–Paris, 1948, ill. p. 76.

ESTIENNE, CHARLES, *Chagall*, Paris, 1951, ill. p. 22.

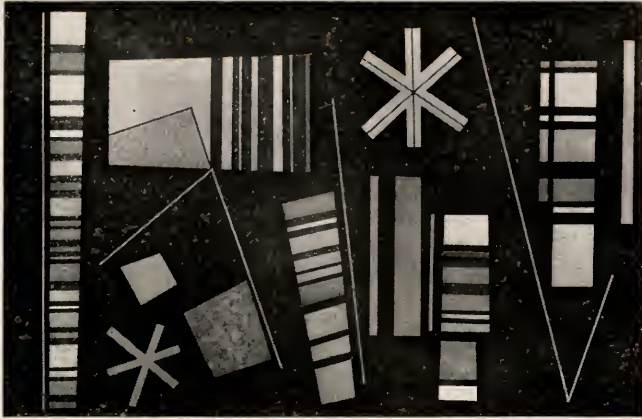
ROSENBLUM, ROBERT, *Cubism and Twentieth Century Art*, New York, 1960, p. 240 and p. 177.

MEYER, FRANZ, *Marc Chagall*, New York, 1963, p. 204, ill. p. 2–7.

CASSOU, JEAN, *Chagall*, New York, 1965, p. 36.

ERBEN, WALTER, *Marc Chagall*, New York, rev. ed. 1966, p. 12.

Franz Meyer in his authoritative volume on Chagall describes this painting as "the major work of his last Paris period . . . [It] commemorates the sensuous-spiritual experience of the city. The indoor and outdoor views are closely linked, like the two faces of Janus, and the experience can, in reality, only be rendered by constant movement from one to the other. The discontinuity in the direction of the spectator's gaze is most obvious in the contrasting motifs, — the human-headed cat, the houses and railway train, the promenaders, the tower and parachutist, the two-faced man. They admit the spectator, one might say, to both domains. He is at once within and without: in the light and traffic of Paris, and close to the images that flash up mysteriously from the depths of the soul." (MEYER, FRANZ, *Marc Chagall*, New York, 1963, p. 205.)



MARC CHAGALL

37.446 GREEN VIOLINIST, 1924-25. Oil on canvas, $77\frac{3}{4} \times 42\frac{3}{4}$ ". Signed l.r. "Chagall/Marc".

Provenance: The artist, 1936. Solomon R. Guggenheim, New York. Gift, Solomon R. Guggenheim, 1937.

Exhibitions: THE MUSEUM OF MODERN ART, New York, April 9-June 23, 1946, *Marc Chagall*, ill. p. 43;
THE ART INSTITUTE OF CHICAGO, October 24-December 15, 1946.

THE SOLOMON R. GUGGENHEIM MUSEUM, New York, June 5-October 13, 1963, *Cézanne and Structure in Modern Painting*.

References: BASLER, ADOLPHE and KUNSTLER, CHARLES, *La Peinture Indépendante en France*, Paris, 1929, vol. II, no. 55 (as "Le Musicien (1920)").

FIERENS, PAUL, *Marc Chagall*, Paris, 1929, ill. p. 14, (as "Le Musicien").

VENTURI, LIONELLO, *Marc Chagall*, New York, 1945, pl. XXII.

SWEENEY, JAMES JOHNSON, *Marc Chagall*, New York, 1946, ill. p. 43. (1918).

MARITAIN, RAÏSSA, *Chagall ou l'orage enchanté*, Geneva-Paris, 1948, ill. p. 89.

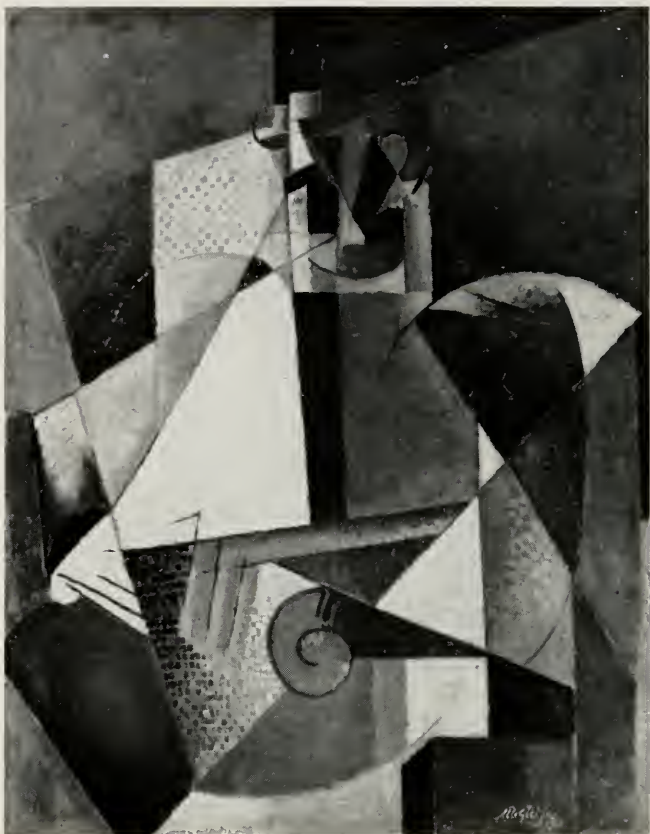
ESTIENNE, CHARLES, *Chagall*, Paris, 1951, ill. p. 34.

LASSAIGNE, JACQUES, *Chagall*, Paris, 1957, ill. p. 96.

MEYER, FRANZ, *Marc Chagall*, New York, 1963, p. 333, ill. p. 295.

When Chagall returned from Russia to Paris in 1923, he began to recreate many of the important paintings he had lost in Germany and Paris during the war or had had to leave behind in Russia. These versions were painted from memory, photographs and in some cases from originals, and differ from very free re-interpretations to near replicas. The earlier rendering of this theme is *Music*, one of the murals Chagall painted in 1920 for the auditorium of the Kamerny State Jewish Theater in Moscow (now in the Tretyakov Gallery, Moscow).





ALBERT GLEIZES

37.473 PORTRAIT OF AN ARMY DOCTOR. 1914-15. Oil on canvas, 47¼ x 37½". Signed and dated l.r. "Alb Gleizes//Toul 1914".

Provenance: Solomon R. Guggenheim, New York. Gift, Solomon R. Guggenheim, 1937.

Exhibitions: RENÉ GIMPEL GALERIE, New York, December 15, 1936-January 15, 1937, *Albert Gleizes*, no. 8.

THE SOLOMON R. GUGGENHEIM MUSEUM, New York, June 5-October 13, 1963, *Cézanne and Structure in Modern Painting*.

THE SOLOMON R. GUGGENHEIM MUSEUM, New York, September 15-November 1, 1964, *Albert Gleizes*, cat. no. 67; MUSÉE NATIONAL D'ART MODERNE, Paris, December 5, 1964-January 1965; MUSEUM-AM-OSTWALL, Dortmund, Germany, March 13-April 25, 1965.

References: OZENFANT and JEANNERET, *La Peinture Moderne*, Paris, 1924, p. 118 (reproduced showing 1914-15 date).

ROBBINS, DANIEL, *Albert Gleizes*, exhibition catalogue, New York, 1964, cat. no. 67.

COSTE, GENEVIÈVE, "New York et Paris d'accord pour réhabiliter Albert Gleizes", *Connaissance des Arts*, no. 154, December 1964, ill. p. 125.

Gleizes was called into service at the outbreak of World War I. He painted this portrait of his friend, Professor Loubet of Nancy, an army doctor who was stationed with him at Toul, in 1914.



VASILY KANDINSKY

37.502 WINTER STUDY WITH CHURCH. 1910-11. Oil on board, 13 x 17⁵/₈". Signed l.r. "Kandinsky"; on reverse in pencil, "Kandinsky Winterstudie mit Kirche".

Provenance: Rudolf Bauer, Berlin, 1936. Solomon R. Guggenheim, New York. Gift, Solomon R. Guggenheim, 1937.

Exhibitions: PALAIS DES BEAUX-ARTS, Brussels, 1957, *Kandinsky*, ill. cat. no. 10.

PASADENA ART MUSEUM, 1963, *Vasily Kandinsky: A Retrospective Exhibition*, ill. cat. no. 15.

References: GROHMANN, WILL, *Wassily Kandinsky, Life and Work*, New York, 1958, p. 345, CC. 611.

Grohmann titles this work *Murnau in Winter with Church* and dates it 1910.



AMEDEO MODIGLIANI

37.532 BOY IN BLUE JACKET (LE GARÇON À LA VESTE BLEUE). 1918. Oil on canvas, 36½ x 24¼". Signed u.r., "Modigliani".

Provenance: J. Netter, Paris. Félix Fénéon, Paris. Solomon R. Guggenheim, New York. Gift, Solomon R. Guggenheim, 1937.

Exhibitions: GALERIE BING, Paris, October 24–November 15, 1925, *Exposition Rétrospective*.
KUNSTHAUS, Zürich, March 18–May 1, 1927, *Italienische Maler*, no. 103.
CLEVELAND MUSEUM OF ART, January 30–March 18, 1951, *Modigliani–Soutine Exhibition*.
THE MUSEUM OF MODERN ART, New York, April 10–June 10, 1951, *Modigliani*, p. 52.
KUNSTVEREIN, Frankfurt-am-Main, June–July, 1963, *Amedeo Modigliani*, ill. no. 23.
THE ARTS COUNCIL OF GREAT BRITAIN, THE TATE GALLERY, London, September 28–November 3, 1963, *Modigliani*, pl. 22, cat. no. 38.
BALTIMORE MUSEUM OF ART, October 23–November 27, 1966, *20th Century Italian Painting and Sculpture*.

GEORGE, WALDEMAR, "Modigliani", *L'amour de l'Art*, October 1925, ill. p. 385.

References: PFANNSTIEL, ARTHUR, *Modigliani et son œuvre*, Paris 1956, p. 145, no. 279.

CERONI, AMBROGIO, *Amedeo Modigliani*, Milan, 1958, ill. cat. no. 100.

This picture was painted in the south of France where Modigliani, his health failing, came in the spring of 1918. Another version, with the model in a slightly different pose, is in the collection of The John Herron Art Institute, Indianapolis.



AMEDEO MODIGLIANI

37.533 THE YELLOW SWEATER (PORTRAIT OF MME. HÉBUTERNE). 1918. Oil on canvas, 39 $\frac{3}{8}$ x 25 $\frac{1}{2}$ ". Signed u.r. "Modigliani".

Provenance: Léopold Zborowski, Paris. H. Bing, Paris. Félix Fénéon, Paris. Solomon R. Guggenheim, New York. Gift, Solomon R. Guggenheim, 1937.

Exhibitions: KUNSTHAUS, Zürich, March 18–May 1, 1927, *Italianische Maler*, no. 109.
THE CONTEMPORARY ARTS CENTER, CINCINNATI ART MUSEUM, Ohio, April 18–May 20, 1959, *Amedeo Modigliani*, cat. no. 26, ill.
WADSWORTH ATHENEUM, Hartford, Connecticut, April 21–May 28, 1961, *Salute to Italy*, pp. 31–32.
THE SOLOMON R. GUGGENHEIM MUSEUM, New York, June 23–October 23, 1966, *Gauguin and the Decorative Style*.

References: PFANNSTIEL, ARTHUR, *Modigliani et son œuvre*, Paris, 1956, p. 142, no. 268.
CERONI, AMBROGIO, *Amedeo Modigliani*, Milan, 1958, no. 151, ill. 151.
RUSSOLI, FRANCO, *Modigliani*, London, 1959, pl. 30.
WERNER, ALFRED, *Amedeo Modigliani*, New York, 1966, ill. p. 142.

Jeanne Hébuterne was a young art student whom Modigliani met in 1917. She remained with him until his death and committed suicide a few days thereafter. This is one of the many likenesses of her, probably done during their stay in Nice in late 1918 while she was expecting their child.



PABLO PICASSO

- 37.536 STILL LIFE (CARAFON, POT ET COMPOTIER). 1909. Oil on canvas, 28³/₄ x 25⁷/₈".
- Provenance: Collection Reber, Lausanne. Zwemmer Gallery, London, 1936. Solomon R. Guggenheim, New York. Gift, Solomon R. Guggenheim, 1937.
- Exhibitions: THE CLEVELAND MUSEUM OF ART, October 4–November 13, 1960, *Paths of Abstract Art*, no. 18.
THE SOLOMON R. GUGGENHEIM MUSEUM, New York, June 5–October 13, 1963, *Cézanne and Structure in Modern Painting*.
- References: ZERVOS, CHRISTIAN, *Pablo Picasso, œuvres de 1906 à 1912*, Paris, 1942, vol. 2*, p. 81, no. 164.
SABARTÉS, JAIME, *Picasso, Documents Iconographiques*, Geneva, 1954, pl. 187.

This painting is recorded by Zervos as being painted in Paris in the spring of 1909. Stylistically, however, it is characteristic of the new analytical cubism Picasso developed at Horta de San Juan in the summer of 1909. The same breaking up of the surfaces into sharply defined planes or facets, the geometrizing of the forms and the tilting upward of the picture plane are to be found in the series of landscapes and heads that Picasso painted that summer. Furthermore Sabartés reproduces (no. 187) a photograph of the interior of the studio at Horta de San Juan where the left side of our picture is clearly visible on the wall.

PABLO PICASSO

- 37.537 ACCORDIONIST. 1911. Oil on canvas, 51¹/₄ x 35¹/₄". Signed I.I. "Picasso".
- Provenance: Valentine Gallery, New York, 1936. Solomon R. Guggenheim, New York. Gift, Solomon R. Guggenheim, 1937.
- Exhibitions: MUSEUM OF MODERN ART, New York, 1939, *Picasso: Forty Years of his Art*, p. 76.
MUSÉE DES ARTS DECORATIFS, Paris, June–October, 1955, *Picasso*, ill. cat. no. 24.
SAIDENBERG GALLERY, New York, April 24–May 15, 1962, *Picasso: An American Tribute*, cat. no. 5, ill.
THE SOLOMON R. GUGGENHEIM MUSEUM, New York, June 5–October 13, 1963, *Cézanne and Structure in Modern Painting*.
- References: ZERVOS, CHRISTIAN, *Picasso, œuvres de 1906 à 1912*, vol. 2*, Paris, 1942, p. 135, ill. 277.
BARR, ALFRED H., Jr., *Picasso, 50 Years of his Art*, New York, 1946, p. 74, p. 75 ill.
BOECK, WILHELM and SABARTÉS, JAIME, *Picasso*, New York, 1955, p. 152, ill. p. 377.
ROSENBLUM, ROBERT, *Cubism and Twentieth Century Art*, New York, 1961, ill. pl. 33.
FABRE, JOSÉ PALAU, *Picasso a Cataluña*, Barcelona, 1966, ill.
HAMILTON, GEORGE HEARD, *Painting and Sculpture in Europe 1880–1940*, Baltimore, 1967, pl. 87.

By the summer of 1911 which Picasso spent at Céret in the French Pyrenees, Picasso had carried analytical cubism to the point of almost complete abstraction. Yet, as Alfred Barr has pointed out, there are always vestiges of the original image. "In spite of several fairly clear vestiges of reality, the *Accordionist* was for years thought to be a landscape by one of its former owners, perhaps because Picasso had written 'Céret' on the back on the canvas. Yet if one is only slightly familiar with the vocabulary of cubism at this stage one can make out the general outlines of a seated figure facing front, the head tilted, the hair parted in the middle, the semicircles of the shoulders, the angle of arm and elbow leading (just below the center) to fingers and keys and, farther down below at the left and right the spiral volutes of the chair arms. But even by the expert many of the lines and shapes cannot be precisely identified. The puzzle can never be entirely solved. The mysterious tension between the painted image and 'reality' remains." (Barr, Alfred H. Jr., *Picasso, Fifty Years of his Art*, New York, 1946, p. 74.)



PABLO PICASSO

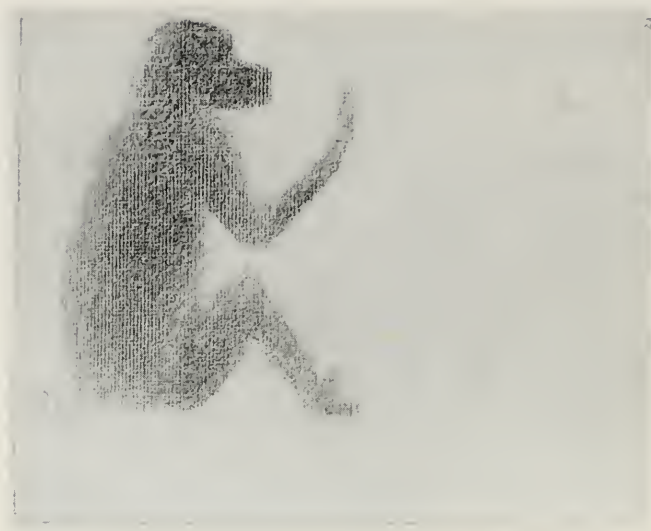
- 37.538 LANDSCAPE (PAYSAGE DE CÉRET). 1911. Oil on canvas, 25⁵/₈ x 19³/₄". Signed I.I. "Picasso".
- Provenance: Valentine Gallery, New York, 1936. Solomon R. Guggenheim, New York. Gift, Solomon R. Guggenheim, 1937.
- Exhibitions: UCLA ART GALLERIES, Los Angeles, January 24–March 7, 1965, *Years of Ferment: The Birth of Twentieth Century Art*, cat. no. 51, ill. p. 48; SAN FRANCISCO MUSEUM OF ART, March 28–May 16, 1965; CLEVELAND MUSEUM OF ART, July 13–August 22, 1965. TEL AVIV MUSEUM, Israel, December 1965–May 18, 1966, *Picasso*, ill. cat. no. 14.
- References: ZERVOS, CHRISTIAN, *Pablo Picasso, œuvres de 1906 à 1912*, Paris, 1942, vol. 2*, p. 137, ill. 281.
FABRE, JOSÉ PALAU, *Picasso a Catalunya*, Barcelona, 1966.

Two small paintings (see p. 46) of identical size follow the *Accordionist* stylistically. *Landscape* which was also painted in Céret in the summer of 1911 is almost completely abstract. However, in *Bottle and Glass*, completed in Paris in the winter of 1911–12, the 'vestiges of reality' are much more apparent. The structure is more evident, the entire area of the canvas integrated into the design. Here as in other works of the period, letters appear — possibly a newspaper title. Picasso added the signature in 1937.

GEORGES-PIERRE SEURAT

- 37.714 SEATED WOMAN (PAYSANNE ASSISE DANS L'HERBE). c. 1883. Oil on canvas, 15 x 18¹/₄". (Posthumous Inventory canvas no. 7.)
- Provenance: Léo Gausson. Félix Fénéon, Paris. Solomon R. Guggenheim, New York. Gift, Solomon R. Guggenheim, 1937.
- Exhibitions: GALERIE BERNHEIM-JEUNE, Paris, December 14, 1908–January 9, 1909, *Rétrospective Georges Seurat*, no. 8.
GALERIE BERNHEIM-JEUNE, Paris, January 15–31, 1920, *Exposition Seurat*, no. 3.
JOSEPH BRUMMER GALLERY, New York, December 4–27, 1924, *Georges Seurat*, no. 4.
GALERIE BERNHEIM-JEUNE, Paris, November 29–December 24, 1926, *Les Dessins de Georges Seurat*. (Not listed in catalogue but exhibition label on reverse canvas.)
THE MUSEUM OF MODERN ART, New York, November 20, 1934–January 20, 1935, *Fifth Anniversary Exhibition*, no. 26.
M. KNOEDLER & CO., INC. New York, April 19–May 7, 1949, *Seurat, Paintings and Drawings*, no. 4.
THE ART INSTITUTE OF CHICAGO, January 16–March 7, 1958, *Seurat, Paintings and Drawings*, cat. no. 18, p. 27, ill. no. 18, p. 39. Catalogue by Daniel Catton Rich.
THE SOLOMON R. GUGGENHEIM MUSEUM, New York, June 5–October 13, 1963, *Cézanne and Structure in Modern Painting*.
MUSÉES DE BORDEAUX, France, May 14–September 15, 1966, *La Peinture Française dans les Collections Américaines*, cat. no. 79, pp. 70–71, ill. no. 46.
THE SOLOMON R. GUGGENHEIM MUSEUM, New York, February 9–April 7, 1968, *Neo-Impressionism*, ill. cat. no. 70.
- References: DE HAUKE, C. M., *Seurat et son œuvre*, Paris, 1961, vol. 1, cat. no. 59.
RUSSELL, JOHN, *Seurat*, New York, 1965, ill. no. 110, p. 113.
HERBERT, ROBERT L., *Neo-Impressionism*, New York, 1968, cat. no. 70, ill. p. 105.

"Seurat's early training, which concentrated so much on the human figure, begins to merge with his landscape study until, in 1883–1884, he painted his first canvas of mural scale, *Bathing Place, Asnières*. This small canvas has the palette, the technique and the feeling of the large painting. The woman has the simplified form of two artists Seurat admired, Puvis de Chavannes and Millet. The brush strokes help construct the curving planes of her body, but the meadow is painted with what Seurat called "broom-swept" strokes . . . The distinctive note we attach to Seurat and to no other is the direct placing of the enigmatic figure against the unified background" (Herbert, Robert L., *Neo-Impressionism*, New York, 1968, p. 105.)



GEORGES-PIERRE SEURAT

37.715 MONKEY, SITTING UP (STUDY FOR "A SUMMER SUNDAY ON THE GRANDE JATTE") (SINGE ASSISE). 1884. Conté crayon, $6\frac{3}{4} \times 8\frac{3}{8}$ ". (Posthumous Inventory no. 343.)

Provenance: Émile Seurat. Félix Fénéon, Paris. Solomon R. Guggenheim, New York. Gift, Solomon R. Guggenheim, 1937.

Exhibitions: LA REVUE BLANCHE, Paris, March 19–April 5, 1900, *Seurat*.

XXIe SALON DES ARTISTES INDÉPENDANTS, Paris, March 24–April 30, 1905, no. 10. GALERIE BERNHEIM-JEUNE, Paris, December 14, 1908–January 9, 1909, *Rétrospective Georges Seurat*, no. 190.

GALERIE BERNHEIM-JEUNE, Paris, January 15–31, 1920, *Georges Seurat*, no. 45.

GALERIE PAUL ROSENBERG, Paris, February 3–29, 1936, *Georges Seurat*, no. 118.

WILDENSTEIN & CO., INC., New York, April 8–May 8, 1948, *Six Masters of Post-Impressionism*, no. 59.

THE ART INSTITUTE OF CHICAGO, January 16–March 7, 1958, *Seurat, Paintings and Drawings*, no. 81; THE MUSEUM OF MODERN ART, New York, March 24–May 11, 1958. Catalogue by Daniel Catton Rich.

References: RICH, DANIEL CATTON, *Seurat and the Evolution of La Grande Jatte*, Chicago, 1935, pl. XVII.

DE HAUKE, C. M., *Seurat et son œuvre*, Paris, 1961, vol. II, cat. no. 637.

This is one of 5 conté crayon sketches made of the monkey led on a chain by the couple in the right foreground of *La Grande Jatte* (1884–86, Art Institute of Chicago). This pose of the monkey sitting up was replaced in the final version by a monkey shown running on all fours.



GEORGES-PIERRE SEURAT

37.717 CHILD IN WHITE (STUDY FOR "A SUMMER SUNDAY ON THE GRANDE JATTE") (L'ENFANT BLANC). 1884. Conté crayon and chalk, 12 x 9 1/4".

Provenance: Félix Fénéon, Paris. Solomon R. Guggenheim, New York. Gift, Solomon R. Guggenheim, 1937.

Exhibitions: XXle SALON DES ARTISTES INDÉPENDANTS, Paris, *Grandes Serres de la Ville de Paris*, March 24–April 30, 1905, no. 7.

GALERIE BERNHEIM-JEUNE, Paris, December 14, 1908–January 9, 1909, *Rétrospective Georges Seurat*, no. 189.

GALERIE BERNHEIM-JEUNE, Paris, January 15–31, 1920, *Georges Seurat*, no. 43.

GALERIE BERNHEIM-JEUNE, Paris, November 29–December 24, 1926, *Les Dessins de Seurat*, no. 109.

THE ART INSTITUTE OF CHICAGO, January 16–March 7, 1958, *Seurat, Paintings and Drawings*, no. 72; THE MUSEUM OF MODERN ART, New York, March 24–May 11, 1958. Catalogue by Daniel Catton Rich.

UNIVERSITY GALLERY, UNIVERSITY OF MINNESOTA, Minneapolis, March 26–April 23, 1962, *The Nineteenth Century: 125 Master Drawings*, no. 109; THE SOLOMON R. GUGGENHEIM MUSEUM, New York, May 15–July 1, 1962.

References: RICH, DANIEL CATTON, *Seurat and the Evolution of La Grande Jatte*, Chicago, 1935, pl. VIII.

DE HAUKE, C. M., *Seurat et son œuvre*, Paris, 1961, vol. II, cat. no. 631, ill.

RUSSELL, JOHN, *Seurat*, New York, 1965, ill. no. 153, p. 167.

This is a preliminary sketch of the child, dressed in white and wearing a straw hat, that appears in the center middleground of *La Grande Jatte*.



FRIEDRICH VORDEMBERGE-GILDEWART

37.411 COMPOSITION NO. 97. 1935. Oil on canvas, 31½ x 39½". Signed on reverse "Vordemberge-Gildewart".

Provenance: Rudolf Bauer, Berlin, 1937.

Exhibitions: THE SOLOMON R. GUGGENHEIM MUSEUM, New York, June 5–October 13, 1963, *Cézanne and Structure in Modern Painting*.

References: HAFTMANN, WERNER, *Painting in the Twentieth Century*, New York, 1960, p. 286.
ARP, JEAN, *Vordemberge-Gildewart*, Amsterdam, 1949, n. p.

Vordemberge, whose career in architecture, sculpture and the film preceded his interest in painting, joined the De Stijl group in 1924. In 1931 he became a member of the newly-formed Abstraction-Création group, an association founded by Héliou and Vantongerloo which was devoted to purely abstract principles. During the thirties Vordemberge's painting, as here, is characterized by a formal balance of simple geometric forms and lines against a single color background. In discussing his artistic credo, the artist wrote, "Just as sounds are nothing but useless baggage of the melodic line, while its most significant content consists of the inaudible, so in the creations of absolute art there is an element which is beyond the purely optical." (Arp, Jean, *Vordemberge-Gildewart*, Amsterdam, 1949, n.p. translated from the French.)



JUAN GRIS

38.237 FRUIT BOWL (COMPOTIER). February 1917. Oil on wood, 21 $\frac{5}{8}$ x 12 $\frac{7}{8}$ ". Signed I.I. "Juan Gris 2 1917".

Provenance: Rose Valland, Paris, 1938.

Exhibitions: THE SOLOMON R. GUGGENHEIM MUSEUM, New York, June 5–October 13, 1963, *Cézanne and Structure in Modern Painting*.

References: ALVARO, JULIEN, "L'Espace Cubiste", *Art Aujourd'hui*, series 4, nos. 3–4, May–June, 1953, ill. p. 50.

"However French his taste became, he remained the heir to Zurbarán" (Soby, James Thrall, *Juan Gris*, New York, 1958). The strong and sharply delineated black, white and tan of the *Fruit Bowl* affirm Gris' Spanish heritage. In a *Still Life* of the same month (The Minneapolis Institute of Arts), Gris has used the same compositional elements and similar stylistic mannerisms to describe the curves of the fruit bowl and bottle. The typical tight structuring of his forms and interest in the play between object and its shadow is evident in both these works although *Fruit Bowl* is abstracted to a greater extent.



JUAN GRIS

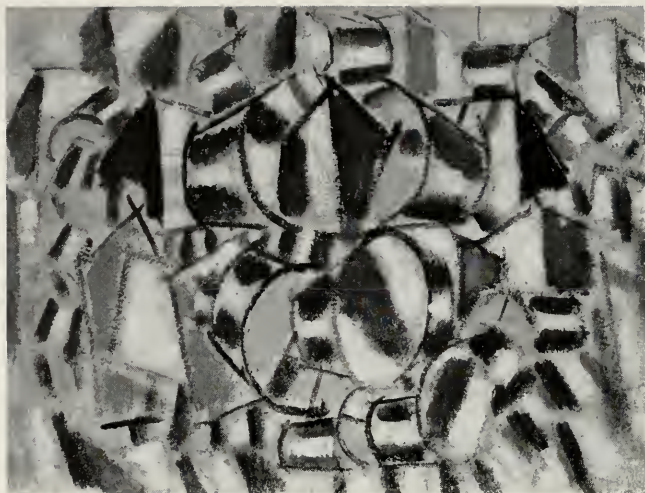
38.238 FRUIT BOWL ON CHECKERED CLOTH. November, 1917. Oil on wood, 31 $\frac{3}{4}$ x 21 $\frac{3}{8}$ ". Signed I.I. "Juan Gris/Paris 11-17".

Provenance: Rose Valland, Paris, 1938.

Exhibitions: THE MUSEUM OF MODERN ART, New York, April 9-June 1, 1958, *Juan Gris*, ill. p. 83.
THE SOLOMON R. GUGGENHEIM MUSEUM, New York, June 5-October 13, 1963, *Cézanne and Structure in Modern Painting*.

References: KAHNWEILER, DANIEL-HENRY, *Juan Gris: His Life and Work*, New York, 1947, pl. 42.
SOBY, JAMES THRALL, *Juan Gris*, New York, p. 78.
SCHLENHOF, NORMAN, *Art in the Modern World*, no. 2, ill. p. 169.

In the spring of 1917 there was a notable change in Gris' painting style. His work became much more complex and the colors and varied textures which he produced so skillfully in his collages of 1914 began to reappear in this work of November 1917.



FERNAND LÉGER

38.344 VARIATION OF FORM. 1913. Oil on burlap, 18 x 24". Signed on reverse, "F. Léger (1913)".

Provenance: Galerie Simon, Paris. Pierre Loeb, Paris, 1938.

Exhibitions: THE SOLOMON R. GUGGENHEIM MUSEUM, New York, June 5–October 13, 1963, *Cézanne and Structure in Modern Painting*.

References: GOLDING, JOHN, *Cubism*, London, 1959, pp. 177–178.

These three pictures (see p. 104) are typical of a large number of works, done from 1913–1914, which Léger called *Contrasts of Form*. "The tubular forms and flat areas in the paintings are a culmination of his work since 1910. By 1914 Léger had developed a theory, based ultimately on his study of Cézanne, by which he thought he could achieve the maximum of pictorial contrast in the largest number of ways: contrast of colour, based not on a scientific investigation of light by the neo-impressionists, but on strictly formal considerations; contrast of straight and curved lines; contrasts of solids with each other and with flat planes. The result was at times completely abstract and had more to do with an almost animistic belief in visual dynamism for its own sake than with cubism, although usually these *Contrasts of Forms* had an ostensible subject and were devoid of illusionistic space." (Fry, Edward F., *Cubism*, New York, 1966, p. 31.)

FERNAND LÉGER

38.345 VARIATION OF FORM. 1913. Oil on burlap, 39 x 49¼". Signed l.l. "F. LÉGER"; on reverse "F. LÉGER, 1913".

Provenance: Daniel-Henry Kahnweiler. Fourth Kahnweiler Sale, Hôtel Drouot, Paris, May 7, 1923. Galerie Simon, Paris. Pierre Loeb, Paris, 1938.

Exhibitions: THE SOLOMON R. GUGGENHEIM MUSEUM, New York, June 5–October 13, 1963, *Cézanne and Structure in Modern Painting*.

References: *Catalogue des Tableaux, Aquarelles, Gouaches, Dessins et Estampes* (4th Kahnweiler Sale catalogue), Hôtel Drouot, Paris, 1923, ill. cat. no. 314.
FRY, EDWARD F., *Cubism*, New York, 1966, p. 31, 127.



LASZLO MOHOLY-NAGY

38.358 CONSTRUCTION 1280. 1927?. Watercolor, pencil and ink, $13\frac{5}{8} \times 20\frac{1}{4}$ ". Signed l.r. "Moholy-Nagy".

Provenance: Rudolf Bauer, 1938.

Exhibitions: MUSEUM OF NON-OBJECTIVE PAINTING, New York, May 15–July 10, 1947, *In Memoriam Laszlo Moholy-Nagy*, no. 44.

THE SOLOMON R. GUGGENHEIM MUSEUM, New York, October 3, 1961–January 9, 1962, *Elements of Modern Painting*; circulated by The American Federation of Arts, New York, June 1962–September 1963, as *Elements of Modern Art*.

In Moholy-Nagy's involvement with Constructivism after 1921, he used sliding transparent planes, and crossing diagonals of which these two watercolors (see Moholy-Nagy, no. 41.353) are typical (see p. 59). He defined his Twenties Constructivism as "the activation of space by means of a dynamic-constructive system of forces actually at tension in physical space, and their construction within space, also active as force (tension)". (Hamilton, George Heard, *Painting and Sculpture in Europe 1880–1940*, Baltimore, 1967, p. 222.) He described his "transparent" pictures of the Twenties as "completely freed of elements reminiscent of nature. The liberation from the necessity to record was their [the paintings] genesis. I wanted to eliminate all factors which might disturb their clarity — in contrast, for example, with Kandinsky's paintings, which reminded me sometimes of an undersea world. My desire was to work with the peculiar characteristics of colors, with their pure relationships." (Moholy-Nagy, Laszlo, *The New Vision*, 1928, and *Abstract of an Artist*, New York, third. rev. ed., p. 75.)



PIERRE BONNARD

38.432 DINING ROOM ON THE GARDEN. 1934. Oil on canvas, 50 x 53 $\frac{3}{8}$ ". Signed I.I. "Bonnard".

Provenance: the artist, 1935. Galerie Bernheim-Jeune, Paris, 1937. Pierre Loeb, Paris, 1938.

Exhibitions: SALON D'AUTOMNE, Paris, 1935.

PETIT PALAIS, Paris, June–October 1937, *Les Maitres de l'Art Indépendant, 1895–1937*, no. 25.

THE MUSEUM OF MODERN ART, New York, May 24–October 15, 1944, *Art in Progress: 15th Anniversary Exhibition, Painting, Sculpture and Prints*.

THE MUSEUM OF MODERN ART, New York, September 10–December 3, 1964, *Bonnard and his Environment*, no. 57, ill. p. 56.

THE SOLOMON R. GUGGENHEIM MUSEUM, New York, June 23–October 23, 1966, *Gauguin and the Decorative Style*.

References: *Verve*, vol. I, no. 1, December 1937, ill. p. 87.

REWALD, JOHN, *Pierre Bonnard*, New York, 1948, ill. p. 116.

TERRASSE, ANTOINE, *Bonnard*, Geneva, 1964, p. 80, ill. p. 74.

VAILLANT, ANNETTE, *Bonnard*, New York, 1965, ill. p. 209.

RUSSOLI, FRANCO, *Bonnard*, Milan, 1966, cover ill.

TERRASSE, ANTOINE, *Pierre Bonnard*, Paris, 1967, pp. 144–146, ill. p. 146.

Bonnard spent the summer of 1934 on the Channel coast. From June to September he rented a villa at Bénerville-sur-Mer. This painting shows the dining room of the villa with a view of the sea beyond the garden. The model at the right is his wife Marthe.



VASILY KANDINSKY

38.501 STUDY FOR "LANDSCAPE WITH A TOWER". 1908-1909. Oil on board, 13 x 17⁵/₈". Signed l.r. "Kandinsky".

Provenance: Gutekunst & Klipstein, Bern, 1938.

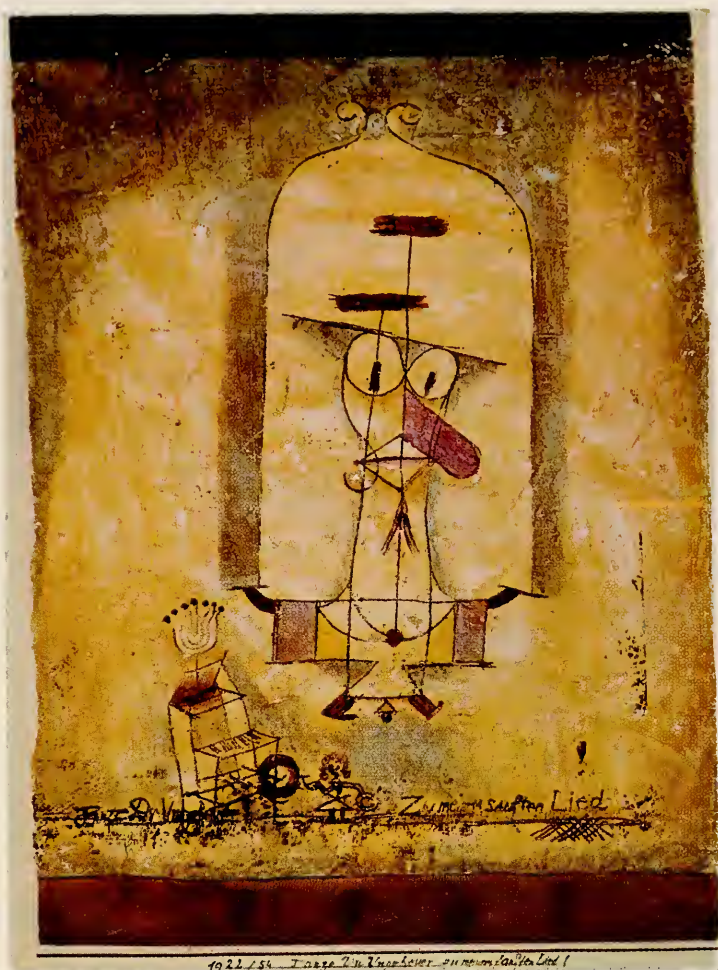
Exhibitions: THE MUSEUM OF NON-OBJECTIVE PAINTING, New York, 1945, *In Memory Wassily Kandinsky*, cat. no. 3.

PALAIS DES BEAUX-ARTS, Brussels, 1957, *Kandinsky*, cat. no. 8.

PASADENA ART MUSEUM, April 23-June 4, 1961, *Expressionism to Bauhaus*.

References: GROHMANN, WILL, *Wassily Kandinsky, Life and Work*, New York, 1958, p. 345, CC. 597.

The painting, *Landscape with a Tower* for which this is a study, belongs to Mme. Nina Kandinsky and is dated by her as 1908. Will Grohmann in his monograph *Kandinsky* dates both works as 1909 although *Landscape with Tower* bears the date of 1908. Stylistically the work seems later.



PAUL KLEE

38.508 DANCE, MONSTER, TO MY SOFT SONG! 1922. (TANZE DU UNGEHEUER ZU MEINEM SANFTEN LIED!) Oil transfer drawing with watercolor on gesso-primed gauze, 14 $\frac{1}{3}$ x 11 $\frac{1}{2}$ ". Inscribed on mount, "1922/54 Tanze Du Ungeheuer zu meinem sanften Lied!"

Provenance: Rudolf Bauer, Berlin, 1938.

Exhibitions: BUCHHOLZ GALLERY AND WILLARD GALLERY, New York, October 9–November 2, 1940, *Paul Klee*, no. 28.

THE MUSEUM OF MODERN ART, New York, 1945, *Paul Klee*, ill. p. 35.

THE SOLOMON R. GUGGENHEIM MUSEUM, New York, 1967, *Paul Klee: A Retrospective Exhibition*, ill. cat. no. 51.

References: MESSER, THOMAS M., "Which Klee", *Arts Magazine*, vol. 41, no. 5, March 1967, ill. p. 36.

Klee's elegant use of line and subtle watercolor effects are often overridden by the humor of his images. The cartoon element is emphasized by the artist's descriptive titles which are often, as in *Dance, Monster, to My Soft Song!*, incorporated into the painting.

FERNAND LÉGER

38.521 SMOKERS. 1911. Oil on canvas, 51 x 37 $\frac{7}{8}$ ".

Provenance: Daniel-Henry Kahnweiler, Paris. Third Kahnweiler Sale, Hôtel Drouot, Paris, July 4, 1922. Galerie L'Effort Moderne, Paris. Georges Bernheim, Paris. Pierre Loeb, Paris, 1938.

Exhibitions: SALON DES INDÉPENDANTS, March 20–May 16, 1912.

KUNSTHAUS, Zürich, April 30–May 25, 1933, *Fernand Léger*, no. 55.

MUSÉE NATIONAL D'ART MODERNE, Paris, May–June, 1952, *L'œuvre du XXe siècle*, cat. no. 55.

THE SOLOMON R. GUGGENHEIM MUSEUM, New York, June 5–October 13, 1963, *Cézanne and Structure in Modern Painting*.

References: *Catalogue des Tableaux, Aquarelles, Gouaches, Dessins et Estampes*, (third Kahnweiler sale) Hôtel Drouot, Paris, 1923, ill. cat. no. 103.

COOPER, DOUGLAS, *Fernand Léger et le Nouvel Espace*, Geneva, 1949, ill. p. 44.

TÉRIADE, E., *Fernand Léger*, Geneva, 1949, ill. p. 44.

ZERVOS, CHRISTIAN, *Fernand Léger, œuvres de 1905 à 1952*, Paris, 1952, ill. p. 30.

KUH, KATHERINE, *Léger*, Urbana, Illinois, 1953, p. 93, ill. p. 94.

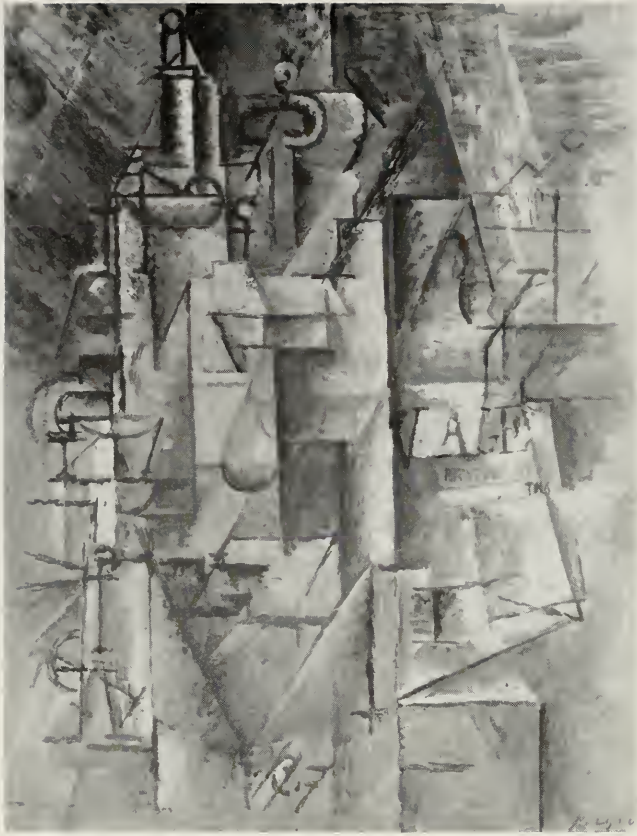
VERDET, ANDRÉ, *Fernand Léger*, Geneva, 1955, pl. 7.

GOLDING, JOHN, *Cubism*, London, 1959, pp. 153–154, 161, pl. 53.

DELEVOY, ROBERT L., *Léger*, Geneva, 1962, ill. p. 36.

Léger painted *Smokers* late in 1911, about a year after he had met Picasso. In contrast to Picasso's 'analytical' cubism of the same period, Léger developed his personal style of cubism wherein the subject is clearly discernable, the colors brighter, the composition a balance of contrasts between geometric planes and curves. Here the amorphous substance of smoke is conceived both as plane and tubular solid. Although traditional rendering of perspective is almost abandoned, the line of tubular trees in the landscape gives some suggestion of recession in space.





PABLO PICASSO

38.539 BOTTLE AND GLASS (BOUEILLE ET VERRE: LE PERCOLATEUR). 1911-12. Oil on paper mounted on canvas, 25 $\frac{5}{8}$ x 19 $\frac{3}{4}$ ". Signed l.l. "Picasso".

Provenance: Max Pellequer, Paris. Pierre Loeb, Paris, 1938.

References: ZERVOS, CHRISTIAN, *Pablo Picasso, œuvres de 1906 à 1912*, Paris, 1942, vol. 2*, p. 145, ill. 299.

GOLDING, JOHN, *Cubism*, London, 1959, ill. 12A.

(See p. 31 for text.)



PABLO PICASSO

38.540 GLASS AND BOTTLE OF "BASS" (VERRE ET BOUTEILLE DE BASS). 1913. Pencil, gouache, sawdust and collage, 18 $\frac{7}{8}$ x 24 $\frac{3}{4}$ ". Signed l.r. "Picasso".

Provenance: Max Pellequer, Paris. Pierre Loeb, Paris, 1938.

References: ZERVOS, CHRISTIAN, *Pablo Picasso, œuvres de 1906 à 1912*, Paris, 1942, vol. 2**, cat. no. 441.

In 1912 Picasso and Braque invented the 'collage', a technique of pasting paper to the composition. This not only added texture to the surface, but introduced the paradoxical or *trompe-l'œil* effect hitherto unknown in painting. Here Picasso has built up the composition with sawdust and collage. The paper addition is a newspaper clipping; the letters BASS however are painted in imitation of a bottle label. Zervos dates this work and a smaller still life with bottle of Bass (Private Collection, New York) as 1913.



HENRI ROUSSEAU

38.711 ARTILLERYMEN. c. 1895. Signed l.r. "H. Rousseau". Oil on canvas, 31¾ x 39½".

Provenance: Galerie van Leer, Paris. Galerie Louis Carré, Paris, 1938.

Exhibitions: TOOTH GALLERY, London, February 17–March 12, 1938, *Les Maîtres populaires de la réalité*, no. 3.

WILDENSTEIN AND CO., New York, April 17–May 25, 1963, *Henri Rousseau*, cat. no. 9, ill.

MUSEUM BOYMANS–VAN BEUNINGEN, Rotterdam, July 10–September 6, 1964, *Le Monde des Naïfs*, ill., cat. no. 4; MUSÉE NATIONAL D'ART MODERNE, Paris, October 14–December 6, 1964.

PAUL ROSENBERG AND CO., New York, April 26–May 21, 1966, *Seven Decades 1895–1965; Crosscurrents in Modern Art*, no. 43, ill. p. 36.

References: *Der Querschnitt*, Berlin, 1926, pl. following p. 638.

BASLER, ADOLPHE, *Henri Rousseau, son vie, son œuvre*, New York, 1927, p. 31, pl. 14.

COURTHION, PIERRE, *Henri Rousseau, Le Douanier*, Geneva, 1944, pl. 30.

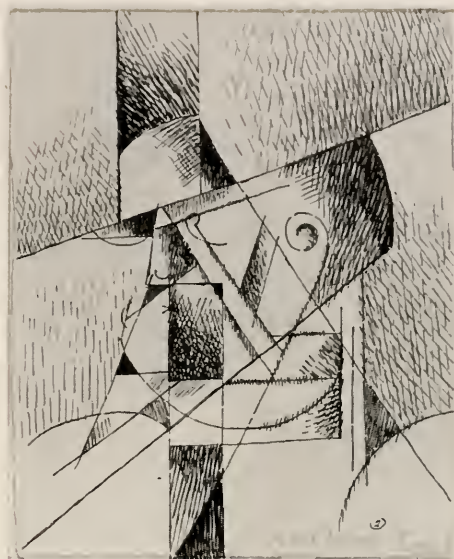
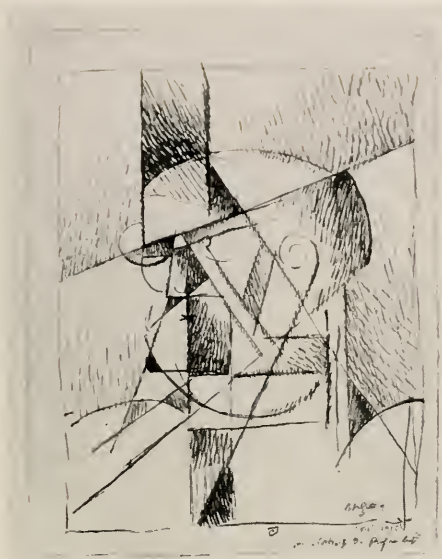
RICH, DANIEL CATTON, *Henri Rousseau*, New York, revised ed., ill. p. 29.

BOURET, JEAN, *Henri Rousseau*, Greenwich, 1961, ill. no. 86.

VALLIER, DORA, *Henri Rousseau*, New York, 1962, ill. p. 51.

SALMON, ANDRÉ, *Henri Rousseau*, New York, 1963, ill. pp. 44–45.

"*Artillerymen* belongs with the canvases of *War* (exhibited 1894) and *The Last of the 51st* (exhibited 1893 and now lost) to that brief period when Rousseau turned toward military themes. One suspects a group photograph as the basis for the picture. But the set arrangement of the soldiers and the stressed darks and lights are employed by Rousseau with a wholly fresh insight. The landscape, as usual, is carefully keyed to the pattern of figures." (Rich, Daniel Catton, *Henri Rousseau*, New York, 1946, revised edition, pp. 27–28.)



ALBERT GLEIZES (left)

38.760 STUDY NO. 1 FOR "PORTRAIT OF AN ARMY DOCTOR". 1915. Ink, $7\frac{3}{4} \times 6$ ". Signed l.r. "Alb. Gleizes//Toul 1915"; on reverse, "No. 1/Étude pour Médecin militaire//Toul 1915".

Provenance: from the artist, 1938.

The year following the acquisition of the oil, the Museum purchased directly from the artist the following seven preliminary studies.

ALBERT GLEIZES (right)

38.761 STUDY NO. 2 FOR "PORTRAIT OF AN ARMY DOCTOR". 1915. Ink, $7\frac{1}{2} \times 6$ ". Signed l.r. "Alb. Gleizes Toul 15"; on reverse, "no. 2 Étude pour Médecin militaire Toul 1915".

Provenance: from the artist, 1938.

Exhibitions: THE SOLOMON R. GUGGENHEIM MUSEUM, New York, September 15–November 1, 1964, *Albert Gleizes*, cat. no. 64; MUSÉE NATIONAL D'ART MODERNE, Paris, December 5, 1964–January 1965; MUSEUM-AM-OSTWALL, Dortmund, Germany, March 13–April 25, 1965.

References: ROBBINS, DANIEL, *Albert Gleizes*, exhibition catalogue, New York, cat. no. 64, p. 54.



ALBERT GLEIZES (left)

38.762 STUDY NO. 3 FOR "PORTRAIT OF AN ARMY DOCTOR". 1915. Pencil, $8\frac{3}{8} \times 6\frac{1}{2}$ ". Signed l.r. in red crayon "Alb. Gleizes Toul 15"; on reverse, "No 3/Étude pour "Médecin militaire" Toul 1915".

Provenance: from the artist, 1938.

ALBERT GLEIZES (right)

38.763 STUDY NO. 4 FOR "PORTRAIT OF AN ARMY DOCTOR". January 1915. Ink, $8\frac{3}{8} \times 7\frac{1}{8}$ ". Signed l.r. "Alb. Gleizes//Toul 15"; on reverse, "4/Étude pour "Médecin militaire"//Toul janvier, 1915".

Provenance: from the artist, 1938.



ALBERT GLEIZES (left)

- 38.764 STUDY NO. 5 FOR "PORTRAIT OF AN ARMY DOCTOR". 1915. Pencil, $9\frac{5}{8} \times 7\frac{3}{8}$ ". Signed l.r. "Alb. Gleizes/Toul 1915"; on reverse mount: "5/Étude pr "Médecin militaire"/Toul 1915".

Provenance: from the artist, 1938.

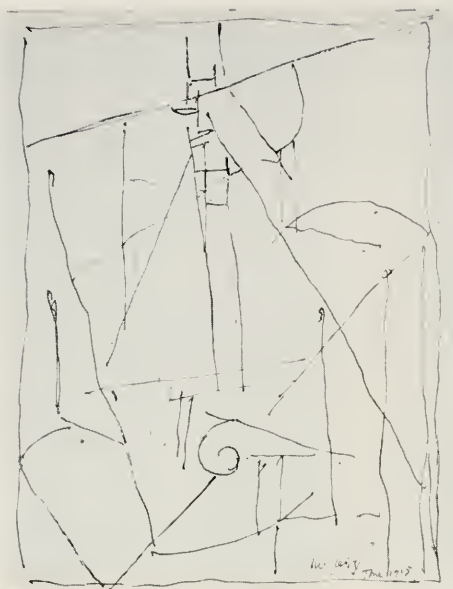
ALBERT GLEIZES (right)

- 38.765 STUDY NO. 6 FOR "PORTRAIT OF AN ARMY DOCTOR". 1915. Ink, $9\frac{1}{2} \times 7\frac{3}{4}$ ". Signed l.r. "Alb Gleizes Toul 14"; inscribed l.r.: "6/Alb Gleizes, Toul 1914-15/Étude pour Portrait d'un médecin militaire/... de la Faculté de médecine à Nancy/Peinture dans coll. Guggenheim, N.Y."

Provenance: from the artist, 1938.

Exhibitions: THE SOLOMON R. GUGGENHEIM MUSEUM, New York, November 6, 1963–January 5, 1964, *20th Century Master Drawings*, cat. no. 39; UNIVERSITY GALLERY, University of Minnesota, Minneapolis, February 3–March 15, 1964; THE FOGG ART MUSEUM, Harvard University, Cambridge, April 6–May 24, 1964.

References: JOHNSON, UNA E., *20th Century Master Drawings*, New York, 1964, pl. 45.



ALBERT GLEIZES

38.766 STUDY NO. 7 FOR "PORTRAIT OF AN ARMY DOCTOR". 1915. Ink and crayon, 9 $\frac{3}{4}$ x 7 $\frac{7}{8}$ ". Signed and dated l.r. "Alb Gleizes Toul 1915"; on reverse "7/Étude pour Médecin militaire Toul 1915".

Provenance: from the artist, 1938.

Exhibitions: THE SOLOMON R. GUGGENHEIM MUSEUM, New York, September 15–November 1, 1964, *Albert Gleizes*, cat. no. 65; MUSÉE NATIONAL D'ART MODERNE, Paris, December 5, 1964–January 1965; MUSEUM-AM-OSTWALL, Dortmund, Germany, March 13–April 25, 1965.

References: ROBBINS, DANIEL, *Albert Gleizes*, exhibition catalogue, New York, 1964, cat. no. 65, p. 54.



ALBERT GLEIZES

38.817 COMPOSITION (FOR "JAZZ"). 1915. Oil on board, 28 $\frac{3}{4}$ x 28 $\frac{3}{4}$ ". Signed and dated l.r. "Albert Gleizes 15 N.Y.".

Provenance: Feragil Gallery, New York, 1938.

Exhibitions: SAN FRANCISCO MUSEUM OF ART, September 17–November 1, 1964, *Albert Gleizes*, retrospective exhibition organized by The Solomon R. Guggenheim Museum, cat. no. 78; traveled to CITY ART MUSEUM OF ST. LOUIS; KRANNERT ART MUSEUM, CHAMPAIGNE, ILLINOIS; THE COLUMBUS GALLERY OF FINE ARTS; THE NATIONAL GALLERY OF CANADA, OTTAWA; ALBRIGHT-KNOX GALLERY, BUFFALO; THE ARTS CLUB OF CHICAGO.

References: ROBBINS, DANIEL, *Albert Gleizes*, exhibition catalogue, New York, 1964, cat. no. 78, p. 55.

In 1915 Gleizes was demobilized, married Juliette Roche and made a trip to New York. He was very impressed by the tempo of American life, a manifestation of which is reflected in a study for *Jazz*, (Collection René Derouille, Lyon). In a photograph first published in the *New York Herald*, later reprinted in *The Literary Digest*, October 27, 1915, he can be seen at work on this painting.

VASILY KANDINSKY

39.251 INK DRAWING NO. 4. 1919. Ink, 13¼ x 10". Signed I.I. "VK//19".

Provenance: Nierendorf Gallery, New York, 1939.

Exhibitions: THE SOLOMON R. GUGGENHEIM MUSEUM, New York, 1963, *Vasily Kandinsky: A Retrospective Exhibition*, cat. no. 8.

Of the Museum's Kandinsky holdings which number 142 works, exclusive of prints, this is the only drawing.



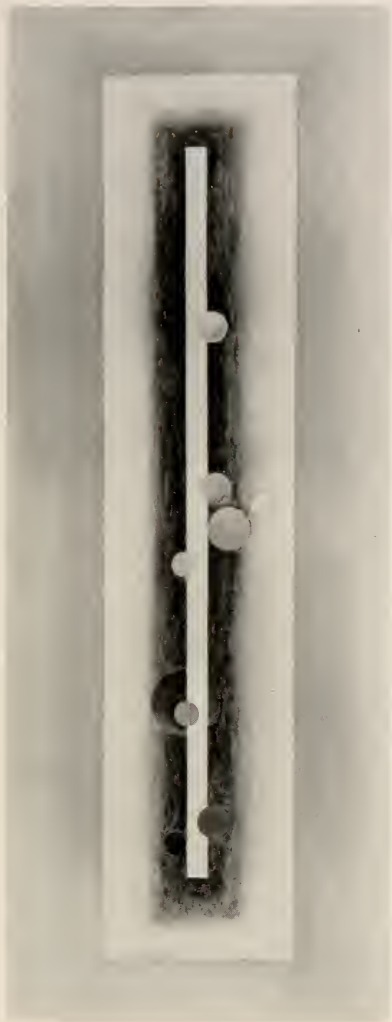


RUDOLF BAUER

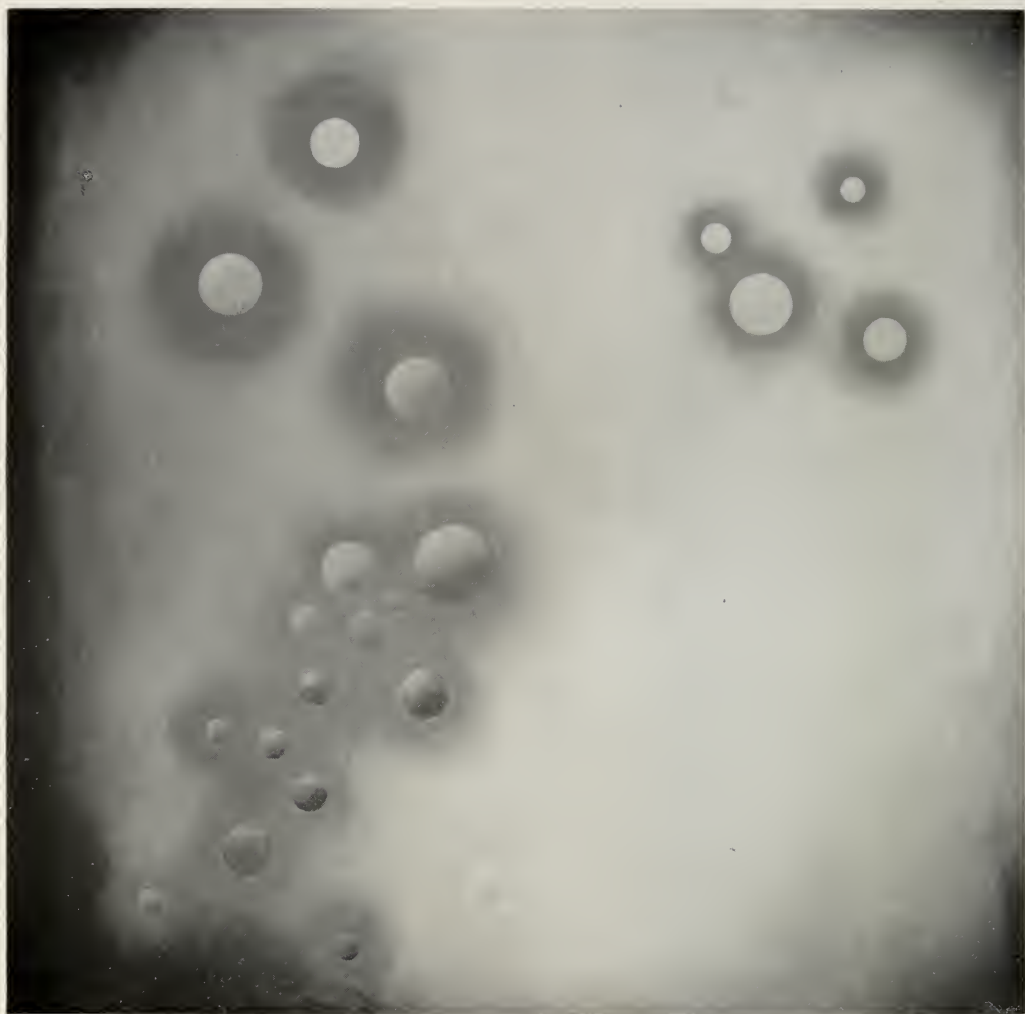
- 40.176-179 TETRPTYCHEN II, No. 1, 1936, oil on canvas, 51 x 19½". Signed l.r. "Bauer".
 TETRPTYCHEN II, No. 2, 1936, Oil on canvas, 51 x 19½". Signed l.r. "Bauer".
 TETRPTYCHEN II, No. 3, 1936, Oil on canvas, 50 x 19". Signed l.r. "Bauer".
 TETRPTYCHEN II, No. 4, 1936, Oil on canvas, 51 x 19½". Signed l.r. "Bauer".

Provenance: from the artist, 1940.

References: FIFTH CATALOGUE OF THE SOLOMON R. GUGGENHEIM COLLECTION OF NON-OBJECTIVE PAINTINGS, New York, 1939, frontispiece and pp. 8-9.



Rudolf Bauer, son of a wealthy Silesian engineer, was born in Lindenwald, Poland, in 1889. He studied at the Academy of Fine Arts in Berlin. A member of the Der Sturm group, he appeared in the 47th exhibition (December 1916), the 57th (November 1917), the 67th (October 1918), and the 86th (May 1920). From 1920 his work became well-known in America through the exhibitions of the Société Anonyme. He founded "Das Geistreich" in 1929, a private museum of non-objective painting in Berlin. He came to the United States in 1939 and died there in 1953.

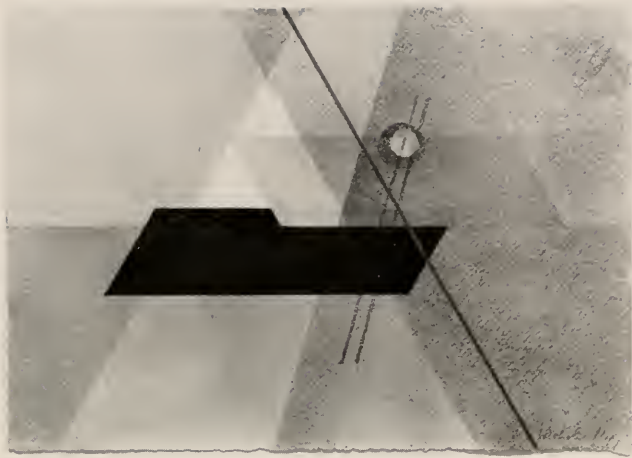


RUDOLF BAUER

41.127 ORANGE ACCENT. 1929-1931. Oil on canvas, 51½ x 51½". Signed l.r. "Bauer".

Provenance: from the artist, 1938. Gift, Solomon R. Guggenheim, 1941.

References: FIFTH CATALOGUE OF THE SOLOMON R. GUGGENHEIM COLLECTION OF NON-OBJECTIVE PAINTINGS, New York, 1939, no. 127.
COLLECTION OF THE SOCIÉTÉ ANONYME, New Haven, 1950, pp. 102-103.



LASZLO MOHOLY-NAGY

41.353 COMPOSITION. 1927?. Watercolor and ink, 11 $\frac{1}{8}$ x 15 $\frac{1}{2}$ ". Signed l.r. "L. Moholy-Nagy".

Provenance: Hilla Rebay, Greens Farms, Connecticut, 1938. Solomon R. Guggenheim, New York. Gift, Solomon R. Guggenheim, 1941.

Exhibitions: MUSEUM OF NON-OBJECTIVE PAINTING, New York, May 15–July 10, 1947, *In Memoriam Laszlo Moholy-Nagy*, p. 12.

THE SOLOMON R. GUGGENHEIM MUSEUM, New York, October 3, 1961–January 9, 1962, *Elements of Modern Painting*; circulated by The American Federation of Arts, New York, June 1962–September 1963, as *Elements of Modern Art*.

(See p. 40.)

MARC CHAGALL

41.435 I AND THE VILLAGE. 1925. Gouache and watercolor, $15\frac{1}{4} \times 11\frac{3}{4}$ ". Two inscriptions in ink: l.l. "À Hilla Rebay/Marc Chagall"; and l. margin, "À Madame Hilla Rebay sympathiquement/Marc Chagall//Paris. 1934".

Provenance: Hilla Rebay, Greens Farms, Connecticut, 1938. Solomon R. Guggenheim, New York. Gift, Solomon R. Guggenheim, 1941.

Exhibitions: THE MUSEUM OF MODERN ART, New York, 1934, *Modern Works of Art*, no. 54.
THE TOLEDO MUSEUM OF ART, Ohio, November 6–December 11, 1938, *Contemporary Movements in European Painting*, no. 12.

This gouache version of *I and the Village* (oil, 1911, Collection The Museum of Modern Art, New York) dates probably from 1925. The date of 1934 on the lower margin may be the date of Chagall's inscription to Miss Rebay at the time she acquired the picture. A small oil version of 1924 is in the collection of the Philadelphia Museum of Art.

MARC CHAGALL

41.436 QUARREL. 1912. Gouache with pencil, $11\frac{3}{8} \times 9\frac{1}{2}$ ". Signed l.r. "Chagall/Paris".

Provenance: Hilla Rebay, Greens Farms, Connecticut, 1938. Solomon R. Guggenheim, New York. Gift, Solomon R. Guggenheim, 1941.

Exhibitions: THE SOLOMON R. GUGGENHEIM MUSEUM, New York, October 3, 1961–January 9, 1962, *Elements of Modern Painting*; circulated by The American Federation of Arts, New York, June 1962–September 1963, as *Elements of Modern Art*.

THE SOLOMON R. GUGGENHEIM MUSEUM, New York, June 23–October 23, 1966, *Gauguin and the Decorative Style*.

References: MEYER, FRANZ, *Marc Chagall*, New York, 1963, CC no. 79, as *Flight*, 1911?

During Chagall's first years in Paris, he painted a number of small gouaches of his Russian recollections. This work falls within the group of nocturnal scenes in the suburbs of Vitebsk which Franz Meyer believes were executed in 1911.



ROBERT DELAUNAY

41.462 ST. SÉVERIN. 1909. Oil on canvas, $44\frac{7}{8} \times 35\frac{1}{8}$ ". Signed l.r. "r. delaunay".

Provenance: Mannheim Museum, Germany. Gutekunst & Klipstein, Bern, 1939. Solomon R. Guggenheim, New York. Gift, Solomon R. Guggenheim, 1941.

Exhibitions: THE SOLOMON R. GUGGENHEIM MUSEUM, New York, March 23–May 22, 1955, *Robert Delaunay*; INSTITUTE OF CONTEMPORARY ART, Boston, June 2–30, 1955.

MUSÉE NATIONAL D'ART MODERNE, May 25–September 30, 1957, *Robert Delaunay*, no. 15. A selection traveled to the STEDELIJK MUSEUM, Amsterdam, October 18–December 1, 1957, *Robert Delaunay*, no. 9; STEDELIJK VAN ABBE MUSEUM, Eindhoven, December 6–January 11, 1958; THE ARTS COUNCIL OF GREAT BRITAIN, 1958, (illus. erroneously listed as *St. Séverin*, no. 7.).

KUNSTVEREIN, Hamburg, January 26–March 11, 1952, *Robert Delaunay*; WALLRAFRICHARTZ-MUSEUM, Cologne, March 24–May 6; KUNSTVEREIN, Frankfurt, May 18–June 24, 1962.

THE SOLOMON R. GUGGENHEIM MUSEUM, New York, June 5–October 13, 1963, *Cézanne and Structure in Modern Painting*.

THE NATIONAL GALLERY OF CANADA, Ottawa, April 1965, *Robert and Sonia Delaunay*, cat. no. 9; MONTREAL MUSEUM OF FINE ARTS, October–December 5, 1965.

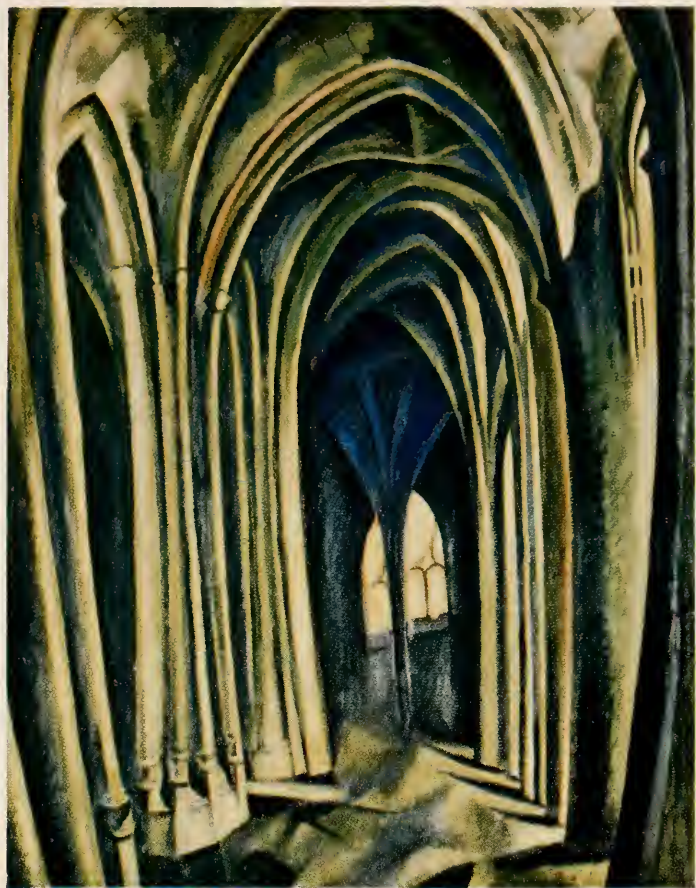
References: RAYNAL, MAURICE, *Modern French Painters*, trans. by Ralph Roeder, New York, 1928, p. 196.

GLEIZES, ALBERT, *Kubismus, Bauhausbücher 13*, Munich, 1928, pl. 5.

FRANCASTEL, PIERRE and GUY HABASQUE, *Robert Delaunay: du Cubisme à l'art abstrait*, Paris, 1957, cat. no. 45.

VRIESEN, GUSTAV and MAX IMDAHL, *Robert Delaunay-Licht und Farbe*, Cologne, 1967, p. 26, ill. no. 10.

From 1908–1910 Delaunay painted a series on the theme of St. Séverin, the Gothic church near where he lived in Paris. He was fascinated by the pillars which rose upward like trunks of trees and the particular forms of light rays in the nave. Hereafter, he became more and more concerned with light and moved further from the structuralism of his cubist friends.





ROBERT DELAUNAY

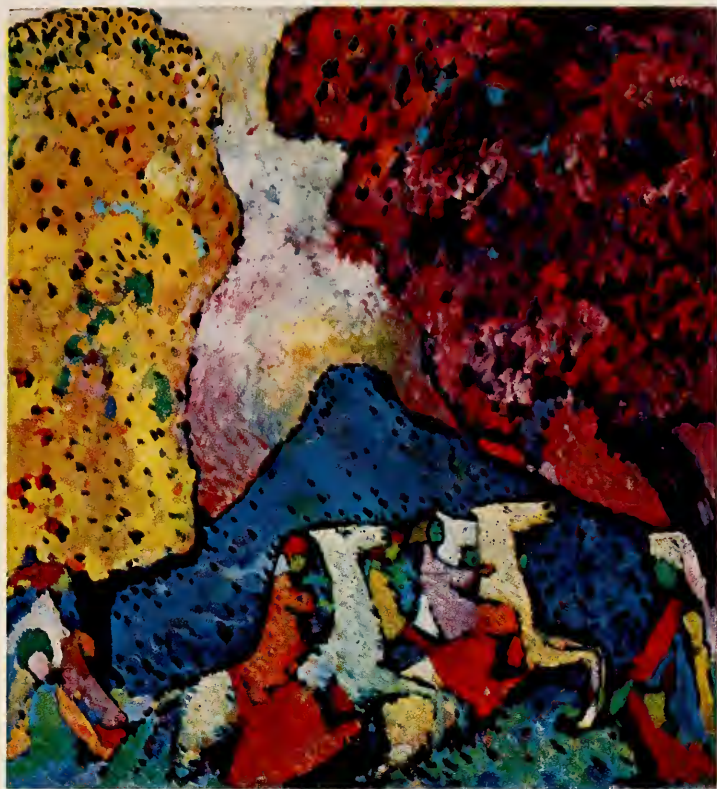
- 41.464A WINDOWS (SIMULTANEOUS COMPOSITION, 2ND MOTIF, 1ST PART). 1912. Oil on canvas. $21\frac{3}{4} \times 18\frac{3}{8}$ ". Signed I.I. "les fenêtres simultanée/ r. delaunay 12"; on reverse, "les fenêtres 2m motif 1r partie (1912) r.d. Paris".
- Provenance: Hilla Rebay, Greens Farms, Connecticut, 1938. Solomon R. Guggenheim, New York. Gift, Solomon R. Guggenheim, 1941.
- Exhibitions: ARTS CLUB OF CHICAGO, October 24–November 21, 1952, *Robert Delaunay*, no. 12. THE SOLOMON R. GUGGENHEIM MUSEUM, New York, March 23–May 22, 1955, *Robert Delaunay*; INSTITUTE OF CONTEMPORARY ART, Boston, June 2–30, 1955. THE ARMORY SHOW IN RETROSPECT, 50th Anniversary Exhibition, 69th Regiment Armory, New York, April 6–28, 1963, no. 256. THE SOLOMON R. GUGGENHEIM MUSEUM, New York, June 23–October 23, 1966, *Gauguin and the Decorative Style*.
- References: SEUPHOR, MICHEL, *L'Art Abstrait ses origines ses premiers maitres*, Paris, 1950, p. 210. SUTTON, DENYS, "Robert Delaunay", *Magazine of Art*, vol. 42, no. 6, October 1949, p. 210. FRANCASTEL, PIERRE and GUY HABASQUE, *Robert Delaunay: du Cubisme à l'art abstrait*, Paris, 1957, no. 106. OERI, GEORGINE, "Delaunay in Search of Himself", *Arts*, vol. 33, no. 6, March 1959, pp. 32–38. GOLDING, JOHN, *Cubism*, London, 1959, pp. 172–176, pl. 59.

In the *Windows* series of 1912, color became the principal element of Delaunay's art. As he wrote later, "Les Fenêtres appartenaient à toute une série qui ouvre vraiment ma vue artistique". Apollinaire invented the term Orphism to describe this new style in which the interaction of brilliant colors produces new sensations of light and movement. Apollinaire's celebrated poem *Les Fenêtres* is undoubtedly a tribute to these paintings. It was read by Apollinaire in his address, *Modern Painting*, at the opening of Delaunay's exhibition at Der Sturm, 1913.

VASILY KANDINSKY

- 41.505 BLUE MOUNTAIN, NO. 84. 1908. Oil on canvas, 42 x 38½". Signed l.r. "Kandinsky//1908"; on reverse "Kandinsky no. 84".
- Provenance: Staatliche Gemäldegalerie, Dresden. Gutekunst & Klipstein, Bern, 1939. Solomon R. Guggenheim, New York. Gift, Solomon R. Guggenheim, 1941.
- Exhibitions: THE MUSEUM OF NON-OBJECTIVE PAINTING, March 15–May 15, 1945, *In Memory of Wassily Kandinsky*, cat. no. 1.
 CARNEGIE INSTITUTE, Pittsburgh, April 11–May 12, 1946, *Wassily Kandinsky*, cat. no. 1.
 THE SOLOMON R. GUGGENHEIM MUSEUM, New York, 1963, *Vasily Kandinsky: A Retrospective Exhibition*, ill. cat. no. 9.
 THE SOLOMON R. GUGGENHEIM MUSEUM, New York, July 1–September 13, 1964, *Van Gogh and Expressionism*.
 THE SOLOMON R. GUGGENHEIM MUSEUM, New York, June 23–October 23, 1966, *Gauguin and the Decorative Style*.
 EXPO 67, Montreal, April 28–October 27, 1967, *Man and His World*, ill. cat. no. 92, p. 192. *Kandinsky Album, Rückblicke 1901–1913*, Berlin, 1913, pl. 37.
- References: GROHMANN, WILL, *Wassily Kandinsky, Life and Work*, New York, 1958, cat. no. 84, ill. p. 263.
 KROLL, JACK, "Kandinsky: Last of the heresiarchs", *Art News*, February 1963, ill. p. 39.
 HARMS, DR. ERNEST, "My Association with Kandinsky", *American Artist*, June 1953, p. 38, ill. no. 84.
College Art Journal, vol. XXII, no. 3, Spring 1963, cover illustration.
 LASSAIGNE JACQUES, *Kandinsky*, Geneva, 1964, ill. p. 32.

"Equating naturalism with materialism, and consequently, abstraction, with spirituality, Kandinsky hoped to be the stimulus of a new epoch of creative and religious activity . . . A believer in an absolute, in a universal cosmic force underlying the world of appearance, Kandinsky worked to hide the external corporal quality of his form as early as 1908. In *Blue Mountain*, painted shortly after his 1906–07 trip to Paris, Kandinsky stripped naturalistic details and colours from his work. Using equally broad strokes and intense colours to form both figure and ground, he flattened and consequently diminished the figurative aspect. The individual shapes were so ambiguously delineated that the three women on the left, one standing and two sitting, are not immediately identifiable." (Washton, Rose-Carol, Expo 67, Montreal, *Man and His World*, exhibition catalogue, p. 192.)





AMEDEO MODIGLIANI

41.534 BEATRICE HASTINGS. c. 1915. Pencil and conté crayon, 12 x 7 $\frac{5}{8}$ ". Inscribed u.r. (reading down) "BEATRICE".

Provenance: Hilla Rebay, Greens Farms, Connecticut, 1938, Solomon R. Guggenheim, New York. Gift, Solomon R. Guggenheim, 1941.

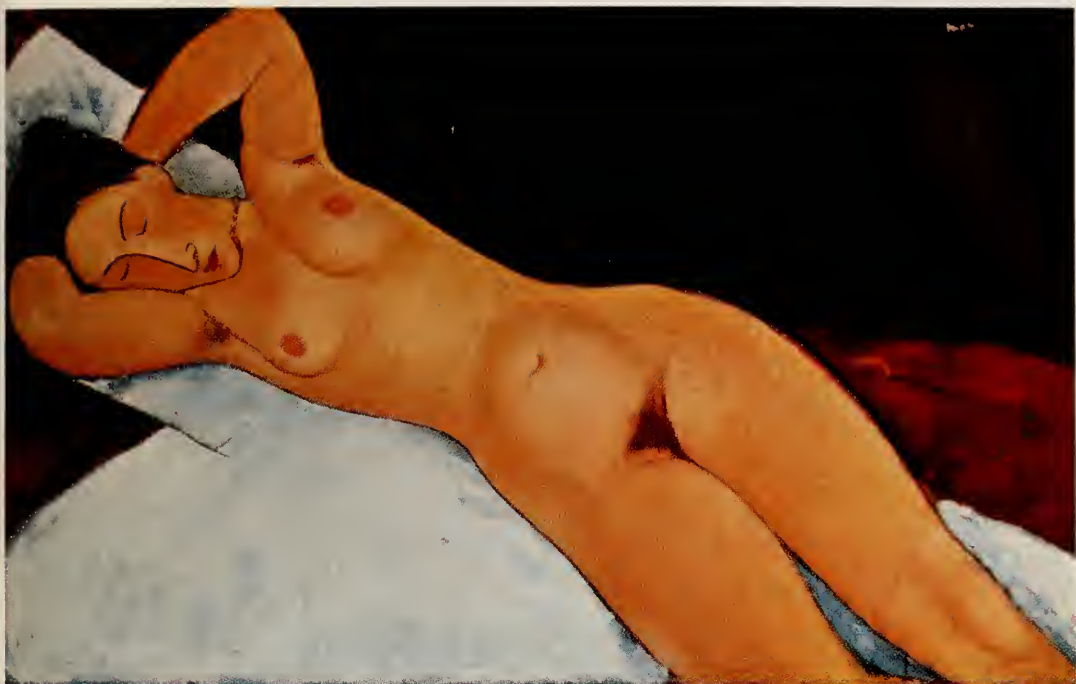
Exhibitions: GALERIE ALFRED FLECHTHEIM, Berlin, November 25–December 14, 1930, *Seit Cézanne in Paris*, no. 25.

THE ARTS CLUB OF CHICAGO, April 19–May 19, 1960, *Sculpture and Sculptor's Drawings from The Solomon R. Guggenheim Museum*, ill. cat. no. 31.

BALTIMORE MUSEUM OF ART, October 23–November 27, 1966, *20th Century Italian Painting and Sculpture*.

References: LIPCHITZ, JACQUES, *Amedeo Modigliani*, New York, 1954, pl. 10.

Beatrice Hastings was an English poetess who appeared in Montparnasse in 1914. During the two years she was Modigliani's mistress he made many paintings and sketches of her. This probably dates from 1915 as the relationship broke up early in 1916.



AMEDEO MODIGLIANI

41.535 NUDE (NU COUCHÉ, DORMEUSE, Les mains derrière la tête). 1917. Oil on canvas, 28 $\frac{3}{4}$ x 45 $\frac{3}{4}$ ". Signed u.r. "Modigliani".

Provenance: Léopold Zborowski, Paris. Collection Libaude, Paris. H. Bing, Paris. Félix Fénéon, Paris, 1938. Solomon R. Guggenheim, New York. Gift, Solomon R. Guggenheim, 1941.

Exhibitions: GALERIE BING, Paris, October 24–November 15, 1925, *Exposition Rétrospective*.
LA SOCIÉTÉ DES ARTISTES INDÉPENDANTS, Grand Palais, Paris, February 20–March 21, 1926, *Trente Ans d'Art Indépendant*, no. 3104.
THE SOLOMON R. GUGGENHEIM MUSEUM, New York, June 22–October 23, 1936, *Gauguin and the Decorative Style*.

References: PFANNSTIEL, ARTHUR, *Modigliani et son œuvre*, Paris, 1956, p. 101, no. 141.
CERONI, AMBROGIO, *Amedeo Modigliani*, Milan, 1958, cat. no. 122, ill. 122.
CERONI, AMBROGIO, *Amedeo Modigliani, Dessins et Sculptures*, Milan, 1965, ill. pp. 18–19.

In 1917 the artist began the great series of nudes which is one of his major contributions to modern painting. This work is related to two other reclining nudes (Collection Mattioli and Allen Memorial Art Museum, Oberlin) where he experiments with the compositional device of placing the model diagonally across the canvas. Ceroni (Milan, 1965) reproduces installation views of the large retrospective held at the Galerie Bing, Paris, 1925, in which this painting is clearly visible.

GEORGES-PIERRE SEURAT

41.712 CAMPSTOOL (TROUPIER AU PLIANT). c. 1878-81. Conté crayon, $6\frac{7}{8} \times 4\frac{3}{8}$ ".

Provenance: Félix Fénéon. Hilla Rebay, Greens Farms, Connecticut, 1938. Solomon R. Guggenheim, New York. Gift, Solomon R. Guggenheim, 1941.

Exhibitions: GALERIE BERNHEIM-JEUNE, Paris, December 14, 1908-January 9, 1909, *Rétrospective Georges Seurat*, no. 105d.

GALERIE BERNHEIM-JEUNE, Paris, November 29-December 24, 1926, *Les Dessins de Seurat*, no. 21.

THE ART INSTITUTE OF CHICAGO, January 16-March 7, 1958, *Seurat, Paintings and Drawings*, no. 14; THE MUSEUM OF MODERN ART, New York, March 24-May 11, 1958. Catalogue by Daniel Catton Rich.

References: DE HAUKE, C. M., *Seurat et son œuvre*, Paris, 1961, vol. II, cat. no. 420, ill.

Professor Robert L. Herbert believes this drawing may be related to the sketches of military subjects done at Brest where Seurat spent a year (November 1879-November 1880) in military service. Stylistically it is characteristic of his drawings of the late 1870's.

GEORGES-PIERRE SEURAT

41.713 FARM WOMEN AT WORK (PAYSANNES AU TRAVAIL). c. 1882. Oil on canvas, $15\frac{1}{8} \times 18\frac{1}{4}$ ".

Provenance: Émile Seurat. Mme. Émile Seurat. Félix Fénéon, Paris, 1938. Solomon R. Guggenheim, New York. Gift, Solomon R. Guggenheim, 1941.

Exhibitions: LA REVUE BLANCHE, Paris, March 19-April 5, 1900, *Seurat*.

JOSEPH BRUMMER GALLERIES, New York, December 4-27, 1924, *Georges Seurat*, no. 5.

GALERIE BERNHEIM-JEUNE, Paris, November 29-December 24, 1926, *Exposition Seurat*.

STEDELIJK MUSEUM, Amsterdam, September-October 1930, *Tentoonstelling Vincent van Gogh en zijn Tijdgenooten*, no. 273.

GALERIE PAUL ROSENBERG, Paris, February 3-29, 1936, *Georges Seurat*, no. 13.

LEICESTER GALLERIES, London, March-April, 1938, *Artists Who Died Young*, no. 32.

THE ART INSTITUTE OF CHICAGO, January 16-March 7, 1958, *Seurat, Paintings and Drawings*, cat. no. 21, p. 27; THE MUSEUM OF MODERN ART, New York, March 24-May 11, 1958. Catalogue by Daniel Catton Rich.

CALIFORNIA PALACE OF THE LEGION OF HONOR, San Francisco, September 29-November 4, 1962, *Barbizon Revisited*, ill. no. 110, p. 205; TOLEDO MUSEUM OF ART, Ohio, November 20-December 27, 1962; CLEVELAND MUSEUM OF FINE ARTS, January 15-February 24, 1963; MUSEUM OF FINE ARTS, Boston, March 14-April 28, 1963. (Organized by the Museum of Fine Arts, Boston, catalogue by Robert L. Herbert.)

References: HERBERT, ROBERT L., "Seurat in Chicago and New York", *The Burlington Magazine*, May 1958, no. 662, vol. C, p. 150.

DE HAUKE, C. M., *Seurat et son œuvre*, Paris, 1961, vol. I, cat. no. 60, ill.

RUSSELL, JOHN, *Seurat*, New York, 1965, ill. no. 33, p. 45.

"*Farm Women at Work*, probably painted in 1882, continues [Seurat's] interest in Barbizon painting, for Millet's famous *Gleaners* (Louvre) is its source, but it exhibits a new use of color. The light green foliage has strokes of yellow and orange indicating reflected and partially absorbed sunlight, while the straw-colored hats have some blue to heighten its complementary orange. Rood's theory [O. N. Rood's *Modern Chromatics*, New York, 1879] is not consistently applied, however, for there are still earth colors, in this canvas and not all hues are divided scientifically. The large criss-cross brush strokes make it clear that Seurat was following the advice of Blanc and Delacroix, that a vibration, not a fusion of color, is the goal." (Herbert, Robert L., "Seurat in Chicago and New York", *The Burlington Magazine*, May 1958, p. 150.)





GEORGES-PIERRE SEURAT

41.716 FARM LABORER WITH HOE (PAYSAN À LA HOUE). c. 1882. Oil on canvas, 18 $\frac{1}{8}$ x 22".
(Posthumous Inventory, canvas no. 22.)

Provenance: Émile Seurat. "Mme. J. D.". Mme. Camille Platteel. Félix Fénéon, Paris, 1938. Solomon R. Guggenheim, New York. Gift, Solomon R. Guggenheim, 1941.

Exhibitions: LA REVUE BLANCHE, Paris, March 19–April 5, 1900, *Seurat*, no. 8.

GALERIE BERNHEIM-JEUNE, Paris, December 14, 1908–January 9, 1909, *Georges Seurat*, no. 29.

GALERIE DURAND-RUEL, Paris, May 11, 1934–June 16, 1934, *Quelques œuvres importantes de Corot à van Gogh*, no. 56.

GALERIE PAUL ROSENBERG, Paris, February 3–29, 1936, *Georges Seurat*, no. 28.

THE ART INSTITUTE OF CHICAGO, January 16–March 7, 1958, *Seurat, Paintings and Drawings*, cat. no. 34, p. 28, ill. no. 34, p. 41; THE MUSEUM OF MODERN ART, New York, March 24–May 11, 1958. Catalogue by Daniel Catton Rich.

KUNSTVEREIN, Hamburg, May 4–July 14, 1963, *Seurat, Cézanne, van Gogh, Gauguin*, ill. p. 115, cat. no. 99.

THE SOLOMON R. GUGGENHEIM MUSEUM, New York, February 9–April 7, 1968, *Neo-Impressionism*, ill. cat. no. 69, p. 104.

References: DE HAUKE, C. M., *Seurat et son œuvre*, Paris, 1961, vol. I, cat. no. 103, (as 1884).

RUSSELL, JOHN, *Seurat*, New York, 1965, ill. no. 107, p. 110.

HERBERT, ROBERT L., *Neo-Impressionism*, New York, 1968, ill. cat. no. 69, p. 104.

Seurat did many small canvases and drawings of farm scenes, workers in the fields, farm animals. Robert Herbert has pointed out that although these scenes are reminiscent of Millet and Pissarro here "Seurat discards the complexity of Pissarro's surface movements, however, and by virtue of the oblique angle of the sun, he lays out the prominent horizontal bars. These serve two functions, one is to attach themselves to the principal verticals and diagonals, the other is to subdivide the surface into geometric zones. Both force the viewer's attention on the laws of pictorial order as much as upon the subject." (Herbert, Robert L., *Neo-Impressionism*, New York, 1968, p. 104.)



GEORGES-PIERRE SEURAT

- 41.721 PLACE DE LA CONCORDE, WINTER. 1882-83. Conté crayon and chalk, $9\frac{1}{8} \times 12\frac{1}{8}$ ".
- Provenance: Félix Fénéon, Paris, 1938. Solomon R. Guggenheim, New York. Gift, Solomon R. Guggenheim, 1941.
- Exhibitions: KUNSTVEREIN, Munich, September, 1906, *Französische Künstler*, no. 106; KUNSTVEREIN, Frankfurt, October; GALERIE ARNOLD, Dresden, November; KUNSTVEREIN, Karlsruhe, December; KUNSTVEREIN, Stuttgart, January, 1907.
 GALERIE BERNHEIM-JEUNE, Paris, December 1908-January 9, 1909, *Rétrospective Georges Seurat*, no. 115.
 GALERIE BERNHEIM-JEUNE, Paris, January 15-31, 1920, *Georges Seurat*, no. 58.
 GALERIE BERNHEIM-JEUNE, Paris, November 29-December 24, 1926, *Les Dessins de Seurat*, no. 87.
 ACADEMY OF SCIENCES AND ART, Moscow, 1928, *Contemporary French Art*, no. 102.
 GALERIE ALFRED FLECHTHEIM, Berlin, 1929, *Seit Cézanne in Paris*, no. 373.
 GALERIE PAUL ROSENBERG, Paris, February 3-29, 1936, *Georges Seurat*, no. 86.
 WILDENSTEIN AND CO., London, January 20-February 27, 1937, *Seurat and his Contemporaries*, no. 64.
 THE ART INSTITUTE OF CHICAGO, January 16-March 7, 1958, *Seurat, Paintings and Drawings*, ill. no. 44; THE MUSEUM OF MODERN ART, New York, March 24-May 11, 1958. Catalogue by Daniel Catton Rich.
 KUNSTVEREIN, Hamburg, May 4-July 14, 1963, *Seurat, Cézanne, van Gogh, Gauguin*, ill. no. 121, cat. no. 111.
 THE SOLOMON R. GUGGENHEIM MUSEUM, New York, February 9-April 7, 1968, *Neo-Impressionism*, ill. cat. no. 67, p. 103.
- References: DE HAUKE, C. M., *Seurat et son œuvre*, Paris, 1961, vol. II, cat. no. 564, ill.
 HERBERT, ROBERT L., *Seurat's Drawings*, New York, 1962, cat. no. 90.
 HERBERT, ROBERT L., *Neo-Impressionism*, New York, 1968, cat. no. 67.

"Seurat has chosen one of the rare snowfalls in Paris to exploit his love of chiaroscuro. The snow is already soiled by the tracks of the carriages; it is early twilight, but the streetlights are not yet lit, and their lamps are lost in the rich grey of the air. The white is untouched paper; the tracks are slashes of crayon, the lamps disappear on their stems because Seurat drew the horizon arbitrarily down over them." (Herbert, Robert L., *Neo-Impressionism*, 1963, p. 103.)



GEORGES-PIERRE SEURAT

41.722 HORSE (LE CHEVAL ATTELÉ). c. 1883. Oil on canvas, $12\frac{3}{4} \times 16\frac{1}{8}$ ".

Provenance: Percy Moore Turner. Félix Fénéon, Paris, 1938. Solomon R. Guggenheim, New York. Gift, Solomon R. Guggenheim, 1941.

Exhibitions: GALERIE THÉOPHILE BRIANT, Paris, March 13–April 5, 1929, *L'Adieu au cheval*, no. 34. STEDELIJK MUSEUM, Amsterdam, September 6–November, 1930, *Tentoonstelling Vincent van Gogh en zijn Tijdgenooten*, no. 271.

GALERIE PAUL ROSENBERG, Paris, February 3–29, 1936, *Georges Seurat*, no. 11.

PALAIS DE LA DÉCOUVERTE, Paris, 1937, *Exposition Internationale, la science et l'art*.

LE MUSÉE D'ART VIVANT, Paris, February 3–April 10, 1938, *Oeuvres de la fin du XIXe siècle*, no. 1.

THE SOLOMON R. GUGGENHEIM MUSEUM, New York, June 5–October 13, 1963, *Cézanne and Structure in Modern Painting*.

References: DE HAUKE, C. M., *Seurat et son œuvre*, Paris, 1961, vol. I, cat. no. 46, ill.

FRY, ROGER, *Seurat*, London, 1965, pp. 77–78, ill. no. 5.

RUSSELL, JOHN, *Seurat*, New York, 1965, ill. no. 47, p. 58.

This fourth of the small canvases of farm scenes in the Collection depicts a harnessed horse in the fields. Seurat has silhouetted the animal against the open sky with an arch of trees in the distance which defines the spaces and integrates the composition. Seurat did another version on panel, (present whereabouts unknown) centering the horse and wagon in the middle distance and without the semi-circular compositional device which is a barn or shed.



VASILY KANDINSKY

41.868 PAINTING NO. 199 (WINTER). 1914. Oil on canvas, 64 $\frac{1}{4}$ x 48 $\frac{3}{8}$ ". Signed I.I. with monogram "VK//1914".

Provenance: the artist, 1914. Edwin R. Campbell, New York. Murray Hoffman, Palm Beach, Florida. James St. L. O'Toole, New York, 1941.

Exhibitions: GUMMESSON GALLERY, Stockholm, February 1916, *Kandinsky Exhibition*.

PALAIS DES BEAUX-ARTS, Brussels, 1957, *Kandinsky*, ill. cat. no. 16.

THE SOLOMON R. GUGGENHEIM MUSEUM, New York, 1963, *Vasily Kandinsky: A Retrospective Exhibition*, ill. cat. no. 33.

THE SOLOMON R. GUGGENHEIM MUSEUM, New York, July 1–September 13, 1964, *Van Gogh and Expressionism*.

THE BALTIMORE MUSEUM OF ART, Maryland, October 6–November 15, 1964, 1914, cat. no. 100, ill. p. 79.

References: LINDSAY, KENNETH C., "Kandinsky in 1914 New York: solving a Riddle", *Art News*, vol. 55, no. 3, May 1956, pp. 32–33 + ?

GROHMANN, WILL, *Wassily Kandinsky, Life and Work*, New York, 1958, cat. nos. 198–201, ill. p. 281.

READ, HERBERT, *Kandinsky*, London, 1959, p. 12, pl. 3.

KROLL, JACK, "Kandinsky: Last of the Heresiarchs", *Art News*, February 1963, ill. p. 40.



VASILY KANDINSKY

41.869 PAINTING (AUTUMN). 1914. Oil on canvas, 64 x 48 $\frac{1}{4}$ ". Signed I.I. with monogram "VK// 1914".

Provenance: the artist, 1914. Edwin R. Campbell, New York. Murray Hoffman, Palm Beach, Florida. James St. L. O'Toole, New York, 1941.

Exhibitions: PALAIS DES BEAUX-ARTS, Brussels, 1957, *Kandinsky*, ill. cat. no. 15.

THE SOLOMON R. GUGGENHEIM MUSEUM, New York, 1963, *Vasily Kandinsky: A Retrospective Exhibition*, ill. cat. no. 41.

THE SOLOMON R. GUGGENHEIM MUSEUM, New York, July 1–September 13, 1964, *Van Gogh and Expressionism*.

References: KROLL, JACK, "Kandinsky: Last of the Heresiarchs", *Art News*, February 1963, ill. p. 40.

Winter and *Autumn* are two panels from a series of four commissioned from the artist by Edwin R. Campbell, New York, in 1914, for the foyer of his apartment at 635 Park Avenue. The two narrower panels, *Spring* and *Summer*, are in the collection of The Museum of Modern Art, New York.

Kenneth Lindsay, in tracing the history of the four works, suggested their thematic unity of seasonal moods. "The present pairing of the four paintings seems a natural one. The broader Guggenheim panels are more energetic with their cross-heaving forms and vigorous brush work. The Museum of Modern Art's panels seem to react to their narrow format and push upwards as if responding to the impulse of growth, yet each has a different mood." (Lindsay, Kenneth C., "Kandinsky in 1914", *Art News*, May 1956, p. 58.)

LASZLO MOHOLY-NAGY

43.900 A II. 1924. Oil on canvas, 45½ x 53½". Signed on reverse, "Moholy-Nagy/ A II (1924)".

Provenance: from the artist, 1943.

Exhibitions: MUSEUM OF NON-OBJECTIVE PAINTING, New York, May 15–July 10, 1947, *In Memoriam Laszlo Moholy-Nagy*, p. 11.

THE CLEVELAND MUSEUM OF ART, October 4–November 13, 1960, *Paths of Abstract Art*, cat. no. 33.

THE SOLOMON R. GUGGENHEIM MUSEUM, New York, June 5–October 13, 1963, *Cézanne and Structure in Modern Painting*, n.p. ill.

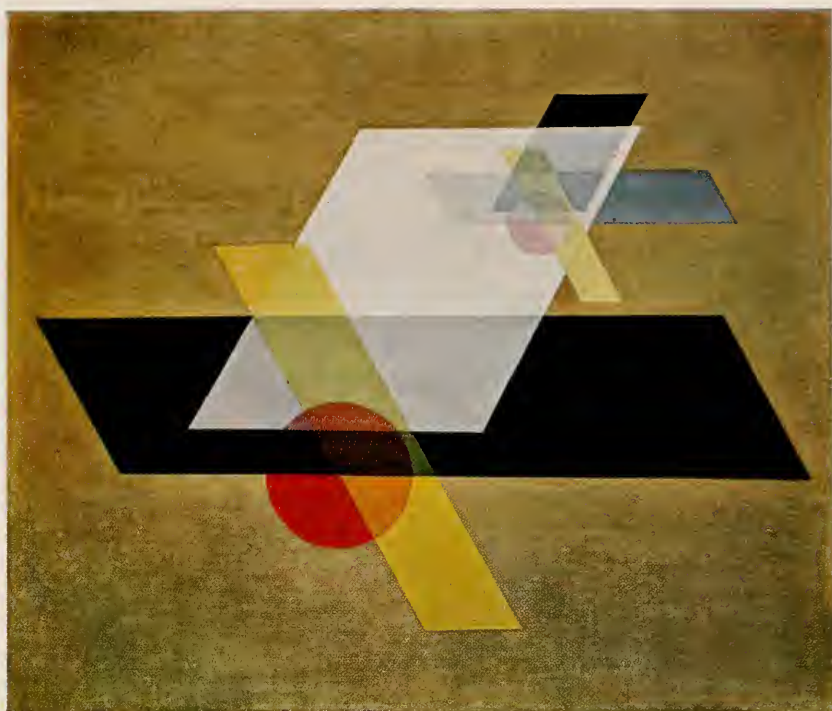
PERLS GALLERY, New York, April 26–May 21, 1966, *Seven Decades 1895–1965, Cross-currents in Modern Art*, p. 85, no. 149.

References: BAYER, HERBERT; GROPIUS, WALTER; & GROPIUS, ISE, eds., *Bauhaus 1919–1928*, Boston, 1952, ill. p. 191.

DELEVOY, ROBERT L., *Les Dimensions du XXe Siècle*, Geneva, 1965.

ROBBINS, DANIEL, *Painting Between the Wars*, New York, 1966, p. 46, no. 22.

Laszlo Moholy-Nagy who joined the Bauhaus faculty in 1923 painted *A II* the following year. In the oil painting semi-transparent colored planes vary in the color intensity of overlaid areas in the major, larger configuration; a more pastel version, reduced in scale, echoes these same relationships in the lower left of the canvas. With one set of transparent planes below and behind the upper intense set, a movement upward and outward is established in a structured space. Moholy-Nagy himself has said "The passion for transparency is one of the most spectacular features of our time. We might say, with pardonable enthusiasm, that structure becomes transparency and transparency manifests structure." (Moholy-Nagy, Laszlo, "Space-Time Problems in Art", *American Abstract Artists*, New York, 1946.)



VASILY KANDINSKY

43.921 LITTLE PLEASURES, NO. 174. 1913. Oil on canvas, 43½ x 47¼". Signed l.r. "Kandinsky 1913"; on reverse "Kandinsky Kleine Freuden (1913) no. 174".

Provenance: the artist, 1913. W. Beffie, Amsterdam. Nierendorf Gallery, New York, 1943.

Exhibitions: DER STURM, Berlin.

NEW BURLINGTON GALLERY, London, 1938, *Modern German Art*.

NIERENDORF GALLERY, New York, January 1943, *Kandinsky Retrospective*.

THE MUSEUM OF NON-OBJECTIVE PAINTING, New York, March 15–May 15, 1945, *In Memory of Wassily Kandinsky*, cat. no. 21.

THE SOLOMON R. GUGGENHEIM MUSEUM, New York, 1963, *Vasily Kandinsky: A Retrospective Exhibition*, ill. cat. no. 33.

References: *Kandinsky Album, Rückblicke 1901–1913*, Berlin, 1913, pl. 6.

GROHMANN, WILL, *Wassily Kandinsky, Life and Work*, New York, 1958, cat. no. 174, ill. p. 137.

ROBBINS, DANIEL, "Vasily Kandinsky: Abstraction and Image", *College Art Journal*, vol. XXII, no. 3, Spring, fig. 4.

From 1910–1913 Kandinsky painted a number of oils, watercolors and paintings on glass on the theme of the end of the world, All Saints, with which *Little Pleasures* is related. Painted in Murnau in the summer of 1913, it shows many of the All Saints motifs: the mountain with domed churches in the center, above it another hill with two jumping horses and riders, at the right a boat in a stormy sea. Although these objects can be read as content, this was not, for Kandinsky, of primary importance. It is the poetic or spiritual content, whatever the degree of abstraction, which was his concern.





ALBERT GLEIZES

44.942 BROOKLYN BRIDGE. 1915. Oil and mixed media on canvas, 40 $\frac{1}{8}$ x 40 $\frac{1}{8}$ ". Signed and dated l.r. "Alb Gleizes 1915 Brooklyn Bridge".

Provenance: the artist. John Quinn (Sale, 1927). J. B. Neumann, 1944.

Exhibitions: MONTROSS GALLERY, New York, April 4-22, 1916, *Pictures by Crotti, Duchamp, Gleizes, Metzinger*, no. 40.

THE MUSEUM OF MODERN ART, New York, March 2-April 19, 1936, *Cubism and Abstract Art*, no. 88.

TOLEDO MUSEUM OF ART, Ohio, November 6-December 11, 1938, *Contemporary Movements in European Painting*, no. 40.

THE BROOKLYN MUSEUM, New York, April 29-July 27, 1958, *The Brooklyn Bridge*, n.p. ill.

THE SOLOMON R. GUGGENHEIM MUSEUM, New York, June 5-October 13, 1963, *Cézanne and Structure in Modern Painting*.

THE SOLOMON R. GUGGENHEIM MUSEUM, New York, September 15-November 1, 1964, *Albert Gleizes*, cat. no. 84; MUSÉE NATIONAL D'ART MODERNE, Paris, December 5, 1964-January 1965; MUSEUM-AM-OSTWALL, Dortmund, Germany, March 13-April 25, 1965.

MUSÉE DES BEAUX-ARTS, Bordeaux, May 13-September 15, 1966, *La Peinture Française, collections américaines*, cat. no. 96.

References: SEUPHOR, MICHEL, *L'Art abstrait ses origines ses premiers maitres*, Paris, 1950, ill. p. 146.

ROSENBLUM, ROBERT, *Cubism and Twentieth Century Art*, New York 1960, ill. p. 121. *Literary Digest*, November 27, 1915, p. 1225 (visible in photograph of Gleizes).

ROBBINS, DANIEL, *Albert Gleizes*, exhibition catalogue, New York, 1964, cat. no. 84, p. 56.

This is one of 3 oils of this subject: the Museum owns a later version of 1917. "The Bridge . . . is here synthesized into a dizzying structure in which a cityscape is seen through the great swing and intersecting patterns of the cables which dominate the canvas surface. In the first interview given after his arrival in America, Gleizes stated his admiration for the Brooklyn Bridge, comparing it to the noblest achievements of European architecture". (Robbins, Daniel, *Albert Gleizes*, New York, 1964, p. 56, cat. no. 84.)



GINO SEVERINI

44.943 DANCER. 1915. Oil on canvas, 39 $\frac{5}{8}$ x 32". Signed l.r. "G. Severini", on reverse (before re-lining) "Gino Severini/Danseuse 4".

Provenance: the artist, 1917. John Quinn, New York. (Auction catalogue of collection of the late John Quinn, New York, February 9-12, 1927, no. 259, ill. p. 109; sold to J. B. Neumann, New York, 1944.

Exhibitions: STIEGLITZ GALLERY, New York, March 1917, *Severini*, no. 4.
THE SOLOMON R. GUGGENHEIM MUSEUM, New York, October 3, 1961-January 9, 1962, *Elements of Modern Painting*; circulated by the American Federation of Arts, New York, June 1962-September 1963, as *Elements of Modern Art*.

References: *The John Quinn Collection of Paintings, Watercolours, Drawings and Sculptures*, Huntington, New York, 1926, p. 15.
MUSÉE NATIONAL D'ART MODERNE, *Gino Severini*, exhibition catalogue, July-October 1967, no. 31, ill. (not included in the exhibition).

Joan M. Lukach (in a forthcoming article to be published in the *Gazette des Beaux-Arts*) has identified this *Dancer* as one of several of the same subject sent to New York by Severini in 1916 for exhibition at the Stieglitz Gallery. The number "4" on reverse was inscribed by Severini and is so recorded in his letter to Stieglitz in 1916. The work was subsequently purchased by John Quinn who still retained the identifying number in his collection catalogue.



GINO SEVERINI

44.944 RED CROSS TRAIN. 1915. Oil on canvas, 35 $\frac{1}{4}$ x 45 $\frac{3}{4}$ ". Signed l.r. "G. Severini".

Provenance: the artist, 1917. John Quinn, New York. (Auction catalogue of collection of the late John Quinn, New York, February 9-12, 1927, no. 120; Sold to J. B. Neumann). J. B. Neumann, New York, 1944.

Exhibitions: STIEGLITZ GALLERY, *Severini*, New York, March 1917.

CIRCULATED BY THE MUSEUM OF MODERN ART, New York, October 1939-July 1940, *Classic and Romantic Tradition in Abstract Art*.

PASADENA ART MUSEUM, October 7-November 16, 1958, *The New Renaissance in Italy*, ill. cat. no. 95.

INTERNATIONAL PROGRAM OF THE MUSEUM OF MODERN ART, New York, for: PALAZZO REALE, Milan, April 12-June 26, 1960; GALLERIA NAZIONALE D'ARTE MODERNA, Rome, July 10-September 10, 1960, *Arte Italiana del XX Secolo da Collezioni Americane*, cat. no. 175, ill. p. 67.

THE COUNCIL OF EUROPE, with the aid of ASSOCIATION FRANÇAISE D'ACTION ARTISTIQUE and MUSÉE NATIONAL D'ART MODERNE, Paris, October 20, 1960-January 20, 1961, *Les Sources du XXème Siècle*, cat. no. 668.

THE SOLOMON R. GUGGENHEIM MUSEUM, New York, June 5-October 13, 1963, *Cézanne and Structure in Modern Painting*.

References: *The John Quinn Collection of Paintings, Watercolours, Drawings and Sculptures*, Huntington, New York, 1926, p. 15.

SCHLENOFF, NORMAN, *Art in the Modern World*, New York, 1965, ill. p. 154.

Mrs. Lukach suggests that this work was painted in the summer of 1915 at Vigny where the artist could watch, from his studio window, trains such as the Red Cross train passing to and from the battlefield.

VASILY KANDINSKY

45.961 STUDY FOR "COMPOSITION NO. 2". 1910. Oil on canvas, 38 $\frac{3}{8}$ x 51 $\frac{3}{4}$ ". Signed and dated l.r. "Kandinsky/1910".

Provenance: Nierendorf Gallery, New York, 1945.

Exhibitions: NEW BURLINGTON GALLERY, London, 1938, *Modern German Art*.

THE MUSEUM OF NON-OBJECTIVE PAINTING, New York, March 15–May 15, 1945, *In Memory of Wassily Kandinsky*, cat. no. 7.

PALAIS DES BEAUX-ARTS, Brussels, 1957, *Kandinsky*, ill. cat. no. 6.

PALAIS INTERNATIONAL DES BEAUX-ARTS, Brussels, April 17–July 21, 1958, *50 Years of Modern Art*, cat. no. 142, pl. 39.

THE SOLOMON R. GUGGENHEIM MUSEUM, New York, January 24–April 24, 1963, *Vasily Kandinsky: A Retrospective Exhibition*, ill. cat. no. 13.

THE SOLOMON R. GUGGENHEIM MUSEUM, New York, July 1–September 13, 1964, *Van Gogh and Expressionism*.

UCLA ART GALLERIES, Los Angeles, January 24–March 7, 1965, *Years of Ferment: The Birth of Twentieth Century Art*, frontispiece, cat. no. 89; SAN FRANCISCO MUSEUM OF ART, March 28–May 16, 1965; CLEVELAND MUSEUM OF ART, July 13–August 22, 1965.

References: GROHMANN, WILL, *Wassily Kandinsky, Life and Work*, New York, 1958, pp. 118–120, ill. p. 109.

MESSER, THOMAS M., *Modern Art*, 1962, New York, n.p., ill.

ROBBINS, DANIEL, "Vasily Kandinsky: Abstraction and Image", *College Art Journal*, vol. XXII, no. 3, Spring 1963, fig. 3.

This finished oil is a study for *Composition II*, a larger oil (78 $\frac{3}{4}$ x 108 $\frac{1}{4}$ ") formerly in the collection of Baron von Gamp, Berlin. The motifs, familiar in Kandinsky's earlier works — the horse and rider, the reclining couple, the domed city, mountains, lightning flashes — are still apparent. In the next years these images come less and less to bear a direct relationship to reality, although even in the completely 'abstract' works of 1913 and 1914, vestiges of these forms can still be found.

VASILY KANDINSKY

45.965 PASTORALE, NO. 132. 1911. Oil on canvas, 41 $\frac{7}{8}$ x 61 $\frac{3}{4}$ ". Signed l.r. "Kandinsky 1911".

Provenance: R. C. Schön, Quebec. Dominion Gallery, Montreal, 1943. Nierendorf Gallery, New York, 1945.

Exhibitions: PALAIS DES BEAUX-ARTS, Brussels, *Kandinsky*, 1957.

THE SOLOMON R. GUGGENHEIM MUSEUM, New York, 1963, *Vasily Kandinsky: A Retrospective Exhibition*, ill. cat. no. 24.

References: GROHMANN, WILL, *Wassily Kandinsky, Life and Work*, New York, 1958, cat. no. 132, ill. p. 127.

"But none of these [dating from the spring of 1911] has the captivating verve of this *fête champêtre* with four oversized Biedermeier figures in white, filling the entire right side of the painting, and the spring landscape at the left with horses being watered and the shepherdess blowing her red pipe. A Paradise-like air pervades this bit of nature with its blue-green trees, violet-pink and yellow hills, and the white foal at the deep blue water." (Grohmann, Will, *Wassily Kandinsky*, New York, 1958, pp. 113–114.)





VASILY KANDINSKY

45.966 CRINOLINES, NO. 89. (REIFROCKGESELLSCHAFT) 1909. Oil on canvas, 37½ x 59¼". Signed I.I. "Kandinsky 1909"; on reverse "Kandin . . . eifrock . . . (1909)".

Provenance: Hans Goltz, Munich. W. Beffie, Amsterdam. Nierendorf Gallery, New York, 1945.

Exhibitions: NEW BURLINGTON GALLERY, London, 1938, *Modern German Art*. MUSEUM OF NON-OBJECTIVE PAINTING, New York, March 15–May 15, 1945, *In Memory of Wassily Kandinsky*, no. 4.

PALAIS DES BEAUX-ARTS, Brussels, 1957, *Kandinsky*, ill. cat. no. 4.

THE SOLOMON R. GUGGENHEIM MUSEUM, New York, 1963, *Vasily Kandinsky: A Retrospective Exhibition*, ill. cat. no. 12.

Kandinsky Album, Rückblicke, 1901–1913, Berlin, 1913, pl. 46 (as 1910).

References: GROHMANN, WILL, *Wassily Kandinsky, Life and Work*, New York, 1958, cat. no. 89, C.C. 30.

HARMS, DR. ERNEST, "My Association with Kandinsky", *American Artist*, June 1963, ill. p. 39.

As early as 1902 [*Bright Air*, Collection Mme. Nina Kandinsky], Kandinsky made picturesque compositions of ladies dressed in costumes of crinolines. These may be related perhaps to the Russian Art Nouveau group, 'World of Art', and its interest in theater design. *Crinolines*, as well as a similar painting by the same title and date (Collection Tretyakov Gallery, Moscow) is highly suggestive of a stage set both in its composition and in its use of exaggerated costumes.



AMEDEO MODIGLIANI

45.997 PORTRAIT OF A STUDENT (L'ÉTUDIANT). 1917? Oil on canvas, $24\frac{1}{8} \times 18\frac{1}{4}$ ". Signed u.r. "Modigliani".

Provenance: Dr. Sabouraud, Paris. Harry Stevens, Southam, Rockcliffe Park, Ottawa. Dominion Gallery, Montreal, 1943. Fine Arts Associates, New York. Hilla Rebay, Greens Farms, Connecticut, 1945.

Exhibitions: PALAIS DES BEAUX-ARTS, Brussels, November 1933, *Rétrospective Modigliani*, no. 39. KUNSTHALLE, Basel, January 7–February 4, 1934, *Rétrospective Modigliani*, no. 46. THE SOLOMON R. GUGGENHEIM MUSEUM, New York, *Elements of Modern Painting*, October 3, 1961–January 11, 1962.

References: PFANNSTIEL, ARTHUR, *Modigliani et son œuvre*, Paris, 1956, p. 106, no. 158.

A three-quarter length portrait of the same model, *Boy with Red Hair*, is in the collection of Mr. and Mrs. Theodore E. Cummings, Beverly Hills, California.



ROBERT DELAUNAY

46.1035 EIFFEL TOWER (TOUR EIFFEL AUX ARBRES). 1909. Oil on canvas, $49\frac{7}{8} \times 36\frac{1}{2}$ ". Signed l.l. "r. delaunay 09".

Provenance: Sonia Delaunay, Paris, 1946.

Exhibitions: THE SOLOMON R. GUGGENHEIM MUSEUM: New York, March 23–May 22, 1955, *Robert Delaunay*; INSTITUTE OF CONTEMPORARY ART, Boston, June 2–30, 1955.

MUSÉE NATIONAL D'ART MODERNE, Paris, May 25–Sept. 30, 1957, *Robert Delaunay*, no. 17, pl. 4. A selection traveled to STEDELIJK MUSEUM, Amsterdam, October 18–December 1, 1957, *Robert Delaunay*, no. 10; STEDELIJK VAN ABBE MUSEUM, Eindhoven, December 6–January 4, 1958; THE ARTS COUNCIL OF GREAT BRITAIN, London, 1958. KUNSTVEREIN, Hamburg, January 26–March 11, 1962, *Robert Delaunay*, no. 11; WALLRAFRICHARTZ-MUSEUM, Cologne, March 24–May 6; KUNSTVEREIN, Frankfurt, May 18–June 24, 1962.

References: SEUPHOR, MICHEL, *L'Art abstrait ses origines ses premiers maîtres*, Paris, 1950, p. 151. SUTTON, DENYS, "Robert Delaunay", *Magazine of Art*, Vol. 2, no. 6, October, 1949, p. 209.

DE LA TOURETTE, F. GILLES, *Robert Delaunay*, Paris, 1950, p. 27, pl. 8.

FRANCASTEL, PIERRE and GUY HABASQUE, *Robert Delaunay: du Cubisme à l'art abstrait*, Paris, 1957, no. 70, pl. 3.

VRIESEN, GUSTAV and MAX IMDAHL, *Robert Delaunay—Licht und Farbe*, Cologne, 1967, ill. no. 12.

While Delaunay was painting the *St. Séverin* series, he was also at work on an *Eiffel Tower* series, a theme to which he would return in the twenties. The Museum owns 3 of the 11 canvases executed between 1909–11. Here he has broken with traditional perspective, and by the dislocation of objects, he produces a sensation of movement. The Tower is used as a symbol of man's relationship to the mechanical world — a concept which also concerned his poet friends, Apollinaire and Blaise Cendrars.

ROBERT DELAUNAY

46.1036 EIFFEL TOWER (LA TOUR ROUGE). 1911. Oil on canvas, 49½ x 36⅞". Signed l.r. "r delaunay".

Provenance: Sonia Delaunay, Paris, 1946.

Exhibitions: GALERIE BARBAZANGES, Paris, February 28–March 13, 1912, *Robert Delaunay and Marie Laurencin*, no. 24

DER STURM, Berlin, January 27–February 20, 1913. *Ständige Ausstellungen der Zeitschrift der Sturm: Zwölfte Ausstellung: R. Delaunay*, no. 17.

MUSÉE NATIONAL D'ART MODERNE, Paris, May–June 1952, *L'œuvre du XXème Siècle*, no. 21.

ARTS CLUB OF CHICAGO, October 24–November 21, 1952, *Robert Delaunay*, no. 11 and cover oil.

THE SOLOMON R. GUGGENHEIM MUSEUM, New York, March 23–May 22, 1955, *Robert Delaunay*; INSTITUTE OF CONTEMPORARY ART, Boston, June 2–30, 1955.

KUNSTVEREIN, Hamburg, January 26–March 11, 1962, *Robert Delaunay*, no. 15; WALLRAF-RICHARTZ-MUSEUM, Cologne, March 24–May 6; KUNSTVEREIN, Frankfurt, May 18–June 24, 1962.

MUSEUM BOYMANS–VAN BEUNINGEN, Rotterdam, October 4, 1963–January 17, 1964, *Franse Landschappen van Cézanne tot Heden*, no. 32.

BALTIMORE MUSEUM OF ART, October 6–November 15, 1964, "1914", no. 42.

GALERIE LOUIS CARRÉ, Paris, December 17, 1946–January 17, 1947, *Robert Delaunay*, pl. 3 (not in exhibition).

References: FRANCASTEL, PIERRE and GUY HABASQUE, *Robert Delaunay: du Cubisme à l'art abstrait*, Paris, 1957, cat. no. 89.

In January 1913, Herwarth Walden included this work in Delaunay's first one-man exhibition at the *Der Sturm* gallery. Delaunay, accompanied by his friend Apollinaire, journeyed to Berlin for the opening. A translation by Paul Klee of Delaunay's essay, *Sur la lumière*, introduced the exhibition in the journal (*Der Sturm*, no. 144/145, January 1913). Apollinaire's lecture at the opening became his well-known statement on cubism, *Modern Painting* (*Der Sturm*, No. 148/149, February 1913).



FRANZ MARC

- 46.1039 BOS ORBIS MUNDI (WELTENKUH, WORLD COW). 1913. Signed l.r. "M"; on reverse "Die Weltenkuh, F. Marc 13". Oil on canvas, 27⁷/₈ x 55⁵/₈".
- Provenance: William Boffie, Brussels and Brooklyn. Nierendorf Gallery, New York, 1946.
- Exhibitions: NEW BURLINGTON GALLERIES, London, 1938, *Twentieth Century German Art*, cat. no. 166, p. 33.
 BUCHHOLZ GALLERY, New York, November 11–December 7, 1940, *Franz Marc*, no. 14. ("The Red Cow", William Boffie, Brooklyn).
 HAUS DER KUNST, Munich, 1949, *Der Blaue Reiter*, p. 40, ill. p. 4, cat. no. 244.
 STÄDTISCHE GALERIE IN LENBACHHAUS, Munich, August 10–October 13, *Franz Marc*, pl. 41, cat. no. 160; KUNSTVEREIN, Hamburg, November 9, 1963–January 5, 1964, cat. no. 53.
- References: MARC, FRANZ, *Briefe, Aufzeichnungen und Aphorismen*, Berlin, 1920, Letter — 1911–12, pp. 121–122, Letter–21/VI/15, pp. 60–61.
 SCHARDT, ALOIS J., *Franz Marc*, Berlin, 1936, p. 165, p. 128, no. 21, ill. p. 127.
 LANKHEIT, KLAUS, *Franz Marc*, Berlin, 1959, pp. 29–32, ill. p. 37.
 MEYERS, BERNARD S., *The German Expressionists*, New York, 1957, p. 226.

"In 1913 . . . came the beginning of a fresh approach in Marc's work, a search for original causes, for creative forces in the universe. The first manifestation of this orientation is found in the portrayal of a new type of animal, presumably the primary ones that walked the earth. *The World Cow* and *Primitive Animals* [*Primal Beasts*, in the Collection], show gigantic animals as prototypes of their respective species, accompanied in both cases by tiny offspring that convey the scale and function of the larger beasts. In pictures of this kind Marc discovered a different basis for creative effort, i.e. away from portrayal of the destructiveness of nature and toward a more primordial and creative moment, the moment when things began." (Meyers, New York, 1957, p. 226.)

VASILY KANDINSKY

- 46.1050 CIRCLE ON BLACK, NO. 241. 1921. Oil on canvas, 53⁷/₈ x 47¹/₂". Signed l.l. with monogram "VK/21".
- Provenance: Katherine S. Drier, West Redding, Connecticut, 1946.
- Exhibitions: PALAIS DES BEAUX-ARTS, Brussels, 1957, *Kandinsky*, ill., cat. no. 21.
 THE PASADENA ART MUSEUM, 1963, *Vasily Kandinsky: A Retrospective Exhibition*, ill. cat. no. 27.
- References: GROHMANN, WILL, *Wassily Kandinsky, Life and Work*, New York, 1958, cat. no. 241, ill. p. 286.

Circles on Black is the last work Kandinsky painted before he left Russia for Germany. It is the second composition to incorporate the term "circle" in the title, a subject to which he returned again and again. He later remarked: "If I made such frequent vehement use of the circle in recent years, the reason, (or cause), for this is not the geometric form of the circle, or its geometric properties, but my strong feeling for the inner force of the circle and its countless variations; I love the circle today as I formerly loved the horse, for instance — perhaps even more, since I find more inner potentialities in the circle, which is why it has taken the horse's place . . ." (quoted in Grohmann, Will, *Wassily Kandinsky*, New York, 1958, p. 188).





VASILY KANDINSKY

47.1057 UNTITLED, NO. 24. c. 1914. Watercolor, 15 $\frac{3}{4}$ x 14 $\frac{1}{4}$ ". Signed l.r. with monogram "VK".

Provenance: Hildegard Prytek, Rego Park, New York, 1947.

Exhibitions: PALAIS DES BEAUX-ARTS, Brussels, 1957, *Kandinsky*, no. 17.

THE SOLOMON R. GUGGENHEIM MUSEUM, New York, 1963, *Vasily Kandinsky: A Retrospective Exhibition*, cat. no. 3.



VASILY KANDINSKY

47.1058 UNTITLED. 1916. Watercolor and ink, $18\frac{7}{8} \times 19\frac{1}{8}$ ". Signed c.l. with monogram "VK//16".

Provenance: Hildegard Prytek, Rego Park, New York, 1947.

Exhibitions: THE SOLOMON R. GUGGENHEIM MUSEUM, New York, 1963, *Vasily Kandinsky: A Retrospective Exhibition*, cat. no. 5.

References: GROHMANN, WILL, *Vassily Kandinsky, Life and Work*, New York, 1958, p. 164.

In 1916 Kandinsky, having left Munich for Russia at the outbreak of World War I, visited Stockholm. Here he did a number of watercolors called "Trifles" with which this watercolor may be related. Satiric in subject matter and seductive in color, Grohmann suggests these were frankly made to sell, as Kandinsky had difficulty supporting himself at this time.



FRANZ MARC

47.1099 ST. JULIEN L'HOSPITALIER (DER HEILIGE JULIAN) 1913. Gouache with ink and gold, 18 x 15³/₄". Signed l.r. "F. M.".

Provenance: Siegfried Thalheimer, Kew Gardens, New York, 1947.

Exhibitions: THE SOLOMON R. GUGGENHEIM MUSEUM, New York, October 3, 1961–January 9, 1962, *Elements of Modern Painting*; circulated by THE AMERICAN FEDERATION OF ARTS, 1962–1963 as *Elements of Modern Art*.

References: SCHARDT, ALOIS J., *Franz Marc*, Berlin, 1936, p. 167, 1913, no. 15, (Privatbesitz, Hannover).

Unteilbares Sein, Aquarelle und Zeichnung von Franz Marc, with text and notes by Klaus Lankheit, Cologne, 1959, p. 23, ill. p. 59, English edition, New York, 1960, p. 22, ill. p. 42.

The subject of this gouache was inspired by the short story of the same name by Flaubert who was one of Marc's favorite authors.



JEAN XCERON

47.1132 COMPOSITION NO. 285. 1945. Gouache, 21⁷/₁₆ x 17". Signed I.r. "Xceron".

Provenance: the artist, 1947.

References: MELLOW, JAMES R., "Jean Xceron at Seventy", *Arts*, vol. 34, no. 9, June 1960, pp. 30-33.
THE SOLOMON R. GUGGENHEIM MUSEUM, New York, 1965, *Jean Xceron* (exhibition catalogue), text by Daniel Robbins.

Born in Greece in 1890, Jean Xceron arrived in New York at the age of 14. From 1919-1929 he lived in Paris where he met and admired the abstract artists, Mondrian, Léger, Van Doesburg and Torres-García. This painting, belonging to the mid-forties, exemplifies the period in which Xceron explored the possibilities of light. "Xceron had reversed the customary function of light, for instead of using light to reveal form, he arranged to have it swallow shapes, dissolving the crispest forms in the process. He created a mysterious dawn, in which light absorbs rather than illuminates, his pure geometry." (Robbins, Daniel, *Jean Xceron*, New York, 1965, p. 150.)



VASILY KANDINSKY

47.1141 RIBBON WITH SQUARES, NO. 731 (RUBAN AUX CARRÉS, NO. 731). 1944. Gouache and oil on cardboard, $16\frac{1}{2} \times 22\frac{7}{8}$ ". Signed I.I. with monogram "VK// 44"; on reverse "VK// no. 731// 1944// 58 x 42".

Provenance: Miss I. F. Jastrow, 1947.

Exhibitions: PALAIS DES BEAUX-ARTS, Brussels, 1957, *Kandinsky*, ill., cat. no. 45.

References: GROHMANN, WILL, *Wassily Kandinsky, Life and Work*, New York, 1958, cat. no. 731, ill. p. 328.

Grohmann notes that subjects in Kandinsky's last paintings have to do with flying, climbing, and religious or mystical content. "*Band [Ribbon] with Squares* . . . is very mysterious with its black ground, the fiery red wheel at the top, the blue exclamation mark, and the iridescent head of a bird at the upper left; it is pictorial writing of a mystical character, for there exist no objects corresponding to them. The ladder, too, is no ladder, but rather a religious idea, pointing to something sacred." (Grohmann, Will, *Wassily Kandinsky*, New York, 1958, p. 240.)



VASILY KANDINSKY

48.1162 STUDY FOR "IMPROVISATION 25" (GARDEN OF LOVE). 1912. Watercolor and ink, 12 $\frac{1}{4}$ x 18 $\frac{3}{4}$ ". Signed l.r. with monogram "VK".

Provenance: Hildegard Prytek, Rego Park, New York, 1948.

Exhibitions: PALAIS DES BEAUX-ARTS, BRUSSELS, 1957, *Kandinsky*, no. 7.

PASADENA ART MUSEUM, 1963, *Vasily Kandinsky: A Retrospective Exhibition*, cat. no. 2.

References: GROHMANN, WILL, *Wassily Kandinsky, Life and Work*, New York, 1958, ill. p. 75.

Grohmann has identified this as *Study for Improvisation 25 (Garden of Love)* formerly in Museum of Smolensk, USSR. It is also related to *Improvisation 27 (Garden of Love)* in the Metropolitan Museum of Art.



JUAN GRIS

48.1172x33 ROOFTOPS. 1911. Oil on canvas, 20⁵/₈ x 13¹/₂". Signed I.I. "Juan Gris".

Provenance: Karl Nierendorf, New York. Estate of Karl Nierendorf, New York, 1948.

Exhibitions: THE SOLOMON R. GUGGENHEIM MUSEUM, New York, June 5–October 13, 1963, *Cézanne and Structure in Modern Painting*.

LEONARD HUTTON GALLERIES, New York, October 28–December 5, 1964, *Albert Gleizes and the Section d'Or*, no. 27, ill. p. 23.

MUSEUM AM OSTWALL, Dortmund, October 23–December 4, 1965, *Juan Gris*, no. 6; WALLRAF-RICHARTZ-MUSEUM, Cologne.

In 1908–09 Picasso and Braque had painted landscapes containing houses and rooftops. Although inspired by Cézanne, these works had a cubic structure and were colored in the muted tones typical of their early cubist style. Juan Gris only began to paint in oils in 1911, but following their example he worked in a cubist style as is seen in *Rooftops*. However, the delicate tones of pink, blue and grey indicate Gris' unique color sense. (For similar paintings by Gris of the same period, see Kahnweiler, *Juan Gris: His Life and Work*, 1947, plates 2 and 3.)



HENRI MATISSE

48.1172x48 NUDE. 1895-97. Charcoal, 10 $\frac{5}{8}$ x 8 $\frac{3}{4}$ ". Signed l.r. "Henri Matisse".

Provenance: Karl Nierendorf, New York. Estate of Karl Nierendorf, 1948.

Matisse came to Paris in the winter of 1891-92 to begin his art studies under Bouguereau. He soon left to work under Gustave Moreau with whom he stayed until 1897. Several of his charcoal sketches after the model survive, of which this is probably one, dating perhaps from 1895-97.



FERNAND LÉGER

48.1172x50 STUDY FOR "VARIATION OF FORM". 1913. Charcoal and gouache, 19½ x 24". Signed
l.c. "F.L. 13".

Provenance: Karl Nierendorf, New York. Estate of Karl Nierendorf, New York, 1948.

(Text see p. 39.)



PAUL KLEE

48.1172x55 RUNNER AT THE GOAL, 105, 1921. Watercolor and gouache on paper mounted on paper, 11 $\frac{7}{8}$ x 9". Signed c.r. "Klee", inscribed on mount, "1921 105 Läufer am Ziel". Klee catalogue no. 1921, 105.

Provenance: Nierendorf Gallery, New York. Estate of Karl Nierendorf, 1948.

Exhibitions: THE MUSEUM OF FINE ARTS, Boston, February 13–March 15, 1964, *Surrealism and Fantasy*.

PASADENA ART MUSEUM, 1967, *Paul Klee: A Retrospective Exhibition*, no. 42.

In 1921 Klee went to Weimar to join the Bauhaus. *Runner at the Goal* is basically a formal study of color and motion. The subtle gradations of green which make up the background are crossed diagonally by the color forms of the runners' clothes creating a strong graphic representation of motion. The artist then transformed this abstract concept into a running figure which at the same time clarifies the idea and adds a touch of humor.



PAUL KLEE

48.1172x57 SEVERING OF THE SNAKE. 1938. Watercolor on chalk-primed burlap, 20½ x 15½". Signed u. l. "Klee". Klee catalogue no. 1938, R 2 (262).

Provenance: J. B. Neumann, New York. Nierendorf Gallery, New York. Estate of Karl Nierendorf, 1948.

Exhibitions: NIERENDORF GALLERY, New York, February 1940, *Paul Klee: An Exhibition in honor of the Sixtieth Birthday of the Artist*, no. 8.

BUCHHOLZ GALLERY, WILLIARD GALLERY, New York, October 9–November 2, 1940, *Paul Klee*, no. 96.

THE MUSEUM OF MODERN ART, New York, June 30–July 27, 1941, *Paul Klee*, no. 62.

CINCINNATI ART MUSEUM, April 7–May 3, 1942, *Paintings by Paul Klee and Sculptures by Alexander Calder*.

References: NIERENDORF, KARL, ED., *Paul Klee, Paintings, Watercolors 1913–1939*, New York, pl. 56.

The play of textures with the rough burlap showing through the dabbed-on paint (reminiscent in texture of Klee's earlier finger paintings) to create the linear-rhythmic form of a snake cut harshly by a large knife, brings together many of the ideas found in Klee's earlier paintings. The use of the snake as a symbol recurs again and again in Klee's oeuvre.

PAUL KLEE

48.1172x63 AGING VENUS. 1922. Watercolor, oil transfer drawing and paper collage mounted on board, 11⅝ x 23⅛". Signed and dated l.r. "Klee 1922". Klee Catalogue no. 1922, 8.

Provenance: Karl Nierendorf, New York. Estate of Karl Nierendorf, 1948.

Exhibitions: PASADENA ART MUSEUM, 1967, *Paul Klee: A Retrospective Exhibition*, ill. cat. no. 46.

The technique used by Klee in *Aging Venus* is one that appears over and over again in his work. He drew with oil paint on a plate and then pressed this down on the surface of the support (paper or gauze) to transfer the drawing as one would in making a print. This work was then completed with watercolor and collage.



OSKAR KOKOSCHKA

48.1172x350 KNIGHT ERRANT (DER IRRENDE RITTER). 1915. Oil on canvas, 35 $\frac{3}{8}$ x 70 $\frac{7}{8}$ ". Signed b.r. "OK".

Provenance: Dr. Oskar Reichel, Vienna. Dr. Otto Kallir, New York. Karl Nierendorf, New York. Estate of Karl Nierendorf, 1948.

Exhibitions: KUNSTHAUS, Zürich, June–July, 1927, *Kokoschka*.
 BUCHHOLZ GALLERY, New York, October 27–November 15, 1941, *Kokoschka*.
 GALERIE ST. ETIENNE, New York, March 31–April 24, 1943, *Kokoschka*.
 INSTITUTE OF CONTEMPORARY ART, Boston, October 16–November 14, 1948, *Oskar Kokoschka Retrospective*, pp. 23–24, ill. no. 24; traveled to PHILLIPS GALLERY, Washington D.C., CITY ART MUSEUM, St. Louis, DE YOUNG ART MUSEUM, San Francisco, THE MUSEUM OF MODERN ART, New York. Catalogue by James S. Plaut.
 ARTS COUNCIL OF GREAT BRITAIN, London, 1962, *Oskar Kokoschka: Retrospective Exhibition*, no. 46, p. 33, ill. no. 16, p. 59.
 HAMBURGER KUNSTHALLE, Hamburg, 1962–1963, *Oskar Kokoschka*, ill. no. 24.
 THE SOLOMON R. GUGGENHEIM MUSEUM, New York, July 1–September 13, 1964, *Van Gogh and Expressionism*.
 GALERIE ST. ETIENNE, New York, October 20–November 20, 1964, *Twenty-fifth Anniversary Exhibition*, ill. no. 17.
 KUNSTHAUS, Zürich, June 1–July 23, 1966, *Oskar Kokoschka Retrospective*, no. 34, p. 26, ill. no. 9.
 BADISCHER KUNSTVEREIN, Karlsruhe, August 21–November 20, 1966, *Oskar Kokoschka: Das Porträt*, ill. no. 27.

References: WESTHEIM, PAUL, *Oskar Kokoschka*, Potsdam–Berlin, 1918, pl. 38.
 HOFFMANN, EDITH, *Kokoschka, Life and Work*, London, 1917, no. 105, pl. 29.
 MYERS, BERNARD S., *The German Expressionists*, New York, 1956, p. 62.
 WINGLER, HANS MARIA, *Oskar Kokoschka, The Work of the Painter*, Salzburg, 1958, no. 105, pl. 44.
 HODIN, J. P., "Quand les artistes parlent du sacré", *XXe Siècle*, vol. XXVI, no. 24, December, 1964, ill. p. 23.
 HODIN, J. P., *Oskar Kokoschka, the Artist and his Time*, Greenwich, Connecticut, 1966, pp. 58, 134, 145, ill. no. 21.

"[The artist] saw himself as the *Knight Errant* slung between heaven and earth — between the ghastly smile of Death and the woman set in a storm-lashed landscape. The letters of despair, E S, hang flaming in the sky: 'Eloi, Eloi, lama sabachthani' — 'My God, my God, why hast thou forsaken me?' . . . In this painting Kokoschka predicted the nearly fatal wound he was to receive during the war. The picture was painted before he volunteered for service [early in 1915]". (Hodin, 1966, p. 134.)

ERNST LUDWIG KIRCHNER

48.1172x454 NUDES. 1908? Charcoal, 13 $\frac{1}{2}$ x 17 $\frac{1}{2}$ ". Signed l.r. "E. L. Kirchner".

Provenance: Karl Nierendorf, New York. Estate of Karl Nierendorf, 1948.

Exhibitions: THE SOLOMON R. GUGGENHEIM MUSEUM, New York, November 6, 1963–January 5, 1964, *20th Century Master Drawings*, no. 52; UNIVERSITY GALLERY, UNIVERSITY OF MINNESOTA, Minneapolis, February 3–March 15, 1964; THE FOGG ART MUSEUM, HARVARD UNIVERSITY, Cambridge, April 6–May 24, 1964.
 THE SOLOMON R. GUGGENHEIM MUSEUM, New York, June 23–October 23, 1966, *Gauguin and the Decorative Style*.

References: JOHNSON, UNA E., *20th Century Drawings, Part I: 1900–1940*, p. 45, pl. 13.

Will Grohmann has dated this drawing as late in the period when Kirchner was living in Dresden. At this time he did many drawings of nude couples, his friends usually serving as models.



LYONEL FEININGER

48.1172x507 LÜNEBURG II. 1933. Watercolor and ink, 17 x 14". Signed l.l. "Feininger"; l.c. "Lüneburg II; l.r. "1933".

Provenance: Karl Nierendorf, New York. Estate of Karl Nierendorf, 1948.

During the summer of 1921 the artist visited Lüneburg, southeast of Hamburg. The town and its spires and old gables appear in many versions painted later.

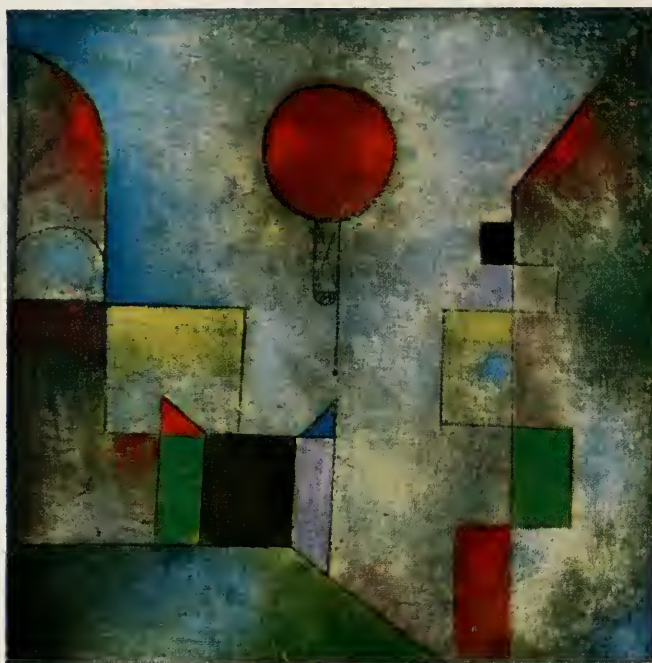


LYONEL FEININGER

48.1172x507 GELMERODA. August 26, 1927. Watercolor and ink, 15½ x 11⅛". Signed l.l. "Feininger"; l.c. "Gelmeroda"; l.r. 26 8 27".

Provenance: Karl Nierendorf, New York. Estate of Karl Nierendorf, 1948.

"In 1913 Feininger wrote to his wife Julia from Weimar: 'In the afternoon I went out to Gelmeroda; I drew there for an hour and a half, always around the church, which is wonderful.' The church of Gelmeroda was to Feininger what Mont-Sainte-Victoire was for Cézanne, the subject of a lifelong search for new discoveries of hidden meanings, waiting for formal expression. With Gelmeroda Feininger remained in loving communion throughout his life: there are thirteen compositions for paintings and many drawings and watercolors devoted to this church — the last lithograph of his life returns again to Gelmeroda." (Hess, Hans, *Lyonel Feininger*, New York, 1961, p. 61.) The Museum also owns the important oil of 1915, *Gelmeroda IV*.



PAUL KLEE

48.1172x524 RED BALLOON. 1922. Oil on chalk-primed muslin mounted on board, 12½ x 12¼". Signed I.I. "Klee"; inscribed on reverse mount "1922 VI 179 Roter Ballon Klee". Klee catalogue no. 1922, VI, 179.

Provenance: Karl Nierendorf, New York. Estate of Karl Nierendorf, 1948.

Exhibitions: THE SOLOMON R. GUGGENHEIM MUSEUM, New York, October 3, 1961–January 11, 1962, *Elements of Modern Painting*.

THE SOLOMON R. GUGGENHEIM MUSEUM, New York, June 5–October 13, 1963, *Cézanne and Structure in Modern Painting*.

THE SOLOMON R. GUGGENHEIM MUSEUM, New York, 1967, *Paul Klee: A Retrospective Exhibition*, ill. cat. no. 162.

References: ROY, CLAUDE, *Paul Klee aux sources de la peinture*, Paris, 1963, ill. p. 53.

MESSER, THOMAS M., "Which Klee", *Arts Magazine*, vol. 41, no. 5, March, 1967, ill. p. 37.

MESSER, THOMAS M., *Paul Klee Exhibition at the Guggenheim Museum: A Post Scriptum*, New York, 1968, p. 16, ill. p. 17.

"Klee has achieved in *Red Balloon* weighty results with slight means. Through a bare suggestion of subject matter, fullness of association; through concentration, monumentality; through fragile texture, permanence; through geometric reduction, rich expression; and through the release of fantasy, an acute sense of reality." (Messer, Thomas M., *Modern Art*, New York, 1962, n.p.)



PAUL KLEE

48.1172x526 OPEN BOOK (OFFENES BUCH). 1930. Varnished watercolor on white lacquer-primed canvas, $17\frac{7}{8} \times 16\frac{3}{4}$ ". Signed I.I. "Klee"; inscribed on stretcher "1930. E 6 'Offenes Buch' Klee". Klee Catalogue no. 1930, E 6 (206).

Provenance: Nierendorf Gallery, New York. Estate of Karl Nierendorf, 1948.

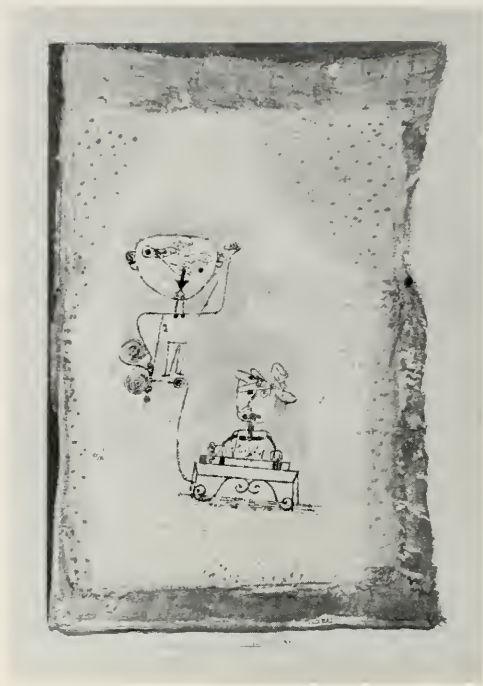
Exhibitions: THE SOLOMON R. GUGGENHEIM MUSEUM, New York, June 5–October 13, 1963, *Cézanne and Structure in Modern Painting*, n.p. ill.

THE PASADENA ART MUSEUM, 1967, *Paul Klee Retrospective*, cat. no. 113, ill. p. 79.

References: ROY, CLAUDE, *Paul Klee aux sources de la peinture*, Paris, 1963, ill. p. 69.

GROHMANN, WILL, *Paul Klee*, New York, 1967, p. 118, ill. p. 119.

The geometric style of the Bauhaus is clearly illustrated in *Open Book*. However "Klee tried to visualize his feelings about the book, to suggest something poetic and profound about the idea of a book. He used geometric means toward entirely emotional ends . . ." (Robbins, Daniel, *Cézanne and Structure*, New York, 1963, n.p.)



PAUL KLEE

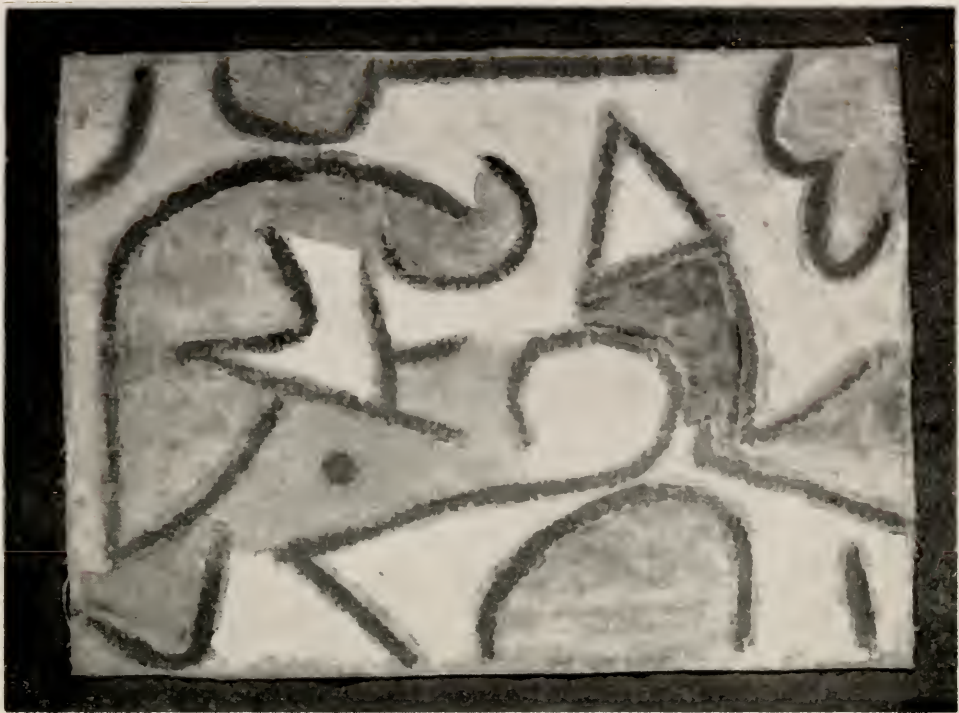
48.1172x527 CONTACT OF TWO MUSICIANS (KONTAKT ZWEIER MUSIKER). 1922. Oil transfer drawing with watercolor on chalk-primed muslin, 18 x 12". Signed u.r. "Klee", inscribed on mount, c. "1922 x 93 Kontakt zweier Musiker". Klee catalogue no. 1922, 93.

Provenance: Karl Nierendorf, New York. Estate of Karl Nierendorf, 1948.

Exhibitions: THE SOLOMON R. GUGGENHEIM MUSEUM, New York, 1967, *Paul Klee: A Retrospective Exhibition*, ill. cat. no. 55.

References: GROHMANN, WILL, *Paul Klee Handzeichnungen, 1921-1930*, Berlin, 1934, cat. no. 19, p. 18.

As in *Dance Monster To My Soft Song!* and *Aging Venus*, all of the same date, Klee has used the same oil transfer drawing technique, here incorporating plaster and cloth as well.



PAUL KLEE

48.1172x529 ROLLING LANDSCAPE (WOGENDE LANDSCHAFT). 1938. Watercolor on chalk-primed canvas, $21\frac{3}{8} \times 15\frac{3}{4}$ ". Inscribed on reverse "Wogende Landschaft 1938". Klee catalogue no. 1938, Y 9 (409).

Provenance: Karl Nierendorf, New York. Estate of Karl Nierendorf, 1948.

Exhibitions: THE SOLOMON R. GUGGENHEIM MUSEUM, New York, 1967, *Paul Klee: A Retrospective Exhibition*, ill. cat. no. 162.

References: MESSER, THOMAS M., "Which Klee", *Arts Magazine*, vol. 41, no. 5, March, 1967, ill. p. 37. ART INTERNATIONAL, vol. II, no. 4, April 20, 1967, ill. p. 63.

Rolling Landscape is one of Klee's late works. His style has now become freer and more painterly, although the linear structure is still very apparent. As has been said of other works of this same year, "The spacious and expansive volumes so created are further defined through color that coexists with the linear order imposing its harmonic modulations upon the melodic property of line". (Messer, Thomas M., *Paul Klee Exhibition at the Guggenheim Museum, A Post Scriptum*, New York, 1968, p. 24.)



FRANZ MARC

48.1180 RED DEER (ROTES REH). 1913. Gouache, 16 $\frac{1}{8}$ x 13 $\frac{3}{8}$ ". Inscribed l.r. "amicalement Fz Marc// l. 13".

Provenance: Hildegard Prytek, New York, 1948.

Exhibitions: STÄDTISCHE GALERIE IN LENBACHHAUS, Munich, August 10–October 13, 1963, *Franz Marc*, no. 166; KUNSTVEREIN, Hamburg, November 9, 1963–January 5, 1964, no. 77.

References: SCHARDT, ALOIS J., *Franz Marc*, Berlin, 1936, p. 167, 1913, no. 5. (as Privatbesitz, Dresden).

BÜNEMANN, HERMANN, *Franz Marc: Zeichnungen–Aquarelle*, Munich, 1952, ill. p. 53.



FERNAND LÉGER

49.1193 NUDE MODEL IN THE STUDIO (LE MODÈLE NU DANS L'ATELIER). 1912. Oil on burlap, 50 $\frac{1}{4}$ x 38 $\frac{3}{8}$ ". Signed l.r. "F. Léger".

Provenance: Galerie Louis Carré, Paris. Sidney Janis Gallery, New York, 1949.

Exhibitions: DER STURM, Berlin, September–November, 1913, *Erster Deutscher Herbst Salon*, no. 253. GALERIE LOUIS CARRÉ, Paris, June 11–July 11, 1948, *Fernand Léger, 1912–1939, 1946–1948*.

References: *Les Soirées de Paris*, July–August, 1914, nos. 26–27, frontispiece.
 WALDEN, HERWARTH, *Expressionismus, die Kunstwende*, Berlin, 1918, ill. p. 61.
 TÉRIADE, E., *Fernand Léger*, Paris, 1928, ill. p. 14.
 ZERVOS, CHRISTIAN, *Fernand Léger*, Paris, 1952, pl. 34.
 KUH, KATHERINE, *Léger*, Urbana, Illinois, 1953, ill. p. 18.
 DESCARGUES, PIERRE, *Fernand Léger*, Paris, 1955, ill. p. 16.

Nude Model in the Studio is one of a number of paintings of women Léger executed in 1912, a series which culminated in the famous *Woman in Blue* in the collection of Kunstmuseum Basel. Here Léger has gone beyond *Smokers* of the previous year in reducing the subject to a series of contrasting forms and planes. Some of the shapes are wholly abstract, others suggestive of the head and body of the model. The forms are integrated within a shallow pictorial space; all sense of illusionistic space has been eliminated. Léger has also restricted his palette to red, blue, white with touches of green.



FRANZ MARC

49.1210 YELLOW COW (DIE GELBE KUH). 1911. Oil on canvas, $55\frac{3}{8} \times 74\frac{7}{8}$ ". Signed on reverse, "Marc".

Provenance: Nell Walden, Berlin and Ascona, 1949.

Exhibitions: MODERNE GALERIE, Munich, 1911, *Der Blaue Reiter, die erste Ausstellung*, no. 30, ill. p. 5.
DER STURM, Berlin, 1919, *Sammlung Walden*, no. 236.
DER STURM, Berlin, 1921, *Leitung: Herwarth Walden, Zehn Jahre Sturm*, no. 71.
NATIONAL GALERIE, Berlin, 1928, *Neuere Deutsche Kunst aus Berliner Privatbesitz*, no. 116, p. 35.
NEW BURLINGTON GALLERIES, London, 1938, *Twentieth Century German Art*, no. 164.
KUNSTMUSEUM, Bern, 1944, *Der Sturm: Sammlung Nell Walden-aus den Jahren 1912-20*, no. 344.
STÄDTISCHE GALERIE IM LENBACHHAUS, Munich, August 10-October 13, 1963, *Franz Marc*, no. 100, ill. no. 25; KUNSTVEREIN, Hamburg, November 9, 1963-January 5, 1964 no. 28, ill. p. 29.

References: MARC, FRANZ, "Die Konstruktiven Ideen der Neuen Malerei," *Pan II*, 1912, 530.
WALDEN, HERWARTH, ed., *Expressionismus die Kunstwende*, Berlin, 1918, ill. p. 35.
WALDEN, HERWARTH, ed., *Einblick in Kunst, Expressionismus, Futurismus, Kubismus*, Berlin, 1924, ill. p. 31.
SCHARDT, ALOIS J., *Franz Marc*, Berlin, 1936, no. 163, pp. 86-87, ill. p. 88.
WALDEN, NELL and SCHREYER, LOVIS, ed., *Der Sturm, Ein Erinnerungs Buch*, Baden-Baden, 1954, ill. opp. p. 48.
SELZ, PETER, *German Expressionist Painting*, Berkeley, 1957, pp. 203, 263, ill. f. p. 81.
LANKHEIT, KLAUS, *Franz Marc, Watercolors, Drawings, Writings*, New York, 1959, p. 16.
SELZ, PETER, "Der Sturm: The Modern Movement Unfolds", *Art International*, vol. VI, no. 9, November 25, 1962, ill. p. 22.

Marc considered this painting, completed at Sindelsdorf, to be one of his most important works, for he chose it along with three others for the first Blaue Reiter exhibition in Munich in 1911. A sketch, oil on wood, exists in a private collection. The Städtische Galerie in Munich has a smaller version, oil on canvas, $24\frac{1}{2} \times 34\frac{1}{2}$ ".



MARC CHAGALL

- 49.1211 THE SOLDIER DRINKS. 1912. Oil on canvas, 43 $\frac{1}{4}$ x 37 $\frac{1}{2}$ ". Signed l.r. "Chagall".
- Provenance: Herwarth Walden, Berlin. Nell Urech-Walden, Schinznach-Bad, Switzerland, 1949.
- Exhibitions: THE MUSEUM OF MODERN ART, New York, April 9-June 23, 1946, *Marc Chagall*; THE ART INSTITUTE OF CHICAGO, October 24-December 15, 1946.
STEDELIJK MUSEUM, Amsterdam, December 1947-January 1948, *Chagall*.
NATIONAL MUSEUM OF EUROPEAN ART, Tokyo, October 1-November 10, 1963, *Marc Chagall*, p. 43, pl. 18; MUNICIPAL MUSEUM, Kyoto, November 20-December 10, 1963.
KUNSTHAUS, Zürich, May 6-July 30, 1967, *Marc Chagall*, ill. no. 10; WALLRAF-RICHARTZ-MUSEUM, Cologne, September 1-November 5, 1967.
- References: WALDEN, HERWARTH, *Expressionismus*, Berlin, 1918, ill. p. 23.
Sturm Bilderbuch I, *Marc Chagall*, Berlin, 1923, ill. p. 9.
SWEENEY, JAMES JOHNSON, *Marc Chagall*, New York, 1946, ill. p. 22.
MARITAIN, RAISSA, *Chagall ou l'orage enchanté*, Geneva-Paris, 1948, ill. p. 69.
ESTIENNE, CHARLES, *Chagall*, Paris, 1951, ill. p. 16.
VENTURI, LIONELLO, *Chagall*, Geneva, 1956, ill. p. 40.
MEYER, FRANZ, *Marc Chagall*, New York, 1963, p. 179, ill. p. 184.
CASSOU, JEAN, *Chagall*, New York, 1965, p. 102, ill. pl. 71.
ERBEN, WALTER, *Marc Chagall*, New York, rev. ed. 1966, p. 53, ill. p. 16.

This painting together with *Burning House* and *Paris through the Window* was probably shown in Chagall's first one-man exhibition in 1914. During his years in Paris (1910-1914) he had been able to sell very few works. In March 1913 Apollinaire introduced him to the German dealer and art patron, Herwarth Walden, who invited him to show at *Der Sturm* in Berlin. The exhibition opened in June 1914 at the *Der Sturm* gallery on Potsdamerstrasse and included 200 works. Chagall recollected in *My Life*: "My pictures swelled in the Potsdamerstrasse while, nearby, guns were being loaded." A small gouache study for the painting is in a private collection in London.

MARC CHAGALL

49.1212 BURNING HOUSE (LA CALICHE VOLANTE). 1913. Oil on canvas, 41 $\frac{7}{8}$ x 47 $\frac{1}{4}$ ". Signed l.r. "Chagall Paris 13".

Provenance: Herwarth Walden, Berlin. Nell Urech-Walden, Schinznach-Bad, Switzerland, 1949.

Exhibitions: THE MUSEUM OF MODERN ART, New York, April 9–June 23, 1946, *Marc Chagall*; THE ART INSTITUTE OF CHICAGO, October 24–December 15, 1946.

STEDELIJK MUSEUM, Amsterdam, December 1947–January 1948, *Chagall*.

THE SOLOMON R. GUGGENHEIM MUSEUM, New York, October 3, 1961–January 9, 1962, *Elements of Modern Painting*; circulated by The American Federation of Arts, New York, June 1962–September 1963, as *Elements of Modern Art*.

NATIONAL MUSEUM OF EUROPEAN ART, Tokyo, October 1–November 10, 1963, *Marc Chagall*, p. 44, no. 19; MUNICIPAL MUSEUM, Kyoto, November 20–December 10, 1963.

THE SOLOMON R. GUGGENHEIM MUSEUM, New York, June 23–October 23, 1966, *Gauguin and the Decorative Style*.

KUNSTHAUS, Zürich, May 6–July 30, 1967, *Chagall*, p. 23, cat. no. 38.

References: *Sturm Bilderbuch I, Marc Chagall*, Berlin 1923, ill. p. 11.

SWEENEY, JAMES JOHNSON, *Marc Chagall*, New York, 1946, ill. p. 30.

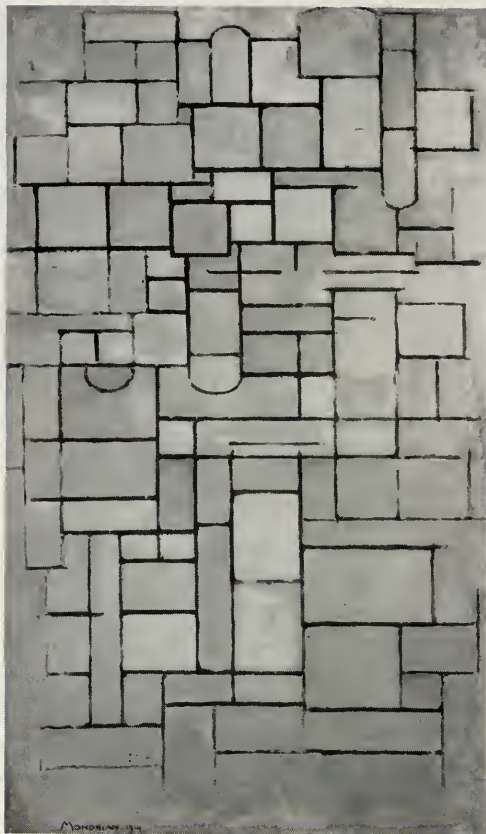
MARITAIN RAÏSSA, *Chagall, ou l'orage enchanté*, Paris, 1948, ill. p. 11.

MEYER, FRANZ, *Marc Chagall*, New York, 1963, p. 204, ill. p. 200.

CASSOU, JEAN, *Chagall*, New York, 1965, p. 55, pl. 39.

Soon after the opening of his first one-man show in June 1914, Chagall left Berlin for a short trip to Russia. With the outbreak of hostilities, he remained there until 1922. Walden continued to exhibit and sell his works during his absence. This painting and *The Soldier Drinks* passed into the collection of Walden's wife Nell.





PIET MONDRIAN

49.1227 COMPOSITION 8. 1914. Oil on canvas, $37\frac{1}{4} \times 21\frac{7}{8}$ ". Signed l.l. "Mondrian. 1914".

Provenance: Sidney Janis Gallery, New York, 1949.

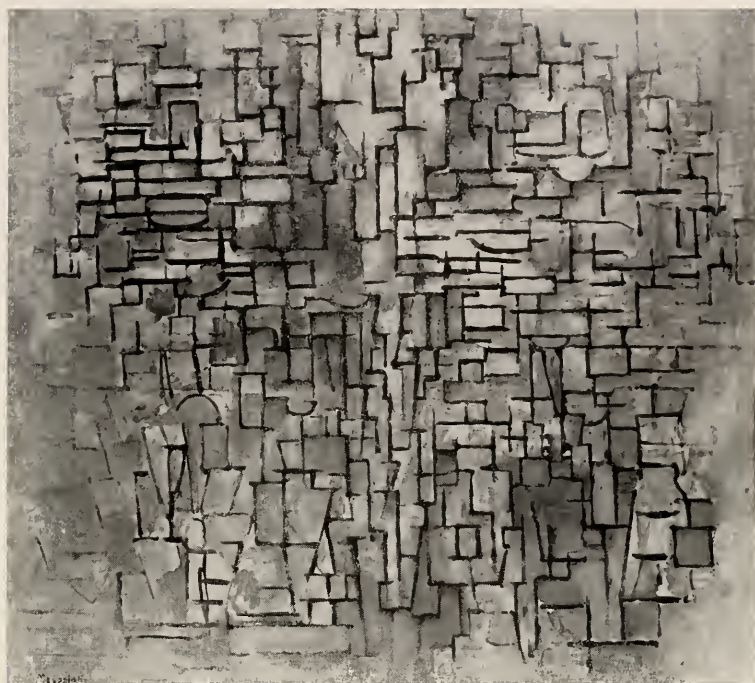
Exhibitions: THE SOLOMON R. GUGGENHEIM MUSEUM, New York, December 10, 1957–January 19, 1958, *Piet Mondrian: The Earlier Years*; SAN FRANCISCO MUSEUM OF ART, February 6–March 23, 1958.

THE SOLOMON R. GUGGENHEIM MUSEUM, New York, June 5–October 13, 1963, *Cézanne and Structure in Modern Painting*.

THE BALTIMORE MUSEUM OF ART, October 6–November 15, 1964, "1914", cat. no. 167, ill. p. 81.

References: SEUPHOR, MICHEL, *Piet Mondrian, Life and Work*, New York, 1956, pl. 259, cc. no. 274. JAMES, MARTIN, "The Realism behind Mondrian's Geometry", *Art News*, December 1957, ill. no. 7.

During the summer of 1914 Mondrian was called home from Paris by the illness of his father and was forced by the outbreak of World War I to remain in Holland. This composition was probably completed before he left Paris and is undoubtedly derived from one of several of the series of façades he painted from 1913–14 which formed the predominant subject matter of his final year in Paris.



PIET MONDRIAN

49.1228 COMPOSITION 7. 1913. Oil on canvas, 41 $\frac{7}{8}$ x 45". Signed I.I. "Mondrian".

Provenance: Sidney Janis Gallery, New York, 1949.

Exhibitions: SIDNEY JANIS GALLERY, New York, September 29–October 31, 1953, *Fifth Anniversary Exhibition*, no. 37, ill.

SAN FRANCISCO MUSEUM OF ART, February 6–March 23, 1956, *Piet Mondrian*.

THE SOLOMON R. GUGGENHEIM MUSEUM, New York, December 10, 1957–January 19, 1958, *Piet Mondrian: The Earlier Years*; SAN FRANCISCO MUSEUM OF ART, February 6–March 23, 1958.

THE SOLOMON R. GUGGENHEIM MUSEUM, New York, June 5–October 13, 1963, *Cézanne and Structure in Modern Painting*.

SIDNEY JANIS GALLERY, New York, November 4–30, 1963, *Piet Mondrian*, ill. cat. no. 17.

SANTA BARBARA MUSEUM OF ART, January–February 21, 1965, *Piet Mondrian*, ill. cat. no. 42; DALLAS MUSEUM OF FINE ARTS; WASHINGTON GALLERY OF MODERN ART. M. KNOEDLER & CO. INC, New York, April 26–May 21, 1966, *Seven Decades 1895–1965, Crosscurrents in Modern Art*, cat. no. 52, ill. p. 43.

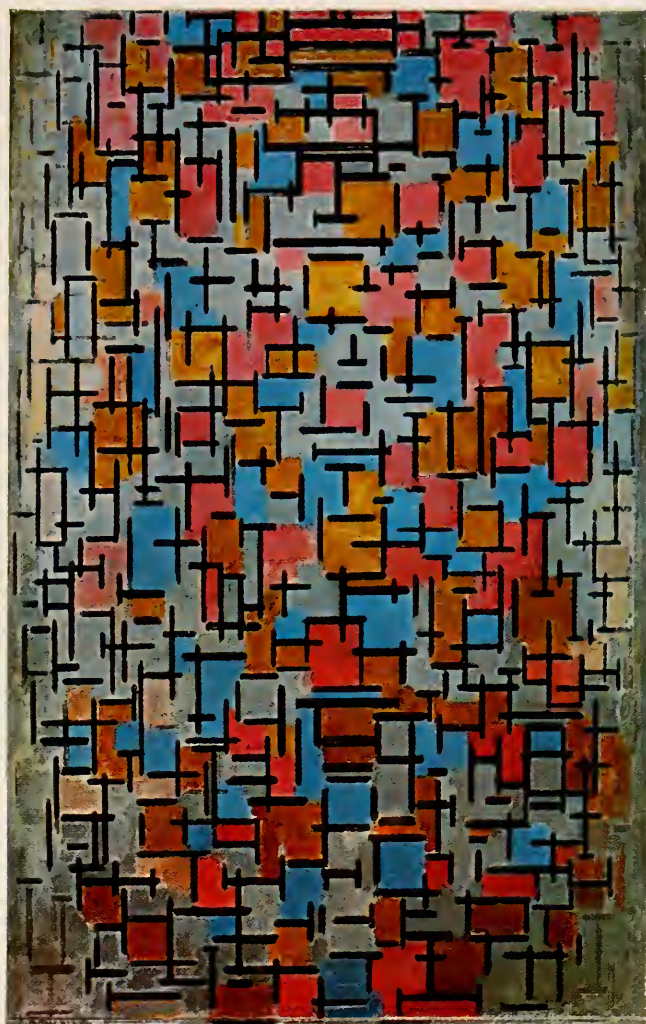
References: SEUPHOR, MICHEL, *Piet Mondrian, Life and Work*, New York, 1956, pl. 254, cc. no. 265.

"The reserved palette dominated by grays, and the sober forms dominated by straight lines, gave the Cubism of these years [1913–1914] a real nobility, which in the works of Mondrian would become singularly more penetrating, almost mystical. The ostensible subject (trees, scaffolding) is soon entirely abandoned, and from then on we get the magnificent series of compositions, some in oval, which are now scattered in the museums of Holland and New York — the great rose canvas in Amsterdam, the blue one in the Kröller–Müller Museum, the gold one in the Guggenheim Museum. Here Cubism gives its very essence in works of sober vigor and calm power, works which belong with the best things in abstract art, and doubtless with the painting masterpieces of this century." (Seuphor, Michel, *Piet Mondrian, Life and Work*, New York, 1956, p. 100.)

PIET MONDRIAN

- 49.1229 COMPOSITION. 1916. Oil on canvas and wood strip, 46 $\frac{5}{8}$ x 29 $\frac{1}{2}$ ". Signed I.I. on wood strip "P. MONDRIAN-'16".
- Provenance: the artist. Rev. H. van Assendelft, Gouda. Mrs. Schijvens-van Assendelft, Zeist. Jon Nicholas Streep, c. 1948. Sidney Janis Gallery, New York, 1949.
- Exhibitions: STEDELIJK MUSEUM, Amsterdam, November–December 1946, *Piet Mondrian Retrospective Exhibition*, no. 78.
KUNSTHALLE, Basel, February 6–March 2, 1947, *Piet Mondrian Retrospective Exhibition*, no. 28.
SIDNEY JANIS GALLERY, New York, October 10–November 12, 1949, no. 13.
THE SOLOMON R. GUGGENHEIM MUSEUM, New York, December 10, 1957–January 19, 1958, *Piet Mondrian: the Earlier Years*; SAN FRANCISCO MUSEUM OF ART, February 6–March 23, 1958.
SIDNEY JANIS GALLERY, New York, November 4–30, 1963, *Piet Mondrian*, ill. cat. no. 19.
SANTA BARBARA MUSEUM OF ART, January–February 21, 1965, *Piet Mondrian*, ill. cat. no. 49; DALLAS MUSEUM OF FINE ARTS; WASHINGTON GALLERY OF MODERN ART.
ART GALLERY OF TORONTO, February 12–March 20, 1966, *Piet Mondrian Retrospective*, ill. cat. no. 80, p. 161; PHILADELPHIA MUSEUM OF ART, April 8–May 9, 1966; GEMEENTE-MUSEUM, The Hague, June 15–August 7, 1966. Catalogue by Robert P. Welsh.
- References: SEUPHOR, MICHEL, *Art Abstrait, ses origines, ses premiers maîtres*, Paris, 1950, p. 266.
AMERICAN ABSTRACT ARTISTS, *The World of Abstract Art*, New York, 1953, p. 58.
SEUPHOR, MICHEL, *Piet Mondrian, Life and Work*, New York, 1956, p. 260, cc. no. 232.

"This is the only known work dated 1916, although some works dated 1917 were probably begun in the previous year . . . *Composition*: 1916, is particularly important in Mondrian's development of a completely abstract art. The areas of color interflow and yet balance with each other and with the punctuations of lines and crosses, which only partly function as boundaries to the colours. The three basic primary colours used here against a grey ground show considerable variation in tone and shade, and the yellow strongly resembles the ochre of Mondrian's Cubist period. Thus an ambivalence in subject matter and use of line and colour, compared with earlier and later works, allows us to see this work as the funnel through which all of Mondrian's thinking about style and content had to pass before the experiments with pure plastic elements of 1917 could begin." (Welsh, Robert P., *Piet Mondrian Retrospective*, Toronto, 1966, p. 160.)





ROLPH SCARLETT

44.9521 UNTITLED. c. 1943. Monoprint, 23 x 17".

Provenance: the artist, 1944.

References: BREUNING, MARGARET, "Presenting Artists of the Inward Realm", *Art Digest*, vol. 20, July, 1946, p. 20.

JELLINEK, ROGER, "Rolph Scarlett — Twentieth Century Painter", *Canadian Art*, no. 97, May-June 1965, pp. 23-25.

A native of Guelph, Ontario, Rolph Scarlett moved to the United States in 1918 at the age of 29. Self-taught as a painter, he first became aware of abstract painting when he made a trip to Europe in 1923. 1930-34 he designed sets for the Pasadena Playhouse and Hollywood films. In 1935 he joined Design Associates in New York. In the late thirties and forties he was associated with the Museum as a lecturer and it was during this period that the Foundation acquired a number of his works. This monoprint is typical of his formal non-objective, but nonetheless lyrical style of that time.



HILLA REBAY

49.1315 ANIMATO. 1941-1942. Oil on canvas, 37 x 50 $\frac{1}{4}$ ". Signed l.r. "Rebay".

Provenance: the artist. Solomon R. Guggenheim, New York. Bequest of 1949.

References: "American Non-Objective Painting Reviewed", *Art Digest*, vol. 16, no. 17, June 1, 1942, ill. p. 12.

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124 Composition 8, 1914, Oil on canvas, $37\frac{1}{4} \times 21\frac{7}{8}$ ".
126-127 Composition, 1916, Oil on canvas and wood strip, $46\frac{5}{8} \times 29\frac{1}{2}$ ".

NEBEL, OTTO, 1892—

- 20-21 Nobile, 1936, Watercolor, $11\frac{1}{2} \times 17\frac{1}{2}$ ".

PICASSO, PABLO, 1881—

- 28-29 Still Life, 1908, Oil on canvas, $28\frac{3}{4} \times 25\frac{7}{8}$ ".
28-29 Accordionist, 1911, Oil on canvas, $51\frac{1}{4} \times 35\frac{1}{4}$ ".
30-31 Landscape, 1911, Oil on canvas, $25\frac{5}{8} \times 19\frac{3}{4}$ ".
46 Bottle and Glass, 1911-12, Oil on paper mounted on canvas, $25\frac{5}{8} \times 19\frac{3}{4}$ ".
47 Glass and Bottle of Bass, 1913, Collage, $18\frac{7}{8} \times 24\frac{3}{4}$ ".

REBAY, HILLA 1890-1967

- 129 Animato, 1941-42, Oil on canvas, $37 \times 50\frac{1}{4}$ ".

ROUSSEAU, HENRI, 1844-1910

- 48 Artillerymen, c. 1895, Oil on canvas, $31\frac{3}{4} \times 39\frac{1}{2}$ ".

SCARLETT, ROLPH, 1889—

- 128 Untitled, c. 1943, Monoprint, 23×17 ".

SEURAT, GEORGES, 1859-1891

- 70-71 Campstool, c. 1878-81, Conté crayon, $6\frac{7}{8} \times 4\frac{3}{8}$ ".
70-71 Farm Woman at Work, c. 1882, Oil on canvas, $15\frac{1}{8} \times 18\frac{1}{4}$ ".
72-73 Farm Laborer with Hoe, c. 1882, Oil on canvas, $18\frac{1}{8} \times 22$ ".
74 Place de La Concorde, Winter, 1882-83, Conté crayon and chalk, $9\frac{1}{8} \times 12\frac{1}{8}$ ".
30-31 Seated Woman, c. 1883, Oil on canvas, $15 \times 18\frac{1}{4}$ ".
75 Horse, c. 1883, Oil on canvas, $12\frac{3}{4} \times 16\frac{1}{8}$ ".
32 Monkey, 1884, Conté crayon, $6\frac{3}{4} \times 8\frac{3}{8}$ ".
33 Child in White, 1884, Conté crayon and chalk, $12 \times 9\frac{1}{4}$ ".

SEVERINI, GINO, 1883-1966

- 83 Dancer, 1915, Oil on canvas, $39\frac{5}{8} \times 32$ ".
84-85 Redcross Train, 1915, Oil on canvas, $35\frac{1}{4} \times 45\frac{3}{4}$ ".

VORDEMBERGE-GILDEWART, FRIEDRICH, 1899-1962

- 34-35 Composition No. 97, 1935, Oil on canvas, $31\frac{1}{2} \times 39\frac{1}{2}$ ".

XCERON, JEAN, 1890-1967

- 99 Composition No. 285, 1945, Gouache, $21\frac{1}{2} \times 17$ ".

All photographs were made by Robert E. Mates and Paul Katz, New York.

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