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From CÉZANNE  
through PICASSO:

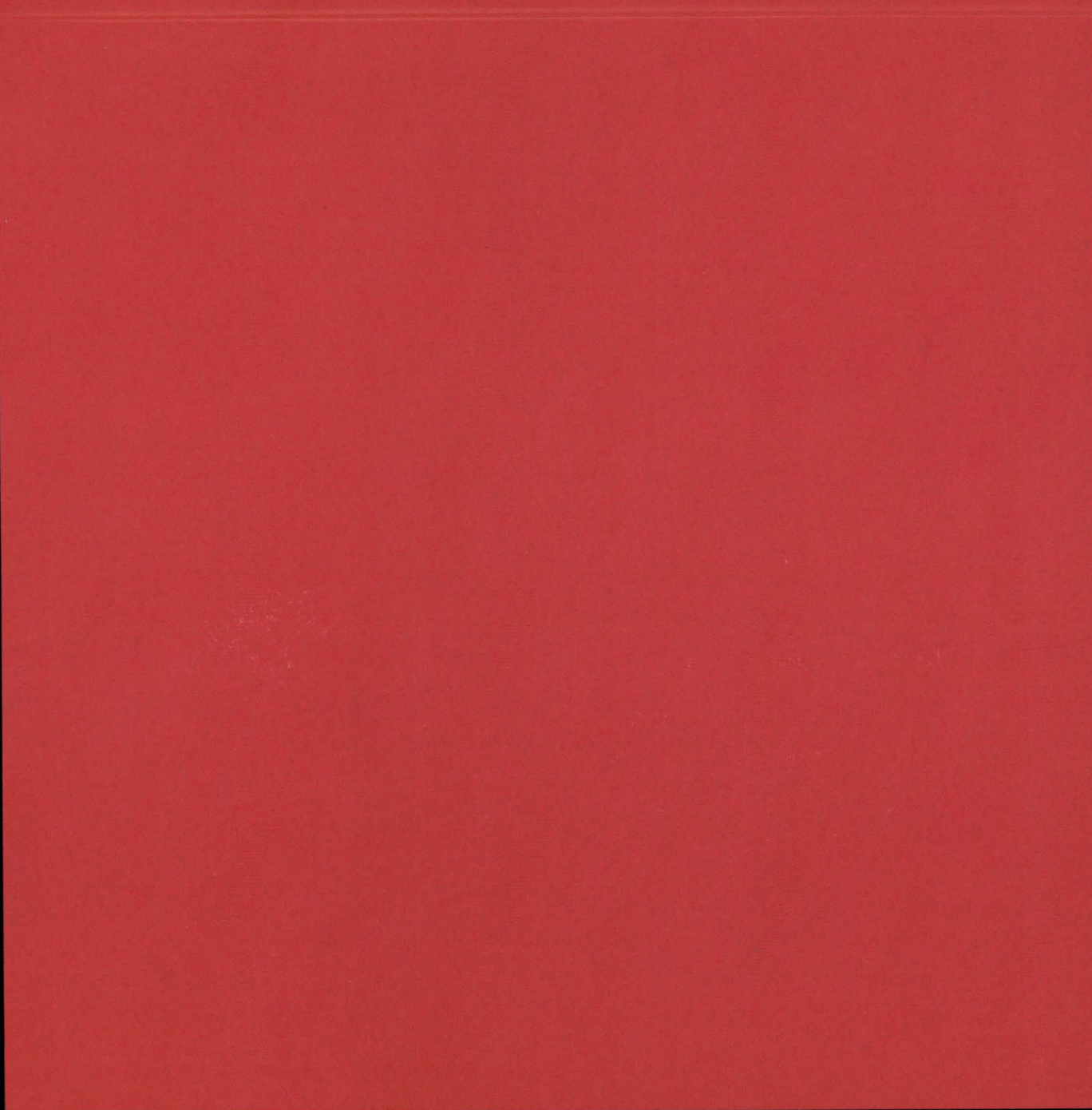
# 100 DRAWINGS

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From the collection of The Museum of Modern Art, New York





From Cezanne through Picasso: 100 DRAWINGS

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From the collection of The Museum of Modern Art, New York

*Auckland City Art Gallery, Auckland New Zealand*

*National Gallery of Victoria, Melbourne, Australia*

## INTRODUCTION

The present exhibition, previously shown in Japan in Tokyo and Kurume, is the first survey of the special and unique drawings collection of The Museum of Modern Art, New York, to be sent abroad. Indeed, only twice before – in 1947 and in 1960 – has the Museum displayed substantial selections from its considerable holdings of original works on paper, and these were seen only at its own building.

*From Cezanne through Picasso* is not intended as a broad review of modern draftsmanship. Instead, it offers a curator's choice of one hundred drawings executed by European artists during the first six decades of the 20th century. Works by Max Ernst, George Grosz, and Joan Miro could not be included, unfortunately, since they had been previously committed to other concurrent exhibitions. Several drawings in pastel and conte crayon as well as collages were also omitted because they were too fragile to travel.

A brief history of the development of the drawings collection of The Museum of Modern Art may be of interest. The Museum received its first acquisitions in any medium a few days after it opened its doors to the public in 1929. They included a drawing which, together with a few prints, was the gift of Professor Paul J. Sachs, one of the seven founders of the Museum. A small, lively, and very witty man who liked people – especially the young – Professor Sachs had devoted some forty years of his life to the Fogg Art Museum of Harvard University in Cambridge, Massachusetts. There, as teacher, connoisseur, and collector, he built up one of the most notable drawings collections in the United States and inspired three generations of students. Many of them became collectors, art historians, and museum curators, including Alfred H. Barr, Jr., who at the age of twenty-seven was nominated by Professor Sachs to be the first Director of The Museum of Modern Art, and the present writer, the Museum's first curator of drawings and prints.

Professor Sachs was a generous man in every sense. Until his death in 1965, he continued his active interest in the Museum, first as a Trustee and later as Trustee Emeritus. When in 1964 the Museum opened its galleries especially devoted to exhibitions of drawings and prints, they were fittingly named in his honour. He was, however, only the first of many donors whose generosity has facilitated the growth of the Museum's collection of drawings, which now numbers in the thousands. Among these patrons, three of the Museum's other Founders and Trustees may particularly be mentioned: Lillie P. Bliss, Abby Aldrich Rockefeller, and A. Conger Goodyear.

The New York art dealer Curt Valentin guided the taste of many curators and collectors and greatly contributed to the Museum's enrichment. The most recent of these generous friends of the Museum to assume an active interest in its drawings collection was Lester Francis Avnet, who offered substantial support for several years. Upon his death in 1970, he bequeathed to the Museum his own collection of modern works on paper. Twenty-seven of these (identified in the checklist as from The Joan and Lester Avnet Collection) are included in this exhibition and are here being shown for the first time in conjunction with other drawings previously owned by the Museum.

I am indebted to many people for assistance and advice in the preparation of this exhibition and its catalogue. Mrs Donald B. Straus, President of the International Council, and Waldo Rasmussen, Director of the Museum's International Program, have been interested and helpful at every stage of the planning and preparation. I should like to acknowledge my gratitude to several other colleagues at the Museum for their assistance; among the curatorial staff, Virginia Allen, Martha Beck, Eila M. Kokkinen and Elaine L. Johnson, as well as Susana T. Moscoso, Edward John Noble intern at the Museum; Antoinette King, Associate Conservator for works on paper; John Stringer, Assistant Director of the International Program; and Helen Franc, Jane Fluegel and Jillian Slonim of the Department of Publications. All join me in the hope that this exhibition may be welcomed by the public in Australia and New Zealand and that it may serve further to cement the friendship and mutual esteem between our countries.

Willian S. Lieberman, July 1971

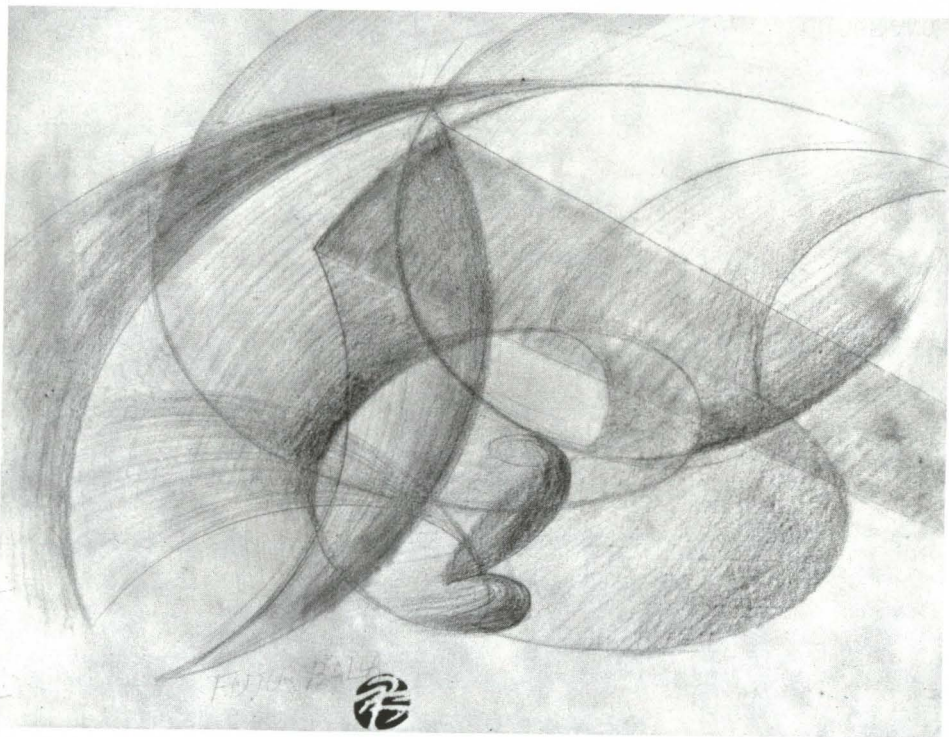




## NOTES ON THE CATALOGUE

All works in the exhibition are from the collection of The Museum of Modern Art, New York, and from The Joan and Lester Avnet Collection, bequeathed to the Museum in 1970.

In the listing below, dates enclosed in parentheses do not appear on the drawings themselves. All works are on paper. In the statement of dimensions, height precedes width. Those measurements given first are in inches, those in brackets are in centimetres.



BALLA, Giacomo Italian 1871-1958

**1 Vortex/Lines of Speed (1911-1914)**

Pencil 17½x23 (44.3x58.4)

*The Joan and Lester Avnet Collection*

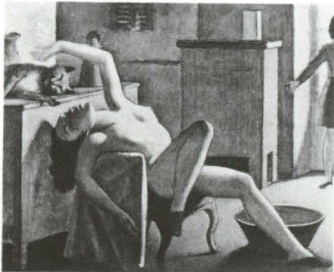


BALTHUS (Baltusz Klossowski de Rola) French born 1908

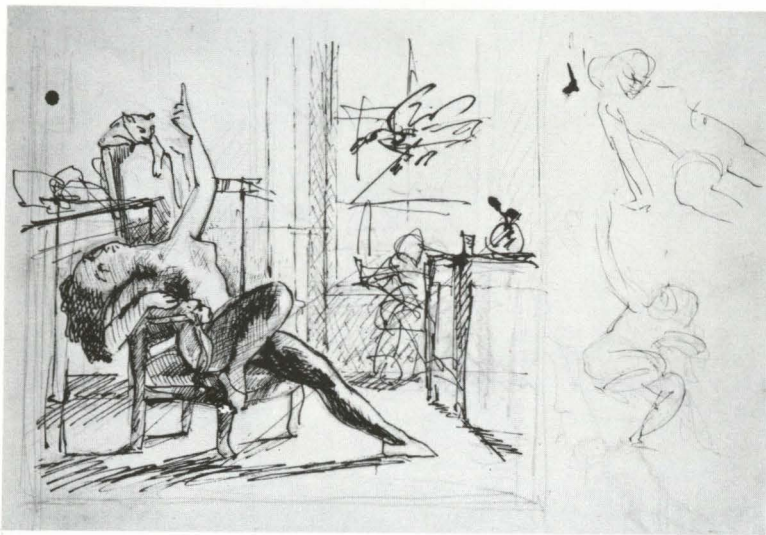
**2 Girl's Head 1947**

Charcoal on blue paper  $24\frac{3}{4} \times 18\frac{7}{8}$  (62.7x48.0)

*The Joan and Lester Avnet Collection*



BALTHUS  
*Nude with a Cat*  
Oil on canvas  
Related to Catalogue No. 3



- 3** **Nude with Cat** (c1954)  
Pencil, pen and ink 11 $\frac{7}{8}$ x17 $\frac{3}{4}$  (30.0x45.1)  
*Gift of John S. Newberry*

A study for the painting, c1954, in the National Gallery of Victoria, Melbourne, Australia. The dwarf and bird which appear by the window in the drawing are omitted in the final painting.

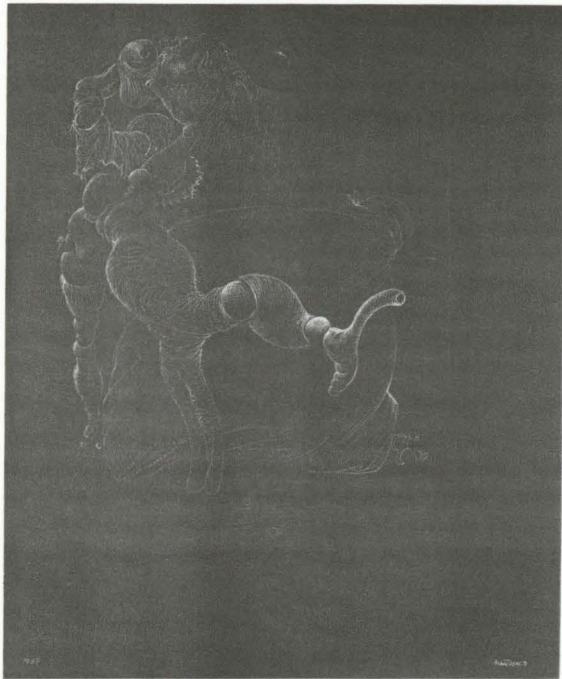


BARLACH, Ernst German 1870-1938

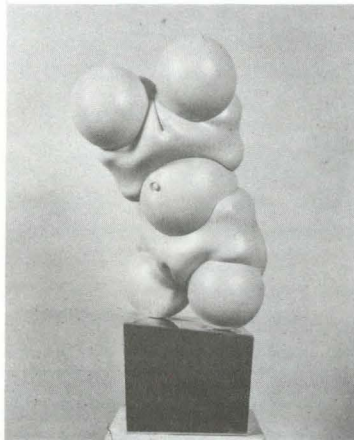
**4 A Beggar 1922**

Charcoal 20x14 $\frac{3}{4}$  (50.9x37.2)

*The Joan and Lester Avnet Collection*



BELLMER  
*La Poupée* (The Doll)  
Painted aluminium  
Related to Catalogue No. 5



BELLMER, Hans German born 1902  
To Paris 1938

**5 The Doll 1937**

Tempera on black paper 12x10 (30.4x25.2)

*The Joan and Lester Avnet Collection*

Bellmer began to construct in Berlin during the early 1930s a series of life-size dolls of an adolescent girl. Growing out of his fantasy of the young girl as a pubescent machine, his erotic constructions were placed in various poses and obsessively photographed and drawn by him. After the death of his first wife in 1938, he married his young niece, who had been the object of many of his fantasies, and dressed her as a little girl.

BOCCIONI, UMBERTO  
*The City Rises* (1910)  
Oil on canvas  
Related to Catalogue No 6



BOCCIONI, Umberto Italian 1882-1916

**6 The City Rises 1910**

Crayon and chalk  $23\frac{1}{8} \times 34\frac{1}{8}$  (58.8x86.7)

*Mrs Simon Guggenheim Fund*

The Italian Futurists were primarily concerned with two problems: the first, formal, the visual description of movement, and the other, social, man's identity within a new and mechanized world of his own making. They adapted the language of Cubism to these ends, and their large compositions, with figures placed against the architectural setting of the modern city, throb with the pulse of metropolitan life.

Boccioni's first significant painting, *The City Rises*, in The Museum of Modern Art, New York, was begun in 1910, the year in which he joined with four other painters in signing the Technical Manifesto of Futurist Painting. This drawing is probably a study done after the oil painting.



**7 Muscular Dynamism (1913)**

Charcoal 34x23 $\frac{1}{4}$  (86.4x59.1)

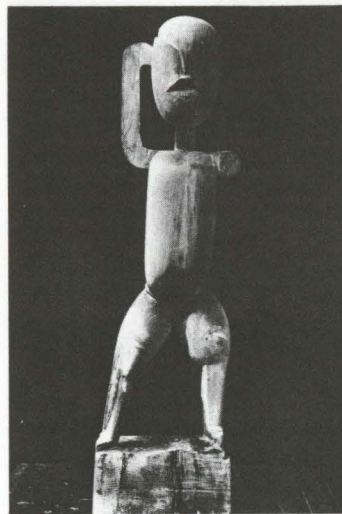
*Purchase*

A study for the bronze sculpture *Unique Forms of Continuity in Space* 1913, in The Museum of Modern Art, New York.

BOCCIONI, UMBERTO  
*Unique Forms of Continuity in Space* (1913)  
Bronze 43 $\frac{1}{2}$ " high  
Related to Catalogue No 7







BRANCUSI  
*The First Step* (1913)  
Wood Sculpture  
Related to Catalogue No. 8

BRANCUSI, Constantin French born Rumania 1876-1957  
To Paris 1904

**8** **The First Step** (1913?)  
Crayon 32 $\frac{3}{8}$ x15 (82.1x38.0)

*Benjamin and David Scharps Fund*

Probably made after the artist had destroyed *The First Step* (1913), his sculpture in wood, retaining only the head which is in the Musee National d'Art Moderne, Paris.



CEZANNE, Paul French 1839-1906

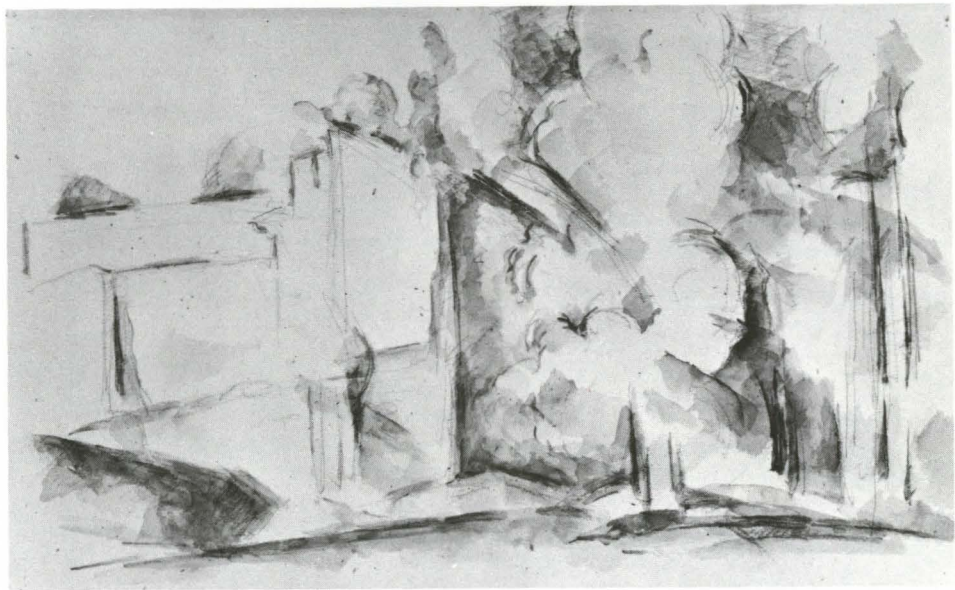
**9 Bathers (c1900)**

Watercolour 5x8 $\frac{1}{8}$  (12.7x20.6)

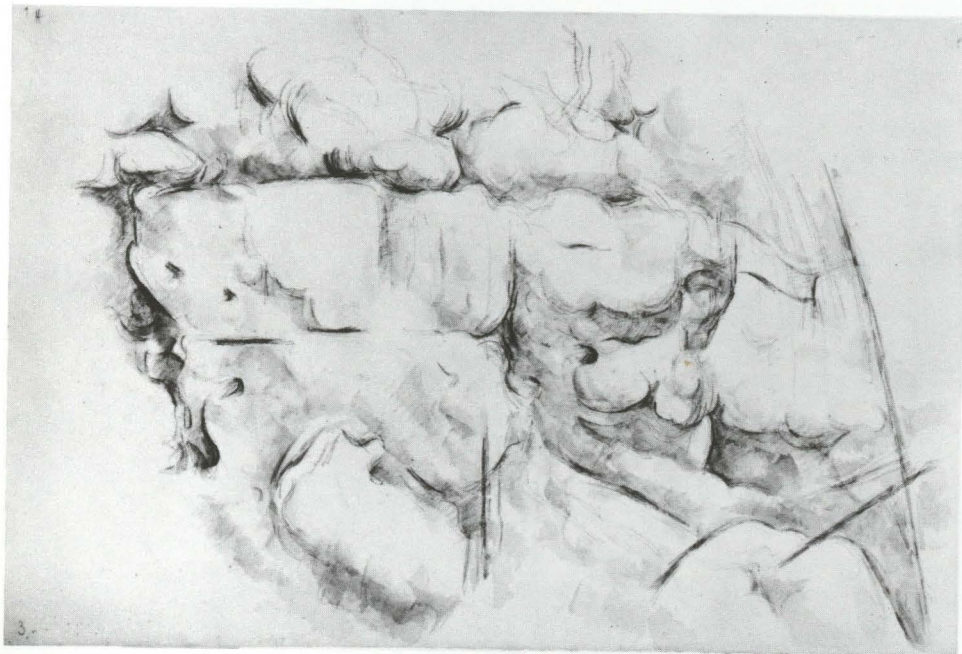
*The Lillie P. Bliss Collection*

Cezanne's late work, particularly his watercolours, point in the direction of abstraction which, during the 20th century, was to proliferate in a myriad of styles. The three watercolours in this exhibition can only suggest Cezanne's prowess as a draftsman and the cool logic of his mind.

His *Bathers* generalises the human figure on a monumental scale devoid of specific individuality. During the first decade of the 20th century Picasso and Matisse would advance this theme, again placing nude figures out-of-doors and, quite literally, combining them with landscapes. Picasso would reaffirm the architectonic, somewhat static, structure of Cezanne; Matisse would lend to it rhythm, outline and bold colour. In this exhibition, *The Bathers* (87) by Picasso, and *Three Dancers* (21) by Matisse's fellow Fauve, Derain, derive from the figure compositions of Cezanne.



**10 House Among the Trees (c1900)**  
Watercolour 11x17 $\frac{1}{8}$  (27.9x43.5)  
*The Lillie P. Bliss Collection*



**11 Rocks at Le Château Noir (c1900)**

Watercolour  $12\frac{1}{2} \times 18\frac{3}{4}$  (31.7x47.6)

*The Lillie P. Bliss Collection*

Cézanne's clarity, his permanence and stability, are again emphasized in his *House Among the Trees* which, however impressionistic it might superficially seem, offers a lucid and considered analysis of masses in space. *Rocks at Le Château Noir* is even more structured. Divorced from its subject matter, Cézanne's drawing of rocks is an abstraction. It is an example of his late work which, by influencing the Cubists, was to direct the development of the modern movement.

CHAGALL  
*Birthday* (1915)  
Oil on cardboard  
Related to Catalogue No. 12



CHAGALL, Marc French born Russia 1887  
Worked in Paris 1910-1914, 1923-1941; in U.S.A. 1941-1947;  
to France 1947

**12 Birthday 1915**  
Pencil 9x11½ (22.9x29.3)

*Gift of the artist*

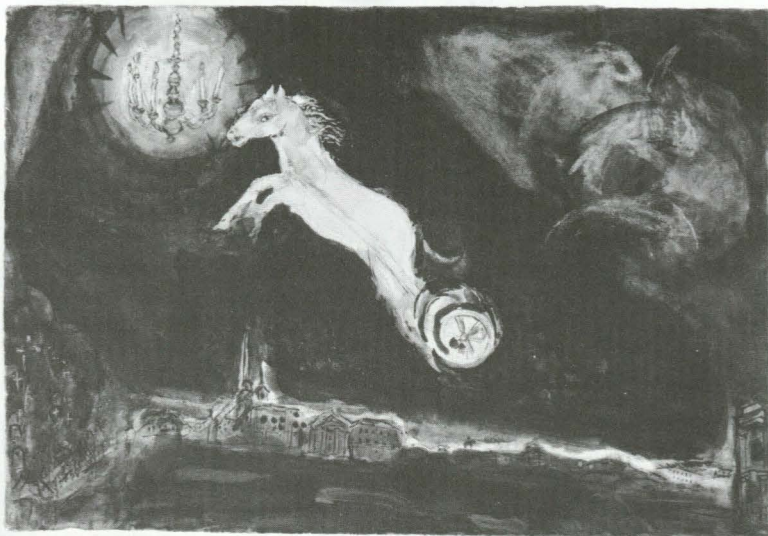
A study in scale for the painting of 1915 is in The Museum of Modern Art, New York. A second and later version, from 1915-1923, is in the Solomon R. Guggenheim Museum, New York. On his birthday, a few weeks before their marriage, Chagall's fiancée presented him with a bouquet. In her autobiography she recalled their rapture: "Soon I forget the flowers. You work with your brushes . . . Your canvas quivers . . . You pour on colour . . . Suddenly . . . you jump into the air . . . You float among the rafters. You turn your head and you twist mine too . . . and both together we rise over the clean little room . . . 'How do you like my picture?', you ask . . . You wait and are afraid of what I may tell you. It's very good . . . you float away so beautifully. We'll call it the birthday."



**13 Aleko and Zemphira by Moonlight (1942)**

Gouache, wash, brush and pencil  $15\frac{1}{8} \times 22\frac{1}{2}$  (35.4x57.2)

*Acquired through the Lillie P. Bliss Bequest*



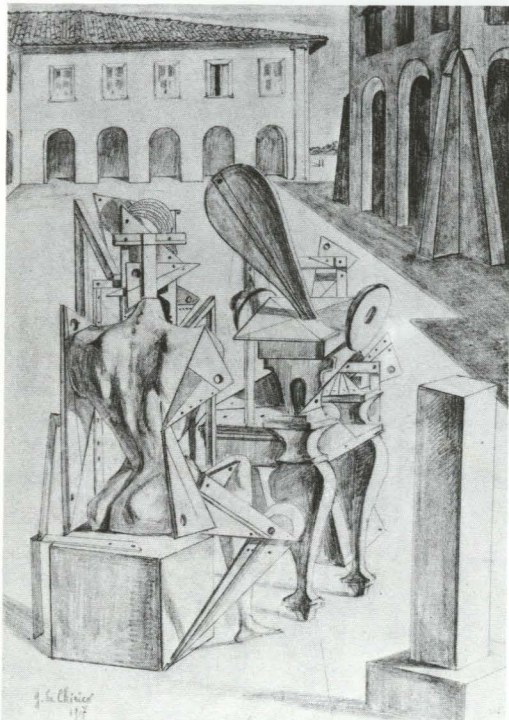
**14 A Fantasy of St Petersburg (1942)**

Gouache, watercolour, wash, brush and pencil 15 $\frac{1}{8}$ x22 $\frac{1}{2}$  (38.4x57.2)

*Acquired through the Lillie P. Bliss Bequest*

These two drawings are from the series of designs for the decor of the ballet *Aleko* based on a poem by Pushkin and choreographed by Leonide Massine to music by Tchaikovsky. It was first produced by the American Ballet Company at the Palace of Fine Arts in Mexico City on September 8, 1942.

The drawings exhibited are for the first and fourth scenes of the ballet, which tells of a Russian youth, Aleko, who, bored with the city life, joins a band of gypsies and falls in love with Zemphira, daughter of the gypsy chief. She, however, tires of Aleko and falls in love with a young gypsy. Aleko discovers them embracing and, overcome by jealousy, loses his mind. Obsessed by a fantastic nightmare, he kills Zemphira and her new lover. The gypsy leader, although heartbroken at his daughter's death, does not seek revenge. Instead, he imposes upon Aleko what he regards as a far more severe punishment – banishment from gypsy life.



de CHIRICO, Giorgio Italian born Greece 1888  
Worked in Paris 1911-1915, 1925-1939

**15 The Mathematicians 1917**

Pencil  $12\frac{5}{8} \times 8\frac{5}{8}$  (32.1x21.9)

*Gift of Mrs Stanley B. Resor*

De Chirico's two figures are automatons. The artist had probably seen a 1624 series of etchings by the Genoese Mannerist painter Giovanni Battista Bracelli. Each of these etchings personifies a particular occupation; the figures themselves are constructed of attributes and implements peculiar to the specific professions.





CORINTH, Lovis German 1858-1925

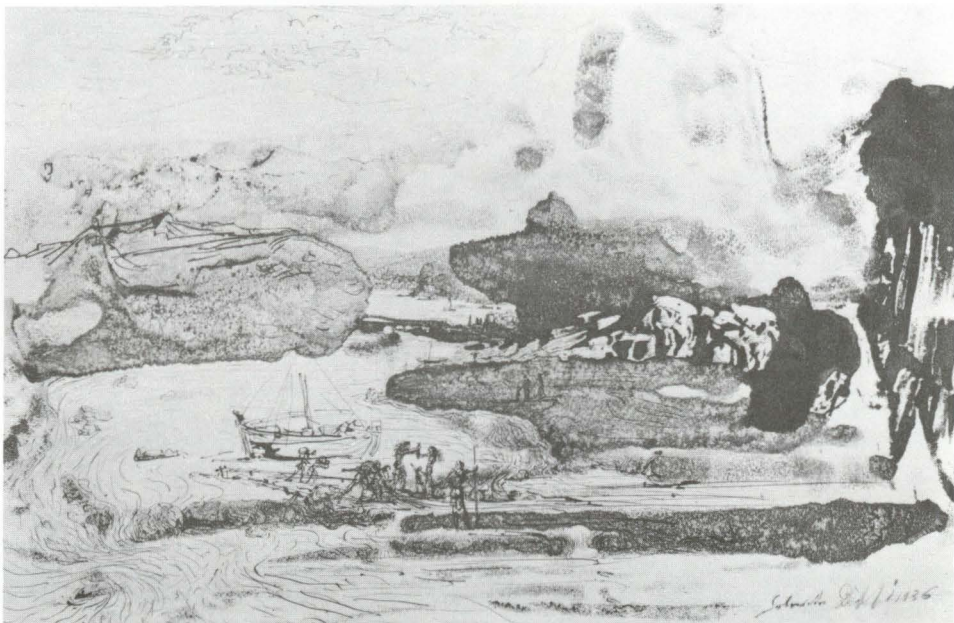
**16 Slaughtered Pig (c1906)**

Chalk  $9\frac{7}{8} \times 13\frac{5}{8}$  (25.1x34.4)

*Mr and Mrs Walter Bareiss Fund*



17 **Self-Portrait with Reflections** 1925  
Lithographic crayon  $9\frac{7}{8} \times 12\frac{1}{2}$  (25.2x31.5)  
*The Joan and Lester Avnet Collection*

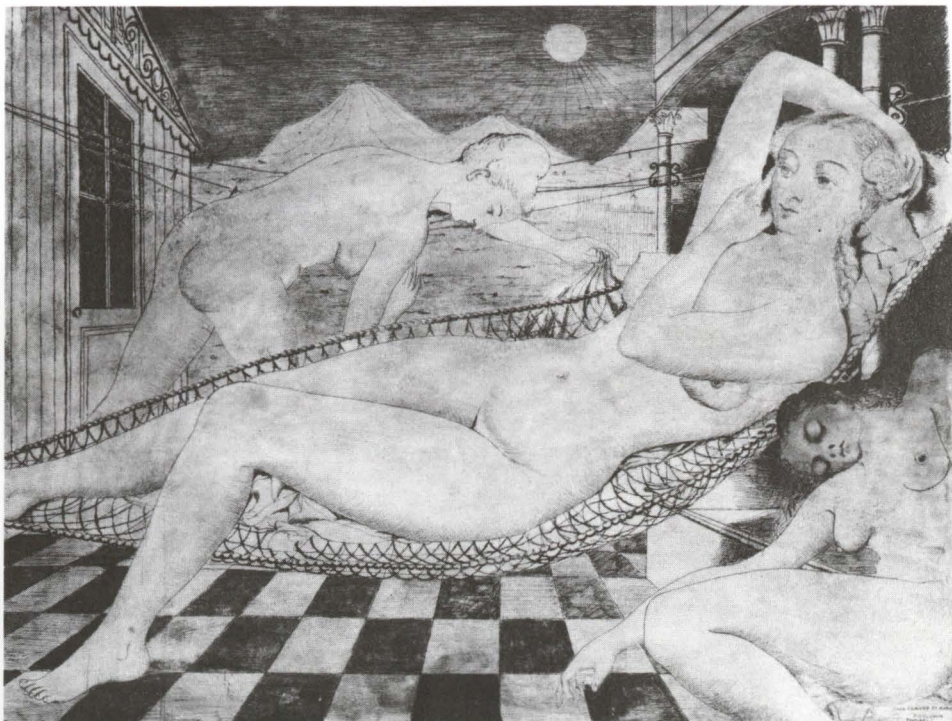


DALI, Salvador Spanish born 1904  
Active in Paris and New York

**18 Return of Ulysses** 1936  
Ink transfer, pen and ink  $9\frac{3}{8} \times 14\frac{5}{8}$  (23.7x37.4)  
*Anonymous, extended loan*



**19 Studies of Horsemen 1936**  
Pen and ink  $17\frac{1}{4} \times 21\frac{1}{2}$  (43.7x54.6)  
*Gift of Sam A. Lewisohn*



DELVAUX, Paul Belgian born 1897

20 **Untitled** September 17, 1947

Watercolour, pen and ink  $23\frac{1}{2} \times 30\frac{7}{8}$  (59.5x78.3)

*The Kay Sage Tanguy Bequest*



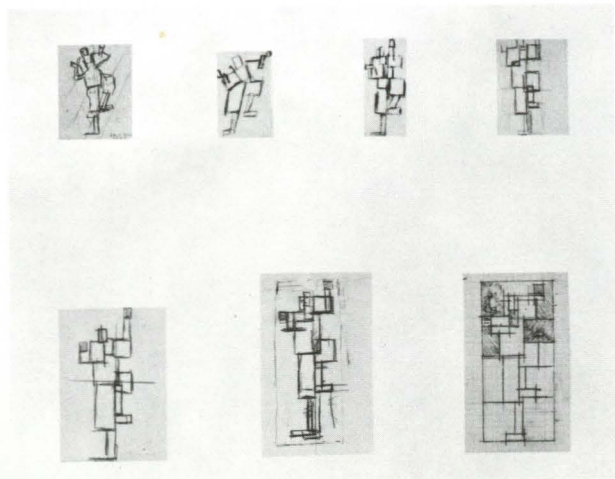
DERAIN, Andre French 1880-1954

**21 Three Dancers (1906)**

Watercolour and pencil  $19\frac{1}{2} \times 25\frac{1}{2}$  (49.5x64.8)

*Gift of Abby Aldrich Rockefeller*

In its flowing use of line and colour, this watercolour anticipates certain drawings and paintings by Matisse of 1908, for instance his oil painting *Dance*, in The Museum of Modern Art, New York.



van DOESBURG, Theo (C. E. M. Kupper) Dutch 1883-1931

**22** Seven studies for the painting

**to** **Rhythm of a Russian Dance** (1917-1918)

**28** Pencil, pen and ink

1:  $3\frac{1}{4} \times 2\frac{5}{8}$  (8.0x6.4)

2:  $3 \times 2\frac{1}{8}$  (7.6x5.3)

3:  $3\frac{3}{8} \times 1\frac{3}{4}$  (8.5x4.3)

4:  $3\frac{1}{4} \times 2\frac{5}{8}$  (8.0x6.5)

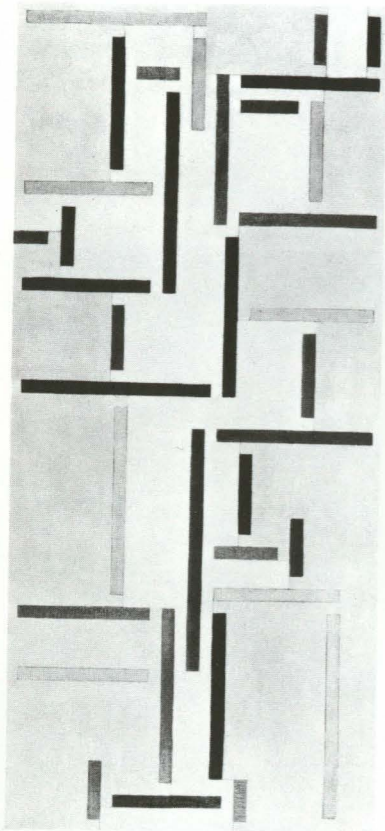
5:  $5\frac{1}{2} \times 4\frac{1}{4}$  (13.7x10.6)

6:  $8 \times 5\frac{1}{4}$  (20.1x13.1)

7:  $6\frac{1}{4} \times 4\frac{1}{4}$  (15.8x10.5)

*Gift of Nelly van Doesburg*

This series of studies demonstrates van Doesburg's progressive transformation of naturalistic subjects into abstractions. In these drawings, the artist's analysis of a dancer's movement is carried through by the contrast of increasingly abstract shape and space intervals. The final painting, of 1918, in The Museum of Modern



van DOESBURG, Theo

**Rhythm of a Russian Dance (1918)**

Oil on canvas  $53\frac{1}{2} \times 24\frac{1}{4}$  (135.9x61.6)

*Acquired through the Lillie P. Bliss Bequest*

Art, New York, is included in this exhibition. The painting, which was probably preceded by a coloured gouache drawing (present location unknown), is a dynamic abstraction with staccato colour accents of right angles. It exemplifies the principles of the De Stijl group, which van Doesburg helped to organize in 1917, in its use of an asymmetrical composition of abstract, rectilinear forms in flat, clean colours.





DUBUFFET, Jean French born 1901

**29 Personage 1944**

Ink over gesso incised with pen  $11\frac{1}{4} \times 6\frac{5}{8}$  (28.3x16.7)

*Gift of Mr and Mrs Lester Francis Avnet*



DUBUFFET, JEAN  
*Joe Bousquet in Bed* (1947)  
Oil emulsion in water on canvas  
Related to Catalogue No. 30

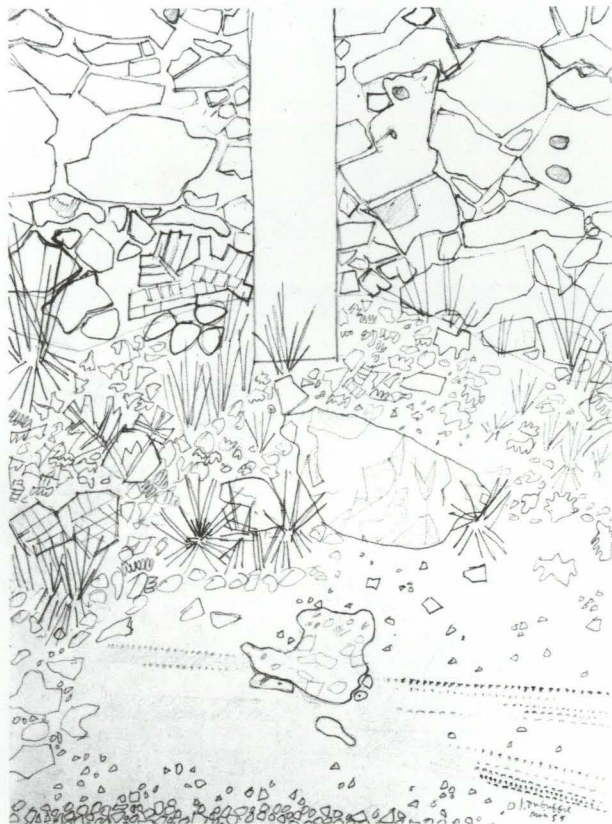


**30 Joe Bousquet III and in Bed (January) 1947**

Gouache and ink over gesso incised with pen  $19\frac{1}{2} \times 12\frac{3}{4}$  (49.4x32.3)

*Mrs Simon Guggenheim Fund*

In this work and in the one preceding, lines are literally scratched into the surface. This drawing and the painting of 1947 for which it is a study, also in The Museum of Modern Art, New York, are from Dubuffet's series "More Beautiful Than They Think They Are (Portraits)".



DUBUFFET, JEAN  
*Pied d'un Poteau Devant un Mur* June 1955  
Gouache  
Related to Catalogue No. 31

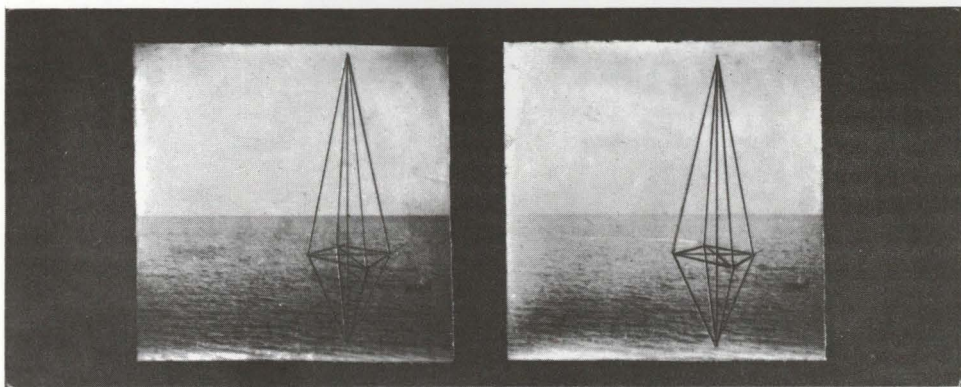


**31 Post at the Foot of a Wall June 1955**

Graphite pencil  $12\frac{3}{8} \times 9\frac{1}{4}$  (32.0x23.5)

*Gift of Mr and Mrs Lester Francis Avnet*

A study for a gouache on paper, June 1955, in the collection of Mrs Jeanne Frank, New York. Both are from Dubuffet's series of drawings and paintings "Carts and Gardens".



DUCHAMP, Marcel American born France 1887-1968

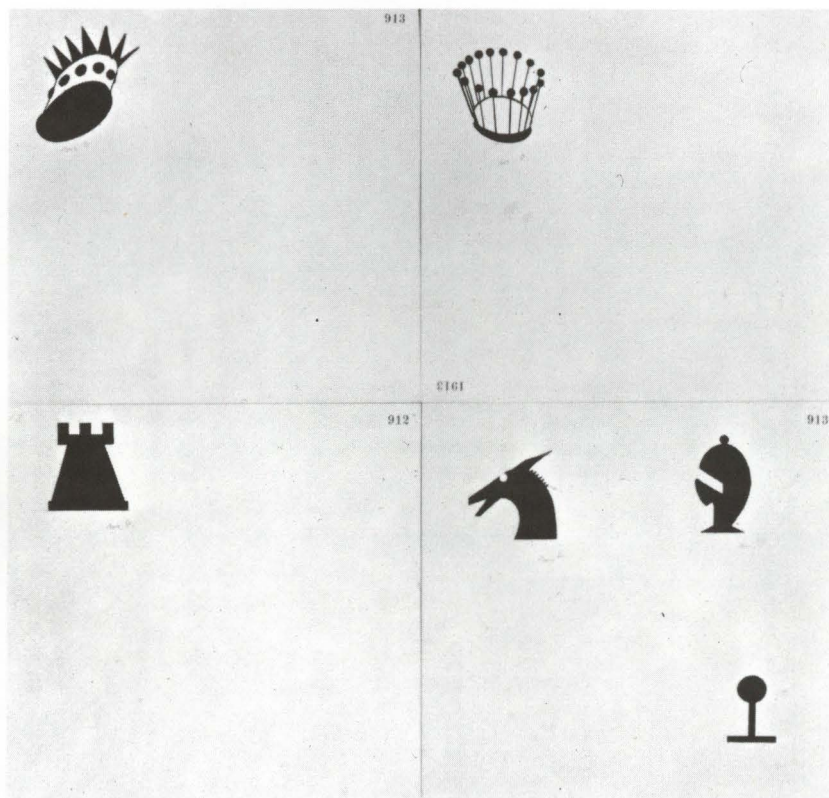
Worked in U.S.A. 1915-1918, 1920-1923; in France 1923-1942; to U.S.A. 1942

**32 Handmade Stereopticon Slide (1918-1919)**

Pencil on stereopticon slide  $2\frac{1}{4} \times 2\frac{1}{4}$  (5.6x5.6)

*Katherine S. Dreier Bequest*

This belongs among Duchamp's "ready-mades", but instead of leaving unaltered the two original photographic views of the sea, the artist has made a "rectified ready-made" by drawing on each slide the projection of a pyramid and its geometric shadow. When seen through a stereopticon viewer, the pyramid appears to float on the surface of the water.

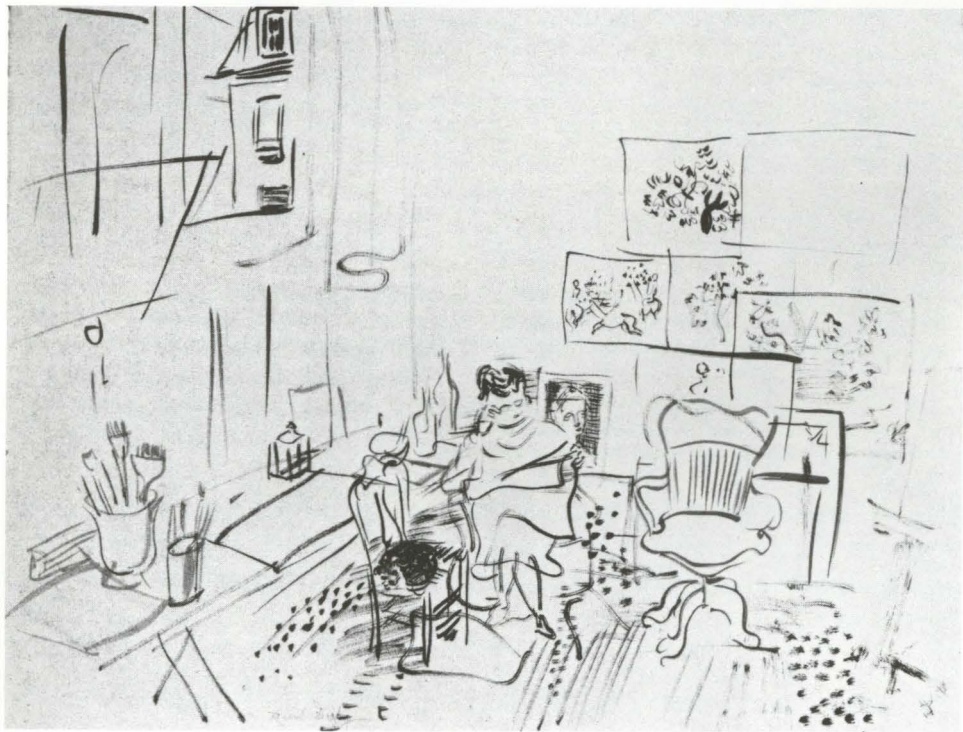


**33 Four studies After A Set of Chessmen (1918-1920)**

Pen and ink 8 $\frac{5}{8}$ x9 (21.9x22.9) each

*Katherine S. Dreier Bequest*

Left to right are designs of the King, Queen, Bishop, and Rook and Pawn and Knight. The four drawings, mounted together by the artist, are after a set of chessmen carved by the artist in wood (1918-1919), in the collection of Mrs Marcel Duchamp, New York.

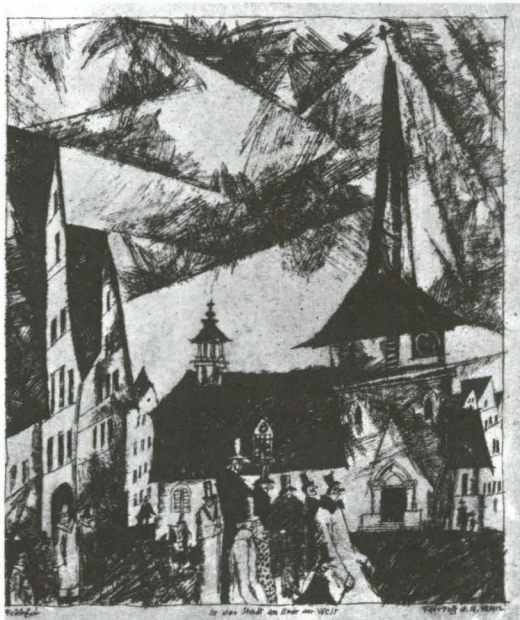


DUFY, Raoul French 1877-1953

**34 The Painter's Studio (c1942)**

Brush and ink 19 $\frac{5}{8}$ x26 (49.3x66.0)

*Gift of Mr and Mrs Peter A. Rubel*



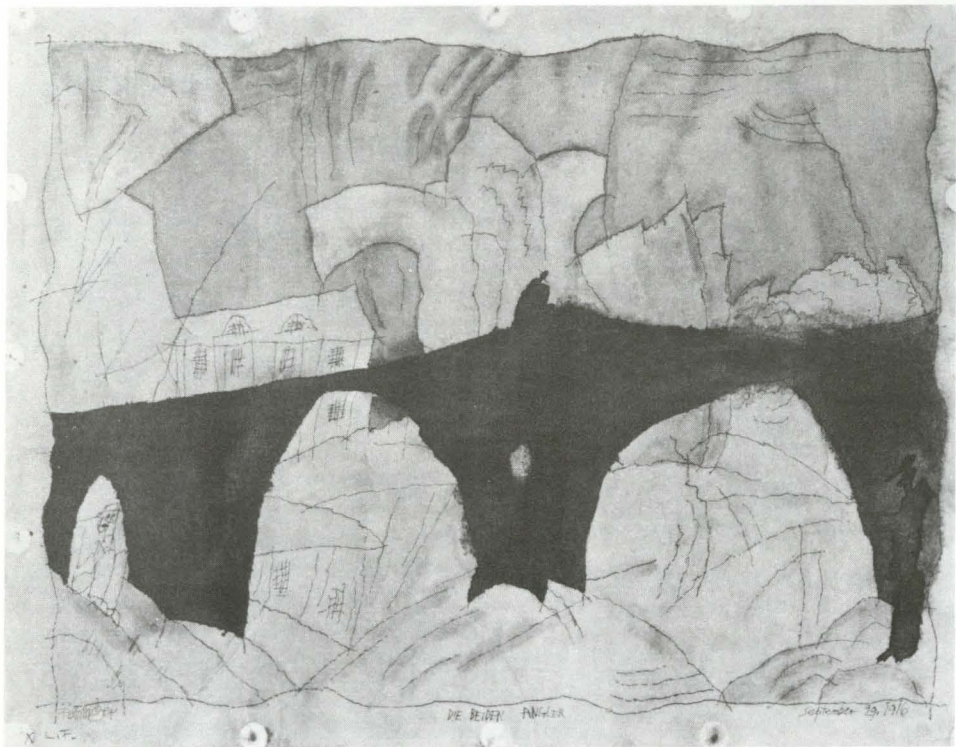
FEININGER, Lyonel American 1871-1956  
Worked in Germany 1887-1936

**35 The City at the Edge of the World July 12, 1912**

Pen and ink  $12\frac{1}{2} \times 9\frac{1}{2}$  (31.6x24.0)

*Gift of Julia Feininger*

Specific dates pertinent to his own life and that of his family are also relevant to Feininger's actual work, particularly his drawings and etchings. This sheet, drawn soon before his forty-first birthday, celebrates on a small scale an intimate world which Feininger created for himself and which he shared with his family and indirectly with others. The legends of this world combined nostalgia, fantasy and whimsy. His gothic, somewhat quaint cityscape is quite different from the tumultuous metropolis by Boccioni (6) drawn two years before.



**36** **Two Anglers** September 29, 1916  
Watercolour, pen and ink  $9\frac{5}{8} \times 12\frac{3}{8}$  (24.2x31.2)  
*Gift of Julia Feininger*





GIACOMETTI, Alberto Swiss 1901-1966  
To Paris 1922

**37 Portrait 1951**

Lithographic crayon and pencil  $15\frac{3}{8} \times 10\frac{7}{8}$  (38.8x27.4)

*Gift of Mr and Mrs Eugene Victor Thaw*

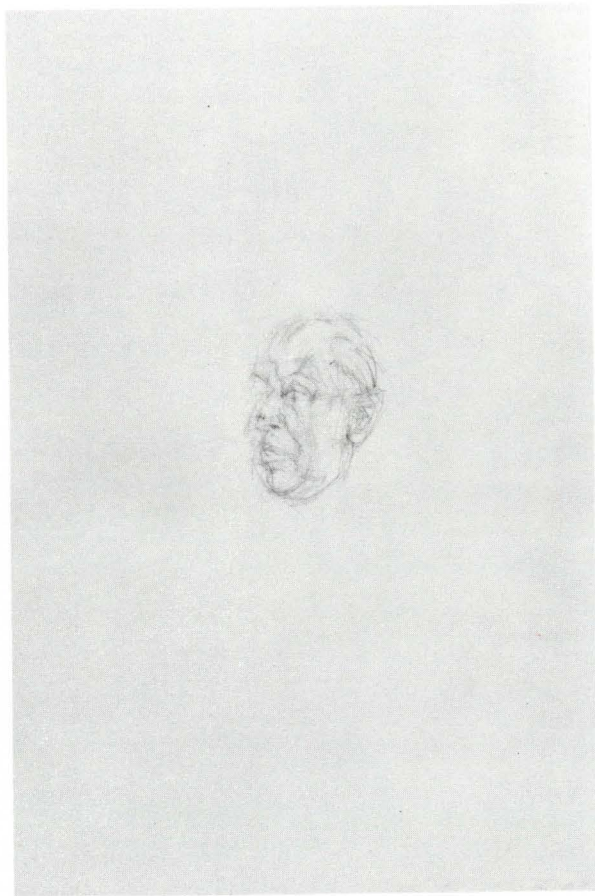
Behind the unidentified sitter is a view of the sculptor's studio.



**38 An Interior 1955**

Pencil  $19\frac{3}{4} \times 12\frac{7}{8}$  (50.0x32.6)

*Gift of Mr and Mrs Lester Francis Avnet*



**39 Igor Stravinsky 1957**  
Pencil  $19\frac{3}{4} \times 12\frac{5}{8}$  (50.0x31.8) irregular  
*Gift of Mr and Mrs Maxime L. Hermanos*  
One of a series of pencil portraits of the composer.



GRIS, Juan Spanish 1887-1927  
To France 1906

**40 Still Life: Bottle and Funnel (1911)**  
Graphite pencil  $18\frac{7}{8} \times 12\frac{1}{2}$  (47.9x31.6)  
*Alva Gimbel Fund*

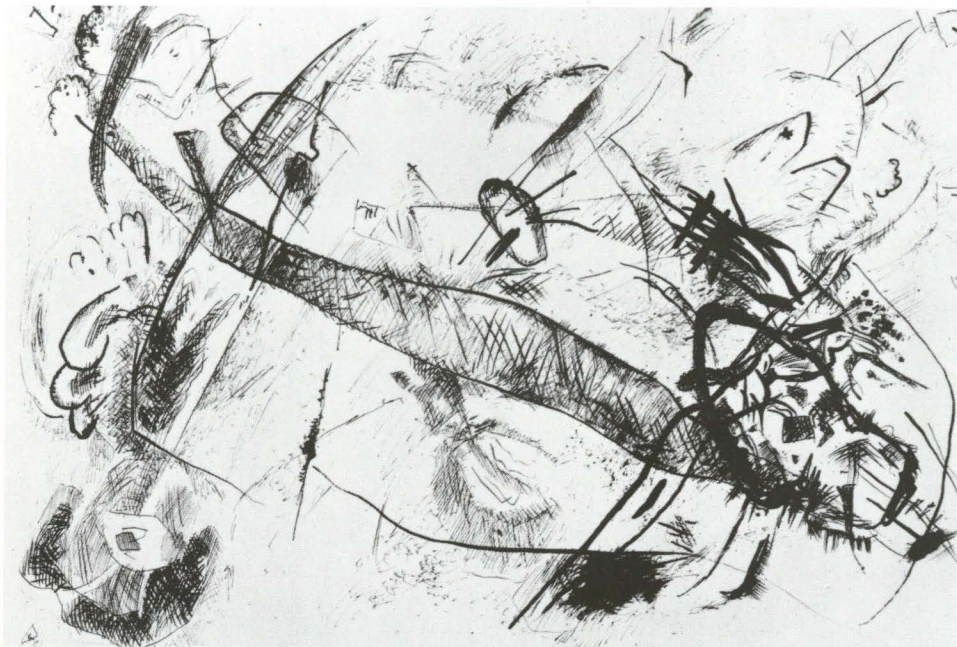


**41 Still Life: Newspaper, Glass and Playing Card (1916)**

Pencil, crayon and tempera  $17\frac{7}{8} \times 10\frac{7}{8}$  (45.2x27.5)

*The Joan and Lester Avnet Collection*

Juan Gris was the most representational, and perhaps the most lucid, of the Cubist painters. His two drawings in the exhibitions are both still lifes. The earlier shows his affinities to Cezanne; the later, his firm commitment to the aesthetic and iconography of Cubism.



KANDINSKY, Wassily Russian 1866-1944

Worked in Germany 1896-1915, 1921-1933; to Paris 1933

**42 Untitled 1915**

Pen and ink 9x13 $\frac{1}{4}$  (22.9x33.7)

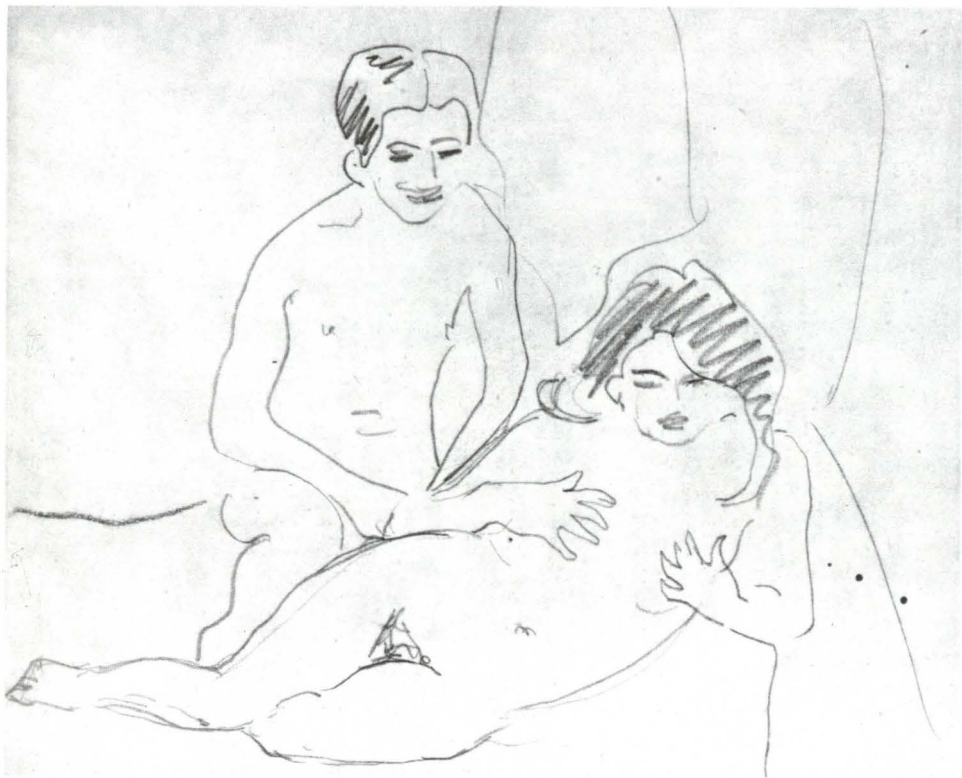
*Purchase*

The outbreak of war in 1915 forced Kandinsky to return to his native Russia and interrupted one of the most productive phases of his career in Germany. During 1915, he painted no oils. This study in ink, however, doubtlessly articulates an idea for a composition which he was unable to execute in paint.



**43 The Horseman 1916**

Watercolour, wash, brush and ink, and pencil  $12\frac{3}{4} \times 9\frac{7}{8}$  (32.3x24.9)  
*The Joan and Lester Avnet Collection*



KIRCHNER, Ernst Ludwig German 1880-1938

**44 A Couple** (c1908-1909)

Pencil  $1\frac{3}{8} \times 17$  (34.5x43.1)

*The Joan and Lester Avnet Collection*





**45 Street Scene (1914)**

Pen and ink  $21\frac{1}{2} \times 15\frac{1}{2}$  (54.7x39.4)

*Gift of Curt Valentin*

This rapid sketch relates specifically to Kirchner's painting *Potsdam Square* (Private Collection, Kerfeld, Germany) of 1914. This cityscape should also be compared with other drawings and paintings he made of Berlin during 1913-1914, for example *The Street* (The Museum of Modern Art, New York), 1913, and *Five Women in the Street* (Wallraf-Richartz-Museum, Cologne), 1914.



KLEE, Paul German born Switzerland 1879-1940  
Worked in Germany 1906-1933; to Switzerland 1933

**46 Hannah 1910**

Wash, pen and ink  $10\frac{5}{8} \times 7\frac{7}{8}$  (27.0x20.0)

*The Joan and Lester Avnet Collection*



**47 Christian Sectarian 1920**

Watercolour, pen and ink  $10\frac{1}{8} \times 6\frac{5}{8}$  (25.7x16.8)

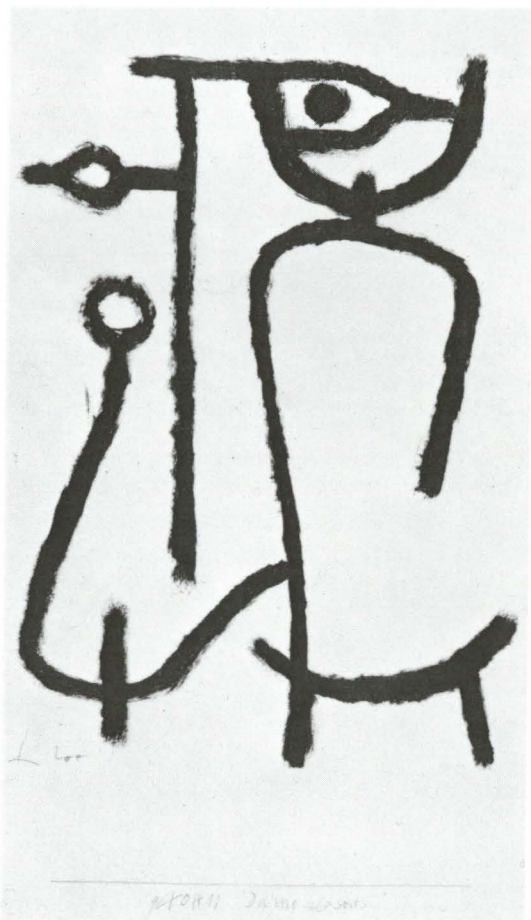
*James Thrall Soby Fund*

The technique of Klee's drawing in this work is particularly inventive and is peculiar to his watercolours of the early 1920s. The black lines are "transferred" by placing a sheet of paper over an inked surface and drawing on it with a hard pencil; the pressure of the pencil causes ink to adhere to the verso of the sheet, registering the drawn image in reverse.



**48 Stage with Young Girls 1923**

Gouache, watercolour, pencil, pen and ink  $19\frac{1}{2} \times 12\frac{5}{8}$  (50.0x32.1) irregular  
*The Joan and Lester Avnet Collection*

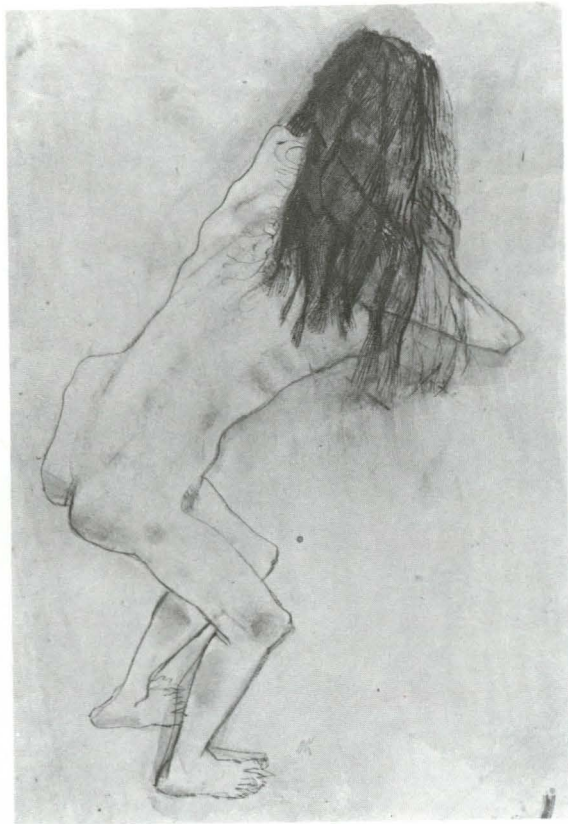


49 **Lady Apart** 1940  
Brush and ink  $16\frac{3}{8} \times 11\frac{5}{8}$  (41.6x29.6)  
*A. Conger Goodyear Fund*



KLIMT, Gustav Austrian 1862-1918

**50 Woman in Profile (c1900)**  
Coloured pencil  $16\frac{7}{8} \times 11\frac{3}{8}$  (42.7x28.7)  
*The Joan and Lester Avnet Collection*

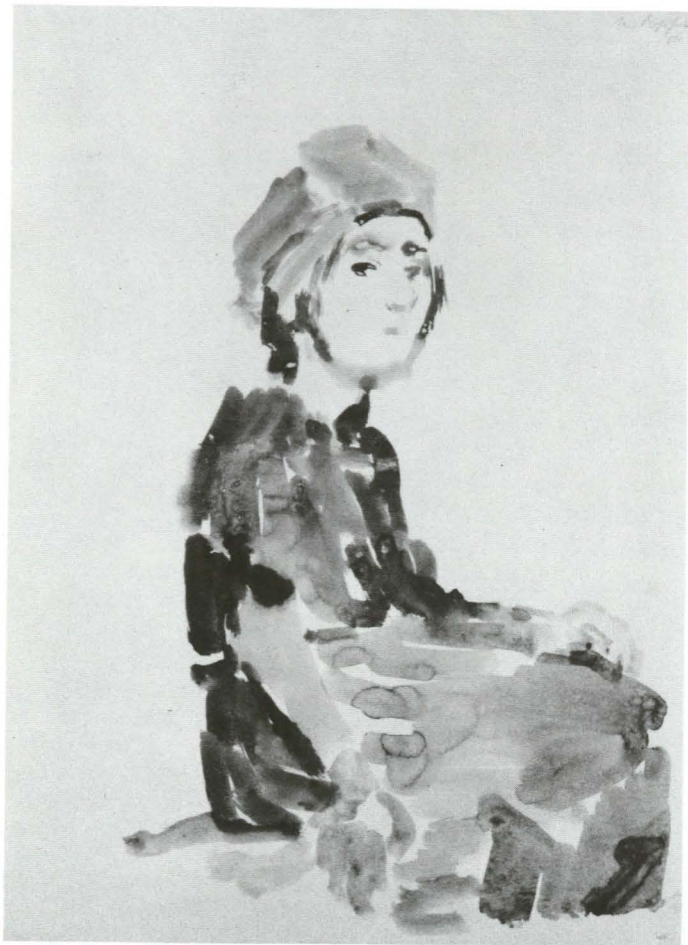


KOKOSCHKA, Oscar British born Austria 1886

Worked in Germany, France and Prague 1910-1938; in London 1938-1953;  
to Switzerland 1953

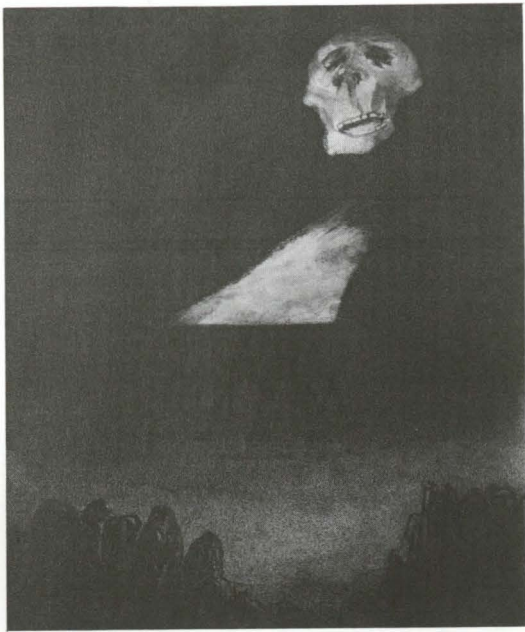
**51 Nude Bending Forward (c1907)**

Watercolour, chalk, pencil, pen and ink  $17\frac{3}{4} \times 12\frac{1}{4}$  (45.1x31.1) irregular  
*Rose Gershwin Fund*



**52 Seated Girl (1922)**  
Watercolour 27 $\frac{3}{8}$ x20 $\frac{3}{8}$  (69.5x51.6)  
*The Joan and Lester Avnet Collection*





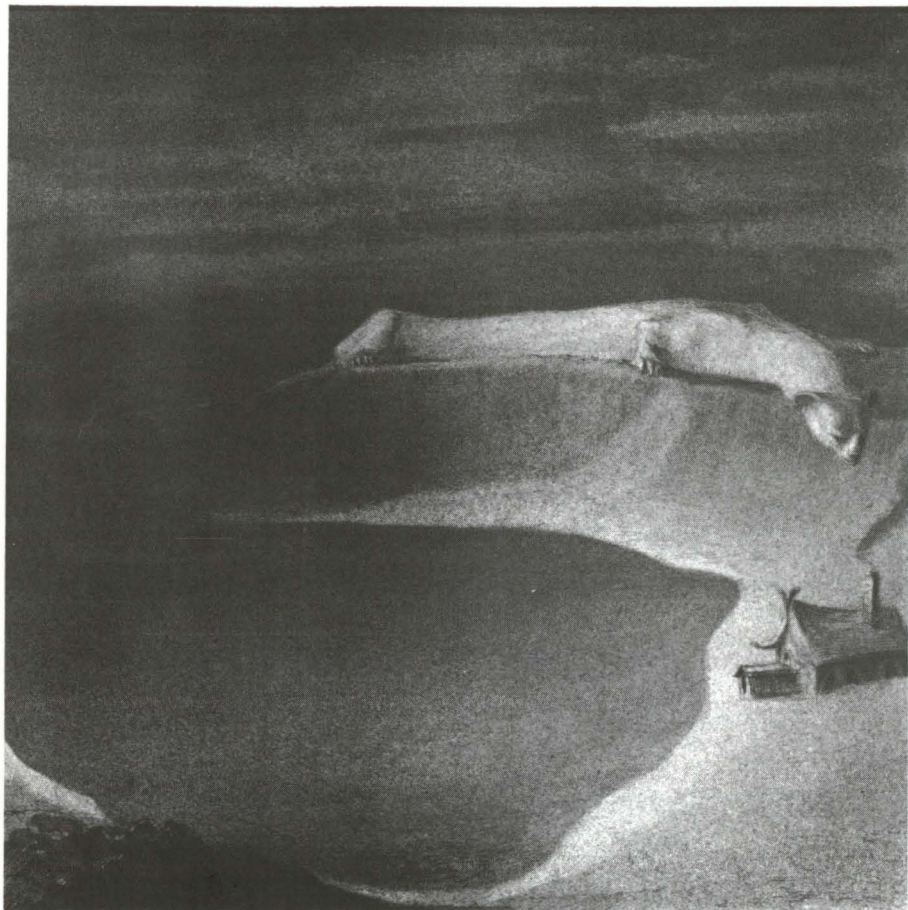
KUBIN, Alfred Austrian 1877-1959

**53 As Day Flies So Goes the Night (c1900)**

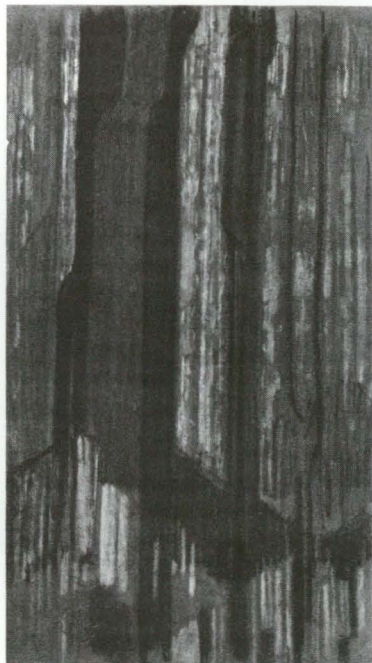
Gouache, wash, brush and ink 13x10 $\frac{3}{4}$  (32.9x27.2)

*The John S. Newberry Collection*

Unlike most artists in this exhibition, Kubin was essentially a draftsman and not a painter or sculptor. His early drawings, such as these, are his best. They present realistically a fantastic world of nightmare and disquiet. The forms are precisely modelled to strengthen the three-dimensional suggestion of illusion. His later drawings, not represented in the exhibition, are less pictorially conceived. Kubin's strange visions are carefully titled. Although they were not known to a large public, his drawings influenced such younger painters as Klee and Feininger and, in particular, de Chirico.



54 **The Stealthy Watcher** (c1903)  
Wash, pen and ink  $8\frac{1}{2} \times 8\frac{3}{4}$  (21.4x22.1)  
*John S. Newberry Fund*



KUPKA, Frantisek Czech 1871-1957

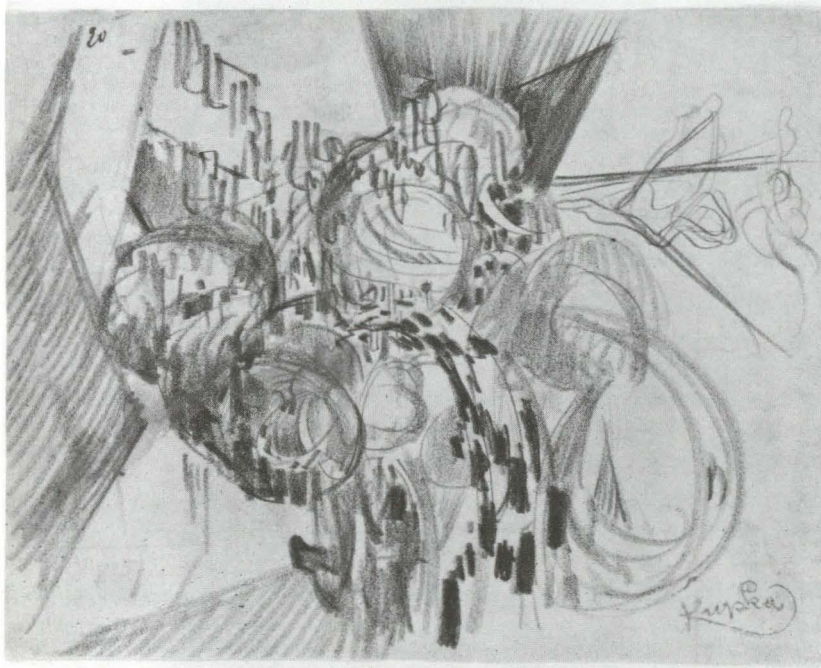
To France 1895

**55 Cathedral (c1911)**

Pastel on brown paper 16x8 $\frac{7}{8}$  (40.6x22.5)

*Lester Avnet Fund*

The proportions and the predominately red and blue colours of this interior strongly suggest the architecture and stained glass of Chartres Cathedral which fascinated Kupka during his transition to non-objective painting. Anticipating his subsequent exploration of vertical and diagonal planes, this pastel also relates compositionally to two of his paintings, *Study for Language of Verticals* 1911-1920, and *The Cathedral* 1913-1914, both in a private collection in Paris.



**56 Study with Green (c1912)**

Chalk and gouache  $7\frac{5}{8} \times 19\frac{3}{8}$  (19.4x49.2)

*John S. Newberry Fund*

In 1908, Kupka painted *Child with a Ball* (Musée National d'Art Moderne, Paris) and followed it with a series of studies investigating both figure and ball in motion, anticipating by several years the direction of Italian Futurism. In this drawing, although the figure is absent, the configurations of the ball in motion are still quite recognizable. The touch of green doubtlessly resulted from an accidental studio spill. Eight studies for *Child with a Ball* and related pastel are in The Museum of Modern Art, New York.



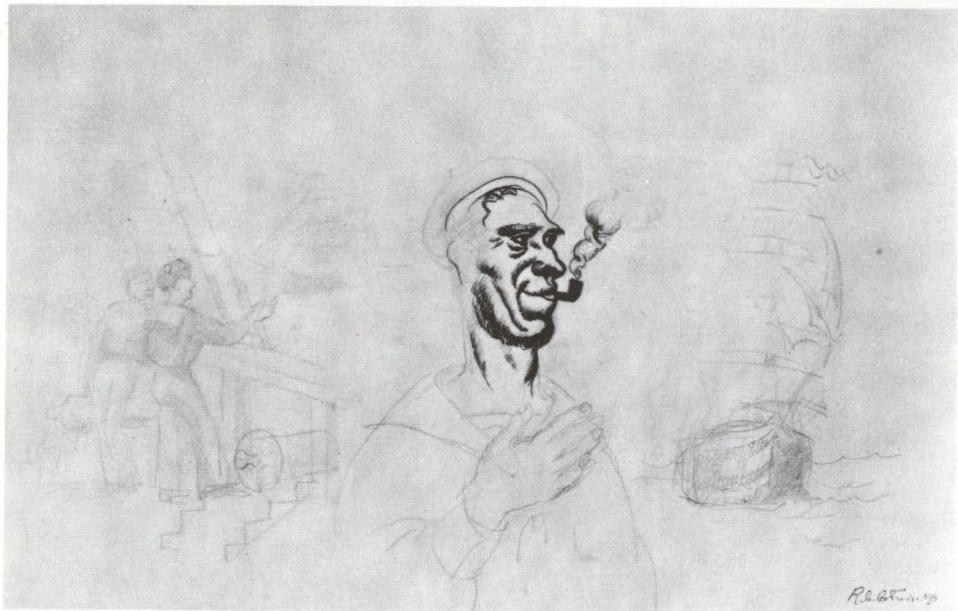
LA FRESNAYE, Roger de French 1885-1925

**57 The Musician (1921)**

Pencil 10 $\frac{1}{4}$ x8 (26.1x20.3)

*Acquired through the Lillie P. Bliss Bequest*

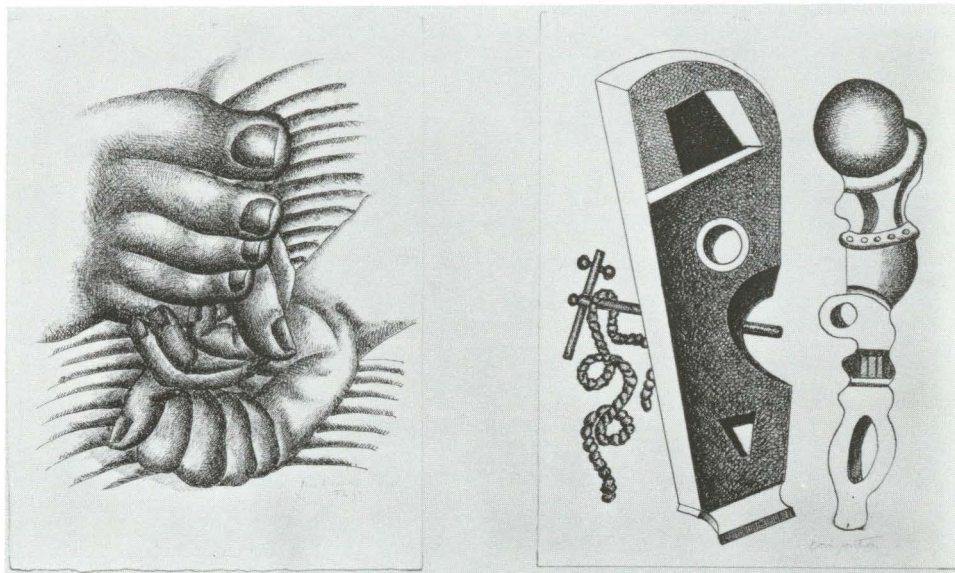
One of several pencil portraits of Jean Hugo. The wind instrument is a tenor recorder.



**58 The Sailor (c1921)**

Pencil, pen and ink  $10\frac{3}{8} \times 16\frac{7}{8}$  (26.2x42.7)

*The Joan and Lester Avnet Collection*



LEGER, Fernand French 1881-1955

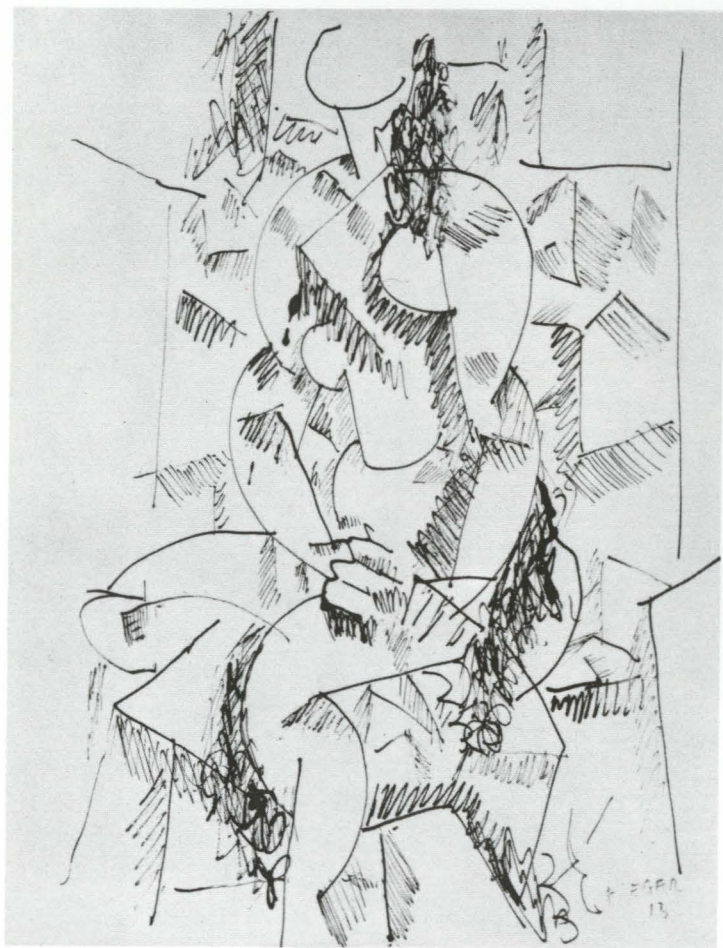
**59 Foot and Hands 1933**

Pen and ink, mounted with

**Composition (1933)**

Pen and ink  $12\frac{3}{4} \times 9\frac{3}{4}$  (32.4x24.7) each

*Purchase*



**60 Seated Nude 1913**  
Pen and ink  $15\frac{7}{8} \times 12\frac{1}{2}$  (40.3x31.6)  
*The Joan and Lester Avnet Collection*





LIPCHITZ, Jacques American born Lithuania 1891  
Worked in France 1909-1941 ; to U.S.A. 1941

**61 The Rape of Europa 1941**  
Ink, chalk and gouache on buff paper 26x20 (66.0x50.8)  
*Purchase*

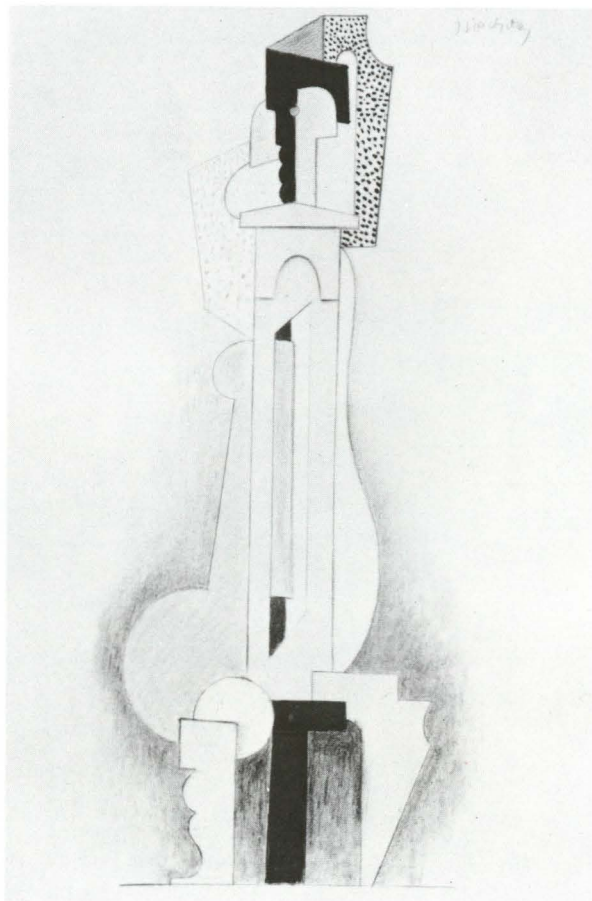


LIPCHITZ, JACQUES  
*Rape of Europa IV* 1941  
Bronze  
Related to Catalogue No. 62



**62 The Rape of Europa 1941**  
Gouache 18 $\frac{3}{4}$ x13 $\frac{5}{8}$  (47.9x32.8)  
*Gift of Philip L. Goodwin*

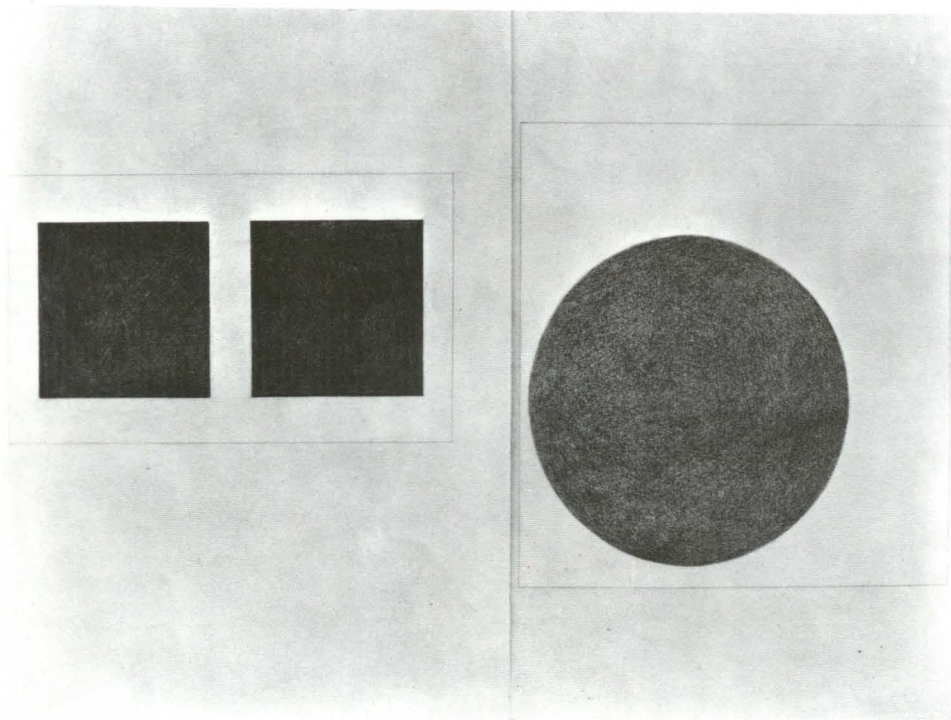
Both sheets are studies for the bronze sculpture *Rape of Europa IV*, 1941, in the collection of R. Sturgis Ingersoll, Philadelphia.



**63 Seated Woman (1915)**

Crayon, charcoal, graphite pencil, watercolour, brush and ink 19 $\frac{5}{8}$ x12 $\frac{7}{8}$   
(49.9x32.8)

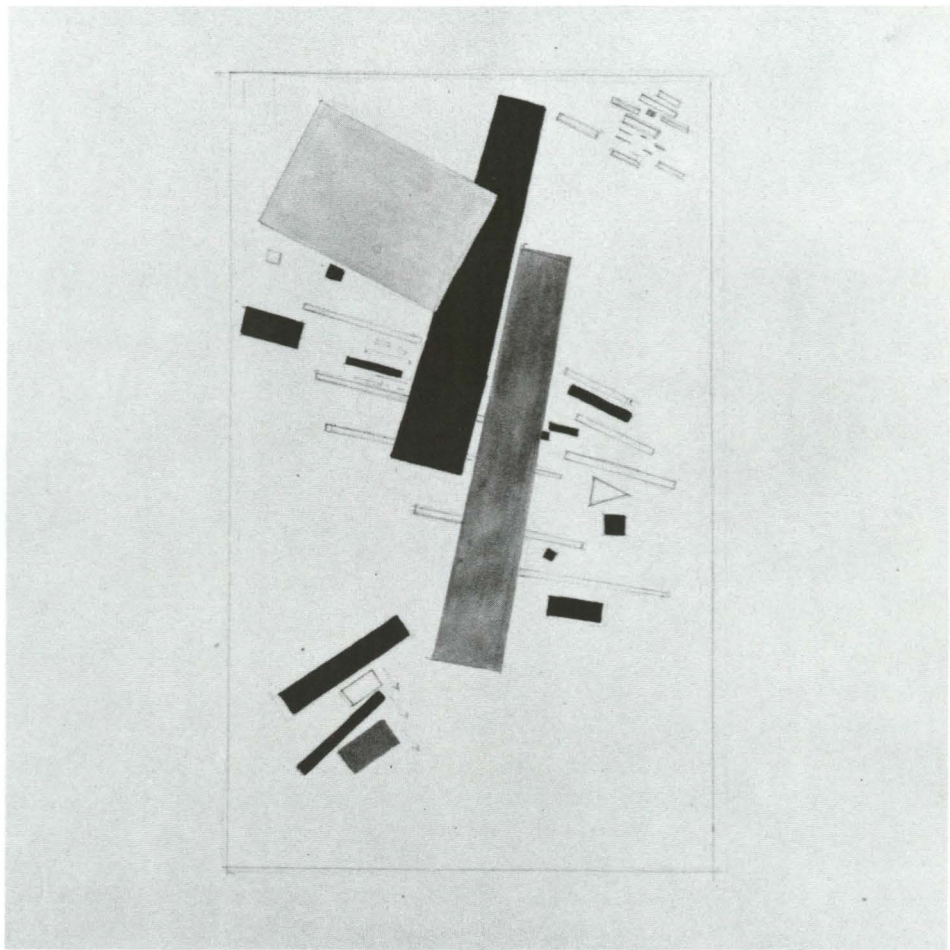
*The Joan and Lester Avnet Collection*



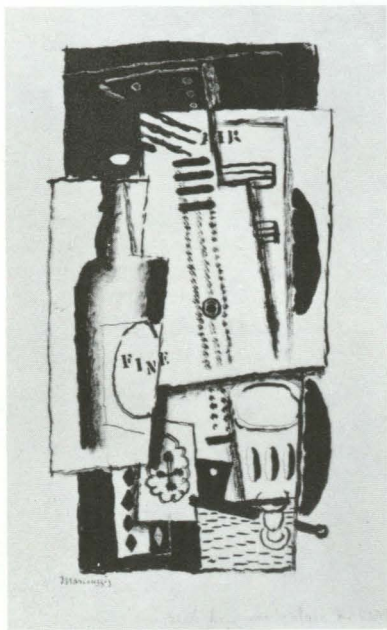
MALEVICH, Kasimir Russian 1878-1935

**64 Suprematist Elements: Two Squares (1913)**

Pencil  $19\frac{3}{4} \times 14\frac{1}{4}$  (50.2x36.2)



**65** **Untitled** (c1915)  
Pencil and gouache  $8\frac{3}{4} \times 7$  (22.2x17.8)  
*Gift of Mr and Mrs Armand P. Bartos*



MARCOUSSIS, Louis Polish 1883-1941  
To Paris 1903

**66 Still Life: Zither, Brandy Bottle, Glass and Playing Cards (1919)**  
Gouache, brush and ink, and pencil  $18\frac{1}{4} \times 11\frac{3}{8}$  (46.4x28.8)

*The Joan and Lester Avnet Collection*

The painting of religious images on the reverse side of a sheet of glass is a folk art tradition peculiar to several Eastern European countries. Marcoussis's drawing is a study for such a painting, although its subject is certainly not religious. For once in Cubist iconography, a zither replaces the guitar. The glass painting became part of a larger work, one in a series of constructions in painted glass and wood devised by Marcoussis between 1919 and 1928. The artist called these objects *fixes*.



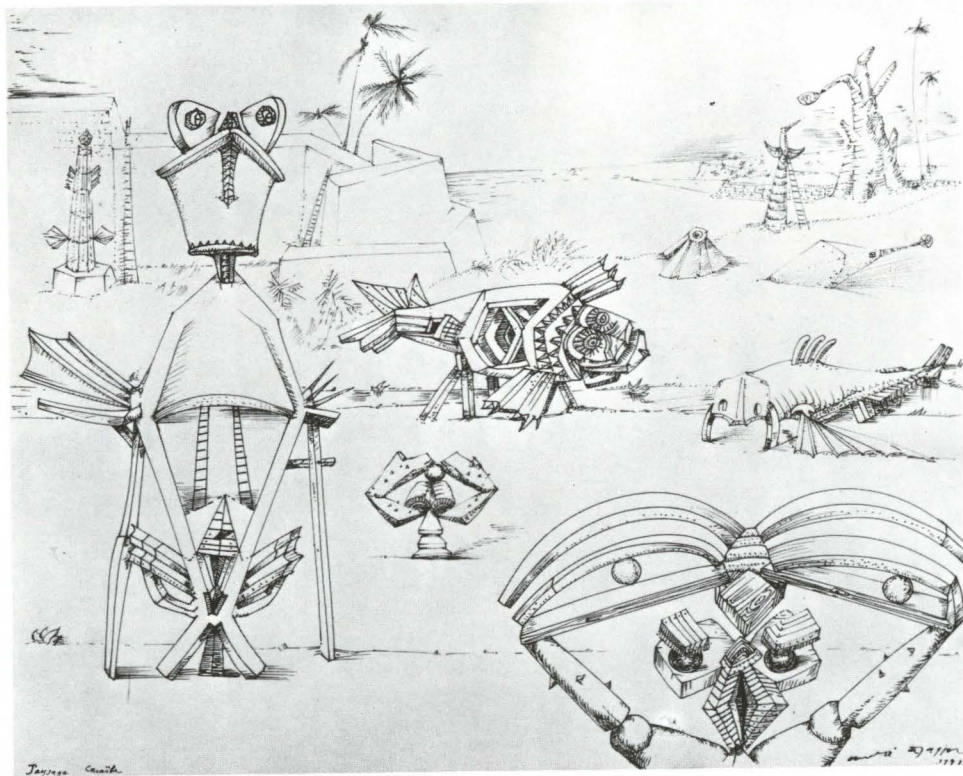
MASSON, Andre French born 1896

Worked in U.S.A. 1941-1945

**67** **Prisoner of the Mirror : Transfiguring Your Death** (1939)

Pen and ink  $18\frac{7}{8} \times 24\frac{3}{4}$  (47.9x62.9)

*Purchase*



68 **Caribbean Landscape 1941**  
Pen and ink 20 $\frac{5}{8}$ x26 $\frac{1}{8}$  (52.1x66.2)  
*Gift of Kay Sage Tanguy*





MATISSE, Henri French 1869-1954

**69 Girl with Tulips (1910)**

Charcoal 28 $\frac{3}{4}$ x23 $\frac{1}{8}$  (73.0x58.8)

*Acquired through the Lillie P. Bliss Bequest*

In 1910 a young woman named Jeanne Vaderin sat for Matisse. From these sittings came this drawing and an oil painting in The Hermitage, Leningrad, done directly from life, as well as a series of five bronzes. This series was subsequently cast and exhibited as heads of *Jeannette*.

The *Jeannette* sculptures, which are included in this exhibition, evolved between 1910 and 1913. The first two states were done directly from life; the remaining three were produced within the next three years as variations on the theme. In each succeeding state, the forms become more simplified, achieving increasing clarity and intensity. In the three later bronzes, the treatment of the head becomes increasingly abstract, and the base becomes an organic part of the sculpture.



**Jeannette I (1910)**

Bronze

20 $\frac{5}{8}$  H. without base (52.4)

6 $\frac{1}{2}$  D. (16.6)

6 $\frac{3}{8}$  W. (16.1)

*Acquired through the  
Lillie P. Bliss Bequest*



**Jeannette II (1910)**

Bronze

21 $\frac{3}{4}$  H. (54.6)

Including marble base in two parts:

Upper base 3 $\frac{1}{4}$ x3x2 $\frac{7}{8}$  (8.3x7.6x7.1)

Lower base 8 $\frac{3}{8}$ x6 $\frac{1}{8}$ x5 $\frac{3}{4}$  (21.7x15.5x14.6)

*Gift of Sidney Janis*



**Jeannette III (1910-1913)**

Bronze

23 $\frac{5}{8}$  H. without base (60.1)

8 $\frac{3}{8}$  D. (21.3)

9 $\frac{3}{4}$  W. irregular (24.8)

*Acquired through the Lillie P. Bliss Bequest*



**Jeannette IV (1910-1913)**

Bronze

24 $\frac{1}{8}$  H. without base (61.2)

7 $\frac{3}{4}$  D. (19.7)

8 $\frac{1}{2}$  W. (21.6)

*Acquired through the Lillie P. Bliss Bequest*



**Jeannette V (1910-1913)**

Bronze

$22\frac{5}{8}$  H. without base (57.5)

$8\frac{1}{4}$  D. (21.0)

$8\frac{7}{8}$  W. irregular (22.5)

*Acquired through the Lillie P. Bliss Bequest*



MATISSE, HENRI  
*Portrait of Mlle. Yvonne Landsberg* 1914  
Oil on canvas  
Related to Catalogue No 70

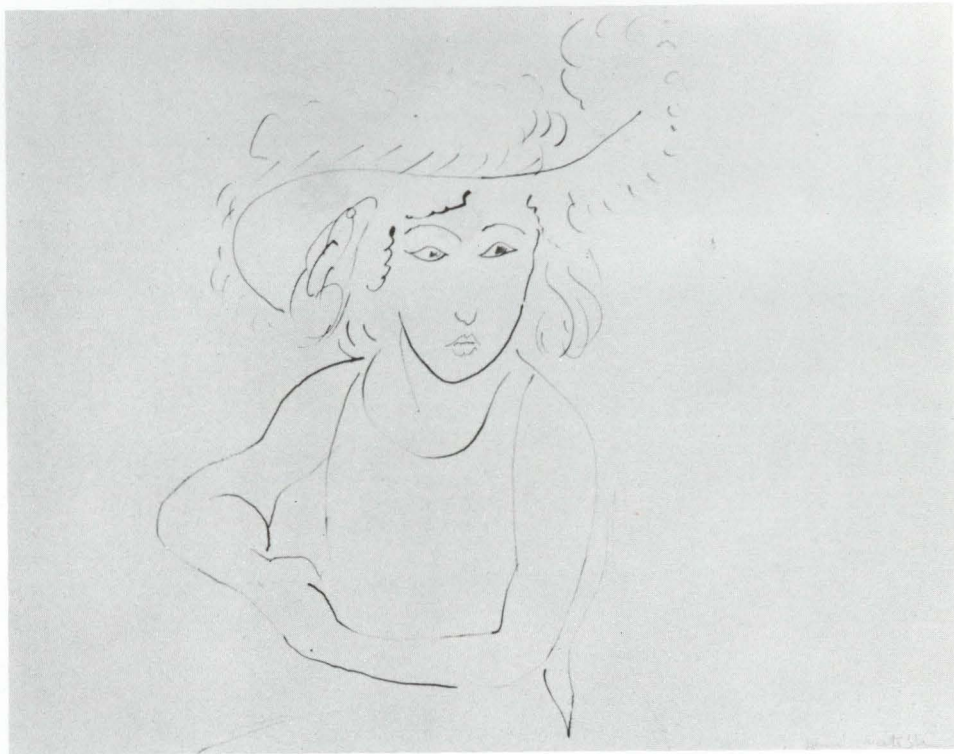


**70 Yvonne Landsberg July 1914**  
Pen and ink  $25\frac{5}{8} \times 19\frac{7}{8}$  (65.0x50.2)  
*Alva Gimbel Fund*

In his definitive study, *Matisse: His Art and His Public* (1951), Alfred H. Barr, Jr. discussed at length the evolution of Matisse's remarkable abstract portrait in oil, *Mlle Yvonne Landsberg*, 1914, now in the Philadelphia Museum of Art. This drawing is one of a number made of the sitter by Matisse as a result of a commission from her brother to execute a portrait drawing of her. Fascinated by the girl's youth and sensitivity, Matisse completed not only the drawings but also five etchings, as well as the oil painting, in the course of several sittings. In a *Member's Newsletter* of The Museum of Modern Art, Eila Kokkinen wrote of this drawing: "We see Yvonne as she must have appeared to Matisse, peering delicately out at the observer. The purity and refinement of line make this a graceful and evocative portrayal of the young girl."



71 **Jeanne Manguin (1906)**  
Brush and ink  $24\frac{1}{2} \times 18\frac{1}{2}$  (62.2x46.9)  
*Given anonymously*



**72 The Plumed Hat (1919)**  
Pen and ink  $14\frac{3}{4} \times 19\frac{1}{2}$  (37.2x49.4)  
*Gift of Abby Aldrich Rockefeller*



**73 Odalisque with a Moorish Chair 1928**

Pen and ink  $25\frac{3}{4} \times 19\frac{7}{8}$  (65.4x50.5)

*Acquired through the Lillie P. Bliss Bequest*





**74 Self-Portrait 1945**  
Crayon 16x20 $\frac{3}{4}$  (40.5x52.5)  
*John S. Newberry Fund*



**75** **Nude with Necklace** May 1950  
Brush and ink 20 $\frac{3}{8}$ x16 $\frac{1}{8}$  (52.8x40.7)  
*The Joan and Lester Avnet Collection*



METZINGER, Jean French 1883-1956

**76 The Smoker (1914)**

Charcoal  $22\frac{1}{8} \times 17\frac{3}{4}$  (56.1x45.2)

*The Joan and Lester Avnet Collection*

Preliminary drawings by the minor Cubist masters are often more animated than their final works. This sheet is a study for the painting *Woman in a Cafe*, 1914, in the collection of Pedro Valanilla-Echevarria, Caracas, Venezuela.



MODIGLIANI, Amedeo Italian 1884-1920  
To France 1906

**77** **Woman's Profile** (1914?)  
Crayon 17x10 $\frac{3}{8}$  (42.9x26.7)  
*The Joan and Lester Avnet Collection*

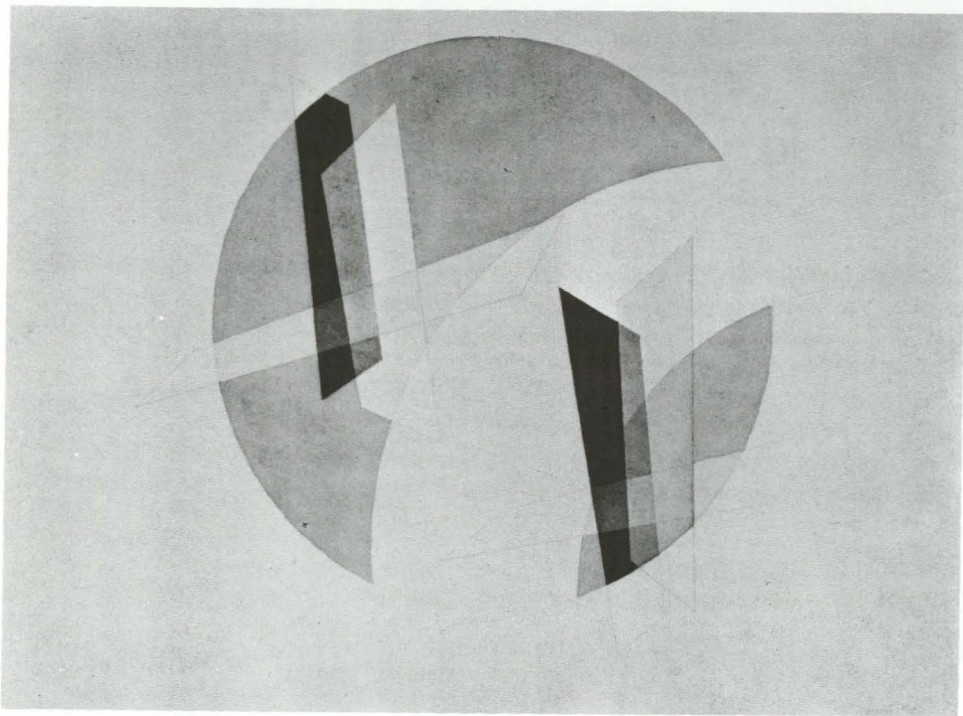


**78 Charles Guerin November 11, 1919**

Pencil  $16\frac{3}{4} \times 10\frac{3}{8}$  (42.5x26.3)

*Gift of John S. Newberry in honour of Paul J. Sachs*

Charles Guerin (1875-1939) was a French painter and lithographer, best known as an illustrator of books. This work is fully dated, which is extremely rare in Modigliani's drawings.



MOHOLY-NAGY, Laszlo American born Hungary 1895-1946  
Worked in Germany 1921-1934; to U.S.A. 1937

**79** **Untitled** (c1926?)

Watercolour and pencil  $19\frac{5}{8} \times 26\frac{3}{4}$  (49.6x67.8)

*Gift in honour of Paul J. Sachs*



MONDRIAN, Piet Dutch 1872-1944

Worked in Paris 1912-1914, 1919-1938; to U.S.A. 1940

**80 Chrysanthemum (1906-1908)**

Pencil, watercolour and gouache  $11\frac{3}{4} \times 8\frac{7}{8}$  (29.8x22.6)

*The Joan and Lester Avnet Collection*



NOLDE, Emil Hansen German 1867-1956

**81 A House in the Marsh (1920s?)**

Watercolour and ink 13 $\frac{5}{8}$ x18 (34.6x45.6)

*The Joan and Lester Avnet Collection*





**82 Amaryllis and Anemone (1920s?)**

Watercolour  $13\frac{3}{4} \times 18\frac{3}{8}$  (35.0x46.7)

*Gift of Philip L. Goodwin*

Born Emil Hansen, Nolde assumed the name of his birthplace, a hamlet situated on the border of Germany and Denmark. His most clearly conceived watercolours were done during the 1920s and 1930s and are difficult to date precisely. In the most admired works from this period, which represent flowers and landscapes, the artist sought a mystical identification with nature.



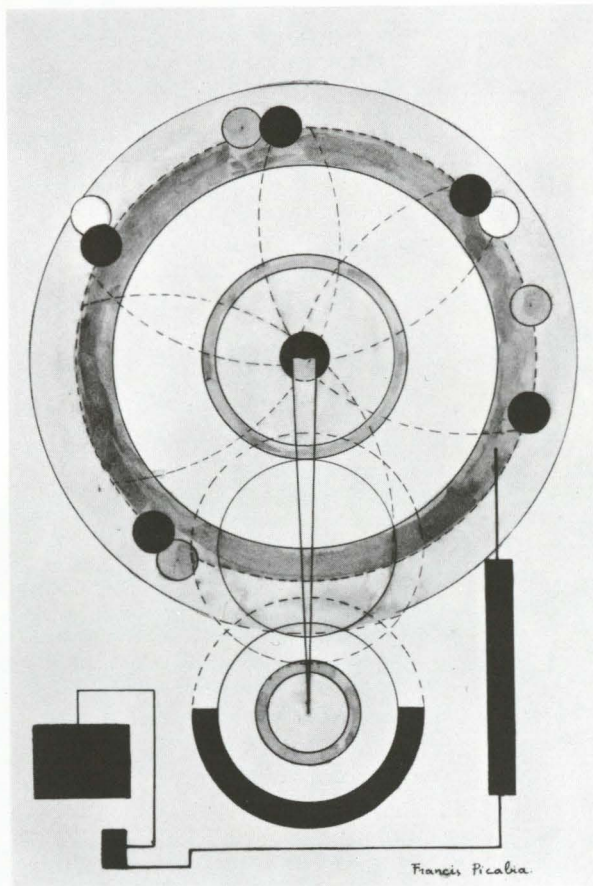
PASCIN, Jules American born Bulgaria 1885-1930

Worked in Germany and Paris 1903-1914; in U.S.A., Cuba and Mexico  
1914-1920; in Paris and Middle East 1920-1927; in U.S.A. 1927-1928;  
died in Paris

**83 Seated Girl (1928)**

Charcoal and wash  $19\frac{3}{8} \times 25\frac{1}{4}$  (49.0x64.0)

*Gift of Mr and Mrs Peter A. Rubel*

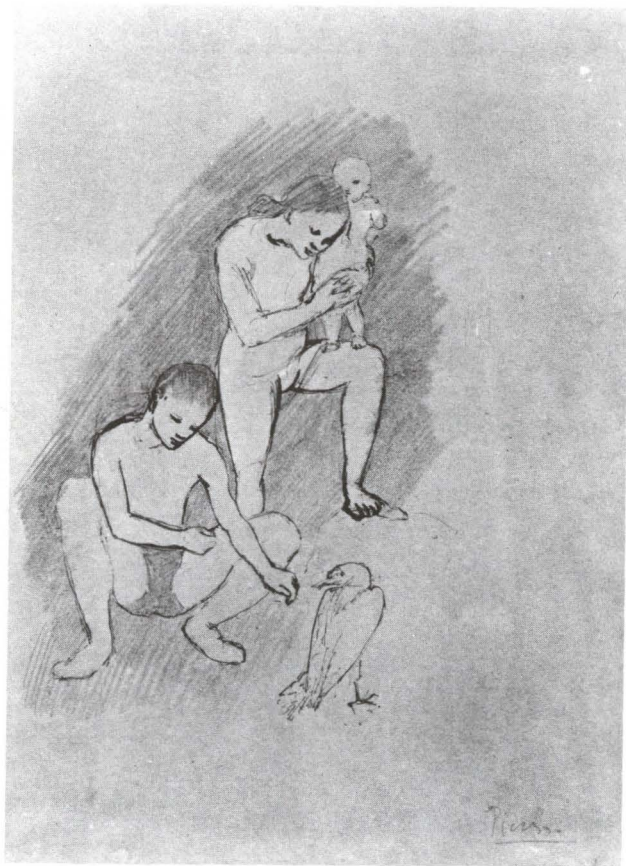


PICABIA, Francis French 1879-1953

**84 Untitled (1919)**

Watercolour, pen and ink 15x10 (38.0x25.5)

*The Joan and Lester Avnet Collection*



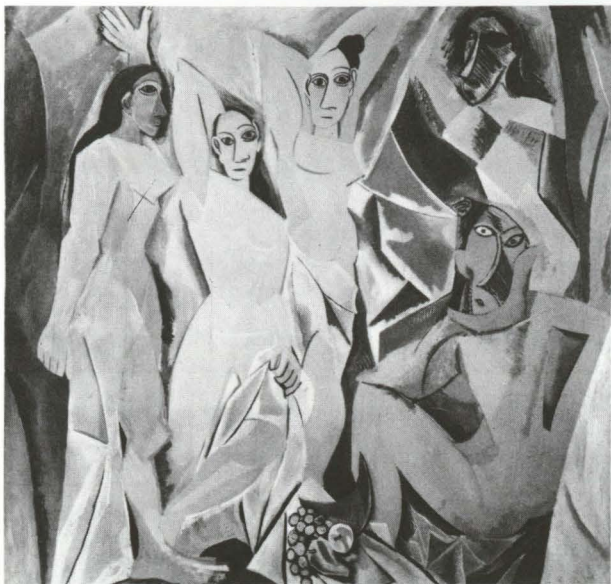
PICASSO, Pablo Spanish born 1881  
To France 1904

**85 Family with a Crow (1905)**  
Crayon, pen and ink  $12\frac{7}{8} \times 9\frac{1}{2}$  (32.6x24.1)  
*The John S. Newberry Collection*



**86 Sleeping Head (1907)**  
Watercolour  $8\frac{7}{8} \times 6\frac{7}{8}$  (22.4x17.5)  
*The John S. Newberry Collection*

This drawing is one of many preliminary studies for the painting *Les Femmes d'Alger (O. J. R. Version O)*, now in The Museum of Modern Art, New York. It was begun in 1906 when Picasso was twenty-six years old and completed in the spring of 1907. From its inception, he envisioned it as a work major in significance as well as in scale. Although the actual appearance of the final picture was not clearly fixed in his mind as he set about to paint, its subject, which represented several figures in an interior, was to be the visit of a young sailor to nudes in a brothel. As has happened so often in his career, Picasso changed the composition radically.



PICASSO, PABLO  
*Les Femmes d'Alger (O.K.)* (Spring 1907)  
Oil on canvas 8' x 7' x 8"  
Related to Catalogue No 86

Eventually, as the work progressed, he eliminated the sailor, although there is still a reference to him in this drawing. Unlike the vigorous, harsh expression of the final painting, this watercolour is more serene and shows a sleeping head. The shape of the head shows the influence of West African masks as do, of course, three of the five heads in *Les Femmes d'Alger*.

*Les Femmes d'Alger*, although certainly not a cohesive work of art, marked a turning point in the development of 20th century Western art. The evolution of many disparate elements within the painting can be traced through a number of studies either related to or directly preliminary to the final work. In addition, other elements were developed further into paintings and drawings independent of *Les Femmes d'Alger* itself. Taken together, this body of work makes apparent Picasso's development in the period immediately anticipating Cubism – the major and most influential stylistic innovation of the 20th century.

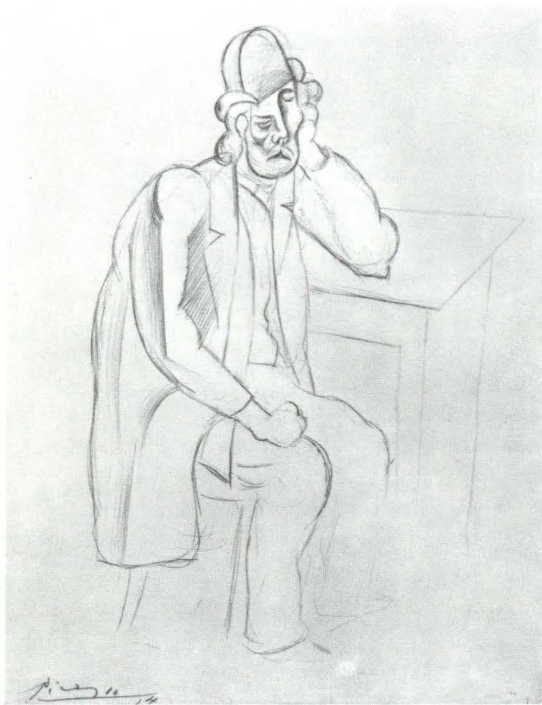


**87 The Bathers (1908)**

Watercolour and pencil  $18\frac{3}{4} \times 23\frac{1}{8}$  (47.5x58.7)

*Hillman Periodicals Fund*

Late in 1908, Picasso became preoccupied with a figure composition showing nude bathers out of doors. He painted two interpretations of the subject in oil and made several drawings. The first painting, *Trois Femmes*, is in a private collection in Paris; the second and larger version belongs to The Hermitage, in Leningrad. This watercolour would appear to have been made after the first painting and before the second.



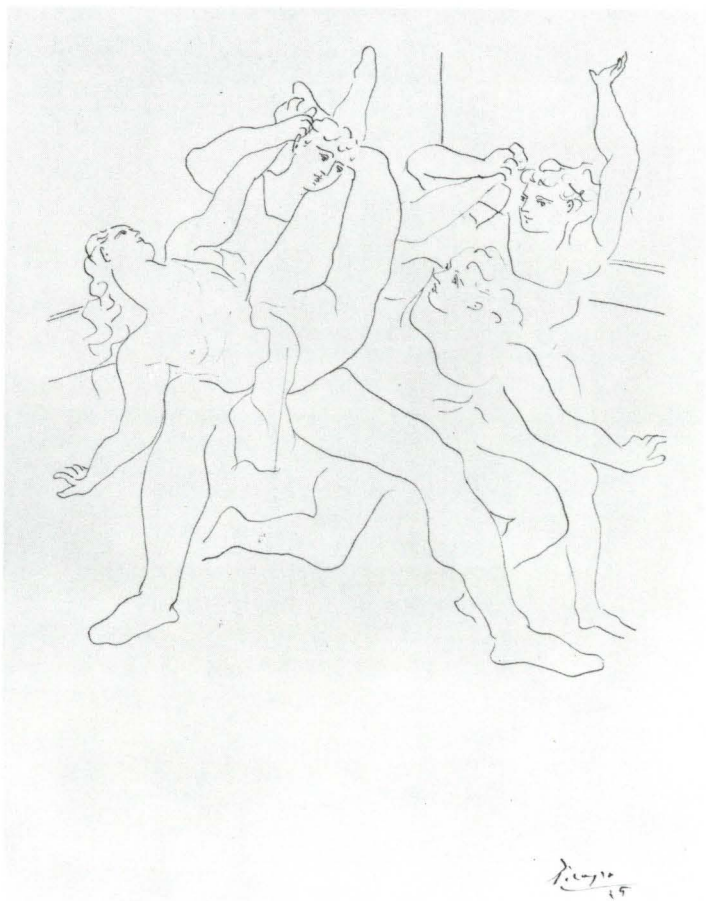
**88 Man in a Mellon Hat 1914**

Pencil 13x10 (32.8x25.4)

*The John S. Newberry Collection*

In Picasso's drawings from the summer of 1914, forms became less structured and more liberated. He explored the human figure in two series of studies, one of the seated man and another of the female nude. The first series and its related etchings depict a man seated, usually at a table, with or without a hat and moustache. Sometimes, but not here, Picasso added a pipe or playing cards, as well as objects from the Cubist iconography such as a guitar or mandolin and those from the ambiance of the artist's personal life.

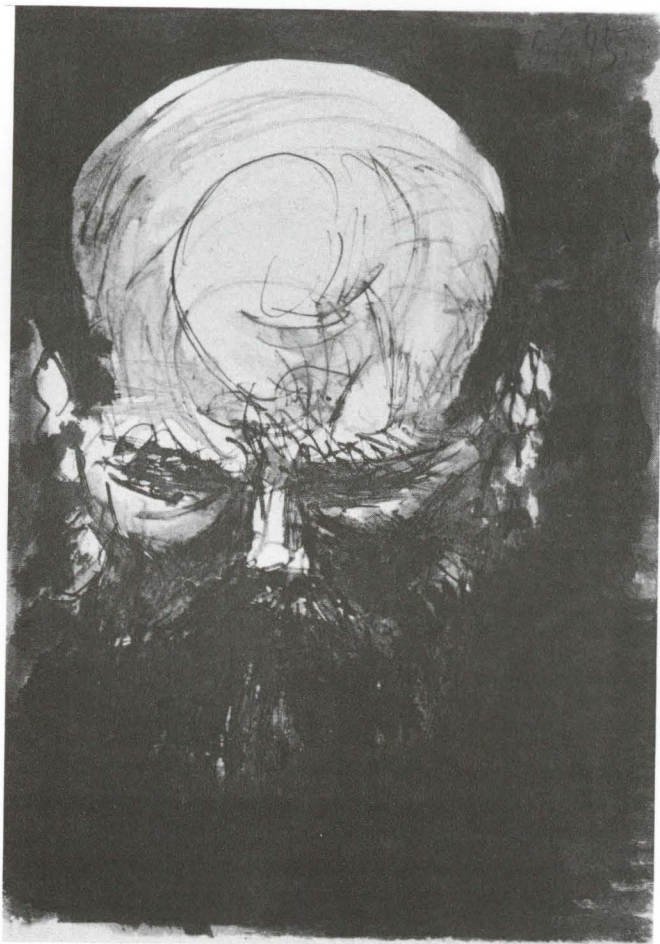




**89** **Four Dancers 1925**  
Pen and ink 13 $\frac{7}{8}$ x10 (35.3x25.4)  
*Gift of Abby Aldrich Rockefeller*



**90** **The Necklace** September 8, 1938  
Pen and ink 26 $\frac{3}{4}$  x 17 $\frac{5}{8}$  (68.0 x 44.8)  
*Acquired through the Lillie P. Bliss Bequest*



91 **Paul Verlaine** June 5, 1945  
Wash, pen and ink  $11\frac{5}{8} \times 8\frac{1}{4}$  (29.3x21.0)  
*The Joan and Lester Avnet Collection*



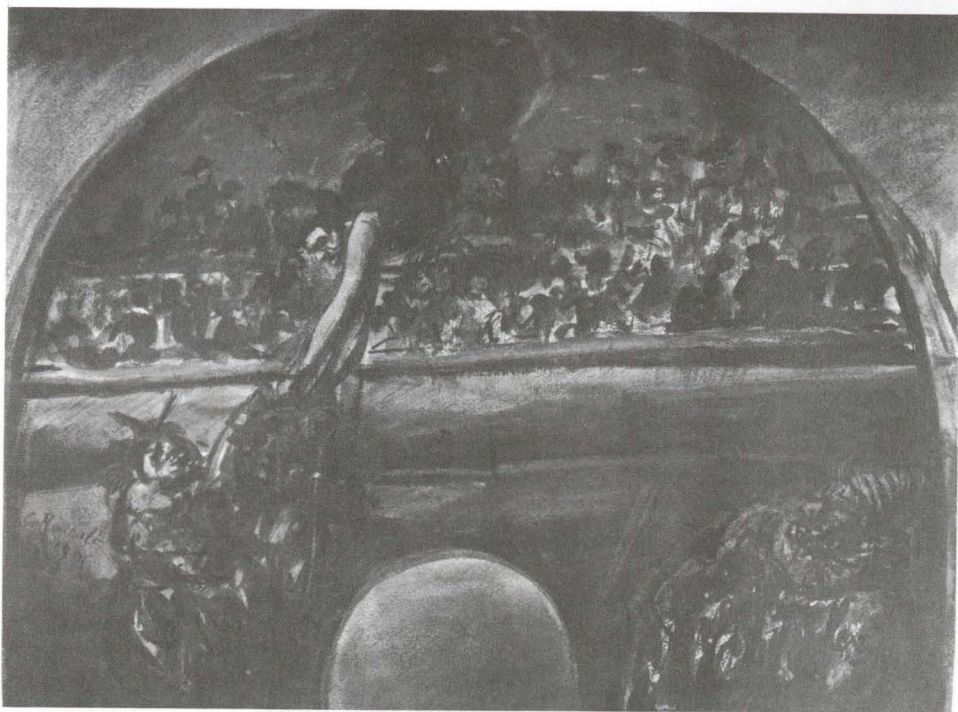
ROHLFS, Christian German 1849-1938

**92 Man in a Top Hat 1935**

Watercolour and crayon 19 $\frac{7}{8}$ x13 (50.5x32.8)

*The John S. Newberry Collection*

Cezanne, Corinth, and Rohlfs are the only artists represented in this exhibition who were born before 1860. Rohlfs was a painter, and like Corinth, he was also a prolific printmaker, particularly in the technique of woodcut. The oldest of the German expressionists, he remains comparatively little known.



ROUAULT, Georges French 1871-1958

**93 Circus Act 1905**

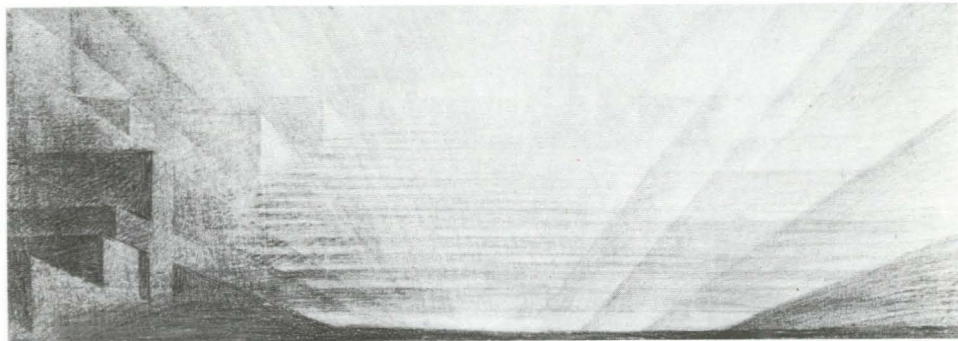
Pastel, charcoal, watercolour, brush and ink  $10\frac{1}{4} \times 13\frac{1}{2}$  (26.0x34.3)

*The Joan and Lester Avnet Collection*

A similar but smaller drawing, *Circus (Pierrot, Punch and Harlequin)* 1905, is in the collection of the Musée de l'Art Moderne de la Ville de Paris.



94 **The Procuress** 1906  
Watercolour  $12\frac{1}{8} \times 9\frac{1}{2}$  (30.8x24.1)  
*Acquired through the Lillie P. Bliss Bequest*

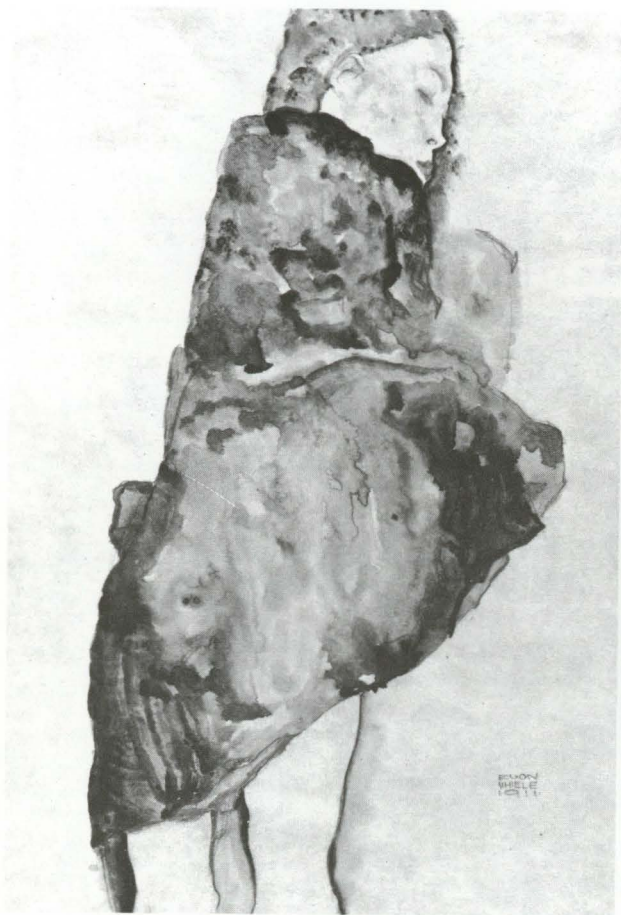


RUSSOLO, Luigi Italian 1885-1947

**95** **Untitled** (1912)

Crayon  $7\frac{1}{2} \times 20\frac{1}{8}$  (18.8x51.1)

*The Joan and Lester Avnet Collection*



SCHIELE, Egon Austrian 1890-1918

**96 Standing Girl 1911**

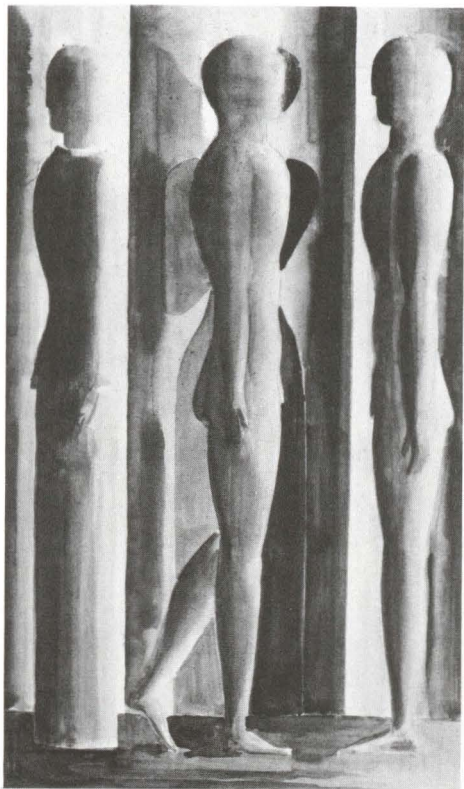
Watercolour and pencil  $17\frac{5}{8} \times 12\frac{1}{4}$  (44.7x31.1)

*The Joan and Lester Avnet Collection*





**97** **Nude with Violet Stockings** 1912  
Watercolour, pencil and ink  $12\frac{5}{8} \times 18\frac{5}{8}$  (32.0x47.3)  
*Mr and Mrs Donald B. Straus Fund*



SCHLEMMER, OSKAR  
*Three Sections* 1929  
 Oil on canvas 53½ x 39"  
 Related to Schlemmer drawing *Formation*



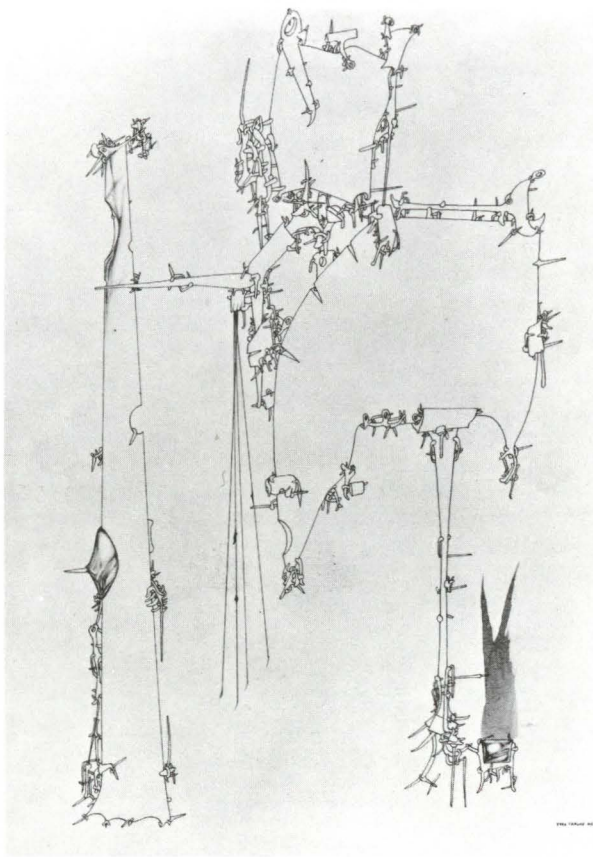
SCHLEMMER, Oscar German 1888-1943

**98 Formation (1929)**

Watercolour and pencil 22x13½ (55.9x35.2)

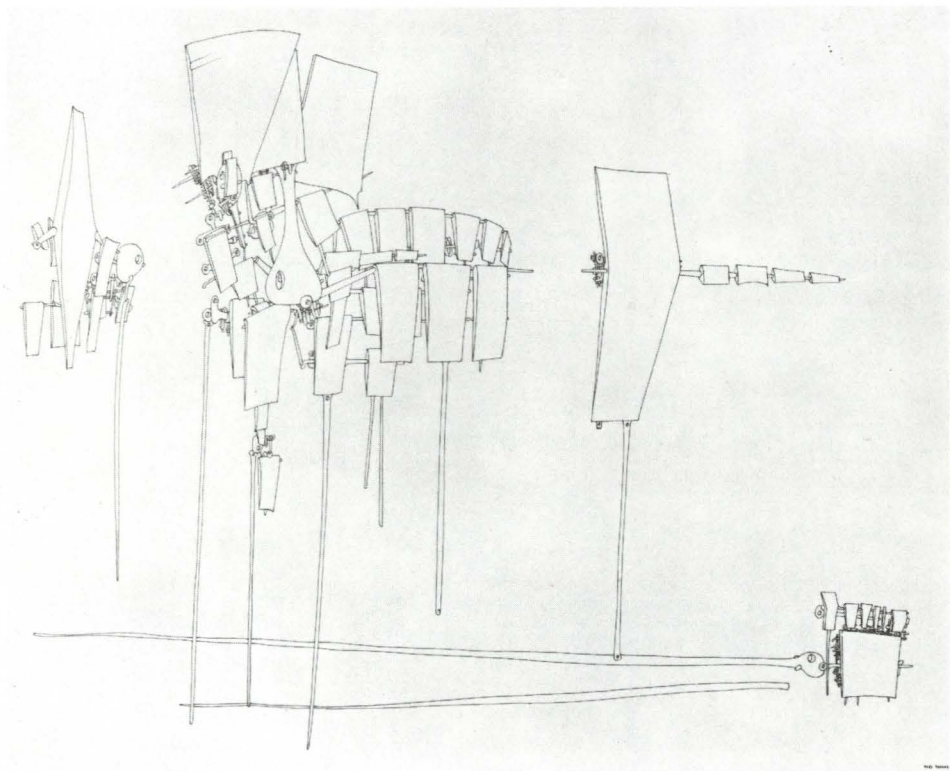
*The Joan and Lester Avnet Collection*

Schlemmer worked on his painting *Three Sections* over a period of several years. This study is closely related to the final version, which was also completed in 1929 and is in the collection of Mr and Mrs Walter Bareiss, Greenwich, Connecticut.



TANGUY, Yves American born France 1900-1955  
To U.S.A. 1939

**99** **Untitled** 1949  
Watercolour, pencil, pen and ink  $19\frac{3}{8} \times 14\frac{3}{4}$  (50.4x37.3)  
*Kay Sage Tanguy Bequest*



10 **Untitled 1953**

Pen and ink  $22\frac{1}{4} \times 28\frac{1}{8}$  (56.5x71.4)

*Gift of Kay Sage Tanguy*

*Design and Typography: David Armitage*

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