Art of the twenties
Edited by William S. Lieberman

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ART OF THE TWENTIES
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Edited by William S. Lieberman

THE MUSEUM OF MODERN ART
NEW YORK
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INTRODUCTION

On the occasion of its 50th Anniversary Year, it seems appropriate that The Museum of Modern Art celebrate the wealth and cohesiveness of its collections.

"Art of the Twenties" might have been the initial presentation of the Museum when it opened. Indeed, for an inaugural exhibition, the Museum's founding director had proposed an international survey that would have encompassed all the contemporary arts. Fifty years later, it is possible to present such an exhibition. What is extraordinary, however, is that its contents can be chosen exclusively from the collections of the Museum.

The twenties were a period of change, contrast, and continuity, and the decade itself transcends its own ten years. Its economic, political, social, and intellectual aspects began to assert themselves before the end of World War I; and they extended to 1933, when in Germany a political victory, tragically, was achieved. The exhibition "Art of the Twenties," however, is confined to the actual decade.

Habits of daily life change slowly, but war accelerates the decay of moral values. New paths were desperately needed, and when they were opened, they led to utopia or to crisis. Such pluralistic directions, of course, were reflected in the visual arts. Revolution and evolution, the avant-garde and reaction coexisted.

During the decade, in the visual and performing arts and in literature, modernism became established as a philosophy and a creed. In architecture, an International Style was born. Today, however, it is the jazz age, the roaring twenties, the crazy years, and the golden ones that are nostalgically recalled. The economic disasters and political unrest of the period are easily forgotten. It was the best and the worst of times.

The following pages reproduce paintings, sculpture, drawings, photographs, and prints. They develop dominant themes, and they reflect concurrent styles. The period, it must be remembered, also sustained several contradictory movements, for instance, Dada and Purism.

The decade begins with the founding of the Bauhaus in Weimar in 1919. With its artists of several nationalities, the Bauhaus achieved a successful integration of all the arts. This
began a focal synthesis, an environment that combined craft and the machine, the fine as well as the applied arts.

Opposites abound in the arts of the twenties. For the theater, early in the decade, a Czech writer invented the word "robot." The term swiftly achieved universal acceptance, and the robot became one symbol of the age. But this was still the time of Diaghilev, who died in 1929; and in the same year, Mickey Mouse was born.

The Museum of Modern Art opened its doors to the public in November 1929 with its first loan exhibition, "Cézanne, Gauguin, Seurat, van Gogh." Save for a single drawing and a few prints, the Museum itself owned nothing. Its chief asset was, and remained, its founding director, Alfred H. Barr, Jr. More than any other person in the twentieth century, he influenced the way we look at the art of our time. His concept of modernism as an integration of all the arts had evolved during the 1920s.

In 1920, young Barr, a minister's son, was a sophomore at Princeton. On February 17, as he wrote in his diary, he "started course in medieval art under Prof. Morey. I'm sure I shall like it." Of C. R. Morey's course, Barr later wrote to A. Conger Goodyear, the Museum's first president:

"This was a remarkable synthesis of the principal medieval visual arts as a record of a period of civilization: architecture, sculpture, paintings on walls and in books, minor arts and crafts were all included.

"As an undergraduate I was also much influenced by two periodicals: The Dial and Frank Crowninshield's Vanity Fair. One can look back and I suppose down upon these magazines as dilettante, the one highbrow, the other fashionable, but both succeeded in awakening in me and many others of my generation an interest in the work of living artists in various media from painting and sculpture to movies and photography.

"During these years, too, I was learning more about the modern arts from original works seen at dealers' and Société Anonyme shows or at the Barnes and Chicago museums. I also read such American magazines as The Arts and French and German publications. It was in these last that I learned something of the culture of the Weimar Republic, its museums and their hospitality toward modern art.

"I read particularly about the Bauhaus, a fabulous institution... painting, graphic arts, architecture, the crafts, typography, theatre, cinema, photography, industrial design for mass production—all were studied and taught together in a large new modern building. Later, in 1927, I visited the Bauhaus for several days. Undoubtedly it had an influence not only upon the plan for our Museum... but also upon a number of its exhibitions."
In 1926, Barr went from Princeton to teach at Wellesley. He had also attended Harvard, where his brilliance particularly impressed Paul J. Sachs. At Wellesley he was soon appointed full professor, and in 1929, in the spring, he delivered five lectures on modern art. The series summarized a course he had just given to his undergraduates. In both, broad outlines of a museum of modern art were already drawn. As he recounted it to Goodyear, "The course dealt with twentieth-century painting and its sources, with sculpture, prints, posters, and advertising art . . . architecture, the theatre . . . the movies . . . and industrial design (each student collected well-designed 'useful objects' from ten-cent stores for a class exhibition)."

At the same time, in May 1929, in New York, Miss Lillie P. Bliss, Mrs. John D. Rockefeller, Jr., and Mrs. Cornelius J. Sullivan created a committee to organize a museum of modern art. One of its seven members was Professor Sachs. The only candidate he suggested as the new museum's director was Alfred Barr. The members of the committee, now the Museum's first trustees, unanimously endorsed the recommendation. "Art of the Twenties" is a tribute to Mr. Barr and to his vision, definition, and creation of the Museum's curatorial departments and their collections.

Today, "Art of the Twenties" could have twice filled the four exhibition floors of the present museum, and in the organization of the exhibition, the chief problem has been one of reduction. Picasso's Three Masked Musicians, Léger's Le Grand Déjeuner, and Edward Hopper's House by the Railroad, for instance, remain installed on the second floor, where the customary presentation of the Museum's collections begins.

Certain lacunae are, of course evident. For instance, within the twenties, the Museum owns no painting by Kandinsky, although its representation of his prints is perhaps unsurpassed in the United States. British paintings of the period are not included simply because the Museum owns none; and, apart from Posada's earlier prints, the Museum's great holdings of Mexican art begin in the 1930s.

The illustrations that follow fall into six chapters: "The City," which juxtaposes photographs and prints; "The Machine," which contains images of a mechanical age not all of which could actually function; "The False Mirror," which combines varieties of illusionist representation at a time when realism itself was often suspect; "The World Transformed," which extends a strict definition of Expressionism; "The Circle and the Square," which relates Suprematism, de Stijl, and other examples of geometric abstraction; and, last, "A Modern Style," which might have been called un style moderne and which presents affinities in Europe and the United States.

Not reproduced but included in the exhibition are additional photographs by Stieglitz and, from the Department of Architecture and Design, furniture and objects, posters and other
examples of typography, and models of buildings. A special program of films and a separate selection of photographs of personalities of the period also accompany the exhibition.

Any publication is a collaborative effort, and in the present instance I am greatly in debt to a number of colleagues and friends. In particular, I wish to thank four, Christopher Holme, Francis Kloeppel, Eila Kokkinen, and Monawee Richards. Miss Kokkinen’s chronology furnishes the written substance of this publication.

The accompanying program from the archives of the Museum’s Department of Film has been prepared by Eileen Bowser. It is a pleasure to acknowledge the assistance of J. Stewart Johnson in the installation of the exhibition.

“Art of the Twenties” has been made possible by a grant from SCM Corporation and the National Endowment for the Arts.

W. S. L.
CHRONOLOGY

Compiled by Eila Kokkinen

1919

MOSCOW


January. Tenth State Exhibition, "Nonobjective Creation and Suprematism." Marks a high point of the Suprematist movement, led by Kasimir Malevich. The exhibition presents works by Ivan Kliun, Malevich, Popova, Rodchenko, and Stepanova. Malevich submits his White on White, Rodchenko Black on Black.

Malevich publishes On New Systems in Art and is invited to teach at the Vitebsk Art School.

Rodchenko makes his first three-dimensional constructions in wood.

Naum Gabo designs his Project for a Radio Station.

At the end of the year, the exhibition "Painting-Sculptural-Architectural Synthesis" includes Rodchenko's work.

December 1919—January 1920. Sixteenth State Exhibition, a retrospective of 153 works by Malevich. After the exhibition Malevich declares Suprematism to be at an end.

VITEBSK

WEIMAR

LEIPZIG

ZURICH

LENINGRAD

Vladimir Tatlin is appointed to a professorship at the Free Art Schools (Svomas).

LEIDEN

Lazar [El] Lissitzky, working on book illustration with Marc Chagall, meets Malevich. Influenced by Malevich's work exhibited in Moscow, he turns to abstract paintings, called "Prouns," based on Malevich's architectural drawings.

In March, founding and naming of the Staatliche Bauhaus by Walter Gropius. In May, Lyonel Feininger arrives as the first Form Master appointed by Gropius, subsequently followed by Gerhard Marcks and Johannes Itten, who formulates the basic curriculum in his Vorkurs. The Bauhaus sought to join creative experiment with the craft tradition. The students followed the apprentice system, and the workshops were led by both Form Masters and Master Craftsmen. During its early years the expressionistic current in German art was reflected in its program, particularly the theater productions.

Hans Richter forms an Association of Revolutionary Artists, attempting to bring avant-garde artists into the political revolution. The group includes Hans Arp, Willi Baumeister, Viking Eggeling, Alberto Giacometti, Walter Helbig, Marcel Janco. Realizing that the Dada movement was more effective than their own group, the Association disbanded in a matter of weeks.

Francis Picabia joins the Dada group, becoming a friend of Tristan Tzara's. He publishes no. 8 (February) of 391, which includes two texts simultaneously written by himself and Tzara according to principles of automatic writing. In March, Picabia returns to Paris, where he later resumes his friendship with Marcel Duchamp.

The de Stijl movement, founded in 1917 by Theo van
Doesburg, Piet Mondrian, Bart van der Leck, Vilmos Huszár, Georges Vantongerloo, the architects J. J. P. Oud, Jan Wils, Robert van't Hoff, and the poet Antony Kok, begins to exert an international influence through its magazine De Stijl. Van Doesburg makes contact with groups abroad—French, Italian, German, Belgian—and tries to get in touch with the Russians.

The Dada movement in Berlin, initiated when Richard Huelsenbeck arrived from Zurich in 1918, embraces revolutionary politics, antimilitary and antibourgeois gestures. The Dadaists issue a profusion of satirical broadsides. John Heartfield and his brother Wieland Herzfelde publish a single issue of Jedermann sein eigner Fussball (Everyman His Own Football), a political satire incorporating photomontage. The first photomontages of Raoul Hausmann, George Grosz, and Hannah Höch are also made.

Ludwig Mies van der Rohe embarks on first projects for glass skyscrapers.

The first issue of Littérature, edited by Louis Aragon, André Breton, and Philippe Soupault, appears in March. The second issue (April) publishes the poems of Lautréamont (Isidore Ducasse). In this and subsequent issues, poems and essays by Tzara appear. Nos. 8 through 10 contain "Les Champs magnétiques," automatic texts by Breton and Soupault. No. 10 has Tzara’s "Lettre ouverte à Jacques Rivière" protesting the labeling of Dada as a movement.

Duchamp returns to Paris in June after his wartime stay in New York and Buenos Aires.

1920

MOSCOW

Gabo develops his kinetic constructions.

The term "Constructivism," originating with critics and writers, comes into general usage.

Moscow Gabo develops his kinetic constructions.

The term "Constructivism," originating with critics and writers, comes into general usage.

May. Inhuk (Institute for Artistic Culture) is established.

May. The Obmohku (Society for Young Artists), formed by students of Pevsner and Tatlin, holds exhibition of free-standing sculpture.

The Constructivist group begins to split into two factions in August. Gabo and Pevsner publish their Realistic Manifesto, in conjunction with an open-air exhibi-
tion of their work and that of their students. The manifesto affirms art as an independent activity apart from political systems, opposes the aesthetic of the Cubists and Futurists, and asserts that space and time are components of the constructive arts.

In opposition, the Program of the Productivist Group, published under the signature of Rodchenko, speaks out in favor of the collectivization of art and the need to transform art into a "material" activity, for utilitarian ends. The group allies itself with Marxism and is led by Tatlin.

October. Rodchenko exhibits 55 paintings, constructions, and linocuts at the 19th State Exhibition, All-Russian Exhibition Bureau; his wife Stepanova exhibits 76 works.

November. The Vkhutemas (Higher Technical Art Schools) established. As Dean, Rodchenko reorganizes the Vkhutemas according to his new ideas about industrial art and mass production.

December. Tatlin and others publish statement, The Work Ahead of Us, on uniting art with utilitarian intentions.

Tatlin is commissioned to execute a project for a monument to the Third International and constructs a wooden model in the workshops of the Academy of Arts. In December, he reerects the model in Moscow on the occasion of the Eighth Soviet Congress. The structure is planned to be 400 meters high, constructed in steel and glass, and containing within it buildings in geometric shapes—the cube, pyramid, cylinder, and semisphere—which are each to revolve along the axis at different speeds.

Oskar Schlemmer, Georg Muche, and Paul Klee are appointed Form Masters at the Bauhaus. Schlemmer begins as Master of the stone-sculpture workshop, later taking over the theater workshop. Muche first directs the woodcarving workshop, later becoming head of the weaving workshop. Klee is appointed Master of the stained-glass workshop.

For the First International Dada Fair on June 5, the Berlin Dadaists invite all members of the Dada movement to exhibit; 174 works are shown. In the main room a dummy of a German officer with the head of a pig is suspended from the ceiling. The Dada Almanach, the last important Dada publication, appears around this time.

Van Doesburg makes journey abroad in order to spread de Stijl ideas. He visits Germany and Belgium and makes personal contacts, chiefly with architects. In December, in Berlin, he meets Richter and Eggeling, who show him their abstract films.

László Moholy-Nagy moves to Berlin from Vienna.

Mondrian's Le Néo-Plasticisme is published by L'Effort Moderne.

Le Corbusier (Charles-Edouard Jeanneret) designs the Citrohan House I.

Duchamp leaves for New York in January.

At the beginning of the year, Tzara arrives in Paris from Zurich and is enthusiastically welcomed by Breton. Dada is presented to the Parisian public through various events. The first, organized by Littérature, takes place at the Palais des Fêtes. The audience, expecting an "artistic" performance, becomes indignant when Tzara reads a newspaper article as a manifesto, accompanied by the clanging of bells. In February, a second event, to which the public is attracted by a notice that Charlie Chaplin will be present, is held at the Salon des Indépendants and consists of readings of manifestos and insults to the audience. The Dadaists are then invited to give programs at the Club du Faubourg. On March 27, a demonstration takes place at the Salle Berlioz of the Maison de l'Oeuvre, culminating in public turmoil. A climax to the activities is the program on May 26 at
the Salle Gaveau, with the participation of Aragon, Breton, Paul Eluard, Picabia, Ribemont-Dessaignes, Soupault, and Tzara. The program seems carefully contrived for artistic effect, contradicting Dada notions of spontaneity and irrationality.

The first issue of Picabia’s review Cannibale appears in April.

In May, Littérature, no. 13, publishes 23 Dada manifestos, including Walter Arensberg’s “Dada est américain.”

In November, Amédée Ozenfant and Le Corbusier begin magazine, L’Esprit nouveau, to be published monthly, in which are articulated the principles of Purism.

Cologne

Dada magazine Die Schamkade, edited by Ernst and Baargeld, in its two issues, includes the work of the Paris Dadaists. Baargeld does semiautomatic drawings and Ernst “improved” collages with technical and commercial engravings. In April, a Dada exhibition at the Brauhaus Winter, including Arp, Baargeld, and Ernst, is closed by the police, but later reopened to the public. Arp leaves for Paris, and Dada activities end in Cologne.

New York

William Carlos Williams and Robert McAlmon publish magazine Contact in order to foster a native American modernist writing. The magazine is antagonistic to Dada ideas.

Charles Sheeler, in collaboration with photographer Paul Strand, makes six-minute film about New York, Manhattan, based on photographic stills of New York with captions from Walt Whitman’s poems.

The Société Anonyme: Museum of Modern Art 1920, is founded on April 29 by Katherine S. Dreier, Duchamp, and Man Ray at 19 East 47th Street. The Society’s first exhibition shows the work of Duchamp, Ribemont-Dessaignes, Picabia, Man Ray, Morton Schamberg, van Gogh, Jacques Villon, Joseph Stella, and Constantin Brancusi. At its fifth exhibition in November–December, the work of Schwitters is included in a group exhibition for the first time in the United States. In December, the Société has an exhibition of French and Spanish artists.

In the summer Knoedler exhibits a selection from the Duncan Phillips collection of contemporary art, Washington, D.C.; in October, the Century Association shows the collection.

November. Exhibition of the New Society of Artists at the Wildenstein Galleries; includes the sculpture of Gaston Lachaise and Elie Nadelman.

December. Cézanne watercolors and Matisse’s Blue Nude are exhibited at the De Zayas Gallery.

Under new ownership, The Dial magazine is transformed into an illustrated monthly magazine of arts and letters. Henry McBride becomes art critic for The Dial (remaining through 1929).

New York and Chicago

1921

Moscow

Lunacharsky begins to organize educational and art institutions according to Lenin’s New Economic Policy.

Lissitzky receives a position as head of the faculty of architecture of the Vkhutemas.

Rodchenko develops his hanging constructions, which are exhibited in May in the third Obmokhu exhibition.

Alexander Vesnin designs a monument for the Third Congress of the Communist International, for Red Square.

September. The exhibition “5 x 5 = 25” presents works of Rodchenko, Popova, Stepanova, Alexandra Exter, and Alexander Vesnin, summing up the “laboratory art” of the past year. Rodchenko exhibits three paintings in the primary colors, blue, yellow, and red. The catalog announces the end of easel painting.
November. A group of artists including Rodchenko and Popova leave Inhuk in order to work in industry and applied art.

**PARIS**

Léonce Rosenberg commissions van Doesburg, in collaboration with Cornelis van Eesteren and Gerrit Rietveld, to design an artist's house and a private house. The project is never carried out but gives rise to studies and plans that typify the de Stijl architectural philosophy.

Mondrian develops his style of heavy black lines defining rectangles. His Composition is included in a group exhibition at L'Effort Moderne.

Man Ray has one-man exhibition at Librairie 6. Aragon, Eluard, Ernst, Ribemont-Dessaignes, Soupault, and Tzara contribute to the catalog, making the exhibition a Dada event.

Berenice Abbott arrives in Paris to study sculpture.

February. Exhibition of the Purist canvases of Ozenfant and Le Corbusier is held at the Duret gallery. Léonce Rosenberg purchases several canvases and, by midyear, Purism has become closely associated with his gallery.

On May 13, Littérature organizes a meeting for the “trial” of writer Maurice Barrès. Breton is judge, and Tzara, reluctantly, is one of the “witnesses” against Barrès, who is represented by a life-size mannequin. Picabia refuses to participate and shortly afterward withdraws from the group.

May–June. Ernst has his first exhibition in Paris at the gallery Au Sans Pareil.

**WEIMAR**

Van Doesburg visits Weimar, lecturing on de Stijl and exerting a strong influence on the program of the Bauhaus. Gropius, however, does not invite him to join the staff.

**BERLIN**

Richter completes his first abstract film, Rhythmus 21.

NEW YORK

Collectors Walter and Louise Arensberg, hosts to a lively circle of artists and writers, leave New York for California.

Marsden Hartley publishes Advences in the Arts.

Duchamp signs the Dada manifesto Dada Souvèt tout on January 12.

In January, the De Zayas Gallery presents an exhibition of the paintings of Matisse, and, in January–February, the work of Henri Rousseau.

February. The Société Anonyme exhibits the work of Alexander Archipenko.

March–April. Société shows Klee for the first time in the United States in a group exhibition that also includes Heinrich Campendonk and Schwitters.

March–April. The Museum of French Art, French Institute in the United States, presents the first of several exhibitions of modern art—a show of Cézanne, Redon, Degas, Gauguin, Rodin, and Derain.

April. Man Ray and Duchamp publish single issue of New York Dada.

April. The Brummer Gallery opens at 43 East 57th Street.

April. The Civic Club, 14 West 12th Street, has an exhibition of Russian Soviet posters.

April. Large exhibition of modern French art, “Paintings by Modern French Masters,” at the Brooklyn Museum.

May. The Metropolitan Museum of Art has an exhibition of Impressionist and Post-Impressionist painting, including Matisse, Derain, Picasso, and Redon, with major loans from the John Quinn collection.

The departure of Duchamp for Paris in June and of
Man Ray in July brings an end to Dada activities in New York.

In the fall, The Little Review presents a portfolio of 24 reproductions of the sculpture of Brancusi.

By October, de Zayas has closed the De Zayas Gallery.

October. Wanamaker's Gallery Belmaison holds an exhibition of younger modern French artists.


The "productivist" faction of the Constructivists gains official support.

Gabo leaves for Berlin because the workshops of the Academy of Art, where he was unofficially teaching, are closed.

For a time, Constructivism is kept alive in the theater. At the Meyerhold Theater, Constructivist sets are designed by Popova for The Magnanimous Cuckold and by Stepanova for The Death of Tarelkin. Popova's designs have movable parts, and moments of drama are accompanied by the turning of wheels and windmills.

Rodchenko abandons his abstract paintings and constructions. With Stepanova he turns to photography, typography, theater art, and furniture design.

Malevich leaves Vitebsk and joins Inhuk on the initiative of Tatlin.

June. "Survey of New Tendencies in Art" opens at Inhuk, including works by Malevich, Pavel Mansurov, Mikhail Matyushin, and Tatlin.

May. The First International Congress of Progressive Artists, sponsored by the Artists' Union of the Rhineland, unites the advanced members of the Constructivist groups in opposition to the expressionist majority of the Congress. The German, Swiss, Scandinavian, and Rumanian Constructivists are led by Richter, the Hungarian group by Moholy-Nagy, and the Russians by Lissitzky. Van Doesburg, Richter, and Lissitzky join to issue statements against the individualistic tenor of the Congress and in favor of collective activity by progressive artists.

Constructivist conference organized in autumn by van Doesburg with participation of Tzara, Arp, Lissitzky, Richter, and Moholy-Nagy.

Kandinsky joins teaching staff at the Bauhaus as Form Master for the wall-painting workshop.

In the spring, Lissitzky and writer Ilya Ehrenburg begin publishing the Constructivist magazine Veshch/Gegenstand/Objet. Only three issues appear.

Lissitzky briefly collaborates with De Stijl; no. 10–11 is devoted to his work.

Toward the end of the year, Galerie van Diemen presents a large exhibition of Russian painting, sculpture, and craft objects, including work by David Burliuk, Chagall, Gabo, Kandinsky, Kliun, Lissitzky, Pevsner, Rodchenko, Stepanova, and Tatlin. Lissitzky accompanies the exhibition to Berlin and organizes one room according to Constructivist principles.
Van Doesburg meets architects Bruno Taut and Mies van der Rohe. He publishes Mécano under pseudonym I. K. Bonset.

Moholy-Nagy develops his photograms by placing three-dimensional objects on light-sensitive paper.

Ernst leaves Cologne for Paris.

James Joyce’s Ulysses is published serially by The Little Review.

Fernand Léger designs sets for Ricciotto Canudo’s Skating Rink, produced by the Ballets Suédois.

Abel Gance’s film La Roue is released, with poster by Léger. The film, centering on the story of a railway mechanic, has long sequences on the machine.

Le Corbusier opens an architect’s office with his cousin Pierre Jeanneret.

Man Ray develops his rayograms, independently of Moholy-Nagy’s similar technique.

In January, Duchamp sails for New York.

During the winter Breton attempts to organize Le Congrès de Paris, an assembly intended to define the meaning and direction of the modern spirit. Tzara refuses to participate and is attacked by Breton, whose tactics provoke 45 members to withdraw from the organizing committee. Breton abandons idea of the Congrès.

A large international Dada exhibition at the Galerie Montaigne in June includes work by Arp, Duchamp, Ernst, Ribemont-Dessaignes, as well as poems by Eluard, Tzara, Benjamin Péret, Arp, and Aragon.

Friends arrange a retrospective exhibition of the work of Mondrian.


January–February. Brummer Gallery has exhibition of paintings by Derain; in March, paintings by Maurice de Vlaminck.


January–March. Exhibition of modern French prints at Keppel Galleries.

February. Wanamaker’s has exhibition of paintings by Natalia Goncharova, Mikhail Larionov, Diego Rivera, Jean Metzinger, Albert Gleizes, Miklos, and Louis Marcoussis.

February. Durand-Ruel holds large exhibition of the work of Degas; Grolier Club shows his prints, drawings, and bronzes.

March 24–April 10. The Sculptor’s Gallery, directed by Arthur Dove, exhibits contemporary French art from the collections of John Quinn, Walter Arensberg, de Zayas, and others. A large group of sculptures by Brancusi is loaned by Quinn.

The magazine Lef is begun by poet Vladimir Mayakovsky, Osip and Lily Brik, Stepanova, and Sergei Tretyakov, with Rodchenko as art director (ceases publication in 1925).

In June, the exhibition “Theatrical-Decorative Art of Moscow, 1918–23,” includes works by Exter, Popova, Rodchenko, Stepanova, and Georgii Yakulov.

Pevsner leaves Russia when his studio is closed at the Academy of Art. He rejoins his brother Gabo in Berlin and goes to Paris in October.
Itten leaves the Bauhaus and is replaced by Moholy-Nagy, who introduces Constructivist principles into the preliminary course.

During the summer, the Bauhaus Exhibition, devoted to the achievements of the first four years, includes work from the preliminary course and the workshops and an international survey of architecture. Performances include Oskar Schlemmer’s Triadic Ballet. A model house, Am Horn, designed by Georg Muche, is constructed and furnished by the Bauhaus workshops. Gropius publishes Idee und Aufbau des Staatlichen Bauhauses for the occasion.

Mayakovsky visits Berlin and asks Lissitzky to design his book, For the Voice. During the late autumn, Lissitzky is hospitalized for tuberculosis in a sanatorium in Switzerland.

Karel Capek’s play R.U.R. is produced at the Theater am Kurfürstendamm with sets by Frederick Kiesler. The designs incorporate films for backdrops. Images of actors in diminished scale are reflected by mirrors on a panel as on a television screen. After the second performance, van Doesburg introduces himself to Kiesler, who then meets Schwitters, Moholy-Nagy, Lissitzky, and Werner Graeff and joins de Stijl.

Richter, Mies van der Rohe, and Graeff publish magazine G (Material zur elementaren Gestaltung).

Margaret Anderson and Jane Heap begin publishing The Little Review from Paris (published since 1914 from Chicago and New York).


Le Corbusier publishes Vers une architecture, portions of which had appeared in L’Esprit nouveau; English translation, Towards a New Architecture, first published in 1927.

Breton and André Masson meet. Masson makes his first automatic drawings.

Berenice Abbott becomes Man Ray’s assistant.

Gleizes publishes La Peinture et ses lois: ce qui devait sortir du cubisme.

Léger designs sets for Blaise Cendrars Création du monde and Marcel L’Herbier’s film L’Inhumaine.

In November an exhibition of de Stijl architectural drawings and models is held at the gallery L’Effort Moderne. It is later shown in Nancy and in 1924 in Weimar. Van Doesburg continues proselytizing for de Stijl in Paris, and he and Mondrian resume their association.

Archipenko arrives in the United States.


January. The New Gallery, 600 Madison Avenue, holds exhibition of French paintings, including Cézanne, Matisse, and Derain.


The Brooklyn Museum organizes, in February, a large exhibition, “Contemporary Russian Paintings and Sculpture,” with the Société Anonyme providing loans of Kandinsky and Archipenko.
In mid-February, Duchamp returns to Paris.

March. De Zayas auctions his art collection at the Anderson Galleries.

April. Wanamaker's exhibits paintings by Gleizes; also on view is a group exhibition of work by younger French artists, including André Lhote, Vlaminck, Galanis, Marcoussis, Kisling, and Gris.

March–May. For its 25th exhibition, the Société Anonyme shows the work of Kandinsky—his first one-man show in the United States.

May. Whitney Studio Galleries, 8 West Eighth Street, show 20 paintings by Picasso of 1919–23 and African masks, installed by de Zayas.

October. W. R. Valentiner organizes the first full-scale American exhibition of German expressionism at the Anderson Galleries.

November. Sixteen paintings by Picasso arranged by Paul Rosenberg at Wildenstein.

December. Brooklyn Museum holds exhibition of African art.

December. E. Weyhe holds exhibition of contemporary German prints and watercolors.


Paris

1924

Tzara's *Sept Manifestes dada*, illustrated by Picabia, is published.

Joan Miró joins the Surrealists.

Van Doesburg first employs diagonal lines in painting, leading to his theories of "Elementarism."

February. First one-man exhibition of the work of Masson at the Galerie Simon. He meets Eluard and Aragon and joins the Surrealists.

June 19–July 5. Galerie Percier holds exhibition "Constructivistes russes: Gabo et Pevsner."

July. Léger, in collaboration with American photographer Dudley Murphy, completes his film *Ballet mécanique*, with music for the player piano composed by George Antheil. It is shown in Paris in November.

*Bulletin de l'Effort Moderne* (no. 6) announces public sale of Eluard's collection on July 3, including works by de Chirico, Braque, Ernst, Metzinger, and Picasso.

In October, Breton publishes his First Manifesto of Surrealism, and the first Surrealist demonstration occurs on the occasion of the death of Anatole France, in the form of a pamphlet denouncing him.

October. Bureau de Recherches Surréalistes is opened on the Rue de Grenelle.

October. Picabia lampoons the Surrealists in the last issue of *391*.

December. Picabia and Erik Satie collaborate on the ballet *Relâche*, produced by the Ballets Suédois.

René Clair makes film *Entr'acte* with Duchamp and Man Ray, with score by Satie, which is shown at the intermission of *Relâche*.

December. First number of the review *La Révolution surréaliste* is published.

Vienna

Kiesler is appointed artistic director and architect for the International Exhibition of New Theater Technique, Music and Theater Festival, held in September. He invites Léger to attend. Léger gives lecture, "Le Spectacle, lumière, couleur, image mobile, objet-spectacle"; his designs for *Skating Rink* and *La Création*...
du monde are exhibited, and his film Ballet mécanique is shown. Theater designs by Lissitzky, Moholy-Nagy, Ludwig Hirschfeld-Mack, and filmmakers Richter and Eggeling are included in the exhibition. Kiesler exhibits his maquette for the "railway theater," a system of ramps and elevators.

UTRECHT
Rietveld’s Schröder House is the first house built according to de Stijl principles.

HOECK VAN HOLLAND
Oud’s block of houses constructed.

BRIONE, SWITZERLAND
While in the sanatorium, Lissitzky designs an issue of Merz with Schwitters and Kunstismen (The Isms of Art) with Arp (published 1925).

MOSCOW
The “First Discusional Exhibition of Associations of Active Revolutionary Art” opens in May, with the work of the Constructivists well represented.

VENICE
The 14th Biennale opens with the Russian section represented by Yurii Amennkov, Boris and Marya Ender, Exter, Malevich, Mansurov, Matyushin, Petr Miturich, and Popova.

NEW YORK

January. Wildenstein exhibits recent paintings by Braque.

January. E. Weyhe holds “The Dial Exhibition of Originals and Reproductions of Works by Modern Artists” in order to promote the sale of Living Art, a portfolio of reproductions published by The Dial. In February, the same exhibition is held at the Montross Gallery.

February. De Zayas organizes an exhibition of French and American prints at the Whitney Studio galleries.
Mondrian dissociates himself from de Stijl because of van Doesburg's insistence on the diagonal.

Harry and Caresse Crosby start the Black Sun Press.

Léger concentrates on still lifes based on manufactured objects.

*L’Esprit nouveau* ceases publication.

Le Corbusier and Ozenfant publish *La Peinture moderne*.

In the third number of *La Révolution surréaliste* (April), Naville declares the impossibility of creating a genuine Surrealist visual art. Breton takes over the direction of the magazine. His *Le Surréalisme et la peinture* appears in installments in *La Révolution surréaliste*, beginning with the July issue (no. 4).

April–October. The International Exposition of Modern Decorative and Industrial Arts. Le Corbusier’s Pavillon de l’Esprit Nouveau is constructed for the exposition and decorated with paintings by Ozenfant, Le Corbusier, and Léger. Melnikov’s Russian pavilion houses a reconstruction of Tatlin’s Monument to the Third International, Rodchenko’s design for a workers’ club, and exhibits of theatrical and applied arts. Rodchenko makes trip to Paris for the occasion. For the Austrian section, Kiesler designs *The City in Space*, a suspended framework constructed on a tension system without foundations or walls, and without a static axis, that shows the influence of both the Russian Constructivists and de Stijl. De Stijl itself is not represented. Germany was excluded from the exhibition. The United States declined to participate because there was no “modern design” in America.

In the spring, Ernest Walsh and Ethel Moorehead found the magazine *This Quarter* (which continues until 1927).

June. First exhibition of Miró’s Surrealist painting at the Galerie Pierre.

July. Durand-Ruel shows the Tri-National Exhibition, organized by de Zayas and sponsored by Mrs. E. H. Harriman, of American, French, and English painting and sculpture. The exhibition is subsequently shown in London and New York. The American section consists of 22 paintings, including works by Paul Burlin, Glackens, “Pop” Hart, Kuhn, Sheeler, and Weber.


November. First Surrealist exhibition, at the Galerie Pierre, with participation of former Dadaists Arp, Ernst, Man Ray, as well as Klee, de Chirico, Masson, Miró, Picasso, and Pierre Roy.

December. The exhibition “Art d’Aujourd’hui,” organized by Polish painter C. Poznanski, unites French and foreign abstract directions. It includes nearly 250 works, with de Stijl represented by Mondrian, van Doesburg, César Domela, and Friedel Vordemberge-Gildewart, the Paris school by Gris, Léger, Ozenfant, Villon, and Picasso. Willi Baumeister, Goncharova, Klee, and Moholy-Nagy also are represented.

DESSAU

Marcel Breuer develops the tubular chair.

Oud decorates Café de Unie.

Lissitzky returns from Switzerland.

Tatlin accepts a post at the department of theater and cinema in Kiev.

A single issue of *Aesthete 1925* is published by Walter S. Hankel, with contributions by William Carlos Williams, Allen Tate, Matthew Josephson, and Hart Crane, among others, in answer to the charge that the younger generation of poets aped the aesthetes of the 90s.

March–April. The Société Anonyme exhibits 34 paintings by Campendonk at the Daniel Gallery.

April. Wildenstein's holds large exhibition of the work of Toulouse-Lautrec.

Nadelman has one-man exhibition of his sculpture at Scott and Fowles in April.

E. Weyhe shows drawings and prints by Matisse in April.

In April, Stieglitz organizes an exhibition of the work of Dove, Hartley, Marin, Demuth, Strand, O'Keeffe, and himself for the Anderson Gallery. In December, he opens the Intimate Gallery in Room 303, 489 Park Avenue, in the Anderson Gallery building.

May. Pierre Matisse organizes a selection of French painting at Dudensing Galleries, including Bomard, Braque, and Matisse.

May. J. B. Neumann establishes the New Art Circle.

November. Reinhardt Gallery exhibits the work of Utrillo and Vlaminck.

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<td>Mies van der Rohe is appointed first vice-president of the Deutsche Werkbund.</td>
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<td>Paris</td>
<td>Duchamp and Man Ray make film <em>Anemic Cinema</em>.</td>
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<td>Christian Zervos founds magazine <em>Cahiers d'art</em>.</td>
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<tr>
<td>Paris</td>
<td>The photographs of Atget are introduced to the Surrealist group by Man Ray; several are reproduced in <em>La Révolution surréaliste</em>, no. 7 (frontispiece and pp. 6 and 28). Atget insists that they be reproduced anonymously.</td>
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<td>Paris</td>
<td>In the spring, Paul Rosenberg exhibits 60 recent paintings by Picasso.</td>
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<td>Berenice Abbott has her first exhibition of photographs at the gallery Le Sacre du Printemps.</td>
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<tr>
<td>Strasbourg</td>
<td>Van Doesburg collaborates with Arp and Sophie Taeuber-Arp on the rebuilding and decorating of the cabaret L'Aubette.</td>
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### Brussels

Aragon acts as an intermediary in making contact between the Paris Surrealists and the Belgian group led by René Magritte and E. L. T. Mesens.

### Dessau

Kandinsky's *Punkt und Linie zu Fläche* and Oud's *Holländische Architektur* are published as Bauhaus books nos. 9 and 10.

### Leiden

Portions of van Doesburg’s manifesto on Elementarism appear in *De Stijl* (nos. 75/76 and 78), in which he insists on the diagonal as the main element of composition.

### New York

January. Sixty-five paintings from the John Quinn collection are exhibited at The Art Center, 67 East 56th Street.

January 26–February 15. The Tri-National Exhibition, organized by de Zayas in 1925, is shown at Wildenstein. The French representation includes Braque, Brancusi, Derain, Despiau, Maillol, Manolo, Matisse, Picasso, Rouault, Segonzac, and Vlaminck. Brancusi visits New York in order to see his work in the Tri-National Exhibition; he returns to attend his one-man show at Brummer Galleries in November–December.

February 27–March 15. The “International Theatre Exposition,” Steinway Building, organized by Kiesler and Jane Heap of *The Little Review*. The occasion brought Kiesler to the United States, where he remained. *The Little Review*’s winter issue is devoted to the event.

In its winter issue, *The Little Review* announces the opening of The Little Review Gallery at its offices at 66 Fifth Avenue. It is dedicated to “the new movements in the arts” and exhibits artists such as van Doesburg, Léger, Brancusi, Gabo, and Pevsner.

March. The F. Valentine Dudensing Gallery opens with an exhibition of Derain, Matisse, Bonnard, Maurice Denis, Albert Marquet, Ker-Xavier Roussel, and Vuillard.

### Philadelphia

1927

**Moscow**

*Novyi Lef*, successor to *Lef*, begins publication, continuing until 1930. Many of Rodchenko’s photographs are published in it.

Union Polygraphic Exhibition is held in Gorki Park of Rest and Culture. Lissitzky plans its arrangement and collaborates with S. B. Telingater on the design of the catalog and guidebook.

“Die Wohnung,” an international exhibition of architecture sponsored by the Deutsche Werkbund. The Werkbund finances the construction of an estate of houses, the Weissenhofsiedlung, under the direction of Mies van der Rohe. Thirty-one buildings, model villas, workers’ apartments, and terrace houses are designed. The project brings together older German architects such as Peter Behrens with Le Corbusier, Oud, Gropius, Hilbersheimer, Bruno Taut, and Mies van der Rohe. The exhibition initiates public acceptance of the International Style.

### Geneva

Competition for the design of the League of Nations building; Le Corbusier is awarded first prize, but his design is later rejected.
Berlin May 7–September 30. Retrospective exhibition of the work of Malevich at the Grosse Berliner Kunstaustellung includes 70 of his paintings and gouaches. Malevich spends April and May in Berlin, where he meets Arp and Gabo. He also visits the Bauhaus in Dessau, meeting Gropius and Le Corbusier. He meets Schwitters in Hanover.

Hanover Lissitzky designs a room for the display of nonobjective art in the collection of the Landes-Museum. The walls are lined with metal strips painted in white, gray, and black that change color with the position of the viewer.

Leiden In commemoration of the 10th anniversary of De Stijl, issue nos. 79–84 is devoted to surveying events of the past 10 years, with articles by the original members of de Stijl. Brancusi joins de Stijl.

Dessau Malevich's Die gegenstandslose Welt is published by A. Langen, Munich, as Bauhaus book no. 11.

Paris Alexander Calder begins to show his Cirque.

Dijon Ezra Pound begins his review The Exiles; it continues until 1928.

New York Sheeler receives assignment to photograph the Ford Motor Company's River Rouge plant in Michigan.

Mondrian publishes article, “Home-Street-City,” in Vouloir, no. 25.
In March, The Tri-National Exhibition, organized by de Zayas, is enlarged to a Multi-National Exhibition. This second exhibition is held at Grand Central Art Galleries, and six countries are represented: France, England, America, Germany, Mexico, and Switzerland. The German section includes Karl Schmidt-Rottluff, Max Beckmann, and Grosz. The English section includes Vanessa Bell and Duncan Grant. March. The F. Valentine Dudensing Gallery presents French and American painting, including Bonnard, Pascin, Matisse, Dufy, Derain, and Segonzac, several of the paintings deriving from the Quinn collection. April. Beckmann is given his first one-man exhibition in America at the New Art Circle. The “Machine-Age Exposition,” May 16–28, organized by The Little Review, exhibits machines and industrial products with photography, painting, sculpture, and architecture. Artists included are Archipenko, Man Ray, Lipchitz, Zadkine, Demuth, van Doesburg, Pevsner, Gabo, and Arp. (The Russian section arrived too late for documentation in the catalog.) The catalog appears in The Little Review. October. Kraushaar Galleries exhibit 96 paintings, watercolors, and drawings by modern French artists, including Braque, Derain, Charles Dufresne, Matisse, Picasso, Segonzac, and Vlaminck, as well as artists of the 19th century. November. The F. Valentine Dudensing Gallery is renamed the Valentine Gallery. December. The 26th International Carnegie Exhibition shown at the Brooklyn Museum. First prize goes to Matisse.

BASLE

April 20–May 9. The Kunsthalle holds exhibition "bauhaus dessau," with the works of Albers, Feininger, Kandinsky, Klee, and Schlemmer.

April 21–May 20. The Gewerbemuseum holds "das bauhaus dessau"; show includes design objects from the Bauhaus workshops.

LA SABRAZ, SWITZERLAND

Le Corbusier and Siegfried Giedion convene the Congrès Internationaux d’Architecture Moderne (CIAM), a three-day series of meetings, June 26–28, inviting avant-garde architects throughout Europe to plan a program for new directions.

NEW YORK

January. Valentine Gallery holds first exhibition in America of de Chirico’s work.

March. Retrospective exhibition of Bonnard at De Hauke.

April. Jacques Villon exhibits for the first time in New York in a one-man exhibition at the Brummer Gallery.

October. Wildenstein’s holds an exhibition of modern French art from the Chester Dale collection in a benefit for French Hospital.

October–November. Exhibition of Archipenko’s “Archipaintura,” at Anderson Galleries, a series of canvases on rolls rotated by motors to produce a sequence of changing images.


December. Exhibition of modern English painting by the London Artists’ Association is shown at Marie Sterner’s Gallery; artists include Paul Nash, Duncan Grant, Vanessa Bell, and Roger Fry.

1929

PARIS

Salvador Dali moves to Paris and joins the Surrealist circle with Luis Buñuel and René Char. The film Un Chien andalou, made by Dali and Buñuel, is shown at Studio 28.

Alberto Giacometti joins the Surrealists.

Le Crapouillot publishes a special issue on Paris with photographs by Atget.

The magazine This Quarter is revived under the editorship of Edward Titus.

The Second Manifesto of Surrealism, appearing in La Révolution surréaliste (December 15, no. 12), demands a purification of Surrealism.

ZURICH

March–April. Exhibition of Russian art at the Kunstgewerbemuseum. The poster for the exhibition is designed by Lissitzky.

STUTTGART

May 18–July 7. “Film und Foto,” the first international exhibition of film, photography, and photomontage, organized by the Deutsche Werkbund. The Russian section is designed by Lissitzky and includes photographs and stills by Sergei Eisenstein, Rodchenko, and Gustav Klutsis. Among the Germans are Grosz, Schwitters, Hugo Erfurth, Heartfield, and Höch. The Americans represented are Edward Weston, Brett Weston, Imogene Cunningham, Steichen, Sheeler, Outerbridge, Steiner, and Man Ray. Foto-auge/Oeil/Photo Eye documents the exhibition with 76 plates.
BARCELONA  
During the summer, the World’s Fair, representing Germany, France, the Scandinavian countries, and Italy. The German pavilion, designed by Mies van der Rohe, establishes his reputation on an international scale. The pavilion has a slab roof supported by light metal posts, with walls of travertine and onyx used as planes independent of supports. Mies van der Rohe’s Barcelona chair is also designed for the occasion.

DESSAU  
Schlemmer leaves the Bauhaus.

MEUDON  
Van Doesburg constructs a studio for himself, where he plans to start an art school.

BRUSSELS  
Special issue of Belgian magazine Variétés is published as “Surréalisme en 1929.”

NEW YORK  
Berenece Abbott returns from Paris.

The magazine The Dial ceases publication.

January. Brummer Gallery holds exhibition of the sculpture of Raymond Duchamp-Villon.

February. Valentine Gallery shows a group of modern French paintings, including works of Derain, Marcel Gromaire, Metzinger, Matisse, and Picasso.

March. The American Artist Professional League petitions for a duty on importation of all works of art executed by foreign artists since 1900 to protect American artists from unfair competition.

March–April. Downtown Gallery shows recent paintings of New York by José Clemente Orozco at the same time that the Art Students League holds a retrospective exhibition of his work.


In the fall Stieglitz closes the Intimate Gallery and opens An American Place in December.

October. De Hauke shows exhibition “Thirty Years of French Painting, 1900 to 1930,” thirty paintings by thirty living artists; simultaneously, an exhibition of the paintings of Modigliani is held.


The Museum of Modern Art opens on November 8, in galleries in the Heckscher Building at 57th Street and Fifth Avenue, with an exhibition of paintings and drawings by Cézanne, Gauguin, Seurat, and van Gogh.

November. Newhouse Galleries show 32 paintings by modern French masters, including Bonnard, Derain, Foujita, Modigliani, Pacsin, Roualt, and Segonzac.

December. Recent paintings by Matisse shown at the Valentine Gallery.

December. Thomas Agnew & Sons exhibit a group of contemporary English paintings, including works by Walter Sickert, Duncan Grant, Mark Getler, Wilson Steer, Augustus John, and Roger Fry.

November 30–December 13. Recent additions to the A. E. Gallatin collection exhibited at Brummer Gallery.

1930

PARIS  
Publication of review Surréalisme au service de la révolution.

The Black Sun Press publishes Hart Crane’s The Bridge.

Léonce Rosenberg presents a Picabia retrospective.
The group Cercle et Carré, founded by Michel Seuphor and Joaquín Torres-García, for which preliminary meetings had taken place in 1929, publishes three issues of its magazine, *Cercle et Carré*, from March through June.

In April, members of Cercle et Carré exhibit at Galerie 23. The second issue of *Cercle et Carré* includes catalog of the exhibition and a text by Mondrian, 'L'Art réaliste et l'art superréaliste.' The exhibition includes 46 artists representing major abstract directions, Dadaism, Futurism, the Bauhaus, and Constructivism. Among artists included are Arp, Schwitters, Richter, Moholy-Nagy, Kandinsky, Pevsner, Léger, Ozenfant, Le Corbusier, Mondrian, Vantongerloo, and Vordemberge-Gildewart.

In April, van Doesburg (who had refused to join Cercle et Carré), Jean Hélion, Otto Carlsund, Léon Tutundjian, and Wantz publish pamphlet *Art concret*, as founding document of a new group. Van Doesburg proposes an objective, impersonal art, mathematically precise and devoid of individualism.

In May–June, the Société des Artistes Décorateurs holds annual Salon at the Grand Palais, having invited Germany to participate. The Deutsche Werkbund asks Gropius and Herbert Bayer to organize the German section. Gropius displays a swimming pool, gymnasium, and bar for a projected 10-story collective housing complex, incorporating elements that are commercially produced, and Breuer designs rooms for a man and woman in the housing complex. Bayer installs a display of industrial design. The German section created a sensation for its airy, open designs.

Mies van der Rohe is appointed director of the Bauhaus to succeed Meyer, who is forced to resign.


Plans for the formation of the Whitney Museum of American Art are announced in January.

January–February. Retrospective exhibition of paintings of Picasso and Derain at Reinhardt Galleries.

January–February. At the Downtown Gallery, Stuart Davis exhibits recent works done in Paris.

February–March. Valentine Gallery shows "Major Paintings by Modern Masters of Paris."

March. The Whitney Studio Galleries close.

April. Knoedler exhibits the work of Derain.

April. De Hauke holds exhibition of Cubism, including work by Picasso, Léger, Gleizes, Marcoussis, Braque, Metzinger, La Fresnaye, Gris, Duchamp, and Villon.

April. Valentine Gallery holds exhibition of Negro sculpture.

In the fall, Matisse visits the United States in order to serve on the jury of the 29th Carnegie International. He awards first prize to Picasso's *Portrait of Mme Picasso*.

October. Valentine Gallery holds the first New York exhibition of Miró's work.

October. Exhibition of contemporary French art, including work of Derain, Dufresne, Léger, and Braque, at the Reinhardt Galleries.

November–December. E. Weyhe presents the first exhibition in the United States of the photographs of Atget.
ART OF THE TWENTIES
Printed in black and white, the following intaglio plates, lithographs, and photographs offer parallel and contrasting interpretations of the urban landscape so often the new subject of twentieth-century art and so very characteristic of that of the 1920s.

The American poet Hart Crane’s The Bridge was published in Paris early in 1930 by two other Americans, Harry and Caresse Crosby. His poem was accompanied by photographs by Walker Evans. Nevinson, the British Vorticist, and Lozowick, an American, studied the same Brooklyn Bridge and perhaps came closer to Crane’s evocation “through the bound cable strands, the arching path upward, veering with light, the flight of strings.” Other aspects of New York, its architecture and daily life, are offered by Arms, Coleman, Hopper, Lewis, Matulka, Miller, Sheeler, Steichen, Steiner, Stieglitz, and Strand.

By the end of the decade, Paris had become an American outpost. Supported by Charles Daniel, a legendary New York art dealer, three American painters, Davis, Kuniyoshi, and Spencer, were able to work in France. Spencer’s White Factory is actually the view from Paul Bürli’s studio in the Rue Campagne-Première at the corner of the Boulevard Raspail. The Hungarian photographer Kertész saw Paris in many moods and usually in motion. But it is Atget, discovered by the Surrealists in the 1920s, who remains the great poet of Paris and its environs. The Museum owns several thousand of his photographs. Among the four reproduced here, one records the splendid carrousel devised by the fashion créateur Paul Poiret on the occasion of the celebrated International Exposition of Modern Decorative and Industrial Arts of 1925 in Paris.

Berlin and Marseilles are seen, devoid of people, by Moholy-Nagy and Bayer, two artists associated with “the new German photography,” and both of them masters at the Bauhaus. Their camera’s eye sees downward—a view also exploited by Rodchenko in his two photographs of Moscow with its citizens.

In literature, memories of World War I haunt the decade. In the visual arts, this is true only in Germany. Beckmann’s Berlin Beggars might well be victims from Dix’s The Bombing of Lens. The latter’s Syphilitic portrays another type of victim, and the city is Dresden. In addition, the Museum owns many drawings and prints by George Grosz.
Bourke-White: Cleveland Terminal Tower. c. 1928. Photograph, 13¼ x 10¾"
Lozowick: Brooklyn Bridge. 1929.
Lithograph, 13 x 7.75".

Steiner: Bridge. c. 1929.
Photograph, 9.5 x 7.5".
Arms: Early Morning, North River. 1921.
Aquatint, 9½ x 7½”

Evans: Brooklyn Bridge. 1929.
Photograph, 8½ x 5½”
Spencer: White Factory. 1928. Lithograph, 10% x 13%".

Strand: Apartment House, New York. 1920. Photograph, 9% x 7%".
Matulka: New York. 1924.
Lithograph, 16⅛ x 12¾"  

Steichen: 40th Street, Sunday Night. 1925.
Photograph, 16⅛ x 13"
Sheeler: Delmonico Building. 1926.
Lithograph, 9½ x 6¾”

Davis: Place Pasdeloup. 1929.
Lithograph, 13¾ x 10⅞”
Moholy-Nagy: From the Radio Tower, Berlin. 1928. Photograph, 11½ x 8⅜".

Rodchenko: Assembling for a Demonstration. 1928. Photograph, 19⅜ x 12¾".
Rodchenko: At the Telephone. 1928. Photograph, 15½ x 13¾”

Moholy-Nagy: The Street, Winter, Berlin. 1926. Photograph, 11⅞ x 8⅞”
Bayer: Marseilles. 1928.
Photograph, 14⅜ x 9⅝”

Photograph, 13⅞ x 10Ⅲ/₄”
Hopper: East Side Interior. 1922. Etching, 7½ x 9½"
Steichen: Laughing Boxes, West 86th Street. c. 1922. Photograph, 16½ x 13⅞"
Dix: Syphilitic. 1920.
Etching, 9¾ x 8¾" 

Dix: The Bombing of Lens. 1924.
Etching and drypoint, 11¾ x 9¾"
Beckmann: Beggars. 1922.
Lithograph, 18% x 13%"  

Schölz: Daily Newspaper. 1922.
Lithograph, 7% x 8%"
Kertész: Montparnasse. 1928. Photograph, 16⅝ x 13⅞”

Kuniyoshi: Night Police in Paris. 1928. Lithograph, 8⅜ x 10⅝”
Coleman: Minetta Lane. 1928.
Lithograph, 11⅞ x 11" 

Hopper: Night Shadows. 1921.
Etching, 6¾ x 8¼"
Atget: Au Bon Marché—Department Store. 1926. Photograph, 6⅝ x 8⅛"
Atget: The Quays. 1923.
Photograph, 8¼ x 6⅞"
Kertész: Montmartre. 1927.
Photograph, 6¼ x 8¼"
Evans: Girl on Fulton Street. 1929. Photograph, 7½ x 5¾".

Miller: Leaving the Shop. 1929. Etching, 7¾ x 9¼".
At left and right are machines that never existed. As with the collages of Max Ernst, their titles are important complements to their images. In Klee’s *Twittering Machine*, the title identifies the subject. Once the crank is perceived, it can be turned, and four birds clatter into song. The watercolor was originally owned by the National Gallery in Berlin.

Man Ray’s title, *Admiration of the Orchestrelle for the Cinematograph*, is more evocative and less descriptive of what is actually seen. Using airbrush and mechanical-drawing instruments, Man Ray attempts to remove any trace of manual dexterity. “The forms,” he remembered, were “suggested by an old-fashioned phonograph horn, which in turn suggested a morning glory. The ladder to one side bears a series of numbers which is the progressive ratio in the development of a spiral—a form that occurred in man-made works as well as in nature.” The drawing predates Man Ray’s arrival in Paris as well as his career as a photographer.

Various aspects of the machine, the robot, and the automaton appear on the following pages. Some artists, for instance Belling and Höch, see man as a machine. Gabo’s figures, equally inhuman, are constructed from the materials of the new age. Other artists, Covert, Léger, Lissitzky, and Picabia, translate into abstractions the rotating movements characteristic of some mechanical devices. Ernst’s collages manufacture tear glands, sick horses, strange boats, and impossible dirigibles. The influence of the earlier painted mannequins of de Chirico can be seen in drawings by Bröckmann and Grosz and in the collage by Höch.

Printmakers and photographers depict actual machines, for instance, the locomotive, the automobile, the camera, and the electric fan. They also celebrate the machines of industrial architecture. The photographs by Sheeler were begun in 1927 when the artist received a commission from the Ford Motor Company to document the River Rouge Plant in Dearborn, Michigan. The theme became essential to the development of Sheeler’s art. The Museum also owns his painting *American Landscape*, finished in 1930, which shows the cement plant at River Rouge.
Man Ray: Admiration of the Orchestrelle for the Cinematograph. 1919. Gouache, wash, and ink, airbrushed, 26 x 21½"
Moholy-Nagy: Nickel Construction. 1921.
Nickel-plated iron, welded, 14 1/2" high

Belling: Sculpture. 1923.
Bronze, partly silvered, 18 1/2" high
Pevsner: Bust. 1923–24.
Metal and celluloid, 20¾" high

Plastic and copper, 29¼" high
Picabia: M’Amenez-y. 1919–20. Oil on cardboard, 50% x 35%”

Schwitters: Revolving. 1919. Relief of wood, metal, cord, cardboard, wool, wire, leather, and oil on canvas, 48% x 35%”
Covert: Ex Act. 1919. Relief of oil on plywood and cardboard, 23\(\frac{3}{4}\) x 25\(\frac{3}{4}\)".

Léger: Mechanical Elements. 1919. Oil on canvas, 36\(\frac{3}{4}\) x 28\(\frac{3}{4}\)".
Schlemmer: The Figural Cabinet. 1922.
Watercolor, pencil, pen and ink, 12⅛ x 17¾"

Gouache, brush and ink, incised enamel, and pasted photographs, 22⅞ x 14⅞"
Bröckmann: Crippled Lives. 1922. Tempera, 8½ x 7½".

Tchelitchew: The Green Man. c. 1920–23. Gouache, brush and ink, 11⅛ x 9⅜".

Grosz: Republican Automatons. 1920. Watercolor, 23⅛ x 18⅜".
Hoch: Man and Machine. 1921.  
Watercolor, 11 3/4 x 9 1/2"  

Léger: A Skater. 1922.  
Watercolor and pencil, 12 3/4 x 9 1/2"  

Grosz: Methuselah. 1922.  
Watercolor, metallic paint, pen and ink, 20 1/4 x 16 1/4"  

Hoch: Man and Machine. 1921.  
Watercolor, 11 3/4 x 9 1/2"
Pen and ink, gouache, and pencil, 21\(\frac{3}{4}\) x 14\(\frac{3}{4}\)"

Lithograph, 21 x 17\(\frac{3}{4}\)"
Ernst: The Little Tear Gland That Says Tic Tac. 1920. Gouache on wallpaper, 14⅞ x 10".

Ernst: The Horse, He's Sick. 1920. Pasted photoengravings and pencil, 5⅝ x 8⅛".
Ernst: Here Everything Still Floats. 1920.
Pasted photoengravings and pencil, 4¾ x 4½"  

Höch: Watched. 1925.
Cut-and-pasted papers, 10¾ x 6½"
Lozowick: Coal Pockets. 1929.
Lithograph, 8¼ x 14¼”

Hopper: The Locomotive. 1922.
Etching, 7¾ x 9¾”

Lewis: Derricks. 1927.
Drypoint, 7¾ x 11¾”
Sheeler: Ford Plant, Coke Ovens. 1927. Photograph, 8¾ x 7⅞".

Steiner: Switches. c. 1929. Photograph, 7¼ x 9¾".

Sheeler: Ford Plant, Slag Buggy. 1927. Photograph, 9½ x 7⅞".
Sheeler: Ford Plant, Crisscrossed Conveyors. 1927. Photograph, 9¼ x 7½”

Weston: Armco Steel, Ohio. 1922. Photograph, 9¼ x 7½”
Steiner: Ford Car. 1929. Photograph, 7½ x 9¾".

Strand: The Akeley Motion Picture Camera. 1922. Photograph, 9¾ x 7¾".

Man Ray: The Breeze. 1929. Rayogram, 10¼ x 8".
Unknown: Airship 127, the Graf Zeppelin. 1928.
Photographs. Shell under construction; shell without bow and stern;
shell with partial hull, 8 1/2 x 6 1/2" each.
At right, the airship in flight, 8x x 8 1/2"
"Exactitude is not truth." The painted dream, or the convincing portrayal of imaginary situations, is one aspect of Surrealist art. Perspectives appear deceptively real; descriptions of form are exact, and technique is highly finished. Juxtapositions and confrontations, often startling, are rendered so realistically that, visually, the spectator cannot deny their validity. Even the landscapes of Tanguy could exist in three dimensions. During subsequent years, Dali perfected such painted dreams.

In Germany, the New Objectivity was the inevitable reaction to the fever of Expressionism and the anarchy of Dada. Painters produced similarly finished images, but what they portrayed was real. Nevertheless, Beckmann’s Family Picture is no less disquieting than Magritte’s The Menaced Assassin.

In Germany, the best painters of the New Objectivity excelled in portraiture, often less than flattering. Their focus, sharp and detailed and also unrelenting, parallels photography as it developed in Germany. Grosz presents a hunchback poet, Dix a throat specialist. Both artists and both subjects were citizens of Berlin. Self-taught painters often aspire to a similar exactness—for instance, Kane and Stettheimer, in America.

In America, painters such as Albright, Demuth, and Dickinson and draftsmen such as Lozowick and Sheeler also worked in a precisionist style. They were rivaled by photographers such as Cunningham, Stieglitz, and Weston, who cast animate forms as still lifes. Objects are detailed, fragmented, and reinterpreted in new contexts. Bellows and Steichen contrive to re-create what has already been seen, and theatricality becomes exactitude.

Oil on canvas, 36 x 23¾"
de Chirico: The Sacred Fish. 1919. Oil on canvas, 29½ x 24½"
Oil on canvas, 15 x 18”

Stella: First Light, c. 1928.
Oil on canvas, 16⅛ x 16⅛”

Tanguy: The Mood of Now. 1928.
Oil on canvas, 20⅛ x 28½”
Oil on canvas, 36½ x 25½"
Ernst: Two Children Are Threatened by a Nightingale. 1924. Relief of oil on wood with wood constructions, 27½ x 22½"
Oil on canvas, 32 x 45½"

Duchamp: Fresh Widow. 1920.
Miniature window and sill, painted wood frame,
panes of glass covered with leather, 31½ x 21"
Oil on canvas, 25% x 39%"
Magritte: The Menaced Assassin. 1926.
Oil on canvas, 59¾ x 6' 4¾"
Dubuffet: Mme Arthur Dubuffet. 1921. Crayon, 18\% x 14\%”

Matisse: Odalisque in Striped Pantaloons. 1925. Lithograph, 21\% x 17\%”

Albright: Woman. 1928. Oil on canvas, 33 x 22”

de Chirico: Euripides. 1921. Pencil, 12\% x 8\%”
Picasso: Sleeping Peasants. 1919. Tempera, watercolor, and pencil, 12¼ x 19⅞"
Stettheimer: Portrait of My Mother. 1925.
Oil on canvas, 38\% x 26\%"
Grosz: Max Herrmann-Neisse. 1927. Oil on canvas, 23\% x 29\%"
Demuth: Eggplant and Tomatoes. 1926. Watercolor and pencil, 14⅛ x 20" 

Lozowick: Still Life. 1929. Lithograph, 10⅛ x 13¾" 

Dickinson: Plums on a Plate. 1926. Oil on canvas, 14 x 20"
Steichen: Three Pears and an Apple. 1921.
Photograph, 16¼ x 13" 

Weston: Nude, Mexico. 1925.
Photograph, 8⅞ x 7⅝"
Bellows: Dempsey and Firpo. 1924.
Lithograph, 18½ x 22⅝".

Sheeler: Self-Portrait. 1923.
Conté crayon, gouache, and pencil, 19¾ x 25½".

Steichen: The Front Page. 1928.
Photograph, 16¾ x 13½".
Steichen: Gloria Swanson. 1924. Photograph, 16¾ x 13¾”

Stieglitz: Dorothy True. 1919. Photograph, 7¾ x 9¾”
Cunningham: Open Magnolia. 1925.
Photograph, 6⅛ x 8⅛"
In France, during the 1920s, two traditions sometimes merged: Impressionism and Fauvism. The three paintings at left and right address themselves to the same subject, an interior setting with an open window. This is not the world of actual appearance. The transformations are seductive, harmonious, even decorative.

In the United States, artists were less confined to subjects in their studios, and many of them interpreted the American scene around them. Several were most successful when working in watercolor, and their transformations are often charged with emotion. An even greater revelatory urgency is expressed in Corinth’s *Self-Portrait*, Soutine’s *Old Mill*, and Monet’s *Japanese Footbridge*, painted in Germany and France during the first years of the decade.

It was in Germany that images of man and landscape were most consistently, and sometimes harshly, transformed. Expressionism flourished. The paintings of Klee transcend the Sturm und Drang of many of his contemporaries, but they belong, nevertheless, to a world transformed. German artists also excelled in the graphic media, and painters and sculptors including Chagall explored the dramatic possibilities inherent in the woodcut. In France, during the decade, Rouault executed his great series of aquatints, *Miserere*.

Among the prints reproduced on the following pages, Feininger’s large woodcut is a unique impression, Nolde’s color lithograph is undescribed by his cataloger, and Rouault’s two aquatints are unpublished plates for his *Miserere*.

Matisse: Interior with a Violin Case. 1918–19. Oil on canvas, 28½ x 23½"
Dufy: Window at Nice. c. 1929. Oil on canvas, 21 3/4 x 18 3/4".

Bonnard: The Breakfast Room. c. 1929. Oil on canvas, 62 3/4 x 44 1/4".
Marin: Lower Manhattan. 1920.
Watercolor, 21½ x 26⅞"
Bluemner: The Eye of Fate. 1927. Watercolor, 13½ x 10”

Burchfield: The Interurban Line. 1920. Watercolor, 14½ x 20⅞”
Corinth: Self-Portrait. 1924.
Oil on canvas, 39 1/4 x 31 3/4"
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Meidner: Curt Valentin. 1923.
Crayon, 25\% x 19\%

Kokoschka: Maria Orska. 1922.
Lithograph, 22\% x 15\%

Modigliani: Charles Guérin. 1919.
Pencil, 16\% x 10\%
Mammen: The Kaschemme Bar. 1925.
Watercolor and pencil, 17½ x 13¼"

Demuth: Acrobats. 1919.
Watercolor and pencil, 13 x 7¾"
Lachaise: The Mountain. 1924.
Bronze, 7½” high
Barlach: Head. 1927.
Bronze, 13\(\frac{1}{2}\)" high

Barlach: Singing Man. 1928.
Bronze, 19\(\frac{3}{4}\)" high
Klee: Cat and Bird. 1928.
Oil and ink on gesso on canvas, 15 x 21"
Klee: Gifts for I. 1928.
Tempera on gesso on canvas,
15¼" x 22"

Klee: Around the Fish. 1926.
Oil on canvas, 18¾" x 25¾"

Klee: Actor's Mask. 1924.
Oil on canvas, 14½ x 13¾"
Feininger: Buildings. 1919.
Woodcut, 18½ x 14¾”

Kirchner: Modern Bohemia. 1924.
Woodcut, 21¾ x 33¼”
Woodcut and lithograph, 19⅞ x 17"
Marcks: Two Cats. 1921.
Woodcut, 9\% x 15\%"
Beckmann: At the Eden Bar. 1924.  
Woodcut, 19 1/2 x 19"  

Chagall: Man with a Sack. 1922–23.  
Woodcut, 11 x 7 1/2"
Nolde: Windmill on the Shore. 1926. Lithograph, 23⅛ x 31⅞"
Rouault: The Prosecutor. c. 1927.
Aquatint, 24 x 17⅜”

Rouault: A Prostitute. c. 1927.
Aquatint, 24 x 17⅜”
Throughout the northern capitals of Europe, by the end of World War I, the lesson of Cubism had been communicated by Futurist propaganda and exhibition. Since the succession was not direct, the lesson was often inaccurate, and often misunderstood. However, the way a painting could look had been completely revolutionized. Certain artists went further than the Cubists in Paris. A picture could exist on a two-dimensional plane devoid of any illusion of depth. Reduction led to pure geometric abstraction, which, in the new technological age, was considered by some to represent universal and quintessential truth.

In the Netherlands, de Stijl was initiated by Dutch artists during World War I. It reduced the elements of composition to rectangular flat forms, independently articulated, asymmetrically placed, and painted in pure colors. De Stijl was also a vision of a new world. Only an art removed from visual reality and constructed primarily by means of the intellect could achieve the pure and the ideal. As a cohesive group de Stijl was short-lived. Its influence, however, extended to France, Germany, and Russia. The Museum’s holdings of van Doesburg and Mondrian are impressive.

The Russian Constructivist Lissitzky worked in Germany and was in direct dialogue with van Doesburg, the principal spokesman for de Stijl. Lissitzky considered his Proun compositions as transitions into architecture, and his images translate easily into three dimensions.

Moholy-Nagy, a Hungarian, was a master of many media, including photography and film. At the Bauhaus his theories of movement and light, shown here in paint and on paper, culminated at the end of the decade with his construction of an actual Light Machine.

The elements of geometric abstraction in the paintings of Ernst and Klee are coincidental, intuitive responses to current ideas. The drawings by Baumeister and Kelpe relate more to the machine. In the collages by Schwitters, however, Dada is finally disciplined into rectangles; indeed, one of his works is entitled “Lissitzky.”
van Doesburg: Simultaneous Counter-Composition. 1929–30.
Oil on canvas, 19% x 19%”
Baumeister: Figure and Fragment. 1925. Lithograph, 15\% x 9\%
Ernst: The Sea. 1928. 
Painted plaster on canvas, 22 x 18\%" 

Oil on cardboard, 13\% x 13\%" 

Kelpe: Composition No. 160. 1928. 
Watercolor, pencil, cut-and-pasted paper, 15\% x 12\%"
Lissitzky: Proun 19D. 1922.
Gesso, oil, collage on plywood, 38\% x 38\%”

Lithograph and collage, 23\% x 17\%”
Lissitzky: Proun GK. c. 1922-23.
Gouache, 26 x 19⅝" 

Vantongerloo: Construction of Volume Relations. 1921.
Mahogany, 16¼" high
Moholy-Nagy: Construction. c. 1923.
Watercolor and pencil. 19¾ x 26¾"

Moholy-Nagy: Construction. 1923.
Lithograph, 23¾ x 17¾"
Moholy-Nagy: Composition. c. 1923.
Woodcut, $3\frac{3}{8} \times 4\frac{3}{8}$"
Mondrian: Painting I. 1926. Oil on canvas, 44\% x 44".

Mondrian: Composition. 1921. Oil on canvas, 29\% x 20\%.”
Mondrian: Composition, 1925.
Oil on canvas, 15½ x 12⅝"
Villon: Composition. 1927.
Aquatint and roulette, 28⅞ x 22⅞"
Schwitters: Merz 17, Lissitzky. 1926.
Collage of cut-and-pasted colored papers, 5¼ x 4¼"
Malevich: Project for an Airplane Pilot's House. 1924.
Pencil, 12⅞ x 17⅞"
van Doesburg and van Eesteren: Project for a Private House. 1923.
Gouache, pen and ink, 221/4 × 221/4".

Vesnin: Monument to the Third Congress of the Communist International. 1921.
Gouache, 205 × 273/4".
The 1920s were a decade of new typography and, in architecture and furnishings, revolutionary design. The term *style moderne* is a convenient umbrella that extends from Art Deco to the Bauhaus, the latter providing during the decade the focal point in the integration of design and the machine age.

Purism, developed by Le Corbusier and Ozenfant, understandably owes much to architecture. Indeed, the muted colors of the volumes of Le Corbusier's painted objects sometimes anticipate the plans and elevations of his buildings. The still life by Ozenfant appears classical and heraldic; that by Braque is softer and more opulent. Purism in Paris was essentially a semi-Cubist style of painting with flat, overlapping planes. Its master was Léger. His use of pure color, his structures and casing of forms offer, with logic and clarity, a stark elegance. As did Léger, a few American artists applied a related style to subjects outside their studios. Also, some works by Miró and Picasso can be seen within the context of the modern style.

Léger's painting *The Baluster* was installed in Le Corbusier's and Pierre Jeanneret's Pavillon de l'Esprit Nouveau, a building featured in the International Exposition of Modern Decorative and Industrial Arts in 1925. As a style Purism did not survive the decade. Davis's *Eggbeater* of 1930, painted in New York, is the last in a series of still lifes on the same theme which he began in Paris in 1927.

In sculpture, smooth surfaces were crafted, cast, and carved. It was also a decade of chrome-plated steel and tubular furniture, and as Brancusi said, "High polish is a necessity which certain approximately absolute forms demand of some materials."

The modern style was not without wit. The linear constructions of Arp, Calder, and Klee owe much to each other. And, it is remembered that Calder owned a proof of Klee's etching, *Old Man Figuring*. 
Spencer: City Walls. 1921. Oil on canvas, 39¾ x 28¾"
Davis: Egg Beater. 1930.
Oil on canvas, 50% x 32%”

Oil on canvas, 31% x 39%”

Davis: Egg Beater. 1930.
Oil on canvas, 50% x 32%”
Ozenfant: The Vases. 1925.
Oil on canvas, $51\frac{3}{4}$ x $38\frac{3}{4}$".

Léger: Umbrella and Bowler. 1926.
Oil on canvas, $50\frac{3}{4}$" x $38\frac{3}{4}$".
Blume: Waterfront. 1929.
Oil and tempera, 20\(\frac{3}{4}\) x 14"
Murphy: Wasp and Pear, 1927.
Oil on canvas, 36⅝ x 38⅝"

Braque: The Table. 1928.
Oil on canvas, 70⅝ x 25⅝"
Miró: Person Throwing a Stone at a Bird. 1926. Oil on canvas, 29 x 36⅛"
Miro: Dutch Interior, 1928.
Oil on canvas, 36⅜ x 28⅞”

Picasso: Seated Woman, 1927.
Oil on wood, 51⅜ x 36⅞”
Calder: The Hostess. 1928.
Wire, 11½" high

Calder: The Sow. 1928.
Wire, 7½" high
Nadelman: Man in a Top Hat. c. 1927.
Bronze, painted, 26" high

Lipchitz: Gertrude Stein. 1920.
Bronze, 13½" high

Brancusi: Bird in Space. 1928.
Bronze, 54" high
Brancusi: Small Bird. 1928.
Bronze, 15½" high
Cast stone and black marble, 60½" high

Zorach: Girl with a Cat. 1926.
Marble, 18" high
Zadkine: Torso. 1928.
Ebony, 36" high

Lipchitz: Reclining Nude with a Guitar. 1928.
Limestone, 16½" high
Etching, 7½ x 6¼"
Demuth: Provincetown Stairs. 1920.
Gouache and pencil, 23½ x 19¾"

Photograph, 7¾ x 9¾"
LIST OF ILLUSTRATIONS

All works reproduced are from the collection of The Museum of Modern Art. The list is arranged alphabetically by artist and chronologically for the works of each artist. Dates enclosed in parentheses are not inscribed by the artist on the work. Dimensions are stated in inches and in centimeters, height preceding width, and, in the case of sculptures and constructions, followed by depth. For drawings, gouaches, and watercolors, dimensions are for sheet size; for intaglio prints, dimensions are those of the metal plate; for lithographs and woodcuts, dimensions are those of the composition; for photographs, dimensions are those of the image. The page on which a work is illustrated is indicated at the end of the entry.

ALBRIGHT, Ivan Le Lorraine. American, born 1897

Woman. (1928.) Oil on canvas, 33 x 22" (83.8 x 55.9 cm). Given anonymously. Page 76

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Early Morning, North River. (1921.) Aquatint, printed in black, 9 x 7½" (24.0 x 19.0 cm). Gift in memory of Irving Drutman. Page 33

ARP, Jean (originally, Hans). French, born Alsace. 1887–1966

Two Heads. (1927.) Oil and string on canvas, 13½ x 10¾" (35.0 x 27.0 cm). Purchase. Page 127

ATGET, Eugène. French, 1857–1927

Rue Geoffroy-Saint-Hilaire. 1922. Photograph, 8½ x 6¾" (22.0 x 17.5 cm). Abbott-Levy Collection, partial gift of Shirley C. Burden. Page 46

The Quays. 1923. Photograph, 8½ x 6¾" (16.6 x 22.4 cm). Abbott-Levy Collection, partial gift of Shirley C. Burden. Page 47


BARLACH, Ernst. German, 1870–1938

Head (Detail, War Monument, Güstrow Cathedral). (1927.) Bronze, 13½" (34.3 cm) high. Gift of Edward M. M. Warburg. Page 95

Singing Man. (1928.) Bronze, 19½ x 21½ x 14¾" (49.5 x 55.3 x 35.9 cm). Abby Aldrich Rockefeller Fund. Page 95

BAUMEISTER, Willi. German, 1889–1955

Figure and Fragment. 1925. Lithograph, 15⅞ x 9¾" (40.0 x 23.2 cm). Purchase. Page 106

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Marseilles. (1928.) Silver print, 14¾ x 9½" (37.1 x 24.0 cm). David H. McAlpin Fund. Page 39

BECKMANN, Max. German, 1884–1950

Family Picture. 1920. Oil on canvas, 25½ x 39½" (65.1 x 100.9 cm). Gift of Abby Aldrich Rockefeller Fund. Page 74

Beggars. (1922.) Lithograph, printed in black, 18½ x 13¾" (46.7 x 35.4 cm). Abby Aldrich Rockefeller Fund. Note: From the series of 10 lithographs Berlin 1922. Page 43

At the Eden Bar. Also, Café Concert in the Hotel (Im Hotel). (1924.) Woodcut, printed in black, 19½ x 19¾" (49.5 x 49.8 cm). Purchase. Page 101


Sculpture. (1923.) Bronze, partly silvered, 18½ x 7¾ x 8¾" (48.0 x 19.7 x 21.5 cm). A. Conger Goodyear Fund. Page 52

BELLOWS, George Wesley. American, 1882–1925

Dempsey and Firpo. (1924.) Lithograph, printed in black, 18½ x 22½" (46.0 x 56.9 cm). Purchase. Page 83

*The Eye of Fate.* (1927.) Watercolor, 13 x 10" (33.8 x 25.3 cm). Gift of James Graham and Sons. Page 89

BLUME, Peter. American, born Russia 1906. To U.S.A. 1911

*Waterfront* (Study for Parade). 1929. Oil and tempera on cardboard, 20¼ x 14" (51.4 x 35.6 cm). Gift of Abby Aldrich Rockefeller. Page 122

BONNARD, Pierre. French, 1867–1947

*The Breakfast Room.* (c. 1929.) Oil on canvas, 62¾ x 44½" (159.6 x 113.8 cm). Given anonymously. Page 87

BOURKE-WHITE, Margaret. American, 1906–1971

*Cleveland Terminal Tower.* (c. 1928.) Silver print, 13 x 10" (33.5 x 25.7 cm). Gift of the artist. Page 31

BRANCUSI, Constantin. French, born Rumania. 1876–1957. To Paris 1904

*Small Bird.* 1928. Bronze, 15¾" (39.7 cm) high, on two-part pedestal of stone and wood (carved by the artist), overall 35¾" (90.7 cm) high. Gift of William A. M. Burden, the donor retaining a life interest. Page 129

*Bird in Space.* (1928.) Bronze (unique cast), 54" (137.2 cm) high. Given anonymously. Page 129

BRAQUE, Georges. French, 1882–1963

*The Table.* 1928. Oil on canvas, 70¾ x 28½" (179.7 x 73.0 cm). Acquired through the Lillie P. Bliss Bequest. Page 123

BROCKMANN, Gottfried. German, born 1903

*Crippled Lives, IV (Krippeldasein, IV).* (1922.) Tempera on cardboard, 8¾ x 7¾" (21.5 x 18.1 cm). Gift of Mr. and Mrs. Ronald S. Lauder. Page 57

BURCHFIELD, Charles. American, 1893–1987

*The Interurban Line.* 1920. Watercolor, 14¾ x 20¹/₈" (37.5 x 52.7 cm). Gift of Abby Aldrich Rockefeller. Page 89


*The Hostess.* (1928.) Wire construction, 11½" (29.2 cm) high. Gift of Edward M. M. Warburg. Page 126

*The Sow.* (1928.) Wire construction, 7¼ x 17" (19.5 x 43.2 cm). Gift of the artist. Page 126

CHAGALL, Marc. French, born Russia 1887. To France 1923

*Man with a Sack.* (1922–23.) Woodcut, printed in black, 11 x 7½" (28.0 x 20.1 cm). Larry Aldrich Fund. Page 101


*The Sacred Fish.* (1919.) Oil on canvas, 29¾ x 24½" (74.9 x 61.9 cm). Acquired through the Lillie P. Bliss Bequest. Page 69

*Euripides.* 1921. Pencil, 12½ x 8½" (31.7 x 21.5 cm). Gift of Mr. and Mrs. Wolfgang Schoenborn in honor of René d’Harnoncourt. Page 76

COLEMAN, Glenn O. American, 1887–1932

*Minetta Lane.* (1928.) Lithograph, printed in black, 11¼ x 11" (28.5 x 27.9 cm). Gift of Abby Aldrich Rockefeller. Page 45

CORINTH, Lovis. German, 1858–1925

*Self-Portrait.* 1924. Oil on canvas, 39¾ x 31¾" (100.0 x 80.3 cm). Gift of Curt Valentin. Page 90


*Ex Act.* 1919. Relief of oil on plywood and cardboard, 23½ x 25¼" (59.0 x 64.1 cm). The Katherine S. Dreier Bequest. Page 55

CUNNINGHAM, Imogen. American, 1883–1976

*Open Magnolia.* 1925. Silver print, 6¾ x 8¼" (17.2 x 21.5 cm). Gift of Albert M. Bender. Page 85

DAVIS, Stuart. American, 1894–1964

*Place Pasteloup, No. 2.* (1929.) Lithograph, printed in black, 13 x 10½" (34.7 x 27.7 cm). Gift of Abby Aldrich Rockefeller. 
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*Egg Beater, V.* 1930. Oil on canvas, 50¼ x 33½" (127.3 x 81.9 cm). Abby Aldrich Rockefeller Fund. Page 120

DEMUTH, Charles. American, 1883–1935

*Acrobats.* 1919. Watercolor and pencil, 18 x 7½" (45.0 x 20.0 cm). Gift of Abby Aldrich Rockefeller. Page 93

*Provincetown Stairs.* 1920. Gouache and pencil, 23½ x 19½" (59.7 x 49.5 cm). Gift of Abby Aldrich Rockefeller. Page 133

*Eggplant and Tomatoes.* 1926. Watercolor and pencil, 14 x 20" (35.8 x 50.9 cm). The Philip L. Goodwin Collection. Page 80

DICKINSON, Preston. American, 1891–1930

*Plums on a Plate.* (1926.) Oil on canvas, 14 x 20" (35.6 x 50.8 cm). Gift of Abby Aldrich Rockefeller. Page 80
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*Syphilitic.* 1920. Etching, printed in black, 9½ x 8¾” (24.8 x 22.7 cm). Purchase. Page 42

*The Bombing of Lens.* (1924.) Etching and drypoint, printed in black, 11⅞ x 9¼” (29.8 x 24.5 cm). Gift of Abby Aldrich Rockefeller. Note: From the series of 50 etchings Der Krieg. Page 79

Wilhelm Mayer-Hermann. 1926. Oil and tempera on wood, 58¾ x 39¼” (149.2 x 99.1 cm). Gift of Philip Johnson. Note: The subject is Dr. Wilhelm Mayer-Hermann, a prominent Berlin throat specialist who died in New York in 1945. Page 79

van DOESBURG, Theo (C. E. M. Küpper). Dutch, 1883–1931

*Simultaneous Counter-Composition.* (1929–30.) Oil, 19⅝ x 19⅝” (50.1 x 49.8 cm). The Sidney and Harriet Janis Collection. Page 105

van DOESBURG, Theo

van EESTEREN, Cornelis. Dutch, born 1897

*Project for a Private House.* (1923.) Gouache, pen and ink, 22⅛ x 22⅛” (57.1 x 57.1 cm). Edgar Kaufmann, Jr. Fund. Page 117


*Ameroons in Paris.* 1927. Oil on canvas, 28¾ x 36⅛” (73.0 x 92.4 cm). Given anonymously. Reproduced on cover

DUBUFFET, Jean. French, born 1901

*Mme Arthur Dubuffet.* 1921. Crayon, 18⅜ x 14⅛” (45.9 x 36.5 cm). Gift of the artist. Page 76


*Fresh Widow.* 1920. Miniature French window, painted wood frame and eight panes of glass covered with black leather, 30⅛ x 17⅝” (77.5 x 44.8 cm), on wood sill, ¾ x 21⅝” (1.9 x 53.4 x 10.2 cm). Inscribed: Fresh Widow Copyright Rose Selavy 1920. Katherine S. Dreier Bequest. Note: Fresh Widow is, of course, a pun, and so is Selavy if pronounced ‘c’est la vie.’ Page 72

DUFY, Raoul. French, 1877–1953

*Window at Nice.* (c. 1929.) Oil on canvas, 21⅝ x 18⅜” (54.9 x 46.0 cm). Gift of Mrs. Gilbert W. Chapman. Page 87

ERNST, Max. French, born Germany, 1891–1976. To France 1922; in U.S.A. 1941–50

*The Little Tear Gland That Says Tic Tac.* 1920. Gouache on wallpaper, 14¼ x 10” (36.2 x 25.4 cm). Inscribed: la petite fistule lacrimale qui dit tic tac. Purchase. Page 60

HECKEL, Erich. German, 1883–1970

*Self-Portrait (Mannerbildnis—Portrait of a Man).* (1919.) Woodcut, printed in color, 18⅝ x 12½” (46.2 x 32.5 cm). Purchase. Page 99
HOCH, Hannah. German, 1889–1978

Man and Machine. 1921. Watercolor, traces of pencil, 11% x 9%" (29.0 x 24.2 cm). The Joan and Lester Avnet Collection. Page 58


Night Shadows. (1921.) Etching, printed in black, 6% x 8%" (17.6 x 20.7 cm). Gift of Abby Aldrich Rockefeller. Page 45

East Side Interior. (1922.) Etching, printed in black, 7% x 9%" (20.0 x 25.0 cm). Gift of Abby Aldrich Rockefeller. Page 40

The Locomotive. (1922.) Etching, 7% x 9%" (20.2 x 25.1 cm). Gift of Abby Aldrich Rockefeller. Page 62


Self-Portrait. (1929.) Oil on canvas over composition board, 36% x 27%" (91.8 x 68.9 cm). Abby Aldrich Rockefeller Fund. Page 78


Seated Nude. 1921. Pencil, 12% x 9%" (31.9 x 22.5 cm). Gift of Mrs. Frank Y. Larkin. Page 132

KELPE, Paul. American, born 1902


KERTESZ, André. American, born Hungary 1894

Montmartre. 1927. Silver print, 6% x 8%" (15.8 x 20.5 cm). Purchase. Page 48

Montparnasse. (1928.) Silver print, 16% x 13%" (41.7 x 34.3 cm). Courtesy the artist. Page 44

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Modern Bohemia. (1924.) Woodcut, printed in black, 21% x 33%" (54.0 x 84.5 cm). Curt Valentin Bequest. Page 98

KLEE, Paul. German, 1879–1940. Born and died in Switzerland

Twittering Machine (Zwitscher-Maschine). 1922. Watercolor, pen and ink on transfer drawing, 16% x 12%" (41.1 x 30.6 cm). Purchase. Page 50

Actor’s Mask (Schauspielmaske). 1924. Oil on canvas, mounted on board, 14% x 13%" (36.7 x 33.8 cm). The Sidney and Harriet Janis Collection. Page 97

Around the Fish (Um den Fisch). 1926. Oil on canvas, 18% x 25%" (46.7 x 63.8 cm). Abby Aldrich Rockefeller Fund. Note: Formerly collection Staatliche Gemäldegalerie, Dresden. Page 97

Cat and Bird (Katze und Vogel). 1928. Oil and ink on gesso on canvas, mounted on wood, 15% x 21" (38.1 x 53.2 cm). Gift of Sidney Janis; and gift of Suzy Prudden Sussman and Joan H. Meijer in memory of F. H. Hirschl. Page 96

Gifts for I (Gaben für I). 1928. Tempera on gesso on canvas, mounted on wood, 15% x 22" (40.0 x 55.9 cm). The James Thrall Soby Collection. Page 97

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The Mountain. (1924.) Bronze, 7% x 19% x 9%" (19.0 x 49.2 x 24.0 cm). Given anonymously. Page 94


Still Life. 1920. Oil on canvas, 31% x 39%" (80.9 x 99.7 cm). Vincent van Gogh Purchase Fund. Page 120


A Skater for the ballet Skating Rink. (1922.) Dedication dated 1923. Watercolor and pencil, 12 3/8 x 9 1/8" (31.4 x 24.1 cm). W. Alton Jones Foundation Fund. Page 58

Woman with a Book. 1923. Oil on canvas, 50 3/8 x 38 1/8" (129.5 x 97.2 cm). Bequest of Nelson Aldrich Rockefeller. Frontispiece

The Baluster. 1925. Oil on canvas, 51 x 38 1/8" (129.5 x 97.2 cm). Mrs. Simon Guggenheim Fund. Page 122

Umbrella and Bowler. 1926. Oil on canvas, 50 3/8 x 38 1/8" (130.1 x 98.2 cm). A. Conger Goodyear Fund. Page 121

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The Glow of the City. (1929.) Drypoint, printed in brown-black, 11 3/8 x 14 1/4" (29.1 x 36.6 cm). Purchase. Page 41

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Gertrude Stein. (1920.) Bronze, 13 3/4" (34.0 cm) high. Gift of friends of the artist. Page 128

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Proun. (1919–23.) Lithograph and collage, 23 5/8 x 17 7/8" (60.4 x 44.2 cm). Purchase. Page 108

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Proun 19D. (1922.) Gesso, oil, collage on plywood, 38 3/8 x 38 3/8" (97.5 x 97.2 cm). The Katherine S. Dreier Bequest. Page 108

Proun GK. (c. 1922–23.) Gouache, 26 x 19 1/2" (66.0 x 50.2 cm). Extended loan. Page 109

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Still Life, No. 2. 1929. Lithograph, 10 1/4 x 8 1/2" (26.0 x 21.7 cm). Gift of Abby Aldrich Rockefeller. Page 80

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The above four photographs, gift of the grandchildren of Daniel E. Cahill.
All photographs are by Soichi Sunami, former staff photographer of The Museum of Modern Art, except those (indicated by page number) in the following list of sources: David Allison, New York, 132 right; Oliver Baker, 71 left, 122 right; Kate Keller,* 33 left, 42 left, 57 upper left, 58 left, 59 right, 61 left, 62 lower right, 76 right, 78 right, 80 lower right, 86, 93 left, 96, 106 right, 110 left and right, 113 right, 117 left; Mates & Katz, New York, 40 left, 44 right; James Mathews, New York, 43 left, 48 right, 54 left and right, 57 lower left, 59 left, 61 right, 73, 76 upper center, 76 lower center, 97 left, 99 left, 104, 105, 107 right, 113 left, 115 left, 116 left and right, 122 left, 123 left; Mali Olatunji,* 30, 35 left, 43 right, 49 right, 56 left, 130 right; Rolf Petersen, New York, 70 right, 75, 94, 97 lower right; Eric Pollitzer, New York, 117 right, 128 left; Adolph Studly, 95 right; Charles Uht, New York, 129 right; Malcolm Varon, New York, 92 center.

*Currently staff photographer, The Museum of Modern Art
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