

The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Circle 5-8900 Cable: Modernart

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The largest retrospective exhibition ever assembled of works by the American painter Jackson Pollock, will be on view at The Museum of Modern Art from April 5 through June 4. Directed by William S. Lieberman, the exhibition includes more than 82 oils on canvas and paper and 90 drawings and prints.

The earliest works date from the mid 30's when the artist was in his twenties; the latest are a pair of watercolors done in 1956 shortly before his death. The exhibition will also be shown at the Los Angeles County Museum beginning July 19. It is the largest show The Museum of Modern Art has ever devoted to an American painter.

"Jackson Pollock's short life ended, tragically, in 1956. He was forty-four years old. The works he produced during the last decade of his life redirected the course of modern painting in Europe and the United States. Today, a dozen years after his death Pollock, as a human being, and Pollock's achievement as an artist have become legend," William S. Lieberman says in the wall text.

In addition to key pivotal works and world-famous "drip" paintings borrowed from private and public collections here and abroad such as Out of the Web (1949) from the Staatsgalerie, / Stuttgart, Germany, and Number Thirty-two, 1950 now owned by the Kunstsammlung Nordrhein -Westfalen, Dusseldorf, Germany, the exhibition includes many paintings and drawings from the artist's estate not previously shown.

In an interview published in Possibilities (1947-48), Pollock described one of the most controversial and highly publicized aspects of his work*:

My painting does not come from the easel. I hardly ever stretch my canvas before painting. I prefer to tack the unstretched canvas to the hard wall or the floor. I need the resistance of a hard surface. On the floor I am more at ease. I feel nearer, more a part of the painting, since this way I can walk around it, work from the four sides and literally be in the painting. This is akin to the method of the Indian sand painters of the West.

I continue to get further away from the usual painter's tools such as easel, palette, brushes, etc. I prefer sticks, trowels, knives and

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*JACKSON POLLOCK by Francis V. O'Connor. 96 pages. Hardbound, \$5.95, distributed to the trade by Doubleday and Co., Inc.; paperbound, \$2.95. Publication date: June 15, 1967. All quotes are from this forthcoming publication.

dripping fluid paint or a heavy impasto with sand, broken glass and other foreign matter added.

When I am in my painting, I'm not aware of what I'm doing. It is only after a sort of 'get acquainted' period that I see what I have been about. I have no fears about making changes, destroying the image, etc., because the painting has a life of its own. I try to let it come through. It is only when I lose contact with the painting that the result is a mess. Otherwise there is pure harmony, an easy give and take, and the painting comes out well.

In his draft for this statement, he also said:

The source of my painting is the unconscious. I approach painting the same way I approach drawing. That is direct -- with no preliminary studies. The drawings I do are relative to my painting but not for it.

Jackson Pollock was born in Cody, Wyoming in 1912, the youngest of five brothers. He grew up in the West, and came to New York in 1930 to study painting under Thomas Hart Benton at the Art Students League. Some of the early works in the exhibition were made during this period; the elder artist himself has lent an oil, Going West, painted in the winter of 1934-35. Pollock traveled west from New York regularly during the early 30's. Later Pollock said "My work with Benton was important as something against which to react very strongly, later on; in this, it was better to have worked with him than with a less resistant personality who would have provided a much less strong opposition."

From 1935 until 1943 Pollock worked on the WPA Federal Art Project in New York, worked as a custodian, and other odd jobs to keep alive. In 1945 he and the artist Lee Krasner were married. That year they moved to Springs, Long Island, where they lived until his death in an automobile accident on August 11, 1956.

Three paintings from Pollock's first one-man show in 1943 at Peggy Guggenheim's "Art of this Century" are included in the current Museum retrospective: The She-Wolf (later acquired by The Museum of Modern Art and the first Pollock to enter a museum), Male and Female (now owned by Mrs. H. Gates Lloyd), and Guardians of the Secret (now owned by the San Francisco Museum, Albert H. Bender Bequest Fund).

This first one-man show received mixed notices. James Johnson Sweeney, writing in the catalog said: "Jackson Pollock offers unusual promise in his exuberance,

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independence and native sensibility. If he continues to exploit these qualities with the courage and conscience he has shown so far, he will fulfill that promise." The New York Times review was cautious: "...Most of the abstractions are large and nearly all of them are extravagantly, not to say savagely, romantic. Here is obscurantism indeed, though it may become resolved and clarified as the artist proceeds." Robert Coates, in the New Yorker, was enthusiastic: "authentic discovery.... a curious mixture of the abstract and the symbolic, almost wholly individual.... his color is always rich and daring, his approach mature and his design remarkably fluent." And Clement Greenberg, who had been watching Pollock's work for some time found surprise and fulfillment: "Pollock has gone through the influences of Miró, Picasso, Mexican painting, and what not, and has come out on the other side at the age of 31, painting mostly with his own brush. In his search for style he is liable to relapse into an influence, but if the times are propitious, it won't be for long."

The second show in 1945 found the critics more sharply divided. Clement Greenberg said that it established Pollock as the strongest painter of his generation and perhaps the greatest one to appear since Miró. He singled out The Totem, Lesson I (1944) and The Totem, Lesson II (1945), on view in the current Museum retrospective, for special praise. But The New York Times critic likened the works to an explosion in a shingle factory and a critic writing in View thought they looked like baked macaroni. Manny Farber, in the New Republic, however, found the show masterful and miraculous and singled out the mural Peggy Guggenheim had commissioned for her New York apartment. The mural, now owned by the University of Iowa, is also included in the Museum show.

Pollock showed regularly in New York during the forties and fifties and individual works were included in group shows around this country and abroad. In 1950 Alfred H. Barr, Jr., Director of Museum Collections selected work by Pollock, Gorky, de Kooning for the U.S. representation at the XXV Venice Biennale. Writing in Art News, Barr said that Pollock's work "provides an energetic adventure for the eyes, a luna park full of fireworks, pitfalls, surprises and delight" and called his work

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perhaps among the most original art among painters of his generation.

During the mid-fifties, Pollock's work was shown here and abroad, though his recurring problems with alcoholism resulted in periods of prolonged inactivity. His last one-man show at Betty Parsons Gallery in 1951 consisted, except for one painting, entirely of black and white work in which a suggestion of heads, faces and bodies re-appeared. Clement Greenberg in the Partisan Review wrote that these new pictures hinted at the innumerable unplayed cards in the artist's hand. "Here in this country the museum directors, the collectors, and the newspaper critics will go on for a long time -- out of fear if not out of incompetence -- refusing to believe that we have at last produced the best painter of a whole generation; and they will go on believing everything but their own eyes."

Among his 1952 shows was Fifteen Americans, organized by Dorothy C. Miller, Curator of Collections at The Museum of Modern Art, which ranged in date from 1948 to 1951 and included Autumn Rhythm, lent to the current retrospective by the Metropolitan Museum of Art.

In May 1956, The Museum of Modern Art told Pollock that it was inaugurating a new series of one-man shows called "Work in Progress" and wanted to start with his work. By the time the show opened, December 19, 1956, it was a memorial exhibition. Later the exhibition, selected by Sam Hunter, then Associate Curator at The Museum of Modern Art, traveled throughout Europe and to Latin America.

This first Museum show consisted of 35 paintings and 9 watercolors and drawings. The paintings dated from 1943 to 1953, the drawings from 1938 to 1956. Two-thirds of the paintings in the current retrospective were not included in the earlier show and none of the drawings and prints.

Enlarged photographs of the artist at work in his studio in Springs, taken in 1950 by Hans Namuth, well-known photographer and close friend of the Pollocks, have been made into a 30 foot-long montage mural in the glass walled corridor that connects the two large galleries in which the exhibition is installed.

Photographs, checklists and additional information available from Elizabeth Shaw, Director, Department of Public Information, The Museum of Modern Art, 11 West 53 St., New York, N.Y. 10019. Circle 5-8900.

JACKSON POLLOCK

April 5 - June 4, 1967

The exhibition consists of one hundred and seventy-two paintings and drawings and is exhibited chronologically. The first gallery is devoted to work painted, drawn and printed before 1947.

Paintings and drawings on paper are grouped together in the second section of the checklist.

W.S.L.

JACKSON POLLOCK

Catalogue of the Exhibition

Dimensions are given in feet and inches, height preceding width.

Dimensions given for works on paper are sheet size; for lithographs, composition size; for engravings and etchings, plate size.

Dates in parentheses do not appear on the works.

I: Works on Canvas, Composition board, Wood and Metal

1. Self Portrait (?). (1933?) Oil on gesso ground, on canvas, mounted on composition board, 8 1/2 x 6 1/4". Estate of the artist
2. Woman. (1934?) Oil on gesso ground, on composition board, 14 1/8 x 10 5/8". Estate of the artist
3. The Covered Wagon. (1934.) Oil on gesso ground, on composition board, 10 1/8 x 13". Estate of the artist
4. Going West. (1934-35.) Oil on gesso ground, on composition board, 15 1/8 x 20 7/8". Collection Thomas Hart Benton, Kansas City, Missouri

5. Landscape. 1936. Oil on canvas, 23 1/2 x 29 1/2".
Collection Mrs. Ludwig B. Prosnitz, New York

6. Menemsha Harbor. 1936. Oil on canvas, 24 1/4 x 30 1/4".
Collection Dr. and Mrs. David Abrahamsen, New York

7. Figures in a Landscape. (1936?) Oil on canvas,
10 3/4 x 11 7/8". Estate of the artist

8. The Flame. (1937?) Oil on canvas, mounted on composition board,
20 1/8 x 30". Estate of the artist

9. Untitled Composition. (1937?) Oil on canvas, 15 1/8 x 20 1/8".
Estate of the artist

10. Male and Female. (1942.) Oil on canvas, 73 x 49".
Collection Mrs. H. Gates Lloyd, Haverford, Pennsylvania

11. The Guardians of the Secret. 1943. Oil on canvas,
48 3/8 x 75 1/4". San Francisco Museum of Art,
Albert M. Bender Bequest Fund

12. The She-Wolf. 1943. Oil on canvas, 41 7/8 x 67".
The Museum of Modern Art, New York, purchase

13. Pasiphaë. (1943.) Oil on canvas, 4' 8" x 8'.
Estate of the artist

14. Mural. 1943. Oil on canvas, 7' 11 3/4" x 19' 9 1/2".
School of Art, The University of Iowa, Iowa City,
gift of Peggy Guggenheim

15. Gothic. 1944. Oil and enamel on canvas, 86 1/4 x 56".
Estate of the artist

16. Night Ceremony. (1944.) Oil and enamel on canvas, 72 x 43 1/8".
Collection Mr. and Mrs. Bernard J. Reis, New York

17. The Night Dancer. 1944. Oil on canvas, 43 1/4 x 33 7/8".
Collection Mr. and Mrs. Crawford A. Black, New York

18. The Totem, Lesson I. 1944. Oil on canvas, 70 x 44".
Collection Mrs. Emily Walker, West Redding, Connecticut

- 19. Portrait of H. M. (1945.) Oil on canvas, 36 1/8 x 43 1/8".
School of Art, The University of Iowa, Iowa City,
gift of Peggy Guggenheim

- 20. The Totem, Lesson II. 1945. Oil on canvas, 72 x 60".
Estate of the artist

- 21. The Troubled Queen. (1945.) Oil and enamel on canvas,
74 x 43 1/2". Collection Mr. and Mrs. Stephen Hahn, New York

- 22. Moon Vessel. (1945.) Oil and enamel on composition board,
33 3/8 x 17 1/2". Lydia and Harry Lewis Winston
Collection (Mrs. Barnett Malbin)

- 23. Moby Dick. (1946.) Gouache and ink on composition board,
18 3/4 x 23 7/8". Ohara Art Museum, Kurashiki City,
Okayama Prefecture, Japan

- 24. Red and Blue. 1946. Gouache on composition board, 18 3/8 x 23 1/4".
Collection Mr. and Mrs. Charles H. Carpenter, Jr., New Canaan,
Connecticut

- 25. Sounds in the Grass: Shimmering Substance. (1946.)
Oil on canvas, 30 1/8 x 24 1/4". Collection Mrs. Emily
Walker, West Redding, Connecticut

26. Sounds in the Grass: The Blue Unconscious. 1946. Oil on canvas, 84 x 56". Collection Mrs. Cecil Blaffer Hudson, Houston
27. The White Angel. (1946.) Oil and enamel on canvas, 43 1/2 x 29 5/8". Collection Mr. and Mrs. Stanley K. Sheinbaum, Santa Barbara, California
28. Lucifer. 1947. Oil, enamel and aluminum paint on canvas, 41"x 8' 9 1/2". Collection Joseph H. Hazen, New York
29. Vortex. 1947. Oil and enamel on canvas, 20 1/4 x 18 1/4". Collection Herbert Ferber, New York
30. Full Fathom Five. 1947. Oil on canvas with nails, tacks, buttons, keys, coins, cigarettes, matches, etc., 50 7/8 x 30 1/8". The Museum of Modern Art, New York, gift of Peggy Guggenheim
31. Arabesque. 1948. Oil and enamel on canvas, 37 1/4" x 9' 8 1/2" Collection Richard Brown Baker, New York
32. Summertime. 1948. Oil and enamel on canvas, 33 1/4" x 18' 2". Estate of the artist
33. Number Five, 1948. Oil, enamel and aluminum paint on composition board, 8 x 4'. Collection Alfonso A. Ossorio and Edward F. Dragon, East Hampton, New York

34. Untitled. 1948. Oil and enamel on metal, diameter 23 1/8".
Collection Mr. and Mrs. Willard Gidwitz, Highland Park, Illinois
35. Number Four, 1949. Oil, enamel and aluminum paint with pebbles
on canvas, mounted on composition board, 35 5/8 x 34 3/8".
Collection Miss Katharine Ordway, Weston, Connecticut
36. Out of the Web (Number Seven, 1949). Oil and enamel on cut-out
composition board, 4 x 8'. Staatsgalerie Stuttgart, Germany
37. Number Eight, 1949. Oil, enamel and aluminum paint on canvas,
34 1/8 x 71 1/4". Collection Mr. and Mrs. Roy R. Neuberger,
New York
38. Number Ten, 1949. Enamel and aluminum paint on canvas, mounted
on wood, 18" x 8' 11 1/4". Collection Alfonso A. Ossorio,
East Hampton, New York
39. Number Twenty-three, 1949. Oil and enamel on canvas, mounted
on composition board, 26 1/2 x 12 1/8". Collection Mrs.
John D. Rockefeller 3rd, New York
40. Triptych (Numbers Twenty-four, Twenty-five and Twenty-nine, 1949).
Enamel on canvas, mounted on composition board; left panel
26 3/4 x 12"; center panel 27 7/8 x 11 3/8"; right panel
17 1/4 x 14 7/8". Collection Mr. and Mrs. Stanley K.
Sheinbaum, Santa Barbara, California

41. Number Twenty-six, 1949. Oil and enamel on canvas,
23 1/8 x 14". Sidney Janis Gallery, New York

42. White on Black. 1949. Oil on canvas, 24 1/8 x 17 1/4".
Sidney Janis Gallery, New York

43. Untitled. (1949.) Oil and enamel on canvas, mounted on
composition board, 10" x 10' 1 7/8". Collection Mr. and Mrs.
Joseph Slifka, New York

44. Untitled. (1950.) Oil, enamel and aluminum paint on
canvas, mounted on composition board, 12 1/8 x 13".
Collection Mr. and Mrs. Frédéric E. Lake, New York

45. One. (1950.) Oil and enamel on canvas, 8' 10" x 17' 5".
Collection Mr. and Mrs. Ben Heller, New York

46. Number Seven, 1950. Oil, enamel and aluminum paint on canvas,
24 1/4" x 9' 1 3/4". Collection Mr. and Mrs. Joseph Slifka,
New York

47. Number Eight, 1950. Oil, enamel and aluminum paint on canvas,
mounted on composition board, 56 1/8 x 39". Collection
Mrs. Enid A. Haupt, New York

48. Number Seventeen, 1950 (Fireworks). Enamel and aluminum paint
on composition board, 22 1/4 x 22 1/4". Collection Robert
U. Ossorio, New York

49. Number Twenty-seven, 1950. Oil, enamel and aluminum paint on canvas, 4' 1" x 8' 10". Whitney Museum of American Art, New York
50. Autumn Rhythm (Number Thirty, 1950). Oil and enamel on canvas, 9' x 17' 11". The Metropolitan Museum of Art, New York, George A. Hearn Fund, 1957
51. Lavender Mist (Number Thirty-one, 1950). Oil, enamel and aluminum paint on canvas, 7' 3" x 9' 10". Collection Alfonso A. Ossorio and Edward F. Dragon, East Hampton, New York
52. Number Thirty-two, 1950. Enamel on canvas, 8' 10" x 15'. Kunstsammlung Nordrhein-Westfalen, Düsseldorf, Germany
53. Untitled. 1950. Oil, enamel and aluminum paint on canvas, 36 5/8 x 25 5/8". Collection N. Richard Miller, Philadelphia
54. Untitled. (1950.) Enamel on canvas, 24 x 79 7/8". Collection Mr. and Mrs. I. Donald Grossman, New York
55. Mural. 1950. Oil, enamel and aluminum paint on canvas, mounted on wood, 6 x 8'. Collection William Rubin, New York
56. Untitled. (1950.) Oil and enamel on canvas, mounted on composition board, 17 1/4 x 9 1/4". Collection Mr. and Mrs. Richard Rodgers, New York

57. Number Three, 1951 (Image of Man). Enamel on canvas, 56 x 24".
Collection Robert U. Ossorio, New York
58. Number Nine, 1951. Enamel on canvas, 57 1/8 x 38 3/8".
Estate of the artist
59. Number Ten, 1951. Enamel on canvas, mounted on composition
board, 59 7/8 x 29". Collection Alfonso A. Ossorio and
Edward F. Dragon, East Hampton, New York
60. Number Eleven, 1951. Enamel on canvas, 4' 9 1/2" x 11' 6".
Estate of the artist
61. Number Eighteen, 1951. Enamel on canvas, 58 3/4 x 55 1/2".
Collection Alfonso A. Ossorio and Edward F. Dragon, East
Hampton, New York
62. Number Twenty-three, 1951 (Frogman). Enamel on canvas,
58 5/8 x 47 1/4". Martha Jackson Gallery, New York
64. Number Twenty-eight, 1951. Oil on canvas, 30 1/8 x 54 1/8".
Collection Arnold and Adele Maremont, Winnetka, Illinois
65. Echo. 1951. Enamel on canvas, 7' 8" x 7' 1 3/4".
Collection Mr. and Mrs. Ben Heller, New York
66. Untitled. 1951. Oil, enamel and aluminum paint on canvas,
27 x 25". Sidney Janis Gallery, New York

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63. Number Twenty-seven, 1951. Enamel on canvas, 55 5/8 x 75 1/8".
Estate of the artist
67. Black and White Painting. (1951-52.) Enamel on canvas
34 1/2 x 30 5/8". Collection Dr. and Mrs. Russel H.
Patterson, Jr., New York
68. Number Three, 1952. Enamel on canvas, 55 7/8 x 66". Collection
Alfonso A. Ossorio and Edward F. Dragon, East Hampton, New York
69. Number Six, 1952. Enamel on canvas, 56 1/8 x 47 1/8".
Collection Mme Ileana Sonnabend, Paris
70. Number Seven, 1952. Enamel on canvas, 53 1/8 x 40".
Estate of the artist
71. Convergence (Number Ten, 1952). Enamel on canvas, 7' 10 1/2" x 13'.
Albright-Knox Art Gallery, Buffalo, New York, gift of
Seymour H. Knox
72. Blue Poles (Number Eleven, 1952). (Dated subsequently 1953).
Enamel and aluminum paint on canvas, 6' 11" x 16'. Collection
Mr. and Mrs. Ben Heller, New York
73. Portrait and a Dream. 1953. Enamel on canvas, 4' 10 1/4" x
11' 2 1/2". Estate of the artist
74. Easter and the Totem. 1953. Oil on canvas, 82 1/4 x 58".
Estate of the artist

75. The Deep. 1953. Oil and enamel on canvas, 86 3/4" x 59 1/8".
Estate of the artist
76. Four Opposites. 1953. Oil, enamel and aluminum paint on canvas,
72 1/2 x 51 3/8". Collection Edwin Janss, Jr., Los Angeles
77. Ocean Grayness. 1953. Oil and enamel on canvas, 4' 9 3/4" x 7' 6".
The Solomon R. Guggenheim Museum, New York
78. Sleeping Effort. 1953. Oil and enamel on canvas, 49 3/4 x 76 1/8".
Washington University, St. Louis, Missouri
79. Frieze. 1953-55. Oil, enamel and aluminum paint on canvas,
26" x 7'. Collection Mr. and Mrs. Burton Tremaine, Meriden,
Connecticut
80. White Light. 1954. Oil, enamel and aluminum paint on canvas,
48 3/8 x 38 1/4". Collection Mr. and Mrs. Sidney Janis, New York
81. Search. 1955. Oil and enamel on canvas, 57 7/8 x 90 1/4".
Collection Mrs. Victor Sperry, Los Angeles
82. Scents. 1955. Oil and enamel on canvas, 78 x 57 1/2".
Collection Mr. and Mrs. Frederick R. Weisman, Beverly Hills,
California

II: Works on Paper and Works on Paper Mounted on Canvas and Composition Board

83. Page from a Sketchbook. (1937-38.) Brush, pen and ink on paper, 12 x 8 7/8". Estate of the artist
84. Four pages from a sketchbook. (1938.):
Studies after Michelangelo: Jonah and Nude Youth, from the Sistine Chapel Ceiling. Colored pencil on paper, 17 7/8 x 11 7/8".
Estate of the artist
85. Studies after El Greco: Healing of the Blind Man and Cleansing of the Temple. Colored pencil and pencil on paper, 17 7/8 x 11 7/8". Estate of the artist
86. Self Portrait with studies after El Greco: Healing of the Blind Man, Holy Family and Betrothal of the Virgin. Colored pencil and pencil on paper, 17 7/8 x 11 7/8". Estate of the artist
87. Life studies. Colored pencil and pencil on paper, 17 7/8 x 11 7/8". Estate of the artist
88. Six pages from a sketchbook. (1938.):
Study after Michelangelo: The Great Flood, from the Sistine Chapel Ceiling. Colored pencil, pencil, brush, pen, ink and wash on paper, 13 3/4 x 16 7/8". Estate of the artist
89. Studies after El Greco: Annunciation, Madonna on Throne of Clouds with Saints Agnes and Mirina and St. Joseph with the Child Jesus. Colored pencil, pencil, brush and ink on paper, 16 7/8 x 13 3/4".
Estate of the artist

90. Studies after El Greco: Coronation of the Virgin. Colored pencil and pencil on paper, 16 7/8 x 13 3/4". Estate of the artist
91. Studies after Rubens: Peace and War and Diana and Endymion. Colored pencil and pencil on paper, 16 7/8 x 13 3/4". Estate of the artist
92. Study after Michelangelo: Nude Youth, from the Sistine Chapel Ceiling. Colored pencil and pencil on paper, 16 7/8 x 13 3/4". Estate of the artist
93. Composition with figures after Michelangelo: The Last Judgement, from the Sistine Chapel. Colored pencil and pencil on paper, 16 7/8 x 13 3/4". Estate of the artist
94. Figure in a Landscape. (1938.) Pencil and crayon on paper, 11 1/4 x 14 3/8". Estate of the artist
95. Deep-Sea Diver's Helmet. (1938-39.) Colored pencil, pencil and crayon on paper, 8 3/8 x 5 3/8". Estate of the artist
96. A Pair of Figures Entwined. (1938-39.) Pencil and crayon on paper, 14 x 11". Estate of the artist
97. Studies with a Bull, Horse and Screaming Heads. (1939-40.) Colored pencil, pencil, crayon, pen and ink on grey cardboard, 13 7/8 x 10 7/8". Estate of the artist
98. Head. (1939-40.) Pencil and pastel on brown paper, 8 3/8 x 6". Collection Dr. Joseph L. Henderson, San Francisco

99. Head. (1939-40.) Pencil and pastel on blue paper, 8 x 6".
Collection Dr. Joseph L. Henderson, San Francisco
100. Horse and Figure. (1939-40.) Crayon on paper, 15 x 11".
Collection Dr. Joseph L. Henderson, San Francisco
101. Studies. (1939-40.) Colored pencil, pencil, crayon, brush,
pen, black and colored inks on paper, 14 x 11".
Collection Dr. Joseph L. Henderson, San Francisco
102. Studies. (1939-40.) Colored pencil, crayon, pen and ink
on paper, 14 x 11". Collection Dr. Joseph L. Henderson,
San Francisco
103. Landscape. (1940-41.) Crayon, brush, pen and ink on paper,
8 7/8 x 12" (irreg.). Estate of the artist
104. Study. (1940-41.) Crayon, brush, pen and ink on paper,
12 x 8 7/8". Estate of the artist
105. Page from a Sketchbook. (1941, dated subsequently 1938.)
Crayon, brush and ink on paper, 17 5/8 x 13 7/8".
Estate of the artist
106. Figure Compositions. (1941.) Gouache, pencil and brush
on paper, 21 7/8 x 30 1/4" (sight). The Joan and Lester
Avnet Collection, New York
107. Study. (1941.) Watercolor, pastel, pencil, brush, pen and
ink on paper, 13 x 10 1/4". The Joan and Lester Avnet
Collection, New York

108. Sheet of Studies with Heads. (1941.) Watercolor, pencil, crayon, pen and ink on paper, 17 7/8 x 13 7/8".
The Joan and Lester Avnet Collection, New York
109. Sheet of Studies with a Bull. (1941.) Pen and ink on paper, 17 7/8 x 13 7/8". Estate of the artist
110. Animals and Figures. 1942. Oil, gouache, pen and ink on paper, 22 3/8 x 29 7/8". The Museum of Modern Art, New York, Mr. and Mrs. Donald B. Straus Fund.
111. Untitled. (1942-43.) Oil, brush, pen and ink on paper, 20 1/8 x 13 1/4". Collection Charles Gimpel, London
112. Animal and Figure. (1943.) Pen and ink on blue paper, 11 1/2 x 6 3/8". Estate of the artist
113. Studies with a Bull and Figures. (1943.) Pen and ink on paper, 19 3/4 x 12 3/4". Estate of the artist
114. Horse and Woman. (1943.) Pen and ink on paper, 10 x 12 7/8".
Estate of the artist
115. Untitled. (1943.) Crayon, pen and ink on paper, 22 1/8 x 27 1/4".
Collection Mr. and Mrs. Harris B. Steinberg, New York
116. Untitled. (1943.) Colored pencil, brush, pen, ink and wash on paper, 18 3/4 x 24 3/4". Estate of the artist

117. Untitled. (1943.) Colored pencil, brush, pen, ink and wash on paper, 18 3/4 x 24 3/4". Collection Mr. and Mrs. Bernard J. Reis, New York
Note: Inscribed "the effort of the dance/the city with horns/
the thickness of white."
118. Untitled. (1943.) Collage of colored papers with crayon, colored pencil, brush, pen, ink and wash, 15 1/2 x 13 5/8". Collection Mr. and Mrs. Frederick R. Weisman, Beverly Hills, California
119. Untitled. 1943. Gouache on paper, 23 x 29 1/8". Collection Mr. and Mrs. Davidson Taylor, New York
120. Untitled. (1943-44?) Gouache, pastel, brush, pen, black and colored inks, and wash with sgraffito on paper, 18 3/4 x 24 3/4". Collection Mr. and Mrs. Alexander Liberman, New York
121. Untitled. 1942-44. Colored pencil, crayon, brush and ink with sgraffito on paper, 12 5/8 x 10 1/8" (irreg.). Betty Parsons Gallery, New York
Note: Inscribed "For H.F."
122. Untitled. 1944. Brush, pen, black and colored inks on paper, 18 3/4 x 24 3/4". The Art Institute of Chicago
123. Untitled. 1944. Brush, pen, black and colored inks with sgraffito on paper, 18 3/8 x 24 3/8". Collection James H. Wall, White Plains

124. Untitled. 1944. Gouache, brush, pen, ink and wash on paper, 22 1/2 x 30 5/8". Collection Mrs. Paul Osborn, New York
Note: Inscribed "To Paul Osborn."
125. Untitled. 1944. Colored pencil, brush, and ink with sgraffito on paper, 8 1/4 x 7 1/4".
Collection Dr. and Mrs. Israel Rosen, Baltimore, Maryland
126. Untitled. (1945.) Gouache, pastel, brush, pen, black and colored inks, with sgraffito on paper, 22 1/2 x 15 1/4" (irreg.).
Collection Mrs. Kay Hillman, New York
127. Untitled. 1945. Enamel and pastel on paper, 25 3/4 x 20 1/2".
Collection Mr. and Mrs. Walter Bareiss, Munich
128. Untitled. (1945.) Oil, gouache, pastel, pen and ink on paper, 30 5/8 x 22 3/8". The Museum of Modern Art, New York, Blanchette Rockefeller Fund
129. Untitled. (1946.) Crayon, pastel, brush, pen and ink on brown paper, 18 7/8 x 24 5/8". Collection Dr. and Mrs. Bernard Brodsky, New York
130. Untitled. 1946. Gouache, brush, pen, black and colored inks, and wash with sgraffito on paper, 22 3/8 x 30 3/8".
Collection Dwight Ripley, Greenport, New York
131. Untitled. (1946.) Gouache, pastel, brush, pen, black and colored inks, and wash on paper, 22 1/2 x 30 7/8".
Collection Dwight Ripley, Greenport, New York

- 132. Untitled. (1946.) Gouache, pastel, brush, pen, black and colored inks, and wash on paper, 22 1/2 x 30 5/8".
Collection Dwight Ripley, Greenport, New York

- 133. Untitled. (1946.) Pen and ink on paper, 4 7/8 x 11 3/8".
Collection Mrs. Betty Parsons, New York

- 134. Untitled. 1947. Crayon, pen and ink on paper, 17 3/4 x 23 1/4" (sight). Collection Mrs. Betty Parsons, New York
Note: Inscribed "For Betty 1951 JAN 30 J P."

- 135. Untitled. 1947. Crayon, colored pencil, brush, pen, ink and wash on paper, 20 1/2 x 25 7/8". Estate of the artist

- 136. War. 1947. Crayon, brush, pen and ink on paper, 20 1/2 x 26".
Estate of the artist

- 137. Untitled. (1947.) Brush, pen, black and colored inks on paper, 18 3/4 x 24 7/8". Collection Julian J. and Joachim Jean Aberbach, New York

- 138. Untitled. 1948. Collage of paper with oil, enamel and gesso, 22 1/8 x 30 5/8". Collection Mr. and Mrs. G. H. Petersen, New York

- 139. Number Twelve A, 1948. Enamel and gesso on paper, 22 1/2 x 30 5/8". Collection Mrs. Betty Parsons, New York

- 140. Number Fourteen A, 1948. Enamel and gesso on paper, 22 3/4 x 31".
Collection Miss Katharine Ordway, Weston, Connecticut

- 141. Number Twelve, 1949. Enamel on paper mounted on composition board, 31 x 22 1/2". The Museum of Modern Art, New York, gift of Edgar Kaufmann, Jr.
- 142. Number Fifteen, 1949. Enamel, gesso and aluminum paint on paper mounted on composition board, 31 x 22 3/8".
Collection Miss Priscilla Peck, New York
- 143. Number Nineteen, 1949. Enamel on parchment mounted on composition board, 31 x 22 5/8".
Collection Dr. and Mrs. Israel Rosen, Baltimore, Maryland
- 144. Number Thirty, 1949. (Birds of Paradise,) Enamel and aluminum paint on paper mounted on composition board, 30 3/4 x 22 1/2". Collection Dr. and Mrs. David Abrahamsen, New York
- 145. Number Thirty-One, 1949. Oil, enamel, gesso and aluminum paint on paper mounted on composition board, 30 1/4 x 22 1/8".
Collection Mr. and Mrs. Roy J. Friedman, Chicago
- 146. Number Thirty-Three, 1949. Enamel, gesso and aluminum paint on paper mounted on composition board, 22 1/2 x 31".
Collection Robert U. Ossorio, New York
- 147. Green Silver. (1949.) Enamel and aluminum paint on paper mounted on canvas, 22 7/8 x 30 7/8".
Collection Mr. and Mrs. Joseph Slifka, New York

- 148. Untitled. (1949.) Collage with enamel, aluminum paint and cloth on paper and cut composition board, 30 7/8 x 22 1/2".
Collection Julian J. and Joachim Jean Aberbach, New York

- 149. Untitled. (1950?) Enamel on paper, 31 x 23".
Collection Mr. and Mrs. Herbert Matter, New York

- 150. Untitled. (1950.) Enamel on paper, 13 7/8 x 22 1/4" (sight).
Collection Mrs. Bliss Parkinson, New York

- 151. Untitled. (1950?) Ink on rice paper, 28 7/8 x 21".
Estate of the artist

- 152. Untitled. 1951. Ink on Japan paper, 17 1/2 x 22 1/4".
Collection Morton Feldman, New York

- 153. Untitled. (1951.) Ink on rice paper, 24 3/8 x 34 1/2".
Collection David Gibbs, New York

- 154. Untitled. 1951. Sepia ink on rice paper, 24 7/8 x 39 1/8".
Collection Mrs. Penelope S. Potter, Cannondale, Connecticut

- 155. Number Three, 1951. Ink on rice paper, 25 x 38 7/8".
Collection Mr. and Mrs. Alexander Liberman, New York

- 156. Untitled. 1951. Sepia and black ink on rice paper,
24 7/8 x 39" (irreg.). Collection N. Richard Miller, Philadelphia

- 157. Number Eighteen, 1951. Watercolor and ink on rice paper,
24 7/8 x 38 3/4". Collection Linda Lindeberg, New York

158. Untitled. (1951.) Watercolor and ink on rice paper,
24 1/4 x 34". Estate of the artist
159. Untitled. 1951. Watercolor and ink on rice paper, 24 1/2 x 34".
Collection Mr. and Mrs. B. H. Friedman, New York
160. Untitled. 1951. Ink and wash on Howell paper mounted on canvas,
17 5/8 x 21 5/8". Collection Rodolphe and Mic Stadler, Paris
161. Number Seventeen, 1951. Watercolor, black and colored inks on
Howell paper, 17 5/8 x 22 1/8" (irreg.).
Collection Robert U. Ossorio, New York
162. Untitled. 1951. Watercolor, black and colored inks on Howell
paper, 13 x 16 1/4". Collection Mr. and Mrs. Hans Namuth, New York
163. Untitled. 1951. Watercolor, ink and gesso with cloth on Howell
paper mounted on canvas, 20 x 25 1/2". Lent anonymously.
Note: Inscribed "For Lyn F."
164. Untitled. (1953-54.) Brush, black and colored ink on Howell
paper, 15 3/4 x 20 1/2". The Museum of Modern Art, New York,
gift of Mr. and Mrs. Ira Haupt
165. Untitled. (1956.) Watercolor and ink on Howell paper,
17 3/4 x 22 1/8". Estate of the artist
166. Untitled. (1956.) Black and colored ink with cloth on Howell
paper, 17 3/8 x 21 1/4" (irreg.). Estate of the artist

III: Prints

167. Lone Rider. (1934-35.) Lithograph, 5 3/4 x 8" (irreg.).
Collection Theodore Wahl, Milford, New Jersey
168. Plowing. (1936.) Lithograph, 7 1/2 x 11 1/4" (irreg.).
Collection Theodore Wahl, Milford, New Jersey
169. Coal Miners. (1934.) Lithograph, 11 1/4 x 15" (irreg.).
Collection Theodore Wahl, Milford, New Jersey
170. Farm Workers. (1936-37.) Lithograph, 7 3/8 x 11 3/8" (irreg.).
Collection Theodore Wahl, Milford, New Jersey
171. Figures in a Landscape. (1938.) Lithograph, 10 x 14 1/2" (irreg.).
Collection Theodore Wahl, Milford, New Jersey
172. Untitled. (1943.) Engraving and drypoint, 14 7/8 x 17 5/8".
Estate of the artist