



# **19th & 20th century art from collections of alumni & friends : inaugural exhibition, September 11 - November 8, 1970, Elvehjem Art Center.**

Elvehjem Art Center

Madison, Wisconsin: Elvehjem Art Center, University of Wisconsin, 1970

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Inaugural Exhibition

19th & 20th Century

Art from Collections

of Alumni & Friends

Elvehjem Art Center

University of Wisconsin, Madison, Wisconsin



## CORRECTIONS

THE FOLLOWING PAGES ARE OUT OF SEQUENCE AND MIS-NUMBERED:

PAGE 16 SHOULD BE PAGE 14

PAGE 17 SHOULD BE PAGE 15

PAGE 14 SHOULD BE PAGE 16

PAGE 15 SHOULD BE PAGE 17

ENTRY NUMBER 72, A GRANT WOOD DRAWING, WILL BE ON VIEW FROM SEPTEMBER 14 TO NOVEMBER 8.

ENTRY NUMBER 165, AN ALFRED LESLIE DRAWING, COULD NOT BE LENT BY THE NOAH GOLDOWSKY GALLERY AND RICHARD BELLAMY.

ENTRY NUMBERS 183 AND 184 SHOULD READ AS FOLLOWS:

183. NICHOLAS KRUSHENICK  
B. 1919, AMERICAN  
TWO-HEADED EAGLE, 1970  
SIGNED AND DATED ON REVERSE:  
NICHOLAS KRUSHENICK/JULY 1970  
LENT COURTESY PACE GALLERY
184. MOTOR PICKLE, 1970  
ACRYLIC ON CANVAS, 108 x 54 1/2 IN.  
SIGNED AND DATED ON REVERSE:  
NICHOLAS KRUSHENICK 1969  
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Finland T Rogers

19th & 20th Century Art from Collections of Alumni & Friends



12. CLAUDE MONET *The Pool of Water Lilies, Giverny*

19th & 20th Century Art from

Collections of Alumni & Friends

# Inaugural Exhibition

September 11 - November 8, 1970

Elvehjem Art Center

University of Wisconsin

Madison, Wisconsin

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## Foreword

Inauguration heralds the beginning but also represents fulfillment. The years of dedicated, patient work to establish an art center for the University of Wisconsin have resulted in the magnificent building named in honor of the University's thirteenth President, Conrad A. Elvehjem. Years of acquisitions and exhibitions, each contributing to the educational mission of the University, are before us. To commemorate the dedication and opening of the Elvehjem Art Center, we have organized a major exhibition of paintings, sculpture and drawings of the last one hundred years of art, and borrowed from alumni and friends.

The theme of our Inaugural Exhibition was selected for several reasons. It could be illustrated better than other topics through the works of art in the collections of our alumni and friends. More lenders could be involved in one exhibition. Together with the permanent collection of the Elvehjem Art Center, this exhibition enables visitors to see a more complete survey of art than our permanent collection could suggest alone. We hope the Inaugural Exhibition is seen as one part of our larger plan for exhibiting a compendium of art from antiquity to the present.

Among those alumni and friends of the University of Wisconsin who are collectors of art, a majority devote their collecting interests to the nineteenth and twentieth centuries. Alumni and friends' collections are not limited, of course, to the art of this period. The variety and importance of other collections will be explored in future exhibitions, but it was possible through this present exhibition to join a majority of collectors within one broad subject. Most of the works of art in this exhibition are owned privately. Also, we have borrowed from dealers representing some of the visiting artists at the University in the program sponsored by the Department of Art and from the Langer collection of the Madison Art Center. University of Wisconsin Professor Rudolph E. Langer was a distinguished mathematician and collector. Several important loans were obtained from the notable collection of Mrs. Harry Lynde Bradley, through arrangements with the Milwaukee Art Center. These works are usually enjoyed and studied in more personal, intimate surroundings than in

museum galleries. This public exposure provides the University community with a rare opportunity of sharing, for a while, these works of art lent by alumni and friends.

We are aware of the limitations in our attempt to show a complete survey of painting, sculpture and drawing from the late nineteenth century to the present. Paul Klee's observations on modern art relate to the difficulty of organizing an exhibition that attempts so much: "It is not easy to arrive at a conception of a whole which is constructed from parts belonging to different dimensions. And not only nature, but also art, her transformed image, is such a whole. It is difficult enough, oneself, to survey this whole, whether nature or art, but still more difficult to help another to such a comprehensive view." (*On Modern Art*, 1924.)

The Elvehjem Art Center has endeavored to learn of other alumni collections, specifically to invite participation in this exhibition, but also to investigate future exhibition possibilities. Undoubtedly, some collections are unknown to us. This exhibition was planned for a building not yet completed and when gallery space was seen only in its unfinished state. The rich, complicated character of the art shown in our exhibition called for special requirements in selection and organization. Many individuals have brought alumni collections to our attention, and several lenders told us of their collecting interests, thus permitting better representation of artists and lenders.

We gratefully acknowledge the lenders who have participated in this exhibition, sharing their works of art with the academic community and the public. Their generosity provides a unique educational experience and focus for the inauguration of the Elvehjem Art Center. We are indebted to the University of Wisconsin Foundation for their financial support of this exhibition and catalogue. Special acknowledgement is due the staff of the Elvehjem Art Center for their efforts in organizing the exhibition and catalogue: Arthur R. Blumenthal, Curator; John S. Hopkins, Registrar; Mrs. Ruth Jackson, departmental Secretary; Henry Behrnd, Carpenter. Typing and research assistance were undertaken by Mrs. Pamela Rosenthal. Helpful suggestions were furnished by Professors James Dennis and Robert Beetem who read the catalogue introduction. Professor James Watrous and others were instrumental in bringing collectors to our attention and helping in many ways. The advice and talent of Richard Hendel, who designed the catalogue, have provided the lasting record of the Inaugural Exhibition.

*Millard F. Rogers, Jr.*

DIRECTOR

## 19th & 20th Century Art from Collections of Alumni & Friends



# Introduction

From Corot to Krushenick, Monet to Noland, the works in this exhibition represent significant examples of the styles and movements in the last one hundred years of art. From the idealized landscape to the pop scene, from the division of color in nature to the movement of color in geometry, these one hundred and eighty-five works from alumni and friends exemplify many of the high points in the development of contemporary art.

Modern art had its origins around the last quarter of the nineteenth century in France. By this time, the realist and landscape painters had created an art opposed to the romantic-classicist school of establishment art. This approach away from the salon and academy is embodied especially in the work of Honoré Daumier, often considered the first in the line of modern artists. As France's most famous journalist-artist, he defied the decadent and hypocritical in all facets of society. An example of his cutting satire is represented by a caricature of *Neptune* (no. 1), a feeble old man rather than the noble sea-god. His linear style, which formed the basis of a new aesthetic at the end of the nineteenth century, is seen depicting one of the mythological characters to be used in a pantomime; the theatre, in fact, was the basis for much of his art.

Corot, a close friend of Daumier, had established his reputation as an idyllic landscape painter by mid-century, when he gathered around him at Barbizon a number of disciples. A strong influence on him was the seventeenth century painter, Claude Lorraine; we see this in a lyrical scene (no. 2) which was most appealing to Corot's contemporaries. Hardly a rebel of the avant-garde, he managed, through his influence on the Barbizon school and on the impressionists, to revolutionize landscape painting. He had great effect on the art of Millet, Troyon and Dupré. Millet, however, was more interested in the human figure viewed in a landscape, in particular, the simple laborers and peasants through whom he wished to show the moral superiority and "nobility of the simple man." His drawings of sowers, reapers and diggers (no. 3) sold well by 1860, especially with American collectors; we see in this example that he was gifted as a sculptural draftsman, his heavy figures anticipating

Orozco and Picasso. Daubigny, Corot's closest friend, was the only Barbizon painter to paint entirely out of doors; his landscape technique (no. 4) made the most valuable contribution to the next generation in his conception of the unity, the wholeness of the natural scene. Daubigny helped the young Monet and Cézanne and was himself accused of painting only the "impression" of nature. Dupré (no. 5), perhaps the most romantic and poetic of the Barbizon painters, created unusually dense, impastoed skies. Before Troyon began his series of paintings of cows in a landscape (no. 7), he had done many landscapes in the Barbizon spirit. His cow paintings, the strongest paintings of animals in the nineteenth century, created great financial and official success for him; thus, he is most often considered a salon, academic or establishment artist.

Academic or official art had, in fact, produced several good paintings among the numerous sentimental and pretentious hack works. Rosa Bonheur, one of the few female artists in the nineteenth century, created several superb animal studies (no. 8). Decidedly masculine in her bearing, she nonetheless painted her animals in an essentially romantic style, for which she won several first-class medals in the salon. Perhaps the artist who best typified the salon ideal was Bouguereau; his paintings of young women and girls (no. 9) show an astounding technical facility. Bouguereau's art has recently been re-evaluated, as has salon art in general.

Boudin, greatly influenced by Troyon and Corot, forms a link between the Barbizon painters and the impressionists. Like the latter, he was interested in the nuances of light, and how it affects our perception, especially "the charm of the light that plays on the sea" (nos. 10, 11). Unlike the Barbizon painters, he worked exclusively out of doors in full sunlight, painting the beaches around his native Le Havre; here he met his fellow native, the young Monet, whom he encouraged and with whom he later exhibited in the first impressionist exhibit. Monet, who also worked in Troyon's studio and under Daubigny's influence, chose for this exhibit a painting called *Impression — Sunrise*, from which the derisive term "impressionist" came into use. Essentially, Monet was interested in the play of light, its momentary visual effects on solid objects, and consequently the break-up of mass by perceiving in terms of tone. Giverny (no. 12), his home since 1883, and its pool became the subject for most of his works during the last thirty-five years of his life. We see in this work Monet's dissolution of his surfaces into abstractions of color, thus acting as a transition between impressionism and abstract expressionism (see, e.g., De Kooning, no. 108, and Hofmann, no. 103).

Renoir, Monet's friend and co-founder of impressionism, gradually found himself more interested in solid form, the female form in particular, rather than its transformation or dissolution in landscape. He shared Monet's interest in abstract color, but he used it to create a fantasy world of soft, fleshy women. We see him in *Head of a Woman* rapidly painting his son's nurse, Gabriele (no. 13), in simple, sculptural volumes; his late works became almost pure formal abstractions, just as Monet's late works became pure color abstractions. The impressionists, in fact, liberated the artist from his tie with illusionistic realism, considering the work as a created object in its own right, apart from any illustrative or historical function.

Rodin, because he worked with broken surfaces, revealing misty, partially defined shapes, is often considered an impressionist sculptor. However, he tended all his life toward romantic and expressionist subjects, scoffing at the commonplace scenes of Monet. The two works here (nos. 14, 15) are connected with his greatest project, the *Gates of Hell*, based on Dante's *Inferno*, and left incomplete at his death. They show his modeling of the nude figure in constant motion, capturing a slight second of pause. Rodin, undoubtedly the greatest sculptor of the nineteenth century (and probably since Michelangelo), influenced many students. Bourdelle, Rodin's best known assistant and a famous teacher (see Giacometti and Richier, nos. 98, 99), tried to return to the classical, archeological or archaic tradition with which Rodin had broken. *Hercules* (no. 16) is a successful adaptation of Rodin's surface modeling and muscular forms, but in a much more violent pose and quite archaizing in the profile treatment of the head. Like Bourdelle, Maillol also sought to revivify the solidity of classical sculpture. His chunky, substantial females (nos. 17, 18) were generalized into a type of stable, serene and reposeful figure. Maillol denied Rodin's surface treatment and, instead, thought of sculpture as pure form, of and for itself, freed of all academicism *and* romanticism.

In America, meanwhile, artists were gradually lifting the pale of provincialism and approaching the mainstream of European art. Sargent, perhaps the finest, certainly the most successful American portraitist in the late nineteenth century, studied with the French academician, Carolus-Durand, and painted mostly in London, with branch studios in Boston and New York. He had an enormous skill in painting portraits of the rich and famous, as we see in this one of Gustav Natorp (no. 19), a wealthy English supporter of Sargent and an amateur student of Rodin's; Sargent's tendency to flatter and make aristocratic are obvious here. Eakins also studied in Paris, with the academician Gérôme whom Eakins always considered among the

greatest artists. His drawings (no. 21) indicate his innate understanding of the human figure, and, unlike the more superficial Sargent, he could put his extraordinary intellect at the service of his artistic ability. Besides the French academicians, the Barbizon painters, who were collected and appreciated in great numbers by Americans, also influenced American landscapists, especially the mystical Inness (no. 22). He began in the Hudson River tradition, then, after several trips to France, adopted Corot's Barbizon style, as seen in this work, and then, later, to the shimmering, ephemeral effects of the impressionists. Theodore Robinson studied in the same French atelier as Sargent had; the portrait of *Mimi* (no. 23) reflects the dictum of his master, Carolus-Durand, for a "direct attack, sure stroke, with loaded brush, blocking out the figure directly." Later, he discovered Monet at Giverny, and was one of the first Americans to follow the impressionists. Impressionism, in fact, eventually caught on very strongly in America. Thomas Dewing and nine others formed a group devoted to Monet's style. Dewing's small pictures of precisely drawn women seated in a cool, dim interior (no. 24) are typical of the poetry which many late nineteenth century American painters sought.

In protest against just this aesthetic, Sloan and others formed the Ash Can School, so-called because of their commonplace subject matter as opposed to the earlier "prettified" subjects. Daumier was perhaps the strongest influence on Sloan, the best of this School. Sloan loved to depict the street scenes of New York, with their mobs of people, their excitement and activity (no. 25); he painted them with a few broad strokes, with great economy and candor. Bellows was another follower of the Ash Can School, and is best known for his boxing and his revival-meeting paintings. After World War I when the School dissolved, Bellows switched to a more academic and formal approach, as we see in this drawing (no. 26), which demonstrates in another way his great technical facility and simplicity of style. Prendergast, who also joined the Ash Can School, was never a realist like most of the others, but a decorative, semi-abstract painter. His landscapes (no. 27) show him to be inspired by impressionism, but like the post-impressionists, he only used nature as a point of departure; obviously influenced by Vuillard (see no. 30), he broke up his colors in the same mosaic-like way, uniting fore- and background.

Post-impressionism was not really a formal movement or unified style, but a term which designated the numerous painters who came after the impressionists' demise in 1886, and who used the latter's color theories but only as a source for very different goals. Cézanne began as an impressionist in the 1870's, but soon broke with

them to paint works emphasizing solidity, durability and dignity. He conceived objects as a series of planes and volumes to be modified as one saw fit; thus, he emphasized abstract values over representational ones, and, for this reason, is considered the progenitor of cubism and, through it, all modern art movements. Cézanne's watercolors of still-lives (no. 28) are possibly his finest works for their delicacy, clarity and directness; he indicated the forms with a minimum of line and wash and a maximum of abstraction.

Perhaps the most widely known post-impressionist was Gauguin. The first modern artist-rebel, he sought the simplicity and honesty of primitive cultures: thus, his studies of the Basques, the Martiniquais, and the Tahitians. The elemental, massive and plastic qualities he admired are reflected in *Negress of Martinique* (no. 29), an unusual sculpture carved from wax by Gauguin on his first adventure abroad, after which he continually sought out exotic spots for inspiration. His sculpture, very unlike his flat *synthétiste* painting, except perhaps for the source of its subject matter, probably influenced that of Matisse and Picasso.

However, Gauguin most immediately affected the *nabis*, a group of his admirers who took his "synthesis" of remembrances (as opposed to the impressionists' direct perception) and his bright flat patterns of color, combining them in individualized ways. Vuillard was one of the two most famous *nabis* (Hebrew for "prophet"). He chose familiar subjects from his comfortable, overdecorated middle-class home (no. 30); an excellent draftsman, he successfully captured the busy surface of this interior, with its subdued and reposeful quality. The artist's flat, decoratively patterned art acts as a transition between impressionism and abstraction. Roussel, also a *nabi*, worked in a more romantic, personal idiom. The brother-in-law of Vuillard, Roussel had studied with Bouguereau, yet was attracted to the bright colors and textures of the *nabis*, creating a fantasy world from mythological subjects (no. 31).

Seventeen years later, in 1905, a group of artists emerged who still were most influenced by Gauguin, dead two years by then. They were pejoratively termed the "fauves," or wild beasts, because they were thought to paint in extraordinarily savage and crude colors. They used pure color for its inherent rhythms and form. Raoul Dufy always used fauve color in his works; the scene of Sainte-Adresse (no. 32) is among his best purely fauve paintings, showing a strong sense of abstract geometric pattern, and perhaps the influence of Braque, his friend and fellow native from Le Havre whose early works are fauvist. Raoul's later works (no. 33) show his fashionably elegant technique of describing crowd scenes with broad washes

and a few nervous lines. His brother, Jean, followed in his tracks (no. 34), though perhaps less successfully. Friesz, a sensitive and talented fauve, was influenced greatly by Cézanne, especially in his notion of the unity of the composition; Friesz likened his landscapes (no. 35) to the human figure, with each element in the same curvaceous harmony. Valtat, also a Cézannesque fauve, painted wooded scenes (no. 36) with typically expressive color. Fauvism, in fact, can be considered a kind of expressionism; it contributed significantly, in any event, to German expressionism, especially in Vlaminck's nordic and emotional approach. Rouault exhibited with the fauves, although his primitive and emotionally religious paintings set him apart from the group. During his long life, he used many themes derived from the Gospel (no. 37), and depicted them in a geometrically abstract manner, with built-up, glowing colors similar to stained glass.

In Germany around the turn of the century, Corinth was probably the most important artist. He worked in a visionary kind of impressionism that anticipated the early expressionists. Of all the German followers of impressionism, he had the most personally expressive and intensive perception (no. 38). In fact, the qualities in late nineteenth century German art of romanticism, symbolism and emotionalism which led to expressionism came to a head at the same time as French fauvism, when in Munich Kirchner and three others formed the group called *Die Brücke*, "the bridge linking all the revolutionary and surging elements." United more by what they were against than what they were for, they came under the influence of the English, French and German counterparts of art nouveau and the medieval German woodcut. From this, Kirchner derived a very free and simple style using large, bright color areas, angular lines and emotional distortions (no. 39). The group continually interpreted the nude (no. 40), not in a formal pose, but in a relaxed, sensual mood.

After most *Brücke* artists had left for Berlin about 1911, a new group formed in Munich around Kandinsky, next to Picasso, probably the most influential artist in early twentieth century art. The group was called *Der Blaue Reiter*, or the "blue rider," after a painting and treatise by Kandinsky on non-objective art — art without actual subject matter derived from nature. His art used references from music and religious mysticism to depict a kind of geometric abstraction, dynamic and humorous in form. In *Partie* (no. 41), we see aspects of biomorphic, or abstract, surrealism, probably from the influence of Kandinsky's friends, Arp and Miró (see nos. 87–89). Jawlensky, close to Kandinsky and the *Reiter*, painted bright, yet reflectively melancholy portraits (no. 42), which mirror his own intense mysticism.

In the same groups with Jawlensky and Kandinsky, Feininger painted in a kind of cubist style, using broad color planes, shifting transparencies and geometric outlines. He continued to paint his favorite theme of boats and the sea (no. 43) in his native America during and after the second World War. Feininger and Kandinsky, during the twenties and early thirties, were members of the Bauhaus, the famous art, architecture and design school in Germany which professed the unity of materials and technique, and of artists and craftsmen. The Bauhaus design teacher, Moholy-Nagy, often experimented with oil on plastic materials (no. 46); his experiments having an affinity with synthetic cubism and constructivism — being concerned more with space than mass.

In Austria, Klimt, Schiele and Kokoschka were the chief expressionists, and they also reflected German gothicism, decorative Jugendstil and symbolic romanticism. We see Klimt's superb draftsmanship in this drawing (no. 44), and also his linear sensuality with a frequently used theme. His younger and more intense compatriot, Schiele, often reacted against Klimt's conservative outlook; but Schiele shows a similar fine-line drawing style (no. 45). Like Klimt and Schiele, Kokoschka was also a champion of the avant-garde. His personally expressive portraits (no. 47), influenced by Corinth's style, were harshly denounced, although they accurately reflected the unhealthy state and spiritual decay he saw around him; the sitter has been subtly transformed in outlook and features. The major expressionist sculptor in Germany was Lehmbruck, inspired by Rodin, but most influenced by Maillol. He took Maillol's classical solidity of form, added gothic elongation and aspects of symbolism and Jugendstil, and arrived at a powerful, yet sensitively melancholic sculpture (no. 48). Beckmann, better known for his "new objectivity" expressionist paintings of the twenties, thirties and forties, was also an expressionist sculptor. This late work of an acrobatic figure (no. 49) reflects his interest in the circus, in exaggerated poses and in contorted anatomy — all of which we see often in his rugged, sometimes cryptic, paintings, symbolic and medieval in approach.

Hartley was an American expressionist greatly affected by the Germans, and in whose country he spent much time. In his later landscapes, he used crude, harsh forms and color in a violently distorted way, as we see in this recollection of New Mexico (no. 50), which he painted during his second visit to Germany. Marin painted his rugged study of Maine (no. 51) when he was eighty; yet it sustains the vigor, freshness and control of a much younger man. This emotionalized expressionism was also developed in Europe between 1905 and 1911, particularly under the

influence of the French fauves, whose vitality and expressionist abstraction appealed to Marin. He shows the influence of Cézanne's sparsely tinted watercolors (see no. 28) in his suggestion of form and division of solids, and an affinity with Feininger in viewing his scenes from a great distance (see no. 43). Dove, like Marin, was essentially an expressionist, but tended toward even greater abstraction; from his houseboat on Long Island Sound, he attempted to simplify wind, water and sand into color and lines (no. 52). In his New York art gallery, Alfred Stieglitz, the artist-photographer, promoted these three progressive American artists, as well as two naturalized American sculptors from France, Lachaise and Nadelman. Interested in the same "generative forces" of nature as Dove, Lachaise created extremely erotic female nudes, yet was also a prolific draftsman, as we see here (no. 53) in this study of an opulent nude. Nadelman, born in Poland, worked in Paris for many years, where the plaster cast for *Spring* (no. 54) was done; this charming and sensitive relief reduces the female form to abstract, curvilinear patterns showing his debt to both art nouveau and cubism. These artists, under Stieglitz' auspices, helped to bring art in America to international attention just before and after World War I, to give the isolated American artist a more European, perhaps avant-garde outlook, and to act as a link between the French and German expressionists and the later American abstract expressionists.

Abstract art had its greatest impetus from cubism. In theory, it involved perceiving an object from several vantage points simultaneously, and distorting Renaissance perspective by angling planes, flattening and fracturing masses, and organizing forms close to the surface of the painting. Cubism, derisively coined, as most "-isms," originated in the planar, geometricized still-lives and landscapes of Cézanne (see no. 28). Only a year or so after his death, Picasso and Braque carried on Cézanne's experiments. They worked closely together from 1909 to 1914, in a style known as analytical cubism, which de-emphasized color and reality as perceived, emphasizing instead reality as felt or experienced. Collage still-lives (no. 55) became a frequent means to depict a built-up, ambiguous surface, which worked on many different levels. Metzinger, an early follower of these artists and known primarily for his treatise on cubism, was a light and colorful cubist painter, as opposed to Picasso and Braque. His works (no. 58) are carefully composed geometric designs, which betray his academic tendency. Lhote was the most influential teacher of cubism (Evergood was his student, see no. 79); he reduced the theories of Metzinger into somewhat dry, academic formulae, but his earlier work (no. 59) shows his closeness to

Braque's interpretations of Cézanne's landscapes. Marcoussis, a Polish cubist in Paris, demonstrates the innumerable variations played on the cubist theme (no. 60), with perhaps harder, more defined forms, yet with the same subdued colors and interweaving shapes.

Picasso went on to develop a kind of synthetic cubism, which no longer "analyzed" the subject in front of the artist, but "synthetized" or built a painting up deductively and abstractly from decorative forms derived from the earlier still-lives; it became a kind of free-for-all cubism with extremely diverse styles. His other experiments in the thirties (no. 56) have a kind of dream-like, fantastic quality with complex space and color schemes. Picasso, in fact, shared certain characteristics with surrealists, besides actually exhibiting with them. His surreal transformations in *The Painter* (no. 57) — note the distortions of hands, heads and features — led to his more profoundly expressive and symbolic work, *Guernica*, a denunciation of the destruction of the town by that name during the Spanish Civil War. About this time, Braque's art had developed along quite a different vein; he was more interested in texture and fluid, organic design — less in color and experimentation. His poetic, lush, yet mysterious, still-lives of the thirties (no. 62) are rich in surface and somber hues. Marie Laurencin, who exhibited with the cubists and was a fellow-student of Braque's, had only vague similarities to them in certain geometrical aspects of her work; she was too lyrical, light and colorful in her painting, and too attached to the human figure (no. 63), to be accurately considered a cubist.

Contemporary with the cubists, there existed a group of *peintres maudits* ("ill-fated painters") who are often grouped in the School of Paris, but had only their tragic lives in common. Soutine painted in a uniquely fierce and destructive expressionism (no. 64), where forms are twisted and paint is thickly and rapidly applied; he has certain affinities with Bacon (see no. 146) and De Kooning (see no. 108) of the fifties. Associated with Soutine socially, though not artistically, Utrillo painted in a simple, naïve style — with traits of impressionism and cubism — the numerous churches and street scenes of Paris and the surrounding villages (nos. 65, 66). Foujita, also a friend of Soutine and other émigrés, tried to bring together his native Japanese and the French traditions, with a haunting and mystical result (no. 67).

The thirties in America, meanwhile, saw the dominance of two styles, the figurative-illustrative and the abstract-non-objective. Benton was the most vociferous advocate of the conservative, nationalistic approach called regionalism, which denied cubism (Benton had tried it) and other abstract styles. His paintings often dealt with

the life of the midwestern plains states, although he occasionally painted flower studies (no. 68) and portraits of his friends, as this one of a noted cartoonist (no. 69); but his style remained the same in its writhing, linear and animalistic shapes. He and the regionalist, Curry, instigated many Depression mural projects. Curry, in fact, was best known as a muralist, though he often depicted scenes of his native Kansas (no. 70) and figures of legendary American folk heroes (no. 71). Like Curry, Wood celebrated traditional American values; this weird drawing (no. 72) of an old fable shows Wood's superb craftsmanship and technique, and the possible influence of the German "new objectivity," and perhaps certain aspects of surrealism. Burchfield was much less a narrow-minded, doctrinaire regionalist; his semi-abstract landscape watercolors (no. 73) have a romantic charm and serenity, mixed with a certain exotic quality.

Latin America produced several important artists in the thirties. Orozco, the famous muralist in Mexico and America, painted numerous oils which show human cruelty and suffering (no. 74), with figures stretched and tortured — a style which poignantly protested injustice. Tamayo used his native pre-Columbian and Mexican traditions, combining them with the bright colors of European painting and the geometric forms of cubism (no. 75). Like Orozco, Portinari was an important muralist; he also often painted the poor people of Brazil (no. 76) in a symbolic manner, yet with great sympathy.

Soyer was an urban counterpart of the regionalist, a social realist. As in the Ash Can School, the people around him, their environment and their activity, concerned him (no. 77); he clearly portrayed the faces of New York with great understanding, yet with a tinge of sadness and nostalgia. His style owes something to Soutine (see no. 64) and Kokoschka (see no. 47). The foremost social realist, Levine, was an ardent protestor against social ills; influenced by expressionism, his early work (no. 78) shows a great precociousness in drawing, an unusual competence and technical proficiency for his age. Like other social realists, Evergood identified strongly with protest; he combined his social consciousness with a sort of primitive surrealism or "magic realism," an art of allegories. He shows us in *Enigma of the Collective American Soul* (no. 79) a biting caricature of the American way. The leading sculptor of the figurative tradition in the thirties and forties was Zorach. His carvings (no. 80) reflect his interest in monumental, archaic art, as well as the influence of Maillol (see no. 18). His somewhat sentimental approach to common subjects endeared him to the social realist spirit of the thirties, although he was also a skilled portraitist (no. 81).

Alongside this more realistic approach were the advocates of greater abstraction. Avery, apart from the contemporary movements, simplified and abstracted from nature as Dove had done (see no. 52); he painted landscapes (nos. 82, 83) in broad masses of color planes, capturing at the same moment the mood or feeling of the scene. His bold, pure color greatly affected the color-field abstractionists, Gottlieb and Frankenthaler (see nos. 105, 121). Perhaps the most significant painter in America in the thirties, Davis created dynamic, cubist-like paintings, with interweaving shapes and contrasting colors (no. 84); his art led the way to American abstraction in the following decades, and to recent hard-edge painting (see Leon Polk Smith, no. 182). Rattner, trained in France, also anticipated abstract expressionism in his bright, textured colors; his religious subject matter, done often in metaphor, reminds one of Rouault, although he could also paint rich landscape scenes (no. 85).

The surrealist aspects of Rattner, Wood and Evergood had their origins in the strange art of the Italian De Chirico. Having studied in Germany under several romantic fantasists, De Chirico evolved, between 1909 and 1919, an art of the improbable, of surprise, and of weird juxtaposition. He employed perspective to express alienation, anxiety and paradox; he had a kind of real space in his still-lives (no. 86), but he used it to depict an unreal or "metaphysical" situation. About when this work was done, a group of poets and artists came together in Zurich to escape the horror of World War I. Appalled by the war, they had a bitterly nihilist attitude toward life, and founded "dada," an irrational anti-art movement closely paralleling their outlook on life. Arp, an original participant in dada, came out of this somewhat mad group as one of the most important sculptors in Europe. Like De Chirico, he took a metaphysical, enigmatical outlook on life, developing from this an organic, vital and biomorphic sculpture (no. 87); but unlike De Chirico, Arp did not choose realistic or recognizable objects, rather fantastic, dream-like shapes which suggest living things (no. 88). Miró, a younger artist greatly disposed to Arp's curvilinear, organic style, became (as Arp did) part of the later form of dada called "surrealism," which emphasized dreams as a superior reality, psycho-analytic notions as inspiration and the subconscious as opposed to the rational. His work in the exhibit (no. 89) comes from his lyrical series of constellations; we see his concern for transformations and flight of birds and stars, for the grotesque and playful. Shown in New York in 1945, this series had an enormous impression on young American artists (see Motherwell, no. 104, et al). Matta attached himself

108), show his attachment to the figure (abandoned my most abstract expressionists), his wild, violent brushstroke, and his interest in distortion, fractures and other cubist and expressionist devices. In some ways even more than Hofmann, De Kooning affected a younger generation of artists like Leslie, Rivers and Hartigan. Hartigan moved away from her earlier abstractions for a few years to paint the visual world in a more representational manner (no. 109), but she still maintained her expressive spontaneity of surface and brilliant coloring. De Kooning's pure abstractions relate somewhat to Kline, an artist who was attracted to the early abstractions of Davis (see no. 84), as was Ferren (no. 116). Kline's black-and-white structural studies (no. 110) bear a certain relationship to Chinese calligraphy (but in quite a different way than Tobey's work), but they have a spatial dynamism, draftsmanlike quality and balanced design uniquely their own. Tworikov also reflects De Kooning's spontaneous, wild brushstroke, although his complex color modulations and flaming, vertical strokes, as in *Barrier Series, No. 4* (no. 111), represent a very individual style. His atmospheric, tonal paintings greatly impressed Guston, who had been a figurative artist in the spirit of surrealism, as had Greene (no. 113), during the forties; Guston's rapid sketches (no. 112) provided a way for him to re-work his thoughts on form and composition, on the interaction of abstract structures in space. His impressionistic style was important to the development of Vicente, whose collages (no. 114) treat each bit of glued-on paper as delicate and refined brushstrokes. Yunkers' paintings (no. 115) elicit a strong, immediate response, yet also contain elusively enigmatic qualities, especially in their themes.

Unlike exponents of other styles, abstract expressionists were united more in attitude than in specific stylistic qualities—though Motherwell and Gottlieb can be grouped together in their use of color shapes or images, and De Kooning, Tworikov and Kline in their textural brushwork. Guston has a lyrical, coloristic approach which led to a more recent kind of abstraction termed "post-painterly" or "color-field," a purer, simpler kind of abstraction employing flat stains, transparent colors and splatters, rather than thick, rich paint, swirling brushstrokes or textural surfaces. The openness of design and clarity of image in Francis' compositions (no. 119) put him into this group, although his earlier work (no. 118) associated him more with abstract expressionism. This same sense of dynamic space and airiness can be seen in Frankenthaler (nos. 120, 121); she used free, large color-shapes (made by staining raw canvas) which suggest undulating lines in their placement. Noland found her art especially attractive; also using thin stains, he worked from the

center of the canvas, experimenting often with symmetrical chevrons of harmonious colors (no. 122). His art relates more to chromatic, rather than geometric, abstraction, as does the art of a close follower, Paul Reed (no. 123), whose interest also lies in structuring pure color. Like Noland, Olitski was influenced by Frankenthaler's approach, and her stress on the picture edge. Olitski's subtle, rich yet transparent colors (no. 124) give an optical effect of limitless space. A similar suggestion is seen in the works of Jenkins (no. 125), who sometimes uses opaque lines of paint to give a fluid, almost floating sensation.

Sculpture contemporary with abstract expressionist painting involved several significant artists. Noguchi, having studied the surrealist art of Giacometti, Calder and Miró in Paris, used organic surrealist shapes (no. 126) for smooth-surfaced, skeletal abstractions. About the same time, David Smith, influenced by the welded-steel technique and surrealist quality of González' work (see no. 97), created *Woman Music* (no. 127), which represents one of his best figurative sculptures. In the sixties, he created rigorous geometric abstractions, analogous somewhat to Noland's painting. Roszak also developed an abstract, free-form style using welded steel, although he was much more tied to naturalistic forms than Smith; his rough-surfaced, fantastic *Moth* (no. 128) is an example of this. Like Noguchi in the forties, Nevelson worked primarily in wood; her totemic images (no. 130) suggest mystic cults and religious rites. Her interest in the "elegance" of decaying wood and use of assemblage influenced younger sculptors, such as Di Suvero; his old wood beams and steel supports (no. 131) remind one of the spontaneity and dynamic movement of Kline (see no. 110).

Art in Europe after World War II was even more diversified and lacking in dominant styles. Sometimes related to surrealism and sometimes to De Kooning's *Women* (see no. 108), Dubuffet's art belongs rather to the naïve, childlike and primitive, though he employs the surrealists' and abstract expressionists' automatism. His strange, smeared and blurred figures (no. 132) reflect his study of the art of children and the insane. *Le Lit I* (no. 133) comes from his series *L'hourloupe*, which originated in an organic kind of doodling in red, white and blue — a maze of anthropomorphized abstractions. Riopelle more clearly relates to abstract expressionism, as practiced in Paris, in his tightly controlled, mosaic-like abstractions (no. 134).

In Germany, Bissier was the most admired abstractionist. His delicate drawings (no. 136) indicate his study of Chinese calligraphy (see Tobey, no. 107), and his

very much to Miró's emblematic or hieroglyphic approach, but went beyond any identifiable forms, dealing instead with the illusions of space, with his unique version of the galaxy (no. 90); Matta, when he went to America during the war, helped to link abstract expressionism to the earlier abstract surrealism. Tchelitchew and Berman, two Russian émigrés in America, adapted a kind of romantic surrealism for their many theatrical sketches (no. 91) and strange, eerie landscapes (no. 92).

The work of the English sculptor, Epstein, anticipates some aspects of surrealist sculpture, although most of his art can be roughly classified as expressionist. This graceful bust of his housekeeper *Deirdre* (no. 93) has a surface similar to many of Rodin's. Epstein stayed aloof from most schools and movements, championing, however, Picasso and cubism, and encouraging a kind of primitivism in his younger compatriot, Moore. Moore's art reflects much more the features of French surrealism, as well as African and pre-Columbian art. As his art matured, it became increasingly monumental and restrained, as we see in his *Northampton Madonna and Child*, for which he did these family group sketches (no. 94). In the early fifties, this same seated form was repeated on a more dignified plane in the bronze of a *Seated Woman* (no. 95), an attenuated, boney figure with a regal bearing. Very closely identified with Moore, Hepworth was especially drawn to Arp's organic sculpture. She tried most often both to perfect and enliven the surface of her sculpture (no. 96); *Involute* suggests a half-open shell, a curled leaf or a curved rock.

González, a friend of Picasso and a fellow native of Barcelona, sculpted for many years in the style of analytical cubism, which he later abandoned for a more expressive use of the human figure. His major contribution to modern sculpture (see David Smith, no. 127) was in his use of wrought iron and welded metal, as we see (no. 97) in this moving depiction of Barcelona's resistance to fascism during the Spanish Civil War. Just as González rediscovered the use of iron, Giacometti recreated the symbol of man. Having studied with Bourdelle, he eventually became part of the Paris surrealists, exhibiting with Miró and Arp. After a great period of searching, Giacometti's sculpture settled on the isolated, distant, yet rigidly monumental figure as his major theme. The attenuated figure shown here (no. 98) may be that of his favorite model, his wife Annette. Especially indebted to Giacometti's thin, vertical human forms, Richier also studied with Bourdelle. Richier, however, appears more involved with fantasy and expressive values in her sensitive portrait heads (no. 99), infinitely rich in texture and skillful technique. Also interested in surface qualities and fantastic human forms, Marini used the theme of the horse and

rider, or acrobats (no. 100), to show the tension between the static and the dynamic, an immobile figure moved, or about to be moved, by another.

Next to Moore, Calder was the most important sculptor to come out of the milieu of surrealism. He first attracted the attention of the Parisian surrealists with his wire sculptures of avant-garde artists and critics, such as this caricature of Michel Tapié (no. 101), which reminds us of Miró in its playfulness and in its use of line. Miró and Arp were good friends of Calder and aspects of their kind of organic surrealism can be seen in his sculpture; Arp, in fact, coined the term "stable" to describe Calder's motionless sculpture, as opposed to his "mobiles," which moved with the air or by motors. One of his finest stables is *Great S* (no. 102); it still preserves his earlier spirit of fantasy, but enlarges it into something of an architectural environment. Calder participated in several surrealist exhibitions (and a film) during the surrealists' exile in America in the forties, as did the young Motherwell (see no. 104).

Motherwell's interest in abstract surrealism, especially in Arp and Miró, his personal acquaintance with Matta and his attraction to the theory of "automatism," or accidental, intuitive and irrational art, led him to a new kind of painting called "abstract expressionism" (or "action painting" or "tachism"). Hans Hofmann was the single-most important influence on the new art, next to the European surrealists-in-exile in New York. Hofmann's art (no. 103) had its origins in structural, geometric cubism, although, as perhaps the most important artist-teacher in America, he professed a free, automatic kind of non-objective painting; he used rectangles of rich, pure color, large sweeping brushstrokes and aimed for spatial relationship of expansion and contraction (or "push-pull"). Motherwell's abstract forms (no. 104) remind us of the biomorphic sculpture of Arp (see nos. 87, 88), although he also has some of the tense and expansive qualities of Hofmann. Gottlieb shares Motherwell's interest in the image or form; his earlier involvement with pictographs has led to a more abstract, mythic symbology (no. 105). Tobey, a pioneer abstractionist, anticipated more than he influenced the later abstract expressionists; his belief in the Bahai faith, his study of Chinese calligraphy and his conviction in the totality of life led to his allover abstraction, composed of entangled, flowing lines, and of subtle color and spatial relationships (nos. 106, 107).

De Kooning had originally experimented with certain surrealist distortions inspired by Picasso (see no. 57), but by 1950 he had developed his own unique, intensive style. His famous series of women paintings, one of which we see here (no.

charmingly rhythmic watercolors (no. 135) repeat this same reflective and oriental mood. Winter, more attached to German abstract expressionism, still has much of Bissier's mystery and poetry; his paintings (no. 137) evoke nature as they depict what he calls "the driving forces of the earth." Jaenisch's *Icarus* (no. 138) shows his early attachment to surrealism, but only certain aspects of the grotesque remain in this essentially abstract composition. Also abstract expressionist, Sonderborg used a razor blade to scrape away paint from his canvas (no. 139), a sort of reversal of Hofmann's built-up surface (see no. 103). Antes' art represents a reaction against abstract expressionism; he used rough, thick, almost Martian-like figures (no. 140) to create expressionist images analogous to Beckmann's and Picasso's (see no. 57). Greatly influenced by the Jugendstil tradition of Klimt and Schiele (see nos. 45, 46), the Viennese Hundertwasser likewise paints expressionist fantasies (no. 141) of brilliant color and intricate design.

Capogrossi and Burri made the greatest impact on post-war Italian art. Related in spirit to Gottlieb's pictographs, Capogrossi used comb-like forms, as in *Surface 314* (no. 142), in various compositions giving many alterations to a repeated pattern. Burri used hopsack originally because he had no canvas to paint on, but eventually it became a typical element in his collages (no. 143), which give one a sense of decay and destruction. Unrelated to these abstractionists, Cremonini's strange art (no. 144) shows rather the inspiration of Bacon (see no. 146) and of the fantasy-figure tradition. Also greatly affected by Bacon's figures, Segui's distorted faces and masks (no. 145) have a similar unsettling reproach for the viewer.

Bacon, possibly the finest and most important British artist of the century, uses an essentially painterly approach to depict momentary impressions of fleeting figures, blurred, distorted and deformed, yet somehow capturing their essence (no. 146). His whirling, violent brushstroke reflects the same spirit as De Kooning's (see no. 108). Davie is the other prominent fantasy-figure painter in England; he shares Bacon's wild approach to paint (no. 147), but his later work was influenced more by the CoBrA group of artists.

CoBrA (Copenhagen-Brussels-Amsterdam) refers to a group in northern Europe who were opposed to the orderly and the harmonious, but were for an abstract, spontaneous and expressive art. Jorn's paintings (no. 148), are perhaps the wildest, least controlled and most like De Kooning's, although *Black Smile* (no. 149) reminds one of Dubuffet. Most CoBrA artists, in fact, made some use of figuration. Appel's *Clown* (no. 150), like Jorn's figures, is painted in a chaotic, yet violently

colorful manner. The group's vital, spirited and enthusiastic style is seen in Corneille's abstraction of a landscape (no. 151) or of a flock of birds (no. 152), very much in the tradition of Miró (see no. 89). Alechinsky's figure of the *Gastronome* (no. 153) reflect Jorn's looser style, though his colors are more reserved.

Sculpture in Italy and France since the second World War has had several significant practitioners. The Italian sculptor Mirko's *Man and Woman* (no. 154) shows his interest in totemic, symbolically hieratic forms, with strong overtones of abstract surrealism. Pomodoro represents more of a return to the object; his smooth bronzes, with rough, unpolished openings, have become his trademark. Pomodoro's *Table of Signs* (no. 155), a rectangular relief sculpture, refers by title and design to a computer symbol — exposing its insides in all their mathematical detail. César and Delahaye create similar work to Richier's (see no. 99); César builds out of rusted junk iron an *Insect* (no. 156) evoking a sense of decay and deteriorating surface.

American art of the past decade included two kinds of art that, while contemporary with the color-field painters, opposed "pure" or loose abstraction. These were pop and op art. Pop (from "popular," in the sense of commercial and vulgar) art used the everyday, the banal and the "non-aesthetic" in such a way as to make us see the objects and the environment of our urban, industrial age in a new way. Davis (see no. 84), as did many artists attached to the American scene, prefigured pop art in his choice of commercial subject matter without satirical or social comment (unlike the surrealists or expressionists). Lindner can also be considered proto- or extra-pop, because his machine-like female figures (no. 159) link some qualities of early surrealism with the precisionist type of pop art (see Wesselmann, no. 163); his garish colors and mysterious images (like *Antes*, no. 140) associate him with the "new objectivity" painting of Beckmann. Cornell also is more connected with European surrealism; his collages (no. 160), like those of Dove, have a nostalgic, literary and dream-like quality not entirely connected with pop. Similarly, Rivers, attached to the figure, yet closer to the abstract expressionists in technique, was more of a precursor of vacuous pop subject-matter (no. 161) than an impersonal, neutral observer, as most pop artists considered themselves. Rauschenberg, likewise, was originally a student of abstract expressionists (including Motherwell, Tworkov and Kline) and their painterly devices carried over into his humorous "combine paintings" (no. 162), which use extraordinary objects, such as a sandbag, along with the ordinary medium of oil paint. He tried to expand our conception of what a painting should be, and, in so doing, became the first recognized "neo-dadist" or pop artist. His use of imme-

diate, contemporary allusions is also reflected in the other major pop painter, Wesselmann; he, however, depicts more the blatantly commercial, as seen on television or in popular magazines, in a tight painting style. His series of *The Great American Nude*, an example of which we have here (no. 163), represents a sex symbol in a cold, non-sensual manner. Kitaj has the same flat coloring, but his incomplete, fragmented fantasies in *Nobody* (no. 164) reflect the influence of De Kooning and Bacon (see nos. 108, 146) rather than pop art; Kitaj, nevertheless, has had a great effect on English pop artists, especially in the relation of his work to comic book images.

A more recent outgrowth of pop art has been termed "new realism." It employs the same neutral stance and strange imagery of the pop artists, but these images are depicted often in a tighter, more controlled style, related to, or relying on, the photographic image. Leslie, originally an adept abstract expressionist in the spirit of De Kooning, has recently created several technically outstanding portraits (no. 165), with striking frontal poses; they convey the same strange quality of "re-seeing" that the earlier pop artists conveyed. Beal's still-life studies (no. 166) make use of this unusual vantage point, along with a weird arrangement and harsh, glowing colors. Artschwager's art (no. 167), sometimes termed "dissimilated pop," employs photography and architectural renderings, as well as abstract, "minimal" shapes to create a similar feeling of irony or banality.

The sculpture of Gallo has often been exhibited with the pop art of Wesselmann, and others; he, indeed, employs a similar slick, streamlined and mannequin-like form to his figures (no. 169), although he exploits none of the banal, vulgar or commercial images. Arneson, known in the mid-sixties for his "funk" ceramic sculpture, has recently painted a series of apt parodies on art called *Frames* (nos. 170, 171), which have the satire of dada and surrealism. Beauchamp studied with Hofmann, but was drawn to a Bosch-like, fantasy-figure style (no. 172), which reflects the influence of Dubuffet, Matta and the German expressionists, while maintaining a very personal, surreal image.

After pop, the second major development in the past decade was op ("optical") art. All art has used some optical trick or deception, but op art was more concerned with the pure science of perception, how we perceive color, line and forms in their simplest, yet most deceptive, form. In the sense that Noland's paintings (see no. 122) depend on the tension between adjoining colors, with little or no attention to form or shape *per se*, his painting is "optical." However, op art was being explored much earlier in the work of Vasarely, who experimented in the late forties and

fifties with cut-out, flat forms arranged with a basic, "functional" design (no. 174), similar to the optical experiment at the Bauhaus done by Moholy-Nagy (see no. 46), whose work Vasarely had studied. Vasarely's art, which he called "kinetic plastics," tried to create illusions of movement, merely by using black-and-white shapes and lines on a two-dimensional surface. Pol Bury, whose work has been exhibited with Vasarely's kinetic art, uses actual movement in his motorized ball-sculpture (no. 175), the balls moving so slowly that it seems illusionary. In America, Anuskiewicz has probably been the most recognized op artist. His skillful paintings (nos. 176–178) glow and vibrate, giving the viewer the most exciting pure visual experience since the impressionists. Jimmy Ernst has been using optical, perspectival and illusionistic devices for his linear abstractions (no. 179) since the forties, although his lyrical work is more analogous to Matta (see no. 90) and other surreal abstractionists. Dorazio, an Italian op artist, paints transparent bands that form an interweaving pattern of lines (no. 180). The Frenchman Noël uses a shaped canvas (no. 181), acrylic and sand to give a strange texture to his recent work. Leon Polk Smith, associated often with the color-field painters, creates a kind of tension with basic shapes and colors in "hard-edged" designs (no. 182), which contain aspects of op in their limitations on shape and color and their emphasis on balance, craftsmanship and other "pure aesthetic" properties. Krushenick also uses bold, pulsating color and hard-edged shapes (nos. 183, 184), although he has often been grouped with the pop artists because of his poster-like patterns, his black outlines and his comic-like balloon shapes; however, his essentially non-objective structures and expressionist style put Krushenick in a class by himself.

With these most recent paintings, our cursory introduction to the Inaugural Exhibition ends. We have tried to illustrate the highlights of several major developments in art over the past one hundred years as seen through the collections of alumni and friends. Works representing the abrupt shifts and swings of art have been chosen from the painting, drawing and sculpture reflecting the best taste and collecting zeal of our alumni and friends.

*Arthur R. Blumenthal*

CURATOR



2. JEAN-BAPTISTE CAMILLE COROT *Orpheus Greeting the Dawn*

**Honoré Daumier**

1808–1879, French

1. *Neptune*, 1853

Crayon on tracing paper, 11 1/2 x 7 1/4 in.

## PROVENANCE

Lemaire, Paris

Barbazanges, Paris

Reid &amp; Lefevre Gallery, London

R. E. Langer, Madison

## EXHIBITED

Lefevre Gallery, London, 1922, no. 17

*The Rudolph E. Langer Collection*, Madison Art Center, Madison, Wis., October 19–December 8, 1969

## PUBLISHED

K. E. Maison, *Honoré Daumier: Catalogue Raisonné* (New York Graphic Society, Ltd., 1968), II, p. 158, no. 467, reprodu. pl. 158

Lent by the Madison Art Center, R. E. Langer Collection

Daumier traced this sketch from another drawing, now in a private Parisian collection, something he often did when attempting to change or reverse a composition. This sketch was done for a "féerie," or pantomime, performed on September 6, 1853, at the Porto-Saint-Martin Theatre.

**Jean-Baptiste Camille Corot**

1796–1875, French

2. *Orpheus Greeting the Dawn*, 1865

Oil on canvas, 78 1/4 x 54 in.

Signed and dated lower right: Corot 1865

## PROVENANCE

Paul Demidoff, Paris, 1865–1868

Francis Petit, Paris, 1868–1875

Daniel Cottier, New York, 1875–1892

Durand-Ruel, Paris &amp; New York, 1892

Vose Galleries, Boston

Midwestern educational institution, until 1944

Parke-Bernet Galleries, Inc., auction of March 2, 1944, no. 47

Earl William Quirk, Watertown, Wis., from 1944

## EXHIBITED

*Exposition*, L'École des Beaux-Arts, Paris, 1875, no. 13

Vose Galleries, Boston

*Wisconsin Collects*, Milwaukee Art Center, Milwaukee, 1964

## PUBLISHED

*Gazette des Beaux-Arts*, November 1, 1873, vol. II, reprodu. p. 429A. Robaut article in *L'Art*, October 12, 1882*The Century*, New York, June, 1889 (reprodu.)L. Roger-Miles, *Album classique des chefs-d'oeuvre de Corot*, 1895, reprodu. pl. 38*The Studio*, Winter, 1902–03 (reprodu.)M. Hamel, *Corot et son oeuvre*, 1905, vol. II, reprodu. pl. 44A. Robaut, *L'Oeuvre de Corot*, 1905, vol. III, p. 142, no. 1634, reprodu. p. 143 (sketch for this painting is no. 1632)W. Gensel, *Corot und Troyon* (Bielefeld & Leipzig, 1906), pp. 37, 42, reprodu. pl. 24, p. 33

Lent by Mrs. Earl William Quirk

This work is one of a pair, the other being called *The Sleep of Diana*. Alfred Feydeau, the architect for Prince Demidoff's town-house, commissioned the two pictures or "decorative panels" especially for this house. Corot executed them during the summer of 1865 at Fontainebleau, retouching them in 1868. They are the only decorative works for a house which Corot ever did. The theme of this work is the Day, as it is the Evening for *Diana*. Orpheus, rejoicing in his return from Hades where he tried to rescue Eurydice, salutes the sunrise by playing his harp.

**Jean-François Millet**

1814–1875, French

3. *Digger Resting*, c. 1860

Ink drawing, 5¼ x 7¼ in.

Signed on lower right: J.F.M.

## EXHIBITED

*The Rudolph E. Langer Collection*, Madison Art Center, Madison, Wis., October 19–December 8, 1969

Lent by the Madison Art Center, R. E. Langer Collection

In the early 1850's, Millet started to earn a small income through selling his fine drawings. Always a superb draftsman, he shows a special talent for the three-dimensional, the plastic and the sculptural in his drawings.

**Charles-François Daubigny**

1817–1878, French

4. *Landscape*, c. 1870–78

Oil on wood panel, 9 x 17⅞ in.

Signed on lower left: Daubigny

## PROVENANCE

Henry C. M. Ingraham, New York  
Mark H. Ingraham, Madison, Wis.

## EXHIBITED

*Daubigny Exhibition*, Paine Art Center, Oshkosh, Wis., May, 1964, no. 67

Lent by Dean Mark H. Ingraham

**Jules Dupré**

1811–1889, French

5. *Evening Landscape*, c. 1880

Oil on panel, 8½ x 15 in.

## PROVENANCE

Estate of Jules Dupré, 1889  
Estate of Lucius Hutchings  
C. M. Gregory  
Charlotte C. Gregory

The Elvehjem Art Center collection, gift of Charlotte C. Gregory, 64.15.6

**Adolphe Monticelli**

1824–1886, French

6. *Landscape with Figures*

Oil on panel, 6¼ x 18⅝ in.

Signed lower left: Monticelli

## PROVENANCE

Miss Annette M. Ham, Providence, R.I.  
Hirschl & Adler Gallery, New York

## EXHIBITED

Boston, Museum of Fine Arts

The Elvehjem Art Center collection, University purchase, 66.1.1

A holdover from early nineteenth century romanticism, Monticelli emulated the atmosphere and coloring of the Rococo artist Watteau. Monticelli is capable of amazing breadth within a small frame, such as the bucolic landscape here. His admirers considered him "worthy to rank with Delacroix." His thick impasto-palette knife technique anticipates fauvism and tachism.

**Constant Troyon**

1813–1865, French

7. *Landscape with Stream and Cows*, c. 1860

Oil on canvas, 20 x 24 in.

Signed lower right: C. Troyon

## EXHIBITED

*The Rudolph E. Langer Collection*, Madison Art Center, Madison, Wis., October 19–December 8, 1969

Lent by the Madison Art Center, R.E. Langer Collection

Troyon became less interested in Barbizon landscapes and more interested in cows in a landscape after having seen the work of Cuyp and Paul Potter, two seventeenth century Dutch painters whose landscapes almost always included cows. He thereafter won several first-class medals in the Salon and became very wealthy through his paintings.

**Rosa Bonheur**

1822–1899, French

8. *Landscape with Reclining Bull*

Crayon drawing, 7½ x 11 in.

Signed lower left: Rosa Bonheur

## EXHIBITED

*The Rudolph E. Langer Collection*, Madison Art Center, Madison, Wis., October 19–December 8, 1969

Lent by the Madison Art Center, R.E. Langer Collection

One of the few women artists in France in the nineteenth century, Rosa Bonheur nonetheless painted with a virile, "unfeminine" gusto. She is especially remembered for her *Horse Fair* at the Metropolitan Museum. All her animal paintings reveal the posthumous influence of the romantic Géricault.



6. ADOLPHE MONTICELLI *Landscape with Figures*

**Adolphe-William Bouguereau**

1825–1905, French

9. *Little Girl with Basket of Apples*, 1897

Oil on canvas, 25 5/8 x 20 1/8 in.

Signed and dated lower left:

W. BOVGVEREAV — 1897

Lent by Mrs. Harry Steenbock

This salon-academy painting reminds one especially of Jean-Baptiste Greuze's painting of sentimental little girls with broken jars which he painted about a hundred years earlier than this work. Bouguereau's semi-pornographic nude studies graced many interiors of saloons in nineteenth century America. He can be admired today for his superb technique and skill in painting; his art in general has recently been re-evaluated.



9. ADOLPHE-WILLIAM BOUGUEREAU

*Little Girl with Basket of Apples*

**Eugène-Louis Boudin**

1824–1898, French

10. *Le Port de Trouville*, 1889

Oil on panel, 9 x 13¼ in.

Signed and dated lower left: E. Boudin -89-

Lent by Mrs. Marc B. Rojzman



10. EUGÈNE-LOUIS BOUDIN *Le Port de Trouville*

11. *Étretat*, 1891

Oil on canvas, 31½ x 43½ in.

Signed and dated lower right: E. Boudin

—91—

PROVENANCE

Felix Gerard Fils, Paris

Lent by Mrs. Frank P. Hixon

This painting and number 10 were painted by Boudin two years apart. Each depicts the water-fronts of two small towns on the French coast facing the English Channel; Trouville is next to Deauville and eight miles south from Boudin's native city, Le Havre, while Étretat is fifteen miles from Le Havre. While painting such water scenes, he met and greatly influenced Monet, who also painted many landscapes at Étretat.



11. EUGÈNE-LOUIS BOUDIN *Étretat*

**Claude Monet**

1840–1926, French

12. *The Pool of Water Lilies, Giverny*, 1899

Oil on canvas, 35 1/4 x 36 1/2 in.

Signed and dated lower right: Claude Monet

— 99

## EXHIBITED

Durand-Ruel, Paris, November 22–December 15, 1900

Cleveland Museum of Art

Wildenstein &amp; Co., New York, 1945

Dallas Museum of Fine Arts, Dallas, March 6–29, 1953, no. 50 (reprod.)

California Palace of the Legion of Honor, San Francisco, March 17–April 4, 1954, no. 48 (reprod.)

Minneapolis Institute of Arts and City Art Museum, St. Louis, September 24–December 1, 1957

*Paintings by Claude Monet*, The Society of the Four Arts, Palm Beach, January 3–February 2, 1958, no. 21 (reprod.)*Claude Monet: Seasons and Moments*, Loan Exhibition, The Museum of Modern Art, March 9–May 15, 1960 and Los Angeles County Museum, June 14–August 7, 1960, p. 39 (reprod.)*Seven Decades 1895–1965: Cross Currents in Modern Art*, Public Education Association, Paul Rosenberg Galleries, New York and seven different New York Galleries, April 26–May 21, 1966, p. 34 (reprod.)

## PUBLISHED

W. Brockway, *The Albert D. Lasker Collection: Renoir to Matisse* (New York, 1957), p. 23

Lent by Mrs. Albert D. Lasker

Monet made his home and studio at Giverny in 1883. Not until the 1890's, however, did he discover in the pool in his garden at Giverny a subject

which he would use the rest of his life. Giverny was originally a farmhouse very near Paris when Monet acquired it. For twenty-seven years, beginning in the summer of 1899 when this work was painted, Monet did a cycle of water landscapes at Giverny, usually including the Japanese footbridge and water lily pool as this one does.

**Pierre-Auguste Renoir**

1841–1919, French

13. *Tête de Femme*, 1895

Oil on canvas, 13 3/4 x 9 1/2 in.

Signed upper left: Renoir

## PROVENANCE

Ambroise Vollard, Paris

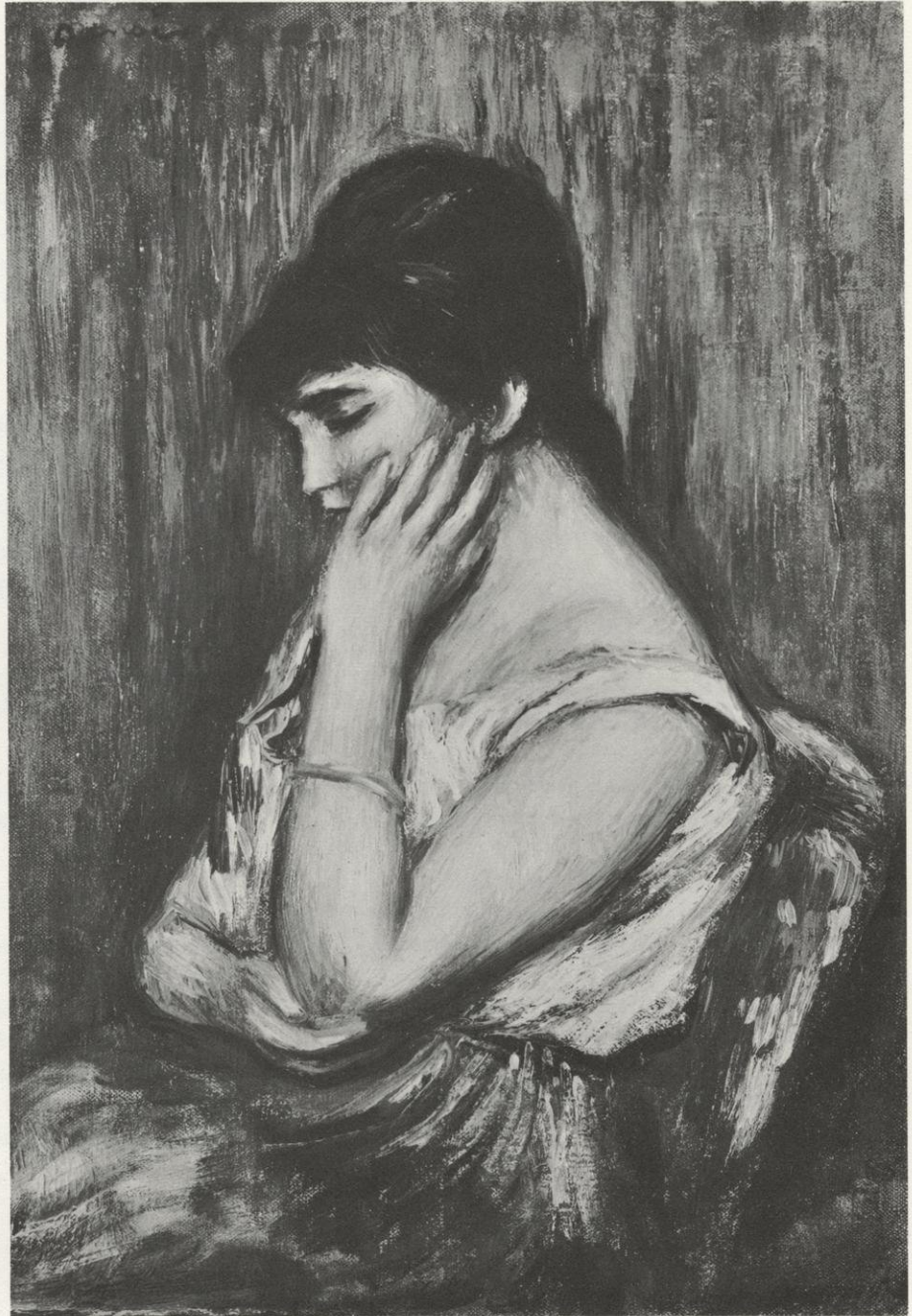
William A. Findlay, Inc., Chicago

## PUBLISHED

A. Vollard, *Tableaux, pastels et dessins de Pierre-Auguste Renoir* (Paris, 1918), vol. II, p. 116, pl. 461

Lent by Mr. and Mrs. Arthur B. Adams

Renoir stated that, when he looked at a figure, "there are myriads of tiny tints. I must find the ones that will make the flesh on my canvas live and quiver." In 1895, he hired Gabriele to take care of his son Jean; he was so impressed by her rosy cheeks and fine figure that she spent much of the time posing for just such quick sketches as this one.



13. PIERRE-AUGUSTE RENOIR *Tête de Femme*

**Auguste Rodin**

1840–1917, French

14. *Kneeling Fauness*, 1882–84

Bronze, 21¼ x 11½ in.

Signed proper left, on base: Rodin

The Elvehjem Art Center collection, gift of Frank G. Hood, 62.7.2

On August 18, 1880, Rodin received a commission to do a monumental portal for the Museum of Decorative Arts, which was to be built in Paris on the left bank. Rodin worked on the project for thirty-seven years, never completing it. This figure is located in the upper left of the lintel of the small scale model for the doors in the Rodin Museum, Philadelphia, and was repeated in a marble group called *Orpheus and Maenads*.

15. *The Kiss*, 1886, cast c. 1920

Bronze, 1½ x 28½ in. high

Signed lower part: Rodin,

F. BARBEDIENNE, Fondeur

## PROVENANCE

Graham Gallery, New York

Jack Car Gallery, Pasadena, Calif.

Lent by Mr. and Mrs. Harold W. Burdekin

Like number 14, this work was also part of Rodin's *Gates of Hell*, which were inspired by Dante's *Inferno*. *The Kiss* is based on the fifth canto which evokes the love of Paolo Malatesta and Francesca da Rimini. Rodin authorized the Barbedienne Foundry to reproduce the study in four different sizes, one of which posthumous castings we have here.

15. AUGUSTE RODIN *The Kiss*

**Antoine Bourdelle**

1861–1929, French

16. *Hercules, Archer*, 1909

Bronze, 31½ x 29 in.

Signed lower right: Bourdelle ©

The Elvehjem Art Center collection, gift of Frank  
G. Hood, 62.7.3

*Hercules, Archer* is a direct but individualized adaptation from Rodin, Bourdelle's master and for whom he worked most of his life. The modeling of the muscular body reminds one of Rodin's *Thinker* in an extremely violent action. However, Bourdelle used many archaizing elements, such as in the head and in the two-dimensional pose, not found in Rodin.

**Aristide Maillol**

1861–1944, French

17. *Standing Woman*, c. 1910

Terracotta, 8⅜ in. high

## PROVENANCE

Édouard Jonas, Paris, until 1955

## EXHIBITED

*Ottawa Collects*, National Gallery of Canada, 1962,  
no. 10

Art Gallery of Hamilton, Ontario, 1964–9

Lent by R. H. Hubbard

Maillol modeled numerous small sculptures in clay. He used a variety of materials, however, terracotta being perhaps his favorite and most personal medium. Most of his small statuettes in terracotta were later cast in bronze.

16. ANTOINE BOURDELLE *Hercules, Archer*

18. *Bust of Venus*, 1920–38Bronze, 16 $\frac{5}{8}$  in. high

Signed on proper right side: M/No. 7

The Elvehjem Art Center collection, gift of Frank G. Hood 62.7.1

This bust was worked on over a period of eighteen years. It represents Maillol's attempt at a simple, direct and plastic kind of "classicism," yet with sensitivity and sensuality. He often used such themes as Venus, Juno, Pomona or Leda.

**John Singer Sargent**

1856–1925, American

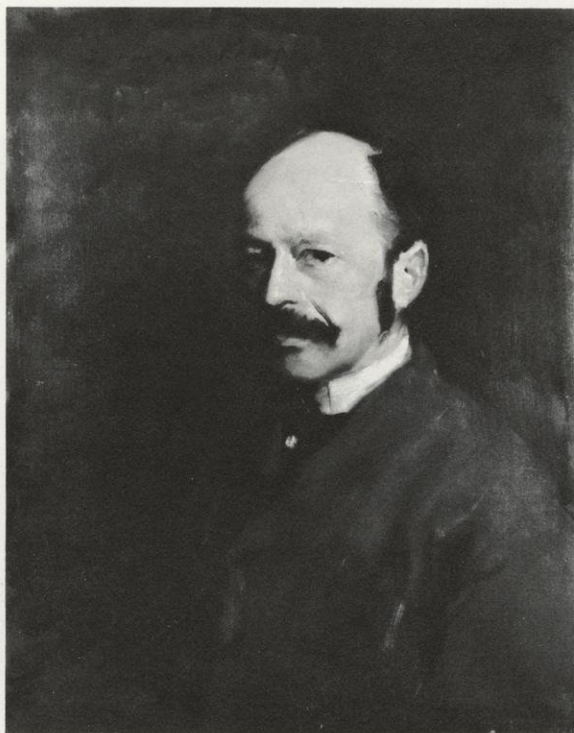
19. *Portrait of Gustav Natorp*, c. 1885Oil on canvas, 23 $\frac{1}{2}$  x 18 in.Signed across top: à mon ami Natorp —  
John S. Sargent

## PROVENANCE

Meinhard Jacoby

Lent by Mrs. Nicola Porter

Gustav Natorp was a wealthy English pupil of Rodin's; he and Sargent met while the latter was a student at Carolus-Durand in Paris. In 1888, Natorp, through his influence and wealth, managed to have Sargent's works exhibited at the Royal Academy in London. Natorp was a good friend of Sargent's, and managed to introduce him to several patrons who sat for him.

19. JOHN SINGER SARGENT *Portrait of Gustav Natorp*

**George Fuller**

1822–1884, American

20. *The Bathers*, c. 1875

Oil on canvas, 30¼ x 41¼ in.

Signed lower left: G. Fuller

## PROVENANCE

William Cushing Loring, Newton, Mass.

Vose Galleries, Boston

The Elvehjem Art Center collection, Max W.  
Zabel Fund purchase, 68.5.1

Fuller belongs to a long line of nineteenth century American fantasists. His brooding, mysterious and visionary landscapes were painted in the Connecticut valley. Like *The Bathers*, they typically contain a few individual figures surrounded by a "twilight veil of reverie."

**Thomas Eakins**

1844–1916, American

21. *Lady with Fan*

Pencil and wash drawing, 14 x 7½ in.

## EXHIBITED

*The Rudolph E. Langer Collection*, Madison Art  
Center, Madison, Wis., October 19–December 8,  
1969

Lent by the Madison Art Center, R. E. Langer  
Collection

20. GEORGE FULLER *The Bathers*

**George Inness**

1825–1894, American

22. *Saco Valley, North Conway*, 1875

Oil on academic board, 9½ x 13¾ in.

Signed lower right: G. Inness

## PROVENANCE

Fifth Avenue Art Gallery, New York, Inness

Executor's Sale, February 11–13, 1904, no. 139,

February 1–2, 1905, no. 51

Mr. and Mrs. William B. Dickson, Montclair, N.J.

Kende Galleries, New York

Rudolph E. Langer, Madison, Wis.

## EXHIBITED

Monclair Art Museum, Monclair, N.J., 1935,

no. 11

Kende Galleries, New York, January 24, 1942,

no. 105 (reprod.)

*The Rudolph E. Langer Collection*, Madison Art Center, Madison, Wis., October 19–December 8, 1969

## PUBLISHED

L. Ireland, *The Works of George Inness* (Austin, Tex., 1965), p. 183, no. 744 (reprod.)

Lent by the Madison Art Center, R.E. Langer Collection

This work was probably painted in 1875 right after Inness' last visit to Europe, between 1871 and 1875; this last visit represented a turning point in his art, after which he became more dreamlike and mystical. This landscape shows the strong influence of Corot and the Barbizon school. North Conway, New Hampshire, is not far from Inness' home in Medfield, Massachusetts. It is near the White Mountains and Ossipee Lake, close to the source of the Merrimack River.

22. GEORGE INNESS *Saco Valley, North Conway*

**Theodore Robinson**

1852–1896, American

23. *Mimi — Portrait of a French Girl*, 1877

Oil on canvas, 14¾ x 11¾ in.

Signed upper right: Th. Robinson

## EXHIBITED

Paris, France, won Gold Medal Award, c. 1878

*Friends of Art*, Memorial Union Gallery,

University of Wisconsin, Madison, 1960

Lent by Mr. and Mrs. John M. Antes

This fine portrait, done when Robinson was only twenty-five, shows his basically realistic nature and academic training although he was one of the earliest American followers of Monet at Giverny.

**Thomas W. Dewing**

1851–1938, American

24. *The Song and the Cello*, c. 1890

Oil on canvas, 14 x 24 in.

Signed lower right: T.W. Dewing

## EXHIBITED

*The Rudolph E. Langer Collection*, Madison Art

Center, Madison, Wis., October 19–December 8, 1969

Lent by the Madison Art Center, R.E. Langer Collection

Dewing, part of a group called "Ten American Painters," shows the influence of French art at the end of the nineteenth century. This painting illustrates Dewing's attempt at a quiet, lyrical kind of poetry, with women sitting in a dark room — finely drawn and delicate in color.

24. THOMAS W. DEWING *The Song and the Cello*

**John Sloan**

1871–1951, American

25. *Spring, Madison Square, New York*, 1905

Oil on canvas, 29½ x 35½ in.

Signed and dated lower left: John Sloan '05

## PROVENANCE

Mr. and Mrs. Wm. Keighley, New York  
Knoedler & Co., New York

## EXHIBITED

*The Eight* — Robert Henri, John Sloan, William G. Glackens, Earnest Lawson, Maurice Prendergast, George B. Luks, Everett Shinn, Arthur B. Davies, Brooklyn Museum, traveling exhibit, November 24, 1943–January 16, 1944, no. 2*John Sloan, Paintings and Prints*, Hanover, N.H., June 1–September 1, 1946, no. 2*John Sloan*, Whitney Museum of Art, traveling exhibit, January 10–March 2, 1952, no. 4*Impressionism and Its Influence on American Art*, Toledo Museum of Art, traveling exhibit, January 3–31, 1954, no. 34

## PUBLISHED

J. Sloan, *Gist of Art* (American Artists Group, Inc., New York, 1939), reprod. p. 205The Elvehjem Art Center collection, UW  
Humanistic Foundation Fund purchase, 57.1.2

In 1939, Sloan wrote the following about this work of his: "The Flatiron Building and the old Fifth Avenue Hotel are in the background. An old horse-drawn Fifth Avenue bus with one seat perched back of the driver on the roof, cabs, and long skirts, and a nearby patch of grass with trees. All but the Flatiron Building are things of the past." Sloan had just arrived in New York from Philadelphia; he loved New York and its teeming masses and depicted them with great sympathy.

25. JOHN SLOAN *Spring, Madison Square, New York*

**George Bellows**

1882–1925, American

26. *Family Group with Cat*, c. 1920

Pencil and crayon drawing, 7¼ x 8¼ in.

Signed upper right: G.B.

## EXHIBITED

*The Rudolph E. Langer Collection*, Madison Art Center, Madison, Wis., October 19–December 8, 1969

Lent by the Madison Art Center, R.E. Langer Collection

**Maurice Prendergast**

1858–1924, American

27. *Cove with Figures*, 1914

Oil on canvas, 27 x 33 in.

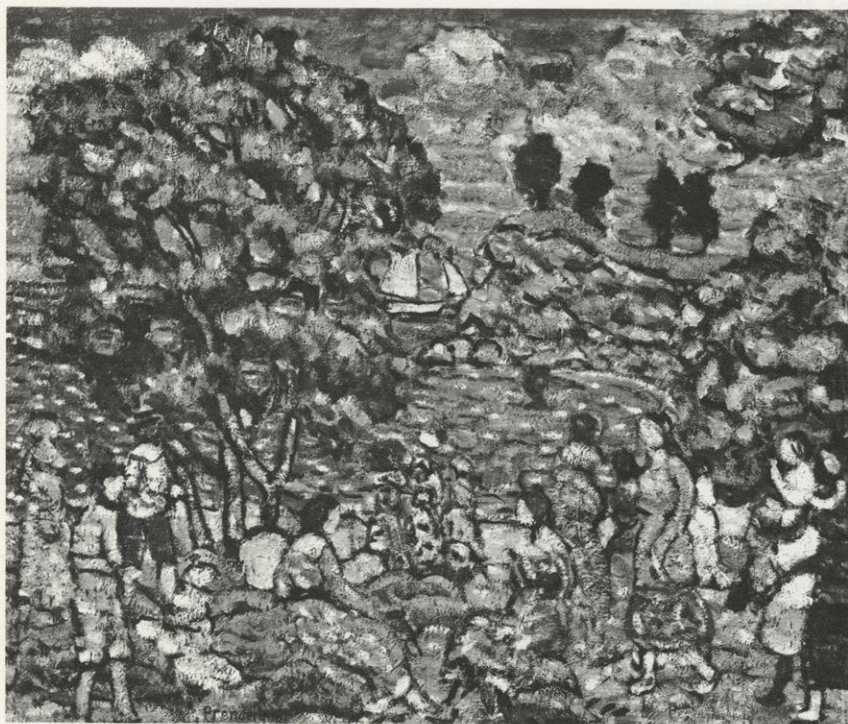
Signed lower left: Prendergast

## EXHIBITED

National Gallery of Art, Washington, D.C., 1967  
Lyman Allyn Museum, Storrs, Conn., 1968

Lent by Nathan Cummings

In 1914, the year Prendergast painted this landscape, he had just moved to New York. It shows his interest in nature only for inspiration. He used this to paint mosaic-like, decorative and brilliant patterns, influenced mostly by Vuillard's art, which Prendergast had seen fourteen years earlier while studying in Paris.



27. MAURICE PRENDERGAST *Cove with Figures*

**Paul Cézanne**

1839–1906, French

28. *Basket of Fruit*, c. 1895–1900

Watercolor and pencil, 12 x 18½ in.

## PROVENANCE

Galerie Emil Richter, Dresden

## PUBLISHED

L. Venturi, *Cézanne* (P. Rosenberg, ed., Paris, 1936), vol. II, no. 1140, reprod. pl. 327

Lent by Nathan Cummings

Cézanne wrote in 1904, several years after painting this still-life: "Treat nature by the cylinder, sphere, cone, everything in proper perspective [i.e., *color* used to suggest distance and volume] so that each side of an object or a plane is directed towards a central point." Four years later, Braque and Picasso began experimenting with cubist still-lives.

28. PAUL CÉZANNE *Basket of Fruit***Paul Gauguin**

1848–1903, French

29. *Negrèsse de La Martinique*, 1887

Bronze, cast from wax, 7¼ in., D4

## PUBLISHED

C. Gray, *Sculpture and Ceramics of Paul Gauguin* (Baltimore, Johns Hopkins Press, 1963), p. 177, reprod. pl. 61

Lent by Dr. and Mrs. Abraham Melamed

Jacques Lipchitz cast this (from Gauguin's original wax piece) into bronze in an edition of six at the Modern Foundry in Paris. Gauguin included the sculpture in a still-life painting done around 1888 and now in the Musée de Reims. It shows his early fascination with exotic races and cultures.

**Édouard Vuillard**

1868–1940, French

30. *Seated Lady in Room*, c. 1920

Pastel on paper, mounted on board,

19½ x 25½ in.

Signed lower right: É. Vuillard

Lent by Nathan Cummings

This pastel shows Vuillard's interest in patterned areas — note the sofa, wall-paper, etc. — and in subdued tonalities, as well as his keen drawing and observation.

30. ÉDOUARD VUILLARD *Seated Lady in Room*

**Ker-Xavier Roussel**

1867–1944, French

31. *Sujet mythologique*, 1941

Pastel, 5 7/8 x 8 1/2 in.

Signed and dated upper right:

K X Roussel/41

## PROVENANCE

Estate of K. X. Roussel, 1944

Lucien Goldschmidt, until 1965

## EXHIBITED

*Modern French Painting and Drawing*, Baltimore Museum of Art, 1965, no. 16*Six Centuries of Prints and Drawings from the University of Wisconsin Collections*, Madison Art Association, November–December 1965, no. 52

## PUBLISHED

Elvehjem Art Center Catalogue, *Oscar Rennebohm Foundation Collection of Prints and Drawings*, 1967 (reprod.)

The Elvehjem Art Center collection, Oscar Rennebohm Foundation Fund purchase, 65.1.4

**Raoul Dufy**

1877–1953, French

32. *Boardwalk of the Casino Marie-Christine at**Sainte-Adresse*, c. 1906

Oil on canvas, 25 1/2 x 31 1/2 in.

Signed lower center: R. Dufy

## PROVENANCE

Ambroise Vollard, Paris

Lefevre Gallery, London

Sidney Janis Gallery, New York

## EXHIBITED

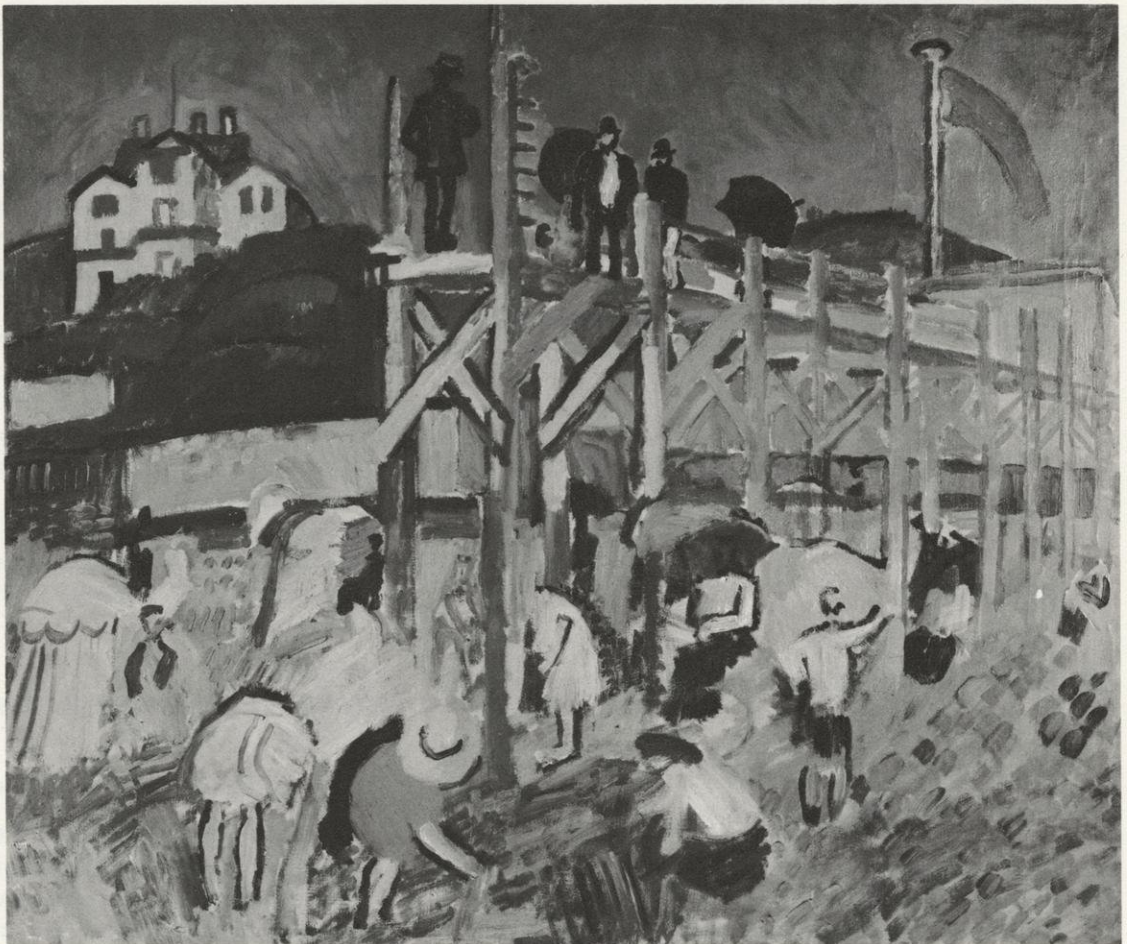
*Les Fauves*, Museum of Modern Art, New York, October 8, 1952–January 4, 1953 (traveling to Minneapolis Institute of Arts, San Francisco Museum of Art, Art Gallery of Toronto, January 21–May 31, 1953), p. 32 in cat. (reprod.)*Raoul Dufy Memorial Exhibition*, San Francisco Museum of Art, May 11–July 4, 1954, Los Angeles County Museum, July 15–September 12, 1954*Fifty Paintings from Eight Full Years*, Albright-Knox Art Gallery, Buffalo, New York, May 14–June 12, 1955 (reprod.)*Les Fauves*, Arts Club of Chicago, January 10–February 15, 1956*Fauve Exhibition*, Dallas Museum for Contemporary Arts, January 29–March 20, 1959  
*Mr. and Mrs. Harry Lynde Bradley Show*, Milwaukee Art Center, Milwaukee, Wis., February 1–March 4, 1962*Seashore in Paintings of 19th and 20th Centuries*, Museum of Art, Carnegie Institute, Pittsburgh, Pa., October 22–December 5, 1965*La peinture française: collections américaines*, Bordeaux, France, May 13–September 15, 1966, reprod. cat. pl. 61*The Collection of Mrs. Harry Lynde Bradley*, Milwaukee Art Center, Milwaukee, Wis., October 25, 1968–February 23, 1969, p. 12, no. 7 (reprod.)

## PUBLISHED

J. Leymarie, *Fauvism* (Skira, Inc., Geneva, 1959), pp. 101, 105 (reprod.)

Lent by the Bradley Family Foundation, Inc.

Influenced by Boudin, Dufy painted the boardwalk at Sainte-Adresse, in front of the Casino Marie-Christine, several times and from several different angles. Jean Leymarie wrote about this work in 1959: "At Sainte-Adresse, Dufy made the moment's transition from outward imitation to inner



32. RAOUL DUFY *Boardwalk of the Casino Marie-Christine at Sainte-Adresse*

transposition. His 1906 versions of the boardwalk at Sainte-Adresse reveal his mastery of accurate formal structure and graceful handling of color."

33. *Baccaret*, 1938

Oil on board, 14 x 18 in.

Signed lower right: Raoul Dufy

Lent by Nathan Cummings

Gertrude Stein stated that "Dufy is pleasure," and it was in his depiction of groups of well-to-do Frenchmen at play that dominated his paintings after his break with fauvism. He could suggest masses of pleasure-seekers with a few quick strokes of his brush.



33. RAOUL DUFY *Baccaret*

**Jean Dufy**

1888–1964, French

34. *Circus Horse Trainer*Oil on canvas, 18 x 14 $\frac{7}{8}$  in.

Signed lower left: Jean Dufy

## PROVENANCE

Schoneman Gallery, New York

Lent by Mrs. Harry Steenbock

## PROVENANCE

Howard Gray, Bryn Mawr, Pa.

## EXHIBITED

La France Art Institute, Frankford, Pa.

Lent by Miss Germaine Brée

Friesz was painting Cézannesque landscapes as early as 1901, that is, before the fauve period. He wrote several years later: "A landscape is constructed as a figure. In a composition everything works together; each element — lines, colors, volumes — is not unfamiliar to another. The landscape espouses the curves and inflexions of the human figure."

**E. Othon Friesz**

1879–1949, French

35. *Paysage*, 1914Signed and dated lower left: E. Othon Friesz  
191435. OTHON FRIESZ *Paysage*

**Louis Valtat**

1869–1952, French

36. *Bois de Boulogne*, 1924

Oil on canvas, 9¼ x 12½ in.

Signed lower right: L. Valtat

Lent anonymously

**Georges Rouault**

1871–1958, French

37. *Oriental Queen*, c. 1945

Oil on canvas, 16 x 12 in.

Signed lower right: G. Rouault

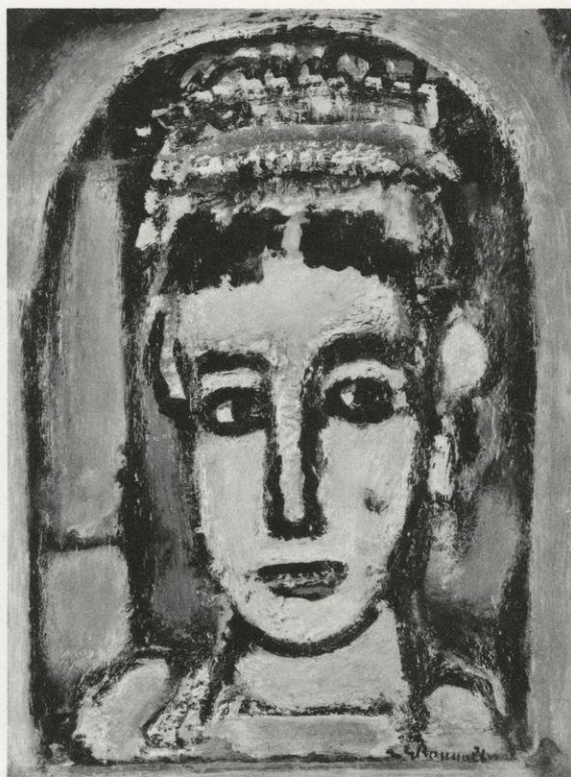
## PROVENANCE

Theodore Schempp &amp; Co., New York, 1953

## EXHIBITED

*Rouault Exhibition*, Brooks Memorial Union,  
Marquette University, Milwaukee, Wis.,  
February 20–March 4, 1956*The Collection of Mrs. Harry Lynde Bradley*,  
Milwaukee Art Center, October 25, 1968–  
February 23, 1969, p. 70, no. 65 (reprod.)*Selections from the Collection of Mrs. Harry Lynde  
Bradley*, traveling exhibit, November 7, 1969–  
February 15, 1970, no. 14Lent by the Milwaukee Art Center, gift of Mr.  
and Mrs. Harry Lynde Bradley

Around 1945, when this work was painted, Rouault used the Gospel as a source for his subject matter. The use of heavy underpainting, a thick black outline and glowing colors give a sense of geometric abstraction to a deeply felt and authentically religious painting.

37. GEORGES ROUAULT *Oriental Queen*

## Lovis Corinth

1858–1925, German

### 38. *Self-portrait*, 1919

Charcoal, 9½ x 7 in.

Signed and dated lower left:

Lovis Corinth/1919

#### PROVENANCE

Zurich Art Market

Lent by Professor Wolfgang Stechow

Corinth drew numerous searching self-portraits such as this one. Dennis Adrian finds that Corinth's self-portraits "in themselves, form an artistic and spiritual autobiography, revealing with candor and depth an unsurpassed range of feeling."

## Ernst Ludwig Kirchner

1880–1938, German

### 39. *Portrait of Dr. Edwin Redslob*, 1924

Oil on canvas, 47¼ x 29½ in.

Signed on back: E.L. Kirchner

#### PROVENANCE

Kirchner Estate, Basle

Curt Valentin Gallery, New York, until 1958

#### EXHIBITED

Paul Cassirer, Berlin, November, 1926, no. 19

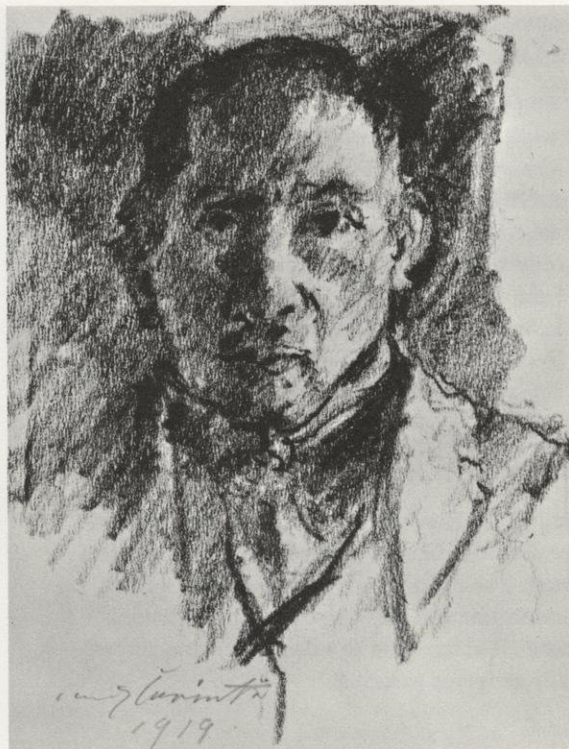
*Deutsche Bildniskunst*, Kurhaus, Bad Homburg,

June 13–July 26, 1931, no. 41

*Kirchner*, Busch-Reisinger Museum of Germanic Art, Cambridge, Mass., 1950–51

*Expressionism in American Painting*, Albright Art Gallery, Buffalo, N.Y., 1952, p. 15, no. 24 (reprod.)

*Ernst Ludwig Kirchner*, Curt Valentin Gallery, New York, 1952, no. 12



38. LOVIS CORINTH *Self-portrait*

*Expressionism*, Minneapolis Institute of Art,  
Minneapolis, Minn., 1952  
*Richard Feigen Collection*, World House Galleries,  
New York, 1957  
*E. L. Kirchner, German Expressionist*, North  
Carolina Museum of Art, Raleigh, N.C., 1958,  
pp. 26, 58, no. 58 (reprod.)  
*Aspects of Representation in Contemporary Art*,  
William Rockhill Nelson Gallery of Art, Kansas  
City, Mo., 1959

## PUBLISHED

W. Grohmann, *Das Werk Ernst L. Kirchner*, 1926,  
pl. 93  
*France-Amérique*, October 7, 1957, p. 15  
D. Gordon, *Ernst Ludwig Kirchner* (Cambridge,  
Harvard University Press, 1968), pp. 129, 380,  
no. 789 (reprod.)

Lent by Dr. and Mrs. Abraham Melamed

Kirchner mentioned Dr. Redslob's recent visit in  
a letter to his patron and biographer, Will Groh-  
mann, dated October 16, 1924. The artist's style at  
this time was involved with patterned surfaces and  
bright, clashing colors. Etchings of this portrait  
exist.

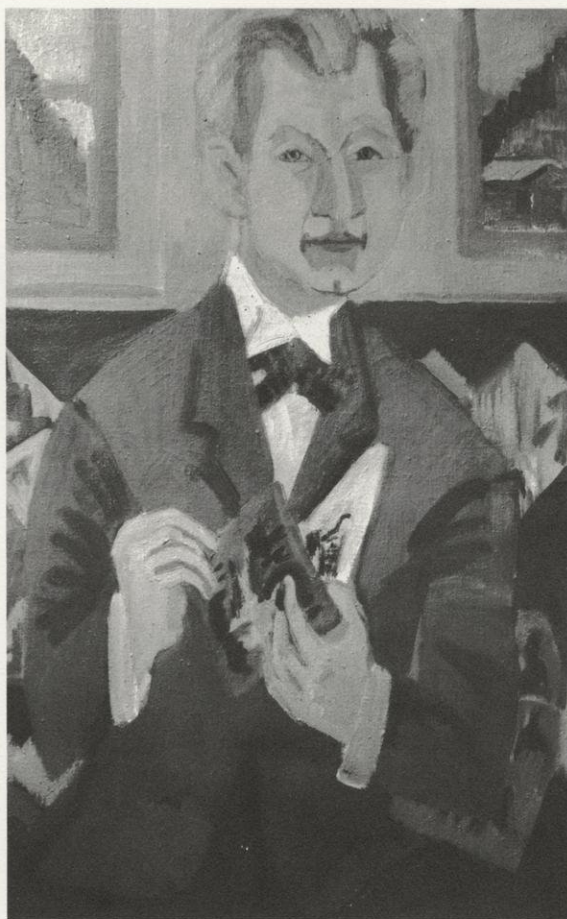
40. *Nude Woman Dressing Hair*, recto, c. 1908  
*Nude Man Drying Feet*, verso, c. 1918-19  
Charcoal drawings, 21 x 17 in.

## PROVENANCE

Kirchner Estate, Basle, 1938  
Gallery Nierendorf, Berlin, until 1969

Lent by Howard E. Kaerwer, Jr., and Barbara  
Mackey Kaerwer

At the time of these charcoal drawings, Kirchner  
and other *Brücke* artists lived and worked together  
in Dresden. Many of these nude studies were of  
Kirchner's friends. The quality of the lines suggest  
a "relaxed sensuality."



39. ERNST LUDWIG KIRCHNER  
*Portrait of Dr. Edwin Redslob*

# Wassily Kandinsky

1866–1944, Russian; worked in Germany  
and France

## 41. *Partie*, 1933

Watercolor on cardboard, 10¾ x 15¼ in.

Signed and dated lower left: VK33

### PROVENANCE

Klipstein and Kornfeld Gallery, Bern, Switzerland,  
1961

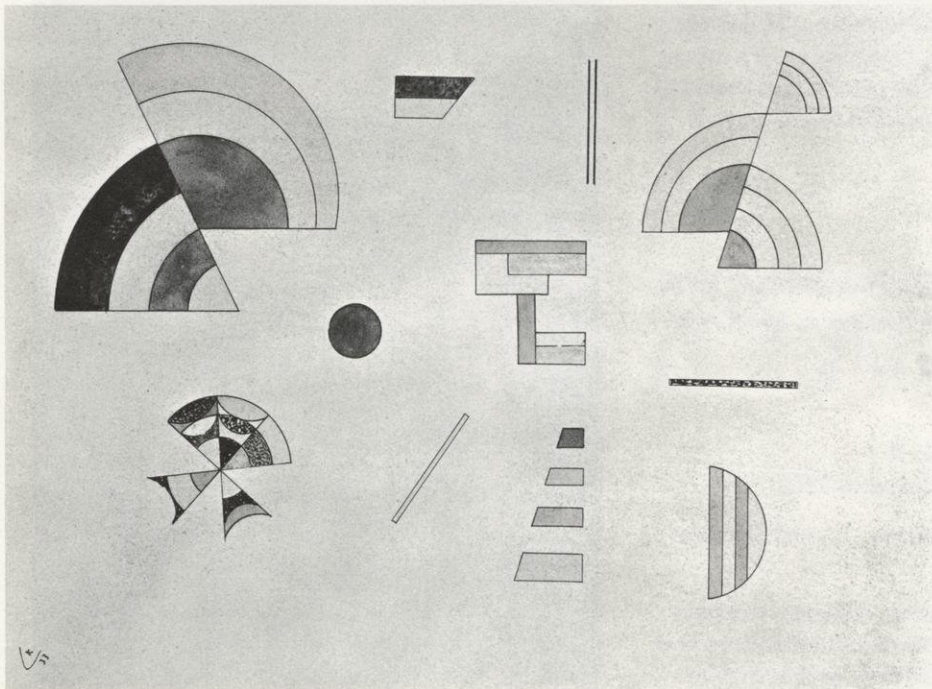
### EXHIBITED

*The Collection of Mrs. Harry Lynde Bradley*,  
Milwaukee Art Center, October 25, 1968–  
February 23, 1969, p. 47, no. 42 (reprod.)

*Selections from the Collection of Mrs. Harry Lynde  
Bradley*, traveling exhibit, November 7, 1969–  
February 15, 1970, no. 43

Lent by the Milwaukee Art Center, gift of Mrs.  
Harry Lynde Bradley

This watercolor was done the year the Bauhaus was closed. Just before it did, Kandinsky's style returned to his former lyrical and coloristic quality, overriding his more geometric approach. One feels in this work Kandinsky's awareness of biomorphic or abstract surrealism. When he moved to Paris in 1933, he became friends with Arp and Miró and they may have had this influence on his work.



41. WASSILY KANDINSKY *Partie*

# Alexey von Jawlensky

1864–1941, Russian; worked in Germany and Switzerland

## 42. *Girl's Head*, 1911 or 1912

Oil on cardboard, 21 ¼ x 19 7/16 in.

### PROVENANCE

Klipstein and Kornfeld Gallery, Bern, Switzerland

### EXHIBITED

*The Collection of Mrs. Harry Lynde Bradley*,  
Milwaukee Art Center, October 25, 1968–

February 23, 1969, p. 145, no. 276 (reprod.)

*Selections from the Collection of Mrs. Harry Lynde*

*Bradley*, traveling exhibit, November 7, 1969–  
February 15, 1970, no. 35

Lent by the Milwaukee Art Center, gift of Mr. and  
Mrs. Harry Lynde Bradley

About 1911 when this oil was done, Jawlensky began to concentrate on his major subject, the portrait head, which he worked with from then on with a mystical intensity.



42. ALEXEY VON JAWLENSKY *Girl's Head*

**Lyonel Feininger**

1871–1956, American

43. *Im Passat*, 1942

Watercolor, 10¾ x 17⅝ in.

Signed and dated lower left: Feininger 1942

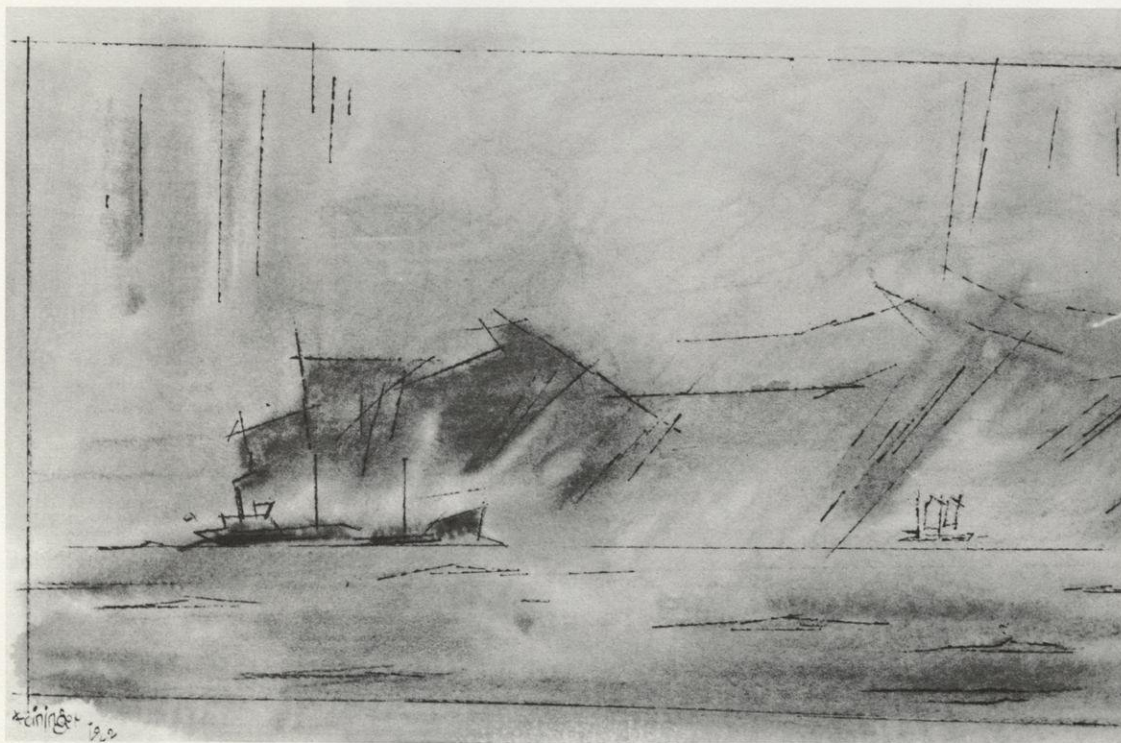
## PROVENANCE

Van Diemen-Littlefield Galleries, New York,  
1954

## EXHIBITED

*The Collection of Mrs. Harry Lynde Bradley,*  
Milwaukee Art Center, October 25, 1968–  
February 23, 1969, p. 133, no. 204 (reprod.)Lent by the Milwaukee Art Center, gift of Mr. and  
Mrs. Harry Lynde Bradley

The Nazis declared Feininger's work "degenerate" in 1937. He returned to his native America where this watercolor, called *Im Passat*, or *In the Trade-wind*, was done five years later. Feininger's late works reveal an unusual interest in atmospheric effects, "battles between mist and light."

43. LYONEL FEININGER *Im Passat*

**Gustav Klimt**

1862–1918, Austrian

44. *Embracing Couple*, c. 1908

Pencil drawing on paper, 21½ x 14½ in.

Signed lower left: Gustav Klimt

Lent by Herman G. Berkman

Klimt frequently used the theme of the embracing couple or the kissing couple. His drawings are done with a sensual line that brings out every erotic suggestion.

44. GUSTAV KLIMT *Embracing Couple*

**Egon Schiele**

1890–1918, Austrian

45. *Sleeping Russian Soldier*, recto, c. 1914*Portrait*, in pencil, verso

Black crayon and watercolor on buff paper,

17 $\frac{5}{8}$  x 11 $\frac{1}{2}$  in.

Signed lower right: E. Schiele

## PROVENANCE

The Kaplan Fund

Lent by Herman G. Berkman

Schiele characteristically combined honesty and intensity in his drawings, which show a masterful control of wiry line and complementary wash. Close to Klimt personally and artistically, Schiele nevertheless varied a great deal from Klimt in approach.

45. EGON SCHIELE *Sleeping Russian Soldier*

**Laszlo Moholy-Nagy**

1895–1964, Hungarian; worked in  
Germany, Holland, U. S.

46. *Construction*, 1940

Oil on plastic, wood base, 8¼ x 14½ in.

## PROVENANCE

Sibyl Moholy-Nagy  
Gallery Chalette, New York  
Parke-Bernet, New York

## EXHIBITED

*The Gosman Collection*, University of Pittsburgh,  
September 14–October 10, 1969, no. 36  
(reprod. — cat. by A. Shoen)

Lent by Dr. and Mrs. Joseph A. Gosman

In many ways, Moholy-Nagy's experiments with oil on plastic were logical extensions of the cubists' explorations in painting. In 1940 when this work was done, he was at Mills College in Oakland, California; the *Construction* shows his interest in constructivist sculpture, which emphasized space rather than sculptural mass.

**Oskar Kokoschka**

b. 1886, Austrian; worked in Germany and  
England; lives in Switzerland

47. *Lady in Red*, c. 1910

Oil on canvas, 21½ x 15½ in.

Signed left edge: OK

## PROVENANCE

Stuttgarter Kunstkabinett, Stuttgart, Germany,  
May 3–4, 1961 (auction; reprod. in cat. p. 73)

## EXHIBITED

Kunsthhaus, Zurich, 1927

Traveling exhibition, 1947, Kunsthalle, Basle, no.  
116, Kunsthhaus, Zurich, no. 8, Stedelijk  
Museum, Amsterdam

XXIV Biennale, Venice, 1948

Munich, 1950, no. 19

*Oskar Kokoschka*, Haus der Kunst, Munich, 1958,  
no. 24 (reprod.)

*Oskar Kokoschka*, Gemeentemuseum Gravenhage,  
The Hague, 1958, no. 17 (reprod.)

*The Collection of Mrs. Harry Lynde Bradley*,  
Milwaukee Art Center, October 25, 1968–  
February 23, 1969, no. 16, reprod. p. 21

Lent by the Milwaukee Art Center, gift  
of Mr. and Mrs. Harry Lynde Bradley

About 1910 when he painted this portrait, Kokoschka had recently come to Berlin to become an illustrator on *Der Sturm*, an avant-garde art periodical. Kokoschka wrote: "My early black portraits [show] people [who] lived in security yet were afraid. I felt this by their cultivated form of living derived from the baroque; I painted them in their anxiety and pain."



47. OSKAR KOKOSCHKA *Lady in Red*

**Wilhelm Lehmbruck**

1881–1919, German

48. *Head of Thinking Man*, 1918

Cast stone, 25 x 24 in.

## PROVENANCE

Curt Valentin, Berlin

Lent by Victor Wolfson

Lehmbruck probably sculpted this work in Zurich, where he worked from 1917 until his death in 1919. It relates to his *Rising Young Man* of 1913. *Thinking Man* is probably his most concentrated and harmonious work.

48. WILHELM LEHMBRUCK *Head of a Thinking Man***Max Beckmann**

1884–1950, German

49. *Back Bend*, 1950

Bronze, 10 x 13 in.

## PROVENANCE

Catherine Viviano Gallery, New York, 1950–59

## EXHIBITED

[*The Eight Sculptures of*] *Max Beckmann*,

Catherine Viviano Gallery, New York,

November 2–28, 1959

Lent by Mrs. Malcolm K. Whyte

Beckmann's eight sculptures are not generally known. Five of them were made between 1934 and 1936 in Berlin, just before he went to Amsterdam. This work and two other sculptures were done in New York in 1950, during what the artist described as a "very happy year living there." It is an expressive and rugged figure study with a certain "nervous sensibility of surface modeling."

**Marsden Hartley**

1877–1943, American

- 50.
- Abstract Landscape*
- , c. 1922

Oil on canvas, 36 x 36 in.

Signed lower right: M.H.

## EXHIBITED

*The Rudolph E. Langer Collection*, Madison Art Center, Madison, Wis., October 19–December 8, 1969 (reprod.)

Lent by the Madison Art Center, R.E. Langer Collection

This belongs to a series of "Recollections of New Mexico" which Hartley painted in Germany during his second visit there between 1921 and 1922. Most of these paintings, like this one, are in a monochromatic color scheme with large, simplified natural forms.

**John Marin**

1870–1953, American

- 51.
- Saco Falls*
- , 1950

Watercolor, 8½ x 11¾ in.

Signed and dated lower right: Marin '50

## PROVENANCE

Downtown Gallery, New York

## EXHIBITED

*The Gosman Collection*, University of Pittsburgh, September 14–October 10, 1969, no. 33 (reprod. — cat. by A. Shoen)

Lent by Dr. and Mrs. Joseph A. Gosman

Saco is a small town in Maine. Maine, in fact, was where Marin did most of his watercolors — his major medium. He was eighty when he painted it, although its vigor and freshness belong to a much younger artist.

**Arthur G. Dove**

1880–1946, American

- 52.
- Seagulls, Lighthouse and Pier*
- , 1938

Watercolor, 5½ x 9 in.

Signed lower center: Dove

## PROVENANCE

Alfred Steiglitz collection, New York  
Downtown Gallery, New York

## EXHIBITED

*Selections from the Steiglitz Collection*, Alfred Steiglitz Gallery, 1944, no. 133  
Kresge Art Center, Michigan State University, November, 1968, no. 31  
*The Gosman Collection*, University of Pittsburgh, September 14–October 10, 1969, no. 14 (reprod. — cat. by A. Shoen)

Lent by Dr. and Mrs. Joseph A. Gosman

**Gaston Lachaise**

1882–1935, b. in France; American

- 53.
- Profile*
- , c. 1910

Crayon drawing, 12 x 9 in.

## EXHIBITED

*The Rudolph E. Langer Collection*, Madison Art Center, Madison, Wis., October 19–December 8, 1969

Lent by the Madison Art Center, R.E. Langer Collection



54. ELIE NADELMAN *Spring*

**Elie Nadelman**

1882/85–1946, b. in Poland; worked in  
Paris; American

54. *Spring*, c. 1911-12 (cast 1966)

Bronze relief, 47 x 57½ in.

Signed lower center: NADELMAN

## PROVENANCE

Plaster — Mme. Helena Rubenstein, Paris  
Zabriskie Gallery, New York

The Elvehjem Art Center collection, Dr. C.V.  
Kierzkowski Fund purchase, 68.21.1

Nadelman executed the plaster from which this bronze relief was cast around 1911–1912. The plaster was sold at auction in 1966 and this bronze casting was then made. It is likely that the plaster was part of a scheme of decorative reliefs designed for Helena Rubenstein's house in London. She was a great patron and supporter of Nadelman's and helped bring him to America.

**Piet Mondrian**

1872–1944, Dutch; worked in France and  
U. S.

54a. *Farm at Duivendrecht*, 1906

Oil on canvas, 34 x 42¾ in.

Signed lower right: PIET MONDRIAAN

## PROVENANCE

Piet Mondrian, Amsterdam  
Dr. Édouard van der Hoop, Amsterdam

## EXHIBITED

Stedelijk Museum, Amsterdam, *Piet Mondrian  
Retrospective Exhibition*, November–December,  
1946  
Philadelphia Museum of Art, 1963–65 (extended  
loan)

*Serial Imagery*, Pasadena Art Museum, September 17  
–October 27, 1968, traveling to University of  
Washington, Seattle, and Santa Barbara Museum  
of Art, no. 44, reprod. p. 39 (cat. by J. Coplans)

## PUBLISHED

J. Canaday, *Mainstreams of Modern Art* (Holt,  
Rinehart, Winston, New York, 1959),  
p. 490, reprod. fig. 616

Lent by Professor and Mrs. Isaac J. Schoenberg

About nine versions exist of this landscape of a farmhouse near Amsterdam. Mondrian did the series in oil, watercolor and charcoal between 1905 and 1907. The artist repeated the scene so many times as if attempting to discover its essence, its purest and most "universal" form. He wrote about this time: "The natural appearance must be transformed to obtain a purer vision of nature." Aspects of his later "neo-plastic," non-objective paintings of around 1911–15 can be seen in this work, especially in the criss-cross pattern of the bare trees, and the flat, simplified (almost geometrized) structuring of the farmhouse and its reflection. Mondrian had perhaps the single-most important influence on the development of non-objective abstract art, "International Style" architecture and decorative arts design, in general.



54a. PIET MONDRIAN *Farm at Duivendrecht*

**Pablo Picasso**

b. 1881, Spanish; works in France

55. *Figure: Collage*, 1912

Collage with ink, pencil and pasted paper,  
16¼ x 10¾ in.

Signed on reverse: Picasso

## PROVENANCE

Galerie Kahnweiler, Paris

Mme. Helena Rubenstein, Paris

## EXHIBITED

*Picasso: An American Tribute*, Saidenberg Gallery,  
New York, 1962, no. 9 (reprod.)

## PUBLISHED

C. Zervos, *Pablo Picasso*, 1961, vol. II, no. 410,  
pl. 192

*Picasso, An American Tribute* (J. Richardson, ed.,  
New York, 1962, reprod.)

Lent by Dr. and Mrs. Abraham Melamed

Picasso's and Braque's use of collage still-life was part of their interest in exploring different levels of "reality"; that is, a collage, since it used bits and pieces of real two-dimensional things along with paint, ink and pencil, could be looked at in several different ways. Collages such as this one also marked the end of analytical cubism and the beginning of the synthetic phase, even freer in its approach.

56. *Still-life with Guitar*, 1937–38

Oil on canvas, 21¼ x 25¾ in.

Signed lower center: Picasso

Dated lower left: 37–38–

## PROVENANCE

J. K. Tahnhauser, New York, 1952

## EXHIBITED

Museum of Modern Art, New York, n.d.

Dallas Museum of Fine Arts, Dallas, Texas,

March 6–29, 1953, no. 57

California Palace of the Legion of Honor, San  
Francisco, March 17–April 4, 1954

## PUBLISHED

W. Brockway, *The Albert D. Lasker Collection:  
Renoir to Matisse* (New York, 1957), p. 69,  
reprod. p. 70

C. Zervos, *Pablo Picasso* (Paris, 1958), vol. IX,  
no. 106, reprod. p. 50

Lent by Mrs. Albert D. Lasker

This work was done shortly after Picasso finished his famous *Guernica* in 1937. *Still-life with Guitar* persists in similar elements of the grotesque in its distortions, the violent in its intense color scheme and the irrational in its composition, although its subject matter is hardly on the same level as *Guernica*. Still-lives, in fact, were a common subject for Picasso in 1937–38; the guitar was especially favored in his earlier cubist still-lives.



56. PABLO PICASSO *Still-life*

57. *Le Peintre*, 1930

Oil on cradled panel, 19¾ x 25⅝ in.

Signed and dated lower center: Picasso 30

## PROVENANCE

Alexander Iolas, New York

Gustave Zumsteg, Zurich

Hecker Jensen, Basle

## EXHIBITED

*Surrealism*, Richard L. Feigen & Co., Chicago, 1958

*Dada, Surrealism and Their Heritage*, Museum of Modern Art, Los Angeles County Museum of Art, and the Art Institute of Chicago, 1968, reprod. p. 125, no. 271 (cat. by W.S. Rubin)

## PUBLISHED

C. Zervos, *Pablo Picasso*, vol. VII, p. 126, no. 309

F. Elgar, *Picasso* (New York, Praeger, 1956), list of works to 1955, no. 261

*Art News*, vol. 57, no. 8, December, 1958, p. 50

Lent by Dr. and Mrs. Abraham Melamed

Picasso's work around 1930 shows a number of aspects of surrealist art, although his actual connection to the style was vague. The weird transformations of the figures in *The Painter* link it with surrealism; the outlines of the figures evolve in a crazy meandering pattern. Works of this period were an important source of the *Guernica*, Picasso's major painting of the thirties in which he merged all the styles and ideas he had worked in up to that point.



57. PABLO PICASSO *Le Peintre*

**Jean Metzinger**

1883–1956, French

58. *The Port*, c. 1912

Oil on canvas, 39 x 31¼ in.

Signed lower right: Metzinger

## EXHIBITED

New York Graphic Society, Greenwich, Conn.,  
December 19–29, 1967

Lent by Nathan Cummings

**André Lhote**

1885–1962, French

59. *Vallée de Chevreuse*, 1911

Oil on canvas, 18 x 14 in.

Signed lower right: A. LHOTE

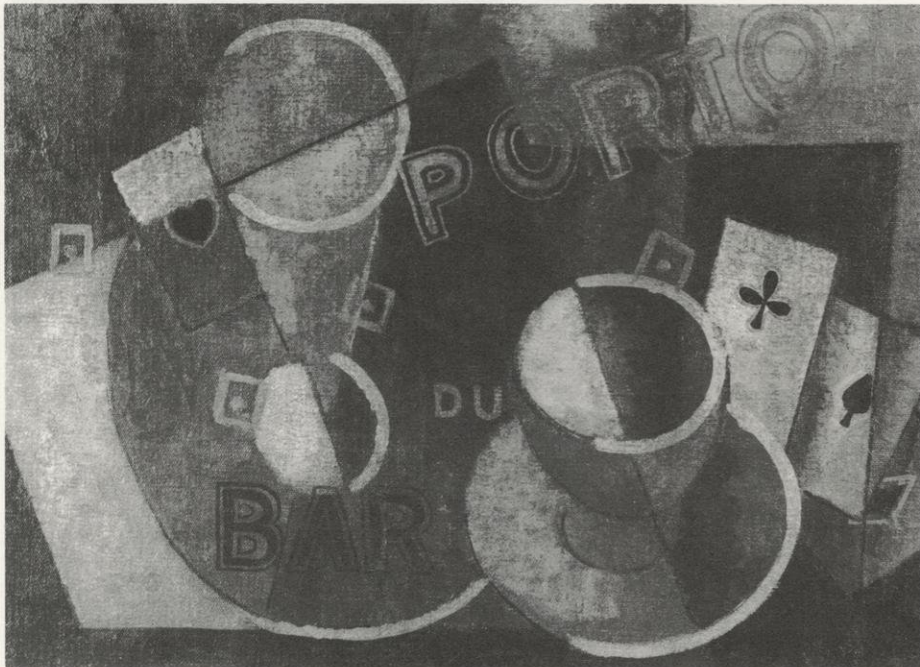
## PROVENANCE

Juster Gallery, New York

## EXHIBITED

*The Gosman Collection*, University of Pittsburgh,  
September 14–October 10, 1969, no. 28  
(reprod. — cat. by A. Shoen)

Lent by Dr. and Mrs. Joseph A. Gosman

In *Chevreuse* (an area southwest of Paris) Lhote shows the influence of Braque's early landscapes of around 1906–1908, such as *Houses at L'Estaque*.60. LOUIS MARCOUSSIS *Bar du Porto*

### Louis Marcoussis

1893–1941, b. in Poland; French

60. *Bar du Porto*, 1911

Oil on canvas, 13½ x 18½ in.

Signed upper left: M

#### PROVENANCE

Galerie L'Effort Moderne, Paris

Lent by Dr. and Mrs. Abraham Melamed

Porto could either refer to a small town off the west coast of Corsica or to the large city in Portugal. Marcoussis, a Polish painter working in France, was more interested in the hard-edged kind of cubism. He has been much overlooked, though he executed many such fine variations on the cubist theme.

### Auguste Herbin

1882–1960, French

61. *Figure Study of Nude Woman*, 1911

Watercolor, 29¼ x 20 in.

Signed lower left: herbin

#### PROVENANCE

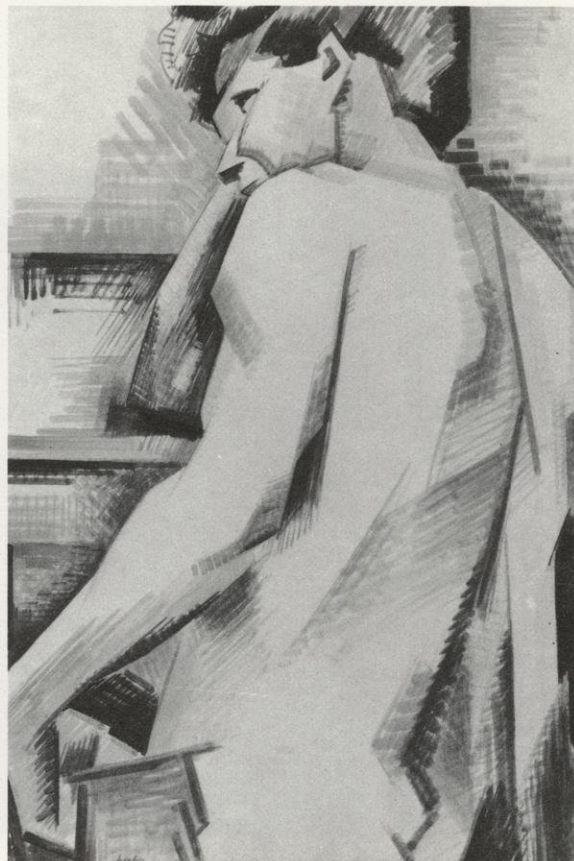
Galerie L'Effort Moderne, Paris

Hammer Galleries, New York

Main Street Galleries, Chicago

The Elvehjem Art Center collection, University purchase, 66.4.1

The young Herbin exhibited around 1911 with Braque and other cubists. He was aligned with Metzinger's academic cubism. This *Figure Study* is reminiscent of Picasso's watercolor studies of nudes around 1908. Herbin was later to become a well-known abstractionist after the second World War.



61. AUGUSTE HERBIN *Figure Study of Nude Woman*

## Georges Braque

1882–1963, French

### 62. *The Mauve Cloth*, 1936

Oil on canvas, 38½ x 51½ in.

Signed and dated lower right: G. Braque '36

#### EXHIBITED

Knoedler & Co., New York, January 8–27, 1951

Dallas Museum of Fine Arts, Dallas, Texas,

March 6–29, 1953

California Palace of the Legion of Honor, San

Francisco, March 17–April 4, 1954, no. 9

(reprod.)

*Braque Exhibition*, Edinburgh International Festival, Royal Scottish Academy, Edinburgh, August 18–September, 1956, Tate Gallery, London, September 26–November 7, 1956, no.

70

Haus der Kunst, Munich, October 10–November 30, 1963

*Braque: An American Tribute*, Paul Rosenberg & Co., April 7–May 2, 1964 (reprod.)

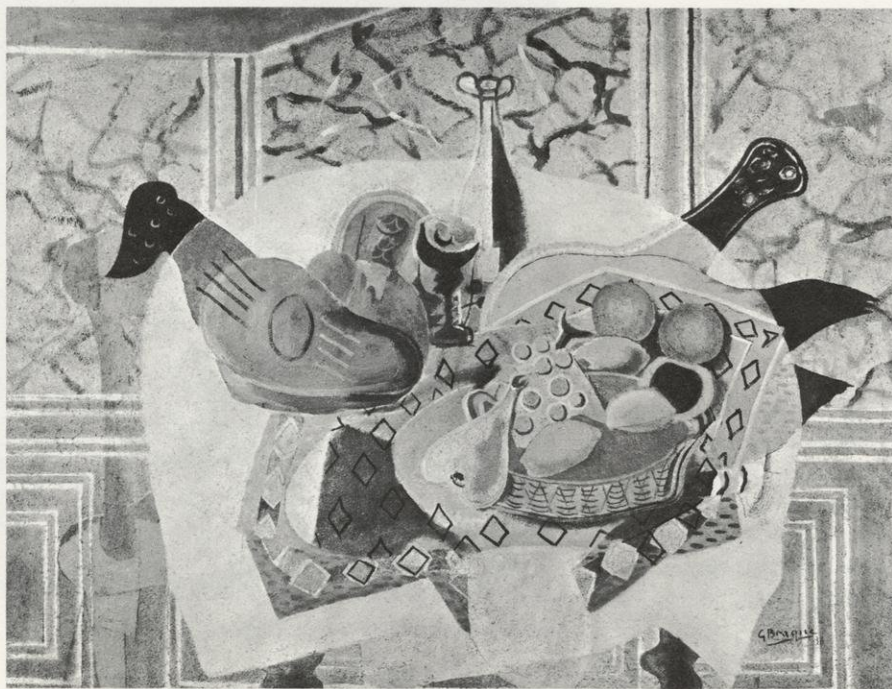
#### PUBLISHED

W. Brockway, *The Albert D. Lasker Collection: Renoir to Matisse* (New York, 1957), p. 75

J. Leymarie, *Braque* (Skira, Geneva, 1961), p. 85, reprod. p. 83

Lent by Mrs. Albert D. Lasker

Braque painted this still-life during a period of increasing ornamentation in his settings. Note, for example, the papered or wainscoted walls. Braque set off the circular tablecloth and still-life against the slanting wall-panels of the room. The colors are subdued but sensuously rich.



62. GEORGES BRAQUE *The Mauve Cloth*

### Marie Laurencin

1885–1956, French

63. *Lady with Hat*

Oil on canvas, 17 $\frac{7}{8}$  x 14 $\frac{7}{8}$  in.

Signed lower left: Marie Laurencin

PROVENANCE

Galerie André Weil, Paris

Schoneman Galleries, New York

Lent by Mrs. Harry Steenbock

### Chaim Soutine

1894–1943, b. in Lithuania; worked in Paris

64. *Children and Geese*, 1934

Oil and canvas, 21 $\frac{3}{4}$  x 18 in.

Signed lower right: Soutine

PROVENANCE

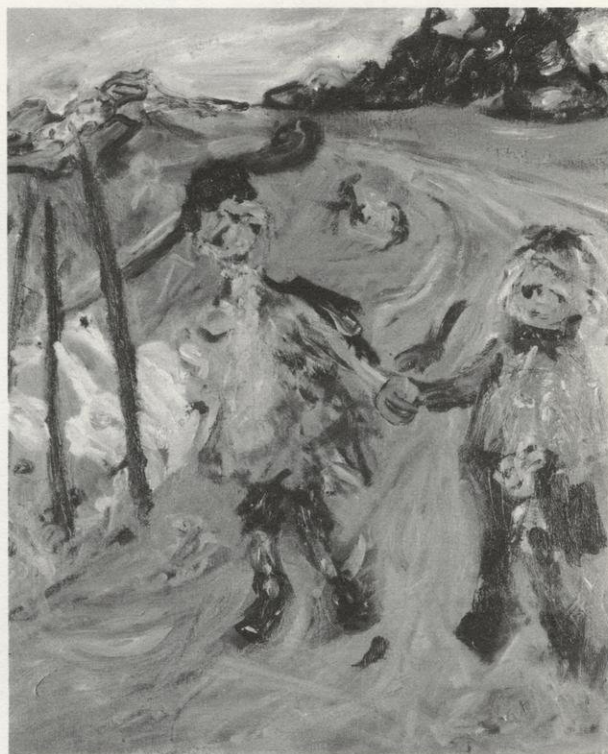
Marlborough-Gerson Gallery, New York, until  
1952

EXHIBITED

*The Collection of Mrs. Harry Lynde Bradley*,  
Milwaukee Art Center, October 25, 1968–  
February 23, 1969, no. 69, reprod. p. 74

Lent by the Milwaukee Art Center, gift of Mr. and  
Mrs. Harry Lynde Bradley

The characteristic tone in Soutine's pictures of the thirties is sadness; there is an increasing distance between Soutine and his subject. He painted several similar works with two children in a landscape. The series, according to Maurice Tuchman, "is unprecedented for its faintly anecdotal nature and its distinct air of gentle, sweet pathos."



64. CHAIM SOUTINE *Children and Geese*

**Maurice Utrillo**

1883–1955, French

65. *Église de Clichy*, c. 1910–1920Oil on canvas, 14<sup>15</sup>/<sub>16</sub> x 17<sup>15</sup>/<sub>16</sub> in.

Signed lower right: Maurice Utrillo V.

**PROVENANCE**

Findlay Galleries, Inc., Chicago

Lent anonymously

Clichy is an area just outside of Paris in the Haute-de-Seine area, and just north of Montmartre, where Utrillo painted innumerable street scenes; he also lived in the artists colony there.

65. MAURICE UTRILLO *Eglise de Clichy*

66. *Street Scene*

Oil on canvas, 20 $\frac{1}{16}$  x 24 in.

Signed lower right: Maurice Utrillo V.

Lent by Mrs. Harry Steenbock

**Tsugauhara Foujita**

b. 1886, in Japan; French

67. *Girl with Roses*

Oil on canvas, 14 $\frac{1}{8}$  x 9 $\frac{1}{2}$  in.

Signed below center: L. Foujita

PROVENANCE

Findlay Galleries, Inc., Chicago

Lent by Mrs. Harry Steenbock

**Thomas Hart Benton**

b. 1889, American

68. *Flowers in Vase*, c. 1949

Oil on canvas, 11 x 15 in.

Signed lower right: Benton

PROVENANCE

Thomas Hart Benton, Kansas City, Mo.

Lent by Mrs. Malcolm K. Whyte

69. *Portrait of Denys Wortman*, c. 1945

Oil on panel, 8 x 8 $\frac{1}{2}$  in.

Signed lower right: Benton

Lent by Mr. and Mrs. Aaron Bohrod

Denys Wortman (1887–1958) was a noted cartoonist for the *New York World Telegram and Sun* and United Features syndicate. He was a friend of Benton's, as well as a regionalist painter in his own right.

**John Steuart Curry**

1897–1946, American

70. *Winchester, Kansas, Tornado*, 1931

Oil on canvas, 24 x 19 in.

Signed lower left: John Steuart Curry; dated lower right: '31

EXHIBITED

Memorial Union Gallery, University of Wisconsin, Madison

Lent by Mrs. Malcolm K. Whyte

71. *The Plainsman*, 1940

Charcoal and red chalk, 30½ x 22½ in.

## PROVENANCE

Mrs. John Steuart Curry, Madison, Wis.

## EXHIBITED

*Six Centuries of Prints and Drawings from the University of Wisconsin Collections*, Madison Art Association, November–December, 1965, no. 61

*John Steuart Curry*, Madison Art Center, January 19–February 23, 1969 (reprod.)

## PUBLISHED

L. E. Schmeckebier, *John Steuart Curry's Pageant of America* (New York, 1943), p. 329

The Elvehjem Art Center collection, Board of Regents Appropriation Fund purchase, 48.1.1

The drawing was done while Curry was an artist-in-residence at the University of Wisconsin, Madison. Like many regionalists, Curry wanted to return to an earlier period of American history; this charcoal sketch reveals his interest in folk heroes and a nostalgia for times-gone-by.



71. JOHN STEUART CURRY *The Plainsman*

## Grant Wood

1892–1942, American

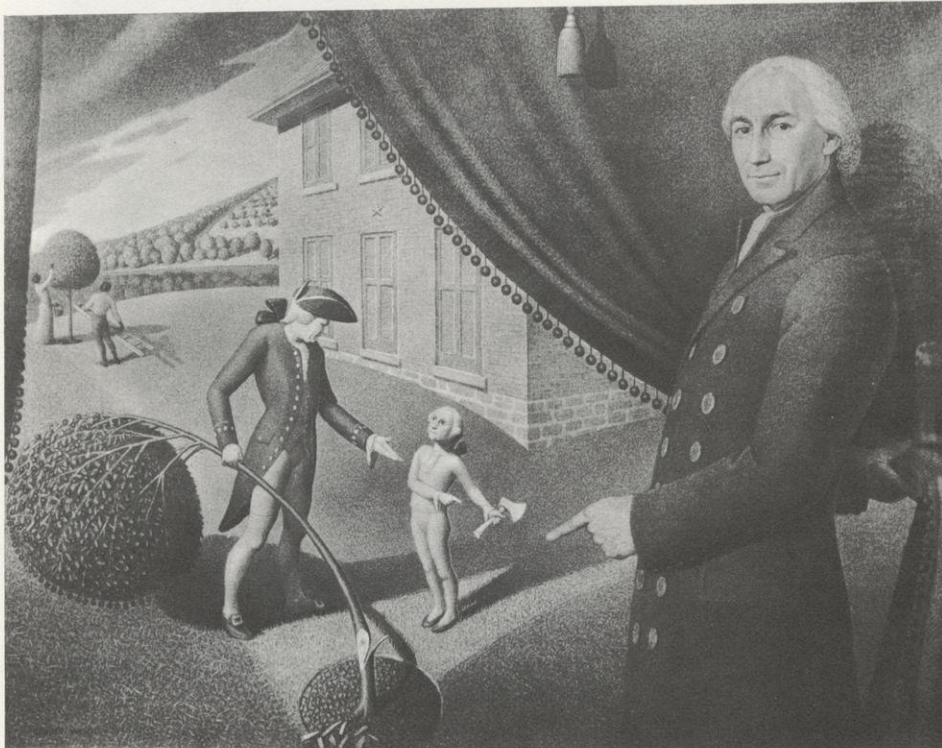
### 72. *Parson Weems' Fable*, 1939

Pencil drawing, 38 x 50 in.

Signed and dated lower left: GRANT  
WOOD — 1939

Lent by Dr. and Mrs. Charles R. Taborsky

Parson Weems was George Washington's minister; he stands to the right in the scene, pointing to little George verifying to his father that he had, indeed, cut down the cherry tree. The "fable" was recorded in Weems' recollections published in the early 1800's. The original oil painting made from this drawing is in the J. P. Marquand collection in New York. This "magic realist" or "precisionist" work is typical of Wood's subject matter.



72. GRANT WOOD *Parson Weems' Fable*

**Charles Burchfield**

1893–1967, American

73. *Migration of Butterflies by Moonlight*, 1963

Watercolor, 32 x 39 in.

Signed and dated lower left: C/B 1963

## PROVENANCE

Frank Rehn Gallery, New York

## EXHIBITED

*The Nature of Charles Burchfield — A Memorial  
Exhibition*, Munson-Williams-Proctor Institute,  
Utica, N.Y., April 9–May 31, 1970

Lent by Mr. and Mrs. Newman T. Halvorson

**José Clemente Orozco**

1883–1949, Mexican; worked in America

74. *Rape*, c. 1935

Oil on canvas, 24 x 34 in.

Signed lower right: JC Orozco

Lent by Victor Wolfson

Orozco, best known for his Depression murals, is perhaps less successful in his oil paintings such as this. He always used the double theme of human cruelty and suffering, the victimizer and the victim.

74. JOSÉ CLEMENTE OROZCO *Rape*



77. RAPHAEL SOYER *The Rehearsal*

**Rufino Tamayo**

b. 1899, Mexican

75. *The Return*, 1939

Gouache, 26 x 35½ in.

Signed and dated lower right: Tamayo '39

## PROVENANCE

Inez Amor, Mexico City, 1943

## EXHIBITED

Milwaukee Art Center, Milwaukee

## PUBLISHED

R. Goldwater, *Tamayo* (The Quadrangle Press, New York, 1947), reprod. p. 66

Lent by Mrs. Florence H. Retzer

**Cândido Portinari**

(1903–1962), Brazilian

76. *Two Women and Rope*, 1938

Oil on canvas, 38¾ x 23⅝ in.

Signed lower right: Portinari

## PROVENANCE

Portinari

## EXHIBITED

*Portinari Exhibition*, Museum of Modern Art, New York, traveling exhibition, 1940*Portinari Exhibition*, Alverno College, Milwaukee, c. 1955*Portinari Exhibition*, Memorial Union Gallery, University of Wisconsin, Madison

## PUBLISHED

R. Kent, *Portinari* (University of Chicago Press, Chicago, 1940, reprod.)

Lent by Mrs. Florence H. Retzer

**Raphael Soyer**

b. 1899, American

77. *The Rehearsal*, 1941

Oil on canvas, 16 x 12 in.

Signed and dated lower right: Raphael Soyer, 1941

Lent by Mr. and Mrs. Aaron Bohrod

Soyer stated in 1963 about works such as this: "I have attempted to portray people in their environment, not isolated, but within [their] natural context, daily setting. [I have tried] to be frank and clear." The oil painting, done in 1941 at Union Square, New York, bears an inscription to Aaron Bohrod, to whom Soyer gave the work.

**Jack Levine**

b. 1915, American

78. *Boy's Head*, recto*Standing Woman*, verso

Oil on cardboard, 13⅛ x 10⅛ in.

Signed on back lower left: JL

Lent by Herman G. Berkman

Philip Evergood

b. 1901, American

79. *Enigma of the Collective American Soul*,  
1959

Oil on canvas, 70 x 36 in.

PROVENANCE

ACA Gallery, New York

EXHIBITED

*Philip Evergood Retrospective Exhibition*,  
Whitney Museum of American Art, New  
York, 1960–61, no. 88

*The Gosman Collection*, University of Pittsburgh,  
September 14–October 10, 1969, no. 20  
(reprod. — cat. by A. Shoen)

Lent by Dr. and Mrs. Joseph A. Gosman

Evergood was very much of a political and social activist, a demonstrator and rebel against injustice. In the *Collective American Soul*, Churchill and Eisenhower wave to us from behind the gaudy symbol of our materialistic culture, a plump beauty queen.



79. PHILIP EVERGOOD *Enigma of the Collective American Soul*

**William Zorach**

1887–1966, b. Lithuania; American

80. *Mother and Child*, c. 1938

Cast and carved stone, 15 in. high (ltd. ed.)

Signed bottom back: William Zorach

## PROVENANCE

Robinson Galleries, New York

## EXHIBITED

*The Rudolph E. Langer Collection*, Madison Art Center, Madison, Wis., October 19–December 8, 1969

Lent by the Madison Art Center, R.E. Langer Collection

81. *Head of Victor*, 1946

Bronze, 21 x 6 in. (with pedestal)

Signed and dated left side: Zorach — 1946

## EXHIBITED

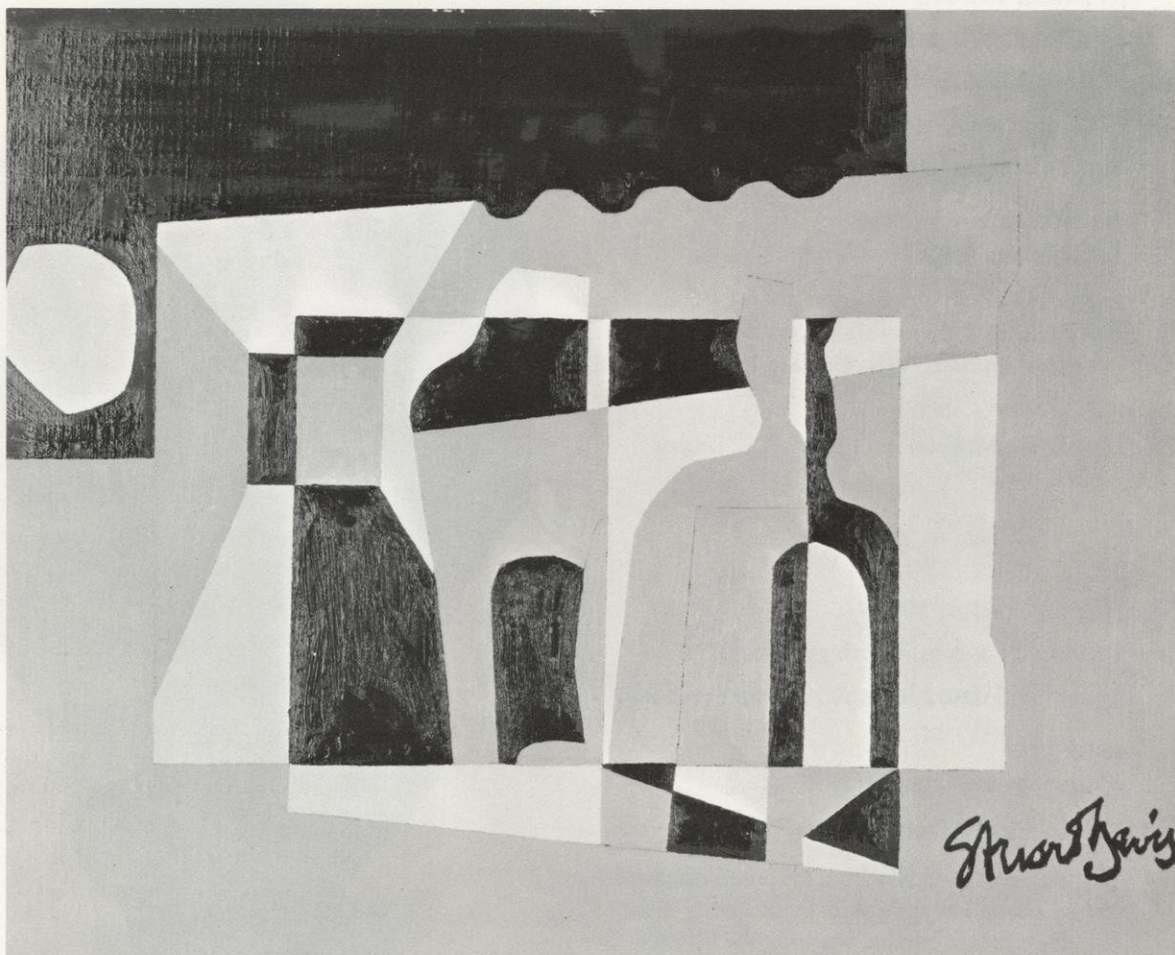
Museum of the City of New York

Lent by Victor Wolfson

This bust of Victor Wolfson, the noted American writer, shows Zorach's skill in modeling from clay. He was best known, however, for his carving in stone, a medium he especially favored for his monumental works (see number 80).



81. WILLIAM ZORACH *Head of Victor*



84. STUART DAVIS *The Outside*

**Milton Avery**

1893–1965, American

82. *Morning Sea*, 1948

Gouache, 27¼ x 35¼ in.

Signed and dated lower left: Milton Avery  
1948

## EXHIBITED

The Cleveland Institute of Art, 1968

Lent by Mr. and Mrs. Newman T. Halvorson

83. *Birds and Night Sea*, 1951

Oil on canvas, 34 x 38 in.

Signed and dated lower right: Milton Avery  
1951

## PROVENANCE

Donald Morris Gallery, Detroit

## EXHIBITED

*The Gosman Collection*, University of Pittsburgh,  
September 14–October 10, 1969, no. 4  
(reprod. — cat. by A. Shoen)

Lent by Dr. and Mrs. Joseph A. Gosman

**Stuart Davis**

1894–1964, American

84. *The Outside*, 1955

Oil on canvas, 14 x 18 in.

Signed lower right: Stuart Davis

## PROVENANCE

Downtown Gallery, New York, 1955

## EXHIBITED

*Stuart Davis*, traveling exhibit, Walker Art Center,  
March 30–April 19, 1957; Des Moines Art  
Center, June 9–30, 1957; San Francisco Museum  
of Art, August 6–September 8, 1957; Whitney  
Museum, September 25–November 17, 1957,  
no. 46 (reprod.)*Ten Americans*, Milwaukee Art Center, Septem-  
ber 21–November 5, 1961, no. 1*Stuart Davis Memorial Exhibition*, traveling  
exhibit, Smithsonian Institution, May 28–  
July 5, 1965; Art Institute of Chicago, July 30–  
August 29, 1965; Whitney Museum, Septem-  
ber 14–October 17, 1965; Art Galleries, UCLA,  
October 31–November 28, 1965, no. 102

## EXHIBITED

*The Collection of Mrs. Harry Lynde Bradley*,  
Milwaukee Art Center, October 25, 1968–  
February 23, 1969, p. 129, no. 178 (reprod.)Lent by the Milwaukee Art Center, gift of Mr.  
and Mrs. Harry Lynde Bradley*The Outside*, as *Colonial Cubism* done a year ear-  
lier, reveals a simple, yet powerful, composition.  
The title, as the design, suggests the pull and push  
of planes interweaving and resulting in great  
tension. Davis re-evaluated cubism for his own,  
very individual ends.

**Abraham Rattner**

b. 1895, American

85. *Rocky Shore and Bathers*, 1950

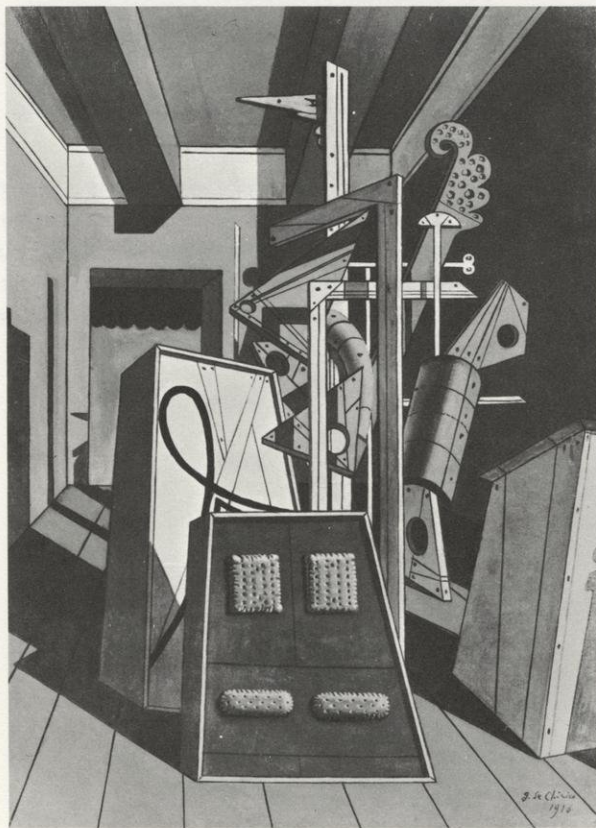
Gouache, 18 x 21½ in.

Signed lower right: Rattner

## EXHIBITED

*Art for Collectors II*, Toledo Museum of Art,  
February 7, 1964

Lent by Dr. and Mrs. Joseph A. Gosman

**Giorgio de Chirico**

b. 1888, Italian

86. *Metaphysical Interior*, 1916

Oil on canvas, 37¼ x 26¼ in.

Signed and dated lower right: G. de  
Chirico/1916

## PROVENANCE

Giorgio de Chirico, 1916–1953

Nathan Cummings, 1953–1958

The Elvehjem Art Center collection, gift of  
Nathan Cummings, 58.1.1

De Chirico continually spoke about the "metaphysical" subject-matter of his works, employing the word vaguely or imprecisely to include different moods of weirdness, improbability and astonishment. This still-life was painted in 1916 at Ferrara, while De Chirico was recuperating in a hospital from a manic-depressive condition. His work was very significant for the surrealists, who formed a group eight years later.

86. GIORGIO DE CHIRICO *Metaphysical Interior*

**Jean (Hans) Arp**

1887–1966, b. Alsace; French

87. *Constellation*, 1960

Bronze, 8 x 10 in.

## PROVENANCE

Gallery Chalette, New York

## EXHIBITED

Gallery Chalette, January 1965, no. 26

*The Gosman Collection*, University of Pittsburgh,  
September 14–October 10, 1969, no. 2

(reprod. — cat. by A. Shoen)

Lent by Dr. and Mrs. Joseph A. Gosman

As De Chirico, Arp believed in the "metaphysical reality" of life. *Constellation* demonstrates his interest in organic abstraction. His reliefs remind us of vegetation, shell-fish or microscopic life, with their consequent suggestions of vitality, change and transformations.

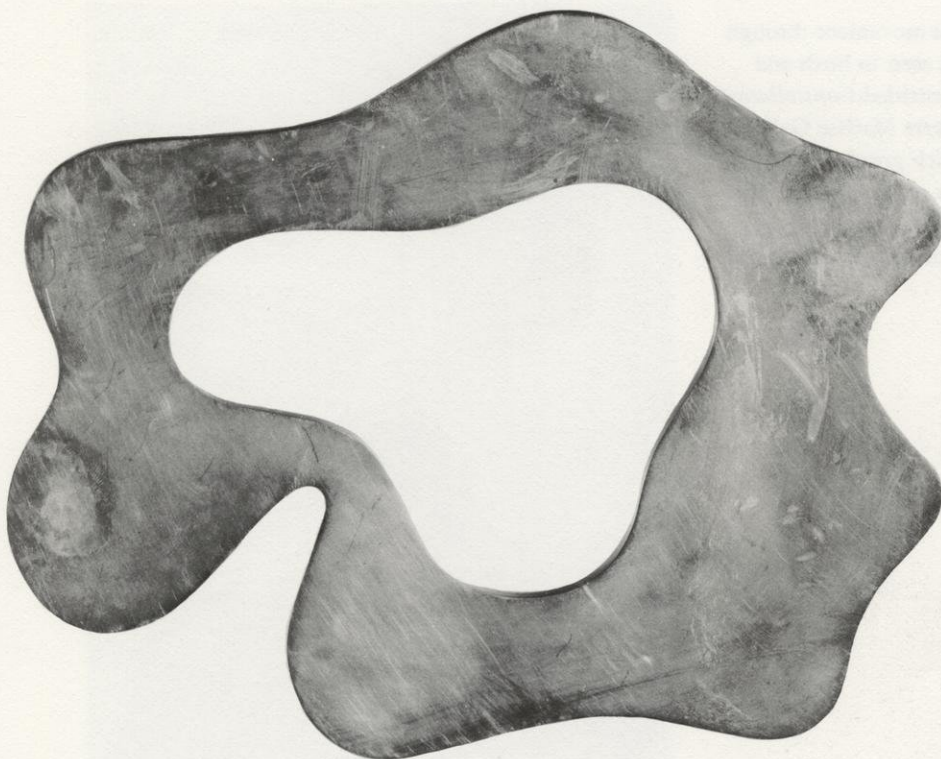
88. *Star*

Bronze mounted in glass, 6½ x 7½ in.

## PROVENANCE

Lattune, Paris

Lent by Dr. and Mrs. Alexander Hollaender

87. JEAN ARP *Constellation*

# Joan Miró

b. 1893, Spanish

## 89. *Personnage, Oiseau, Étoiles*, 1943

Mixed media on paper, 25 3/4 x 19 3/4 in.

Signed lower left: Miró

### PROVENANCE

Pierre Matisse Gallery, New York, 1945

Donald Morris Gallery, Detroit

### EXHIBITED

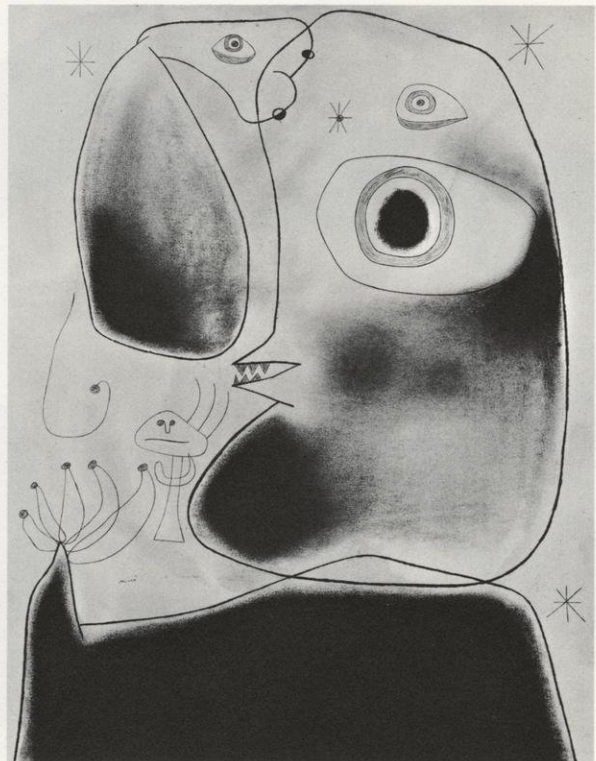
*The Gosman Collection*, University of Pittsburgh,

September 14–October 10, 1969, no. 35

(reprod. — cat. by A. Shoen)

Lent by Dr. and Mrs. Joseph A. Gosman

Miró concerned himself with movement through space and metamorphosis, as seen in birds and stars. This is part of a series entitled *Constellations*, which he exhibited at the Pierre Matisse Gallery, New York, in 1945, and which greatly influenced the young American abstract expressionists. This work was completed in Miró's native Spain, which may have influenced the subject and mood.



89. JOAN MIRÓ *Personnage, Oiseau, Étoiles*

**Matta** (Sebastian Antonio Matta-Echaurren)

b. 1912, in Chile; American

90. *Dawndew*, 1952

Oil on canvas, 23 x 37 in.

Signed and dated on back: Matta 52

PROVENANCE

Schneider Gallery, Rome

Lent by Dr. and Mrs. Alexander Hollaender

Matta's obsession with space fantasy is seen quite well in *Dawndew*. His effect in bridging the gap between French surrealism and American abstract expressionism was tremendously important in the forties; in the fifties, we see him still attached to the organic surrealism of Miró.

**Pavel Tchelitchew**

1898–1957, b. Russia; American

91. *Sketch for Theatre: The Concert*, 1932

Brown ink, 9¼ x 14⅞ in.

Signed and dated lower left: P. Tchelitchew  
1932

Lent by Herman G. Berkman

This was probably drawn in 1932 at Tchelitchew's studio, 2, rue Jacques Mawas, Paris XV. It seems to be part of a series of some fifty drawings of *The Concert*, which are related to the oil painting by that name in Edward James' collection, London. Tchelitchew came to America two years later.



90. MATTA *Dawndew*

**Eugene Berman**

b. 1889, in Russia; American

92. *Ischia Nocturne*, 1954

Oil on canvas, 29½ x 24½ in.

Signed and dated lower center: EB/1954

## PROVENANCE

M. Knoedler &amp; Co. Inc., New York, 1957

The Elvehjem Art Center collection, UW

Humanistic Foundation Fund purchase, 57.1.1

**Jacob Epstein**1880–1959, b. in America; worked in  
London93. *Deirdre*, 1941

Bronze, 25 x 20 in.

## PROVENANCE

Jacob Epstein, London

## PUBLISHED

R. Buckle, *Jacob Epstein, Sculptor* (New York, World Publishing Co., 1963), reprod. pp. 264–265

Lent by Dr. and Mrs. Alexander Hollaender

In 1941, Epstein hired an exceptionally pretty girl named Deirdre as a cook-housekeeper. She turned out to be a poor choice for cook, so Epstein called on her to pose. Her modesty may account for her arms held in front of her naked breasts. *Deirdre* has been called "the most rococo of the sculptor's works because of its graceful gesture."

93. JACOB EPSTEIN *Deirdre*

## Henry Moore

b. 1898, English

94. *Sketches for Northampton Madonna and Child*, 1944

Crayon, watercolor, ink and pencil drawing  
on paper, 10 x 7 in.

Signed and dated lower right: H. Moore 44

### PROVENANCE

Buchholz Gallery, New York, 1946

Martha Jackson Gallery, New York, 1959

### EXHIBITED

*Henry Moore*, Museum of Modern Art, New York,  
1946, no. 100 (cat. by J.J. Sweeney)

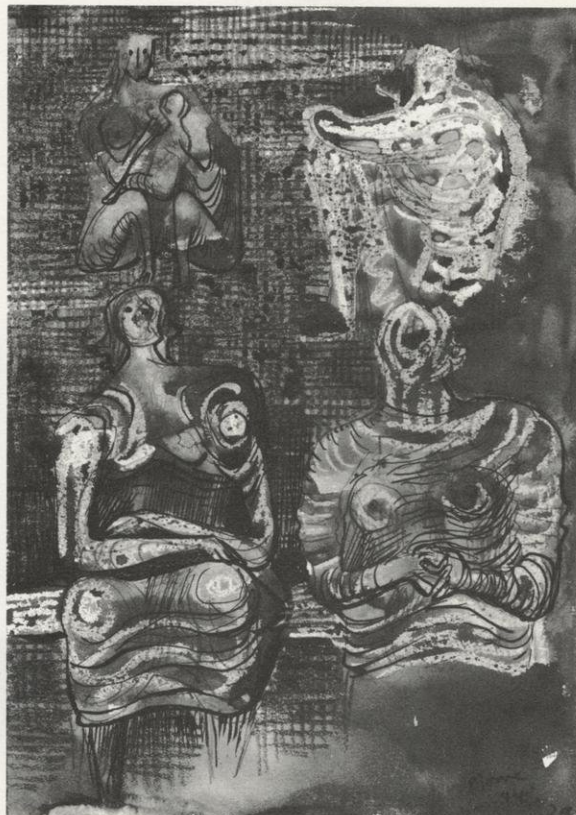
Smith College, 1950

Baltimore Museum of Art, 1956

*Third Exhibition Collectors Club of Minnesota*,  
Walker Art Center, Minneapolis, May–June,  
1962

Lent by Howard E. Kaerwer, Jr., and Barbara  
Mackey Kaerwer

This amazingly three-dimensional drawing originated in the many thousands Moore drew of the underground air raid shelters in London during World War II. These sketches inspired Moore's tender family groups and religious works. In 1943, he was commissioned to carve a Madonna and Child for St. Matthew's Church in Northampton; the sketches here are related to the many Moore drew for this project. The sculpture itself is dignified in its monumentality, austere yet noble.



94. HENRY MOORE *Sketches for Northampton Madonna and Child*

95. *Seated Woman on Bench*, 1953

Bronze, 8½ in. high, ed. of 9

## EXHIBITED

*The Collection of Mrs. Harry Lynde Bradley*,  
 Milwaukee Art Center, October 25, 1968–  
 February 23, 1969, p. 155, no. 354 (reprod.)

## PUBLISHED

*Henry Moore, Sculpture and Drawings since 1948*,  
 (London, 1955), vol. II, p. 75

*Henry Moore, Sculpture and Drawings, 1949–1954*  
 (2nd ed., revised, London, 1965), vol. II, p.  
 XXVIII, no. 346, reprod. p. 75

H. Read, *Henry Moore, A Study of His Life and Work* (New York and Washington, 1966),  
 p. 190, reprod. fig. 173

Lent by Mrs. Harry Lynde Bradley

This small sculpture directly relates to Moore's monumental *King and Queen* at fells, Shawhead, England. It uses the same idea as worked out ten years earlier in the Northampton Madonna, of large, regal seated figures.



95. HENRY MOORE *Seated Woman on Bench*

Barbara Hepworth

b. 1903, English

96. *Involute*, 1954

Bronze, 7 in. high

PROVENANCE

Martha Jackson Gallery, New York, 1954

EXHIBITED

*Three British Artists: Bacon, Scott, Hepworth*,  
Martha Jackson Gallery, New York, October,  
1954

*Collectors Club of Minnesota: Fourth Exhibition*,  
Walker Art Center, Minneapolis, April–May,  
1964

Lent by Howard E. Kaerwer, Jr., and Barbara  
Mackey Kaerwer

This work reveals Hepworth's closeness to Arp's abstract-organic sculpture, although she was largely opposed to surrealism. According to A.M. Hammer, she "sought for a technique related to carving, which conferred on the bronze a character all its own." These bronzes, produced between 1950–57, were created at the same time as her wood and stone carvings.



96. BARBARA HEPWORTH *Involute*



98. ALBERTO GIACOMETTI *Large Seated Woman*

**Julio González**

1876–1942, Spanish

97. *Mask of "Crying Montserrat,"* 1936

Iron, 12 x 6 in.

Signed on back of stem: J. González

## PROVENANCE

Mme. Roberta González, Paris

## EXHIBITED

Kunststhal, Zurich

*Julio González, First Retrospective*, Museum of Modern Art, New York, April 1956, reprod. p. 40

Galerie Chalette, New York, October 1961, no. 46 (cat. by H. Kramer)

## PUBLISHED

H. Read, *Concise History of Modern Sculpture*, (Praeger, New York, 1964), p. 65, reprod. fig. 59

L. Degand, *González* (Universe Books, Inc., New York, 1959), no. 24 (reprod.)

*Time*, "Hommage to González," November 17, 1961 (reprod.)

H. Kramer, "González in Retrospect," *Arts*, October, 1961

Lent by Dr. and Mrs. Joseph A. Gosman

The Spanish Civil War afflicted González deeply. In this work he depicts the rage of a Catalonian woman, so simple in spite of the power of its expression. Montserrat is a mountain in the Barcelona province (Catalonia) which fought bravely against the fascists in 1936.

**Alberto Giacometti**

1901–1966, b. in Switzerland; worked in France

98. *Large Seated Woman*, 1958–59

Bronze, 33 in. high

Signed left base: Alberto Giacometti 2/6

## PROVENANCE

World House Galleries, New York, 1960

## EXHIBITED

World House Galleries, New York, January 12–February 6, 1960, no. 16

*The Collection of Mrs. Harry Lynde Bradley*, Milwaukee Art Center, October 25, 1968–February 23, 1969, no. 94 (reprod.)

## PUBLISHED

*Arts Magazine*, November, 1964, p. 34

Lent by the Milwaukee Art Center, gift of Mrs. Harry Lynde Bradley

The figure is probably that of Annette, Giacometti's wife, one of his favorite models. She sits rigidly, like an Egyptian bust, looking straight ahead, and somehow isolated and aloof from the viewer.



**Germaine Richier**

1904–1959, French

99. *The Eagle*, 1954

Bronze, 9 x 6 in.

PROVENANCE

Hanover Gallery, London

Lent by Dr. and Mrs. Alexander Hollaender

*The Eagle* has a certain macabre quality to it. It also contains typical Richier elements of extreme fantasy and expression, done with skillful modeling and subtle technique.

**Marino Marini**

b. 1901, Italian

100. *Acrobats (Jugglers)*, 1954

Bronze, 22 in. high, 2/6

Signed rear left: MM

PROVENANCE

Marino Marini, Milan

PUBLISHED

E. Trier, *The Sculpture of Marino Marini*  
(Praeger, New York, 1961), reprod. pl. 86

Lent by Dr. and Mrs. Alexander Hollaender

As in his more famous horse-and-rider series, in the *Jugglers* Marini is concerned with the tension between static and dynamic forms. His distorted and exaggerated forms are unconnected with other movements except in their sense of fantasy.

100. MARINO MARINI *Acrobats (Jugglers)*



99. GERMAINE RICHIER *The Eagle*

**Alexander Calder**

b. 1898, American

101. *Head of Michel Tapié*, c. 1930

Wire sculpture, 12½ x 9 in.

Signed lower left: Calder

**PROVENANCE**

Michel Tapié, Paris

Galerie Paul Facchetti, Paris

Lent by Dr. and Mrs. Alexander Hollaender

Michel Tapié was a French critic who coined the phrase "art informel," "un art autre" and "tachisme" to describe a French art style roughly equivalent to American abstract expressionism and action painting. Calder's ingenious wire sculptures of around 1930 (depicting notable artists and critics) captured the interest of the French surrealists and established his reputation as a sculptor.

Calder's most significant work in the sixties was with his great "stabiles," the large-scale metal-plate constructions usually painted black. Arp, an influence on Calder throughout his life, first used the term to describe Calder's non-moving sculpture, as opposed to his "mobiles." This stabile, particularly graceful in line, becomes almost a work of architecture in its grand scale.

102. *The Great S*, 1964

Steel plate, 79 x 53 in.

Signed and dated on "S": CA/64

**EXHIBITED**

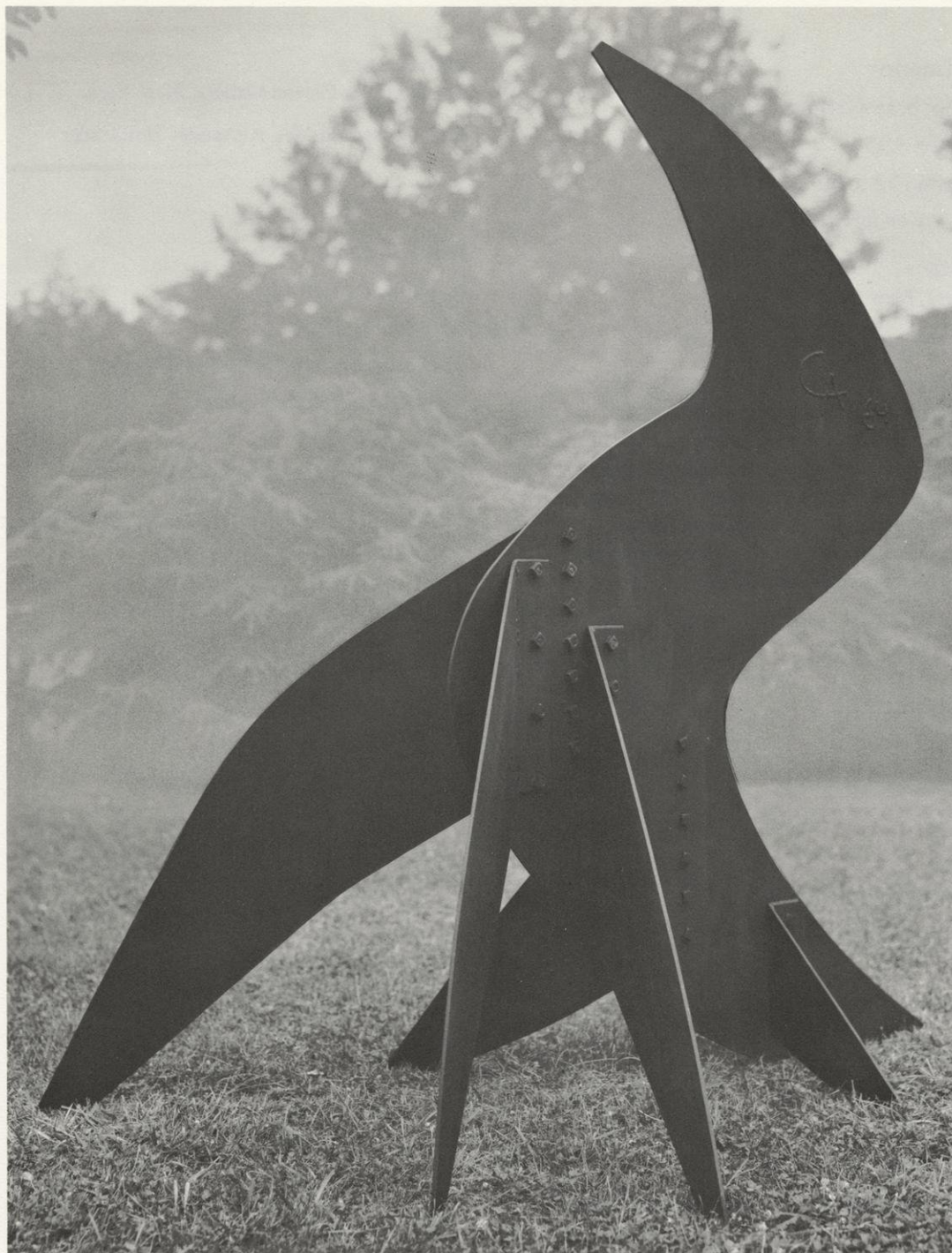
*University of Michigan Alumni Art Collections*,  
Ann Arbor, October, 1967, no. 156 (reprod.)

*Toledo Collection of Modern Art*, Toledo Museum  
of Art, sponsored by Toledo Modern Art  
Group in conjunction with the Toledo Museum  
of Art, March, 1969

**PUBLISHED**

L. Bruner, *Toledo Blade*, "The World of Art,"  
July 14, 1968 (reprod.)

Lent by Dr. and Mrs. Joseph A. Gosman



102. ALEXANDER CALDER *The Great S*

**Hans Hofmann**

1880–1966, b. in Germany; American

103. *August Light*, 1957

Oil on canvas, 52 x 60 in.

Signed on lower left: Hofmann

## PROVENANCE

Kootz Gallery, New York

Lent by Dr. and Mrs. Alexander Hollaender

*August Light* reveals Hofmann in a precise, geometric mood, although his painting style often extended to a more lyrical style. Here all drawing is eliminated; instead we have rectangles of pure color—bold, simple colors, which seem to move in and out, to “push and pull,” through space. Hofmann’s color rectangles are thought to show the influence on him of analytical cubism.

**Robert Motherwell**

b. 1915, American

104. *Two Figures #10*, 1958

Oil on board, 8½ x 10½ in.

## PROVENANCE

Sidney Janis Gallery, New York

Lent by Dore Ashton Yunkers

**Adolph Gottlieb**

b. 1903, American

## 105. Untitled, 1966

Acrylic on paper, 15 x 20 in.

Signed and dated lower left: Adolph Gottlieb  
1966

## PROVENANCE

Marlborough-Gerson Gallery, New York

Lent by Dr. and Mrs. Alexander Hollaender

**Mark Tobey**

b. 1890, American

106. *Number 7*, 1960

Encaustic on masonite, 5 x 6¾ in.

Signed lower right: Tobey

## PROVENANCE

Robert Elkon Gallery, New York

The Elvehjem Art Center collection, gift of Robert  
Elkon, 69.35.1



103. HANS HOFMANN *August Light*

107. *Persia Remembered*, 1965

Gouache, 11¼ x 10½ in.

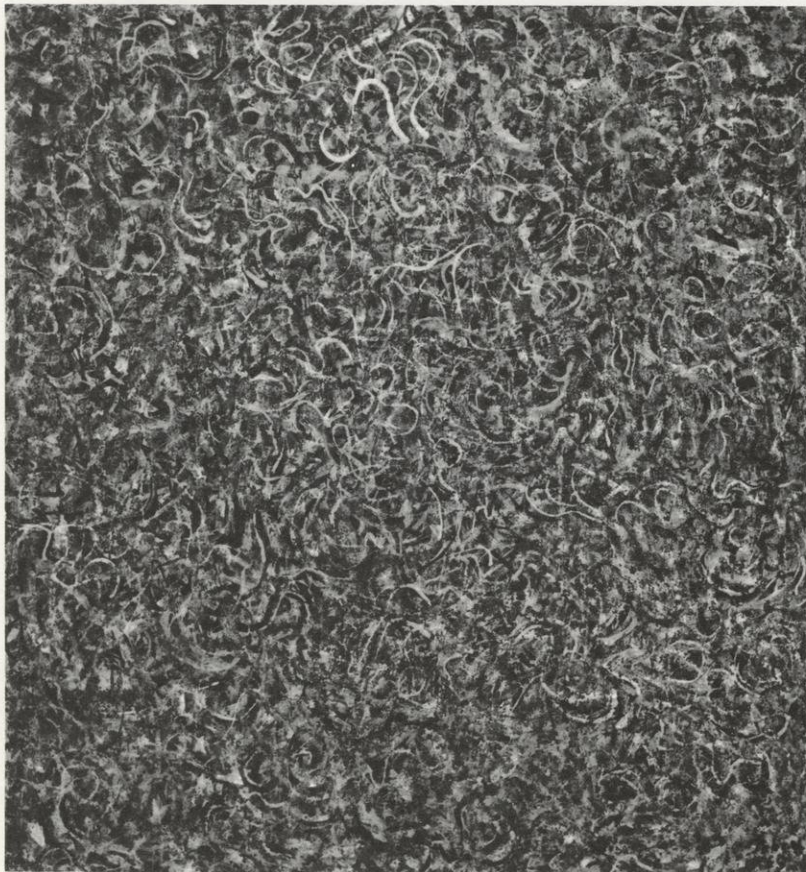
Signed and dated lower right: Tobey 65

## PROVENANCE

Galerie Beyeler, Basle

Lent by Dr. and Mrs. Alexander Hollaender

Persia was the birthplace of Bahai, the faith which Tobey has followed most of his life. His religious belief has greatly influenced his outlook on life and art. He has thought of space as filled with energy, and invisible natural forces. His cosmic paintings attempt to depict, through the use of linear, all-over patterns, this energy-filled void.

107. MARK TOBEY *Persia Remembered*

**Willem de Kooning**

b. 1904, in Holland; American

108. *Woman and Child*, 1967Oil on paper, mounted on canvas,  
52¾ x 47¾ in.

Signed lower right: de Kooning

## PROVENANCE

Knoedler &amp; Co., New York

## EXHIBITED

*Willem de Kooning Retrospective*, Museum of  
Modern Art, et al, traveling exhibit, no. 89,  
1968 (cat. by T. B. Hess)*The Gosman Collection*, University of Pittsburgh,  
September 14–October 10, 1969, no. 27  
(reprod. — cat. by A. Shoen)

## PUBLISHED

T. B. Hess, *de Kooning: Recent Paintings* (New  
York, 1967), p. 63 (reprod.)L. Finkelstein, "The Light of de Kooning," *Art  
News*, vol. LXVI, no. 1, November, 1967, pp.  
29ff. (reprod.)A. Forge, "De Kooning in Retrospect," *Art News*,  
vol. LXVIII, no. 1, March, 1969, pp. 44–47,  
61–64 (reprod.)

Lent by Dr. and Mrs. Joseph A. Gosman

Although an abstract expressionist, De Kooning often returned to the figure. This work is part of his series of "women paintings" done in the late sixties. They have a great deal more subtlety and delicacy than his earlier figurative works, yet the same inner turbulence. A. Forge wrote about this work: "The image is lyrical, intimate and indescribably violent. One centers on it, as if on some triumph of equilibrium. The screaming violence of the figures exists within a marvelously solid front of sane and stabile color. Reciprocity is the keynote."

**Grace Hartigan**

b. 1922, American

109. *Still-life with Fruit and Bottles*, 1953

Oil on canvas, 27⅛ x 18¾ in.

Signed and dated lower left: Hartigan '53

## PROVENANCE

Tibor-De Nagy Gallery, 1956

## EXHIBITED

*Third Exhibition Collectors Club of Minnesota*,  
Walker Art Center, Minneapolis, May–June,  
1962Lent by Howard E. Kaerwer, Jr., and Barbara  
Mackey Kaerwer**Franz Kline**

1910–1962, American

110. *Black Sienna*, 1960

Oil on canvas, 92 x 67 in.

## PROVENANCE

Parke-Bernet Sale, no. 2678, April 3, 1968, no.  
91 (reprod.)

## EXHIBITED

*Painting as Painting*, University of Texas, Austin,  
1968*The Gosman Collection*, University of Pittsburgh,  
September 14–October 10, 1969, no. 25  
(reprod. — cat. by A. Shoen)

Lent by Dr. and Mrs. Joseph A. Gosman

This large black-and-white gesture painting has something of a calligraphic sign or symbol about it. Kline painted the whites as well as the blacks with a tremendous dynamism and balanced draftsmanship. Even though he worked and re-worked his paintings, they all give the appearance of spontaneity and freshness.



108. WILLEM DE KOONING *Woman and Child*

**Jack Tworkov**

b. 1900, in Poland; American

111. *Barrier Series, No. 4*, 1961

Oil on canvas, diptych, each 94 x 75 1/2 in.

Signed and dated reverse of lower panel:

Tworkov/61

## PROVENANCE

Leo Castelli Gallery, New York

## EXHIBITED

*Tworkov Exhibition*, Castelli Gallery, New York, 1963

*Tworkov Exhibition*, Yale University Gallery, New Haven, 1963

*Jack Tworkov*, Whitney Museum of American Art, New York, Washington, D.C., Pasadena, San Francisco, Walker Art Center, Brandeis University, March 25–May 3, 1964, no. 44, reprod. p. 16

The Elvehjem Art Center collection, Dr. C. V. Kierzkowski Fund purchase and gift of Jack Tworkov, 67.12.1

Tworkov began a series of paintings called *Barrier* in 1958. They are usually tonal, having long, vertical brushwork, a feeling of depth and tension. The muted and complex colors of this painting in the series show long forms emerging from the surface, or "barrier," of the canvas.

**Philip Guston**

b. 1913, American

112. *Untitled*, 1962

Ink drawing, 22 x 28 in.

Signed and dated lower left: Philip Guston, 1962

Lent by Dore Ashton Yunkers

**Stephen Greene**

b. 1918, American

113. *Untitled*, 1967

Pencil drawing, 21 1/4 x 28 1/4 in.

Signed lower left: Stephen Greene 1967

## EXHIBITED

Staempfli Gallery, New York

Lent by Dore Ashton Yunkers

**Esteban Vicente**

b. 1904 in Spain; American

114. *Untitled*

Collage, 5 3/8 x 6 3/4 in.

Signed upper right: Esteban Vicente

Lent by Dore Ashton Yunkers

**Adja Yunkers**

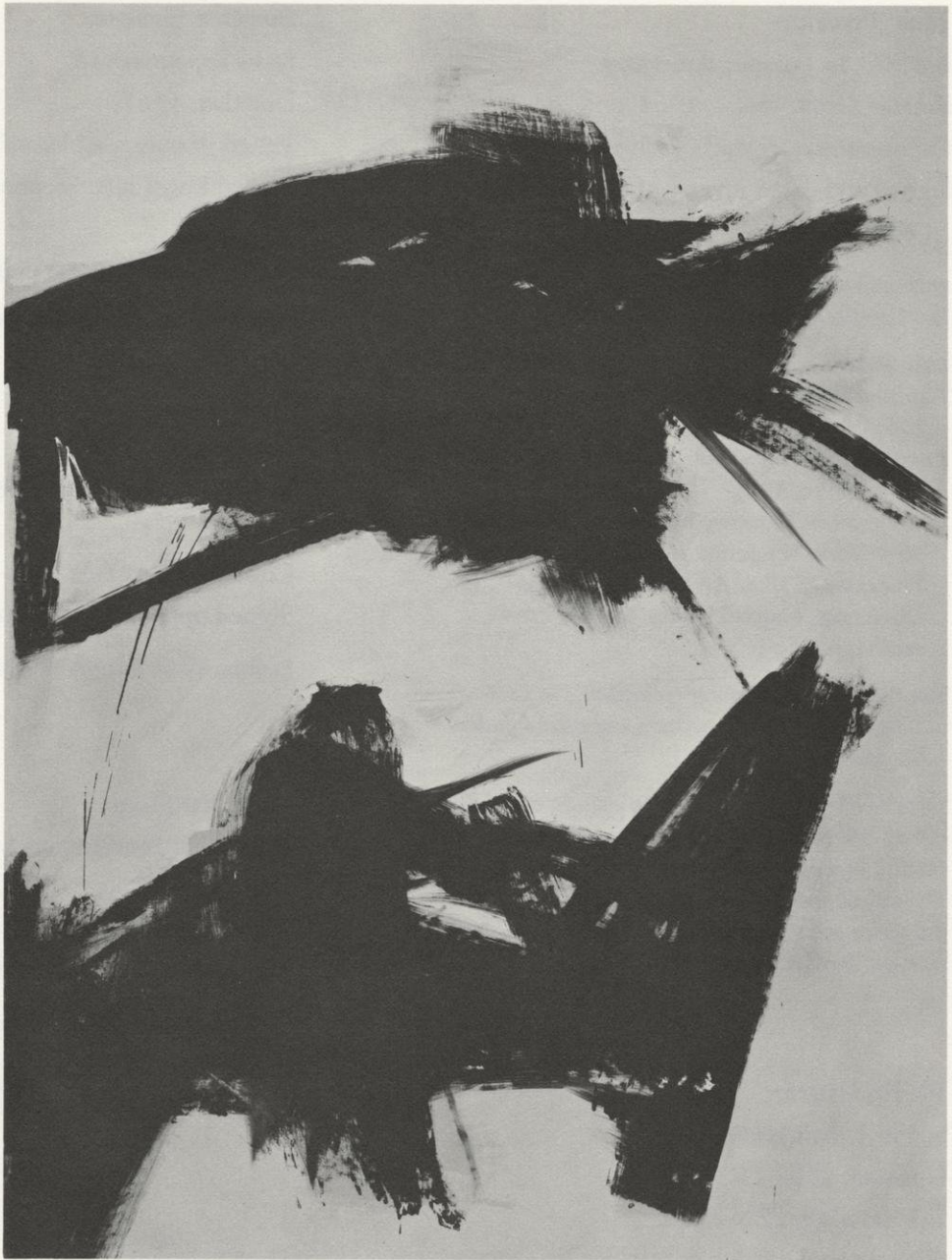
b. 1900 in Latvia; works in America

115. *Dahomey*, 1970

Acrylic collage on board, 18 x 24 in.

Signed and dated lower right: AY'70

Lent by Dore Ashton Yunkers



110. FRANZ KLINE *Black Sienna*

**John Ferren**

b. 1905, American

116. *Untitled*, 1956

Oil on canvas, 20 x 16 in.

Signed and dated on back: Ferren, 1956

## PROVENANCE

The Stable Gallery, New York

Lent by Dore Ashton Yunkers

**Carl Holty**

b. 1900 in Germany; American

117. *Elevation*, 1956Oil on canvas, 43 $\frac{7}{8}$  x 33 in.

Signed lower right: Holty

## PROVENANCE

Duveen-Graham Gallery, New York

Malcolm K. Whyte, Milwaukee

The Elvehjem Art Center collection, gift of  
Malcolm K. Whyte, 64.3.1**Sam Francis**

b. 1923, American

118. *Sketch for a Screen*, c. 1960Acrylic on postcard, 5 $\frac{1}{2}$  x 4 in.

Signed on back: Sam Francis

Lent by Herman G. Berkman

119. *Untitled*, 1963Gouache on paper, 29 $\frac{3}{4}$  x 22 in.

Signed and dated on back: 1963 L. A.

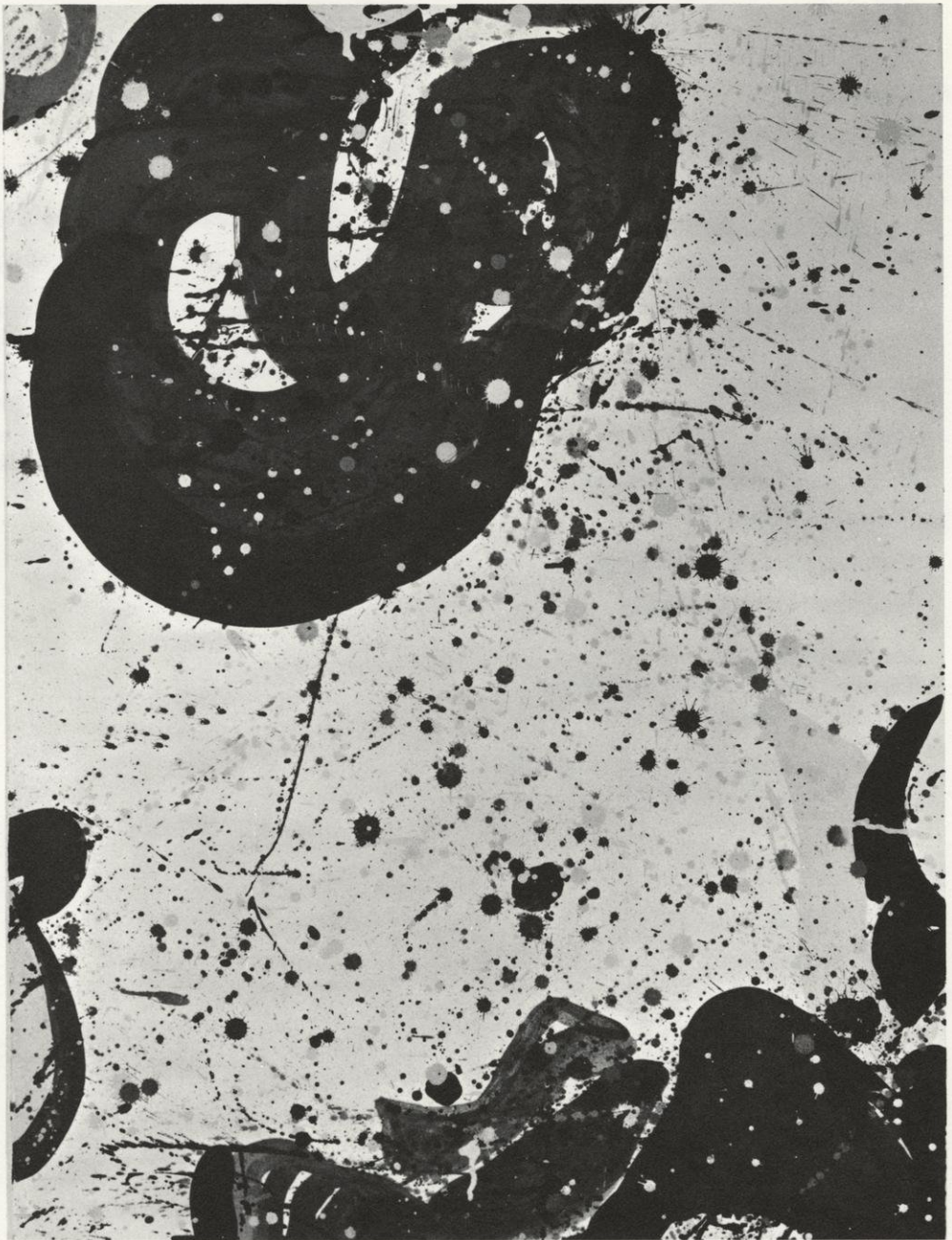
Samuel L. Francis

## PROVENANCE

Martha Jackson Gallery, New York

Lent by Dr. and Mrs. Alexander Hollaender

Even though he uses gestural brushwork, with paint dripping and splattering like the abstract expressionists, Francis' work in the sixties is usually considered part of the color-field painters because of the extreme openness and clarity of his compositions. He gives one a feeling of vibrating space and airiness.



119. SAM FRANCIS Untitled

**Helen Frankenthaler**

b. 1928, American

120. *April VI*, 1963

Oil on paper, 17 x 14 in.

Signed lower right: Frankenthaler

EXHIBITED

André Emmerich Gallery, New York

Lent by Dore Ashton Yunkers

121. *Red Support*, c. 1964

Acrylic on canvas, 80 x 81¾ in.

PROVENANCE

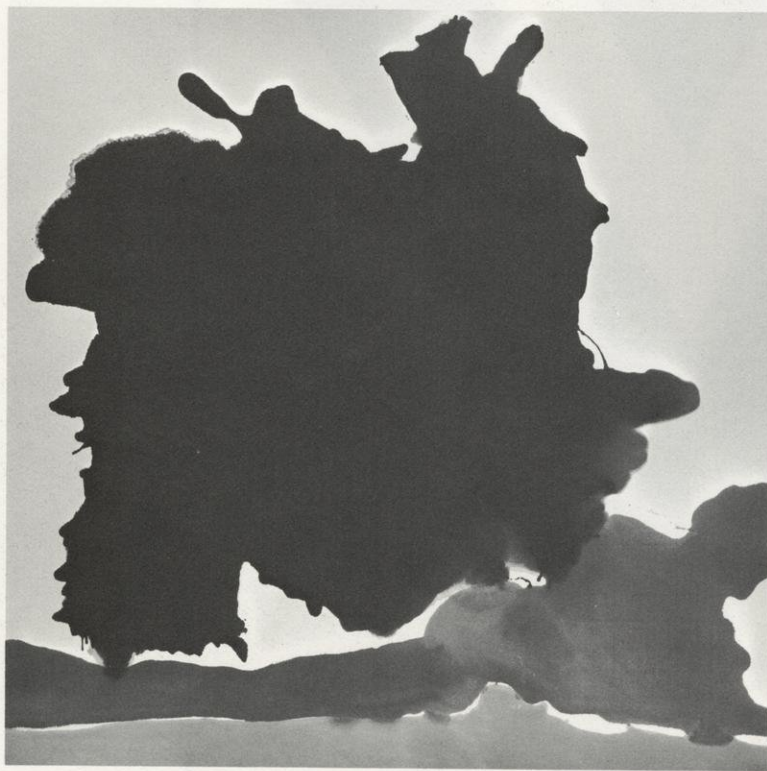
David Mirvish Gallery, Toronto

EXHIBITED

*The Gosman Collection*, University of Pittsburgh,  
September 14–October 10, 1969, no. 21  
(reprod. — cat. by A. Shoen)

Lent by Dr. and Mrs. Joseph A. Gosman

Frankenthaler merged her color areas with the background by staining her canvases with paint rather than applying it thickly with a brush as the earlier abstract expressionists had done. The irregular central area in *Red Support* gives one the feeling of a frozen yet defined depth.



121. HELEN FRANKENTHALER *Red Support*

**Kenneth Noland**

b. 1924, American

122. *Plus Ten*, 1964

Acrylic on canvas, 69 x 69 in.

## PROVENANCE

David Mirvish Gallery, Toronto

## EXHIBITED

*The Gosman Collection*, University of Pittsburgh,  
 September 14–October 10, 1969, no. 37  
 (reprod. — cat. by A. Shoen)

Lent by Dr. and Mrs. Joseph A. Gosman

The title here might suggest the ten sides of the five chevrons of color. Various identified as an op, hard-edge, color-field or new abstraction painter, Noland can probably best be described as a chromatic abstractionist. Noland's space is fixed by the relationship between adjoining colors; the picture is set out right on the surface of the canvas rather than into or behind it.

122. KENNETH NOLAND *Plus Ten*

**Paul Reed**

b. 1919, American

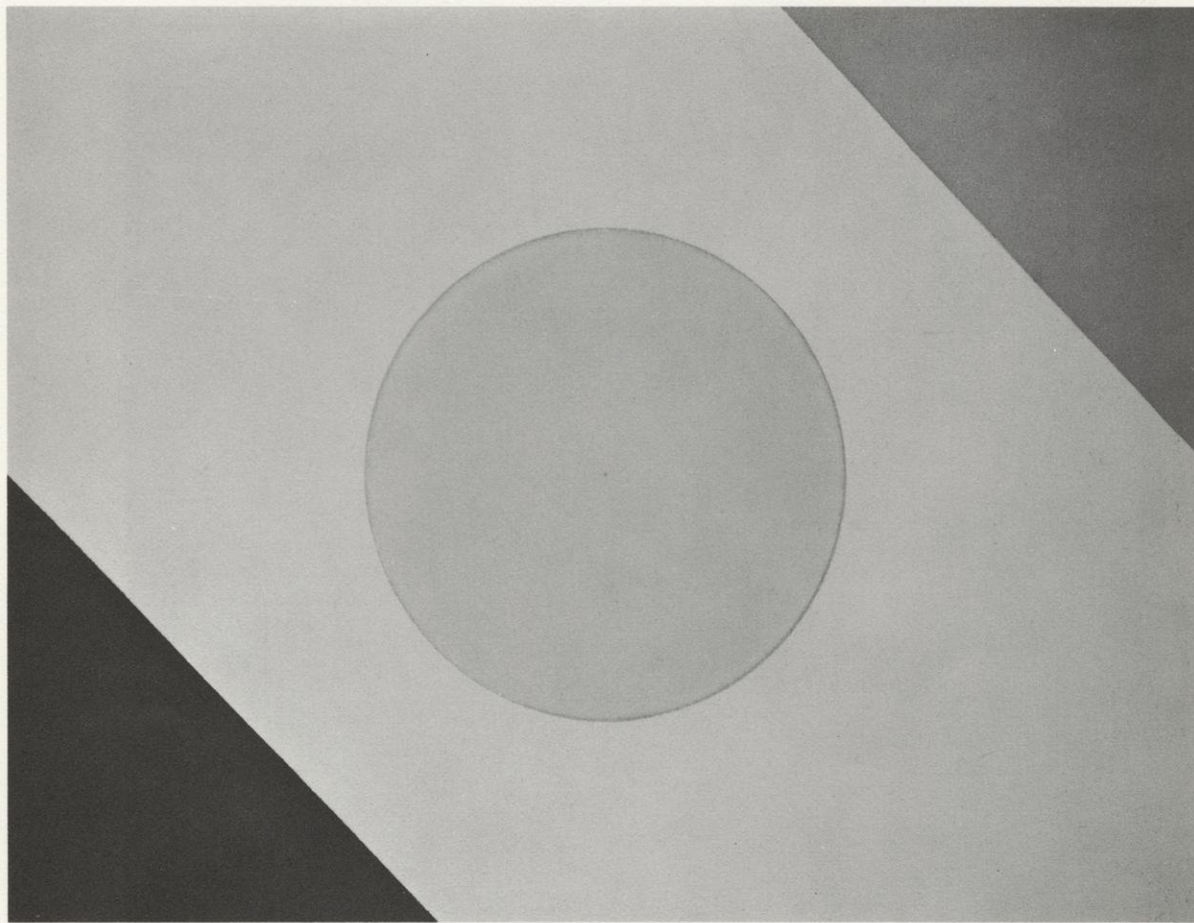
123. #16c, 1965

Acrylic on canvas, 26½ x 35 in.

Signed and dated: Paul Reed #16c 1965

The Elvehjem Art Center collection, gift of John  
W. English, 69.22.1

Like Noland, Reed is a member of the Washington Color School. Reed explores the range of optical effects achieved by various color relationships in the same patterns. There is, according to H. H. Arnason, a "sense of symbolic content through highly simplified elements" in Reed's work. The central orb glows hypnotically in #16c.



123. PAUL REED #16c

**Jules Olitski**

b. 1922 in Russia; American

124. *Inside Voyage*, 1964

Acrylic on canvas, 83½ x 93½ in.

PROVENANCE

David Mirvish Gallery, Toronto

EXHIBITED

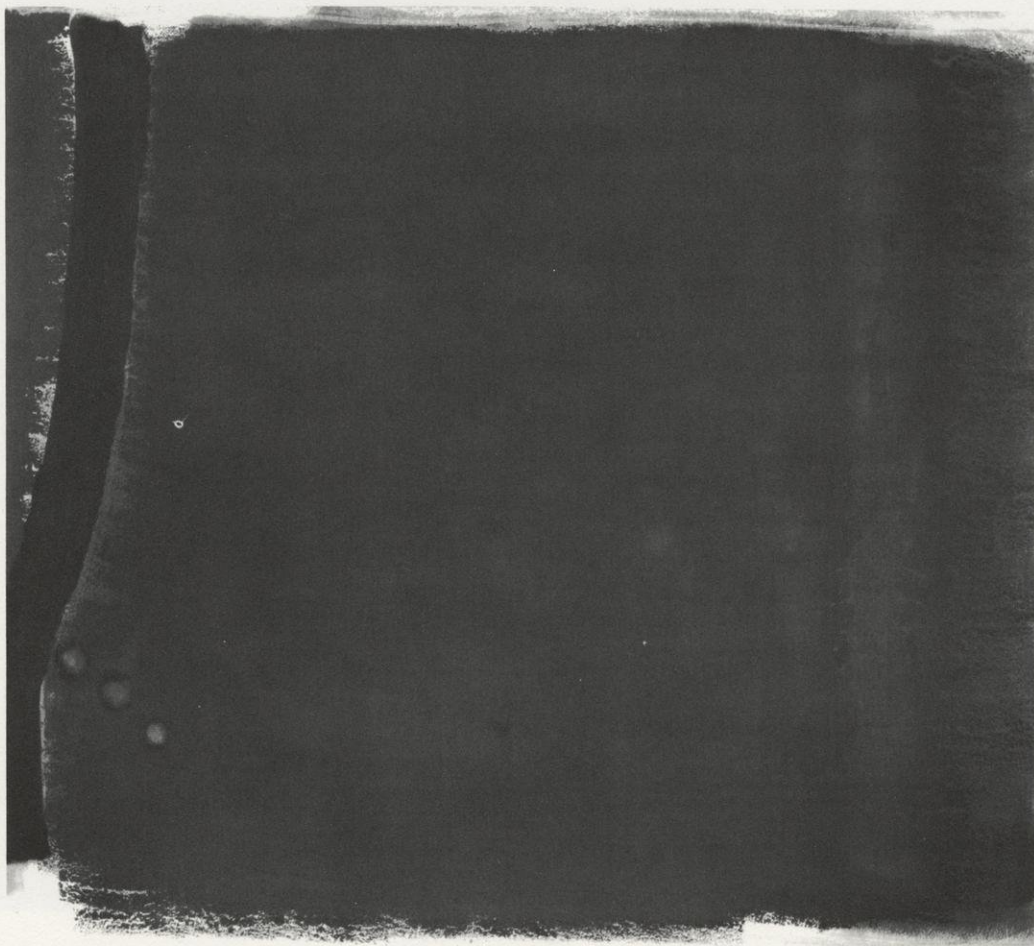
*The Gosman Collection*, University of Pittsburgh,

September 14–October 10, 1969, no. 38

(reprod. — cat. by A. Shoen)

Lent by Dr. and Mrs. Joseph A. Gosman

Olitski often uses a large field of color with one or two forms which help to transform the color field. Like Noland, he also has been called a chromatic abstractionist. About 1963, Olitski began to soak his canvas with one color of paint, over which he applied varying hues to give an illusion of depth. Critics have labeled his work "sensuous" and "voluptuous."



124. JULES OLITSKI *Inside Voyage*

**Paul Jenkins**

b. 1923, American

125. *Phenomena Blue Ascent*, 1970

Acrylic on prepared canvas, 80 $\frac{3}{4}$  x 61 $\frac{1}{2}$  in.

Signed lower left: Paul Jenkins

PROVENANCE

Paul Jenkins, New York

Mrs. Albert D. Lasker, New York

The Elvehjem Art Center collection, gift of Mrs.

Albert D. Lasker, 70.6

**Isamu Noguchi**

b. 1904, American

126. *Man*, c. 1945

Wood wall sculpture, 48 x 21 in.

Lent by Victor Wolfson

In this work, Noguchi shows his early ties to the French surrealists, especially the organic and polished quality of Arp. Noguchi's work has a bone-like, skeletal quality typical of this period in his sculpture.



126. ISAMU NOGUCHI *Man*

**David Smith**

1906–1965, American

127. *Woman Music*, 1945

Welded steel, 21 x 8 in. (with pedestal)

## PROVENANCE

Curt Valentin, New York, 1945

## PUBLISHED

C. Gray (ed.), *David Smith by David Smith*  
(New York, 1968), p. 33 (reprod.)

Lent by Victor Wolfson

The year 1945 was one of great turmoil and conflict for Smith, according to his autobiography. *Woman Music* uses the technique of welding steel, which González (see number 97) had rediscovered; the work also represents Smith's involvement with surrealism and figurative art before his turn to abstraction in the fifties and sixties.

127. DAVID SMITH *Woman Music*

**Theodore Roszak**

b. 1907 in Poland; American

128. *Great Moth*, 1960

Welded steel, 21 in. high

Signed and dated left wing: Theodore

Roszak • 1960

PROVENANCE

Pierre Matisse Gallery, New York

The Elvehjem Art Center collection, Dr. C. V.  
Kierzkowski Fund purchase, 68.2.1

Roszak's powerful imagery was often based on insect or plant motifs, containing spiky, jagged shapes combined with forms of great refinement, and rough, dull textures combined with smooth, polished surfaces.

129. *Study for the Great Moth*, 1959

Ballpoint pen drawing, 14 $\frac{1}{8}$  x 11 in.

Signed lower right and reverse:

T. Roszak/N.Y.C.-1959

The Elvehjem Art Center collection, gift of  
Theodore Roszak, 68.2.2



128. THEODORE ROSZAK *Great Moth*

Louise Nevelson

b. 1900, American

130. *Rain Forest: Night Presence III*, 1967

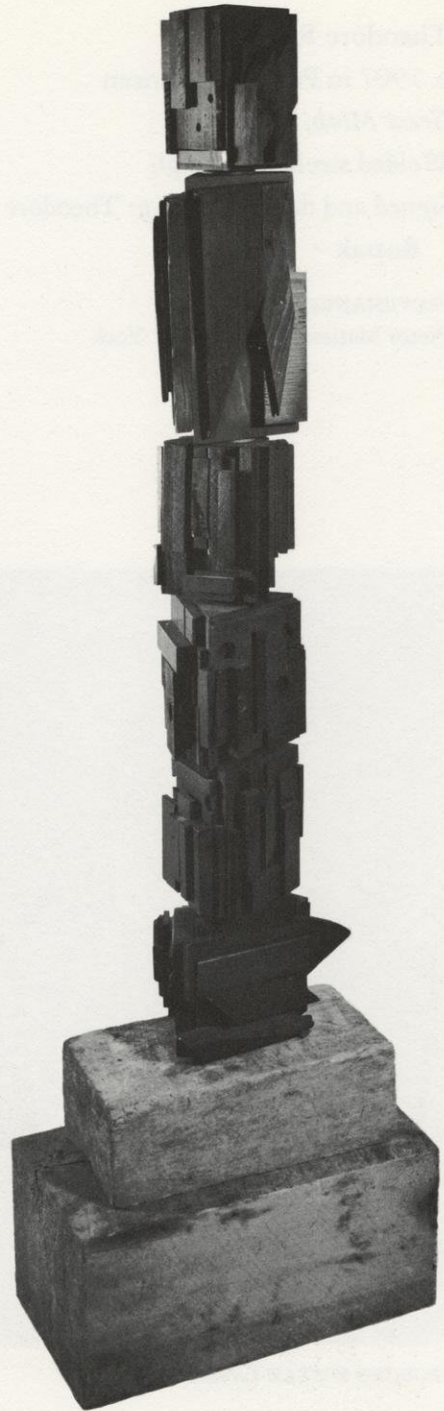
Wood, 41½ in. high

PROVENANCE

Pace Gallery, New York

Lent by Dr. and Mrs. Alexander Hollaender

The title of this work suggests Nevelson's concern with totemic, ritual images and environmental relief sculpture. All her wood assemblages are painted a uniform color, usually black, as here, which not only helps to unify the image, but also gives the effect of "decayed elegance."



130. LOUISE NEVELSON *Rain Forest: Night Presence III*

**Mark di Suvero**

b. 1933, American

131. *Queen's Rook*, 1962–63

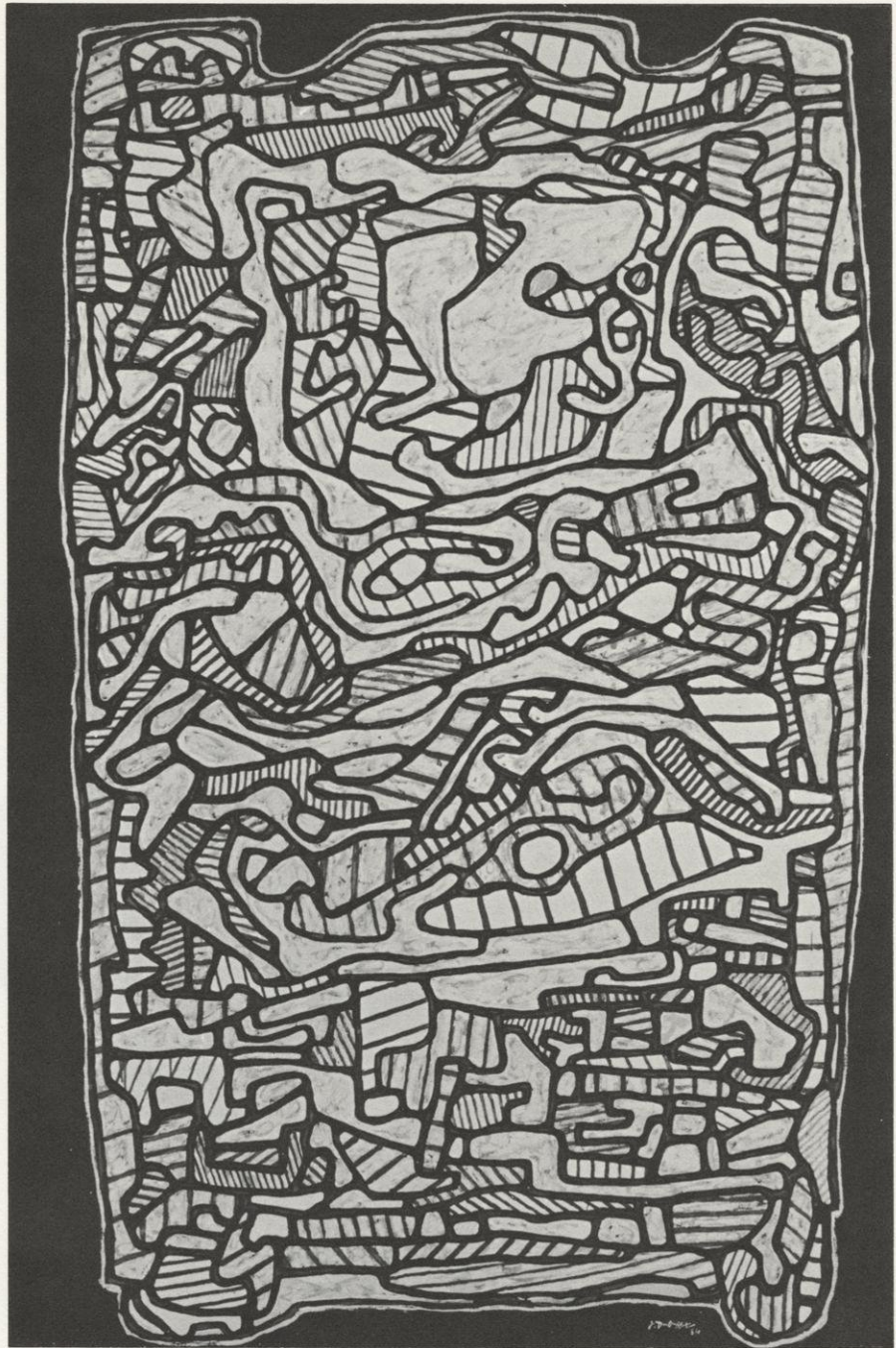
Wood and stainless steel, 38 x 42 x 22 in.

Lent by Dr. and Mrs. Joseph A. Gosman

*Queen's Rook* may refer to a huge chess piece for a giant player, or the ruins of a monarch's castle. Like Kline, Di Suvero tried to isolate fleeting motion and gesture, and also like Kline's work, Di Suvero's sculpture has a sense of immediacy and dynamism. The sculptor often combines old wood beams with structural steel elements.



131. MARK DI SUVERO *Queen's Rook*



133. JEAN DUBUFFET *Le Lit I*

**Jean Dubuffet**

b. 1901, French

132. *L'Erratique*, September, 1961

Oil on insulating panel, 18 x 12¾ in.

Signed and dated upper right: J. Dubuffet '61

## PROVENANCE

Cordier and Ekstrom, New York

## EXHIBITED

*The Gosman Collection*, University of Pittsburgh,  
September 14–October 10, 1969, no. 17  
(reprod. — cat. by A. Shoen)

## PUBLISHED

M. Loreau, *Catalogue des travaux de Jean Dubuffet*  
(Paris, J.J. Pauvert, 1964–present), vol. XIX,  
no. 149

Lent by Dr. and Mrs. Joseph A. Gosman

133. *Le Lit I*, 1964

Acrylic on canvas, 76⅞ x 51¼ in.

Signed and dated lower right: J. Dubuffet 64

## PROVENANCE

Robert Fraser Gallery, London

## EXHIBITED

*Jean Dubuffet*, 1962–66, Solomon Guggenheim  
Museum, New York, 1966, reprod. pl. 50  
*Utensiles Utopiques*, Robert Fraser Gallery,  
London, 1966, reprod. p. 3

## PUBLISHED

M. Loreau, *Catalogue des travaux de Jean Dubuffet*  
(Paris, J. J. Pauvert, 1964–present), vol. XX,  
no. 409

Lent by Dr. and Mrs. Abraham Melamed

Between 1962 and 1966, Dubuffet worked on the  
"twenty-third period" of his art which he called

"L'hourloupe." *Le Lit I* is from this series. The series departs from his usual style (see number 132) in their free-form shapes, flowing like microscopic organisms or tiny human beings. The impression is one of an all-over labyrinth, in which the forms are ensnared and, at the same moment, composed of these forms.

**Jean-Paul Riopelle**

b. 1923, French-Canadian

## 134. Untitled, 1952

Oil on canvas, 18 x 14⅞ in.

Signed on stretcher: RIOPELLE

## PROVENANCE

Pierre de Ligny Boudreau, 1951–52

Lent by R. H. Hubbard

**Julius Bissier**

1893–1965, German

## 135. 27.März.62, 1962

Watercolor on paper, 6½ x 9¾ in.

Signed and dated upper right:

27.März.62/Jules Bissier

## PROVENANCE

Lefebvre Gallery, New York

## EXHIBITED

*The Gosman Collection*, University of Pittsburgh,  
September 14–October 10, 1969, no. 11  
(reprod. — cat. by A. Shoen)

Lent by Dr. and Mrs. Joseph A. Gosman

136. *Untitled*, 1962–63

Three-part ink drawing, each part 9 x 12 in.

Signed and dated lower right: '62–'63

J.B. (on each part)

## PROVENANCE

Lefebvre Gallery, New York

Lent by Dr. and Mrs. Alexander Hollaender

**Fritz Winter**

b. 1905, German

137. *Sommerlich*, 1953

Oil on canvas, 18½ x 25½ in.

Signed and dated lower left: F.W. 53

## PROVENANCE

Kleemann, New York

Lent by Dr. and Mrs. Alexander Hollaender

**Hans Jaenisch**

b. 1907, German

138. *Icarus*, 1958

Oil on canvas, 60 x 79 in.

## PROVENANCE

Leonard Hutton Gallery, New York

Dr. and Mrs. Joseph A. Gosman, Toledo, Ohio

## EXHIBITED

*Hans Jaenisch, 1958: Paintings and Watercolor Vignettes*, Leonard Hutton Gallery, New York, May, 1960, reprod. on cover

The Elvehjem Art Center collection, gift of Dr. and Mrs. Joseph A. Gosman, 69.6.1

**Kurt R. Hoffman Sonderborg**

b. 1923, Danish; works in Germany

139. *June 10–61*, 1961

Oil and tempera on canvas, 44 x 29 in.

Signed and dated lower right:

Sonderborg/June 10–61

## PROVENANCE

Lefebvre Gallery, New York

## EXHIBITED

*The Gosman Collection*, University of Pittsburgh, September 14–October 10, 1969, no. 42 (reprod. — cat. by A. Shoen)

Lent by Dr. and Mrs. Joseph A. Gosman

**Horst Antes**

b. 1936, German

140. *Figure with Black Cap*, 1964

Oil on canvas, 40 x 32 in.

Signed and dated lower right: antes 1964

## PROVENANCE

Lefebvre Gallery, New York

## EXHIBITED

*Biennale of Venice*, German Pavilion, 1966  
*The Gosman Collection*, University of Pittsburgh, September 14–October 10, 1969, no. 1 (reprod. — cat. by A. Shoen)  
*Bienal de São Paulo*, Museu de Arte Moderna de São Paulo, 1969–70

## PUBLISHED

W. Haftmann, *Painting in the Twentieth Century* (Praeger, New York, 1965), vol. 2, p. 398

Lent by Dr. and Mrs. Joseph A. Gosman

Hundertwasser (Friedrich Stowasser)

b. 1928, Austrian

141. *Thin Picture of the Fat of Hans Neuffer's General*, 1957

Mixed media over oil painting on linen,  
primed with chalk and egg, 31  $\frac{7}{8}$  x 25  $\frac{5}{8}$   
in., no. 307

Signed and dated lower right: Hundertwasser  
1957 Paris

PROVENANCE

H. Kamer, Paris

EXHIBITED

*Hundertwasser*, traveling exhibit organized by  
University Art Museum, University of  
California, Berkeley, 1968–1969, no. 35, p. 135;  
Santa Barbara Museum of Art; the Museum of  
Fine Arts, Houston, Texas; the Arts Club of  
Chicago; Galerie St. Etienne, New York; Phillips  
Collection, Washington, D.C., reprod. p. 68  
(cat. by H.B. Chipp & B. Richardson)

Lent by Dr. and Mrs. Alexander Hollaender

Since 1953, Hundertwasser's most used form has been the spiral, a very malleable motif. He employs the labyrinthine spiral to depict figures or even abstract ideas, as in the mixed media work shown here. As the enigmatic (or surrealistic) title suggests, his paintings are sometimes extremely personal and emotional outlets. In 1954, Hundertwasser began to assign a number to every painting he had done; he gave number 307 to this work, which he did in Paris.

Giuseppi Capogrossi

b. 1900, Italian

142. *Superficie 314*, 1959

Oil on canvas, 19 x 13  $\frac{1}{4}$  in.

Signed lower right: Capogrossi; dated on  
back: 1959

PROVENANCE

Galleria del Cavallino, Venice

EXHIBITED

*Documenta II*, Kassel, 1959

Lent by Dr. and Mrs. Alexander Hollaender



141. HUNDERTWASSER *Thin Picture of the Fat of Hans Neuffer's General*

**Alberto Burri**

b. 1915, Italian

143. *Sacco e oro*, 1955

Hopsack collage, 10 x 7 in.

Signed and dated on back: BURRI '55

PROVENANCE

Galleria del Cavallino, Venice

Lent by Dr. and Mrs. Alexander Hollaender

*Sacco e oro* ("Hopsack and Gold") reminds one of disintegration and decay, yet with a certain elegance and control. Burri began to use old sacks to paint on in the late forties; by the fifties he discovered their use for his collages, which some critics call "brutal, even horrifying."

**Leonardo Raffaello Cremonini**

b. 1925, Italian

144. *Women on the Balcony*, 1958–59

Oil on canvas, 35 x 51¼ in.

Signed and dated upper right: L. C. 58

EXHIBITED

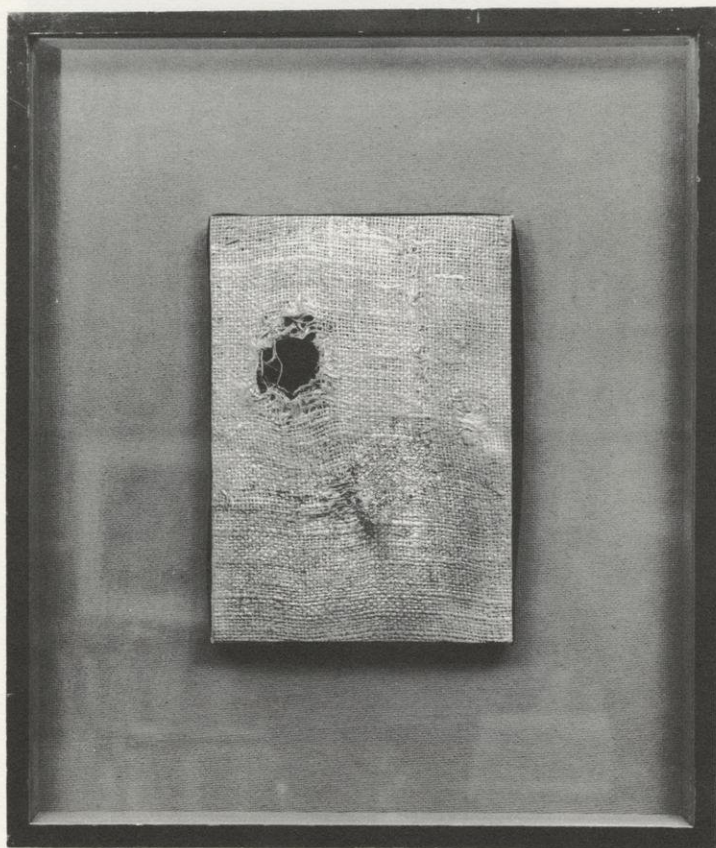
Milwaukee Art Center

Catherine Viviano Gallery, New York

PUBLISHED

M. Valsecchi, *Cremonini* (Edizioni del Milione, Milan)

Lent by Mrs. Malcolm K. Whyte



143. ALBERTO BURRI *Sacco e oro*

Antonio Seguí

b. 1934, Argentinian

145. *La Familia*, 1964

Oil on canvas, 26 x 32 in.

PROVENANCE

Lefebvre Gallery, New York

EXHIBITED

*The Gosman Collection*, University of Pittsburgh,  
September 14–October 10, 1969, no. 40  
(reprod. — cat. by A. Shoen)

PUBLISHED

D. Ashton, "The Non-rational Tradition in

Modern Art," *Studio International*, vol. CLXIX,  
no. 864, April, 1965, p. 187 (reprod.)

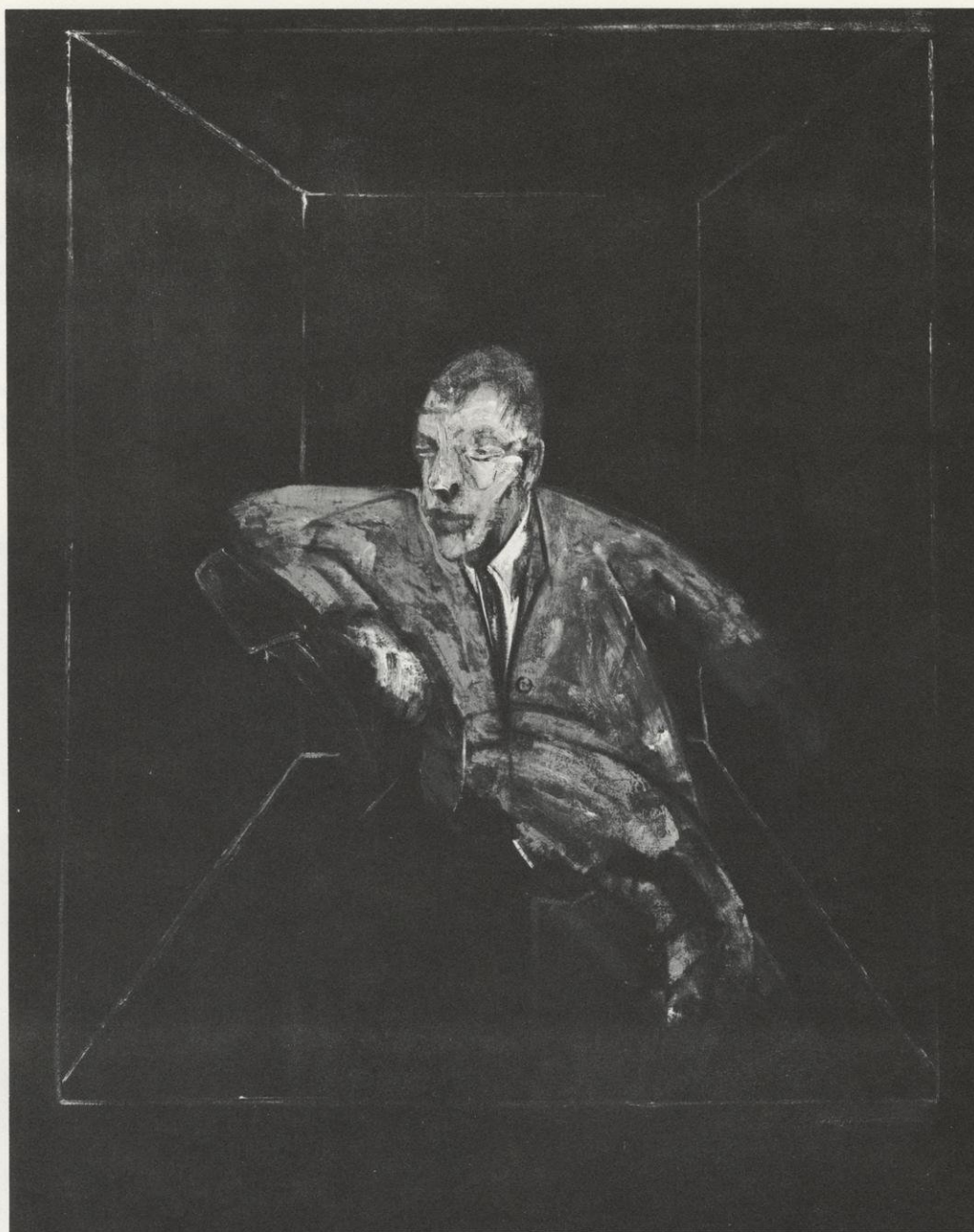
J. Canaday, "Antonio Seguí," *The New York Times*, January 24, 1965 (reprod.)

Lent by Dr. and Mrs. Joseph A. Gosman

Seguí brought Argentinian art to international reputation. In his depiction of the *Family*, he reveals his indebtedness to the figural distortions of Bacon and De Kooning, but with his own unique and forceful Hispanic overtones. His fascinating masks of people have been called "anecdotal figuration," as well as "post-expressionistic neo-figuration."



145. ANTONIO SEGUÍ *La Familia*



146. FRANCIS BACON *Study for Figure V*

**Francis Bacon**

b. 1910, English

146. *Study for Figure V*, 1956–57

Oil on canvas, 59¼ x 46½ in.

## PROVENANCE

Hanover Gallery, London

Mr. and Mrs. R. J. Sainsbury, London

Hanover Gallery, London

Galerie Mathias Fels, Paris

J. Kasmin Ltd., London

## EXHIBITED

*Francis Bacon*, Galerie Rive Droite, Paris,

February-March, 1957, no. 13 (reprod.)

*Francis Bacon*, Hanover Gallery, London,

March-April, 1957, no. 7 (reprod.)

*Francis Bacon*, Galleria Galatea, Turin,

January-February, 1958

*Bacon*, Galleria d'Ariete, Milan, February-March,  
1958*Bacon*, L'Obelisco, Rome, March, 1958, no. 6*Francis Bacon*, Tate Gallery, London, May-July,  
1962, no. 53 (reprod.)*Francis Bacon*, Solomon Guggenheim Museum,  
New York, and Art Institute of Chicago,  
1963–64 (cat. by L. Alloway)*Britische Malerei der Gegenwart*, traveling  
exhibition (Dusseldorf, Munich, Frankfurt,  
Stuttgart, Berlin and Bremen), 1964

## PUBLISHED

J. Rothenstein and R. Alley, *Francis Bacon*  
(London, 1964), no. 122, reprod. pl. 122

Lent by Nathan Cummings

This study was exhibited at Bacon's first one-man show in Paris in 1957. In it, Bacon gives us a momentary impression of a seated man, blurred as if in motion, yet somehow capturing his essence. Related to existentialism in the fifties, Bacon has been thought to show us in such portrait studies the "existential absurdity of our being," "the human situation" and a "kind of despairing self-destruction."

**Alan Davie**

b. 1920, English

147. 2-66-52, 1952

Oil on paper, 12 x 9 in.

Signed lower left: Alan Davie

Lent by Dore Ashton Yunkers

**Asger Jorn (Asger Oluf Jorgenson)**

b. 1914, Danish

148. *Personnage*, 1958

Oil on canvas, 19 x 15½ in.

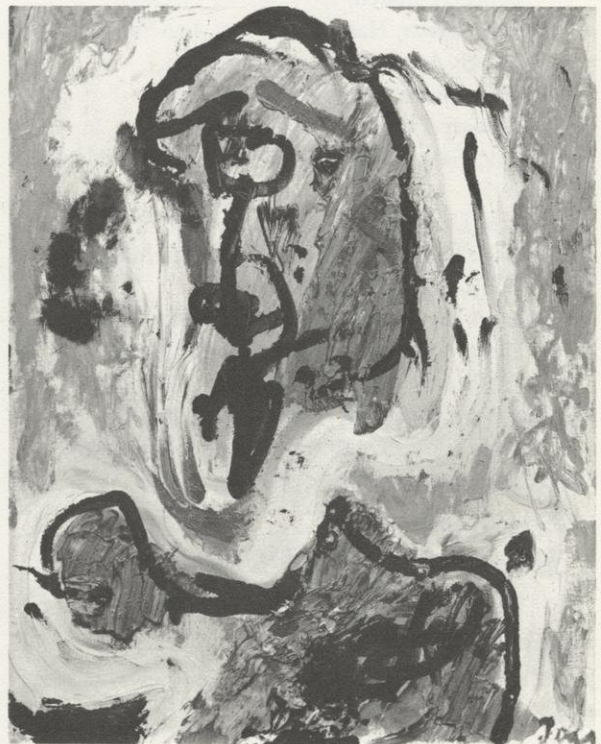
Signed lower right: Jorn

**PROVENANCE**

Galleria del Cavallino, Venice

Lent by Dr. and Mrs. Alexander Hollaender

Jorn was behind the first CoBrA exhibition in 1949. Of all the artists in this group, Jorn's painting was most violently opposed to the aesthetics of "harmony" and "order." His frenzied *Personnage* reminds one to some extent of Dubuffet's art. As wild and explosive as the tachists, he remains, however, attached to fantastic figuration.



148. ASGER JORN *Personnage*

149. *The Black Smile*, 1962

Oil on canvas, 33 x 25½ in.

Signed lower right: Jorn

## PROVENANCE

Lefebvre Gallery, New York

## EXHIBITED

*The Gosman Collection*, University of Pittsburgh,  
September 14–October 10, 1969, no. 22  
(reprod. — cat. by A. Shoen)

Lent by Dr. and Mrs. Joseph A. Gosman

## Karel Appel

b. 1921, Dutch

150. *The Clown*, 1954

Oil on burlap, 40 x 35 in.

Signed and dated lower left: K. Appel 54

## PROVENANCE

Galerie Statler, Paris

Lent by Dr. and Mrs. Alexander Hollaender

Like the other CoBrA artist, Appel uses some kind of subject or figure, often coming out of the art of the naïve, children, or primitive peoples. *The Clown* typifies the group's emphasis on total freedom of abstract expression, with a stress on brush gesture and "pure painting."

150. KAREL APPEL *The Clown*

**Corneille** (Cornélis van Beverloo)

b. 1922, Belgian

151. *Dans le jardin de l'été*, 1963

Oil on canvas, 24 x 32 in.

Signed and dated lower right: Corneille '63

PROVENANCE

Lefebvre Gallery, New York

EXHIBITED

*University of Michigan Alumni Collections*, Ann Arbor, Mich., October, 1967, no. 102

*The Gosman Collection*, University of Pittsburgh, September 14–October 10, 1969, no. 12 (reprod. — cat. by A. Shoen)

Lent by Dr. and Mrs. Joseph A. Gosman

152. *Vol d'Oiseaux II*, 1960

Oil on canvas, 36¼ x 23½ in.

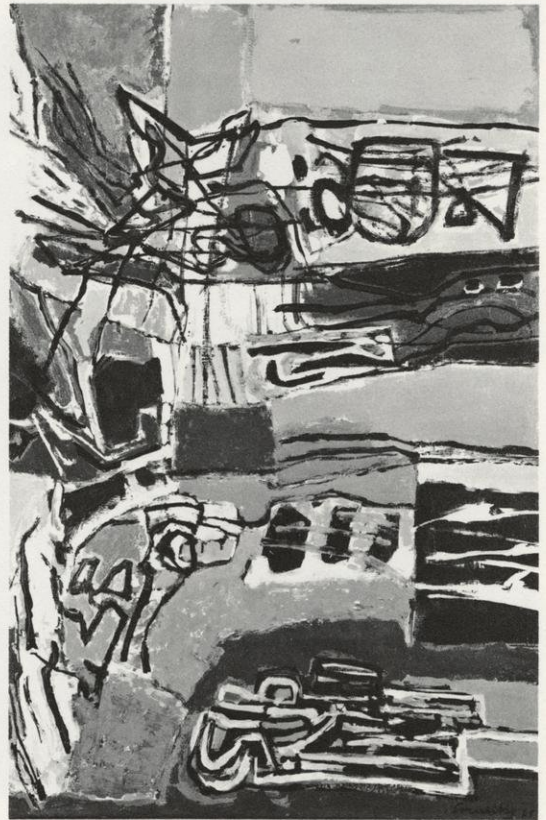
Signed and dated lower right: Corneille '60

PROVENANCE

Lefebvre Gallery, New York

Lent by Dr. and Mrs. Alexander Hollaender

Corneille enriched, deepened and refined the CoBrA style. His free, landscape-like abstractions, as this one of a flock of birds, contain a gentle, subtle lyricism.



152. CORNEILLE *Vol d'Oiseaux II*

**Pierre Alechinsky**

b. 1907, Belgian

153. *Le Gastronome*, 1962

Oil on paper — lacquered, 37½ x 28 in.

Signed and dated on top: Alechinsky 62

## PROVENANCE

Lefebvre Gallery, New York

## EXHIBITED

Arts Club, Chicago

Jewish Museum, New York

Walker Art Center, Minneapolis, Minn.

Lent by Dr. and Mrs. Alexander Hollaender

*Le Gastronome* shows Alechinsky's looser style of the sixties, related to Jorn in forms, but more overt in his subject matter and more moderate in his color choice than Jorn.

**Basaldella Mirko**

b. 1910, Italian

154. *Man and Woman*, 1957

Sheet brass, 28 in. high

Signed and dated lower right: MIRKO-57

## PROVENANCE

Mirko, Rome

Lent by Dr. and Mrs. Alexander Hollaender

153. PIERRE ALECHINSKY *Le Gastronome*

**Arnaldo Pomodoro**

b. 1926, Italian

155. *Tavola dei Segni*, 1959

Bronze relief sculpture, 17 x 14 in.

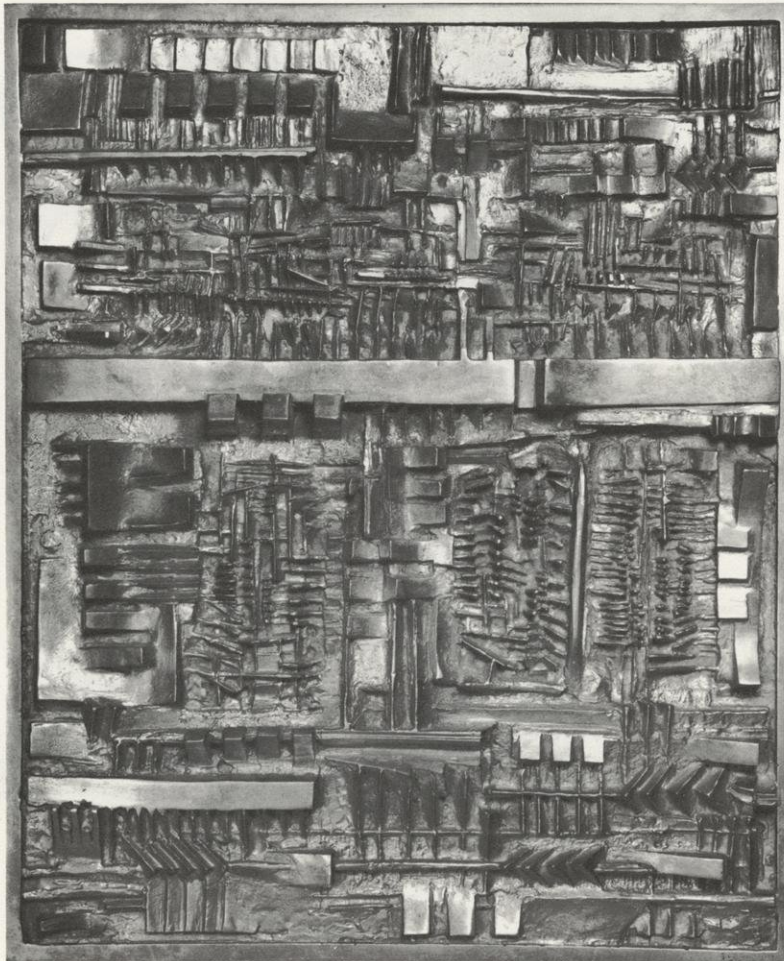
Signed and dated on back: Arnaldo  
Pomodoro 1959

PROVENANCE

Galleria del Cavallino, Venice

Lent by Dr. and Mrs. Alexander Hollaender

*Tavola dei Segni* ("table of signs") reminds us of the insides of an adding machine, exposing to us its complex mechanism. Pomodoro usually uses bronze for his rectangular relief forms, which he first models in plaster. Arnason has called these amazingly detailed plates "explicit computer iconography."



155. ARNALDO POMODORO *Tavola dei Segni*

César (Baldaccini)

b. 1921, French

156. *Insect*, 1955

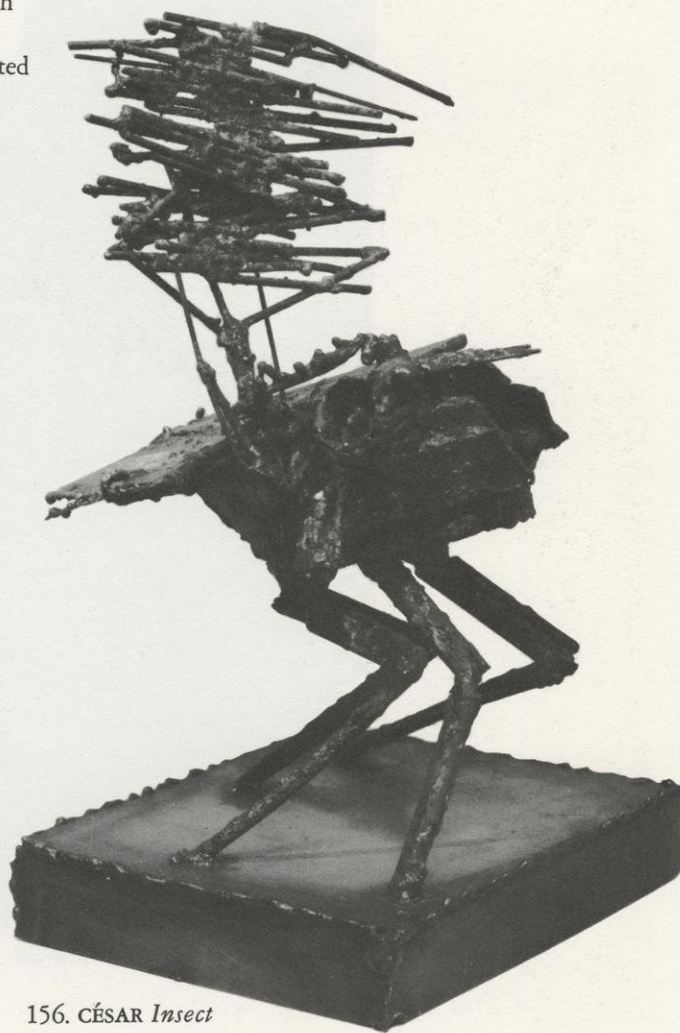
Iron, 13½ in. high

PROVENANCE

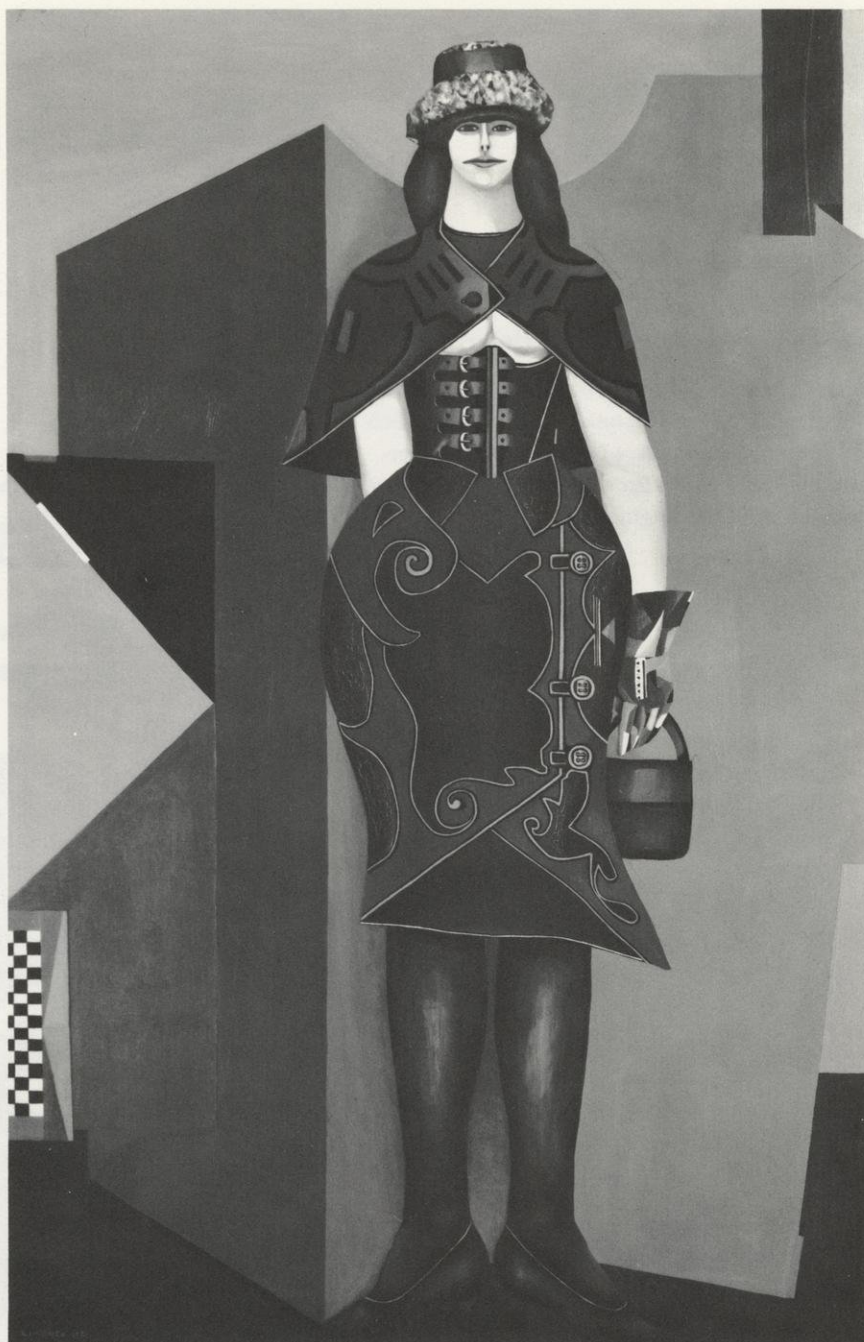
Hanover Gallery, London

Lent by Dr. and Mrs. Alexander Hollaender

César assembles old pieces of junk scraps, rusted and decayed, to create a new organic image, such as in *Insect*. He produces results similar to Germaine Richier, who also worked with deteriorated iron and machine fragments.



156. CÉSAR *Insect*



159. RICHARD LINDNER *The Walk*

**Jacques Delahaye**

b. 1928, French

157. *Jockey*, 1956

Bronze, 13 x 39½ in.

## PROVENANCE

H. Kamer, Paris

Lent by Dr. and Mrs. Alexander Hollaender

**Hubert Cyril Dalwood**

b. 1924, English

158. *24 Frames*, 1968

Cadmium plated steel, 33 x 38 x 49 in.

## PROVENANCE

H. C. Dalwood

The Elvehjem Art Center collection, Max W.  
Zabel Fund purchase, 68.11.1**Richard Lindner**

b. 1901, in Germany; American

159. *The Walk*, 1961

Oil on canvas, 60 x 40 in.

Signed and dated lower left: R. LINDNER  
1961

## PROVENANCE

Cordier and Ekstrom, New York

## EXHIBITED

*R. Lindner Exhibition*, University of California,  
Berkeley, 1969*The Gosman Collection*, University of Pittsburgh,  
September 14–October 10, 1969, no. 31  
(reprod. — cat. by A. Shoen)

## PUBLISHED

"Richard Lindner," *Art News*, vol. LX, no. 6,  
October, 1961, reprod. pp. 10, 11E. Porter, "Recent Painting USA: The Figure,"  
*Art in America*, vol. I, no. 1, 1962, pp. 78–81  
(reprod.)

Lent by Dr. and Mrs. Joseph A. Gosman

Lindner's depictions of women, as in *The Walk*,  
have been characterized by some as "brutalized"  
and depicting "repressed violence." Born in Ger-  
many, his paintings reveal the influence of Beck-  
mann's enigmatic figures and garish colors. Usually  
considered pop or proto-pop because of his carica-  
tures of vulgar, erotic themes, he nonetheless is  
much more involved with his images than the  
usually impersonal pop artist.**Joseph Cornell**

b. 1903, American

160. *The Journeying Sun, for Samuel Taylor  
Coleridge*

Collage, 9 x 11 in.

Signed on back: Joseph Cornell

## PROVENANCE

Joseph Cornell

Lent by Dore Ashton Yunkers

**Larry Rivers**

b. 1923, American

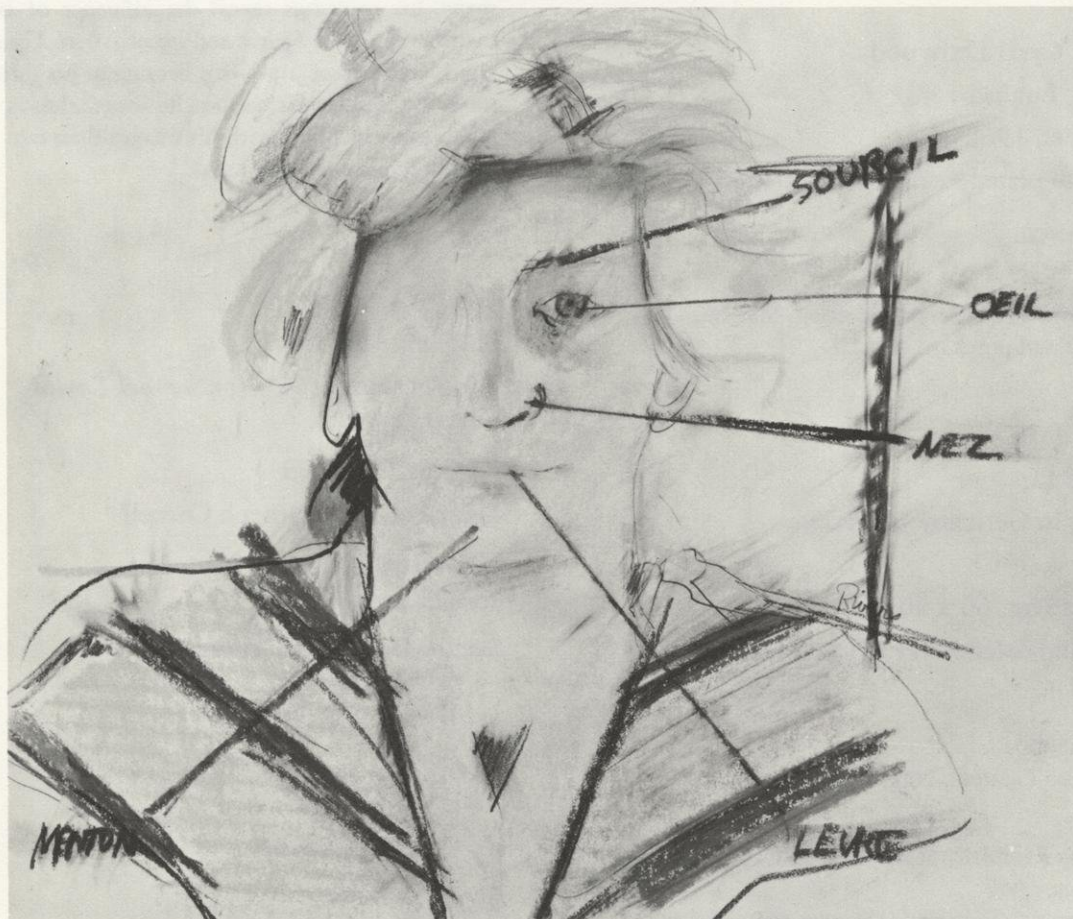
161. *Parts of the Body*, 1962

Pastel and pencil, 14¼ x 17½ in.

Signed lower right: Rivers

Lent by Dr. and Mrs. Joseph A. Gosman

Rivers studied with Hofmann, and the abstract expressionist's painting technique remains in Rivers' figural work. His fragmented pastel of *Parts of the Body* reminds one of the early figure studies of De Kooning (and earlier, of Picasso). In the sense that he uses meaningless, absurd or vacuous subject-matter, he has been considered a source for pop symbology.

161. LARRY RIVERS *Parts of the Body*

**Robert Rauschenberg**

b. 1925, American

162. *Studio Painting*, 1960–61

Two canvas panels with collage and sandbag,  
72½ x 68½ in.

## PROVENANCE

Leo Castelli Gallery, New York

## EXHIBITED

*Four Americans*, traveling exhibit, Stockholm,  
Amsterdam, 1962

*Rauschenberg Retrospective*, Jewish Museum,  
New York, 1963

*Venice Biennale*, United States exhibition, 1964

*The Gosman Collection*, University of Pittsburgh,  
September 14–October 10, 1969, no. 39  
(reprod. — cat. by A. Shoen)

## PUBLISHED

J. Greenfield, "Sort of Svengali of Pop," *New  
York Times Magazine*, May 8, 1966, pp. 34ff.  
(reprod.)

Lent by Dr. and Mrs. Joseph A. Gosman

Rauschenberg makes a "combine painting" here by merging a diptych canvas panel, collage materials, oil paint and a sandbag with a pulley. His strange, personal subjects resist any explanation of their meaning. Because he composes pictures from unorthodox elements and because he employs seemingly facetious and mocking symbols, his work has been called "neo-dada" and "anti-art." He has tried to enlarge the limited idea of what a painting is supposed to be.

162. ROBERT RAUSCHENBERG *Studio Painting*

**Tom Wesselmann**

b. 1931, American

163. *Great American Nude*, 1967

Liquitex on paper, 10 x 12 in.

## PROVENANCE

Sidney Janis Gallery, New York

## EXHIBITED

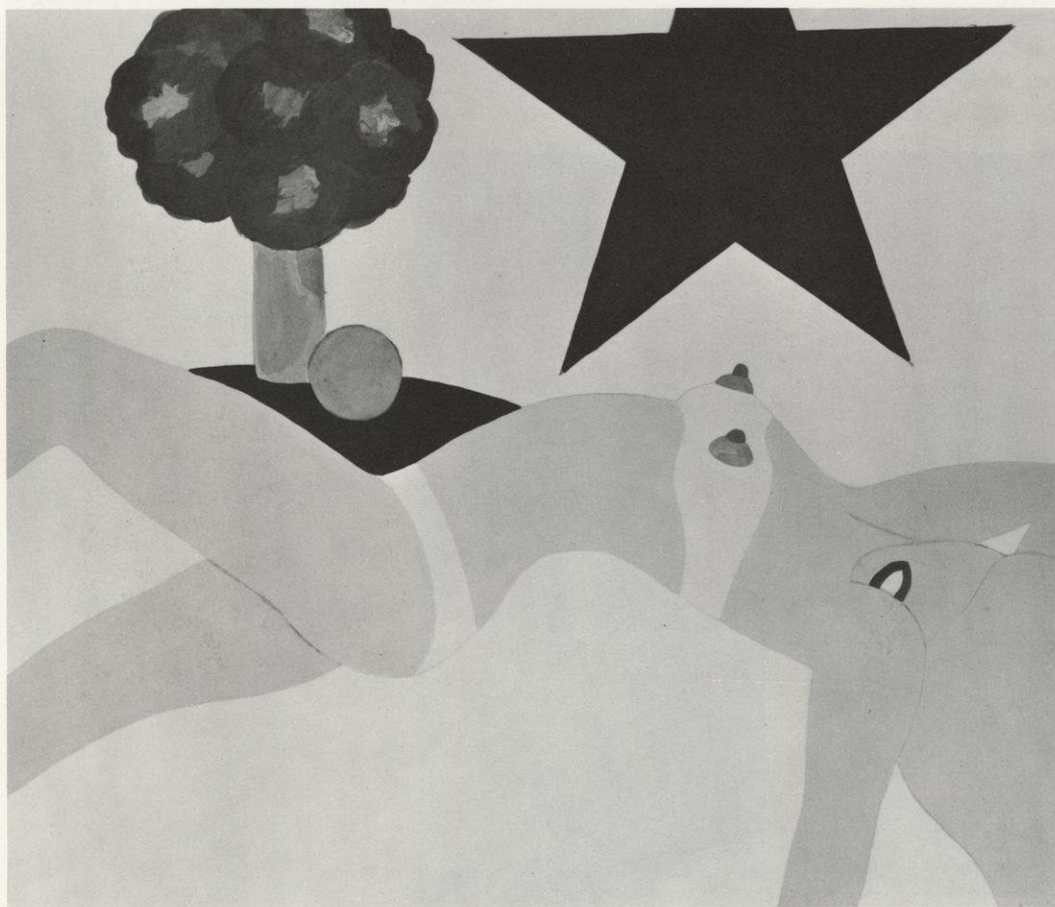
*The Gosman Collection*, University of Pittsburgh,

September 14–October 10, 1969, no. 45

(reprod. — cat. by A. Shoen)

Lent by Dr. and Mrs. Joseph A. Gosman

For several years, Wesselmann has painted many variations for a series of the *Great American Nude*, an anonymous, nonsensual sex goddess of America; its crassness and commerciality remind one of a holiday advertisement or romance magazine. Wesselmann feels, however, impersonal and totally neutral, making no moral judgment on his environment.

163. TOM WESSELMANN *Great American Nude*

**Ronald B. Kitaj**

b. 1932, in U. S.; lives in England

164. *Notes toward a Definition of Nobody*, 1961

Oil on canvas, 48 x 88 in.

## PROVENANCE

Marlborough-Gerson Gallery, New York

## EXHIBITED

*R. B. Kitaj, Pictures with {and} ... without Commentary*, Marlborough-Gerson Gallery, New York, February, 1963

*R. B. Kitaj: Paintings and Prints*, Lytton Gallery, Los Angeles County Museum, August-September, 1965 (cat. by M. Tuchman)

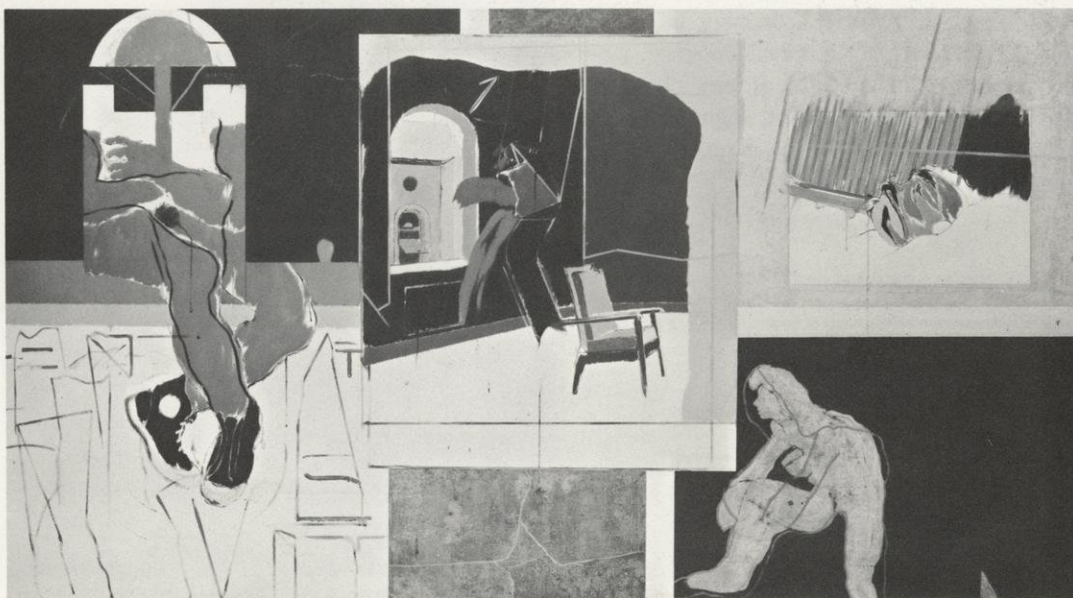
*The Gosman Collection*, University of Pittsburgh, September 14–October 10, 1969, no. 24  
(reprod. — cat. by A. Shoen)

## PUBLISHED

A. Pellegrini, *New Tendencies in Art* (New York, 1966), p. 125 (reprod. in earlier state)

Lent by Dr. and Mrs. Joseph A. Gosman

The American-born Kitaj changes the "normal" and straight scene into one of the chaotically grotesque. His flat, stamped-out, comic book figures seem to arbitrarily come together on a flat, empty space. Kitaj took the very old iconography for the outcast, mythical nonperson called Nieman (i.e., "nobody") and tried to redefine him.



164. RONALD B. KITAJ *Notes toward a Definition of Nobody*

**Alfred Leslie**

b. 1927, American

165. *Laura Faye*, 1966

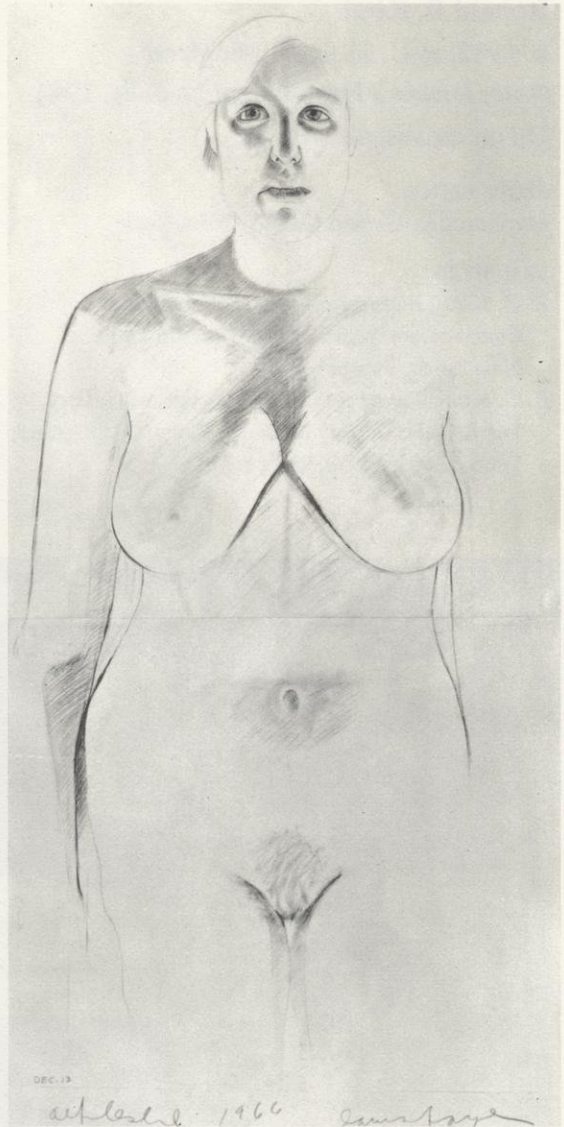
Pencil drawing on paper, 23 x 47 in.

Signed and dated lower section: Dec. 13,  
1966 Alfred Leslie

## EXHIBITED

*Alfred Leslie*, Noah Goldowsky Gallery, New  
York, 1969Lent by Noah Goldowsky Gallery and Richard  
Bellamy

Leslie switched from abstract expressionism to the field of new realist painting, especially of portraits. *Laura Faye* relates to a very large oil portrait of Constance West, which, like this drawing, is resolutely frontal. Lawrence Campbell called Leslie's new realism "almost a kind of 'new objectivity'." Because of his vantage point, angle of vision and pose of the model, his art is quite different from traditional realism.

165. ALFRED LESLIE *Laura Faye*

**Jack Beal**

b. 1931, American

166. *Still-life #5 with Snowshovel*, 1965

Oil on canvas, 48 x 60 in.

Signed lower left: Jack Beal

Lent courtesy of Allan Frumkin Gallery

Beal's still-lives are a complex assortment of objects, seen as if in a vacuum and tumbling through space. They are painted close up, with Baroque chiaroscuro and patterned, glaring surfaces. In essence, he uses "reality" to create a maze, an enigma of color and spatial relationships.

**Richard Artschwager**

b. 1924, American

167. *Untitled*, 1969

Charcoal on paper, 19 x 25 in.

EXHIBITED

University of Wisconsin, Milwaukee

Lent by Victor Kord

**Frank Roth**

b. 1936, American

168. *Untitled*, 1964

Pastel, 14 x 11 in.

Signed and dated lower left: Frank Roth,  
Sept. 3, 1964

Lent by Dore Ashton Yunkers

166. JACK BEAL *Still-life #5 with Snowshovel*

**Frank Gallo**

b. 1934, American

169. *Knee Bend Figure*, 1965Cast epoxy resin, 30 $\frac{3}{8}$  in. high

Signed and dated on right hip of figure:

65/Gallo/1

## PROVENANCE

Gilman Galleries, Chicago

The Elvehjem Art Center collection, University purchase, 67.3.1

Gallo's stylistic inspiration for *Knee Bend* is vaguely pop. He has, in fact, been exhibited often with Wesselmann and other pop artists. The themes for his sculpture come from display mannequins, from models' slick, streamlined and elongated contours, although his fine sculptural and plastic sense differ markedly from pop.

169. FRANK GALLO *Knee Bend Figure*

**Robert Arneson**

b. 1930, American

170. *Frame #1*, 1968

Magna on canvas, 24 x 30 in.

Dated: 1968

EXHIBITED

Hansen-Fuller Gallery, San Francisco, 1969

Lent courtesy of Hansen-Fuller Gallery

171. *Frame #3*, 1968

Oil on canvas, 27 x 33 in.

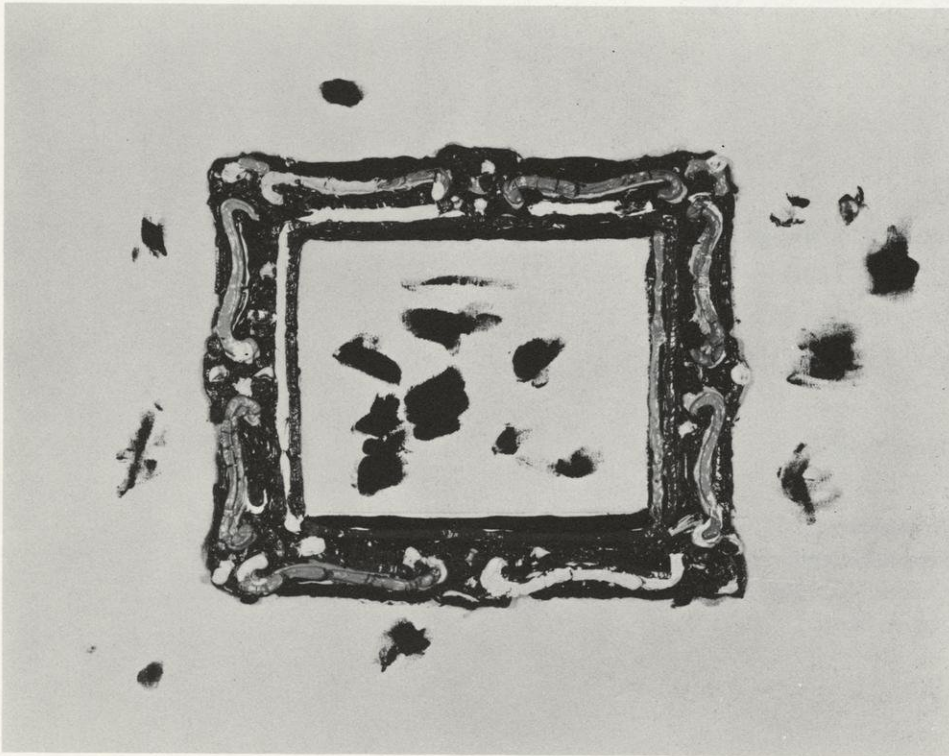
Dated: 1968

EXHIBITED

Hansen-Fuller Gallery, San Francisco, 1969

Lent courtesy of Hansen-Fuller Gallery

Noted more for his painted and glazed "funk" ceramic sculpture (one of which was in the 1968 Surrealism exhibit at the Museum of Modern Art), Arneson has recently become more of a painter-graphicist. Number 170 and 171 in our exhibit are part of a large series of satirical canvases, which are well-phrased parodies on art — paintings of empty Baroque frames, heavily and ornately impastoed.



171. ROBERT ARNESON *Frame #3*

**Robert Beauchamp**

b. 1923, American

172. Untitled, 1969

Oil canvas, 40 x 40 in.

Signed lower right: Robert Beauchamp

PROVENANCE

Graham Gallery, New York

Lent by Robert Beauchamp

Lent by Dr. and Mrs. Joseph A. Gosman

Vasarely, influenced by Bauhaus optical experiments done by Moholy-Nagy, has tried in *Plage* to use flat forms cut out sharply with scissors to achieve a formal ordering of his environment—in this case, a bird's eye view of a beach. This early collage reveals Vasarely's experiments in the forties, before it had been given the name of "op art." He, instead, referred to his illusionistic art as "kinetic plastics."

**John Chamberlain**

b. 1927, American

173. Untitled sculpture, 1969

Viking paper bag and resin, 6 in. high

Lent by Victor Kord

**Victor Vasarely**

b. 1908, b. in Hungary; works in France

174. *Plage (Beach) E. I.*, 1947–60

Paper collage, 18½ x 24½ in.

Signed lower right: vasarely/1947–60

PROVENANCE

Gallery Chalette, New York

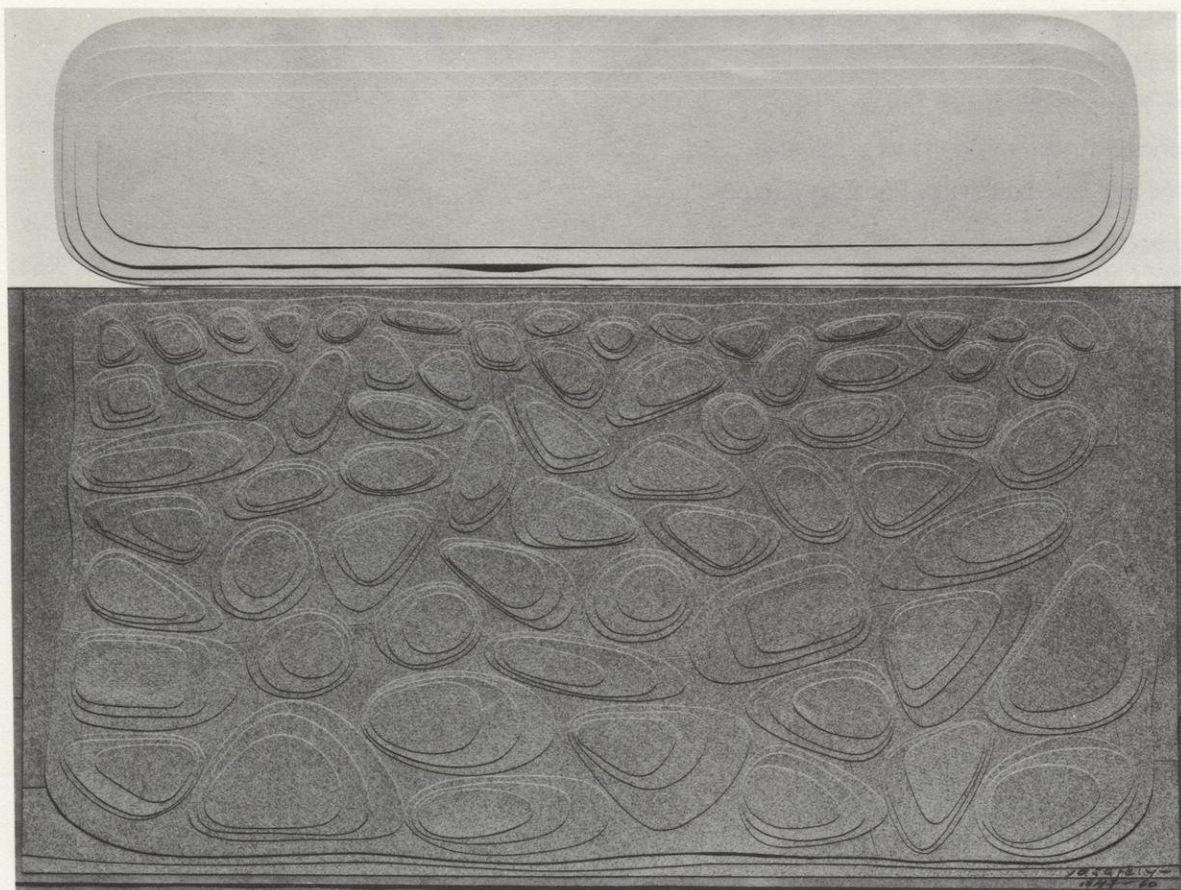
EXHIBITED

*Kestnervesellschaft*, Hanover, 1963, no. 70

*The Gosman Collection*, University of Pittsburgh,

September 14–October 10, 1969, no. 43

(reprod. — cat. by A. Shoen)



174. VICTOR VASARELY *Plage (Beach)* E. I.

**Pol Bury**

b. 1922, Belgian

175. *Seven Rows of Six Balls*, January 1966

Kinetic sculpture wood, 31½ x 19¼ in.

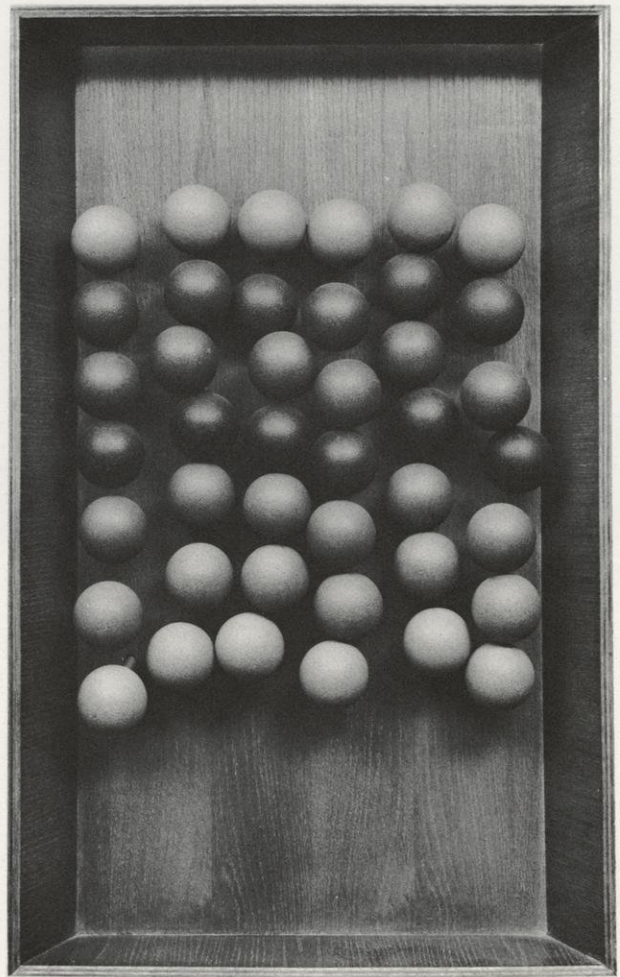
Signed and dated on back: Pol Bury Jan 66

**PROVENANCE**

Lefebvre Gallery, New York

Lent by Dr. and Mrs. Alexander Hollaender

Pol Bury exhibited with Vasarely's "kinetic plastics" show, as Calder did also. Here, Pol Bury has used wooden balls connected to a motor by vibrating metal strips. The balls move at so unnoticeable a rate that their movement appears imaginary.



175. POL BURY *Seven Rows of Six Balls*

**Richard Anuszkiewicz**

b. 1930, American

176. *Sol IV*, 1967

Liquitex on canvas, 72 x 72 in.

Signed and dated on reverse top: RICHARD  
ANUSZKIEWICZ/1967

## PROVENANCE

Sidney Janis Gallery, New York

## EXHIBITED

*Anuszkiewicz*, University of Wisconsin Union  
Gallery, Madison, February 3–March 5, 1968,  
no. 11723The Elvehjem Art Center collection, Dr. C. V.  
Kierzkowski Fund purchase, 68.2.3177. *Parthenon*, 1968

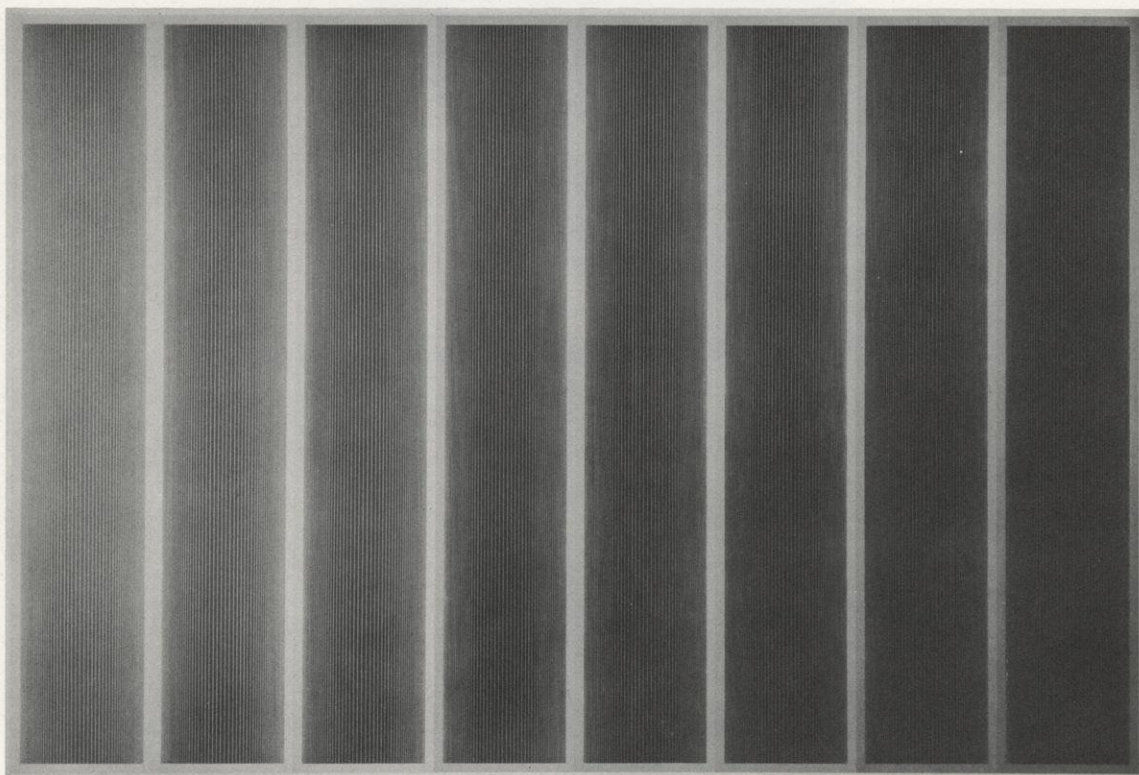
Acrylic on canvas, 84 x 126 in.

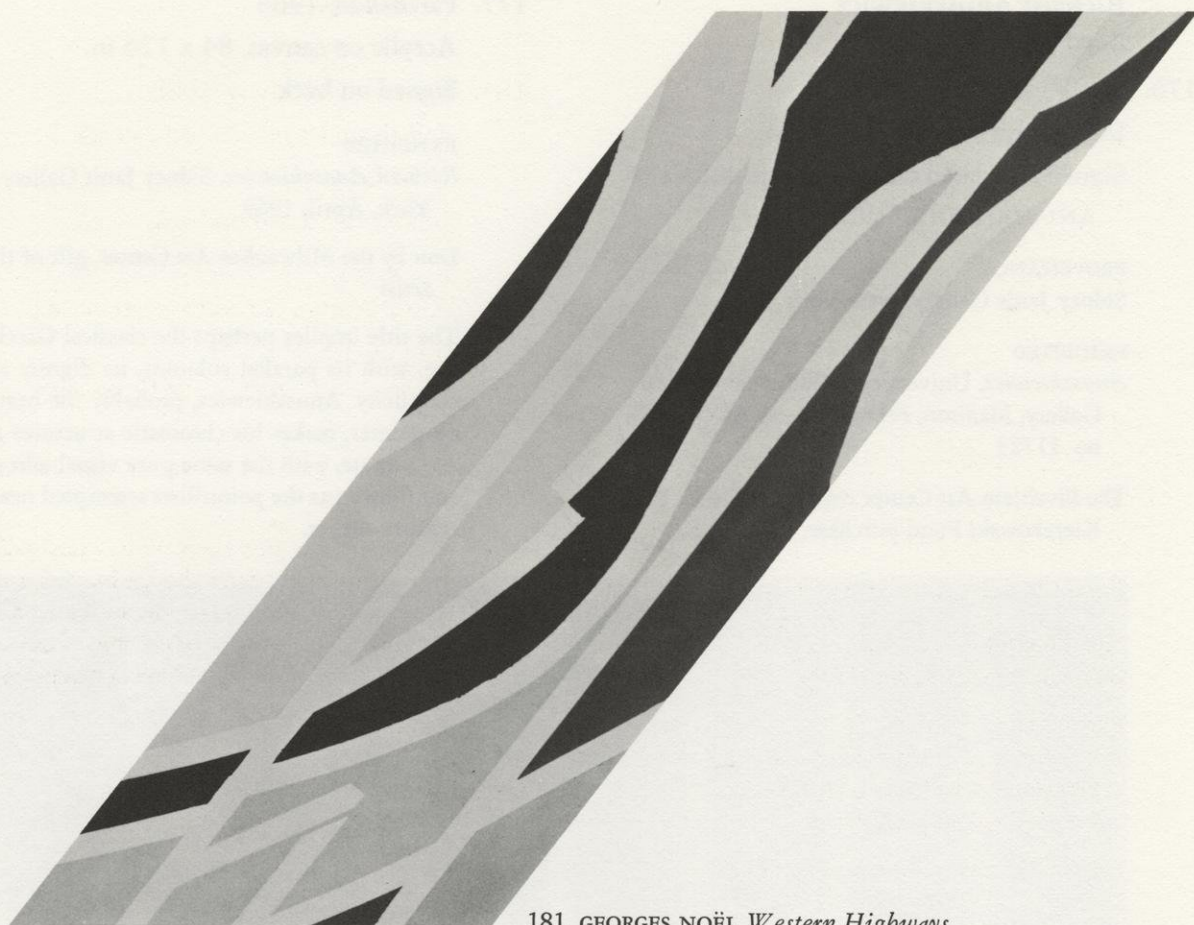
Signed on back

## EXHIBITED

*Richard Anuszkiewicz*, Sidney Janis Gallery, New  
York, April, 1969Lent by the Milwaukee Art Center, gift of the  
artist

The title implies perhaps the classical Greek edifice, with its parallel columns, its dignity and its simplicity. Anuszkiewicz, probably the best known op painter, makes his chromatic structures glow and vibrate, with the same pure visual stimulation and illusion as the pointillists attempted nearly a century earlier.

177. RICHARD ANUSZKIEWICZ *Parthenon*



181. GEORGES NOËL *Western Highways*

178. *Bleached Orange*, 1968

Acrylic on canvas, 48 x 48 in.

## EXHIBITED

*Richard Anuszkiewicz*, Sidney Janis Gallery, New York, April, 1969*Visitors Forum II*, Hopkins Center Art Galleries, Hanover, N.H., July 3–August 15, 1969

Lent courtesy of Sidney Janis Gallery, New York

**Jimmy Ernst**

b. 1920, in Germany; lives in America

179. *Memory Fragment*, 1963

Oil on canvas, 14½ x 10½ in.

Dated lower right: 1963

## PROVENANCE

Borgenicht Gallery, New York

## EXHIBITED

*The Gosman Collection*, University of Pittsburgh, September 14–October 10, 1969, no. 19  
(reprod. — cat. by A. Shoen)

Lent by Dr. and Mrs. Joseph A. Gosman

**Piero Dorazio**

b. 1927, Italian

180. *Untitled*, 1964

Ink drawing, 19 x 27 in.

Signed and dated lower right: Dorazio '64

## PROVENANCE

Il Signa Gallery, Rome

Lent by Dr. and Mrs. Alexander Hollaender

**Georges Noël**

b. 1924, French

181. *Western Highways*, 1968

Acrylic and sand, shaped canvas, 24½ x 10 in.

Signed and dated on back

## EXHIBITED

Martin Gallery, Minneapolis, Minn., May, 1968

## PUBLISHED

"Midwest Art News," *Twin Citian*, May, 1968  
(reprod.)

Lent by Howard E. Kaerwer, Jr., and Barbara Mackey Kaerwer

Noël often uses sand along with normal painting media on his canvases, although hard-edge or optical art is a relatively recent departure for him. This work is part of a series of shaped canvases on the theme of "highways," done in Minneapolis in 1968.



182. LEON POLK SMITH *Collage: Red-Black*

**Leon Polk Smith**

b. 1906, American

182. *Collage: Red-Black*, c. 1962

Colored paper collage, 25 x 32½ in.

Signed lower right: Leon Polk Smith

PROVENANCE

Galerie Chalette, New York

EXHIBITED

*The Gosman Collection*, University of Pittsburgh,

September 14–October 10, 1969, no. 41

(reprod. — cat. by A. Shoen)

Lent by Dr. and Mrs. Joseph A. Gosman

Leon Polk Smith is often considered the principal "pioneer" of hard-edge, or pure, abstract painting. He has also been grouped with "systemic" painting (as were Noland and Krushenick), "post-painterly" and "color-field" abstraction, as well as neoplasticism and op art. This *Red-Black* collage uses basic colors and shapes to create a suitable balance or asymmetry, and itself explains the term "hard-edge."

**Nicholas Krushenick**

b. 1929, American

183. *Untitled*, 1970

Acrylic on canvas, 72 x 84 in.

Signed and dated on reverse: Nicholas

Krushenick 1970

Lent by Nicholas Krushenick

184. *Untitled*, 1970

Acrylic on canvas, 84 x 108 in.

Signed and dated on reverse: Nicholas

Krushenick 1970

Lent by Nicholas Krushenick



# Artists

All italicized page numbers denote illustrated works.

- Alechinsky, Pierre 19, 121, 121  
Antes, Horst 18, 112  
Anuszkiewicz, Richard 21, 137, 137, 139  
Appel, Karel 18, 119, 119  
Arneson, Robert 20, 133, 133  
Arp, Jean (Hans) 13, 79, 79  
Artschwager, Richard 20, 131  
Avery, Milton 13, 77  
Bacon, Francis 18, 116, 117  
Beal, Jack 20, 131, 131  
Beauchamp, Robert 20, 134  
Beckmann, Max 9, 55  
Bellows, George 6, 38  
Benton, Thomas Hart 11–12, 68  
Berman, Eugene 14, 82  
Bissier, Julius 17–18, 111  
Bonheur, Rosa 4, 25  
Boudin, Eugène-Louis 4, 27, 27–28, 28  
Bouguereau, Adolphe-William 4, 26, 26  
Bourdelle, Antoine 5, 32, 32  
Braque, Georges 11, 65, 65  
Burchfield, Charles 12, 71  
Burri, Alberto 18, 114, 114  
Bury, Pol 21, 136, 136  
Calder, Alexander 15, 90, 91  
Capogrossi, Giuseppi 18, 113  
César (Baldaccini) 19, 123, 123  
Cézanne, Paul 6–7, 39, 39  
Chamberlain, John 134  
Corinth, Lovis 8, 46, 46  
Corneille (Cornélis van Beverloo) 19, 120, 120  
Cornell, Joseph 19, 125  
Corot, Jean-Baptiste Camille 3, 22, 23  
Cremonini, Leonardo Raffaello 18, 114  
Curry, John Steuart 12, 68–69, 69  
Dalwood, Hubert Cyril 125  
Daubigny, Charles-François 4, 24  
Daumier, Honoré 3, 23  
Davie, Alan 18, 118  
Davis, Stuart 13, 76, 77  
de Chirico, Giorgio 13, 78, 78  
de Kooning, Willem 15–16, 95, 96  
Delahaye, Jacques 125  
Dewing, Thomas W. 6, 36, 36  
di Suvero, Mark 17, 109, 109  
Dorazio, Piero 21, 139  
Dove, Arthur G. 10, 56  
Dubuffet, Jean 17, 110, 111  
Dufy, Jean 8, 44  
Dufy, Raoul 7, 41, 42, 43, 43  
Dupré, Jules 4, 24  
Eakins, Thomas 5–6, 34  
Epstein, Jacob 14, 82, 82  
Ernst, Jimmy 21, 139  
Evergood, Philip 12, 74, 74  
Feininger, Lyonel 9, 50, 50  
Ferren, John 16, 99  
Foujita, Tsugauhara 11, 68  
Francis, Sam 16, 99, 100  
Frankenthaler, Helen 16, 101, 101  
Friesz, Othon 8, 44, 44  
Fuller, George 34, 34  
Gallo, Frank 20, 132, 132  
Gauguin, Paul 7, 39  
Giacometti, Alberto 14, 86, 87  
González, Julio 14, 87  
Gottlieb, Adolph 15, 92  
Greene, Stephen 16, 97  
Guston, Philip 16, 97  
Hartigan, Grace 16, 95  
Hartley, Marsden 9, 56

- Hepworth, Barbara 14, 85, 85  
 Herbin, Auguste 64, 64  
 Hofmann, Hans 15, 92, 93  
 Holty, Carl 99  
 Hundertwasser (Friedrich Stowasser) 18, 113, 113  
 Inness, George 6, 35, 35  
 Jaenisch, Hans 18, 112  
 Jawlensky, Alexey von 8, 49, 49  
 Jenkins, Paul 17, 105  
 Jorn, Asger (Asger Oluf Jorgenson) 18, 118, 118–119  
 Kandinsky, Wassily 8, 48, 48  
 Kirchner, Ernst Ludwig 8, 46–47, 47  
 Kitaj, Ronald B. 20, 129, 129  
 Klimt, Gustav 9, 51, 51  
 Kline, Franz 16, 95, 98  
 Kokoschka, Oskar 9, 53, 54  
 Krushenick, Nicholas 21, 141  
 Lachaise, Gaston 10, 56  
 Laurencin, Marie 11, 66  
 Lehmbruck, Wilhelm 9, 55, 55  
 Leslie, Alfred 20, 130, 130  
 Levine, Jack 12, 73  
 Lhote, André 10, 63  
 Lindner, Richard 19, 124, 125  
 Maillol, Aristide 5, 32–33  
 Marcoussis, Louis 11, 63, 64  
 Marin, John 9–10, 56  
 Marini, Marino 14–15, 88, 88  
 Matta (Sebastian Antonio Matta-Echaurren) 13–14, 81, 81  
 Metzinger, Jean 10, 63  
 Millet, Jean-François 3, 24  
 Mirko, Basaldella 19, 121  
 Miró, Joan 13, 80, 80  
 Moholy-Nagy, Laszlo 9, 53  
 Mondrian, Piet 58, 59  
 Monet, Claude 4, 29, *ii*  
 Monticelli, Adolphe 24, 25  
 Moore, Henry 14, 83, 83–84, 84  
 Motherwell, Robert 15, 92  
 Nadelman, Elie 10, 57, 58  
 Nevelson, Louise 17, 108, 108  
 Noël, Georges 21, 138, 139  
 Noguchi, Isamu 17, 105, 105  
 Noland, Kenneth 16–17, 102, 102  
 Olitski, Jules 17, 104, 104  
 Orozco, José Clemente 12, 71, 71  
 Picasso, Pablo 10–11, 60, 61, 62, 62  
 Pomodoro, Arnaldo 19, 122, 122  
 Portinari, Cândido 12, 73  
 Prendergast, Maurice 6, 38, 38  
 Rattner, Abraham 13, 78  
 Rauschenberg, Robert 19, 127, 127  
 Reed, Paul 17, 103, 103  
 Renoir, Pierre-Auguste 5, 29, 30  
 Richier, Germaine 14, 88, 89  
 Riopelle, Jean-Paul 17, 111  
 Rivers, Larry 19, 126, 126  
 Robinson, Theodore 6, 36  
 Rodin, Auguste 5, 31, 31  
 Roszak, Theodore 17, 107, 107  
 Roth, Frank 131  
 Rouault, Georges 8, 45, 45  
 Roussel, Ker-Xavier 7, 41  
 Sargent, John Singer 5, 33, 33  
 Schiele, Egon 9, 52, 52  
 Seguí, Antonio 18, 115, 115  
 Sloan, John 6, 37, 37  
 Smith, David 17, 106, 106  
 Smith, Leon Polk 21, 140, 141  
 Sonderborg, Kurt R. Hoffman 18, 112  
 Soutine, Chaim 11, 66, 66  
 Soyer, Raphael 12, 72, 73  
 Tamayo, Rufino 12, 73  
 Tchelitchew, Pavel 14, 81  
 Tobey, Mark 15, 92, 94, 94  
 Troyon, Constant 4, 25  
 Tworkov, Jack 16, 97  
 Utrillo, Maurice 11, 67, 67–68  
 Valtat, Louis 8, 45  
 Vasarely, Victor 21, 134, 135  
 Vicente, Esteban 16, 97  
 Vuillard, Édouard 7, 40, 40  
 Wesselmann, Tom 20, 128, 128  
 Winter, Fritz 18, 112  
 Wood, Grant 12, 70, 70  
 Yunkers, Adja 16, 97  
 Zorach, William 12, 75, 75







