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Twentieth century graphics : prints and drawings from the collection of Dr. and Mrs. Alexander Hollaender : September 8-November 3, 1974, Elvehjem Art Center, University of Wisconsin--Madison..

Madison, Wisconsin: Elvehjem Art Center, University of Wisconsin, 1974

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TWENTIETH CENTURY GRAPHICS

the Hollaender collection

TWENTIETH CENTURY GRAPHICS

Prints and Drawings from
the Collection of
Dr. and Mrs. Alexander Hollaender

September 8 - November 3, 1974

Elvehjem Art Center
University of Wisconsin—Madison

ACKNOWLEDGEMENT

In the four years since its doors were opened to the public, the Elvehjem Art Center has pursued a policy of exhibiting important collections formed by alumni of the UW-Madison. This has resulted in a series of notable exhibitions: "In Pursuit of Antiquity" (April 28-June 6, 1971), Chinese paintings from the collection of Mr. and Mrs. Earl Morse; "Indian Miniature Paintings" (Oct. 29, 1971-January 2, 1972) from the collection of Earnest C. and Jane Werner Watson; "Cubist Prints" (February 5-March 12, 1972) from the collection of Dr. and Mrs. Abraham Melamed; and "Expressionist Prints" (August 31-October 15, 1972) from the collection of Howard E. and Barbara Mackey Kaerwer. At the beginning of our fifth exhibition season it is gratifying to present yet another exhibition in this series, "Twentieth Century Graphics" from the collection of Dr. and Mrs. Alexander Hollaender.

The Elvehjem Art Center extends appreciation to Dr. and Mrs. Hollaender for their generosity in lending these works, and thereby enabling the Madison community to share in the enjoyment of this outstanding array of prints and drawings. Grateful acknowledgement is also made to the Thomas E. Brittingham Trust for financial support of this exhibition.

INTRODUCTION

"There are people who (when they buy a work of art) choose with their ears, listening to other people's advice and forgetting to look. These poor souls buy names; they are not true collectors because any collection must reflect the spirit and taste of a single man . . .

Real collecting, I believe, means being just a little ahead of time. It means looking for the artist who is about to help shape the world of tomorrow. Such collecting requires keen eyes, progressive thinking, and confidence in the future. I strongly believe that for modern man the art of today is more important than the art of yesterday. Great artists are living now, and it is our duty to find them, to assist them and to show their work to those who want to see it, and even to those who don't."

Henrietta W. Hollaender

A glance through this catalogue reveals that, indeed, the Hollaenders have applied foresight and "progressive thinking" with great consistency in the formation of their collection over the past half century. Beginning with their first acquisition in the early 1920's of the Kokoschka lithograph of Karl Kraus, purchased at a time when Kokoschka was not yet a "name", they have chosen works by artists whom time has proven to be the shapers of the future. Many of these are now established as Modern Masters; others are in the process of becoming internationally recognized. Though only a selection from their collection, the prints and drawings in this exhibition represent many of the main styles and movements of this century. Included is a variety of techniques and imagery, ranging from figurative to abstract, traditional to experimental, expressionistic to analytical. Some of the works, such as Rouault's "Christ on the Cross" or Klee's "Little World", stand as key monuments in 20th-century printmaking; others represent important images in a particular artist's *oeuvre*, like Picasso's "Woman with a Hair Net" and Matisse's drawing "Head of a Woman"; still others, like Fontana's "Concetto Spatial" utilizing cutting of the paper or Burri's deeply bitten and heavily inked etching simulating his burnt and painted collages, are significant for their conceptual and technical innovation. Finally there are pleasant surprises: the four Toulouse-Lautrec drypoints, rare impressions from this great lithographer's brief experimentation with intaglio, or the two small, abstract watercolors by Henri Pfeiffer, seemingly anticipating later artistic trends.

In overall impact, the works in this exhibition attest to the ongoing vitality of the European graphic tradition throughout this century. They do, moreover, attest to the unique vision and the vitality of the people who collected them.

Carlton Overland
Curator of Prints and Drawings

2

NEMESIO ANTUNEZ

b. 1918, Chilean

1. *The Mountain Range from Santiago (La Cordillera desde Santiago)*

   1959

   Color Lithograph (edition of 30)

   15″ H., 20⅝″ W. (38.1 x 52.5 cm)

   Signed and dated in pencil, lower right: N. Antunez 59

   Numbered: x/30; and annotated: La Cordillera desde Santiago

ENRICO BAJ

b. 1924, Italian

2. *General with Mouldy Head (from the publication "Dames et Généraux")*

   1963

   Color etching (edition of 125 of which 25 were numbered in Roman numerals)

   9⅝″ H., 7⅝″ W. (24.6. x 19.5 cm)

   Signed in pencil, lower right: Baj

   Numbered: 48/100

   Bibliography: Jean Petit, editor, *Baj: Catalogue of the Graphic Work and Multiples 1952-1970,* Vol. I, (Geneva: Rousseau Editeur, c. 1970): no. 88

GEORGES BRAQUE

1882-1963, French

3. *Chariot II (Le Char II)*
   1953
   Color lithograph on Arches paper (edition of 75)
   19¼" H., 25⅜" W. (49 x 64.5 cm)
   Signed in pencil, lower right: G. Braque
   Numbered: 73/75
   Bibliography: *Braque Chagall Picasso Graphik,* Katalog Nr. 2, (Stuttgart, Galerie Valentien, 1969?): no. 17

ALBERTO BURRI

b. 1915, Italian

4. Untitled
   c. 1965
   Etching (edition of 80)
   20⅞" H., 15¾" W. (52.7 x 40 cm)
   Signed in Pencil, lower right: Burri
   Numbered: 55/80

BRUNO CASSINARI

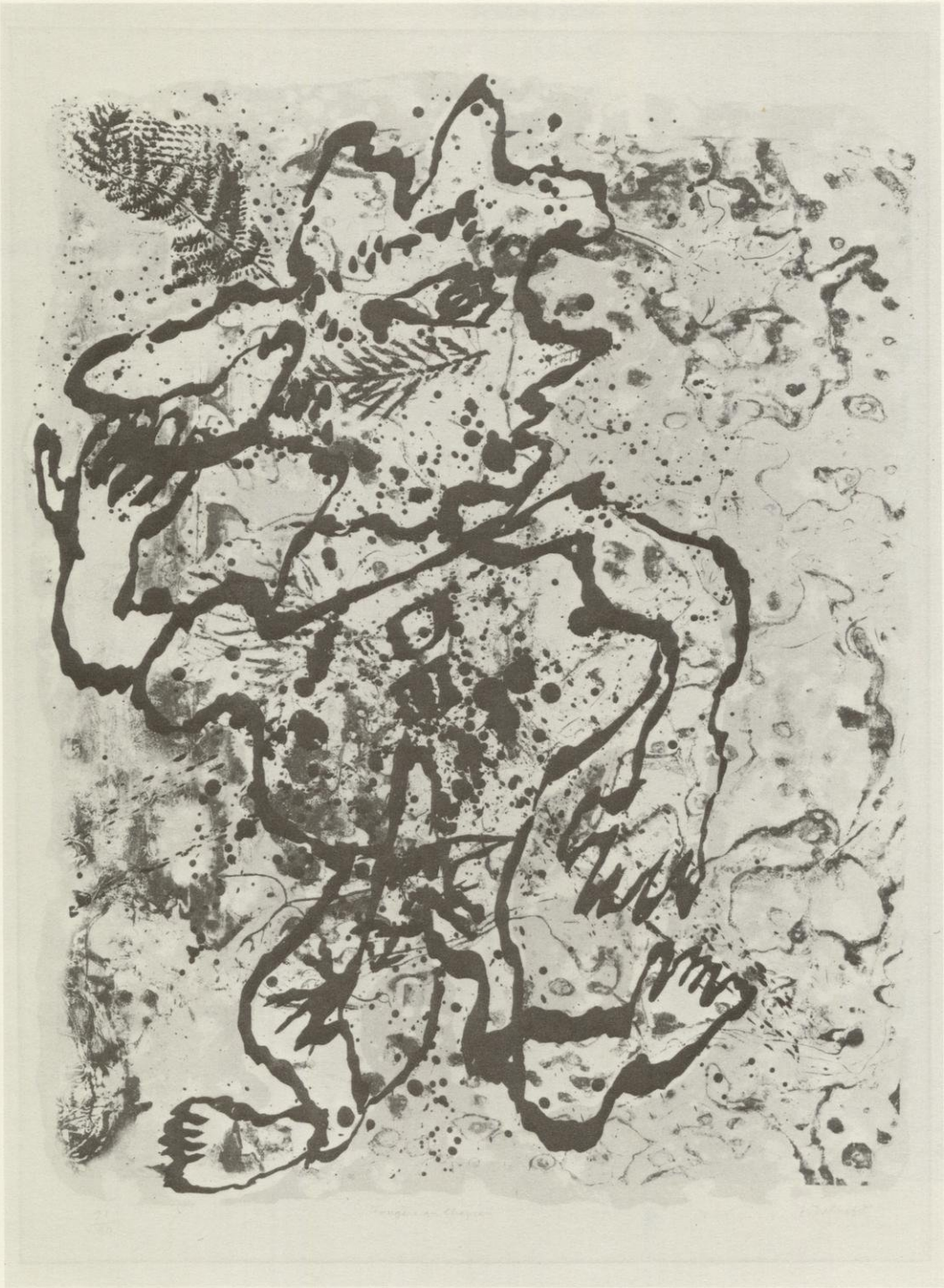
b. 1912, Italian

5. *Study for Portrait*
   1958
   Watercolor on Fabriano paper
   18" H., 12¼" W. (45.8 x 31.2 cm)
   Signed and dated in pencil, lower right: Cassinari 58

MARC CHAGALL

b. 1889, Russian (works in France)

6. *The Bastille, Paris*
   1954
   Color lithograph on Arches paper (edition of 75)
   20¼" H., 26" W. (51.4 x 66 cm)
   Signed in pencil, lower right: Marc Chagall
   Numbered: 48/75
   Publisher: Maeght
   Bibliography: Julien Cain, *Chagall Lithograph* (Monte Carlo: Verlag André Sauret, 1960): no. 111



8

ANTONI CLAVÉ

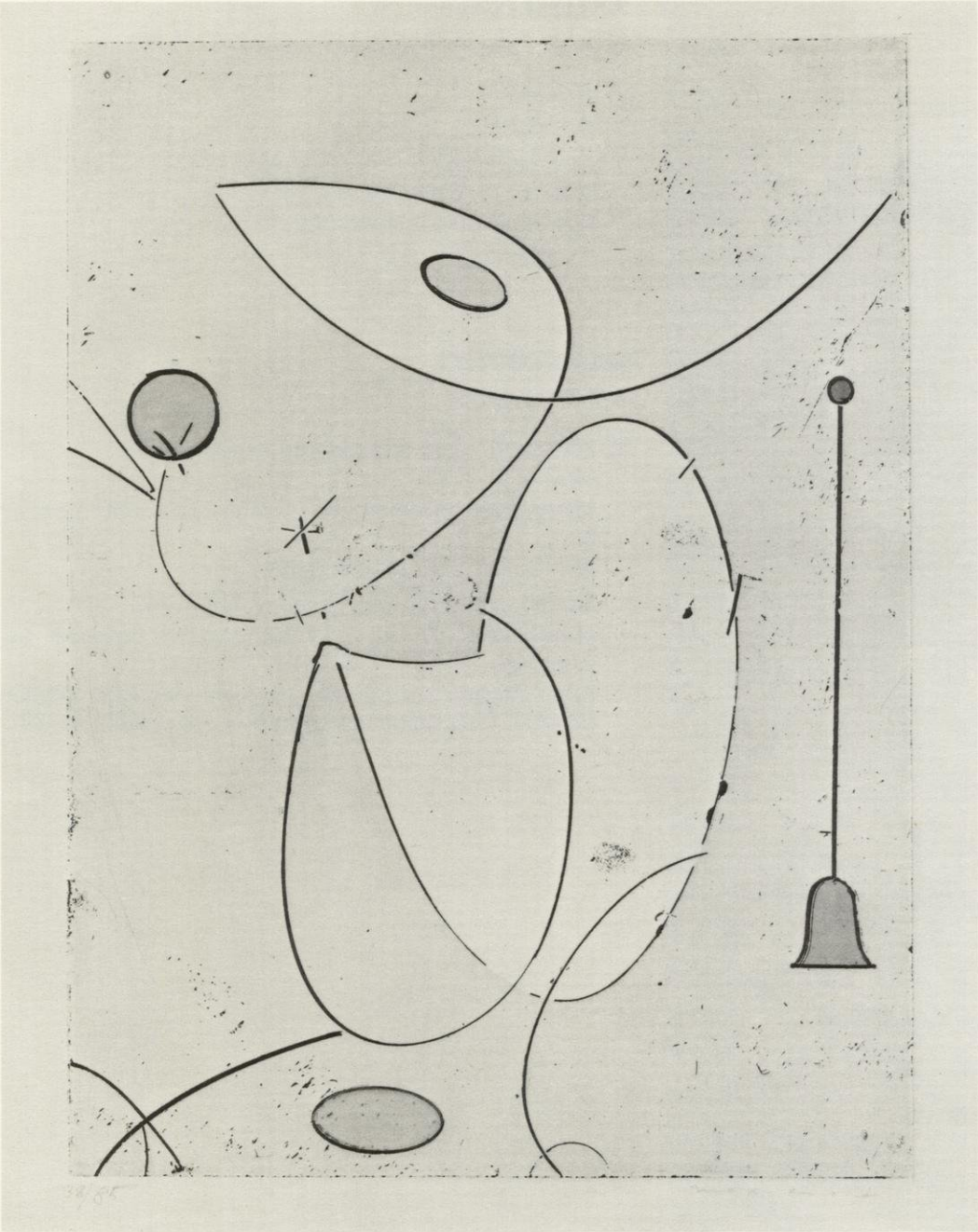
b. 1913, Spanish (works in France)

7. *Fisherman*
   Not dated
   Color lithograph on Rives paper (edition of 20)
   17⅛″ H., 23½″ W. (43.5 x 59.7 cm)
   Signed in pencil, lower left: Clavé
   Numbered: xix/xx

JEAN DUBUFFET

b. 1901, French

8. *Fern with a Hat (Fougère au Chapeau)*
   1953
   Three-color lithograph on Arches paper (edition of 60)
   20½″ H., 16″ W. (52 x 40.6 cm)
   Signed in pencil, lower right: J. Dubuffet
   Numbered: 21/60; and annotated: Fougère au Chapeau
   Bibliography: *Lithographs of Jean Dubuffet,* (Philadelphia: Philadelphia Museum of Art, 1964): no. 39



9

MAX ERNST

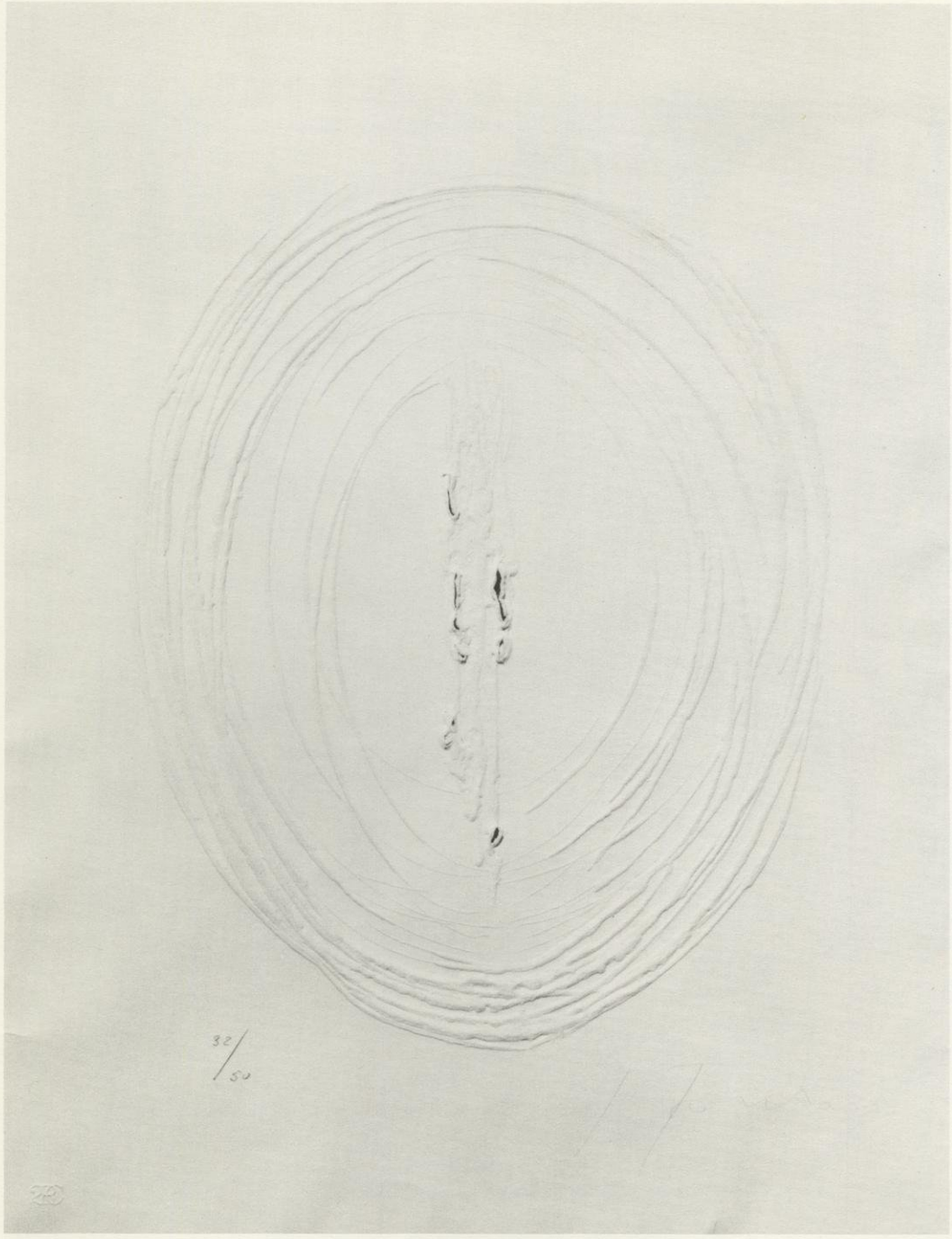
b. 1891, German

9. *The Red Bell (La Cloche rouge)*
Not dated
Hand-colored etching (edition of 85)
9⅝″ H., 7″ W. (24.6 x 17.9 cm)
Signed in pencil, lower right: Max Ernst
Numbered: 38/85; and inscribed in pencil on reverse: La Cloche rouge 94

LUCIO FONTANA

1899-1968, Italian (born in Argentina)

10. *Concetto Spaziale No. 1*
1964
Aquatint (edition of 50)
25″ H., 19¼″ W. (63.5 x 48.8 cm)
Signed in pencil, lower right: L. Fontana
Numbered: 32/50
Bibliography: Jíri Siblík, *Twentieth-Century Prints*, (London: Hamlyn, 1970): pp. 126-7 (illustrated)



10

ALBERTO GIACOMETTI

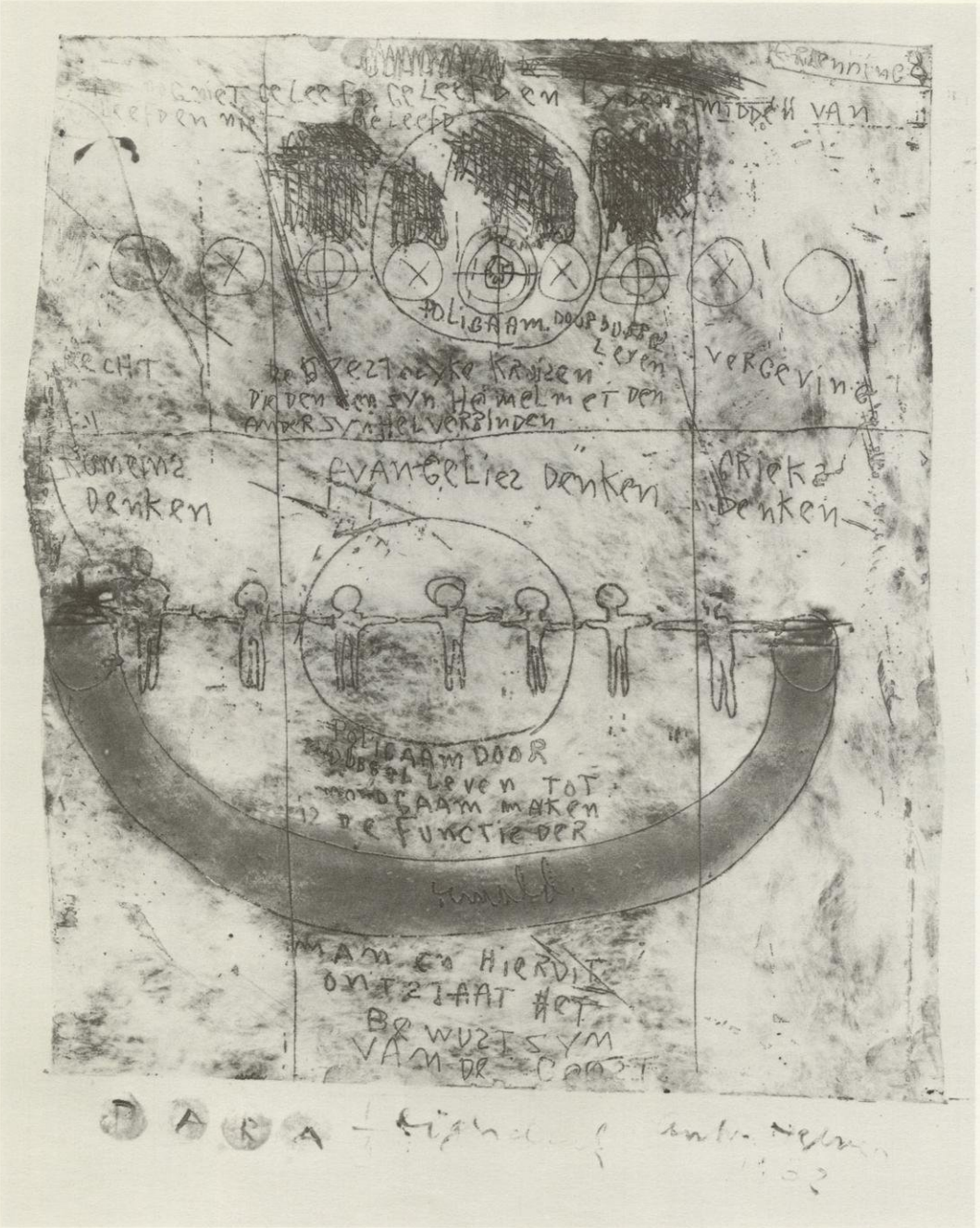
1901-1966, Swiss

11. *In the Cafe (Au Café)*
    1954
    Lithograph on Arches paper (edition of 30)
    13¾″ H., 18¾″ W. (35 x 47.5 cm)
    Signed in pencil, lower right: A. Giacometti
    Numbered: 7/30; and inscribed on reverse: Au Café
    Publisher: Maeght
    Bibliography: Herbert C. Lust, *Giacometti: The Complete Graphics* (New York: Tudor Publishing Company, 1970): no. 20

RAYMOND GUERRIER

b. 1920, French

12. *Pomegranates*
    Not dated
    Color lithograph on Rives paper (edition of 75)
    16½″ H., 22″ W. (41.9 x 55.8 cm)
    Signed in pencil, lower right: Guerrier
    Numbered: 54/75



14

HANS HARTUNG

b. 1904, German (works in France)

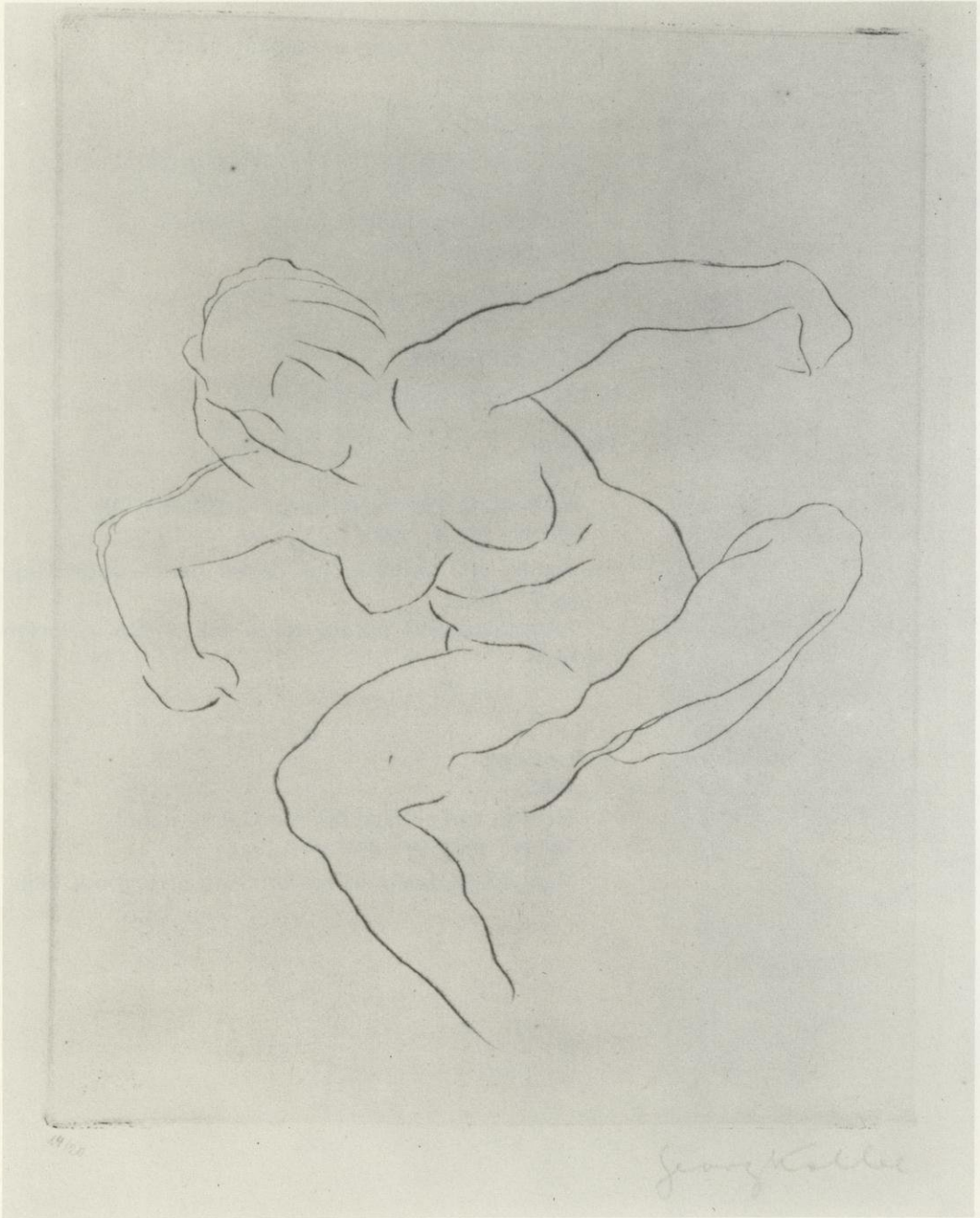
13. *Abstraction*
Not dated
Color etching on Arches paper (edition of 75)
15½" H., 20¾" W. (39.4 x 52.7 cm)
Signed in pencil, lower right: Hartung
Numbered: 75/75

ANTON HEYBOER

b. 1924, Dutch (born in Indonesia)

14. *Para*
1962
Etching on Van Gelder paper (edition of 9)
20" H., 17" W. (50.8 x 43.2 cm)
Signed and dated in ink, lower right: Anton Heyboer 1962
Annotated and numbered in ink: PARA 1/9 eigh druk

15. Untitled
1966
Etching and collage on Van Gelder paper
18" H., 30½" W. (45.7 x 77.5 cm)
Signed and dated, lower left: Anton Heyboer 1966



18

PAUL KLEE

1879-1940, Swiss

16. *Little World (Kleinwelt)*

1914 (published in 1919)

Zinc-plate etching on vellum paper (edition of 125, of which 25 were printed on Japan paper and 100 on vellum)

5⅝″ H., 3¾″ W. (14.2 x 9.5 cm)

Signed in pencil, lower right: Klee

Dated in plate: 1914/120Ke

Annotated: Kleinwelt H. C.

Publisher: Gustav Kiepenheuer Verlag, Weimar

Blindstamp: Die Schaffenden

Bibliography: Eberhard W. Kornfeld, *Verzeichnis des graphischen Werkes von Paul Klee* (Bern: Verlag Kornfeld und Klipstein, 1963): no. 61 B/b

This etching marked a transition to a more abstract mode of expression in Klee's works, following a sojourn in Paris in 1912. The notation H. C. (Hors Commerce = Not for Sale) indicates this impression was reserved for the artist. Only a few impressions of this print were pulled in 1914; the 1919 edition appeared in the publication "Die Schaffenden."

OSKAR KOKOSCHKA

b. 1886, Austrian

17. *Portrait of Karl Kraus*
c. 1910
Lithograph
12" H., 8" W. (30.5 x 20.3 cm)
Signed on stone, right center: OK
Printed at bottom: Oskar Kokoschka: Karl Kraus
Also printed at bottom: Verlag Der Sturm/Berlin W9
Bibliography: Edith Hoffman, *Kokoschka: Life and Work* (London: Faber and Faber, Ltd., 1947): p. 76, Fig. 5.
This portrait of the young poet Karl Kraus was one of the first illustrations Kokoschka executed for the literary magazine "Der Sturm."

GEORG KOLBE

1877-1947, German

18. *Figure Study*
Not dated
Etching on laid paper (edition of 20)
10½" H., 8" W. (26.7 x 20.3 cm)
Signed in pencil, lower right: Georg Kolbe
Numbered: 14/20

19. *Figure Study*
Not dated
Etching on laid paper (edition of 20)
11⅝" H., 9⅜" W. (29.5 x 23.8 cm)
Signed in pencil, lower right: Georg Kolbe
Numbered: 14/20

FERNAND LEGER

1881-1955, French

20. *Milk Maid*
1953
Color lithograph on Arches paper (edition of 75)
19" H., 15¼" W. (48.3 x 38.8 cm)
Signed and dated on stone, lower right: FL-53; and signed in ink, lower right: Fleger
Numbered: 3/75

22

MARINO MARINI

b. 1901, Italian

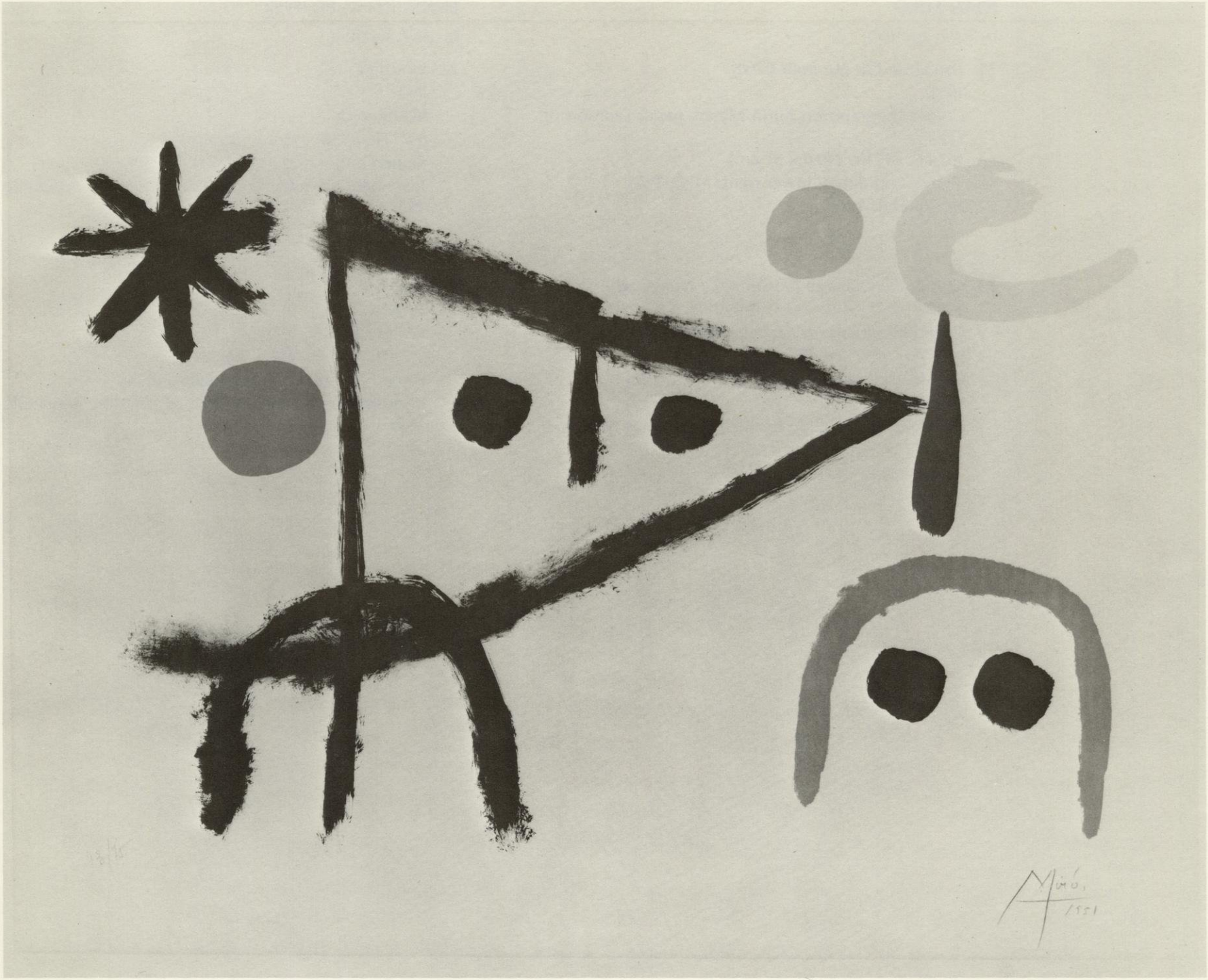
21. *Rider (Cavaliere)*
1955
4-color lithograph on Arches paper (edition of 50)
25⅞" H., 17¾" W. (65.7 x 45 cm)
Signed in pencil, lower right: MARINO
Numbered: 14/50
Publisher: Berggruen et Cie., Paris
Printer: Mourlot, Paris
Bibliography: Carandente and Toninelli, *Marino Marini Lithographs, 1942-1965* (New York: Harry N. Abrams, Inc., n.d.): no. 59

HENRI MATISSE

1869-1954, French

22. *Head of a Woman*
1949
Pencil drawing on Arches paper
20¾" H., 16" W. (52.7 x 40.7 cm)
Signed and dated in pencil, lower left: Henri Matisse 49 Juin

23. *Mother and Child*
Not dated
Lithograph (edition of 200)
16" H., 10⅞" W. (40.7 x 27.7 cm)
Numbered: 131/200


Miró,
1951

JOAN MIRÓ

b. 1893, Spanish

24. *The Little Cat (Le Petit Chat)*
1951
Color lithograph on Furfil Marais paper (edition of 75)
16″ H., 24″ W. (40.6 x 61 cm)
Signed and dated, lower right: Miró/1951
Numbered: 43/75

25. *Cloudy Personnage (Personnage Nuageux)*
1955
Color lithograph on Arches paper (edition of 50)
29¾″ H., 22¼″ W. (75.6 x 56.5 cm)
Signed and dated, lower right: Miró/1955
Numbered: 43/50
Inscribed in pencil on reverse: Personnage Nuageux

HENRI (Hans) PFEIFFER

b. 1907, German

26. Untitled
1932
Watercolor
5¼″ H., 6″ W. (13.3 x 15.2 cm)
Signed and dated, lower left: HP 32
Inscribed on reverse in ink: H. Pfeiffer Aquarelle 1932

27. Untitled
1930
Watercolor
5½″ H., 6⅜″ W. (14 x 16.2 cm)
Signed and dated, lower right: HP 30
Inscribed on reverse in ink: H. Pfeiffer Aquarelle 1930

PABLO PICASSO

1881-1973, Spanish (worked in France)

28. *The Woman with a Hair Net (La Femme à la Résille* or *Femme aux Cheveux verts)*

1949 (published in 1956), State IV/IV

Four-color lithograph on Arches paper (edition of 50)

26″ H., 19¾″ W. (66 x 50.2 cm)

Signed in red crayon, lower right: *Picasso*

Dated on stone: 28.3.49 (State I); 18.4.49 (in reverse: State II); and 30.5.49 (in reverse: State III)

Numbered: 43/50

Bibliography: Fernand Mourlot, *Picasso Lithographs:* no. 178b; Georges Bloch, *Pablo Picasso: Catalogue of the Printed Graphic Work 1904-1967:* no. 612

Picasso originally executed this composition on March 28, 1949. Known as the *Green Haired Woman,* he reworked it in April and in May. The first and second states were never published. The third state, the only state in black and white, was published in 1949; and this was an edition of 50. In September of 1956, he again reworked the zinc plates for publication in *Picasso Lithographs,* published by André Sauret. This colored edition is distinguished from the earlier one by the title *The Woman with a Hair Net.*

PABLO PICASSO

1881-1973

29. *Portrait of Max Jacob*

1953

Lithograph on India paper counter-signed on Rives paper (edition of 85 of which 10 were numbered in Roman numerals)

9½″ H., 7″ W. (24.3 x 18 cm)

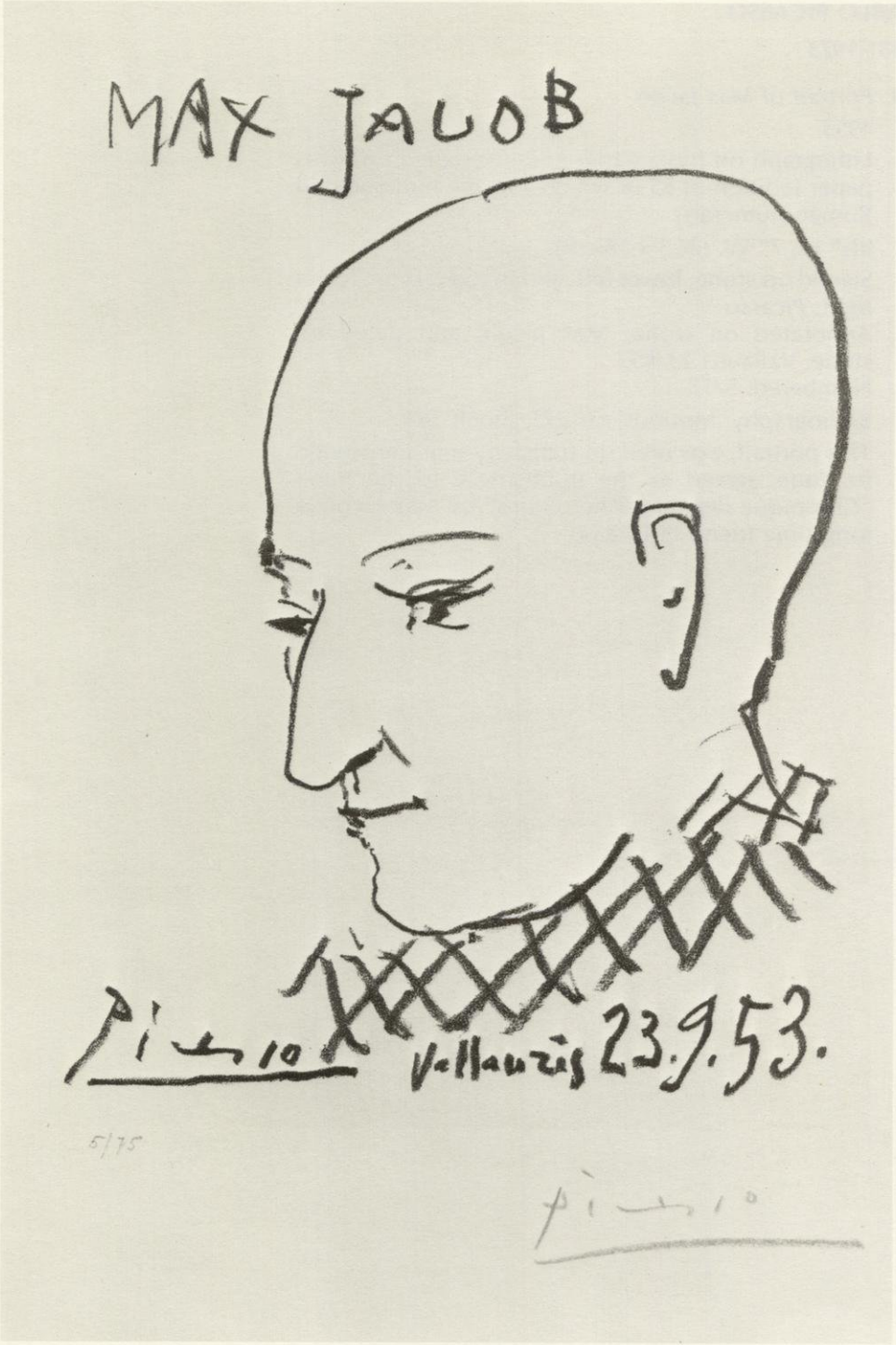
Signed on stone, lower left, and in red crayon, lower right: *Picasso*

Annotated on stone: Max Jacob; and dated on stone: Vallauris 23.9.53

Numbered: 5/75

Bibliography: Mourlot, no. 271; Bloch 743

This portrait, executed on transfer paper transferred to stone, served as the frontispiece to the book "Chronique des temps héroiques" by Max Jacob, a long-time friend of Picasso.



ANGELO PRUDENZIATO

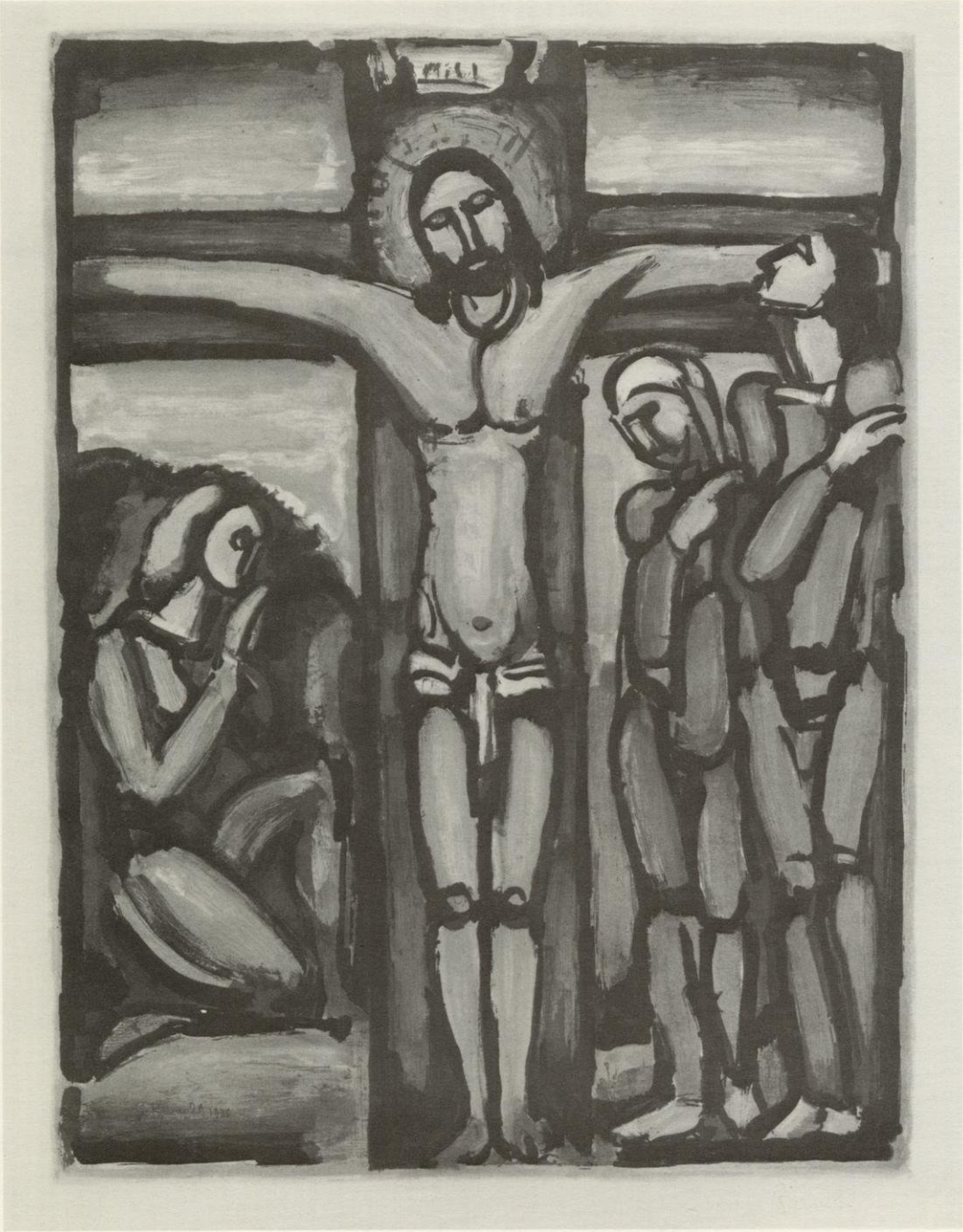
b. 1907, Italian

30. *Sunset at the Sea (Tramonto al Mare)*
1958
Color etching and aquatint
19½" H., 15⅝" W. (49.5 x 39.7 cm)
Signed and dated on plate, lower right: A. Prudenziato/1958; and in pencil, lower right margin: Angelo Prudenziato - 1958
Annotated: "Tramonto al mare" (Aquaforte - acquatinte a piu lostre)

ANTON ROOSKENS

b. 1906, Dutch

31. *Figures*
1967
Gouache
10⅜" H., 9" W. (26.3 x 22.8 cm)
Signed and dated in pencil at bottom: Rooskens 67



32

GEORGES ROUAULT

1871-1958, French

32. *Christ on the Cross (Le Christ en Croix)*
1936
Color aquatint with roulette on laid paper (edition of about 300)
25⅝" H., 19⅜" W. (65.1 x 49.2 cm)
Signed and dated in plate, lower left: G. Rouault 1936
Signed in brown ink, lower right margin: Georges Rouault
Bibliography: Fabrizio Agustoni "The Graphic Work of Georges Rouault," *Print Collector,* Autumn-Winter 1972: no. 82

GIUSEPPI SANTOMASO

b. 1907, Italian

33. *Memory of a Walk (Ricordo di Passeggiata)*
1956
Tempera
27" H., 19¼" W. (68.6 x 48.9 cm)
Signed and dated in ink, lower right: Santomaso '56

34

GINO SEVERINI

1883-1966, Italian

34. *Still-life with Flowers (nature morte con fiore)*
Not dated
Ink and wash drawing
11 ¼" H., 9 ⅛" W. (28.6 x 23.2 cm)
Signed in ink, lower right: G. Severini
Inscribed in pencil on reverse: nature morte con fiore

PIERRE SOULAGES

b. 1919, French

35. *Composition I*
c. 1950
Color aquatint on Arches paper (edition of 100)
19½" H., 13⅛" W. (49.5 x 33.5 cm)
Signed in pencil, lower right: Soulages
Numbered: 24/100
Blindstamp: Atelier Lacouriere, Paris (Publisher)

PIERRE TAL-COAT

b. 1905, French

36. *Composition*
Not dated
Color lithograph on Arches paper (edition of 95)
21″ H., 14½″ W. (53.4 x 36.8 cm)
Signed in pencil, lower right: TAL-COAT
Numbered: 25/95

RUFINO TAMAYO

b. 1899, Mexican

37. *Dog Barking at the Moon*
Not dated
Color lithograph on Rives paper (edition of 100)
16½″ H., 21″ W. (41.9 x 53.3 cm)
Signed on stone, lower left, and in pencil, lower left margin: Tamayo
Numbered: 8/100

ANTONIO TÀPIES

b. 1923, Spanish

38. *Matiére*
Not dated
Lithograph and mixed media (edition of 75)
25½″ H., 35″ W. (64.8 x 88.9 cm)
Signed in pencil, lower right: Tàpies
Numbered: 23/75
Inscribed on reverse: Matiére

HENRI DE TOULOUSE-LAUTREC

1864-1901, French

39. *The Painter-Engraver Charles Maurin*
1898 (published in 1911)
Dry-point (printed without burrs) on zinc plate (edition of 15)
6⅝″ H., 3⅞″ W. (17 x 9.8 cm)
Signed with monogram in plate
Adhémar 280; Delteil 3

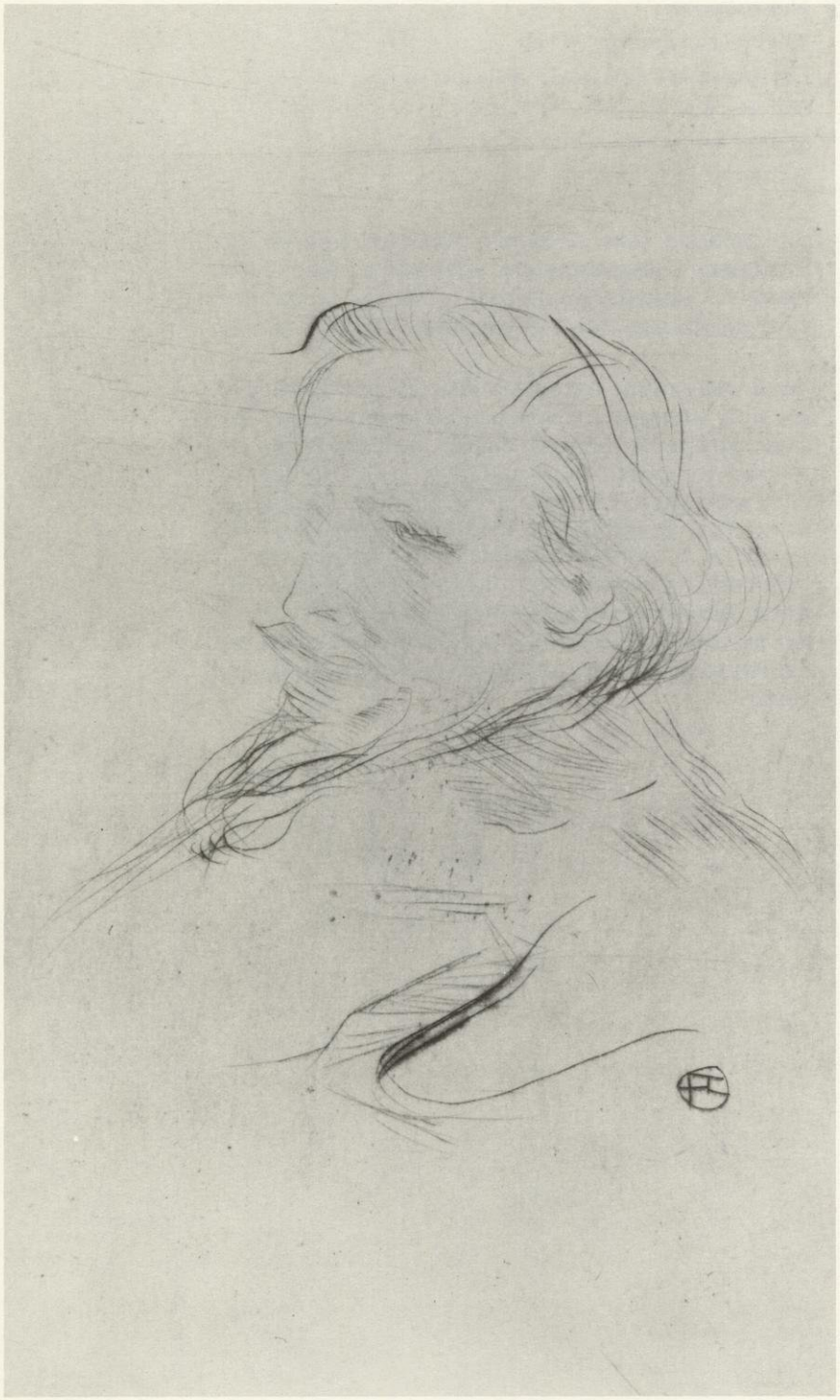
40. *Francis Jourdain*
1898 (published in 1911)
Dry-point on zinc plate (edition of 15)
6⅝″ H., 4″ W. (17 x 10.2 cm)
Signed with monogram in plate
Adhémar 275; Delteil 4

41. *W. H. B. Sands, Publisher of Prints*
1898 (published in 1911)
Dry-point on zinc plate (edition of 15)
8¼″ H., 4⅝″ W. (21.2 x 11.9 cm)
Signed with monogram in plate
Adhémar 277; Delteil 5

42. *Henri Somm*
1898 (published in 1911)
Dry-point on zinc plate (edition of 15)
6⅝″ H., 4¼″ W. (17 x 10.8 cm)
Signed with monogram in pencil
Adhémar 281; Delteil 6

Bibliography: Jean Adhémar, *Toulouse-Lautrec: His Complete Lithographs and Drypoints* (New York: Harry N. Abrams, Inc.); Loys Delteil, *Le Peinture-Graveur Illustré,* Vol. X (Paris: Chez l'Auteur, 1920).

Toulouse-Lautrec executed nine dry-points in 1898, his only attempts into the intaglio processes. Portraits of friends and associates, these were not intended for publication and only a few proofs of each were pulled at the time. In 1911, seven of these portraits were published in an album for Manzi and Joyant in an edition of 15. Charles Maurin, Francis Jourdain and Henri Somm (real name: François-Clement Sommier) were fellow artists, while W. H. B. Sands was an Edinburgh publisher who commissioned Lautrec to do an album on Yvette Guibert in 1898.



40

41

42

VICTOR VASARELY

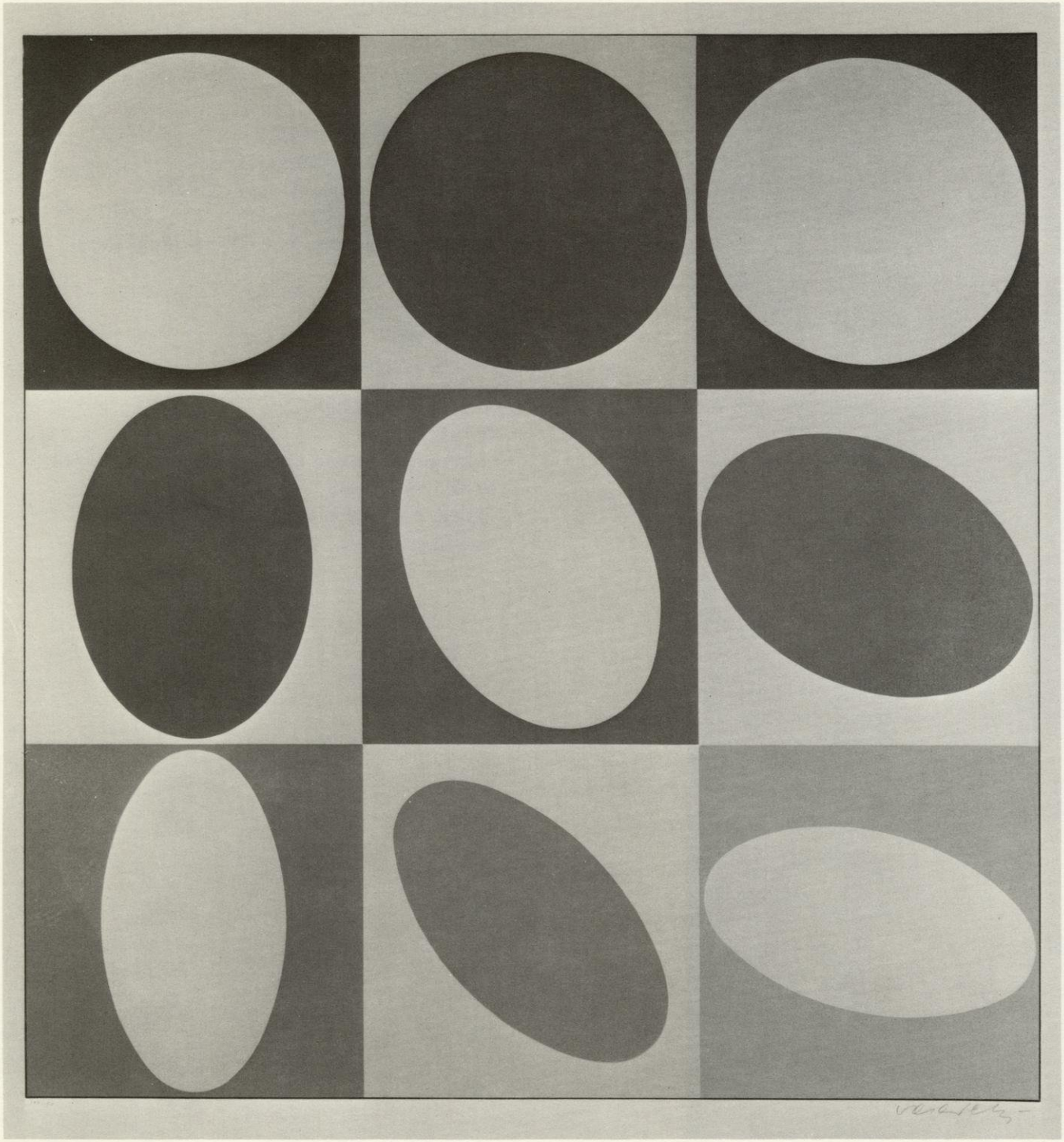
b. 1908, French (born in Hungary)

43. *Composition*
Not dated
Serigraph (edition of 150)
27¼″ H., 25½″ W. (69.2 x 64.8 cm)
Signed in pencil, lower right: Vasarely
Numbered: 133/150
Blindstamp: Denise Rene Editeur (Publisher)

ZAO-WOU-KI

b. 1920, Chinese (works in Paris)

44. *Birds and Mountains*
Not dated
Color lithograph on Rives paper (edition of 50)
18″ H., 13″ W. (45.7 x 33 cm)
Signed in pencil with Chinese characters
Numbered: 9/50



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