

Philadelphia in New York 90 modern works from the Philadelphia Museum of Art. [Catalogue of the exhibition] October 18, 1972-January 7, 1973, the Museum of Modern Art, New York

Author

Museum of Modern Art (New York, N.Y.)

Date

1972

Publisher

[publisher not identified]

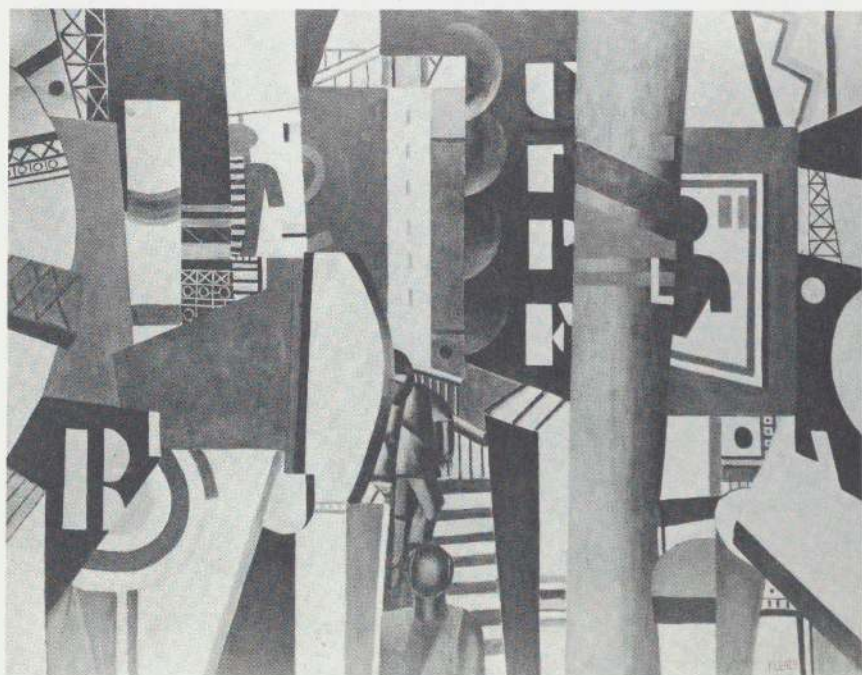
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PHILADELPHIA IN NEW YORK

*90 Modern Works from the
Philadelphia Museum of Art*





CONSTANTIN BRANCUSI: Chimera, 1918

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October 18, 1972 - January 7, 1973

The Museum of Modern Art, New York

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Front cover: FERNAND LÉGER: The City, 1919

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11 West 53 Street, New York, New York 10019
Printed in the United States of America

FOREWORD

It is a great privilege for The Museum of Modern Art to present this exhibition of ninety major works lent by the Philadelphia Museum of Art. For their willingness to share with our public so many masterpieces for so long a time, we are deeply grateful to the Trustees of the Philadelphia Museum, and in particular, to George M. Cheston, President of the Museum, and Evan H. Turner, Director of the Museum. Our special thanks are also due Anne d'Harnoncourt, Curator of the Department of Twentieth-Century Art, who has given constant assistance in the planning of this exhibition.

Spanning the period from 1905 to 1944 and presenting primarily European masters, Philadelphia in New York is part of an exchange of exhibitions. The other half of the exchange, American Art Since 1945--A Loan Exhibition from The Museum of Modern Art, appropriately begins in time where Philadelphia in New York leaves off, when American artists were assuming leadership in the world of modern art. Directed by Anne d'Harnoncourt, the exhibition opened in Philadelphia earlier this Fall.

This important exchange represents the first such reciprocal project The Museum of Modern Art has undertaken with another institution. It is therefore particularly pleasing that the Philadelphia Museum of Art has made it possible for us to launch our collaborative efforts with extraordinary distinction.

Richard E. Oldenburg
Director
The Museum of Modern Art

PHILADELPHIA IN NEW YORK

90 MODERN WORKS FROM THE PHILADELPHIA MUSEUM OF ART

When in the space of seven years the Philadelphia Museum of Art was designated the recipient first of the A. E. Gallatin collection (1943), and then of the Louise and Walter Arensberg collection (1950), it was destined to be the possessor of one of the world's largest and most discriminating assemblages of the art of the first half of this century. New York reacted to the news of these gifts with admiration for the acumen of Fiske Kimball, then Director of the Museum, and with understandable chagrin, since both collections had had their origins in this city and it had been expected that the Gallatin collection would remain here. It is some measure of comfort that they are still not very far away. Philadelphia in New York, spanning the four decades from 1905 to 1944, is inevitably drawn largely, though not exclusively, from these two great sources.

Much has been written about the masterpieces in these two collections: the Picassos ranging from his 1906 Self-Portrait through major analytical Cubist canvases to his great synthetic Cubist painting of 1921, the Three Musicians; the superb works of Georges Braque and Juan Gris; the large and fine representation of Fernand Léger, notably his masterpiece of 1919, The City; the galaxies of works by Constantin Brancusi and Marcel Duchamp, including that succès de scandale of the 1913 Armory Show, Nude Descending a Staircase, No. 2, and the "Large Glass" (too fragile to come to New York); capital works of the twenties and thirties by Joan Miró; Chagall's Cubistic Half-Past Three and Matisse's famous 1914 portrait, Mlle Landsberg; excellent Klees and Mondrians as well as first-rate canvases by the lesser Cubists, Gleizes, Metzinger, La Fresnaye, and Delaunay. But there are no books about the three collectors whose courage and perception brought these works together, so that a few words about them are appropriate here.

"Walter Arensberg is quite mad. Mrs. Arensberg is mad, too." These observations, quoted by Henry McBride writing in Dial in 1920, were made by a "most reasonable and most educated" friend who had just seen the Arensbergs' collection. Now remembered as daring supporters of avant-garde artists, both Louise and Walter Arensberg were themselves artists of some talent in other fields. Mrs. Arensberg, born Mary Louise Stevens in Ludlow, Massachusetts, was an amateur pianist and singer, versed in the bel canto style, as well as an admirer of modern music. Walter Conrad Arensberg, born in Pittsburgh in 1878, was the 1900 Class Poet at Harvard, where he later briefly taught English. After a stint as a reporter on the New York Evening Post, he published translations of Baudelaire, Verlaine, Mallarmé, de Nerval and other French poets, as well as several volumes of his own verse. Alfred Kreyenborg, with whom Arensberg founded the short-lived poetry magazine Others in 1916, wrote of his poetry: "A profound classical scholar and reticent aesthete, he made each new movement his own, tried it awhile and then dropped it: Symbolism, Imagism, Vorticism, Cubism, Dadaism. . . . The poems are compact of subdued emotion and sheer thought beautifully evolved; the scholar is everywhere the soul of Arensberg."

It is reported that when Walter Arensberg first saw the Armory

Show on a visit to New York in 1913, he was so transfixed that he forgot for several days to go home to Cambridge where he and his wife then lived. When the show came to Boston in 1914, they bought from it their first modern painting, a canvas by Jacques Villon. As one of his contemporaries at Harvard, William Ivins (for many years Curator of Prints at the Metropolitan), remembered it: "The Armory Show hit [Arensberg] between wind and water, and it took very little time for him to become possessed of a great many of the most advanced things in it, especially the group of Duchamps and those big brass things." (Actually, their first Brancusi was probably the carved wood Prodigal Son, though the polished bronze Princess X came soon after.)

In 1914 the Arensbergs moved to New York where they lived until their transfer to Hollywood in 1922. Very soon their apartment on West 67th Street became a gathering place for the avant-garde of those very heady days. Isadora Duncan, the poets Wallace Stevens, Amy Lowell, and William Carlos Williams, the composer Edgard Varèse, the artists Francis Picabia, Albert Gleizes, Man Ray, Charles Sheeler, and Morton Schamberg all came there. But above all, Marcel Duchamp came, and there began a friendship which lasted until the death of Mrs. Arensberg in November, 1953, and of her husband the following January. Recalling these evenings, Duchamp said: "They played chess--Arensberg played a lot of chess--a fair amount of whisky was drunk. Around midnight, they'd eat some cake, and the evening would end around three in the morning; sometimes, it was a real drinking bout, but not always. . . . It was truly an artistic salon, rather amusing at that." Aside from his high regard for the art of Duchamp, whom Arensberg called "one of the two or three greatest innovators of this century," his friendship with the artist was probably based on their mutual enjoyment of verbal legerdemain and intricate, involuted thought--and chess. Along with collecting, Arensberg devoted himself to analyzing the writings of Francis Bacon and William Shakespeare in an effort to prove that the former was the author of the latter's plays. The titles of some of his published writings on the subject reveal something of his cast of mind: The Cryptography of Shakespeare, The Secret Grave of Francis Bacon at Lichfield, Baconian Keys, The Shakespeare Mystery, and The Magic Ring of Francis Bacon. About Arensberg's attitude towards the works of art he and his wife collected, Ivins remarked: "For him it sometimes seemed as though they set him intellectual and psychological problems to speculate about, almost as though they were very complicated chess problems." This cerebral approach may be glimpsed too in Arensberg's comment on Brancusi: "To my mind, Brancusi's works correspond to what Plato means by the idea of form. Plato's 'idea' is the archetype from which the infinite forms of nature derive, and it is in that sense that the works of Brancusi relate to what they represent." Fiske Kimball felt that Salvador Dali's painting, Agnostic Symbol, could be seen as a visual image of Arensberg's outlook. Perhaps an even more appropriate symbol, embodying his fascination with buried and secret meanings, would be Duchamp's readymade, With Hidden Noise, a ball of twine clamped between two metal plates. Before it was finished, in 1916, Arensberg, with Duchamp's approval, inserted an object into the center of the ball of twine so that the piece makes a slight noise when moved. Arensberg never told anyone, not even Duchamp, what the object was.

Albert Eugene Gallatin (1881-1952), a great-grandson of Albert

Gallatin, Secretary of the Treasury under Madison and Jefferson, was born in Villanova, Pennsylvania, but spent most of his life in New York City. Gallatin's interest in art manifested itself early in articles he wrote on Whistler, Vermeer, and other topics, but his collection of modern art did not really begin until 1922. An accomplished painter, he exhibited widely from 1936 until his death. He shared with the Arensbergs a taste for Picasso, Braque, Gris, and Léger, whom he called cornerstones of his collection. Though he admired and collected the works of Arp, Miró, and Masson, his own work reveals that he preferred the Cubist to the Dada-Surrealist tradition. Indeed, he disposed of a work by Ernst ("I think Max Ernst makes an interesting disappearance," he said), and in a small book he edited entitled Of Art--Plato to Picasso--Aphorisms and Observations, he included his own opinion that "A painting by Dalí is a cocktail of Maxfield Parrish and Vermeer, with a formidable dash of something extremely noxious." Though he never attempted to assemble a large number of Brancusi, as the Arensbergs had, he believed him to be "the greatest sculptor of the modern era."

"Extremely few museums have ever bought good contemporary paintings. To do this . . . requires the discrimination and courage of the individual collector." These sentences appear in Gallatin's introduction to his 1930 illustrated catalogue of The Gallery (later Museum) of Living Art, which he had opened at New York University, of which he was a Trustee and his great-grandfather had been a founder, on December 12, 1927. To make sure that his museum would not repeat the poor performances of the others, he alone selected, and paid for, its acquisitions, constantly adding and just about as constantly subtracting. Indeed, between 1930 and 1954, when the Philadelphia Museum published its Gallatin collection catalogue, at least forty artists passed in and out again, including Bonnard, Burchfield, Dove, Hartley, Kuniyoshi, Maillol, Modigliani, Rouault, Signac, and Soutine. In the same period, however, he added and kept works by Arp, Brancusi, Calder, Delaunay, Gabo, Giacometti, Gonzalez, Kandinsky, Lissitzky, Mondrian, Pevsner, Schwitters, and Vantongerloo, as well as many American works, reflecting his aim to encourage the art of his fellow countrymen.

Gallatin established his Museum of Living Art to ensure that "the public might have an opportunity to study the main phases of the new influences at work in progressive twentieth century painting . . . in a public museum containing a permanent collection." "It is a matter of surprise," he went on, "that hitherto no museum of this character had existed in the United States, the most modern of all countries" (Katherine S. Dreier's Société Anonyme: Museum of Modern Art, founded in 1920, had a collection, but did not exhibit it to the public as a unit on a continuing basis.) The collection was shown in a study room on the ground floor of one of the Washington Square buildings (where visitors were sometimes heard to note that the art was quite accomplished, for student work) until 1943 when the University authorities decided to oust it and give the space over to the "immediate improvement of the University's library administration." That decision, induced by wartime economies, was appalling at the time and is no less so in retrospect. It disappointed Gallatin, but he very soon learned that the Philadelphia Museum was able and willing to meet his conditions, one of which was that the collection should be shown as a unit in its entirety during his lifetime. In bewailing the loss to New York City, a reporter for

Art Digest magazine recalled that "Alfred Barr, of the Museum of Modern Art, which is several years younger than the Museum of Living Art, paid homage to this collector on the tenth anniversary (1937) of the downtown museum: 'You have been able to maintain a canon of taste more concentrated and exclusive than is possible to larger institutions. Also you have been able to make purchases of the greatest importance-- purchases the like of which our museum, with comparatively great resources, has so far found impossible.'" "And," the writer added, "Mr. Barr's mouth watered, it is said, when he looked at the Three Musicians of Picasso and at Léger's The City." It was not until twelve years later that Mr. Barr found it possible to acquire for The Museum of Modern Art the companion piece to the Three Musicians, a slightly larger painting of the same title and date.

Philadelphia in New York contains an abundance of works of superb quality, including forty-nine from the Arensbergs' collection and thirty-four from Gallatin's, as well as seven given by other collectors. Lest anyone imagine that the exhibition will save the visitor the 100-mile trip to Philadelphia, it should be noted that the combined Arensberg and Gallatin collections contain some 395 modern works, while the collection of pre-Columbian and other primitive art that the Arensbergs began forming in 1915 numbers more than 200 objects. Only space limitations, the fragility of some works, and a reluctance to over-extend the already extraordinary generosity of the Philadelphians, inhibited a fuller selection from these two collections and from the fine groups of works given by Louis E. Stern and Mr. and Mrs. Samuel S. White, which have only token representation here. For the same reasons the famous Cézanne Bathers has not come to New York. Finally, the Arensberg collection includes some thirty-eight of the most crucial works of Marcel Duchamp; his representation here is limited to only three works in anticipation of the full-scale retrospective to be held in the 1973-1974 season at both the Philadelphia Museum of Art and The Museum of Modern Art.

Betsy Jones
Director of the Exhibition

Among the many staff members at The Museum of Modern Art who assisted with their usual efficiency in the preparation of this exhibition, I should like to give special thanks to Emily Danson, Curatorial Assistant, and Charlotte Kantz, Secretary, in the Department of Painting and Sculpture.

CATALOGUE OF THE EXHIBITION

Unless enclosed in parentheses, dates appear on the works themselves. Dimensions are given in inches, height preceding width. A third dimension indicates the depth of a piece of sculpture.

Alexander ARCHIPENKO. American, born Ukraine. 1887-1964. Worked in Paris 1908-21. To U.S.A. 1923.

- 1 Bather. 1915. Oil and pencil on paper, metal, and wood, 20 x 11-1/2". The Louise and Walter Arensberg Collection

Jean (originally, Hans) ARP. French, born Alsace. 1887-1966. Also worked in Switzerland.

- 2 Vase-Bust. (1930). Painted wood relief, 12 x 8 1/4". A. E. Gallatin Collection
- 3 Composition. (1937). Torn paper, India ink wash on paper, 11 3/4 x 9". A. E. Gallatin Collection
- 4 Composition. (1937). Torn paper, India ink, and pencil on paper, 13 1/8 x 13 5/8". A. E. Gallatin Collection

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

- 5 Prometheus. (1911). Marble, 5 x 7". The Louise and Walter Arensberg Collection
- 6 The Kiss. (1912). Limestone, 23 x 13 x 10". The Louise and Walter Arensberg Collection
- 7 The Prodigal Son. (1915). Oak, 17 1/2" high, on limestone base, 12 1/2 x 8 1/2 x 8 1/2". The Louise and Walter Arensberg Collection
- 8 Princess X. (1916). Polished bronze, 22" high, on limestone base, 7 1/4 x 6 1/2 x 8". The Louise and Walter Arensberg Collection
- 9 Torso of a Young Man. (1916). Maple, 19" high, on limestone base, 7 x 7 7/8 x 7 1/8". The Louise and Walter Arensberg Collection
- 10 Arch. (1917). Old oak, 113 1/2 x 8 3/4 x 9". The Louise and Walter Arensberg Collection
- 11 Bench. (1917). Old oak, 27 1/2 x 124 1/2 x 10". The Louise and Walter Arensberg Collection
- 12 Chimera. (1918). Oak, three sections, 59 3/4" high. The Louise and Walter Arensberg Collection
- 13 Torso of a Young Girl. (c. 1922). Onyx, 12 3/4" high. A. E. Gallatin Collection
- 14 Mlle Pogany. 1931. Marble, 17 3/4" high, on limestone base 9 1/4" high. The Louise and Walter Arensberg Collection

Georges BRAQUE. French, 1882-1963.

- 15 Still Life: Flute and Harmonica. (1910-11). Oil on canvas, 13 1/8 x 16 1/4". A. E. Gallatin Collection
- 16 Le Courier (Still Life with Playing Card, Bottle, Newspaper, and Packet of Tobacco). (1913). Pasted paper and charcoal on paper, mounted on cardboard, 20 x 22 1/2". A. E. Gallatin Collection
- 17 Musical Forms (Guitar and Clarinet). (1918). Pasted paper, corrugated cardboard, charcoal, and gouache on cardboard, 30 3/8 x 37-3/8". The Louise and Walter Arensberg Collection
- 18 La Valse (Still Life: Compote and Fruit). (1926-28). Oil on

- canvas, 17 1/8 x 28 3/4". A. E. Gallatin Collection
- Marc CHAGALL. French, born Russia 1887. In France 1910-14 and 1923 to present, except for years 1941-48 in U.S.A.
- 19 Half-Past Three (The Poet). 1911. Oil on canvas, 77 7/8 x 57 1/4". The Louise and Walter Arensberg Collection
 - 20 Purim. (1916-18). Oil on canvas, 19 7/8 x 28 1/4". The Louis E. Stern Collection
- Giorgio de CHIRICO. Italian, born Greece 1888. To Germany 1906; to Italy 1909. Worked in Paris 1911-15, 1925-39.
- 21 The Soothsayer's Recompense. 1913. Oil on canvas, 53 1/2 x 71". The Louise and Walter Arensberg Collection
- Salvador DALI. Spanish, born 1904. Active in Paris and New York.
- 22 Agnostic Symbol. 1932. Oil on canvas, 21 3/8 x 25 5/8". The Louise and Walter Arensberg Collection
- Robert DELAUNAY. French, 1885-1941.
- 23 The Eiffel Tower. 1910-11. Watercolor on paper, 24 3/4 x 19 5/8". A. E. Gallatin Collection
 - 24 Three-Part Windows. 1912. Oil on canvas, 14 x 35 7/8". A. E. Gallatin Collection
- Charles DEMUTH. American, 1883-1935.
- 25 Lancaster. 1920. Tempera and pencil on paper, 23 3/8 x 19 1/2". The Louise and Walter Arensberg Collection
- André DERAINE. French, 1880-1954.
- 26 Portrait of Henri Matisse. (1905). Oil on canvas, 13 1/4 x 16-1/4". A. E. Gallatin Collection
- Theo van DOESBURG (C. E. M. Küpper). Dutch, 1883-1931.
- 27 Composition. 1929. Oil on canvas, 11 7/8 x 11 3/4". A. E. Gallatin Collection
- Marcel DUCHAMP. American, born France. 1887-1968.
- 28 Nude Descending a Staircase, Number 2. 1912. Oil on canvas, 58 x 35". The Louise and Walter Arensberg Collection
 - 29 Chocolate Grinder, Number 2. 1914. Oil, thread, and pencil on canvas, 25 1/2 x 21 1/4". The Louise and Walter Arensberg Collection
 - 30 With Hidden Noise. (1916). Assisted ready-made: ball of twine with two brass plates and four bolts, 5" high. The Louise and Walter Arensberg Collection
- Raymond DUCHAMP-VILLON. French, 1876-1918.
- 31 Head of a Horse. 1914. Bronze, 19 x 19 1/2 x 17". The Louise and Walter Arensberg Collection
- Albert Eugene GALLATIN. American, 1881-1952.
- 32 Painting. 1944. Oil on canvas, 37 x 50". A. E. Gallatin Collection

- Alberto GIACOMETTI. Swiss, 1901-1966. Worked in France 1922-42; 1945-66.
- 33 Sculpture. 1927. Plaster, 12 1/2" high. A. E. Gallatin Collection
- Albert GLEIZES. French, 1881-1953.
- 34 Man on a Balcony. 1912. Oil on canvas, 77 1/8 x 45 3/8". The Louise and Walter Arensberg Collection
- Julio GONZALEZ. Spanish, 1876-1942. In France from 1900.
- 35 Sculpture. 1932. Silver, 9" high. A. E. Gallatin Collection
- Juan GRIS (José Victoriano González). Spanish, 1887-1927. In France from 1906.
- 36 Man in a Top Hat. (1911). Pencil on paper, 22 x 16 1/2". A. E. Gallatin Collection
- 37 Man in a Café. (1912). Oil on canvas, 50 3/8 x 34 5/8". The Louise and Walter Arensberg Collection
- 38 The Violin. 1913. Oil on canvas, 36 1/4 x 23 3/4". A. E. Gallatin Collection
- 39 Still Life: The Table. (1914). Pasted papers, charcoal, and gouache on paper, mounted on canvas, 23 1/2 x 17 1/3". A. E. Gallatin Collection
- 40 Still Life Before an Open Window: Place Ravignan. 1915. Oil on canvas, 44 3/4 x 35". The Louise and Walter Arensberg Collection
- 41 Harlequin. (c. 1918-19). Oil on plaster, 21 1/4" high. A. E. Gallatin Collection
- Wassily KANDINSKY. Russian, 1866-1944. Worked in Germany and France.
- 42 Improvisation No. 29. 1912. Oil on canvas, 41 3/4 x 38 1/8". The Louise and Walter Arensberg Collection
- 43 Improvisation (Little Painting with Yellow). 1914. Oil on canvas, 31 x 38 5/8". The Louise and Walter Arensberg Collection
- Paul KLEE. German, 1879-1940. Born and died in Switzerland.
- 44 Fish Magic. 1925. Oil on fine cloth, mounted on board, 30 1/2 x 38 3/4". The Louise and Walter Arensberg Collection
- 45 But the Red Roof. (c. 1930). Tempera on burlap, 23 5/8 x 35 3/4". The Louise and Walter Arensberg Collection
- František (or Frank) KUPKA. Czech, 1871-1957. In France from 1895.
- 46 Discs of Newton--Study for Fugue in Two Colors. 1912. Oil on canvas, 39 1/2 x 29". The Louise and Walter Arensberg Collection
- Roger de LA FRESNAYE. French, 1885-1925.
- 47 Nude. 1911. Oil on cardboard, 50 7/8 x 22 3/8". The Louise and Walter Arensberg Collection
- Fernand LEGER. French, 1881-1955. In U.S.A. 1940-46.
- 48 Contrast of Forms. 1913. Oil on burlap, 51 3/8 x 38 1/2". The Louise and Walter Arensberg Collection
- 49 The City. 1919. Oil on canvas, 90 3/4 x 117 1/4". A. E. Gallatin Collection
- 50 Typographer. (1919). Oil on canvas, 51 1/8 x 38 1/4". The Louise and Walter Arensberg Collection

- 51 Composition. 1923-27. Oil on canvas, 51 1/2 x 38 1/4". A. E. Gallatin Collection
- 52 Animated Landscape. 1924. Oil on canvas, 19 1/2 x 25 1/2". Gift of Bernard Davis
- El LISSITZKY (Lazar Markovich Lissitzky). Russian, 1890-1941. In Germany 1921-23, 1925-28.
- 53 Proun 2c (Construction). 1920. Oil, paper, and metal strips on board, 23 1/2 x 15 3/4". A. E. Gallatin Collection
- René MAGRITTE. Belgian, 1898-1967.
- 54 The Six Elements. (c. 1928). Oil on canvas, 28 7/8 x 39 1/2". The Louise and Walter Arensberg Collection
- Henri MATISSE. French, 1869-1954.
- 55 Mlle Yvonne Landsberg. 1914. Oil on canvas, 58 x 38 1/2". The Louise and Walter Arensberg Collection
- 56 Seated Nude, Back Turned. (1917). Oil on canvas, 24 1/2 x 18 1/2". The Samuel S. White, 3rd, and Vera White Collection
- 57 The Moorish Screen. (1922). Oil on canvas, 36 1/4 x 29 1/4". Bequest of Lisa Norris Elkins
- Jean METZINGER. French, 1883-1956.
- 58 Le Goûter ("Tea Time"). 1911. Oil on panel, 29 7/8 x 27 5/8". The Louise and Walter Arensberg Collection
- Joan MIRÓ. Spanish, born 1893. In Paris 1919-40.
- 59 The Hermitage. 1924. Oil, crayon, and pencil on canvas, 45 x 57-5/8". The Louise and Walter Arensberg Collection
- 60 Dog Barking at the Moon. 1926. Oil on canvas, 29 x 36 1/4". A. E. Gallatin Collection
- 61 Nude. 1926. Oil on canvas, 36 1/4 x 29". The Louise and Walter Arensberg Collection
- 62 Painting. 1927. Oil on canvas, 51 3/8 x 38 3/8". A. E. Gallatin Collection
- 63 Painting. 1933. Oil on canvas, 51 3/8 x 64 1/4". A. E. Gallatin Collection
- 64 Person in the Presence of Nature. (1935). Oil and gouache on masonite, 29 3/4 x 41 1/2". The Louise and Walter Arensberg Collection
- Amedeo MODIGLIANI. Italian, 1884-1920. In France from 1906.
- 65 The Polish Woman. (1918). Oil on canvas, 39 1/2 x 25 1/2". The Louis E. Stern Collection
- Piet MONDRIAN. Dutch, 1872-1944. Worked in Paris 1912-14, 1919-38; in New York 1940-44.
- 66 Composition on Black and Grey. 1919. Oil on canvas, 23 3/4 x 23-5/8". The Louise and Walter Arensberg Collection
- 67 Composition with Blue. 1926. Oil on canvas, 23 1/2 x 23 1/2". A. E. Gallatin Collection
- Francis PICABIA. French, 1879-1953.
- 68 Dances at the Spring. 1912. Oil on canvas, 47 1/2 x 47 1/2". The Louise and Walter Arensberg Collection

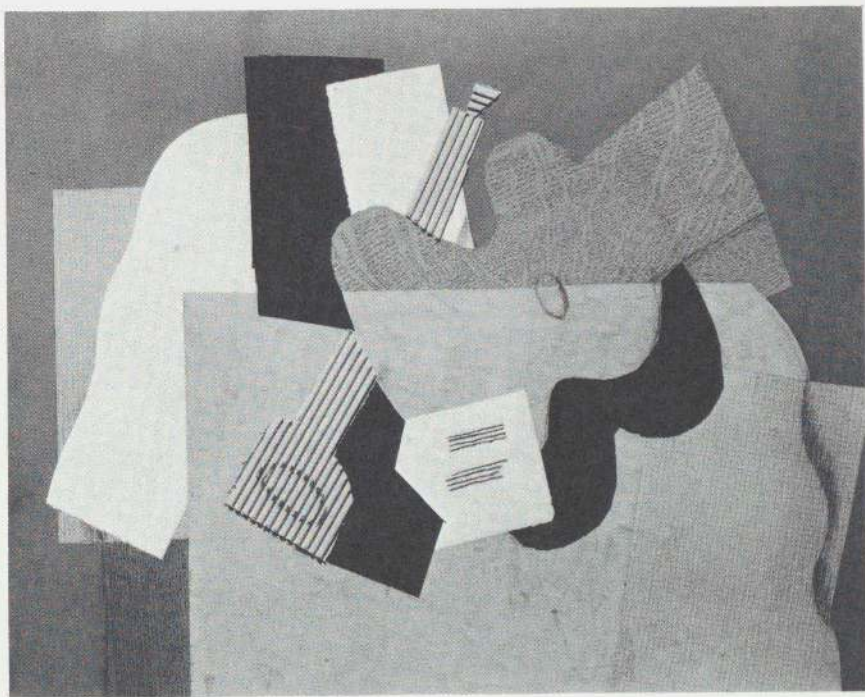
- Pablo PICASSO. Spanish, born 1881. In France since 1904.
- 69 Self-Portrait. 1906. Oil on canvas, 36 1/4 x 28 3/4". A. E. Gallatin Collection
 - 70 Woman with Loaves. (1906; inscribed 1905). Oil on canvas, 39 3/8 x 27 1/2". Gift of Charles E. Ingersoll
 - 71 Study for "Les Demoiselles d'Avignon". 1907. Watercolor on paper, 6 3/4 x 8 3/4". A. E. Gallatin Collection
 - 72 Bowls and Jug. (1908). Oil on canvas, 32 1/4 x 25 7/8". A. E. Gallatin Collection
 - 73 Nude Woman. (1908-09). Oil on canvas, 46 x 35 3/8". The Louise and Walter Arensberg Collection
 - 74 Female Nude (Half-Length). (1910). Oil on canvas, 39 x 30 3/4". The Louise and Walter Arensberg Collection
 - 75 Man with Violin. (1911-12; inscribed 1910 on reverse). Oil on canvas, 39 3/8 x 29 7/8". The Louise and Walter Arensberg Collection
 - 76 Man with Guitar. (1912-13; inscribed "Sorgues 1912" on reverse). Oil on canvas, 51 3/4 x 35 1/8". The Louise and Walter Arensberg Collection
 - 77 Violin and Compote of Fruit. (1913). Pasted papers, charcoal, and gouache on paperboard, 25 1/3 x 19 1/2". A. E. Gallatin Collection
 - 78 Still Life: Pipe, Violin, Bottle of Bass. (1914). Oil on canvas, 21 3/4 x 19 1/8". A. E. Gallatin Collection
 - 79 Three Musicians. 1921. Oil on canvas, 80 x 74". A. E. Gallatin Collection
- Henri ROUSSEAU. French, 1844-1910.
- 80 The Merry Jesters. (c. 1906). Oil on canvas, 57 3/8 x 44 5/8". The Louise and Walter Arensberg Collection
- Pierre ROY. French, 1880-1950.
- 81 Metric System. (c. 1933). Oil on canvas, 57 1/2 x 39". The Louise and Walter Arensberg Collection
- Morton SCHAMBERG. American, 1881-1918. In Paris 1906-07.
- 82 Mechanical Abstraction. 1916. Oil on canvas, 30 x 20 1/8". The Louise and Walter Arensberg Collection
 - 83 God. (c. 1918). Assemblage: miter-box and plumbing trap, 10 1/2" high. The Louise and Walter Arensberg Collection
- Kurt SCHWITTERS. British subject, born Germany. 1887-1948. In England 1940-48.
- 84 Merz Construction. (1921). Assemblage: painted wood, wire mesh, cardboard, and paper, 14 1/2 x 8 1/2". A. E. Gallatin Collection
- Charles SHEELER. American, 1883-1965.
- 85 Cactus. 1931. Oil on canvas, 45 1/8 x 30". The Louise and Walter Arensberg Collection
- Chaim SOUTINE. French, born Lithuania. 1893-1943.
- 86 Portrait of Moise Kisling. Oil on board, 39 x 27 1/4". Gift of Arthur Wiesenburger

Yves TANGUY. American, born France. 1900-1955. To U.S.A. 1939.
87 The Storm (Black Landscape). 1926. Oil on canvas, 32 x 25 5/8".
The Louise and Walter Arensberg Collection

Joaquín TORRES GARCÍA. Uruguayan, 1874-1949. Worked also in Spain,
U.S.A., Italy, and France.
88 Composition. 1929. Oil on canvas, 32 x 39 1/2". A. E. Gallatin
Collection

Georges VANTONGERLOO. Belgian, 1886-1965. In Paris from 1927.
89 Construction. (1917). Oil on wood, 3 1/4" high. A. E. Gallatin
Collection

Jacques VILLON. French, 1875-1963.
90 Young Girl. (1912). Oil on canvas, 57 5/8 x 45 1/4". The Louise
and Walter Arensberg Collection



GEORGES BRAQUE: Musical Forms (Guitar and Clarinet), (1918)



PABLO PICASSO: Three Musicians, 1921

The Museum of Modern Art, New York