

JOHN ALTOON
American, 1925-1969
Untitled. 1959
acrylic on canvas

Gift of Steve Chase
45-1994

A founding member of the Ferus Gallery that Walter Hopps and Ed Kienholz opened in 1957, Altoon was one of the most influential artists of the 1950s and 1960s in Los Angeles. As one of southern California's principal proponents of Abstract Expressionism, Altoon's brief career was cut short by a fatal heart-attack at the age of 43. This large canvas exhibits Altoon's energetic signature style, balancing gestural brush strokes and patches of color. Using a luscious palette and an all-over composition, his large abstract forms, drawn with wide gestures, cover the canvas.

ALEXANDER ARCHIPENKO
American, born Russia, 1887-1964
Flat Torso. 1914
polished bronze

Gift of Raymond Loewy
1-1973

After receiving art training in Kiev and Moscow, in 1908 Alexander Archipenko moved to Paris where he was influenced by Pablo Picasso, Henri Matisse, and other painters and sculptors who were abstracting the human form. Considered to be one of the world's first cubist sculptors, he borrowed the fragmented geometric shapes of this avant-garde movement. Expanding upon its vocabulary of faceted forms, he concentrated on simplifying the female figure, using light and shadow to emphasize curves and angles. The sensuous polished surface of this sculpture and the graceful pose reinforce its elegant linear structure. By eliminating the head and arms he focuses the viewer's attention on the rhythmic forms of the torso. *Flat Torso* is a handsome example of Archipenko's mature style in which he abandoned the use of multiple media in favor of bold stylizations using single traditional materials like bronze. In the streamlined form of this work, simple elegant lines represent the concave and convex forms of a woman's body. Subtle changes in the outline of this unitary mass create a delicate interplay between volume and space. The highly polished surface of the bronze maintains the artist's interest in transparency and dematerialized mass.

JEAN ARP
French, born Germany, 1886 - 1966
Tête de lutin dite "Kaspar." 1959
bronze, edition 2/5

Gift of Caryl Golden and Robert Zinner from the Estate of Kathryn B. Pollak
38-1995

During the 1920s, Zurich, Switzerland, was an early center of Dada, the modern movement that exploited chance activities to initiate creative synergy based in random and accidental associations. One of the movement's principal founders, Jean Hans Arp, created works that explored such relationships in biomorphic forms. That language found a natural ally in Surrealism, which incorporated the Dadaist emphasis on unconscious activities of growth, fruitfulness, and the natural world. In *Tête de lutin dite "Kaspar"* the swelling and sensuous form suggests both the arbitrary development of organic life and the emotions activated by a network of dream images. The title, which translates as "head of imp," probably refers to Arp himself as the artist who manipulates the creative act for political or personal transformation.

KI'ICHI ASANO
Japanese, 1914-1993
Rainy Day Commencement Ceremony, Kyoto. 1953
gelatin silver print, edition 35/100

Gift of Dr. J. Patrick and Patricia A. Kennedy
49-2007

MILTON AVERY
American, 1893-1965
Nude Alone. 1941
oil on canvas

Gift of Mr. and Mrs. Joseph Linsk
4-1967

One of America's best-known Modernist artists, Milton Avery led a quiet existence, preferring to develop an independent aesthetic distinct from the major art movements of his day. Although Avery was trained in the traditional figurative methods of the Connecticut League of Art Students, the early-twentieth century artists known as the Fauves had a more profound influence on him. He developed a recognizable poetic language based on their flattening of form, outlining in black, and brilliant use of arbitrary color. As this painting reveals, his work was also informed by Matisse's use of pattern and design, evident in the curved black table and vase of flowers on the left that balances the solid mass of the outlined female nude seated through the doorway in the middle of the composition. Avery applies color in luminous zones, layering form against form, solid without modulation, creating volume that lends his solitary figure a monumental presence.

EDMONDO BACCI
Italian, 1913-1978
Avvenimento No. 299 (Event 299). ca. 1958
mixed media on canvas

Gift of the Estate of Seymour Oppenheimer
74-1980

Modern artists often experimented with new materials and techniques. In this mixed-media painting, Edmondo Bacci inserts plaster and sand into water-soluble paint to heighten the work's surface tactility. The artist introduces active energy into the composition through bursts of color that seem to explode on the canvas.

RUDOLF BAUER
German, 1889-1953
Blue Center. 1934
oil on canvas

Gift of Albert A. Robin and Family
125-2005

Influenced by Wassily Kandinsky, Rudolf Bauer became one of the most important advocates for an abstract geometry of forms to reference the spiritual realm. Bauer's work was introduced into the United States through his personal and professional relationship with Hilla Rebay, the first curator of the Solomon R. Guggenheim Foundation collection of non-objective art. The transparently overlapping geometric shapes create an aura of transcendence through the pure associations of color and juxtaposition. And the rhythmic organization of forms suggests dynamic movement, animating the canvas as in a choreographed dance.

WILLIAM BAZIOTES
American, 1912-1963
Desert Animal. 1947
oil on canvas

Gift of Marion and Francis Lederer in honor of Marisa Shea's appointment as a Trustee of Palm Springs Desert Museum.
10-2002

William Baziotes was profoundly affected by his encounters with Surrealists who were living in New York City in the 1940s, especially Roberto Matta. Following their lead, Baziotes incorporated the Surrealist practice of automatism – drawing without conscious intent using biomorphic imagery. This work is part of a small group of single-image paintings containing amoeba-like and organic shapes that can be linked to the work of Jean Arp, Joan Miró, and other abstract Surrealists.

RUTH BERNHARD
American, born Germany, 1905-2006
Perspective II. 1967
gelatin silver print

Gift of Joe and Pamela Bonino
62-2013

ILYA BOLOTOWSKY
Russian, 1907-1981
Opalescent Oval I. 1955
oil on canvas

Gift of the Estate of Lionel R. Bauman
13-1990

Influenced by Piet Mondrian, Llya Bolotowsky gives visual expression to spiritual order through a geometric pattern of rectangles. Bolotowsky's use of an historic Oval frame from circa 1900 as a painting stretcher makes this an unusual work. Such frames typically held portraits or scenic landscapes that conveyed traditional values through a recognizable likeness of the person or place depicted. By imposing his abstract composition over the space usually reserved for a traditional painting, the artist reverses a viewer's usual understanding of the relationship between the representational and spiritual worlds.

ILYA BOLOTOWSKY
Russian, 1907-1981
Red Circle No. 1. 1953-1956
oil on linen

Gift of the Estate of Gladys M. Rubinstein
2014.104

GEORGES BRAQUE
French, 1882- 1963
Les Martines. n.d.
lithograph, edition 236/275

Collection of Gwendolyn Weiner
L1980-3.1

BYRON BROWNE
American, 1907 - 1961
Fugue. 1956
oil on canvas

Gift of Stephen B. Browne
2014.162

Although trained academically at the National Academy of Design from 1924-1928, pioneering painter (George) Byron Browne abandoned the traditional methods of his schooling around 1929 to explore abstraction, destroying all his earlier works. Browne created some of the earliest abstract public murals in the country, most famously for the 1939 New York World's Fair. The artist's early abstractions borrow from Cubism, but along with friend Arshile Gorky and fellow artists Jackson Pollock and Willem de Kooning, he helped pave the way in the 1940s for the shift from Paris to New York as the avant-garde center of artistic innovation in the western world. This painting reflects the artist's belief that only music offered a truly abstract vocabulary rooted in non-visual imagery. It illustrates the expressionist painterly lines Browne developed based on looser, more gestural brushstrokes.

BRUCE OF LOS ANGELES
American, 1909-1974
Untitled (Sitting Nude). ca. 1955
gelatin silver print

Gift of Gordon Baldwin
37-2012

HANS BURKHARDT

American, born Switzerland, 1904-1994

Signs of Our Times II. 1967

oil on canvas

Gift of Dr. and Mrs. Alan Leslie

45-1991.1

Hans Burkhardt, considered one of the most important and influential California modern artists, helped to forge the development of Abstract Expressionism during the early stages of its growth in the 1940s. Although the movement championed individual psychic expressions exemplified by the "drip" or action paintings of Jackson Pollock, Burkhardt preferred to develop biomorphic forms. His paintings rely on deliberately conceived compositions, often based on preliminary drawings, rather than the more spontaneous approach used by other Abstract Expressionism artists such as Pollock.

REG BUTLER

British, 1913-1981

Manipulator. 1953-1954

bronze, edition of six

Collection of Gwendolyn Weiner

L2007-15.4

Reg Butler was a post-war British sculptor who worked first in a Surrealist style and then in a more traditional figurative mode that retained a haunting sense of mystery and imagination. His "Manipulator" from 1953-1954 has an aura of science fiction about it. The stiffly vertical figure is elevated into the air on an aggregated cluster of narrow rods, lifts his head upward toward the skies, and holds in his hands a strange implement, all evocative features that invite the viewer's own interpretations.

ALEXANDER CALDER

American, 1898-1976

Lizard (Lézard). 1968

painted metal

Gift of Gwendolyn Weiner in honor of Harold Meyerman

80-2011

"The Lizard" is an outstanding example of Alexander Calder's famous series of standing mobiles, in which delicate assemblages of floating linear elements are appended to sculptural bases. Here, despite the reference to a lizard in its title, the composition also suggests a circus seal balancing large balls on its nose. The buoyant contrast of red, black, and white in the work, the balletic movement of the balls animated by delicate lines, and the clever play of abstraction and representation through the use of contoured shapes are all part of Calder's witty formalism.

ALEXANDER CALDER

American, 1898-1976

Butterflies and Spiral (Papillons). 1975

lithograph, edition 37/125

Gift of Louis Goldich

2016.785

HARRY CALLAHAN

American, 1912-1999

Eleanor, Chicago. 1949

gelatin silver print

Gift of Dr. and Mrs. J. Patrick Kennedy

32-2008

HARRY CALLAHAN

American 1912-1999

Eleanor, Aix-en-Provence, France. 1958

gelatin silver print

Gift of Dr. J. Patrick and Patricia A. Kennedy
85-2007

HENRI CARTIER-BRESSON

French, 1908-2004

Funeral of a Cloth Manufacturer's Mother. ca. 1950
vintage ferrotyped gelatin silver print

Gift of Dan and Jeanne Fauci
74-2008

MARC CHAGALL

Russian, 1887-1985

The Village. 1952
paint on ceramic tiles

Gift of Gwendolyn Weiner
156-2009

The Village is one of only about a dozen so-called ceramic murals by Marc Chagall, in which he painted on thick ceramic tiles. Its imagery is characteristic of his visionary musings on his boyhood life in Vitebsk, in present-day Belarus. A man in peasant attire holding a hatchet, possibly symbolic of sacrificial rites, floats at night high above the rooftops of a village. A girl with a goat is in one corner and a floating bouquet in another, both part of a poetic ambiance that is enriched by Chagall's soft palette of pastel tones and linear outlines.

RUSSELL COWLES

American, 1887-1979

Enchanted World. ca. 1940
oil on canvas

Gift of the Dalzell Hatfield Galleries
20-1969

WILLEM DE KOONING

American, born The Netherlands, 1904-1997

Untitled. 1972
cast pewter, edition 53/100 with acrylic base (specified by artist)

Gift of Ida Kofsky
20-2005

In 1971 Gemini G.E.L. invited Willem de Kooning to collaborate with their studio on a three-dimensional work. Most well known for his aggressively tortured abstractions of women rendered in slashing brush strokes, the artist here translates the rhetorical violence of those painted images into a sculptural form. Once directed, viewers can discern the twisted female presence in the abstractly worked mass of metal. Formed originally from clay, the final sculpture is cast in pewter with a hand applied patina. The sculpture was fabricated at Gemini under direct supervision of Kenneth Tyler and Jeff Sanders, and assisted by Tom Papaleo and Mel Schelbaur.

EDGAR DEGAS

French, 1834-1917

Woman Getting Out of Bath, fragment (Femme sortant du bain, fragment). 1896-1911
Bronze

Collection of Gwendolyn Weiner
L2007-15.6

WERNER DREWES

American, born Germany, 1899-1985
Happy Composition 384. 1946
oil on canvas

Gift of the Estate of Gladys M. Rubinstein
2014.120

Werner Drewes studied at the Bauhaus, first with Paul Klee from 1921-1923 and then with friend and mentor Wassily Kandinsky from 1927-1928. With the rise of Hitler in Germany, Drewes immigrated to New York City in 1930, becoming one of the earliest artists responsible for bringing the rigorous intersection of applied and fine arts promoted at the Bauhaus to the United States. Introduced by Kandinsky into Katherine Dreier's Société Anonyme, he participated in the group's groundbreaking 1931 exhibition at the Albright Art Center, Buffalo, New York. He taught drawing and printmaking at the Brooklyn Museum from 1935-1936 and then joined the Columbia University School of Architecture as a professor in 1937, continuing to teach Bauhaus principles of architecture, graphics, and painting. That year he also participated as one of the founding members in the initial exhibition of the highly influential American Abstract Artists group. This painting, prior to his move in 1946 to St. Louis to join the faculty of Washington University, continues the artist's interest in using abstraction to convey the spirituality underlying ordinary life through rich color and the interplay of geometric and organic abstract forms. The use of "composition" in its title references the use of abstract language shared by music and painting in linking human experience to an intangible realm.

RAOUL DUFY

French, 1877- 1953
L'Arno a Florence. 1922
gouache and watercolor on paper

Gift of the Estate of Gladys M. Rubinstein
2014.123

HAROLD EDGERTON

American, 1903-1990
Untitled, Tennis Player. n.d.
gelatin silver print

Gift of Joe and Pamela Bonino
67-2013

LOUIS FAURER

American, 1916-2001
Longchamps Restaurant, 42nd and Lexington Ave., New York, NY. 1946
gelatin silver print

Gift of Dan and Jeanne Fauci
82-2008

MANUEL FELGUÉREZ

Mexican, born 1928
Contribution. 1958
Bronze

Gift of Gwendolyn Weiner
83-1980

SAM FRANCIS

American, 1923-1994
Untitled (Tokyo, SF64-013). 1964

acrylic on paper

Promised gift of Donna and Cargill MacMillan, Jr.
L2009-35

SAM FRANCIS
American, 1923-1994
Untitled #62 (SF 64-021). 1964
acrylic on paper

Promised gift of Donna and Cargill MacMillan, Jr.
L2009-36

SAM FRANCIS
American, 1923-1994
Untitled (Tokyo, SF64-512). 1964
acrylic on paper

Promised gift of Donna and Cargill MacMillan, Jr.
L2009-37

HELEN FRANKENTHALER
American, 1928-2011
Carousel. 1979
acrylic on canvas

Gift of Steve Chase
67-1994

Helen Frankenthaler has long been recognized for her invention of staining, a technique in which paint is applied to an unprimed canvas, also known as Color Field painting. *Carousel* is a stunning example of this practice. Its vast scale – over seventeen feet wide – and the plumes of vibrant reds, ochres, and pinks that penetrate the surface, create a field of space that exists with no contours. The layering of diluted acrylic is juxtaposed with energetic gestures and smears of pure pigment, more characteristic of the Abstract Expressionists whose work initially inspired her. The juxtaposition of amorphous color fields and gestural brushstrokes produces a vigorous rhythm of activity that indicates both the vast expanse of landscape and the surface texture of mark-making. The grandeur and openness of the composition envelops viewers in a space that cannot be apprehended in a single glance.

GUNTHER GERZSO
Mexican, 1915-2000
Tres Formas: Ancient Forms. 1964
oil on Masonite

Gift of Mr. and Mrs. Jennings Lang
22-1972

Developing a distinctly Mexican form of abstract painting, Gunther Gerzso combined his passion for ancient Mesoamerican art and architecture with the abstract visual language of modernist art. The approach of World War II profoundly affected artistic developments in the Americas as numerous European artists emigrated to the continent. Several of them, including Roberto Matta and Wolfgang Paalen, influenced Gerzso through their theories about ancient Amerindian art and architecture. Inspired by earlier indigenous people in his home country, Gerzso began aggregating layers of colored forms suggestive of enigmatic chambers in Mesoamerican temple ruins. In this painting, large, organic, and geometric forms appear to float in dark, mysterious, and infinite space. The porcelain-like surface and saturated, luminous color is achieved through layering thin, transparent colors and traditional glazing techniques typical of those practiced by Renaissance master painters.

ALBERTO GIACOMETTI

Swiss, 1901-1966

Diego (Head on a Cubic Base) / Diego (tête sur socle cubique). 1958, cast 1959
bronze, edition 4/6

Gift of Caryl Golden and Robert Zinner from the Estate of Kathryn B. Pollak
37-1995

Alberto Giacometti's younger brother Diego was one of his favorite subjects. In many of his paintings and sculptures, Giacometti used Diego's long, rugged face to symbolize the isolation of twentieth century individuals. After moving to Paris in 1922 the two brothers shared a studio where Diego worked as Giacometti's assistant as well as his model. This work is an example of the artist's mature style. The heavily textured surface and the rough modeling technique emphasize his search for a visual expression of physical presence. Struggling to capture the existential notion of "being" – of living within an awareness of the present moment – he said of his figures that they "seemed to me to have a bit of truth only when small."

MORRIS GRAVES

American, 1910-2001

Street Light Drinking Fountain. 1936
tempera on cardboard

Gift of Mr. and Mrs. Ray Vellutini
70-1975

A mystic influenced by eastern philosophy, Zen Buddhism, and Asian aesthetics, Morris Graves sought to extend his art beyond physical forms to capture the inner spiritual life of his subjects. However, his imagery remains resolutely figurative, even when he relies on an Asian vocabulary of calligraphic line and simplified forms. Although often discussed as a Surrealist, his interest in the unconscious is less concerned with the mental associations and emotions of the artist than in finding a visual language to make spiritual connections.

JUAN GRIS

Spanish, 1887-1927

Nature Morte à la Nappe (Still life with tablecloth). 1911
graphite on paper

Gift of Alan Loesberg and Marilyn Pearl Loesberg in Memory of Selma Pearl
62-2002

One of the founders of Cubism, along with Pablo Picasso and George Braque, Juan Gris reinvents the traditional tabletop still life by tilting the picture plane forward to reduce the illusion of depth in favor of objects rendered as flat shapes. Only the simple hatch marks indicating shadows turn the otherwise abstract composition of linear forms into a recognizable scene. The date of the drawing coincides with the year that Gris abandoned his work as a satirical caricaturist to begin working seriously in a modern visual idiom.

CHARLES HARBUTT

American, 1935 - 2015

Two children standing in a stream. 1962
gelatin silver print

Gift of Philip Gittelman and museum purchase with funds provided by John Renner, Photography Collection Council Chair
2015.99

BARBARA HEPWORTH

British, 1903-1975

Two Forms with White (Greek). 1969

bronze with white paint, edition 4/7

Gift of Caryl Golden and Robert Zinner from the Estate of Kathryn B. Pollak

39-1995

Like Henry Moore, her close friend and fellow artist, Barbara Hepworth developed an approach to modern sculpture that embraced biomorphic abstraction but remained rooted in nature. In *Two Forms with White (Greek)*, the two lightly curving vertical elements could refer to two standing figures or equally to the rock formations found in megalithic monuments such as Stonehenge that are common in southwestern England. Whatever these shapes are meant to represent, their elegant form reflects Hepworth's personal language of purified contours and relationships. Curves balance rhythmically with circles. Surfaces are smoothly refined. And the two masses show a careful orchestration of contrasting profiles, which seem simultaneously to expand and contract. The overall effect suggests the vitalism, or principle of life forces, that Hepworth spoke of frequently as an ingredient of her art. The tunneled holes in the sculpture admit light and space into solid volume, exposing the interiors of their forms and connecting front and rear both visually and spatially.

AUGUSTE HERBIN

French, 1882-1960

Untitled. 1953

gouache and pencil on paper

Gift of the Estate of Gladys M. Rubinstein

2014.129

LEWIS WICKES HINE

American, 1874-1940

Rag Picker. 1910

gelatin silver print

Gift of Dr. J. Patrick and Patricia A. Kennedy

169-2007

HANS HOFMANN

American, born Germany, 1880-1966

Untitled. 1965

oil on paper board mounted on canvas

Gift of Neal Schenet

15-2005

A strong advocate of European modernist principles, German ex-patriot Hans Hofmann is often considered the most influential teacher of modern art in the United States. He famously developed a theory of abstraction that he explained as an energetic "push-pull," the idea of the canvas as a surface on which colors create an ever-shifting relationship between figure and ground.

HORST P. HORST

German, born 1906

'I love you' – Lisa Fonssagrives with hat by Balenciaga and gloves by Boucheron, Paris. 1938

gelatin silver print

Gift of Irwin Gershow

2016.762

HORST P. HORST
German, 1906-1999
Still life with body fragments. ca. 1959
gelatin silver print

Gift of Irwin Gershow
2016.763

FRANZ KLINE
American, 1910-1962
Black and White Drawing. 1955
oil wash on paper

Gift of Gwendolyn Weiner
110-2010

FRANZ KLINE
American, 1910-1962
Lyre Bird. 1957
oil on composition board

Collection of Gwendolyn Weiner
L1980-4.8

A prominent member of the Abstract Expressionism group that emerged in New York in the late 1940s, Franz Kline is best known for his large-scale black-and-white paintings featuring dynamic patterns of broad, sweeping linear brushstrokes borrowed from Asian calligraphic painting. He eventually began to introduce color into his compositions, as seen in "Lyre Bird." It was highly unusual, however, for him to add any type of literal imagery, so the sprightly black lines resembling a bird in flight at the center of this painting most probably materialized as he was working spontaneously and abstractly.

FRANZ KLINE
American, 1910-1962
Night Figures II. 1959
oil wash on paper

Collection of Gwendolyn Weiner
L1980-4.9

GUITOU KNOOP
French, born Russia, 1902-1985
Ion I. 1963
marble

Museum purchase with funds provided by the Henri G. Doll Foundation
58-1975

HELEN LEVITT
American, 1913-2009
Woman with Milk Bottles. 1945
gelatin silver print

Gift of Joe and Pamela Bonino
95-2010

JACQUES LIPCHITZ

French, born Lithuania, 1891-1973

Sacrifice III. 1949-1957, cast 1957

bronze, edition 2/7

Gift of Gwendolyn Weiner in honor of Katherine Plake Hough

2016.20

This work is one of the most powerful treatments in all of modern art of the themes of sacrifice and redemption emanating from the horrors of World War II. It illustrates a Hebrew ritual in which a robed leader plunges a dagger into the breast of a coq, while the Christian symbol of a lamb reclines at his feet. Lipchitz employs a formal style that is sometimes referred to as neo-baroque for its replacement of his earlier Cubist influences with animated, voluminous forms and rhetorical content. An intense degree of physical and emotional violence confronts viewers through the imposing presence associated with heroic sculptures. Lipchitz himself spoke of "Sacrifice" as one of his most important works. "It certainly is strong and complete, but it unquestionably comes out of some continuing feeling of anger."

FRANK LOBDELL

American, born 1921

Figure Drawing Series No. 47, 1963. 1963

ink and ink wash on paper

Gift of the Frank Lobdell Trust

2014.174.6

MORRIS LOUIS

American, 1912-1962

Number 2-00. 1962

acrylic on canvas

Gift of Donna and Cargill MacMillan, Jr.

53-2012

Emerging amidst the impulses of Abstract Expressionist and Color Field artists, Morris Louis was one of a generation who responded to Jackson Pollock's poured paint methods. By diluting paint's viscous nature into washes of color, Louis played with the absorbing properties of canvas and vastly simplified the notion of the finished picture. From the late 1940s onwards, Louis exclusively used Magna, an oil-based acrylic paint whose fluid consistency was essential to the elegant color washes for which the artist would become known. Notably, unlike contemporaries such as Helen Frankenthaler, who directly inspired his paint-wash technique, Louis's work is entirely devoid of visible brushstrokes. The Stripe series reveals the artist's confidence in his manipulation of the medium on unstretched and unprimed canvas. Approximately 250 Stripe paintings—known as "Pillars" during his lifetime—were completed in the last two years of the artist's life. Distinguishing the various Stripe paintings within Louis's oeuvre is the precise linear abutment of parallel colors, their consistent saturation producing steady vibrations between rich hues that are offset by long bars of unpainted canvas.

GEORGE PLATT LYNES

American, 1907-1955

Charles "Tex" Smutney and Charles "Buddy" Stanley. 1941

photogravure

Gift of Irwin Gershow

2016.766

Following his high school graduation, George Platt Lynes went to Paris in 1925 where he was befriended by a circle of famous lesbian and gay artists and cultural leaders, including Gertrude Stein, Jean Cocteau, Glenway Wescott, and Monroe Wheller, a key staff member early in the history of the Museum of Modern Art. Returning to New York, Lynes launched a successful fashion photography career with commissions from Harper's Bazaar, Town & Country, and Vogue and created commercial studio images for high-end fashion stores, such as Bergdorf Goodman and Saks Fifth Avenue. As a member of Lincoln Kirsten's privileged gay cultural set, many of his photographs carry a homoerotic register, which he extended into more personal portraits. Tex and Buddy were two of his favorite models, and this image demonstrates how Lynes used his experience in the studio as a fashion photographer to create dramatically lit bodies that convey a strong sexual presence. It also demonstrates his interest in

surrealism from his time in Paris. The composition creates an impression of impossible scale, a smaller figure standing on the back of a much larger one.

GEORGE PLATT LYNES

American, 1907-1955

Errante. 1936

photogravure

Gift of Irwin Gershow

2016.767

Growing up in New Jersey, George Platt Lynes attended boarding school at the Berkshire School in Massachusetts, where he was a classmate of Lincoln Kirstein, who became a lifelong friend and a writer, art connoisseur, and founder of the New York City Ballet. In 1935, Kirstein asked Lynes to document the newly formed New York City Ballet. *Errante*, 1936, is from that series of photographs. His erotically charged images of the dancers capture the physical grace of their powerful stage presences.

STANTON MACDONALD-WRIGHT

American, 1890-1973

Gestation. 1954

oil on canvas

Gift of the Estate of Gladys M. Rubinstein

2014.138

ARISTIDE MAILLOL

French, 1861-1944

Reclining Nude. ca. 1910

bronze, edition 3/6

Collection of Gwendolyn Weiner

L2012-17.1

GERHARD MARCKS

German, 1889-1981

Woman of Herero Tribe. 1955

cast bronze, edition 1/8

Collection of Gwendolyn Weiner

L2007-15.7

Gerhard Marcks worked in a conservatively modern style throughout his career, combining a classical approach to the figure with refined stylizations and simplifications. This work depicts the regal presence of a woman from the Herero people of South Africa, a region known to Marcks from a trip he made there in 1955. The conformation of her head and headdress present a conscious reference to the famous Egyptian bust of Queen Nefertiti.

MARINO MARINI

Italian, 1901-1980

Horse and Rider. 1953-1955

bronze, edition 5/6

Collection of Gwendolyn Weiner

L1992-6.2

In this and other works like it, Marino Marini drew upon the tradition of equestrian portraits so prominent in Western art history. But rather than the classical idealism basic to such sculptures from Roman art through the Italian Renaissance, he brought to the theme a new emotional presence that reflects the psychic wounds of war still felt in Europe in the 1950s. "Horse and Rider" in the Weiner collection is representative of Marini's many treatments of this subject over several decades. The surface of the work is roughly modeled, scarred, and even purposefully crude. Shapes are harshly angled, and both horse and rider strain upward, as if under powerful duress.

HENRI MATISSE
French, 1869-1954
Photogravure of Drawing. 1910
photogravure

Gift of Dr. J. Patrick and Patricia A. Kennedy
232-2007

HENRI MATISSE
French, 1869-1954
Photogravure of Drawing. 1910
photogravure

Gift of Dr. J. Patrick and Patricia A. Kennedy
233-2007

MATTA (ROBERTO SEBASTIAN ANTONIO MATTA ECHAUREN)
Chilean, 1911-2002
Untitled. 1959
oil on canvas

Gift of the Estate of Seymour Oppenheimer
76-1980

Leaving his birthplace of Santiago, Chile, at age 22, Roberto Matta moved to Europe, where he initially studied architecture with pioneering modernist Le Corbusier. After taking up painting and becoming friends with André Breton, Matta joined the Parisian surrealist group. Deeply influenced by their belief in the supremacy of the unconscious to reveal forms and images, Matta created his paintings through automatic gestures that generated visuals with strong psychological associations. Immigrating to America at the onset of World War II, Matta befriended major New York School artists Jackson Pollock, Willem de Kooning, and Robert Motherwell, with whom he traveled to Mexico in 1941. *Entrée de Secours* illustrates the energetic forms drawn over abstract fields of color that the Abstract Expressionists adopted from Surrealist methods. It also demonstrates the influence of Jean Dubuffet and Art Brut, a movement extending the Surrealist emphasis on the unconscious by exploring the creative endeavors of children, naïve, mentally ill, and other untrained artists.

MATTA (ROBERTO SEBASTIAN ANTONIO MATTA ECHAUREN)
Chilean, 1911 - 2002
Entrée de Secours. 1987
oil on canvas

75th Anniversary gift of the Estate of Gladys M. Rubinstein in memory of Sam Rubinstein
2014.141

JOAN MIRÓ
Spanish, 1893-1983
Untitled. 1950
serigraph, edition 253/400

Gift of Edwin G. and Dorothy F. Kirby
31-2000

JOAN MIRÓ
Spanish, 1893-1983
Untitled Composition. 1970-1972
ink on paper

Gift of Eva and Edward Cohen
40-2000

HENRY MOORE

British, 1898-1986

Two Piece Reclining Figure No. 3. 1961

bronze, edition 1/7

Gift of Gwendolyn Weiner

14-1996

Henry Moore's work endures as one of the most distinctive sculptural expressions in all of modern art. Advancing the early twentieth-century figurative tradition established by Auguste Rodin and Henri Matisse, he merged abstraction with natural representation while also drawing upon such influences as Surrealism, the work of Pablo Picasso, and a variety of historical sources including ancient classical art and so-called primitive art. Thanks to gifts and long-term loans, especially those from the great Weiner collection of modern sculpture, the museum features an extensive sampling of Moore's art dating from the 1930s to the 1960s. Those gifts include *Two Piece Reclining Figure No. 3* (1961), the most monumental work by Moore in the collection. It illustrates his interest in classical sculpture, such as figures from the Parthenon pediments, and reflects one of the artist's signature themes, the reclining figure. Characteristic of such sculptures, its powerful presence balances rough bulk and the graceful curvaceous volumes typical of female nudes. It demonstrates his belief in the body as a "metaphor for the human relationship with the earth" through the associations of anatomy with topography and geological forms.

HENRY MOORE

British, 1898-1986

Reclining Figure (Maquette no. 2). 1950

bronze, edition 6/9

Gift of Joyce Klein and Gerald Breslauer honoring Faye and Herman Sarkowsky

23-2012

HENRY MOORE

British, 1898-1986

Woman (Seated Torso or Parze). 1957-1958

bronze, edition 2/4

Collection of Gwendolyn Weiner

L1980-3.20

HENRY MOORE

British, 1898-1986

Two Seated Figures Against Wall (or Two Seated Girls Against Wall). 1960

bronze and copper sheet over wood base, edition of 12

Collection of Gwendolyn Weiner

L1980-3.21

ROBERT MOTHERWELL

American, 1915-1991

The Big 4. 1986

acrylic and chalk on canvas

Gift of the Dedalus Foundation and museum purchase with funds provided by the Contemporary Art Council, Robert E. Armstrong, Donna and Cargill MacMillan, Jr., Edith and Edward F. Anixter, Leisa and David Austin, Helene Berman, Marian and Stanley Brown, Judy and Rogue Hemley, Fay and Frank Katlin, Annette and Theodore Lerner, Trudy and Alvin Levine, Muriel and Bernard Myerson, Edith and George Nadler, Shirley and Irwin Randolph, Irma and Irvine Robbins, Gladys and Sam Rubinstein, Neal Schenet, Thelma and Gilbert Schnitzer, Munzi and Henry Shweid, Hortense Singer, and Sidney and Erik Williams in memory of Mari Williams, 1998
3-1998

Robert Motherwell, a leading member of the New York school of Abstract Expressionism, studied painting briefly at the California School of Fine Arts in San Francisco in 1932. After changing his major to philosophy and receiving a B.A. from Stanford University in 1937, he continued his philosophical studies at Harvard University. In 1940, Motherwell settled in New York to study art history with Meyer Schapiro at Columbia University. It was Schapiro who encouraged him to become a painter. After traveling to Mexico for six months with the surrealist painter Roberto Matta, Motherwell returned to New York and joined a circle that included Willem de Kooning, Hans Hofmann, and Jackson Pollock. Motherwell used the number 4 in many works beginning in 1960. Influenced by the *Basic Writings of C. G. Jung*, in which the psychoanalyst discusses the symbolism of the number four, Motherwell indicated that dreamers often feel its presence represents a "creative background" or a "life-producing" agency. He paints the number "4" as if it were emerging from a portal, using bold linear slashes to emphasize life and creativity breaking through a bold field of red.

LEE MULLICAN

American, 1919-1998

Peaceable Kingdom. 1964

oil on linen

Gift of Mrs. Ruth Franklin

15-1988

Lee Mullican was a founding member of Dynaton, a short-lived group of painters in California during the late 1940s and early 1950s. Influenced by European Surrealism, these artists sought to reveal the dynamic spirituality that permeates all life. They developed a form of abstraction that used pure lines and shapes to convey cosmological ideas. *Peaceable Kingdom*, one of Mullican's largest and most striking canvases, offers an image of universal harmony.

LOUISE NEVELSON

American, born Russia, 1899-1988

Untitled. 1976

painted wood construction

Gift of Albert A. Robin and Family

130-2005

WOLFGANG PAALEN
Austrian, 1907-1959
Untitled Abstract. 1946
oil on parchment paper

Gift of the Estate of Herbert E. Toor
32-1989

The Austrian-Mexican painter Wolfgang Paalen played a major role in the development of modern abstract art, especially as a prominent theorist and member of the Parisian Surrealist movement that formed around André Breton. Participating in all the group's exhibitions from 1935-1939, Paalen, along with fellow Surrealists Marcel Duchamp, Man Ray, and Salvador Dali, designed the 1938 International Exhibition of Surrealism at the Palais des Beaux Arts in Paris. The Surrealist emphasis on automatic writing and imagery derived from the subconscious, led Paalen to invent a visual strategy called fumage, a technique for creating evocative patterns through the action of soot and smoke from a lit candle. The resulting forms serve as inspiration for imagery in the painting. In 1939, at the invitation of Frida Kahlo, who was keenly interested in Surrealism, Paalen fled the chaos of a European continent struggling with the rise of Nazism and settled in Mexico. Here he broke from Surrealism to create a personal cosmic vocabulary based in a fusion of spirituality and science, which came to be known as Dynaton. Paalen was influential in the development of Abstract Expressionism in New York throughout the 1940s, and in 1949, along with Gordon Onslow Ford and Lee Mullican, formed the Dynaton group in San Francisco to promote ideas about the artist as a visionary bridge to spiritual realms.

EUGENIO PELLINI
Italian, 1869 - 1934
Judas. 1906
bronze

Collection of Gwendolyn Weiner
L2012-17.2

Eugenio Pellini was a symbolist sculptor active in Italy around the turn of the twentieth century. His "Judas," an image of punishing grief and despondency, is modeled very closely on a figure in Auguste Rodin's "Burghers of Calais," which Pellini translates into a depiction of Christ's betrayer.

AGNES PELTON
American, born Germany, 1881-1961
Future. 1941
oil on canvas

75th Anniversary gift of Gerald E. Buck in memory of Bente Buck, Best Friend and Life Companion
60-2013

Agnes Pelton, a pioneering American abstract artist, exhibited in the Armory Show and in 1938 became a founding member of New Mexico's Transcendental Painting Group. While she painted in a number of styles, her work was united by her belief that all of her art – whether realist or abstract – was a form of visual poetry. Pelton lived in Cathedral City from 1932 until her death in 1961. Although *Future* offers a utopian image, the artist depicts both the physical struggle and spiritual growth required to attain the hopeful tomorrow it depicts. She conceived of the image as "a kind of 'Pilgrim's Progress' through darkness and oppression, across a stony desert." Her symbolic landscape draws upon metaphors of tranquil domestic life. The four glowing rectangles were meant to suggest a series of open, well-lit rooms offering solace and comfort to the weary traveler. She indicated that the number of rooms was a conscious reference to Christ's statement that God's house has many mansions. For Pelton, utopia extended to a number of possible realms, each meeting different spiritual needs for specific individuals. In the painting she creates a total environment with its own atmosphere, its own lighting, and its own sense of space, which allows viewers to enter her invented world as an alternative to mundane reality.

IRVING PENN

American, 1917-2009

Nude No. 150, New York, 1950. 1950
platinum-palladium print, edition 12/57

Gift of Joe and Pamela Bonino

48-2008

Irving Penn's interest in documenting womanhood through a finely honed photographic lens is evident in his most important personal project, the Earthly Bodies series. In these images, shot during 1949–50, while Penn was working as a photographer for Vogue, he photographed voluptuous women who were unlike the thin and angular fashion models for which he is best known. *Nude No. 150, New York*, is representative of the series, with a cropped composition that cuts out the model's head and limbs, making viewers feel the presence of her ungainly, unglamorous flesh, belly, and thighs. Using a special technique that both overexposed and bleached the print, Penn drew out the organically pure forms of his subjects, producing sculptural images that suggest a midcentury-modern fertility goddess.

PABLO PICASSO

Spanish, 1881-1973

Grande Plaque: Tete. 1956
hand-painted ceramic

Gift of the Estate of Lionel R. Bauman

14-1990

PABLO PICASSO

Spanish, 1881-1973

Engraved Bull (Alan Raime No. 32). 1947
white earthenware and enamel, 76/200

Gift of the Estate of Gladys M. Rubinstein

2014.148

PABLO PICASSO

Spanish, 1881-1973

Engraved Face, Grege Ground (Alan Raime No. 29). 1947
white earthenware and enamel, 59/200

Gift of the Estate of Gladys M. Rubinstein

2014.149

PABLO PICASSO

Spanish, 1881-1973

Face with Grid (Alan Raime No. 352). 1956
white earthenware and enamel, edition 79/100

Gift of the Estate of Gladys M. Rubinstein

2014.150

PABLO PICASSO

Spanish, 1881-1973

Service Corrica: Paseo (Alan Raime No. 416). 1959
white glazed earthenware, edition 29/50

Gift of the Estate of Gladys M. Rubinstein

2014.152.1

PABLO PICASSO

Spanish, 1881-1973

Service Corrica: Pase de Cape (Alan Raime No. 417). 1959
white glazed earthenware, edition 29/50

Gift of the Estate of Gladys M. Rubinstein
2014.152.2

PABLO PICASSO

Spanish, 1881-1973

Service Corrica: Picador (Alan Raime No. 418). 1959
white glazed earthenware, edition 29/50

Gift of the Estate of Gladys M. Rubinstein
2014.152.3

PABLO PICASSO

Spanish, 1881-1973

Service Corrica: Band Erilleros (Alan Raime No. 419). 1959
white glazed earthenware, edition 29/50

Gift of the Estate of Gladys M. Rubinstein
2014.152.4

PABLO PICASSO

Spanish, 1881-1973

Service Corrica: Pase de Muleta (Alan Raime No. 420). 1959
white glazed earthenware, edition 29/50

Gift of the Estate of Gladys M. Rubinstein
2014.152.5

PABLO PICASSO

Spanish, 1881-1973

Service Corrica: Cogida (Alan Raime No. 421). 1959
white glazed earthenware, edition 29/50

Gift of the Estate of Gladys M. Rubinstein
2014.152.6

PABLO PICASSO

Spanish, 1881-1973

Service Corrica: Estocado (Alan Raime No. 422). 1959
white glazed earthenware, edition 29/50

Gift of the Estate of Gladys M. Rubinstein
2014.152.7

PABLO PICASSO

Spanish, 1881-1973

Service Corrica: Arrastro (Alan Raime No. 423). 1959
white glazed earthenware, edition 29/50

Gift of the Estate of Gladys M. Rubinstein
2014.152.8

PABLO PICASSO

Spanish, 1881-1973

Wood-Owl (Alan Raime No. 48). 1948

white glazed earthenware, edition 50/200

Gift of the Estate of Gladys M. Rubinstein

2014.153

PABLO PICASSO

Spanish, 1881-1973

Blue Fish (Alan Raime No. 180). 1953

white glazed earthenware, edition 68/200

Gift of the Estate of Gladys M. Rubinstein

2014.154

MAN RAY

American, 1890-1976

Abstract Portrait. n.d.

photogram

Gift of Irwin Gershow

2016.771

Man Ray, an influential painter and photographer, is associated with the movement towards abstraction in the early 20th century.

Beginning in the 1920s, his use of camera-less photography became one of his signature modes of artistic practice. Placing objects directly upon photosensitive paper and exposing them to light created this photogram—which he called a “rayograph.”

Though some photographers had worked with this form before, Man Ray created unusual compositions with playful, thoughtful, and abstracted forms. His humorous juxtapositions of objects produce the line drawing that Man Ray identifies as a portrait. By using identifiable items to dreamlike effect, Man Ray’s vision aligned with the Surrealist and Dada artists and poets of his time.

MAN RAY

American, 1890-1976

Abstract composition. n.d.

photogram

Gift of Irwin Gershow

2016.772

ALEXANDER RODCHENKO

Russian, 1891-1956

Gymnastics. 1937/printed 1994

gelatin silver print, edition of 40

Gift of David and Alain LaFaille

2014.55.6

ALEXANDER RODCHENKO

Russian, 1891 - 1956

On the Telephone (Varvara Stepanova). 1928; printed 1994
gelatin silver print, edition 1/35

Gift of David and Alain LaFaille
2016.776

This gelatin silver print is one of the most important Soviet-era photographs ever made. Included in the journal *USSR in Construction*, published from 1930 to 1941, each issue of this official organ of the Soviet Union focused on a single theme that was designed to portray the Soviet people transforming their undeveloped country into a technologically advanced world power under the leadership of Joseph Stalin. However, the journal became much more than a propaganda vehicle by uniting these talented photojournalists with avant-garde Constructivist artists in other media, notably Alexander Rodchenko and Varvara Stepanova. The result was a collaboration using montage, collage, close-ups, raking views, unusual angles, and other experimental techniques to convey a new vision for society based in the visual vocabulary of modernism. As a portrait of Rodchenko's wife, Varvara Stepanova, it also serves as an image of one of the twentieth century's most influential creative minds and design talents.

AUGUSTE RODIN

French, 1840-1917

Torse D'Adele (Torso of Adela). n.d.
bronze, edition 1/8

Gift of the William Holden Estate
7-1983

After completing his famous multi-figure work *The Gates of Hell*, August Rodin often pulled figures that exhibited a singular presence out of the larger grouping to be cast as individual sculptures. Impressed into the bronze, the artist's name and "Alexis Rudier, Fondeur Paris" indicate that this version was produced at The Rudier Foundry, which cast Rodin's works only during his lifetime, making it especially rare.

AUGUSTE RODIN

French, 1840-1917

Eustache de Saint-Pierre, réduction, vêtu. 1920-1940
bronze with green and black patina, edition 9/12

Bequest of Frank Phelan
2016.786

MELVIN SCHULER

American, born 1924

Caged Form. 1968
black walnut and steel

Collection of Gwendolyn Weiner
L1980-3.26

CHARLES G. SHAW

American, 1892-1974

Riddle of Tomorrow. 1956
oil on canvas

Gift of the Estate of Lionel R. Bauman
14-2000

DAVID ALFARO SIQUEIROS

Mexican, 1896-1974

Marcha Revolucionaria (Revolutionary March or Protest). 1935
pyroxylin on copper

Gift of the Estate of Herbert E. Toor
27-1989

HASSEL SMITH

American, 1915-2007

North of Montara, #4. 1961
oil on canvas

Gift of Mr. and Mrs. Daniel Schwartz
8-1974

A member of the San Francisco Bay Area Abstract Expressionists that included Clyfford Still, Richard Diebenkorn, and Frank Lobdell, Hassel Smith studied at the California School of Fine Arts from 1936 to 1938 and taught there between 1945 and 1952. He exhibited at the Ferus Gallery in Los Angeles between 1956 and 1962, influencing a new generation of Southern California artists including the painter John Altoon. In this large canvas we feel the immediacy of Smith's brush. His arching gestures and earthy colors convey spontaneity. Sensitive to landscape and an aficionado of jazz, Smith communicates rhythm in this energetic composition named after a small town in northern California. As seen in *North of Montara*, he painted using violently physical and improvisational gestures. His line is dynamic and calligraphic, often possessing a cartoon-like quality, yet the impulsive action conveyed gives it a distinctively strong and expressive dimension.

THEODOROS STAMOS

American, 1922-1997

Flowering Pavement. 1947
tempera on board

Gift of Mrs. Betty Parsons
35-1970

One of the youngest members of the pioneering Abstract Expressionist artists, Theodoros Stamos drew upon unconscious dreams and mythic interpretations of nature to create abstractions that differed from European modernists. Like many of his colleagues, he used writhing line and large amorphous shapes to suggest life in a state of constant genesis. The concept is underscored by the title and appearance of *Flowering Pavement*. Seemingly contradictory, the words express the artist's desire to detect a trace of primal vitality, even in the concrete world of New York City. Color is applied in areas of continuous tone, suggesting an underwater or dreamlike atmosphere. Combined with biomorphic forms, these color fields evoke images of primeval matter.

RICHARD STANKIEWICZ

American, 1922-1983

Untitled Relief. 1963
steel

75th Anniversary gift of Marilyn Pearl Loesberg
2014.168

PAUL STRAND

American, 1890-1976

Boy, Uruapan. 1933
photogravure

Gift of Dr. J. Patrick and Patricia A. Kennedy
272-2007

CLAUDE VENARD
French, 1913-1999
Untitled (Musique). n.d.
oil on canvas

Collection of Gwendolyn Weiner
L1980-3.30

PETER VOULKOS
American, 1924-2002
Pottery #1 (Double-neck Vase). 1958
stoneware with white slip painted with color slips

Collection of Gwendolyn Weiner
L1982-9

EMERSON WOELFFER
American, 1914-2003
Forio D'Ischia VIII. 1957-1958
oil on canvas

Gift of Dr. and Mrs. Alan Leslie
177-2006

Although he spent his career in Chicago and Los Angeles, Emerson Woelffer was a prominent Abstract Expressionist allied with his New York School counterparts. Known for works with strong color and biomorphic forms he was an important bridge between surrealism and expressionism. Compositions such as this painting juggle an array of gestural and organic shapes in a manner that resembles collage.

JACK ZAJAC
American, born 1929
Big Skull and Horn in Two Parts IV. 1962-1963
bronze, edition of four

Gift of the Estate of Lionel R. Bauman
12-1990 a-b

GEORGI ZELMA
Russian, 1906-1984
Band Playing. 1928
gelatin silver print

Gift of David Lafaille
87-2010.6