The Sidney and Harriet Janis Collection: a gift to the Museum of Modern Art

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The Museum of Modern Art's exhibition history—from our founding in 1929 to the present—is available online. It includes exhibition catalogues, primary documents, installation views, and an index of participating artists.
That the Janis collection should find a home at a great museum has long been my hope, and happily the museum of my first love, The Museum of Modern Art, has graciously accepted it.

—SIDNEY JANIS

In its size, breadth of taste, considered balance, and immediate availability, the Sidney and Harriet Janis Collection of some hundred paintings and sculptures is one of the great gifts of works of art received by The Museum of Modern Art.

The collection will be discussed and illustrated in a complete catalogue to be issued later under the general editorship of William S. Rubin, Curator of Painting and Sculpture, who first suggested to Mr. Janis that he make his decision in favor of this museum. I wish, meanwhile, to indicate the particular value of these works of art to the Museum and to recall briefly Mr. Janis' relation to it in the early years when both amateur and institution were beginning to form their collections.

Sidney and Harriet Janis’ interest in the Museum began in November, 1929, when it first opened with a great exhibition of paintings by Cézanne, Gauguin, Seurat, and van Gogh. A few months later Mr. Janis acquired not the work of a nineteenth-century master but two paintings from the Museum’s Paul Klee exhibition, and added a third shortly after. Klee’s In the Grass and Actor’s Mask are still in the collection, and so are eight other paintings by European artists, all acquired by 1934: a Mondrian selected in the artist’s studio in 1932, an early de Chirico, a Dali of 1929—three works by artists then little known in American collections and borrowed gratefully by the Museum for its fifth anniversary exhibition—and five Picassos. Of these, the most imposing by far is Picasso’s Painter and Model of 1928, a large work, difficult, indeed formidable; to acquire it in those days was an act of courage.

In the summer of 1935 the Janis collection was shown at the Museum. There was some hesitation on the part of the Museum lest the display of a private collection set an awkward precedent. Mr. Janis handsomely withdrew his name but lent his treasures. There were sixteen paintings: the ten already mentioned as permanent in the collection, others by Klee and Picasso, and in addition works by Gris, Léger, Matisse, and, above all, Rousseau’s The Dream. In 1933, the depths of the Depression, the Museum had no purchase funds; but Sidney Janis, with considerable daring, had been able to secure this, probably the greatest of Rousseau’s jungle pictures. (Twenty years later, as he had promised long before, he gave the Museum the first chance to buy it. Again funds were inadequate, but Nelson Rockefeller, himself an avid collector, came to the rescue and magnanimously bought The Dream for the Museum on its twenty-fifth anniversary.)

In spite of its excellence the Janis collection was surprisingly little known in New York at the time of its 1935 showing. Nevertheless it was much admired. The following year, without anonymity, the Picasso Painter and Model was borrowed again, this time for Cubism and Abstract Art. Harriet Janis contributed an elaborate analysis of the painting to the catalogue.
Boccioni. Dynamism of a Soccer Player. 1913
About the end of 1933 Sidney Janis joined the Museum’s Advisory Committee, a group of young collectors and friends of the Museum, among them Elizabeth Bliss (now Mrs. Bliss Parkinson, President of the Museum), Walter P. Chrysler, Jr., Philip Johnson, Lincoln Kirstein, George L. K. Morris, Nelson Rockefeller, James Johnson Sweeney, John Walker III, and Edward M. M. Warburg. Among other lively achievements, such as raising the Museum’s first purchase fund for the collection, the Committee from time to time organized or sponsored exhibitions.

In 1939 Sidney Janis directed the show Contemporary Unknown American Painters, works by eighteen obscure “modern primitives.” Two of them soon lost their obscurity, “Anna Maria Robertson Moses, housewife,” and “M. Hirshfield, cloak and suit manufacturer.” In the preface to the catalogue, Mr. Janis described the series of exhibitions as “the Advisory Committee’s laboratory for experiment and research... a forum for untried ideas.”

Mr. Janis produced another show in 1940 during the Museum’s first Picasso exhibition. Using a full-size mounted photograph of Picasso’s Seated Man (or Accordionist) of 1911, Mr. Janis submitted one of the artist’s most cryptic cubist compositions to an exhaustive analysis of its formal and iconographic elements. He employed over fifty photographic details, linear diagrams with connecting rods, electrically lit color transparencies, but almost no words—a didactic tour de force.

Three years later Mr. Janis used a similar technique in an exhibition of paintings by Morris Hirshfield, the remarkable “modern primitive” whom he had discovered. The exhibition was not admired either by the critics or, indeed, by several Museum Trustees; but Mondrian was ardently enthusiastic. Duchamp and Giacometti were also impressed by Hirshfield’s work, and his European reputation remains high.

Hirshfield had an important place in Mr. Janis’ first book, They Taught Themselves: American Primitive Painters of the Twentieth Century, and so did John Kane and Patrick Sullivan; all three are well represented in the Janis collection. The Janises spent much time in the Museum library, often sitting side by side while carrying on their researches for this and other publications.

Sidney Janis’ scholarly attitude was expressed not only in his books and lectures but also in a number of enterprising exhibitions he presented later on at the art gallery he established in 1948. The Museum was glad to contribute to such shows but was slightly chagrined that a commercial gallery should anticipate by several years both the Museum’s Les Fauves and Futurism exhibitions.

Fortunately for the Museum, the greatest Janis exhibition is his own collection, now presented, thirty-three years after its first showing at The Museum of Modern Art, as a magnificent gift from Sidney Janis.

In every private collection one searches, often in vain, for capital works. There are, I believe, at least two such superb paintings in the Janis collection. Picasso’s magnificent Painter and Model of 1928 is remarkable for its intensity and complex invention. Perhaps of greater historic consequence is Boccioni’s Dynamism of a Soccer Player of 1913; gigantic in scale, furious in energy, it is the culminating painting by the leader of the Italian Futurists. The importance to the Museum of these paintings is obvious. Highly desirable too are many other
works of exceptional quality: for instance, two cubist Picassos of 1913 and 1914; Klee’s Actor's Mask; a Dali of his best vintage; and a remarkable 1914 Mondrian, subtle in color and quite different from the six later Mondrians in the Janis collection and the ten already in the Museum.

Still other paintings have a special value because they fill gaps in the Museum’s collection. None of the four Légers approximates any of the sixteen we already have. The cubist Delaunay was badly needed, and so were the excellent late Herbin, the Dubuffet from the “Corps de Dames” series, Arp’s Pre-Adamite Doll, and a late masterpiece by van Doesburg that complements the Museum’s two early works by the leader of the Dutch Stijl group.

The Museum buys many paintings by young, or at least little-known, artists in the hope that as time passes the purchases will have seemed wise. Time then passes; some of the artists have indeed proved their worth, and to such a degree that we urgently need their more recent and mature work; but, quite rightly, their prices have often gone up beyond the limits of the Museum’s purchase funds. To a remarkable degree the Janis collection has come to our aid. The Museum’s Franz Kline was painted in 1950 and was acquired in 1952; one of the Janis Klines was done a decade later. One of our three de Koonings was painted and bought in 1948, and the other two are dated 1952, but the Janis de Koonings were painted in 1958, 1960, and 1961. Six of the best younger Americans—Kelly, Lichtenstein, Marisol, Oldenburg, Segal, and Wesselmann—are represented in the Museum by one or two works each, dated between 1959 and 1962; works by the same six in the Janis collection were completed in 1966 or 1967; and, it may be added, almost all are of exceptional interest and quite different in style. Equally desirable are representative paintings by the Swedish Fahlström, the French Yves Klein, and the American Rosenquist, none of whom was previously represented in our painting collection.

A number of other excellent works may parallel what the Museum already has, but such is the over-all quality and relevance of the Janis collection that what may at first seem superfluous will be valuable in supplying material for study in depth, freshening the Museum galleries with unfamiliar works by familiar artists, and enabling us to make loans to other institutions and to the Museum’s traveling exhibitions. Traveling shows, especially those touring abroad, are now starved for material, particularly in the field of recent American painting so richly represented in the Janis collection.

The value to the Museum rests not only in the collection itself, but in the generous conditions made by the donor. He has not asked that his gifts be shown together in special galleries after their first exhibition. Although he will have partial ownership for years to come, Mr. Janis has offered to let the Museum exhibit the works of art in New York and elsewhere in this country and abroad, whenever they are needed. Furthermore, with concern for posterity, Mr. Janis has handsomely agreed that ten years after his death the Museum, after its usual careful deliberation, may sell or exchange certain works in the collection so that new additions may be acquired in the spirit and name of the donor.

The Museum of Modern Art appreciates the magnanimous way in which Mr. Janis has given his collection as much as it welcomes the collection itself.

ALFRED H. BARR, JR.
HERBIN. Composition on the Word “Vie,” 2. 1950

VAN DOESBURG. Simultaneous Counter Composition. 1929–1930
Léger. Two Divers. 1942
Mondrian. Composition, V. 1914
Dali. Illuminated Pleasures. 1929
DUBUFFET. Corps de Dame: Blue Short Circuit. 1951
Kline, Le Gros. 1961
Catalogue of the Collection

Dates appear on the works themselves unless enclosed in parentheses. In dimensions height precedes width; a third dimension, depth, is given for some sculptures; sheet sizes are given for works on paper. The Museum’s accession number at the end of each entry is preceded by the year of acquisition by the Janis collection.

JOSEF ALBERS. American, born Germany 1888. To U.S.A. 1933.
*Homage to the Square: Broad Call.* 1967. Oil on composition board, 48 x 48 in./121.9 x 121.9 cm. Acquired 1967. 664.67

RICHARD J. ANUSZKIEWICZ. American, born 1930.
*Radiant Green.* 1965. Synthetic polymer paint on composition board, 16 x 16 in./40.6 x 40.5 cm. Acquired 1966. 1770.67

JEAN (HANS) ARP. French, born Alsace. 1887-1966. Active in Germany, Switzerland, and U.S.A.
*Man at a Window.* (1930). Oil and cord on canvas, 31 3/4 x 27 1/4 in./80.5 x 69.2 cm. Acquired 1948; sold, reacquired c. 1962. 575.67

*Constellation.* (1932). Painted wood relief, 11 3/4 x 13 3/4 x 2 3/4 in./29.6 x 33.1 x 6 cm. Acquired 1954. 576.67

*Variation 2: Constellation with Five White and Two Black Forms.* (1932). Painted wood relief, 27 3/4 x 33 1/2 x 1 1/2 in./70.1 x 85.1 x 3.6 cm. Acquired 1949. 577.67

*Pre-Adamite Doll (Poupée préadamite).* (1964). Marble, 19 1/4 x 13 x 13 in./48.7 x 32.9 x 32.9 cm. on marble base, 4 5/8 in. high x diameter 11 1/4 in./11 x 28 cm. Acquired 1964. 578.67

HANS BELLMER. German, born 1902. In France since 1938.
*La Poupée.* (1936, cast 1965). Painted aluminum, 19 1/4 x 10 1/8 x 14 3/8 in./48.5 x 26.9 x 37.6 cm. including bronze base 7 1/2 x 8 x 8 in./19.1 x 20.3 x 20.1 cm. Acquired 1967. 579.67

UMBERTO BOCCIONI. Italian, 1882-1916.
*Dynamism of a Soccer Player (Dinamismo di un footballer).* (1913). Oil on canvas, 6 ft. 4 1/4 in. x 6 ft. 7 1/4 in./193.2 x 201 cm. Acquired 1954. 580.67

*Nude and Spectral Still Life (La Vie intérieure).* (1939). Oil on canvas, 36 3/4 x 28 1/2 in./93 x 72.6 cm. Acquired 1942. 581.67

*Talisman.* 1943. Tallow on wood, 6 1/4 x 10 1/2 in./15.9 x 27.4 cm. Acquired 1946. 582.67

*Evangelical Still Life.* 1916. Oil on canvas, 31 3/4 x 28 1/4 in./80.5 x 71.4 cm., irregular. Acquired 1930. 583.67

*Illumined Pleasures.* (1929). Oil and collage on composition board, 9 3/4 x 13 1/4 in./25 x 34.7 cm. Acquired 1930. 584.67


ROBERT DELAUNAY. French, 1885-1941.
*Windows.* 1912. Encaustic on canvas, 31 3/4 x 27 1/2 in./80.9 x 70 cm. Acquired 1948. 586.67

JIM DINE. American, born 1935.
*Five Feet of Colorful Tools.* 1962. Oil on canvas surmounted by a board on which 32 tools hang from hooks, over-all 55 5/8 x 60 1/4 x 4 3/8 in./141.2 x 152.9 x 11 cm. Acquired 1963. 587.67

THEO VAN DOESBURG (C. E. M. KÜPPER). Dutch, 1883-1931.
*Simultaneous Counter Composition (Contre composition simultanée).* (1929-1930). Oil on canvas, 19 1/4 x 19 1/4 in./50.1 x 49.8 cm. Acquired 1951. 588.67
WILLIAM DORIANI. American, born 1891.
Flag Day. (1935). Oil on canvas, 12 1/2 x 38 1/4 in./31.1 x 98 cm. Acquired 1938. 580.67

JEAN DUBUFFET. French, born 1901.
High Heels. 1946. Oil and sand on canvas, 25 1/4 x 21 1/2 in./64.5 x 54.3 cm. Acquired 1949. 590.67
Portrait of Henri Michaux. 1947. Oil on canvas, 51 1/2 x 38 1/4 in./130.7 x 97.3 cm. Acquired 1950. 591.67
Corps de Dame: Blue Short Circuit. 1951. Oil on canvas, 46 1/4 x 35 1/4 in./117 x 89.4 cm. Acquired 1952. 593.67
Facade. 1951. Watercolor on gesso on paper, 9 3/4 x 13 in./25 x 32.9 cm., irregular. Acquired 1951. 1772.67
Table aux souvenirs. 1951. Oil and sand on canvas, 32 1/4 x 39 1/4 in./81.5 x 100.2 cm. Acquired 1952. 592.67

Bicycle Wheel. (1951; third version, after lost original of 1913). Assemblage: metal wheel, diameter 25 1/2 in./64.8 cm., mounted on painted wood stool, 23 3/4 in. high/60.2 cm., over-all 59 1/2 in. high/146.3 cm. Acquired 1953. 595.67

LOUIS MICHEL EILSHEMIUS. American, 1864-1941.
Samoa. 1911. Oil on cardboard, 10 x 8 in./25.4 x 20.3 cm. Acquired 1955. 596.67
Dancing Nymphs. (1914). Oil on composition board, 20 3/4 x 20 1/4 in./52.5 x 51.3 cm. Acquired 1934. 597.67
Nymph. (1914). Oil on composition board, 20 3/4 x 19 3/4 in./51 x 50.2 cm. Acquired 1934. 598.67

MAX ERNST. French, born Germany 1891. To France 1922; in U.S.A. 1941-1950.
Birds. (1926). Oil on sandpaper over canvas, 8 3/4 x 16 3/4 in./22.3 x 42.4 cm. Acquired c. 1957. 599.67

Eddie in the Desert. (1966). "Variable" collage on painted wood, 35 1/4 x 50 1/4 in./89.5 x 128.1 cm. Acquired 1966. 600.67

Three Men Walking, I. (1948-1949). Bronze, 28 1/2 x 16 x 16 1/2 in./72.2 x 40.5 x 41.5 cm. Acquired 1960. 601.67
Annette. 1962. Oil on canvas, 36 3/4 x 28 1/4 in./93.3 x 73.2 cm. Acquired 1964. 603.67

Good Hope Road, II (Pastoral). 1945. Oil on canvas, 25 1/4 x 32 1/4 in./64.7 x 82.7 cm. Acquired 1966. 604.67
Study for Summation. 1946. Pencil and colored chalk on paper, 18 1/4 x 24 3/4 in./47 x 62.7 cm. Acquired 1958. 605.67

Composition on the Word “Vie,” 2. 1950. Oil on canvas, 57 1/2 x 38 3/4 in./146.5 x 97.1 cm. Acquired 1966. 606.67

MORRIS HIRSHFIELD. American, born Russian Poland. 1872-1946. To U.S.A. 1890.
Angora Cat. (1937-1939; dated on canvas 1937). Oil on canvas, 22 3/4 x 27 7/4 in./56.1 x 69.1 cm. Acquired 1939. 607.67
Beach Girl. (1937-1939; dated on canvas 1937). Oil on canvas, 36 1/4 x 22 3/4 in./91.8 x 58.3 cm. Acquired 1939. 608.67
Lion. 1939. Oil on canvas, 28 1/4 x 40 1/4 in./71.5 x 102 cm. Acquired 1939. 609.67
Inseparable Friends. 1941. Oil on canvas, 60 3/4 x 40 1/2 in./154.6 x 102.9 cm. Acquired 1941. 610.67
Girls with Pigeons. 1942. Oil on canvas, 30 x 46 1/4 in./76.1 x 101.7 cm. Acquired 1942. 611.67
Parliamentary Buildings (Sacre Coeur). 1946. Oil on canvas, 36 3/4 x 28 in./91.7 x 71.1 cm. Acquired 1946. 612.67
ALEXEY JAWLENSKY. Russian, 1864-1941. Worked in Germany 1896-1914, 1922-1941; in Switzerland 1914-1922.

Meditation: Yellow Head. 1936. Oil on cloth-textured paper, 9 7/8 x 7 7/8 in./24.8 x 18.5 cm. Acquired c. 1960. 612.67

JASPER JOHNS. American, born 1930.


WASSILY KANDINSKY. Russian, 1866-1944. Worked in Germany 1896-1915, 1921-1933; in France 1933-1944.

Lightly Touching (Leicht gebunden). 1931. Oil on cardboard, 27 7/8 x 19 1/4 in./70.9 x 48.8 cm. Acquired 1949. 614.67


The Campbells Are Coming. (1932). Oil on paper over composition board, 20 x 16 1/4 in./50.8 x 41.9 cm. Inscribed, lower right, “Campbells are coming/John Kane,” over previous inscription, “Scotch Piper/by/John Kane.” Acquired c. 1942. 615.67

ELLSWORTH KELLY. American, born 1923.

Spectrum, III. 1967. Synthetic polymer paint on canvas in 13 parts, over-all 33 3/4 x 9 ft. 8 1/4 in./84.3 x 275.7 cm. Acquired 1967. 336.67

PAUL KLEE. German, born Switzerland. 1879-1940. In Germany 1906-1933; in Switzerland from 1933.

Actor’s Mask (Schauspielmaske). 1924. Oil on canvas mounted on board, 14 3/8 x 14 3/4 in./36.4 x 37.4 cm. Acquired 1931.

In the Grass (Im Gras). (1930). Oil on canvas, 16 7/8 x 20 3/4 in./42.1 x 52.5 cm. Acquired 1930. 617.67


Blue Monochrome. 1961. Oil on cotton cloth over plywood, 76 3/4 x 55 3/4 in./195.1 x 140 cm. Acquired 1962. 618.67

FRANZ KLINE. American, 1910-1962.

Two Horizontals. 1954. Oil on canvas, 31 1/8 x 39 3/4 in./79.1 x 99.5 cm. Acquired 1960. 619.67

WILLEM DE KOONING. American, born The Netherlands 1904. To U.S.A. 1926.

September Morn. 1958. Oil on canvas, 62¼ x 49½ in./159.5 x 125.7 cm. Acquired 1959. 621.67

A Tree in Naples. (1960). Oil on canvas, 80¼ x 70½ in./203.7 x 178.1 cm. Acquired 1961. 622.67

Woman, XI. (1961). Oil and pastel on paper mounted on canvas, 29 x 22¼ in./73.5 x 56.6 cm. Acquired 1961. 623.67


Bridge. (1908). Oil on canvas, 36¼ x 28½ in./92.7 x 72.6 cm. Acquired 1952. 624.67

Bargeman. (1918). Oil on canvas, 18½ x 21½ in./47.8 x 55.5 cm. Acquired 1958. 625.67

Animated Landscape (Paysage animé, 1er état). 1921. Oil on canvas, 19¼ x 25¼ in./50.4 x 64.4 cm. Acquired 1949. 626.67

Two Divers. 1942. Oil on canvas, 50 x 58¼ in./127 x 147.6 cm. Acquired 1961. 627.67

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ROY LICHTENSTEIN. American, born 1923.

Modern Painting with Bolt. (1966). Synthetic polymer paint and oil on canvas, 68¼ x 68½ in./173.2 x 173.5 cm. Acquired 1966. 666.67

EL LISSITZKY (Lazar Markovich Lissitzky). Russian, 1890–1941.

Study for page from A Suprematist Story—About Two Squares in 6 Constructions. (1920). Watercolor and pencil on cardboard, 10½ x 8 in./25.6 x 20.2 cm. Inscribed in Russian, “Flying towards the Earth from far away and.” The ten-page book was published by Skythen, Berlin, 1922; Lissitzky also did a Dutch version for the periodical de Stijl. Acquired 1956. 628.67


Synchrony in Blue. (1917). Oil on canvas, 26¼ x 20½ in./66.4 x 51.1 cm. Acquired 1955. 629.67

Trumpet Flowers. 1919. Oil on canvas, 18¼ x 13¼ in./45.8 x 33.2 cm. Acquired c. 1959. 630.67


The Palace of Curtains, III. (1928–1929). Oil on canvas, 32 x 45¼ in./81.2 x 116.4 cm. Acquired 1954. 631.67


Portrait of Sidney Janis. (1967). Mixed media on wood, 65 x 57 x 22 in./165 x 144.8 x 56 cm. Acquired 1967. 2356.67


Paysage flamme. (1940). Crayon and pencil on paper, 18½ x 22½ in./45.8 x 57.1 cm. Acquired 1944. 632.67


Red Amaryllis with Blue Background. c. 1907. Watercolor, 18¾ x 13 in./47.6 x 33 cm. Acquired 1967. 1773.67

Composition, V. 1914. Oil on canvas, 21¼ x 33¼ in./54.8 x 85.3 cm. Acquired c. 1951. 633.67

Composition with Color Planes, V. 1917. Oil on canvas, 19¾ x 24¾ in./50.4 x 62.4 cm. Acquired 1966. 1774.67

Composition, I. 1931. Oil on canvas, 19¾ x 19½ in./50.4 x 50.3 cm. Acquired 1949 or 1950. 634.67

Composition. 1933. Oil on canvas, 16¼ x 13¼ in./41.2 x 33.3 cm. Selected 1932 before completion; received 1933. This painting is incorporated into the George Segal Portrait (illustrated page 4). 635.67

Composition with Blue Square, H. 1936–1942. Oil on canvas, 24½ x 23½ in./62.1 x 60.4 cm. Acquired 1957. 636.67

Composition in Yellow, Blue, and White, I. 1937. Oil on canvas, 22¾ x 21¾ in./57.1 x 55.2 cm. Acquired 1950. 637.67

Composition in Red, Blue, and Yellow. 1937–1942. Oil on canvas, 23¼ x 21¾ in./60.3 x 55.4 cm. Acquired 1957. 638.67

BARNETT NEWMAN. American, born 1905.

The Voice. (1950). Egg tempera and enamel on canvas, 8 x 9 ft./244 x 274.5 cm. Acquired 1968. 1.68


Pastry Case, I. 1962. Nine painted plaster sculptures in glass
<table>
<thead>
<tr>
<th>Artwork Description</th>
<th>Artist</th>
<th>Date</th>
<th>Medium</th>
<th>Measurements</th>
<th>Acquisition Year</th>
<th>Purchase Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>Glass, Newspaper, and Bottle. (Fall 1914). Oil and sand on canvas, 14 4/8 x 24 1/8 in. / 36 x 61.2 cm.</td>
<td>Pablo Picasso</td>
<td>1914</td>
<td>Oil and sand on canvas</td>
<td>14 4/8 x 24 1/8 in. / 36 x 61.2 cm</td>
<td>1933</td>
<td>642.67</td>
</tr>
<tr>
<td>Seated Woman, 1926. Oil on canvas, 8 5/8 x 5 in. / 22.2 x 12.5 cm.</td>
<td>Pablo Picasso</td>
<td>1926</td>
<td>Oil on canvas</td>
<td>8 5/8 x 5 in. / 22.2 x 12.5 cm</td>
<td>1932</td>
<td>643.67</td>
</tr>
<tr>
<td>Painter and Model, 1928. Oil on canvas, 51 5/8 x 64 1/4 in. / 129.8 x 163 cm.</td>
<td>Pablo Picasso</td>
<td>1928</td>
<td>Oil on canvas</td>
<td>51 5/8 x 64 1/4 in. / 129.8 x 163 cm</td>
<td>c. 1932</td>
<td>644.67</td>
</tr>
<tr>
<td>Glass, Guitar, and Bottle. (Spring 1913). Oil, collage, gesso, and pencil on canvas, 25 3/4 x 21 1/4 in. / 65.4 x 53.6 cm.</td>
<td>Jackson Pollock</td>
<td>1913</td>
<td>Oil, collage, gesso, and pencil on canvas</td>
<td>25 3/4 x 21 1/4 in. / 65.4 x 53.6 cm</td>
<td>1934</td>
<td>641.67</td>
</tr>
<tr>
<td>Free Form, 1946. Oil on canvas, 19 1/4 x 14 in. / 48.9 x 35.5 cm.</td>
<td>Jackson Pollock</td>
<td>1946</td>
<td>Oil on canvas</td>
<td>19 1/4 x 14 in. / 48.9 x 35.5 cm</td>
<td>1955; sold, reacquired 1961</td>
<td>645.67</td>
</tr>
<tr>
<td>White Light, 1954. Oil, aluminum, and enamel paint on canvas, 48 3/4 x 38 1/4 in. / 122.4 x 96.9 cm.</td>
<td>Jackson Pollock</td>
<td>1954</td>
<td>Oil, aluminum, and enamel paint on canvas</td>
<td>48 3/4 x 38 1/4 in. / 122.4 x 96.9 cm</td>
<td>1955</td>
<td>337.67</td>
</tr>
</tbody>
</table>

**Oldenburg. Pastry Case, I, 1962**
JAMES ROSENQUIST. American, born 1933.

*Marilyn Monroe, I.* 1962. Oil and spray enamel on canvas, 93 × 72 in./236.2 × 183.3 cm. Acquired 1962. 646.67

MARK ROTHKO. American, born Latvia 1903.

*Horizontals, White over Darks.* 1961. Oil on canvas, 56 1/2 × 93 3/4 in./143.3 × 237 cm. Acquired 1962. 647.67


*Merz 252: Colored Squares (Farbige Quadrate).* 1921. Paper collage, 7 1/4 × 5 3/4 in./18.1 × 14.4 cm. Acquired 1959. 649.67

*Familia.* 1922. Paper collage, 5 3/4 × 4 1/4 in./14.3 × 10.8 cm. Acquired 1952. 650.67

*Merz 48: Berlin.* 1926. Paper collage, 4 3/4 × 3 1/2 in./11.8 × 8.7 cm. Acquired 1952. 651.67

*V-2.* 1928. Paper collage, 5 1/2 × 3 1/2 in./12.8 × 8.9 cm., irregular. Acquired 1952. 652.67

GEORGE SEGAL. American, born 1924.

*Portrait.* 1967. Plaster figure of Sidney Janis with Mondrian’s *Composition*, 1933, on an easel. Figure, 66 in. high/167.6 cm.; easel, 67 in. high/170 cm.; for Mondrian, see page 18. Acquired 1967. 653.67


*Railway.* 1951. Pen and ink on paper, 20 1/2 × 25 3/8 in./51.9 × 64.5 cm. Acquired 1960. 654.67

CLYFFORD STILL. American, born 1904.

*Painting.* Oil on canvas, 8 ft. 8 1/4 in. × 7 ft. 3 1/4 in./264.5 × 221.4 cm. Inscribed on reverse, “1944-N.” Acquired 1964 or 1965. 655.67


*The Fourth Dimension.* 1938. Oil on canvas, 24 3/4 × 30 1/4 in./61.5 × 76.6 cm. Acquired 1938. 656.67


*Fata Morgana.* 1944. Tempera on cardboard, 14 3/8 × 22 1/2 in./35.8 × 56.4 cm. Acquired 1944. 657.67


*Construccionista Painting (Pintura construcativa).* (c. 1931). Oil on canvas, 29 5/8 × 21 3/4 in./75.2 × 55.4 cm. Acquired 1950. 659.67

VICTOR VASARELY. French, born Hungary 1908. To France 1930.

*Capella 4B.* (1965). Tempera on composition board in two parts, over-all 50 1/2 × 32 1/2 in./128.5 × 83.1 cm. Acquired 1965. 660.67

LOUIS VIVIN. French, 1861–1936.

*The Pantheon.* 1933. Oil on canvas, 15 1/4 × 21 1/4 in./38.1 × 53.1 cm. Acquired 1950. 661.67

ANDY WARHOL. American, born 1925.

*Self-Portrait.* 1966. Synthetic polymer paint and enamel silkscreened on six canvases, each 22 1/8 × 22 1/8 in./57.5 × 57.5 cm. Acquired 1966. 662.67–6

*Seven Decades of Janis.* 1967. Synthetic polymer paint silkscreened on eight joined canvases, each 8 1/8 × 8 1/8 in./20.5 × 20.5 cm.; over-all 16 1/4 × 32 1/4 in./41.1 × 82 cm. Acquired 1967. 2355.67 a–h


TOM WESSELMANN. American, born 1931.

*Mouth 7.* 1966. Synthetic polymer paint and oil on shaped canvas, 80 1/4 × 65 in./206.3 × 165.1 cm. Acquired 1966. 663.67

PHOTOGRAPH CREDITS

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