

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

Author

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from our founding in 1929 to the present—is
available online. It includes exhibition catalogues,
primary documents, installation views, and an
index of participating artists.

The Sidney and Harriet Janis Collection *A Gift to The Museum of Modern Art*



cover: PICASSO. *Painter and Model*. 1928

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*That the Janis collection should find a home at a great museum
has long been my hope, and happily the museum of my first love,
The Museum of Modern Art, has graciously accepted it.*

—SIDNEY JANIS

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

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

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

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

In spite of its excellence the Janis collection was surprisingly little known in New York at the time of its 1935 showing. Nevertheless it was much admired. The following year, without anonymity, the Picasso *Painter and Model* was borrowed again, this time for *Cubism and Abstract Art*. Harriet Janis contributed an elaborate analysis of the painting to the catalogue.



BOCCIONI. *Dynamism of a Soccer Player*. 1913

About the end of 1933 Sidney Janis joined the Museum's Advisory Committee, a group of young collectors and friends of the Museum, among them Elizabeth Bliss (now Mrs. Bliss Parkinson, President of the Museum), Walter P. Chrysler, Jr., Philip Johnson, Lincoln Kirstein, George L. K. Morris, Nelson Rockefeller, James Johnson Sweeney, John Walker III, and Edward M. M. Warburg. Among other lively achievements, such as raising the Museum's first purchase fund for the collection, the Committee from time to time organized or sponsored exhibitions.

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

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

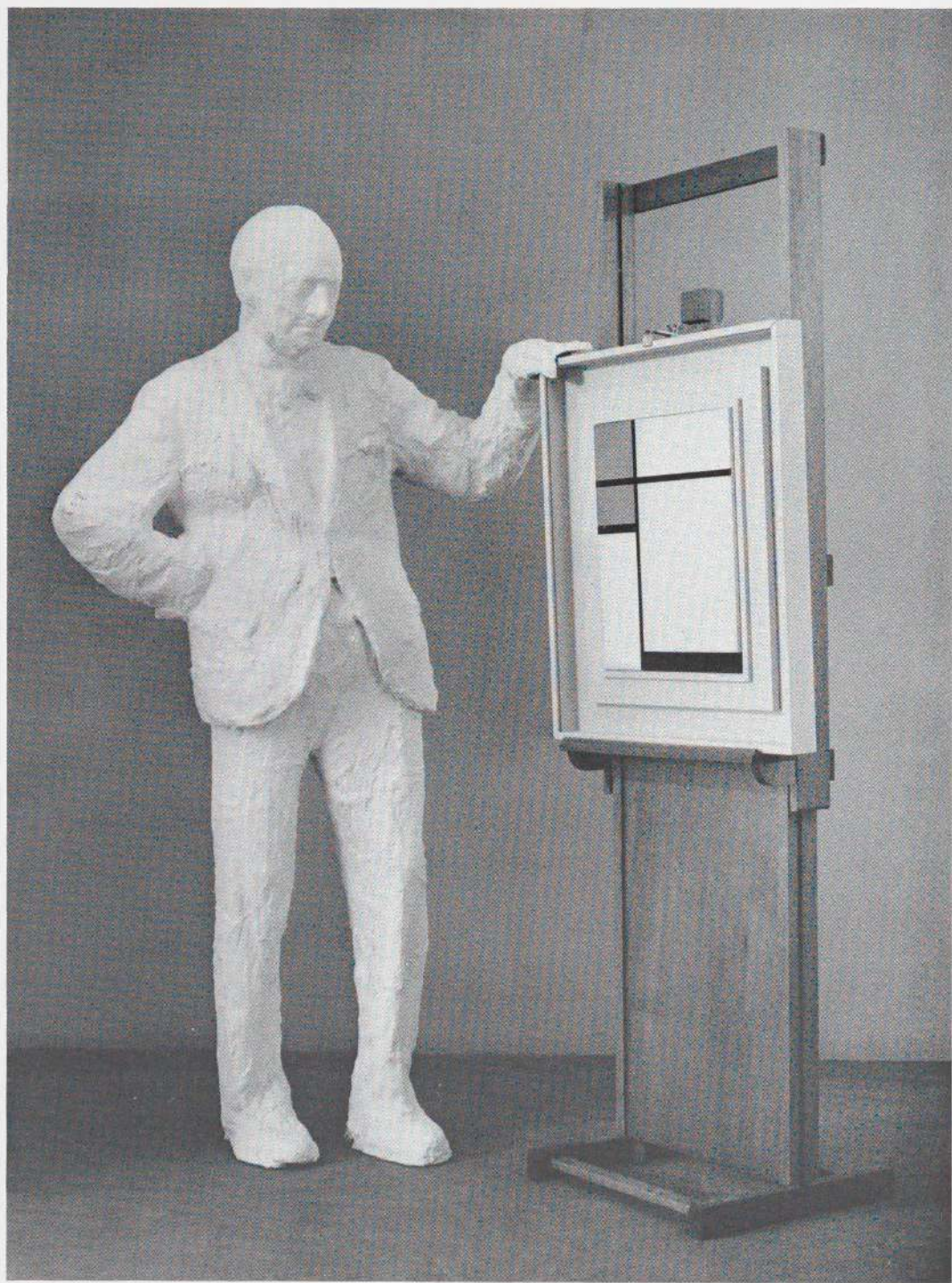
Three years later Mr. Janis used a similar technique in an exhibition of paintings by Morris Hirshfield, the remarkable "modern primitive" whom he had discovered. The exhibition was not admired either by the critics or, indeed, by several Museum Trustees; but Mondrian was ardently enthusiastic. Duchamp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

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

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

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

In every private collection one searches, often in vain, for capital works. There are, I believe, at least two such superb paintings in the Janis collection. Picasso's magnificent *Painter and Model* of 1928 is remarkable for its intensity and complex invention. Perhaps of greater historic consequence is Boccioni's *Dynamism of a Soccer Player* of 1913; gigantic in scale, furious in energy, it is the culminating painting by the leader of the Italian Futurists. The importance to the Museum of these paintings is obvious. Highly desirable too are many other



SEGAL. *Portrait*. 1967

works of exceptional quality: for instance, two cubist Picassos of 1913 and 1914; Klee's *Actor's Mask*; a Dali of his best vintage; and a remarkable 1914 Mondrian, subtle in color and quite different from the six later Mondrians in the Janis collection and the ten already in the Museum.

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

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

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

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

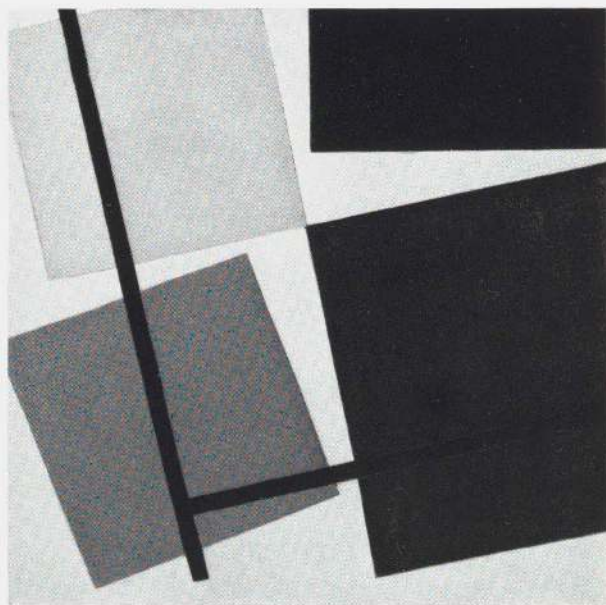
The Museum of Modern Art appreciates the magnanimous way in which Mr. Janis has given his collection as much as it welcomes the collection itself.

ALFRED H. BARR, JR.



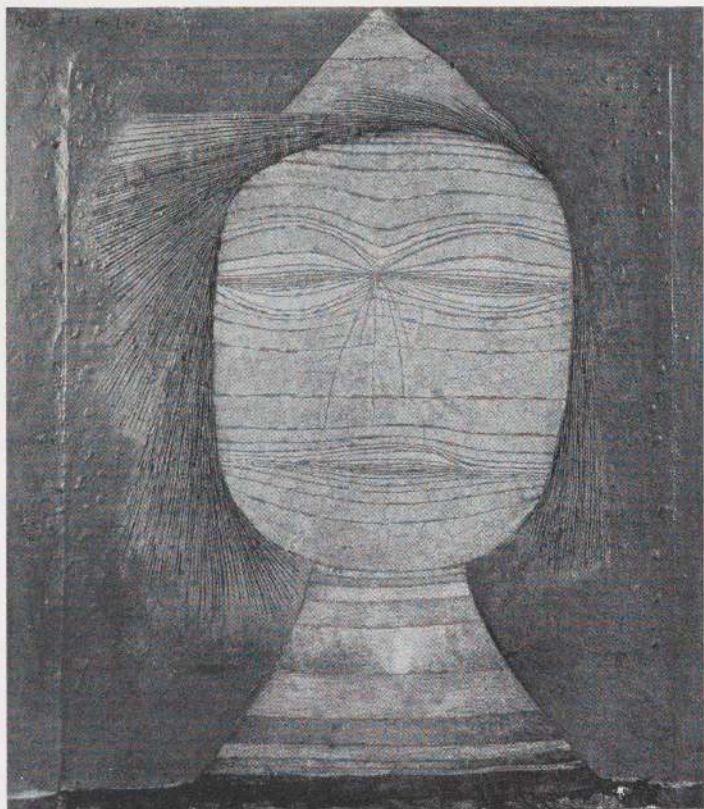
HERBIN. *Composition on the Word "Vie," 2.* 1950

VAN DOESBURG. *Simultaneous Counter Composition.* 1929–1930

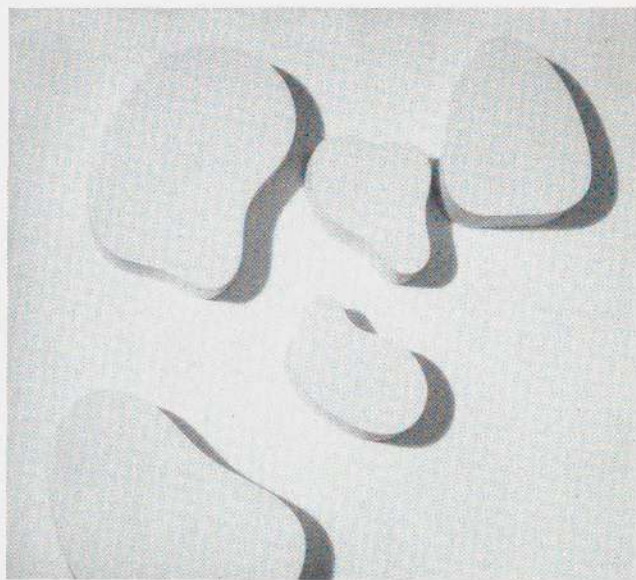


LÉGER. *Two Divers*. 1942

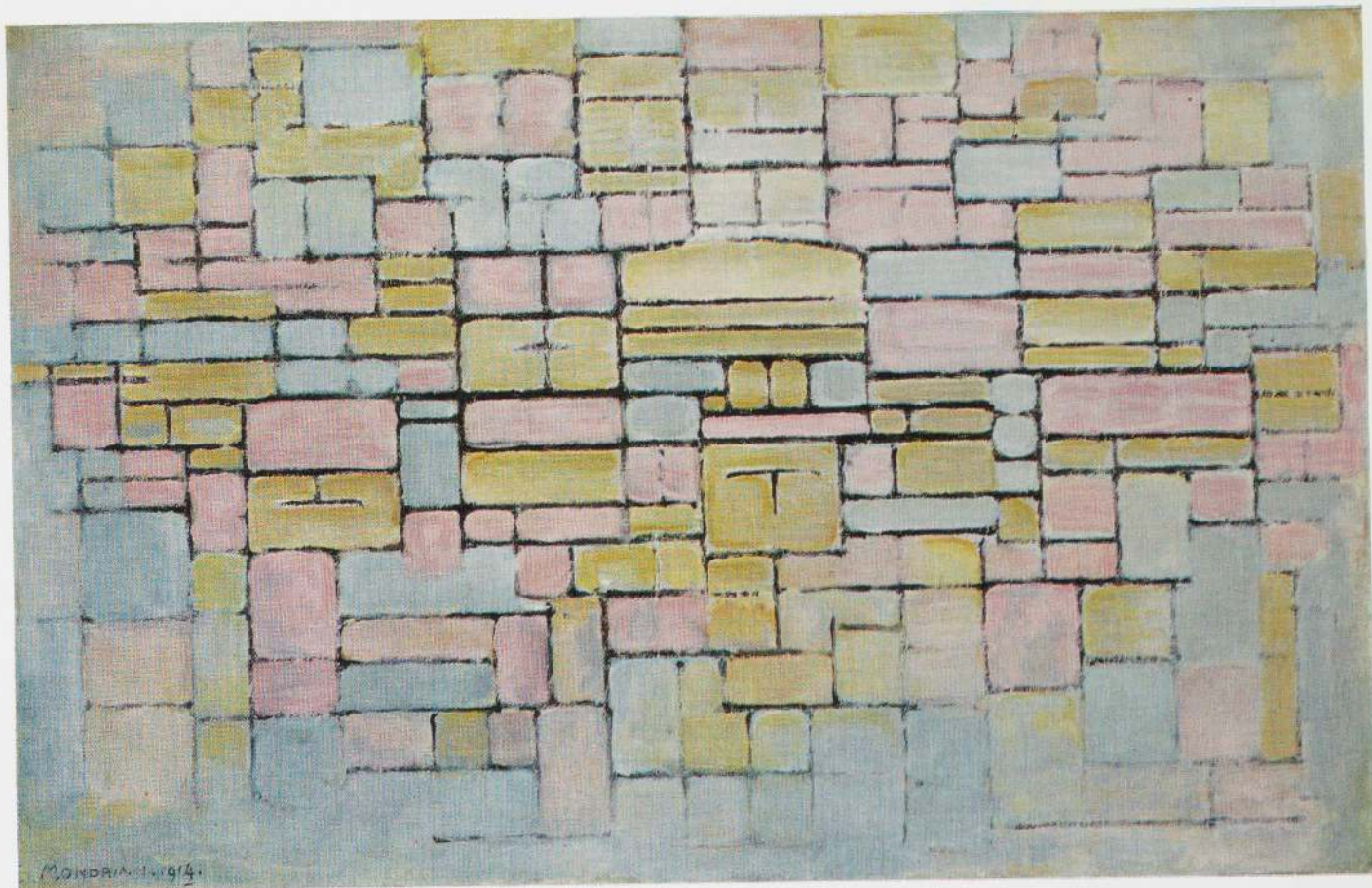




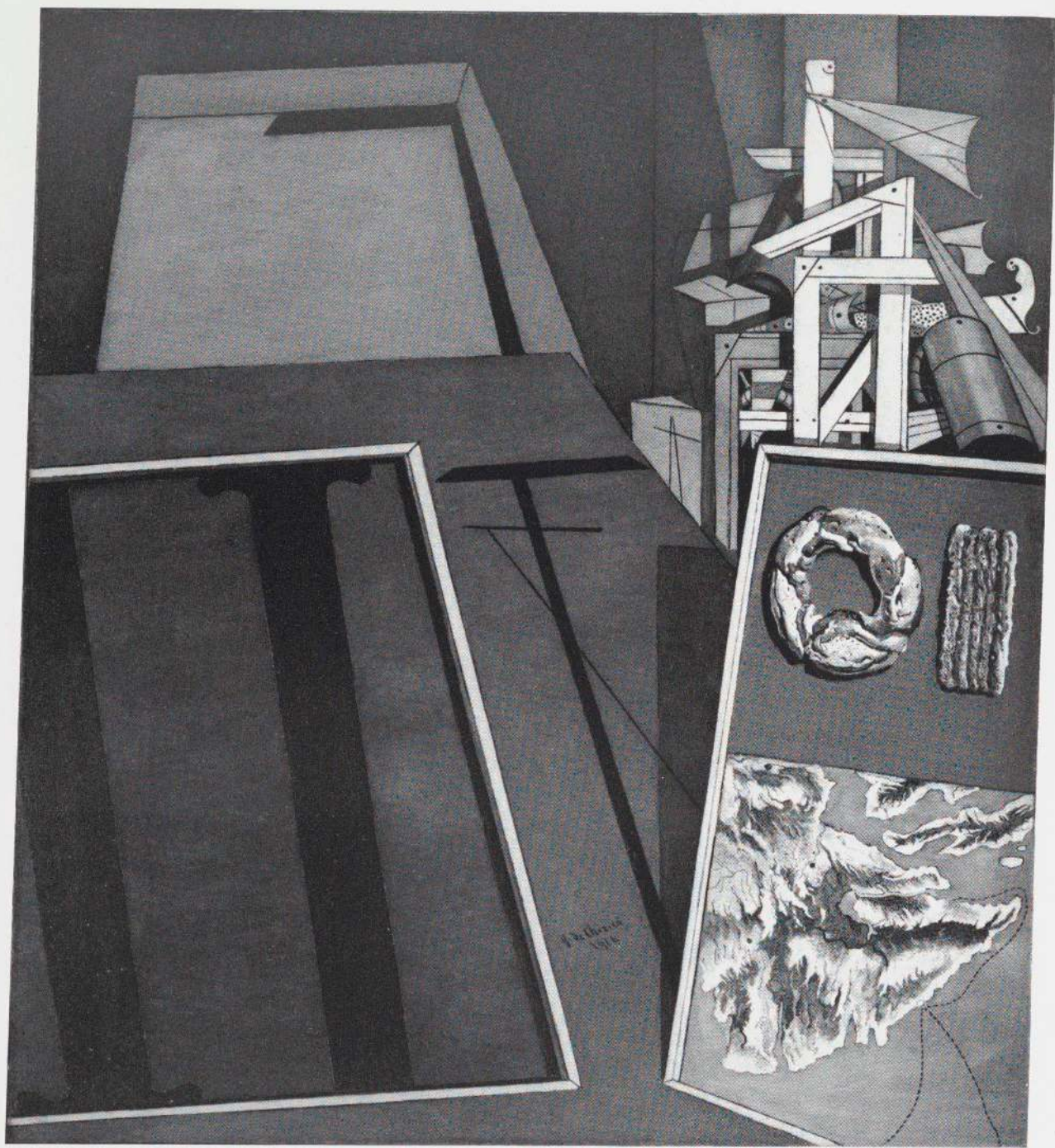
KLEE. *Actor's Mask*. 1924



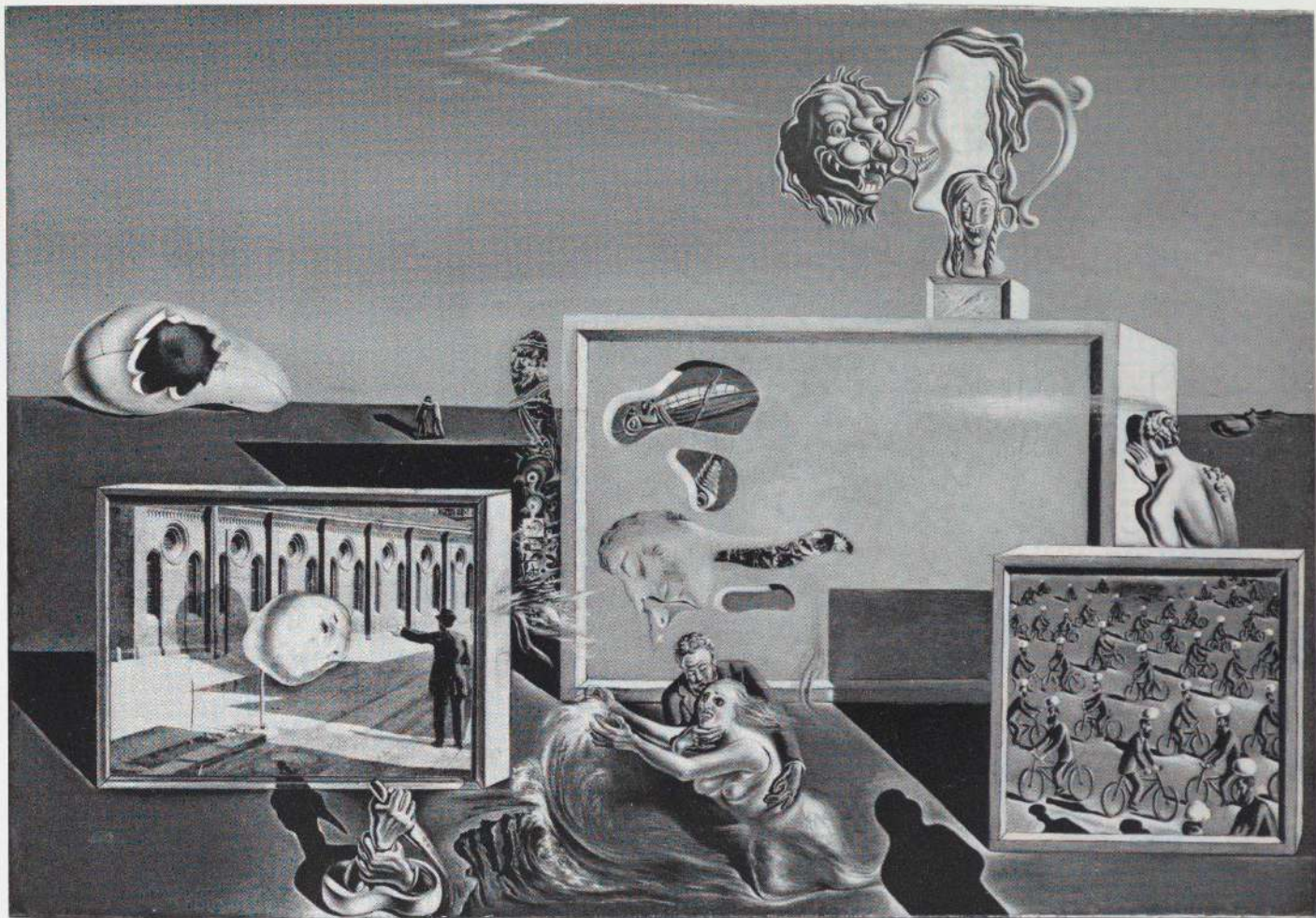
ARP. *Constellation*. 1932



MONDRIAN. *Composition, V*. 1914



DE CHIRICO. *Evangelical Still Life*. 1916



DALÍ. *Illumined Pleasures*. 1929



DUBUFFET. *Corps de Dame:*
Blue Short Circuit. 1951



STILL. *Painting*



KLINE, *Le Gros*, 1961

Catalogue of the Collection

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

JOSEF ALBERS. American, born Germany 1888. To U.S.A. 1933.

Homage to the Square: Broad Call. 1967. Oil on composition board, 48 × 48 in./121.9 × 121.9 cm. Acquired 1967. 664.67

RICHARD J. ANUSZKIEWICZ. American, born 1930.

Radiant Green. 1965. Synthetic polymer paint on composition board, 16 × 16 in./40.4 × 40.5 cm. Acquired 1966.

1770.67

JEAN (HANS) ARP. French, born Alsace. 1887–1966. Active in Germany, Switzerland, and U.S.A.

Man at a Window. (1930). Oil and cord on canvas, 31 $\frac{3}{4}$ × 27 $\frac{1}{4}$ in./80.5 × 69.2 cm. Acquired 1948; sold, reacquired c. 1962.

575.67

Constellation. (1932). Painted wood relief, 11 $\frac{3}{4}$ × 13 $\frac{1}{8}$ × 2 $\frac{3}{8}$ in./29.6 × 33.1 × 6 cm. Acquired 1954.

576.67

page 8

Variation 2: Constellation with Five White and Two Black Forms. (1932). Painted wood relief, 27 $\frac{5}{8}$ × 33 $\frac{1}{2}$ × 1 $\frac{1}{2}$ in./70.1 × 85.1 × 3.6 cm. Acquired 1949.

577.67

Pre-Adamite Doll (Poupée préadamite). (1964). Marble, 19 $\frac{1}{4}$ × 13 × 13 in./48.7 × 32.9 × 32.9 cm. on marble base, 4 $\frac{3}{8}$ in. high × diameter 11 $\frac{1}{8}$ in./11 × 28 cm. Acquired 1964.

578.67

HANS BELLMER. German, born 1902. In France since 1938.

La Poupée. (1936, cast 1965). Painted aluminum, 19 $\frac{1}{8}$ × 10 $\frac{5}{8}$ × 14 $\frac{5}{8}$ in./48.5 × 26.9 × 37.6 cm. including bronze base 7 $\frac{1}{2}$ × 8 × 8 in./18.8 × 20.3 × 20.1 cm. Acquired 1967.

579.67

UMBERTO BOCCIONI. Italian, 1882–1916.

Dynamism of a Soccer Player (Dinamismo di un footballer). (1913). Oil on canvas, 6 ft. 4 $\frac{1}{8}$ in. × 6 ft. 7 $\frac{1}{8}$ in./193.2 × 201 cm. Acquired 1954.

580.67

page 2

VICTOR BRAUNER. Rumanian, 1903–1966. Lived in Paris from 1930.

Nude and Spectral Still Life (La Vie intérieure). (1939). Oil on canvas, 36 $\frac{1}{8}$ × 28 $\frac{5}{8}$ in./91.7 × 72.6 cm. Acquired 1942.

Talisman. 1943. Tallow on wood, 6 $\frac{3}{8}$ × 10 $\frac{7}{8}$ in./15.9 × 27.4 cm. Acquired 1946.

582.67

GIORGIO DE CHIRICO. Italian, born Greece 1888. Worked in Paris 1911–1915, 1925–1939.

Evangelical Still Life. 1916. Oil on canvas, 31 $\frac{3}{4}$ × 28 $\frac{1}{8}$ in./80.5 × 71.4 cm., irregular. Acquired 1930.

583.67

page 10

SALVADOR DALI. Spanish, born 1904. Active in Paris 1929–1939, and in New York since 1934. Works in Spain and New York.

Illumined Pleasures. (1929). Oil and collage on composition board, 9 $\frac{3}{8}$ × 13 $\frac{3}{4}$ in./23.8 × 34.7 cm. Acquired 1930.

584.67

page 11

Frontispiece for *Second Surrealist Manifesto*. 1930. Pen and ink and watercolor on paper, 12 × 10 $\frac{5}{8}$ in./30.5 × 26.9 cm. Reproduced in pochoir by Jacomet as the frontispiece in a limited edition of sixty copies of André Breton's *Second Manifeste du Surréalisme* published for the "Club des Soixante," Paris, Editions Kra, 1930. Acquired c. 1939.

585.67

ROBERT DELAUNAY. French, 1885–1941.

Windows. 1912. Encaustic on canvas, 31 $\frac{1}{2}$ × 27 $\frac{5}{8}$ in./79.9 × 70 cm. Acquired 1948.

586.67

JIM DINE. American, born 1935.

Five Feet of Colorful Tools. 1962. Oil on canvas surmounted by a board on which 32 tools hang from hooks, over-all 55 $\frac{5}{8}$ × 60 $\frac{1}{4}$ × 4 $\frac{3}{8}$ in./141.2 × 152.9 × 11 cm. Acquired 1963.

587.67

THEO VAN DOESBURG (C. E. M. Küpper). Dutch, 1883–1931.

Simultaneous Counter Composition (Contre composition simultanée). (1929–1930). Oil on canvas, 19 $\frac{3}{4}$ × 19 $\frac{5}{8}$ in./50.1 × 49.8 cm. Acquired 1951.

588.67

page 6

WILLIAM DORIANI. American, born 1891.

Flag Day. (1935). Oil on canvas, $12\frac{1}{4} \times 38\frac{3}{8}$ in./ 31.1×98 cm.
Acquired 1938. 589.67

JEAN DUBUFFET. French, born 1901.

High Heels. 1946. Oil and sand on canvas, $25\frac{5}{8} \times 21\frac{1}{2}$ in./ 65.1×54.3 cm. Acquired 1949. 590.67

Portrait of Henri Michaux. 1947. Oil on canvas, $51\frac{1}{2} \times 38\frac{3}{8}$ in./ 130.7×97.3 cm. Acquired 1950. 591.67

Corps de Dame: Blue Short Circuit. 1951. Oil on canvas, $46\frac{1}{8} \times 35\frac{1}{4}$ in./ 117×89.4 cm. Acquired 1952 593.67
page 12

Façade. 1951. Watercolor on gesso on paper, $9\frac{7}{8} \times 13$ in./ 25×32.9 cm., irregular. Acquired 1951. 1772.67

Table aux souvenirs. 1951. Oil and sand on canvas, $32\frac{3}{8} \times 39\frac{1}{2}$ in./ 81.5×100.2 cm. Acquired 1952. 592.67

Botanical Element: Baptism of Fire. 1959. Assemblage of leaves on paper, $21\frac{5}{8} \times 27\frac{1}{8}$ in./ 54.9×68.9 cm. Acquired 1961. 594.67

MARCEL DUCHAMP. American, born France 1887. Worked in U.S.A. 1915–1918, 1920–1923; in France until 1942; to U.S.A. 1942.

Bicycle Wheel. (1951; third version, after lost original of 1913). Assemblage: metal wheel, diameter $25\frac{1}{2}$ in./ 63.8 cm., mounted on painted wood stool, $23\frac{3}{4}$ in. high/ 60.2 cm., over-all $50\frac{1}{2}$ in. high/ 128.3 cm. Acquired 1953. 595.67

LOUIS MICHEL EILSHEMIUS. American, 1864–1941.

Samoa. 1911. Oil on cardboard, 10×8 in./ 25.4×20.3 cm. Acquired 1955. 596.67

Dancing Nymphs. (1914). Oil on composition board, $20\frac{1}{8} \times 20\frac{1}{4}$ in./ 51×51.2 cm. Acquired 1934. 597.67

Nymph. (1914). Oil on composition board, $20\frac{1}{8} \times 19\frac{3}{4}$ in./ 51×50.2 cm. Acquired 1934. 598.67

MAX ERNST. French, born Germany 1891. To France 1922; in U.S.A. 1941–1950.

Birds. (1926). Oil on sandpaper over canvas, $8\frac{1}{8} \times 10\frac{3}{8}$ in./ 20.6×26.2 cm. Acquired c. 1957. 599.67

ÖYVIND FAHLSTRÖM. Swedish, born Brazil 1928. To Sweden 1939.

Eddie in the Desert. (1966). "Variable" collage on painted wood, $35\frac{1}{4} \times 50\frac{1}{2}$ in./ 89.5×128.1 cm. Acquired 1966. 600.67

ALBERTO GIACOMETTI. Swiss, 1901–1966. Lived in Paris from 1922.

Three Men Walking, I. (1948–1949). Bronze, $28\frac{1}{2} \times 16 \times 16\frac{3}{8}$ in./ $72.2 \times 40.5 \times 41.5$ cm. Acquired 1960. 601.67

The Artist's Wife. (1954). Pencil on paper, $16\frac{3}{8} \times 11\frac{1}{4}$ in./ 42×29.8 cm., irregular. Acquired 1955. 602.67

Annette. 1962. Oil on canvas, $36\frac{3}{8} \times 28\frac{7}{8}$ in./ 92.3×73.2 cm. Acquired 1964. 603.67

ARSHILE GORKY (Vosdanig Manoog Adoian). American, born Turkish Armenia. 1904–1948. To U.S.A. 1920.

Good Hope Road, II (Pastoral). 1945. Oil on canvas, $25\frac{1}{2} \times 32\frac{3}{8}$ in./ 64.7×82.7 cm. Acquired 1966. 604.67

Study for Summation. 1946. Pencil and colored chalk on paper, $18\frac{1}{2} \times 24\frac{3}{8}$ in./ 47×61.8 cm. Acquired 1958. 605.67

AUGUSTE HERBIN. French, 1882–1960.

Composition on the Word "Vie," 2. 1950. Oil on canvas, $57\frac{1}{2} \times 38\frac{1}{4}$ in./ 145.8×97.1 cm. Acquired 1966. 606.67
page 6

MORRIS HIRSHFIELD. American, born Russian Poland. 1872–1946. To U.S.A. 1890.

Angora Cat. (1937–1939; dated on canvas 1937). Oil on canvas, $22\frac{1}{8} \times 27\frac{1}{4}$ in./ 56.1×69.1 cm. Acquired 1939. 607.67

Beach Girl. (1937–1939; dated on canvas 1937). Oil on canvas, $36\frac{1}{4} \times 22\frac{1}{4}$ in./ 91.8×56.3 cm. Acquired 1939. 2097.67

Lion. 1939. Oil on canvas, $28\frac{1}{4} \times 40\frac{1}{4}$ in./ 71.5×102 cm. Acquired 1939. 608.67

Inseparable Friends. 1941. Oil on canvas, $60\frac{1}{8} \times 40\frac{3}{8}$ in./ 152.6×101.9 cm. Acquired 1941. 609.67
page 17

Girl with Pigeons. 1942. Oil on canvas, $30 \times 40\frac{3}{8}$ in./ 76.1×101.7 cm. Acquired 1942. 610.67

Parliamentary Buildings (Sacré Coeur). 1946. Oil on canvas, $36\frac{1}{8} \times 28$ in./ 91.7×71.1 cm. Acquired 1946. 611.67

ALEXEY JAWLENSKY. Russian, 1864–1941. Worked in Germany 1896–1914, 1922–1941; in Switzerland 1914–1922.

Meditation: Yellow Head. 1936. Oil on cloth-textured paper, $9\frac{3}{4} \times 7\frac{3}{8}$ in./ 24.8×18.5 cm. Acquired c. 1960. 612.67

JASPER JOHNS. American, born 1930.

o–9. 1961. Cast aluminum relief, $26 \times 19\frac{7}{8} \times \frac{7}{8}$ in./ $66 \times 50.2 \times 2.2$ cm., irregular. Acquired 1967. 613.67

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

Lightly Touching (Leicht gebunden). 1931. Oil on cardboard, $27\frac{7}{8} \times 19\frac{1}{4}$ in./ 69.9×48.8 cm. Acquired 1949. 614.67

JOHN KANE. American, born Scotland. 1860–1934. To U.S.A. 1880.

The Campbells Are Coming. (1932). Oil on paper over composition board, $20 \times 16\frac{1}{8}$ in./ 50.8×40.8 cm. Inscribed, lower right, "Cambells are/comeing/John Kane," over previous inscription, "Scotch Piper/by/John Kane." Acquired c. 1942. 615.67

ELLSWORTH KELLY. American, born 1923.

Spectrum, III. 1967. Synthetic polymer paint on canvas in 13 parts, over-all $33\frac{3}{4}$ in. \times 9 ft. $\frac{5}{8}$ in./ 84.3×275.7 cm. Acquired 1967. 336.67

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

Actor's Mask (Schauspielermaske). 1924. Oil on canvas mounted on board, $14\frac{3}{8} \times 14\frac{3}{8}$ in./ 36.4×36.4 cm. Acquired 1931.

page 8 616.67

In the Grass (Im Gras). (1930). Oil on canvas, $16\frac{5}{8} \times 20\frac{3}{4}$ in./ 42.1×52.5 cm. Acquired 1930. 617.67

YVES KLEIN. French, 1928–1960.

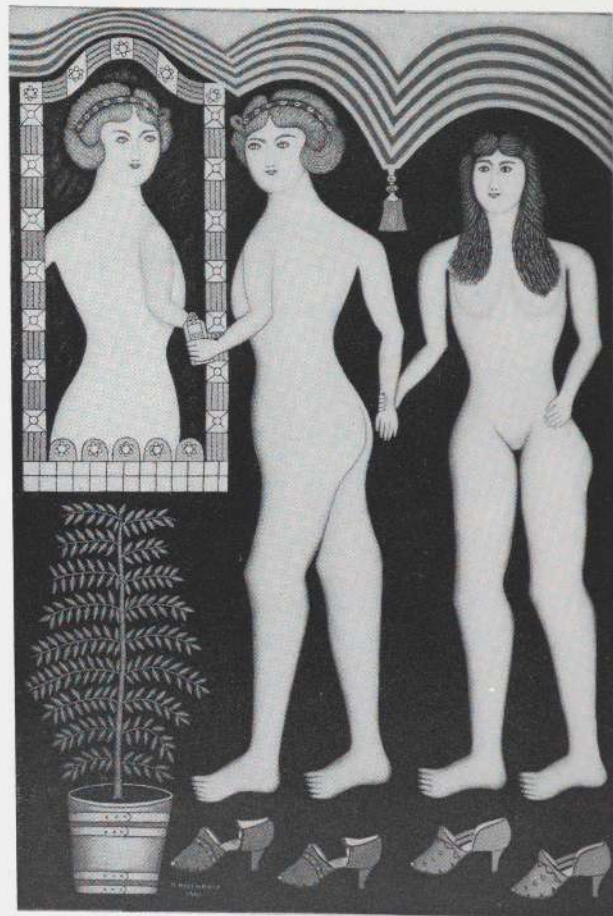
Blue Monochrome. 1961. Oil on cotton cloth over plywood, $76\frac{7}{8} \times 55\frac{1}{8}$ in./ 195.1×140 cm. Acquired 1962. 618.67

FRANZ KLINE. American, 1910–1962.

Two Horizontals. 1954. Oil on canvas, $31\frac{1}{8} \times 39\frac{1}{4}$ in./ 79.1×99.5 cm. Acquired 1960. 619.67

Le Gros. 1961. Oil on canvas, $41\frac{3}{8} \times 52\frac{5}{8}$ in./ 105×133.8 cm. Acquired 1961. 620.67

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HIRSHFIELD. *Inseparable Friends*. 1941

- WILLEM DE KOONING. American, born The Netherlands 1904. To U.S.A. 1926.
September Morn. 1958. Oil on canvas, 62 $\frac{7}{8}$ × 49 $\frac{3}{8}$ in./159.5 × 125.7 cm. Acquired 1959. 621.67
A Tree in Naples. (1960). Oil on canvas, 80 $\frac{1}{4}$ × 70 $\frac{1}{8}$ in./203.7 × 178.1 cm. Acquired 1961. 622.67
Woman, XI. (1961). Oil and pastel on paper mounted on canvas, 29 × 22 $\frac{3}{8}$ in./73.5 × 56.6 cm. Acquired 1961. 623.67
- FERNAND LÉGER. French, 1881–1955. In U.S.A. 1940–1946.
Bridge. (1908). Oil on canvas, 36 $\frac{3}{8}$ × 28 $\frac{3}{8}$ in./92.7 × 72.6 cm. Acquired 1952. 624.67
Bargeman. (1918). Oil on canvas, 18 $\frac{1}{8}$ × 21 $\frac{7}{8}$ in./45.8 × 55.5 cm. Acquired 1958. 625.67
Animated Landscape (Paysage animé, 1^{er} état). 1921. Oil on canvas, 19 $\frac{7}{8}$ × 25 $\frac{3}{8}$ in./50.4 × 64.4 cm. Acquired 1949. 626.67
Two Divers. 1942. Oil on canvas, 50 × 58 $\frac{1}{8}$ in./127 × 147.6 cm. Acquired 1961. 627.67
page 7
- ROY LICHTENSTEIN. American, born 1923.
Modern Painting with Bolt. (1966). Synthetic polymer paint and oil on canvas, 68 $\frac{1}{4}$ × 68 $\frac{3}{8}$ in./173.2 × 173.5 cm. Acquired 1966. 666.67
- EL LISSITZKY (Lazar Markovich Lissitzky). Russian, 1890–1941.
Study for page from *A Suprematist Story – About Two Squares in 6 Constructions.* (1920). Watercolor and pencil on cardboard, 10 $\frac{1}{8}$ × 8 in./25.6 × 20.2 cm. Inscribed in Russian, "Flying towards / the / Earth / from far away / and." The ten-page book was published by Skythen, Berlin, 1922; Lissitzky also did a Dutch version for the periodical *de Stijl*. Acquired 1956. 628.67
- STANTON MACDONALD-WRIGHT. American, born 1890. In France 1907–1916.
Synchromy in Blue. (1917). Oil on canvas, 26 $\frac{1}{4}$ × 20 $\frac{1}{8}$ in./66.4 × 51.1 cm. Acquired 1955. 629.67
Trumpet Flowers. 1919. Oil on canvas, 18 $\frac{1}{8}$ × 13 $\frac{1}{8}$ in./45.8 × 33.2 cm. Acquired c. 1959. 630.67
- RENÉ MAGRITTE. Belgian, 1898–1967.
The Palace of Curtains, III. (1928–1929). Oil on canvas, 32 × 45 $\frac{3}{8}$ in./81.2 × 116.4 cm. Acquired 1954. 631.67
- MARISOL (Marisol Escobar). Venezuelan, born France 1930. To U.S.A. 1950.
Portrait of Sidney Janis. (1967). Mixed media on wood, 65 × 57 × 22 in./165 × 144.8 × 56 cm. Acquired 1967. 2356.67
- MATTA (Sebastian Antonio Matta Echaurren). Chilean, born 1912. In U.S.A. 1939–1948; in France since 1948.
Paysage flammifère. (1940). Crayon and pencil on paper, 18 $\frac{1}{8}$ × 22 $\frac{1}{2}$ in./45.8 × 57.1 cm. Acquired 1944. 632.67
- PIET MONDRIAN. Dutch, 1872–1944. In Paris 1912–1914, 1919–1938; in New York 1940–1944.
Red Amaryllis with Blue Background. c. 1907. Watercolor, 18 $\frac{3}{8}$ × 13 in./46.5 × 33 cm. Acquired 1967. 1773.67
Composition, V. 1914. Oil on canvas, 21 $\frac{3}{8}$ × 33 $\frac{3}{8}$ in./54.8 × 85.3 cm. Acquired c. 1951. 633.67
page 9
Composition with Color Planes, V. 1917. Oil on canvas, 19 $\frac{3}{8}$ × 24 $\frac{1}{8}$ in./49 × 61.2 cm. Acquired 1966. 1774.67
Composition, I. 1931. Oil on canvas, 19 $\frac{7}{8}$ × 19 $\frac{7}{8}$ in./50.4 × 50.3 cm. Acquired 1949 or 1950. 634.67
Composition. 1933. Oil on canvas, 16 $\frac{1}{4}$ × 13 $\frac{1}{8}$ in./41.2 × 33.3 cm. Selected 1932 before completion; received 1933. This painting is incorporated into the George Segal *Portrait* (illustrated page 4). 635.67
Composition with Blue Square, II. 1936–1942. Oil on canvas, 24 $\frac{1}{2}$ × 23 $\frac{7}{8}$ in./62.1 × 60.4 cm. Acquired 1957. 636.67
Composition in Yellow, Blue, and White, I. 1937. Oil on canvas, 22 $\frac{1}{2}$ × 21 $\frac{3}{4}$ in./57.1 × 55.2 cm. Acquired 1950. 637.67
Composition in Red, Blue, and Yellow. 1937–1942. Oil on canvas, 23 $\frac{3}{4}$ × 21 $\frac{7}{8}$ in./60.3 × 55.4 cm. Acquired 1957. 638.67
- BARNETT NEWMAN. American, born 1905.
The Voice. (1950). Egg tempera and enamel on canvas, 8 × 9 ft./244 × 274.5 cm. Acquired 1968. 1.68
- CLAES OLDENBURG. American, born Sweden 1929. To U.S.A. 1936.
Pastry Case, I. 1962. Nine painted plaster sculptures in glass

showcase, $20\frac{3}{4} \times 30\frac{1}{8} \times 14\frac{1}{4}$ in./ $52.7 \times 76.5 \times 37.3$ cm. Acquired 1962. 639.67
below

Giant Soft Fan. (1966–1967). Vinyl, wood, and foam rubber, 10 ft. \times 10 ft. 4 in. \times 6 ft. 4 in./ $305 \times 317 \times 195$ cm. Acquired 1967. 2098.67

PABLO PICASSO. Spanish, born 1881. In France since 1904.

Man's Head. (Winter 1912–1913). Collage, pen and ink, pencil, and watercolor on paper, $17 \times 11\frac{3}{8}$ in./ 43×28.8 cm., irregular. Acquired 1929. 640.67

Glass, Guitar, and Bottle. (Spring 1913). Oil, collage, gesso, and pencil on canvas, $25\frac{3}{4} \times 21\frac{1}{8}$ in./ 65.4×53.6 cm. Acquired 1934. 641.67

Glass, Newspaper, and Bottle. (Fall 1914). Oil and sand on canvas, $14\frac{1}{4} \times 24\frac{1}{8}$ in./ 36×61.2 cm. Acquired 1933. 642.67

Seated Woman. 1926. Oil on canvas, $8\frac{3}{4} \times 5$ in./ 22.2×12.5 cm. Acquired 1932. 643.67

Painter and Model. 1928. Oil on canvas, $51\frac{1}{8} \times 64\frac{1}{4}$ in./ 129.8×163 cm. Acquired c. 1932. 644.67
cover

JACKSON POLLOCK. American, 1912–1956.

Free Form. 1946. Oil on canvas, $19\frac{1}{4} \times 14$ in./ 48.9×35.5 cm. Acquired 1955; sold, reacquired 1961. 645.67

White Light. 1954. Oil, aluminum, and enamel paint on canvas, $48\frac{1}{4} \times 38\frac{1}{4}$ in./ 122.4×96.9 cm. Acquired 1955. 337.67

OLDENBURG. *Pastry Case, I.* 1962



JAMES ROSENQUIST. American, born 1933.

Marilyn Monroe, I. 1962. Oil and spray enamel on canvas, 93 × 72¼ in./236.2 × 183.3 cm. Acquired 1962. 646.67
page 21

MARK ROTHKO. American, born Latvia 1903.

Horizontals, White over Darks. 1961. Oil on canvas, 56½ × 93¾ in./143.3 × 237 cm. Acquired 1962. 647.67

KURT SCHWITTERS. British subject, born Germany. 1887–1948. In England 1940–1948.

Merz 88: Red Stroke (Rotstrich). 1920. Paper collage, 5¼ × 4¼ in./13.2 × 10.3 cm. Acquired 1959. 648.67

Merz 252: Colored Squares (Farbige Quadrate). 1921. Paper collage, 7⅞ × 5¾ in./18 × 14.4 cm. Acquired 1959. 649.67

Famiglia. 1922. Paper collage, 5¾ × 4¼ in./14.3 × 10.8 cm. Acquired 1952. 650.67

Merz 48: Berlin. 1926. Paper collage, 4¾ × 3½ in./11.8 × 8.7 cm. Acquired 1952. 651.67

V-2. 1928. Paper collage, 5½ × 3½ in./12.8 × 8.9 cm., irregular. Acquired 1952. 652.67

GEORGE SEGAL. American, born 1924.

Portrait. (1967). Plaster figure of Sidney Janis with Mondrian's *Composition*, 1933, on an easel. Figure, 66 in. high/167.6 cm.; easel, 67 in. high/170 cm.; for Mondrian, see page 18. Acquired 1967. 653.67
page 4

SAUL STEINBERG. American, born Rumania 1914. To U.S.A. 1942.

Railway. 1951. Pen and ink on paper, 20½ × 25¾ in./51.9 × 64.5 cm. Acquired 1960. 654.67

CLYFFORD STILL. American, born 1904.

Painting. Oil on canvas, 8 ft. 8¼ in. × 7 ft. 3¼ in./264.5 × 221.4 cm. Inscribed on reverse, "1944-N." Acquired 1964 or 1965. 655.67
page 13

PATRICK J. SULLIVAN. American, 1894–1967.

The Fourth Dimension. (1938). Oil on canvas, 24¼ × 30¼ in./61.5 × 76.6 cm. Acquired 1938. 656.67

MARK TOBEY. American, born 1890. Worked in England 1931–1938, except for trip to Far East, 1934; in Switzerland since 1960.

Fata Morgana. 1944. Tempera on cardboard, 14¼ × 22¼ in./35.8 × 56.4 cm. Acquired 1944. 657.67

Wild Field. 1959. Tempera on cardboard, 27⅞ × 28 in./68.9 × 71.1 cm. Acquired 1965. 658.67

JOAQUÍN TORRES GARCÍA. Uruguayan, 1874–1949. Worked in Spain 1891–1920, 1932–1934; in New York 1920–1922; in Italy 1922–1925; in Paris 1925–1932.

Constructive Painting (Pintura constructiva). (c. 1931). Oil on canvas, 29⅞ × 21⅞ in./75.2 × 55.4 cm. Acquired 1950. 659.67

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

Capella 4B. (1965). Tempera on composition board in two parts, over-all 50⅞ × 32¾ in./128.5 × 83.1 cm. Acquired 1965. 660.67

LOUIS VIVIN. French, 1861–1936.

The Pantheon. (1933). Oil on canvas, 15 × 21¾ in./38.1 × 55.1 cm. Acquired 1950. 661.67

ANDY WARHOL. American, born 1925.

Self-Portrait. 1966. Synthetic polymer paint and enamel silk-screened on six canvases, each 22⅞ × 22⅞ in./57.5 × 57.5 cm. Acquired 1966. 662.67.1–6

Seven Decades of Janis. (1967). Synthetic polymer paint silk-screened on eight joined canvases, each 8⅞ × 8⅞ in./20.5 × 20.5 cm.; over-all 16¼ × 32¼ in./41.1 × 82 cm. Acquired 1967. 2355.67 a–h

Sidney Janis. (1967). Photosensitive gelatin and tinted lacquer on a silk screen on wood frame, 95⅞ × 76⅞ in./241.6 × 193.1 cm. Acquired 1967. 2354.67

TOM WESSELMANN. American, born 1931.

Mouth 7. 1966. Synthetic polymer paint and oil on shaped canvas, 80¼ × 65 in./206.3 × 165.1 cm. Acquired 1966. 663.67

PHOTOGRAPH CREDITS

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ROSENQUIST. *Marilyn
Monroe, I.* 1962

