

The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 245-3200 Cable: Modernart

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PRESS PREVIEW:

Monday, April 22, 1968

11 A.M. - 4 P.M.

CEZANNE TO MIRÓ, an exhibition of 55 outstanding paintings by 40 world-famous artists, selected from private collections and museums in the United States, will have a special invitational showing at The Museum of Modern Art from April 22 to 25 before beginning a four-month tour to major museums in Argentina, Chile, and Venezuela.

Presented under the auspices of the Inter-American Cultural Program of The International Council of The Museum of Modern Art and of privately sponsored organizations in Latin America, CEZANNE TO MIRO exemplifies the great movements of 20th-century art and includes such capital works as Cézanne's Boy in a Red Waistcoat van Gogh's Le Zouave, Monet's Water Lilies, Miró's Dutch Interior, Picasso's Woman Combing Her Hair and The Model, Modigliani's Reclining Nude with Raised Arms, and Severini's The Armored Train. The exhibition is directed by Monroe Wheeler, for many years Director of Exhibitions and Publications at The Museum of Modern Art and at present Counsellor to the Trustees. A catalogue of the exhibition in Spanish by Lucy R. Lippard with an introduction by Mr. Wheeler will be published by the Museum.

William S. Paley, Chairman of the Honorary Sponsoring Committee of the Inter-American Cultural Program of the International Council, will speak at the invitational preview on April 22. The exhibition will be on view for the 3,000 Contributing Members of the Museum and members of the Center for Inter-American Relations in the 6th floor Founders' Room, The Museum of Modern Art, 11 West 53 Street, from April 23 to 25.

CEZANNE TO MIRO is part of a continuing exchange of exhibitions in all the visual arts sponsored by the International Council, a non-profit membership organization of about 150 art patrons from the United States and 12 countries abroad, including six members from Latin America. Since 1964, ten exhibitions have had
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55 showings in Latin America under the Council's auspices. Through its Art in Embassies Program, collections of modern art have been on view in three United States embassies in Latin America, and a new collection, for the residence of Ambassador and Mrs. Edward M. Korry, is scheduled for installation in Santiago, Chile, this May.

Among the 20 private collectors who have made loans to CEZANNE TO MIRO are: Mr. and Mrs. Ralph F. Colin, Mr. and Mrs. Victor W. Ganz, The Honorable and Mrs. W. Averell Harriman, Mrs. Albert D. Lasker, William S. Paley, Mr. and Mrs. Stanley Resor, Governor Nelson A. Rockefeller, Mr. and Mrs. Richard Rodgers, Florene May Schoenborn and Samuel A. Marx Collection, Mrs. Bertram Smith, Mr. and Mrs. John Hay Whitney, and Richard S. Zeisler. Seven museums have made loans; 14 works from The Museum of Modern Art are by such artists as Boccioni, Chagall, Léger, Magritte, Matisse, Miró, Morandi, Nolde, and Picasso.

"In the mountainous literature that documents art today, dozens of separate schools and movements have been designated and recognized," states Mr. Wheeler. "This exhibition does not pretend to be a comprehensive survey; it can only suggest the salient influences, alliances, inspirations, and opinions prevailing in the art of the late 19th and 20th centuries."

Members of the International Council will attend the opening of CEZANNE TO MIRO in Buenos Aires on May 15 during their annual spring meeting, after visiting Lima and Santiago. All the showings of the exhibition are presented with the collaboration of privately sponsored organizations concerned with contemporary art in Latin America. In Buenos Aires, where the exhibition will be on view through June 5 at the Museo Nacional de Bellas Artes, the sponsoring organization is the Asociacion Amigos del Museo Nacional de Bellas Artes.

The exhibition will then be shown at the Museo de Arte Contemporaneo in Santiago, Chile, under the auspices of the newspaper El Mercurio from June 26 through July 17, and at the Museo de Bellas Artes in Caracas, Venezuela, from August 4 to 25.

Photographs and additional information available from Elizabeth Shaw, Director, Department of Public Information, The Museum of Modern Art, 11 West 53 Street, New York, N. Y. 10019. 245-3200.

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CEZANNE TO MIRO

Introduction by Monroe Wheeler, Director of the Exhibition

The only real voyage of discovery, the true fountain of youth, Proust said, consists not in seeking new places but in developing new eyes, in looking at the universe with the eyes of another -- a hundred others -- so that we can see the worlds that each of them has seen. In the present exhibition we glimpse the forty worlds of as many different artists. Their resplendent paintings testify to the generosity of the lenders, who with warm neighborly feeling have made it possible to send to three South American museums a wide range of works of highest quality.

In the mountainous literature that documents and interprets art today, dozens of separate schools and movements have been designated and recognized -- sometimes with the cooperation, or at least the consent, of the artists themselves. This great series of "isms" includes, among others, fauvism, cubism, futurism, expressionism, and surrealism. Containing as it does only 54 paintings, this exhibition does not pretend to be a comprehensive survey: it can only suggest the many different influences, alliances, inspirations, and opinions prevailing in the art of the late nineteenth and twentieth centuries.

When The Museum of Modern Art opened in New York in 1929, its first exhibition consisted of major works by Cézanne, Gauguin, Seurat, and van Gogh. As Alfred H. Barr, Jr., pointed out in the accompanying catalogue, to set these four men apart as exclusive ancestors of the painting of our age would be folly; yet they were the ones chiefly honored by the first generation of twentieth-century artists, as "pioneers who founded new traditions and, more important perhaps, rediscovered old ones." It is pleasant to note, also, that in 1929 those "old masters" of the recent past were still thought of as extreme innovators, "subject to misunderstanding and, for a recalcitrant few, a battleground of controversy."

If modern art, both in its decisive theorizing and in the creative originality of its various practitioners, had not followed hard upon the innovating careers of Cézanne, Gauguin, Seurat, van Gogh -- and also of

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Monet -- those nineteenth-century old masters would have personified for us an end rather than a beginning. Actually, we cannot conceive of the pictorial developments of our time without the inspired and heroic example of these father figures. In assembling the present exhibition, a primary purpose has been to show the links between generations.

The art of the half century represented here can be generally, though somewhat arbitrarily, classified under three principal, frequently overlapping categories:

1. Art of the intellect: Proceeding from the traditions of classicism, and stimulated by the experiments of Cézanne and Seurat, one main trend in modern art has been the rational analysis of form and structure, which seeks to penetrate beyond what the eye sees to what the mind comprehends. Its most significant manifestation was cubism, developed by Picasso and Braque in France, and varied and enriched by a large number of associates and followers in other countries. It has included abstraction, either partial, as in much of Picasso's work, or complete, as in the compositions of Malevich and Mondrian.

2. Art of color and emotion: Monet's lifelong quest for perceptual reality, van Gogh's impassioned spirituality, and Gauguin's primitivism and rhythmically patterned forms have been for the sources for a number of modern artists, who have attempted to concentrate in their work the impact of emotion upon vision. Powerful color and pattern characterize such art, which may vary from the intensity of the fauves and the inner stress and spontaneous execution of the expressionists, Rouault, and Soutine, to the lyricism of Bonnard and Matisse. Though usually representational, this tendency may also express itself in abstraction, as in the work of Kandinsky.

3. Art of dreams and fantasy: Dreams and fantasy have a long tradition in the art of the past, but modern questioning of the validity of reason and modern interest in the unconscious mind have led to an art exploring ideas, feelings, and fantasies that lie beyond rational comprehension or control. Artists such as

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Redon and Ensor in the nineteenth century were the precursors of de Chirico, Magritte, and Miró in the twentieth.

This has been called the Age of Picasso. Surely, in his eighty-sixth year, he looms larger than any of the other giants of art since Cézanne. Gazing at one of the latter's archetypal, almost superhuman-looking figures, for example, the portrait of the Boy in a Red Waistcoat in the present exhibition, or at one of his monumental landscapes, we can half imagine what Picasso, upon his arrival in Paris as a precocious young artist, saw in such paintings. The youthful Spaniard began with a social conscience and a sense of satire; but the nudes and acrobats of his brief "rose" period are a kind of poetry, amorous above all. Analytical cubism was his invention more than anyone else's; at least he made more of it even than Braque. But he hastened on from that also -- metamorphosis after metamorphosis. Perhaps the gods had children more powerful and playful than he; mankind never has.

Certain other major figures of our century also have held themselves apart from partisan aesthetics or have figured in two or three movements. In his youth, Matisse seemed the last of the impressionists; before long, he distinguished himself as the "king of the fauves," then left that affiliation to younger men for the sake of a more peaceful world all his own, at once burningly sensuous, yet philosophically serene.

I have mentioned about twenty painters by name. Visitors to the exhibition and readers of this catalogue may enjoy fitting the other twenty into my rough-hewn, over-all scheme. With our increasing exposure to the modern movements so profuse and diverse, almost everyone's taste today is eclectic. But artists themselves, especially those of real genius, are not as a rule capable of such impartiality. The sharp focus of their own creative thinking, the absoluteness of their dedication not only to art in general, but to what each of them does best, or does uniquely, often generate a healthy impatience with the production of rival artists. The viewer, too, though intellectually he may learn to understand and appreciate the entirety of modern pictorial genius, may find the heart and eye harder to educate than the mind, and more willful. Without straining

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too much, or cerebrating too much, let us be content to love more and more whatever it is natural for us to like, leaving the rest to others to study and enjoy, and emulating in this respect the taste of the creators of art themselves.

Emerson said that the function of the imagination is to make us feel at home in worlds apart from our own -- to feel at home in the character and sensibility of other human beings, unknown to us in fact and in the flesh. The secret of the enjoyment of art is a desire for new experience instead of old ones, seeking not agreeable reminders of what we already know about an enlargement of our capacity for pleasure, by sharing the visionary life of creative men. Obscurity and mystification, no less than clarity and illumination, are part of beauty. The artist looks at something ordinary and makes of it something sublime; he looks at something far-fetched and makes it his own; he looks at something dark and makes it shine for the future.

Monroe Wheeler
Director of the Exhibition

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CEZANNE TO MIRO

Checklist

February 1, 1968

Balthus (the artist gives his full name as Baltusz Klossowski de Rola).

French, born 1908. Joan Miró and His Daughter Dolores. 1937. Oil on canvas, 132.2 x 89.9 cm. The Museum of Modern Art, New York, Abby Aldrich Rockefeller Fund.

Max Beckmann. German, 1884-1950. Worked in Amsterdam 1936-47; in U.S.A. 1947-1950. The Old Actress. 1926. Oil on canvas, 100.7 x 70.5 cm. Collection Mr. and Mrs. Jean Mauzé, New York.

Umberto Boccioni. Italian, 1882-1916. The Laugh. (1911). Oil on canvas, 110.2 x 114.4 cm. The Museum of Modern Art, New York, gift of Herbert and Nannette Rothschild.

Pierre Bonnard. French, 1867-1947. Standing Nude. (1930). Oil on canvas, 125.1 x 64 cm. Private collection, New York.

Georges Braque. French, 1882-1963. The Black Rose. 1927. Oil on canvas, 50.8 x 90.5 cm. Collection Mr. and Mrs. Burton Tremaine, Meriden, Connecticut.

Paul Cézanne. French, 1839-1906. Near the Pool at the Jas de Bouffan. (c. 1883). Oil on canvas, 64.8 x 81 cm. The Metropolitan Museum of Art, New York, Bequest of Stephen C. Clark, 1960.

Paul Cézanne. Boy in a Red Waistcoat. (1890-1895). Oil on canvas, 81.3 x 65.1 cm. Private collection, New York.

Marc Chagall. French, born Russia 1887. Over Vitebsk. 1915-1920 (after a painting of 1914). Oil on canvas, 67 x 92.7 cm. The Museum of Modern Art, New York, acquired through the Lillie P. Bliss Bequest.

Giorgio de Chirico. Italian, born Greece 1888. Worked in Paris 1911-1915, 1925-1939. The Delights of the Poet. (1913). Oil on canvas, 69.5 x 85.4 cm. The Museum of Modern Art, New York, acquired through the Lillie P. Bliss Bequest.

Salvador Dalí. Spanish, born 1904. Active in Paris 1929-1939 and New York since 1934. The Feeling of Becoming. 1930. Oil on canvas, 34.9 x 27.2 cm. Collection Mrs. W. Murray Crane, New York.

Robert Delaunay. French, 1885-1941. The City. 1911. Oil on canvas, 145.1 x 112.1 cm. The Solomon R. Guggenheim Museum, New York.

André Derain. French, 1880-1954. Landscape. (1905-1907). Oil on canvas, 80.7 x 99.7 cm. Collection William S. Paley, New York.

James Ensor. Belgian, 1860-1949. Masks Confronting Death. 1888. Oil on canvas, 81.3 x 100.3 cm. The Museum of Modern Art, New York, Mrs. Simon Guggenheim Fund.

Max Ernst. French, born Germany 1891. To France 1922; in U.S.A. 1941-1950. Nature at Daybreak. 1938. Oil on canvas, 80.9 x 100 cm. The Museum of Modern Art, New York, gift of Samuel A. Berger.

Lyonel Feininger. American, 1871-1956. In Germany 1887-1936; returned to U.S.A. 1937. Glorious Victory of the Sloop "Maria." 1926. Oil on canvas, 54.5 x 85 cm. City Art Museum of St. Louis, Eliza McMillan Fund.

Paul Gauguin. French, 1848-1903. In Tahiti and the Marquesas, 1891-1893, 1895-1903. Why Are You Angry? (No Te Aha Oa Riri). 1896. Oil on canvas, 95 x 129.6 cm. The Art Institute of Chicago, Mr. and Mrs. Martin A. Ryerson Collection.

Paul Gauguin. Tahitian Landscape. (c. 1899). Oil on canvas, 29.8 x 46.4 cm. Collection William S. Paley, New York.

Vincent van Gogh. Dutch, 1853-1890. In France from 1886. Le Zouave. (1888). Oil on canvas, 80.6 x 64.8 cm. Collection Mrs. Albert D. Lasker, New York.

Juan Gris (José Victoriano González). Spanish, 1887-1927. To France 1906. The Sideboard. August 1917. Oil on plywood, 116.3 x 73 cm. Collection Nelson A. Rockefeller, New York.

Wassily Kandinsky. Russian, 1866-1944. Worked in Germany 1896-1915, 1921-1933; in France 1933-1944. Painting with White Form, No. 166. 1913. Oil on canvas, 120.3 x 140 cm. The Solomon R. Guggenheim Museum, New York.

Ernst Ludwig Kirchner. German, 1880-1938. The Street. (1913). Oil on canvas, 120.6 x 91.1 cm. The Museum of Modern Art, New York.

Paul Klee. German, born Switzerland. 1879-1940. In Germany 1906-1933; in Switzerland from 1933. A Gay Repast (Bunte Mahlzeit). 1928. Oil and water-color on canvas, 84.7 x 67.8 cm. Collection Mr. and Mrs. Stanley Resor, Washington, D.C.

Paul Klee. Actor of the Oriental Theatre. 1934. Oil on canvas mounted on cardboard, 52.1 x 39.4 cm. The Phillips Collection, Washington, D.C.

Oskar Kokoschka. British subject, born Austria of Austrian-Czech parents, 1886; since 1909, has lived in Germany, Prague, London, Switzerland. Artist with Doll. (1918-1919). Oil on canvas, 58.4 x 120 cm. Collection Joseph H. Hazen, New York.

Fernand Léger. French, 1881-1955. In U.S.A. 1940-1946. The City (study). 1919. Oil on canvas, 92.1 x 72.1 cm. The Museum of Modern Art, New York, acquired through the Lillie P. Bliss Bequest.

Fernand Léger. Woman with Cat. 1921. Oil on canvas, 130.2 x 89.6 cm. The Florene May Schoenborn and Samuel A. Marx Collection, New York.

René Magritte. Belgian, 1898-1967. The False Mirror. (1928). Oil on canvas, 54 x 80.9 cm. The Museum of Modern Art, New York.

Kasimir Malevich. Russian, 1878-1935. Suprematist Composition. (1914-1916?) Oil on canvas, 80.3 x 80.3 cm. The Museum of Modern Art, New York.

Henri Matisse. French, 1869-1954. The Blue Window. (Autumn 1911). Oil on canvas, 130.8 x 90.5 cm. The Museum of Modern Art, New York, Abby Aldrich Rockefeller Fund.

Henri Matisse. Goldfish. (1915-1916). Oil on canvas, 146.5 x 112.2 cm. The Museum of Modern Art, New York, gift of Mr. and Mrs. Samuel A. Marx (the latter retaining life interest).

Joan Miró. Spanish, born 1893. Worked in Paris 1920-1940. Dutch Interior. 1928. Oil on canvas, 129.6 x 96.7 cm. The Florene May Schoenborn and Samuel A. Marx Collection, New York.

Joan Miró. The Poetess. December 31, 1940. Gouache on paper, 38 x 46 cm. Collection Mr. and Mrs. Ralph F. Colin, New York.

Amadeo Modigliani. Italian, 1884-1920. To France 1906. Reclining Nude with Raised Arms. (c. 1917). Oil on canvas, 65.1 x 100.4 cm. Collection Richard S. Zeisler, New York.

Piet Mondrian. Dutch, 1872-1944. Worked in Paris 1912-1914, 1919-1939; in New York 1940-1944. Large Composition A. (1919). Oil on canvas, 88.9 x 90.8 cm. Collection Nelson A. Rockefeller, New York.

Claude Monet. French, 1840-1926. Water Lilies (Nymphéas, Paysage d'eau). 1905. Oil on canvas, 89.5 x 100.4 cm. Museum of Fine Arts, Boston, gift of Edward Jackson Holmes.

Giorgio Morandi. Italian, 1890-1964. Still Life. 1938. Oil on canvas, 24.1 x 39.7 cm. The Museum of Modern Art, New York.

Emil Nolde. German, 1867-1956. Russian Peasants. (1915). Oil on canvas, 72.7 x 87.6 cm. The Museum of Modern Art, New York, Matthew T. Mellon Foundation Fund.

Pablo Picasso. Spanish, born 1881. In France since 1904. Woman Combing Her Hair. (1906). Oil on canvas, 126.7 x 90.2 cm. The Florene May Schoenborn and Samuel A. Marx Collection, New York.

Pablo Picasso. The Model. (1912). Oil on canvas, 115.5 x 80.7 cm. Collection Herschel Carey Walker, New York.

Pablo Picasso. Card Player. (Winter 1913-1914). Oil on canvas, 108 x 89.5 cm. The Museum of Modern Art, New York, acquired through the Lillie P. Bliss Bequest.

Pablo Picasso. Still Life with Plaster Arm. 1925. Oil on canvas, 97.8 x 130.2 cm. The Florene May Schoenborn and Samuel A. Marx Collection, New York.

Pablo Picasso. Bullfight (Cheval et Taureau). (1934). Oil on canvas, 97.2 x 130.5 cm. Collection Mr. and Mrs. Victor W. Ganz, New York.

Odilon Redon. French, 1840-1916. The Green Death (La Mort: Mon ironie dépasse toutes les autres). (After 1905). Oil on cardboard, 58.5 x 48.3 cm. Collection Mrs. Bertram Smith, New York.

Georges Rouault. French, 1871-1958. Christ Mocked by Soldiers. (1932). Oil on canvas, 92.1 x 72.4 cm. The Museum of Modern Art, New York, given anonymously.

Henri Rousseau. French, 1844-1910. Jungle with a Lion. (1904-1910). Oil on canvas, 38.4 x 46.1 cm. The Museum of Modern Art, New York, Lillie P. Bliss Collection.

Kurt Schwitters. British subject, born Germany. 1887-1948. In England 1940-1948. Merz: (with the letters ELIKAN repeated). (1925?). Collage of cut paper, candy wrappers, advertisement, 43.5 x 36.2 cm. The Museum of Modern Art, New York, Katherine S. Dreier Bequest.

Kurt Schwitters. Merz: (with a British censor's seal). (1940-1945). Collage of cut papers, envelopes, censorship forms, 18.7 x 15.6 cm. The Museum of Modern Art, New York, Katherine S. Dreier Bequest.

Georges-Pierre Seurat. French, 1859-1891. Les Grues et La Percée. (1888). Oil on canvas, 65.3 x 80.9 cm. Collection The Honorable and Mrs. W. Averell Harriman, New York.

Gino Severini. Italian, 1883-1966. Active chiefly in Paris after 1906. The Armored Train. (1915). Oil on canvas, 116.2 x 88.8 cm. Collection Richard S. Zeisler, New York.

Chaim Soutine. French, born Lithuania. 1893-1943. To Paris 1913. Man in a Green Coat. (c. 1921). Oil on canvas, 88.9 x 55.8 cm. The Florene May Schoenborn and Samuel A. Marx Collection, New York.

Yves Tanguy. American, born France. 1900-1955. To U.S.A. 1939. The Furniture of Time. 1939. Oil on canvas, 116.5 x 89.2 cm. Collection James Thrall Soby, New Canaan, Connecticut.

Maurice Utrillo. French, 1883-1955. Sacré Coeur. (c. 1916). Oil on canvas, 81.3 x 60.9 cm. The Museum of Modern Art, New York, gift of Mr. and Mrs. Walter Hoesch (donors retaining life interest).

Maurice de Vlaminck. French, 1876-1958. Tugboat at Chatou. (1906).

Oil on canvas, 49.8 x 65.1 cm. Collection Mr. and Mrs. John Hay Whitney, New York.

Maurice de Vlaminck. Still Life with Flowers. (c. 1907). Oil on canvas,

64.5 x 80 cm. Collection Mr. and Mrs. Richard Rodgers, New York.

Édouard Vuillard. French, 1868-1940. Little Girls Walking. (1891). Oil

on canvas, 81.3 x 65 cm. Collection Mrs. Walter Ross, New York.

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DE CEZANNE A MIRO

Lista de Obras

Balthus (el artista dá su nombre completo como Baltusz Klossowski de Rola).

Francés, nació en 1908. Joan Miró y su hija Dolores. 1937-1938. Oleo sobre tela, 132.2 x 89.9 cm. The Museum of Modern Art, New York, Abby Aldrich Rockefeller Fund.

Max Beckmann. Alemán, 1884-1950. Trabajó en Amsterdam, 1936-1947; en U.S.A., 1947-1950. La vieja actriz. 1926. Oleo sobre tela, 100.7 x 70.5 cm. Colección Mr. y Mrs. Jean Mauzé, New York.

Umberto Boccioni, Italiano, 1882-1916. La risa. (1911). Oleo sobre tela, 110.2 x 145.4 cm. The Museum of Modern Art, New York, donación de Mr. y Mrs. Herbert Rothschild.

Pierre Bonnard. Francés, 1867-1947. Desnudo parado. (1930). Oleo sobre tela, 125.1 x 64 cm. Colección privada, New York.

Georges Braque. Francés, 1882-1963. La rosa negra. 1927. Oleo sobre tela, 50.8 x 90.5 cm. Colección Mr. y Mrs. Burton Tremaine, Meriden, Connecticut.

Paul Cézanne. Francés, 1839-1906. Junto al estanque de Jas de Bouffan. (c. 1883). Oleo sobre tela, 64.8 x 81 cm. The Metropolitan Museum of Art, New York, legado Stephen C. Clark, 1960.

Paul Cézanne. Muchacho con chaleco rojo. (1890-1895). Oleo sobre tela, 81.3 x 65.1 cm. Colección privada, New York.

DE CEZANNE A MIRO

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Marc Chagall. Francés, nacido en Rusia en 1887. Sobre Vitebsk. 1915-1920 (después de una pintura en 1914). Oleo sobre tela, 67 x 92.7 cm. The Museum of Modern Art, New York, adquirido por medio del legado Lillie P. Bliss.

Giorgio de Chirico. Italiano, nacido en Grecia en 1888. Trabajó en París 1911-1915, 1925-1939. Las delicias del poeta. (1913). Oleo sobre tela, 69.5 x 85.4 cm. The Museum of Modern Art, New York, adquirido por medio del legado Lillie P. Bliss.

Salvador Dalí. Español, nacido en 1904. Actúa en París, 1929-1939, y New York desde 1934. La sensación de transformarse. 1930. Oleo sobre tela, 34.9 x 27.2 cm. Colección Mrs. W. Murray Crane, New York.

Robert Delaunay. Francés, 1885-1941. La ciudad. 1911. Oleo sobre tela, 115.1 x 112.1 cm. The Solomon R. Guggenheim Museum, New York.

André Derain. Francés, 1885-1954. Paisaje. (1905-1907). Oleo sobre tela, 80.7 x 99.7 cm. Colección William S. Paley, New York.

James Ensor. Belga, 1860-1949. Máscaras enfrentando la muerte. 1888. Oleo sobre tela, 81.3 x 100.3 cm. The Museum of Modern Art, New York, Mrs. Simon Guggenheim Fund.

Max Ernst. Francés, nacido en Alemania en 1891. En Francia desde 1922; en U.S.A., 1941-1950. Naturaleza al amanecer. 1938. Oleo sobre tela, 80.9 x 100 cm. The Museum of Modern Art, New York, donación de Samuel A. Berger.

Lyonel Feininger. Norteamericano, 1871-1956. En Alemania, 1887-1936; volvió a U.S.A. en 1937. Gloriosa victoria del velero "Maria". 1926. Oleo sobre tela, 54.5 x 85 cm. City Art Museum of St. Louis, Eliza McMillan Fund.

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Paul Gauguin. Francés, 1848-1903. En Tahiti y las Islas Marquesas, 1891-1893, 1895-1903. Paisaje Tahitiano. (c. 1899). Oleo sobre tela, 29.8 x 46.4 cm. Colección William S. Paley, New York.

Paul Gauguin. Por qué estás enojada? (No Te Aha Oe Riri). 1896. Oleo sobre tela, 95 x 129.6 cm. The Art Institute of Chicago, Colección Mr. y Mrs. Martin A. Ryerson.

Vincent van Gogh. Holandés, 1853-1890. En Francia desde 1886. El Zuavo. (1888). Oleo sobre tela, 80.6 x 64.8 cm. Colección Mrs. Albert D. Lasker, New York.

Juan Gris (José Victoriano González). Español, 1887-1927. En Francia desde 1906. El aparador. Agosto 1917. Oleo sobre tabla, 116.3 x 73 cm. Colección Nelson A. Rockefeller, New York.

Vassily Kandinsky. Ruso, 1866-1944. Trabajó en Alemania, 1896-1915, 1921-1933; en Francia, 1933-1944. Pintura con forma blanca, no. 166. 1913. Oleo sobre tela, 120.3 x 140 cm. The Solomon R. Guggenheim Museum, New York.

Ernst Ludwig Kirchner. Alemán, 1880-1938. La calle. (1913). Oleo sobre tela, 120.6 x 91.1 cm. The Museum of Modern Art, New York.

Paul Klee. Alemán, nacido en Suiza, 1879-1940. En Alemania, 1906-1933; en Suiza desde 1933. Una comida plena de color (Bunte Mahlzeit). 1928. Oleo y acuarela sobre tela, 84.7 x 67.8 cm. Colección Mr. y Mrs. Stanley Resor, Washington, D.C.

Paul Klee. Actor del teatro Oriental. 1934. Oleo sobre tela montado sobre cartón, 52.1 x 39.4 cm. The Phillips Collection, Washington, D.C.

DE CEZANNE A MIRO

Oskar Kokoschka. Súbdito Británico, nacido en Austria de padres Austro-Checoslovacos en 1886; desde 1909 vivió en Alemania, Praga, Londres y Suiza.

El artista con la muñeca. (1918-1919). Oleo sobre tela, 58.1 x 120 cm.

Colección Joseph H. Hazen, New York.

Fernand Léger. Francés, 1881-1955. En U.S.A., 1940-1946. La ciudad (estudio).

1919. Oleo sobre tela, 92.1 x 72.1 cm. The Museum of Modern Art, New York, adquirido por medio del legado Lillie P. Bliss.

Fernand Léger. Mujer con gato. 1921. Oleo sobre tela, 130.2 x 88.6 cm.

Colección Florene May Schoenborn y Samuel A. Marx, New York.

René Magritte. Belga, 1898-1967. El falso espejo. (1928). Oleo sobre tela,

54 x 80.9 cm. The Museum of Modern Art, New York.

Kasimir Malevich. Ruso, 1878-1935. Composición suprematista. (1914-1916?).

Oleo sobre tela, 80.3 x 80.3 cm. The Museum of Modern Art, New York.

Henri Matisse. Francés, 1869-1954. La ventana azul. (Otoño 1911). Oleo

sobre tela, 130.8 x 90.5 cm. The Museum of Modern Art, New York, Abby Aldrich Rockefeller Fund.

Henri Matisse. Peces dorados. (1916-1916). Oleo sobre tela, 146.5 x 112.2

cm. The Museum of Modern Art, New York, donación Mr. y Mrs. Samuel A. Marx.

Joan Miró. Español, nacido en 1893. Trabajó en París, 1920-1940. Interior

Holandés. 1928. Oleo sobre tela, 129.6 x 96.7 cm. Colección Florene May Schoenborn y Samuel A. Marx, New York.

Joan Miró. La poetisa. Diciembre 31, 1940. Gouache sobre papel, 38 x 46 cm.

Colección Mr. y Mrs. Ralph F. Colin, New York.

- Amedeo Modigliani. Italiano, 1884-1920. En Francia desde 1906. Desnudo reclinado con brazos levantados. (c. 1917) Oleo sobre tela, 65.1 x 100.4 cm. Colección Richard S. Zeisler, New York.
- Piet Mondrian. Holandés, 1872-1944. Trabajó en París, 1912-1914, 1919-1939; en New York, 1940-1944. Composición grande A. (1919). Oleo sobre tela, 88.9 x 90.8 cm. Colección Nelson A. Rockefeller, New York.
- Claude Monet. Francés, 1840-1926. Nenúfares. 1905. Oleo sobre tela, 89.5 x 100.4 cm. Museum of Fine Arts, Boston, donación de Edward Jackson Holmes.
- Giorgio Morandi. Italiano, 1890-1964. Naturaleza muerta. 1938. Oleo sobre tela, 24.1 x 39.7 cm. The Museum of Modern Art, New York.
- Emil Nolde. Alemán, 1867-1956. Campeños rusos. (1915). Oleo sobre tela, 73 x 89.9 cm. The Museum of Modern Art, New York, Matthew T. Mellon Foundation Fund.
- Pablo Picasso. Español, nacido en 1881. En Francia desde 1904. Mujer peinándose. (1906). Oleo sobre tela, 126.7 x 90.2 cm. Colección Florene May Schoenborn y Samuel A. Marx, New York.
- Pablo Picasso. La modelo. (1912). Oleo sobre tela, 115.5 x 80.7 cm. Colección Herschel Carey Walker, New York.
- Pablo Picasso. Jugador de cartas. (Invierno 1913-1914). Oleo sobre tela, 108 x 89.5 cm. The Museum of Modern Art, New York, adquirido por medio del legado Lillie P. Bliss.
- Pablo Picasso. Naturaleza muerta con brazo de yeso. 1925. Oleo sobre tela, 97.8 x 130.2 cm. Colección Florene May Schoenborn y Samuel A. Marx, New York.

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Pablo Picasso. Corrida de toros. (1934). Oleo sobre tela, 97.2 x 130.5 cm. Colección Mr. y Mrs. Victor W. Ganz, New York.

Odilon Redon. Francés, 1840-1916. La muerte verde (La mort: Mon ironie dépasse toutes les autres). (Después de 1905). Oleo sobre cartón, 58.5 x 48.3 cm. Colección Mrs. Bertram Smith, New York.

Georges Rouault. Francés, 1871-1958. Cristo escarnecido por los soldados. (1932). Oleo sobre tela, 92.1 x 72.4 cm. The Museum of Modern Art, New York, donación anónima.

Henri Rousseau. Francés, 1844-1910. Selva con un león. (1904-1910). Oleo sobre tela, 38.4 x 46.1 cm. The Museum of Modern Art, New York, Colección Lillie P. Bliss.

Kurt Schwitters. Súbdito Británico, nacido en Alemania, 1887-1948. En Inglaterra, 1940-1948. Merz (con la palabra ELIKAN repetida). (1925 ?). Collage de papel cortado, envoltura de dulces y anuncios, 43.5 x 36.2 cm. The Museum of Modern Art, New York, legado Katherine S. Dreier.

Kurt Schwitters. Merz (con el sello de un censor británico). (1940-1945). Collage de papel cortado, sobres y formularios de censura, 18.7 x 15.6 cm. The Museum of Modern Art, New York, legado Katherine S. Dreier.

Georges-Pierre Seurat. Francés, 1859-1891. Les Grues et La Percée à Port-en-Bessin. (1888). Oleo sobre tela, 65.3 x 80.9 cm. Colección The Honorable y Mrs. W. Averell Harriman, New York

Gino Severini. Italiano, 1883-1966. Actuó principalmente en París desde 1906. El tren blindado. (1915). Oleo sobre tela, 116.2 x 88.8 cm. Colección Richard S. Zeisler, New York.

Chaim Soutine. Francés, nacido en Lituania, 1893-1943. En París desde 1913.

Hombre de la chaqueta verde. (c. 1921). Oleo sobre tela, 88.9 x 55.8 cm.

Colección Florene May Schoenborn y Sameul A. Marx, New York.

Yves Tanguy. Norteamericano, nacido en Francia, 1900-1955. En U.S.A. desde

1939. El moblaje del tiempo. 1939. Oleo sobre tela, 116.5 x 89.2 cm.

Colección James Thrall Soby, New Canaan, Connecticut.

Maurice Utrillo. Francés, 1883-1955. Sacré Coeur. (c. 1916). Oleo sobre

tela, 81.3 x 60.9 cm. The Museum of Modern Art, New York, donación Mr. y

Mrs. Walter Hochschild (donación retenida de por vida).

Maurice de Vlaminck. Francés, 1876-1958. Remolcador en Chatou. (1906).

Oleo sobre tela, 49.8 x 65.1 cm. Colección Mr. y Mrs. John Hay Whitney,

New York.

Maurice de Vlaminck. Naturaleza muerta con flores. (c. 1907). Oleo sobre

tela, 64.5 x 80 cm. Colección Mr. and Mrs. Richard Rodgers, New York.

Edouard Vuillard. Francés, 1868-1940. Niñas paseando. 1891. Oleo sobre

tela, 81.3 x 65 cm. Colección Mrs. Walter Ross, New York.