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A Selection from The Solomon R. Guggenheim Museum and The Hilla von Rebay Foundation

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PREFACE AND ACKNOWLEDGEMENTS

Vasily Kandinsky is a central figure in the development of twentieth-century art. More than any other painter, with the possible exception of Piet Mondrian, he is identified with the transition from representational to abstract art. Kandinsky, who was born in Russia in 1866, did not begin his career as a painter until the first decade of our own century. He made his most original and important contributions to modern painting and aesthetic ideas in Munich between 1908 and 1914. After his return to Russia upon the outbreak of World War I, the artist worked for the revolutionary government, organizing cultural institutions based upon modern ideas. When the new Soviet government became hostile to avant-garde art, Kandinsky left his homeland once more for Germany and accepted a teaching position at the Weimar Bauhaus. He was forced to leave Germany again in 1933, when the Nazis closed the Bauhaus. This time the artist found refuge in Paris, where he spent the last eleven fruitful years of a creative and influential life.

The sequential progression of Kandinsky's revolutionary oeuvre is exceptionally clear and illuminating. His early work is representational and shows affinities with inherited Post-Impressionist modes. Gradually and to a certain degree echoing the innovations of the contemporary French Fauves, Kandinsky attenuated the forms in his paintings and prints for decorative and expressive purposes. These forms, still rooted in the art of the Jugendstil movement and popular paintings on glass, ultimately lost their identity as representational images in the most radical departure in the history of twentieth-century art. Kandinsky proclaimed the independence of form and color from recognizable subject matter in his art and in his writings early in the second decade of our era, when others like Mondrian, Malevich, Kupka and Delaunay were moving towards similar conclusions. Thus, Kandinsky was not alone in achieving this revolutionary formulation, but the inventiveness and originality, the authority and strength of his work made him a leader in the development of a new artistic style. The same intellectual integrity and courage that assured this position of leadership before World War I later enabled him to invent new modes and exert a decisive influence during his years at the Bauhaus. During this Bauhaus period the expressiveness of the earlier work gave way to an emphasis upon geometric structure, as painterly intuition was controlled by carefully established systems. The emotional detachment and the freedom from dogmatic attitudes which mark the works of the last years in Paris make these paintings and watercolors particularly moving.

The intimate medium of watercolor reveals to an extraordinary degree the evolution of Kandinsky's significant artistic accomplishments. This exhibition of fifty watercolors has been selected from the extensive holdings of The Solomon R. Guggenheim Museum and The Hilla von Rebay Foundation. With the cooperation of the Rebay Foundation, whose collection has been on deposit at the Museum since 1970, it has been possible to represent the range of the artist's development from 1911 to 1940. We are pleased to share the treasures of the Museum and the Rebay Foundation with the following institutions which are participating in our traveling exhibition: The Baltimore Museum of Art; the High Museum in Atlanta; The Cleveland Museum of Art; the David and Alfred Smart Gallery of the University of Chicago; the Honolulu Academy of Arts; the Portland Art Museum in Oregon; the University Gallery of the University of Florida in Gainesville; and the Ackland Art Center of the University of North Carolina in Chapel Hill.

We are grateful to Louise Averill Svendsen, Senior Curator at the Guggenheim Museum, and Vivian Endicott Barnett, Associate Curator, who organized and selected the exhibition. Their sensitivity to Kandinsky's work is apparent in the choices they have made as well as in the essays they have contributed to this catalogue: Mrs. Svendsen's knowledgeable historical account and Mrs. Barnett's scholarly and perceptive analysis of Kandinsky's watercolor techniques, the first essay published on this subject. We are most indebted to Hans Konrad Roethel who graciously provided information and Kenneth C. Lindsay who generously made his material accessible. Armin Zweite, Rosel Gollek and Jelena Hahl-Koch at the Städtische Galerie im Lenbachhaus in Munich assisted immeasurably by making works available to Mrs. Barnett for study, as did Christian Derouet at the Centre National d'Art et de Culture Georges Pompidou in Paris. The expertise of Marjorie B. Cohn, Conservator of Works on Paper at The Fogg Art Museum, was essential to Mrs. Barnett's discussion of the artist's techniques. Also extremely helpful were John E. Bowlt, Charles W. Haxthausen, Axel Janeck, Rose-Carol Washton Long, Clark Poling and Peg Weiss. The artist's widow, the late Nina Kandinsky, kindly gave Mrs. Barnett permission to study the Handlists. Joan M. Lukach and Robert Grele of The Hilla von Rebay Foundation provided Mrs. Svendsen with much information. Within the Museum the following staff members deserve particular thanks: Angelica Zander Rudenstine, Research Curator, for her important research on Kandinsky's oils in the Guggenheim's collection; Dana Cranmer, Assistant Conservator, for answers to many technical questions; Carol Fuerstein, Editor, who intelligently edited the catalogue and handled its production; Susan B. Hirschfeld, Curatorial Coordinator, for her able assistance in seeing the publication through the presses; and Christine Poggi, Curatorial Fellow, and Susan Alyson Stein, Hilla Rebay Fellow, for their research.

Finally, our very special thanks are reserved for the National Endowment for the Arts, which generously provided funds for this exhibition. The continuing and vital support of the Guggenheim Museum's projects by the National Endowment for the Arts is hereby gratefully acknowledged.

THOMAS M. MESSER, *Director*
The Solomon R. Guggenheim Foundation

KANDINSKY, HILLA REBAY AND THE GUGGENHEIM MUSEUM

by Louise Averill Svendsen

The richness of the two sources from which this exhibition is derived—the collections of The Solomon R. Guggenheim Museum and The Hilla von Rebay Foundation—is no historical accident. For it was Hilla Rebay who first introduced Solomon Guggenheim to Kandinsky and it was Miss Rebay who helped guide the formation of the collection which evolved into The Solomon R. Guggenheim Museum.

Solomon R. Guggenheim (1861-1949) was the fourth of seven remarkable Guggenheim brothers who created a financial empire in mining. Both he and his wife, Irene Rothschild, were interested in art. They, like so many American millionaires, had amassed a collection of Old Masters, rather minor masters, to be sure, as the Guggenheims had begun collecting later than their great contemporaries, the Morgans, Wideners and Fricks. They decorated their homes with paintings by Bernardino Luini, Joos van Cleef, Bernhard Strigel and Hans Maler zu Schwaz. They also bought fashionable French Barbizon landscapes, prints by Whistler and Audubon, Chinese paintings on glass and Persian miniatures. Their taste was conventional, eclectic and without strong personal direction.

In the late twenties circumstances radically changed the course of Mr. Guggenheim's collecting. In the fall of 1927 Irene Guggenheim was introduced to a young German artist, Baroness Hilla Rebay von Ehrenwiesen, who had recently arrived in New York.[1] By the end of the year their acquaintance had ripened into friendship, and Mrs. Guggenheim helped her young protégée obtain portrait commissions. In 1928 Solomon Guggenheim himself sat for his portrait. Then began the long association which ended only with his death.

Hilla Rebay was the daughter of a German military officer who had early begun to study art. Talented, attractive and dynamic, she had exhibited with avant-garde groups in Germany, particularly the Secession in Munich (1913-15) and Berlin (1916). She also had entrée into the Parisian art world through her friendship with Félix Fénéon. In 1917 she was included in an exhibition at the gallery of Der Sturm in Berlin and in 1919 participated in a two-man show there. Her close friend Hans Arp had introduced her to Herwarth Walden, and probably through him she came to know the work of other artists who exhibited at Der Sturm: Delaunay, Chagall, Léger, Gleizes, Bauer and Kandinsky. Among the artists of the avant-garde, her major hero was Kandinsky.

Vasily Kandinsky was one of the most important and influential painters in Germany in the decade before World War I. Born in Russia in 1866, he left a career in law at the age of thirty to study painting in Munich. He soon became a leader of modernist painters in Munich, founding the *Phalanx* group in 1901, the *Neue Künstlervereinigung München* in 1909 and, with his friend Franz Marc, the *Blaue Reiter* in 1911. The following year he published *Concerning the Spiritual in Art,* the first of his major writings on art, edited with Marc the *Almanach der Blaue Reiter* and was given his first one-man show at the gallery of Der Sturm in Berlin. During the years before the outbreak of hostilities in 1914, he moved gradually away from representational painting to abstraction.

In 1914 Kandinsky went to Russia and subsequently was active in the cultural affairs of the revolutionary government. By 1921, however, the Soviet government had become extremely hostile to modern art. Kandinsky left Russia for Germany and in 1922 accepted a post at the newly established Bauhaus at Weimar.

Kandinsky and Miss Rebay did not meet until 1929. Rebay could, however, have seen his work as early as 1911 when she studied painting in Munich and later at Der Sturm after she moved to Berlin in 1913. Certainly her own painting at this time was completely abstract, or what she termed "non-objective," reflecting the strong influence of both Kandinsky and Franz Marc. She passionately embraced the cause of "non-objectivity," inspired in part by the spiritual emphasis of Kandinsky's writings and also by her intimacy with Rudolf Bauer, who himself painted in the style of Kandinsky.

The Guggenheims were caught up in Rebay's enthusiasm for modern art and were persuaded that they should form an important collection. In the summer of 1929 Miss Rebay brought them to Kandinsky's studio at the Bauhaus. The visit was a success. They purchased *Composition 8,* 1923, a major oil, and went to Klee's studio next door. On subsequent trips to Europe, Miss Rebay introduced them to other major avant-garde painters. The Guggenheims enjoyed meeting the artists and preferred buying directly from them: at many of these studio visits paintings were selected for the collection.

During the thirties Mr. Guggenheim continued to buy, steadily and in increasing quantities. Inevitably the idea of establishing a museum took shape, and in 1937 The Solomon R. Guggenheim

1. I am deeply indebted to Dr. Joan M. Lukach for this account of Miss Rebay's meeting with the Guggenheims and her early contacts with Kandinsky, Arp and Fénéon. Dr. Lukach's book on Hilla Rebay and the Museum of Non-Objective Painting is in preparation.

Foundation was incorporated "to encourage the development of the aesthetic sense of our people."[2] He endowed the Museum with three million dollars and the gift of one hundred and forty-five paintings. Among these were works by Chagall, Delaunay, Feininger, Gleizes, Léger and Klee, but the largest group by a single artist other than Bauer consisted of twenty-seven oils and six watercolors by Kandinsky.

The relationship between Kandinsky and Miss Rebay, after the brief visit to Dessau in 1929, developed into a warm friendship. Kandinsky, Guggenheim and the Baroness wrote to one another from 1930 to 1938; many of their letters are on file in The Hilla von Rebay Foundation Archive. There are occasional rather formal letters from Kandinsky to Mr. Guggenheim, but correspondence from the artist to Rebay becomes increasingly personal. Kandinsky worries about the arrival of his paintings in New York, describes his travels, discusses exhibitions. He bitterly describes the closing of the Bauhaus by the Nazis and the difficulties he faced establishing himself in the art world in Paris where he moved in 1933. He chides her when she subjects him to a diatribe about some suspected slight. They quarrel over his prices. But she continues to buy his work, even when she professes that Mr. Guggenheim has no money.

Rudolf Bauer not only sold Mr. Guggenheim quantities of his own paintings, but purchased a large number of Kandinskys for the Foundation. In 1939 alone, he acquired more than two dozen Kandinskys, none of them, as far as we know, obtained directly from the artist.

Another important group came to the collection through the Swiss painter Otto Nebel. The Nazi government sold at a series of auctions in Switzerland a large quantity of what they designated *Entartete Kunst* (degenerate art), modern works confiscated from German museums and private collections. In June 1938, one of these auctions, the sale of the collection of Heinrich Stinnes, was held at Gutekunst und Klipstein in Bern. Miss Rebay commissioned Nebel to bid for the Foundation, and nine Kandinskys were purchased. The following year Mr. Guggenheim bought six more Kandinskys at Gutekunst und Klipstein, including the outstanding early oil *Blue Mountain*, 1908-9, which had formerly belonged to the Staatliche Gemäldegalerie in Dresden.

By far the largest number of Kandinskys, however, came into the collection through the Nierendorf Gallery in New York. A German art dealer who fled Nazi Germany in 1936, Karl Nierendorf showed the work of exiled German Expressionists in his gallery on Fifty-Seventh Street. Beginning in 1937 Nierendorf became Kandinsky's dealer, giving him many one-man shows and frequently including his work in group exhibitions. Of the fifty watercolors in this exhibition, twenty-six were purchased directly from Nierendorf.

It is unfortunate that there is little evidence of the circumstances surrounding the acquisition of so many works, despite the relationship which existed between Nierendorf and Miss Rebay. This relationship appears to date from 1937 and was cordial, perhaps even close.[3] In the archives of the Rebay Foundation there are letters from Nierendorf to the Baroness written in 1946-47 in which he describes a six-month trip to Paris, Switzerland and Germany, and reports on visits to mutual friends, artists and exhibitions. He recommends acquisitions for the Foundation and accepts 10,000 dollars for making purchases.

When Nierendorf died intestate in October 1947, the Foundation acquired his entire estate. Although the largest group consisted of Klees, there were eleven Kandinsky oils and watercolors and more than one hundred of his prints. For reasons which are unclear, almost none of Nierendorf's records—his correspondence, receipts of purchase and sales—came to the Museum with the estate. We have only three small notebooks and a receipt book. Of these only one is of importance: a listing dated 1942 of works of art in stock, recorded by inventory number. It is possible to determine which Guggenheim and Rebay Kandinskys were in Nierendorf's possession by 1942 by matching the inventory numbers with labels or numbers on the backs of the works. There are ninety-seven Kandinskys recorded in this inventory, excluding prints; of these, seventeen can be positively identified as works in the current exhibition.

The second notebook is a day-by-day account book of expenses from April 1944 through December 1945. Written in miniscule, abbreviated script, often in shorthand, it is irritatingly difficult to decipher, but occasionally offers collaborative information. In the entry for January 5, 1945, for example, he notes "*130/K/ w.c. mit Gold v.R 9°/225*," surely in reference to the *Untitled* watercolor, ca. 1911-12 (cat. no. 2), which we know the Baroness purchased from

2. Letter from Mr. Guggenheim to the Board of Trustees of the Foundation, June 22, 1937.

3. When Nierendorf died without any close relatives in this country, Miss Rebay arranged to have him buried in her plot at Greens Farms, Connecticut.

Nierendorf in January 1945. The notebook also reveals that two days later eight paintings by Kandinsky were sold to the Guggenheim Foundation. On February 4, 1945, Nierendorf sold eight Kandinsky watercolors and two oils to Miss Rebay. We have the invoice for this transaction in the Rebay archives. One of the last entries reads "*2/xii [1945] Kandinsky w.c.* [*from*] *Jeanne Bucher (sold: Baroness).*" This confirms the fact that the watercolor *Supports*, 1939 (cat. no. 47), recorded in Kandinsky's Handlist as bought by the Parisian dealer Jeanne Bucher in 1944, was subsequently sold by Bucher to Nierendorf, who then sold it to the Baroness.[4]

The Solomon R. Guggenheim Collection of Non-Objective Paintings opened in rented quarters on East Fifty-Fourth Street in 1939, two years after the Guggenheim Foundation had been incorporated and endowed with the first gift. Soon it was known as the Museum of Non-Objective Painting. Miss Rebay, who was appointed Director, mounted exhibitions and continued to enlarge the institution's holdings. Mr. Guggenheim made additional large gifts from his collection in 1940 and 1941. In the 1941 gift were twenty-one Kandinskys. At Solomon Guggenheim's death in 1949, the remaining paintings in his private collection, which included two more Kandinskys, came to the Foundation. This gift brought the total Kandinsky holdings of the Museum to more than one hundred and eighty.

In 1952 Miss Rebay resigned from the Museum and withdrew her personal collection to her estate at Greens Farms, Connecticut. This same year, after James Johnson Sweeney became Director, the name of the institution was changed to The Solomon R. Guggenheim Museum. The Museum's exclusive preoccupation with nonobjective painting was replaced by a concern with the whole spectrum of twentieth-century art. The Frank Lloyd Wright building, which Mr. Guggenheim and Miss Rebay had commissioned in 1943, was finally completed and opened in 1959. When the present Director, Thomas M. Messer, was appointed in 1961, he began to reassess the collection. The number of Kandinsky's works was judged to be disproportionate to the Museum's other holdings. Thus, in 1964 the Trustees of the Foundation ordered an auction of fifty oils by the artist. Beginning in 1970 a large number of duplicate impressions of Kandinsky prints from the Nierendorf Estate were sold. Several other Kandinsky graphics, a medium crucial to the understanding of the artist's early development, were bought. Five rare color woodcuts dating from 1903 to 1907 as well as four color lithographs and etchings from the Bauhaus and Paris years were purchased to fill gaps in the collection. The Museum hopes to make further acquisitions in the area of graphics.

The most recent major group of Kandinskys entered the collection after the death of Hilla Rebay in 1967. The Baroness, a woman of strong will and dedication to principles, could never forgive the Foundation for deviating from the dogma of non-objectivity. In her will she established The Hilla von Rebay Foundation to "foster, promote and encourage the interest of the public in non-objective art," and bequeathed to her Foundation her collection of over four hundred and fifty works. In 1971 the Guggenheim Foundation reached a settlement with the Rebay Estate by which the Museum acquired two hundred and forty-eight paintings, sculptures and works on paper. By far the most important among them were thirty-two Kandinsky oils, watercolors and prints. This acquisition led to a new assessment and a further reduction of the Museum's Kandinsky holdings. In 1971 forty-six oils and watercolors were sold at auction. The Kandinsky collection at the Museum now numbers one hundred and forty paintings and works on paper.

Since the settlement with the Rebay Estate relations between the Guggenheim Foundation and The Hilla von Rebay Foundation have been close and harmonious. In 1974 an agreement was reached to deposit the Rebay collection with the Museum for an indefinite period. The Rebay library was brought to the Museum library the following year, and a Rebay archive was established at the Museum.

In the spring of 1977 the Museum collaborated with the Rebay Foundation on a project which led to the present exhibition. Sets of color slides of twenty-five Kandinsky watercolors from the Rebay Foundation were distributed to museums and galleries in this country and abroad, together with the announcement that the works would be available for loan. The response was immediate and many institutions requested a loan exhibition of Kandinsky watercolors. With the consent of the Trustees of the Rebay and Guggenheim Foundations, this selection of fifty watercolors drawn from both collections will now be shown in nine states across the length and breadth of the country.

4. A letter to Vivian Barnett from the Galerie Jeanne Bucher, April 23, 1980, states that the watercolor was brought by Jeanne Bucher to New York in 1945.

KANDINSKY WATERCOLORS

by Vivian Endicott Barnett

Kandinsky painted with oil on canvas or cardboard or wood, with tempera on colored paper, gouache and oil on board, oil and sand on canvas and oil on glass. And throughout his career he painted watercolors: crisp, bold brushstrokes of translucent color over pencil or ink, or flowing wet washes, or fine particles of sprayed pigment obscuring the paper. Kandinsky's watercolors reveal an extraordinary technical expertise. He often exploited the abstract qualities unique to the medium. Errors and reworkings are absent from his watercolors. Except in a few early and late examples, Kandinsky employed high quality paper for his watercolors. Surely he was cognizant of works in the medium by Eugène Delacroix, Paul Cézanne, the Nabis, J.M.W. Turner and English watercolorists. Moreover, during the first fourteen years of this century, fellow Munich artists such as Franz Marc, August Macke, Gabriele Münter and Paul Klee also worked in watercolor.

Kandinsky's watercolors incorporate the precision of line characteristic of his early graphic work with the complexity of forms found in his oil paintings. Although Will Grohmann, Erika Hanfstaengl, Hans Konrad Roethel and Angelica Rudenstine have contributed significantly to our knowledge of specific watercolors, the literature on Kandinsky lacks adequate information on the artist's techniques and careful analysis of the relationship between watercolors and oils. This essay will examine Kandinsky's watercolors from different periods in relation to one another and in relation to his contemporary oil paintings. Questions concerning the mutuality and interdependence of watercolors and oils will be investigated. Since Kandinsky systematically recorded the oils he painted in his *Hauskataloge* (or Handlists) and since he also catalogued his watercolors after 1922, the correlation between oils and watercolors can be studied closely. Such analysis brings to light changes in their relationship which are usually corroborated by the visual evidence. The structure of this essay is determined primarily by the fifty watercolors from The Solomon R. Guggenheim Museum and The Hilla von Rebay Foundation which comprise the present exhibition. Discussion of the artist's techniques, which focuses upon the same fifty examples, has benefited from the knowledge of Marjorie B. Cohn, Conservator of Works on Paper at The Fogg Art Museum of Harvard University, as well as from the advice of the Guggenheim Museum's Conservation Department. While this text does not presume to be definitive, it presents new information and perspectives and raises questions requiring further study with regard to other Kandinsky watercolors.

Kandinsky's watercolors date from 1900 to 1944, virtually his entire artistic career. The earliest extant body of work in this medium belongs to the Städtische Galerie im Lenbachhaus in Munich. However, Kandinsky painted watercolors long before he went to Munich to study art in 1896. The artist remembered that as a child, under the guidance of his aunt, Elizaveta Tikheeva, he once painted a horse in watercolor which was complete except for the hoofs. "I thought if I made the hoofs very black they would certainly be completely true to nature. I put as much black on the brush as I could. One instant—and I saw four black, disgusting, ugly spots, utterly foreign to the paper, on the horse's feet." ("Reminiscences," in *Modern Artists on Art*, trans. E. W. Herbert, p. 28)

During the first decade of this century when Kandinsky lived principally in Munich and traveled frequently, figure studies, landscapes, knights, riders and Russian scenes dominated his watercolors and temperas. His prints parallel and often anticipate stylistically his accomplishments in other works on paper. Kandinsky's distinctive group of paintings in tempera on dark paper (which he called "*farbige Zeichnungen*" or colored drawings) date from 1901 to 1908 and are clearly related to the contemporary black and white woodcuts. Against a dark ground he placed well-defined areas of color and applied white highlights. The dark support functions both negatively as a field and positively as the shadowed parts of forms, or sometimes as a distinct entity. The compositional and spatial possibilities inherent in this technique are explored in *Tunisian Sheep Festival* of 1905 (Collection The Solomon R. Guggenheim Museum). In *The Night* of 1907 (fig. 1) dots of pigment and blobs of color as well as black and dark green areas have been applied to the dark gray support. The same pastel colors that indicate stars in the sky also define flowers in the foreground and the woman's long dress. The bodies of the lovely young woman combing her hair and the beckoning witch (presumably Babba Yaga) seem dematerialized; their clothing can be read as dots of color. The forms exist as decorative surface patterns and, for the most part, the figure-ground relationship is obliterated. The dabs of paint are applied quite sparsely in *The Night*: in particular, the middle zone between the two figures consists of colored shapes which are already remarkably abstract.

The earliest Kandinsky watercolors in the Guggenheim Museum Collection date from about 1911. In the *Untitled* watercolor with bronze powder paint (cat. no. 2), the colored areas appear as abstract forms. The dark border painted with India ink frames the

fig. 1
The Night. 1907
Collection Städtische Galerie im Lenbachhaus, Munich

central oval and contrasts with the bronze. Jugendstil artists frequently employed gold and bronze accents: for example, Carl Strathmann juxtaposed watercolor, India ink and gold in several works from about 1900. In the Guggenheim's print *The Golden Sail* of 1903, Kandinsky printed gold ink on a color woodcut. It is possible to identify oars, a boat and waves at the right side of our watercolor, especially when it is compared with a similar work on paper, *The Boat,* or even the canvas *Improvisation 26 (Oars)* both of 1912 (Collection Städtische Galerie im Lenbachhaus, Munich, GMS 615 and 65 respectively).

In another *Untitled* watercolor from about 1911 (cat. no. 1), traces of oars and a boat are visible near the bottom edge and the enclosing perimeter of a *hortus conclusus* together with a reclining pair of lovers can be discerned above. These are recurrent motifs in Kandinsky's work around 1912 which emerge prominently in his oil paintings *Improvisations 25, 26* and *27*. While it is obvious that this watercolor has faded, the extent to which the colored areas have vanished becomes apparent only when the original is compared with a reproduction from the catalogue of the second *Blaue Reiter* exhibition of February-April 1912. In its present state, the contour lines are accentuated and scant hints of color remain. The red dots are mere clues to the perhaps carmine areas of wash that once were there. It is possible to reconstruct a red sunburst in the center and a substantial amount of yellow at the upper right. Recently, when this watercolor was examined under raking light, clearly defined areas where binder coated the paper were visible. The patterns of residue coincide with the distinct areas of watercolor in the early reproduction, especially in the entire upper left and right corners and in details at the center. Stylistically, this watercolor is related to others Kandinsky exhibited in 1912 with the *Blaue Reiter* (GMS 130, 147, 148: see Hanfstaengl, pp. 80–81, and Gollek, pp. 277, 299).

Most of Kandinsky's watercolors from 1910 to 1914 can be related to coeval oil paintings and some are direct preparatory sketches for canvases. A watercolor (not in this exhibition) in The Hilla von Rebay Foundation collection bears a strikingly close resemblance to the large oil, *No. 160b* of 1912, which was acquired by Solomon R. Guggenheim in 1936. The watercolor displays a greater profusion and clarity of details—such as the mountain and cannon at the upper left and the citadel at the upper right. For another painting from 1912, *Improvisation 27 (Garden of Love)* (Collection The Metropolitan Museum of Art, New York), there is an earlier watercolor study in the Städtsiche Galerie im Lenbachhaus, Munich (GMS 148). Kandinsky made watercolor studies for several of the canvases from 1913 in the Guggenheim Museum Collection: *Painting with White Form, Painting with White Border, Small Pleasures* and *Light Picture.*

Study for "Improvisation 33" (cat. no. 3) is one of three watercolor studies for the canvas *Improvisation 33 (Sketch for Orient)* from 1913 in the Stedelijk Museum, Amsterdam. The same overall composition, color scheme and motifs are common to all four: specifically, diagonal bands of color at the upper left, the adjacent spear-like shape, the blue arch and red circle farther to the right in the background, a female form reclining across the foreground and, below this figure, blue, yellow and rose dabs of paint. Within the group, the Rebay watercolor (cat. no. 3) bears a greater resemblance to the work identified by Hanfstaengl as *Aquarell 1 zu Thema "Orient"* (no. 223, color pl. XIV, GMS 359) than to *Aquarell 2 zu Thema "Orient"* (Hanfstaengl no. 224, GMS 138) or to the final canvas. Since the images are more precise and legible in *Aquarell 1* (Collection Städtische Galerie im Lenbachhaus, Munich), they can be used as points of reference in deciphering the Rebay watercolor. Both works are similar in size and paper supports; neither is close, in these respects, to *Aquarell 2*. The female figure in the Rebay watercolor lacks the rounded breasts and clearly defined shape of the nude in the oil painting.

Study for "Improvisation 33" gives the impression of being extraordinarily free, abstract and expressionistic. Without knowing the related works, it would be difficult to interpret the images. In the Rebay watercolor Kandinsky first sketched in the main compositional elements with pencil and India ink and then defined the forms with brilliant red, blue, green and yellow areas of color. At the upper right and in central portions, he painted overlapping layers of translucent color. In the pink and red areas of wash in the middle

fig. 2
Painting with White Border. 1913
Collection The Solomon R. Guggenheim Museum, New York

and the gray and tan washes at the lower left, diluted pigment has been applied to wet paper so that it becomes increasingly fluid and transparent and the support remains visible. The bare white paper near the bottom serves both as the background and as the female form. Thus, by nature of its medium, the watercolor differs significantly from the final oil painting *Improvisation 33 (Sketch for Orient).*

In his essay "Das Bild mit weissem Rand" or "Painting with White Border," which was published with "Rückblicke" ("Reminiscences") in 1913, Kandinsky related how he made many studies, sketches and drawings for the oil painting of that title (fig. 2). Ranging in date from December 1912 to May 1913, the preparatory studies provide insights into the artist's working methods. Kandinsky acknowledged the unusual difficulties he experienced in resolving the composition. He abandoned the vertical format of preliminary watercolors and an oil in favor of the horizontal one encountered in the *Study for "Painting with White Border"* in the collection of The Hilla von Rebay Foundation (cat. no. 4) and in the final canvas. As the painting evolved, Kandinsky formulated several expressive pencil sketches as well as schematic drawings in which only essential lines and directional arrows are indicated. The right side of the Rebay watercolor differs markedly from the Guggenheim painting. The lance, which is red rather than white in the work on paper, occupies a more prominent, diagonal position and extends well across the small page. At the right edge of the watercolor there are fish shapes and vague linear patterns: these are omitted entirely from the painting and replaced by the white border which firmly defines the perimeter of the canvas. Over a faint pencil underdrawing Kandinsky delineated the forms with India ink. The colors are vivid and clear and stand out against the plain paper support.

Several months after completing *Painting with White Border* Kandinsky painted *Light Picture* (fig. 3) which is nearly identical to but three times larger than the watercolor study (Collection Germanisches Nationalmuseum, Nürnberg, HZ 3529 Kapsel 1548a; 10 x 13⅝", 25.4 x 34.5 cm.). Compositional structure, linear configurations, color areas and most peculiarities of detail correspond in the canvas and watercolor. In each, a dark red spot is located at the center below a lavender diagonal; farther to the left, yellow surrounds bold zigzag lines, and at the lower left and lower right there is green-blue. The oil pigments have been applied thinly and blended delicately into the white and yellow paint of the background. In the Guggenheim picture the scratchy black lines have not been made with India ink and a pen: rather, they are translations of ink into oil paint. The blotted and smeared "ink" at the lower left is actually oil on canvas. The stippled effect associated with a pen point or etching needle has been meticulously painted with a fine brush. In the watercolor, ink lines as well as blots and washes of

fig. 3
Light Picture. 1913
Collection The Solomon R. Guggenheim Museum, New York

fig. 4
Study for "Black Lines." 1913
Collection Städtische Galerie im Lenbachhaus, Munich

color were applied to the white paper over a thinly-washed ground tone. Even without prior knowledge of the Nürnberg study, one realizes that *Light Picture* captures the feeling of a watercolor. Comparison of the oil painting and watercolor leads one to consider the hypothesis that Kandinsky wished to approximate in oil the multiplicity of ink lines, the brilliant, translucent colors and pale, luminous ground of the watercolor.

Light Picture and *Black Lines,* both completed in December 1913 and now in the collection of the Guggenheim Museum, were singled out by the artist as non-objective pictures: not abstractions from objects but essentially and totally abstract works. Both paintings resemble watercolors in ways indicative of the abstract tendencies of that medium: the touches of paint, the puddling of colored water that is absorbed into the paper, its translucence and clarity, the exploitation of the paper support and the resultant closeness of figure and ground that it is possible to achieve with thin wash over white paper. In *Light Picture* and *Black Lines* Kandinsky painted a yellow-white ground with oils, he accentuated the jagged, blurred and stippled patterns of black lines and allowed amorphous, floating areas of effulgent color to dominate the canvas.

While there are no watercolors identical to *Black Lines,* two preparatory drawings belong to the Städtische Galerie im Lenbachhaus in Munich (GMS 394 and 428). The latter (fig. 4) contains abbreviated color notes which correspond for the most part with the hues in the painting. Kandinsky began to annotate colors in this manner at least as early as 1905, when he indicated colors in sketchbooks which he took along on trips. Color notes appear frequently in schematic drawings, occasionally in watercolors and in a rare instance in an oil painting, *Sketch for "Composition II"* from 1909-10 (Collection The Solomon R. Guggenheim Museum), where they are visible with the naked eye. Such shorthand notes seem to be an integral part of Kandinsky's working method from the first years of the century through 1914.

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In August 1914 Kandinsky left Munich and went first to Switzerland and then to Russia. World War I forced him to leave Germany, where he had lived for most of the time between 1896 and 1914, and resulted in his separation from Gabriele Münter, his companion for over a decade. He did not execute any oils in 1915 and he painted only a limited number of canvases for the next six years. Kandinsky did, however, continue to produce watercolors, drawings, etchings and paintings on glass between 1915 and 1919. From Christmas 1915 until mid-March 1916 he was in Stockholm to see Münter and to prepare for an exhibition of his work which opened in February at Carl Gummeson's gallery. A curious group of about fourteen watercolors (for example, *Picnic,* cat. no. 5), which he called "bagatelles" or "trifles," dates from this time. Related to

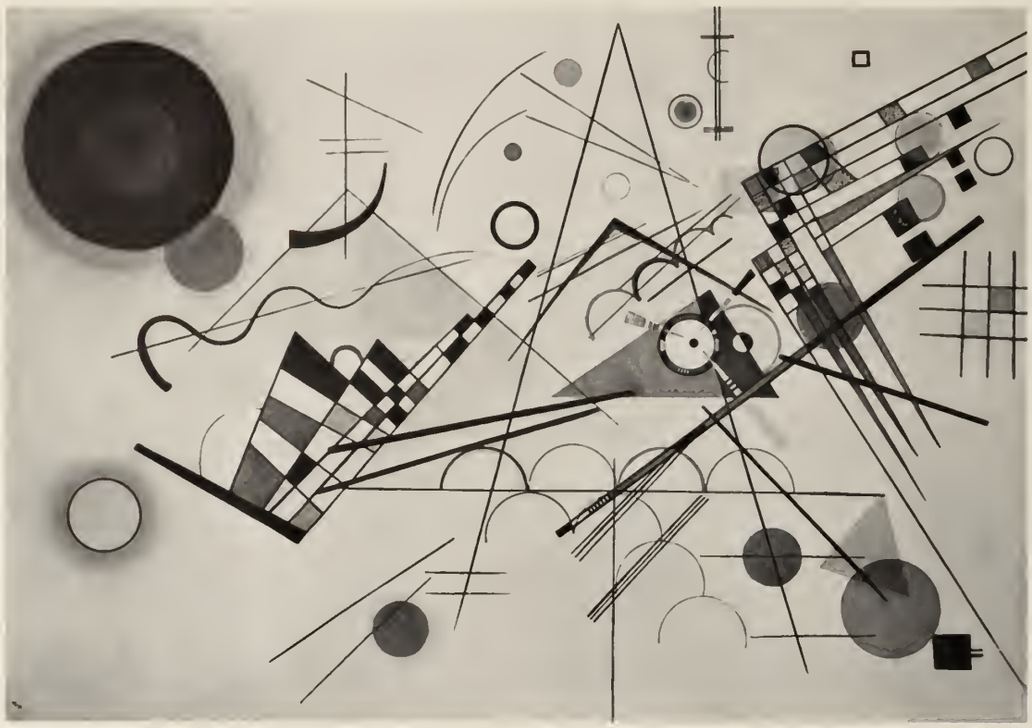

fig. 5
Composition 8. 1923
Collection The Solomon R. Guggenheim Museum, New York

coeval drypoints and slightly later glass paintings, they are fanciful, amusing, representational and reminiscent of his early Biedermeier drawings and certain paintings from 1909. *Picnic* shares with a small pencil sketch dated January 12, 1916 (Städtische Galerie im Lenbachhaus, Munich, GMS 509) such motifs as the lady with lorgnette, twisting forms of tree branches, city towers and the triangular area of the picnic scene. As Hans Konrad Roethel has observed, Kandinsky's sketch in the Handlist proves that he intended the work to be seen as a square, rather than as a lozenge. The watercolor which is filled with details—a swan, fish, apples, wine glass and carafe—was precisely painted with a brush over ink.

Kandinsky has abandoned the retrogressive style of the 1916 watercolor in two examples dated 1918 (cat. nos. 6 and 7). In the former, which is predominantly pale blue and yellow, the oval orbit frees the composition from traditional constraints and permits the citadel to be suspended in air. The abstract forms contain vestiges of mountains, cities, ships, masses of people and even explosions. Many of the minute, seemingly free spatters of ink around the perimeter did not occur accidentally or spontaneously but were carefully drawn by the artist. In the other work from 1918 in this exhibition (cat. no. 7), Kandinsky first put down all the ink lines, then added the red-orange, green, yellow and blue accents with watercolor and painted in the highlights with opaque white. The watercolor so accurately replicates an ink drawing of virtually identical size (10⅛ x 13½", 25.6 x 34.3 cm.) dated 1918 in the Tretiakov Gallery in Moscow that it must be a copy (reproduced in Grohmann, 1958, p. 167, and Volboudt, pl. 39). Since the support of the Guggenheim watercolor is tracing paper which Kandinsky mounted on cardboard, he undoubtedly traced the lines in the watercolor from the drawing. Kandinsky wrote in Russian on the reverse of the cardboard mount: "Sketch for Composition No 8." At first this inscription appears puzzling, since the watercolor antedates by five years *Composition 8* (fig. 5) and does not resemble the final version. However, in the Handlist of oil paintings under the year 1920, Kandinsky recorded *Composition 8 (Sketch)* as number 228; he later named the painting *Spitzes Schweben* or *Pointed Suspension* (U.S.S.R.; present location unknown). This canvas was included in an exhibition of Russian art at the Galerie van Diemen in Berlin in 1922 and was reproduced in the catalogue as *Komposition*. Photographs reveal that it shares several motifs with the drawing and watercolor. One can conclude that Kandinsky painted both our 1918 watercolor and the 1920 oil while formulating a *Composition* which was never realized in its final state.

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Late in 1921 Kandinsky left Russia for Berlin and by the middle of 1922 he was living in Weimar and teaching at the Bauhaus. A watercolor dated 1922 from the Guggenheim Museum Collection

(cat. no. 9) belongs to a transitional moment in Kandinsky's development. The forms are geometric and do not allude to recognizable objects: they are quite similar to those in the painting *Variegated Circle* (*Bunter Kreis*) from 1921. The watercolor retains the oval structural organization and, at the corners, traces of the border prevalent in so many earlier works (cat. nos. 2, 6–8). Although most of the circles are painted freehand, three have been drawn with a compass. In a 1922 watercolor from The Hilla von Rebay Foundation (cat. no. 10), the geometric structure not only determines the major motifs but also the composition: the large translucent triangle and the diagonal wedge-shape superimposed over a rhomboid. Kandinsky drew all but one of the circles with a compass. The largest one, whose circumference is emphasized by five concentric bands, brings to mind the circle in a 1924 watercolor, *Unstable* (cat. no. 17). By 1923 circles figured prominently in Kandinsky's work. With his association with the Bauhaus, Kandinsky's manner of organizing pictorial elements changed. In *Free Relationship* (*Freie Beziehung*, cat. no. 12) much of the paper support remains bare and geometric shapes are strewn about the page. Moreover, there is a new rigidity in the ink lines and precision in the grid and checkerboard patterns that testify to reliance upon ruler and compass. A purity and spareness of elements becomes characteristic of many Bauhaus works.

In 1922 Kandinsky began to catalogue his watercolors in a Handlist. He recorded seventeen watercolors during that year, sixty-five the following year, seventy-six in 1924, twenty-two in 1925 but only three in 1926. For the first year or two he did not always specify titles for the watercolors, nor did he list all the works produced in 1922 (for example, cat. no. 9). By 1924 each entry provides a title, date, dimensions, a small sketch of the work as well as a record of its whereabouts. The Handlists are numbered consecutively and, in most cases, roman numerals indicate the month or months in which a work was executed. From the artist's catalogues we know that *Free Relationship* dates from July 1923, as does *Composition 8*, an untitled study for it, and the painting *Circles in a Circle*. Comparison of the painting catalogue and the watercolor catalogue for the year 1923 proves enlightening. There are at least ten watercolors that are remarkably closely related to oils: for example, an untitled watercolor from 1922 (HL 32) is strikingly similar in composition and color areas to *Accentuated Corners*, the first 1923 oil listed (*Betonte Ecken*, HL 247). Kandinsky catalogued as *Study for "On White"* (*Entwurf zu Auf Weiss*) a 1923 watercolor (HL 42) that is virtually identical with the oil *On White* which was painted in February to April that year (HL 253). And he listed a watercolor (HL 65) done in March as *Entwurf zu Bild No 255* or *Study for "Throughgoing Line"* (*Durchgehender Strich*, HL 255), which was also painted in the same month. By and large, the watercolors follow the same sequence as the oils with the exception of *Circles in a Circle* (*Kreise im Kreis*, HL 261), which was painted in July although the watercolor *Study for "Circles in a Circle"* (HL 52) dates from the first quarter of the year. *Composition 8* (HL 260; fig. 5) and the untitled watercolor for the right half of the painting (HL 81) were both executed in July 1923. However, the Guggenheim's canvas *In the Black Square* (*Im schwarzem Viereck*, HL 259) dates from June, although Kandinsky places the corresponding untitled watercolor (HL 84) in July. Thus, the question arises whether the watercolor was done after the oil or if there was an error in recording the month. Close analysis of the two Handlists reveals that the oil *Animated Repose (Bewegte Ruhe*, HL 262), was painted in October but the watercolor (HL 105) belongs with works from the following month. However, in all other cases, watercolors precede corresponding oil paintings. Among the works studied, watercolors and oils are extraordinarily close in overall composition, details and specific color areas for *Accentuated Corners, On White, In the Black Square, Circles in a Circle* and *Black Accompaniment*. The degrees of elaboration and explicitness found in the 1923 studies separate them from the majority of sketches Kandinsky executed between 1910 and 1914. Moreover, in 1923 there is a single extremely detailed watercolor for each oil rather than the many preliminary studies he customarily executed during the Munich years.

Through 1923 the artist's titles and annotations in the watercolor Handlist refer to studies for paintings. But from 1924 until 1934 Kandinsky never wrote *"Entwurf zu"* or *"Projet pour"* in the watercolor catalogue. Instead, he assigned each watercolor its individual title. They assume a more important role in his oeuvre and are not regarded as preliminary or supplementary to paintings but as independent works of art. During this period, when he was at the Bauhaus, Kandinsky produced many more watercolors than in previous years and he dramatically expanded their technical range and complexity.

There are six watercolors from 1924 included in this exhibition. *Bright Lucidity (Helle Klarheit*, cat. no. 13) which was painted in May, displays flat, bright red, blue, yellow, green and purple shapes silhouetted against a white background. Similarly clear-cut angular

forms occur in contemporary works such as *Joyous Structure* (*Fröhlich Aufbau*, HL 148) and *Sharp-Calm Pink* (*Das scharfruhige Rosa*, HL 273). By contrast, in *On Violet* (*Auf Violett*, cat. no. 14) Kandinsky first washed the entire sheet with purple and sponged the paper so that the slight uneveness of the violet ground preserves the texture of the support. The images are dispersed over the violet ground, thus emphasizing the constituent shapes. The substantial pyramidal form is dark green at the top and cadmium orange below; the bridge and adjacent areas are comprised of multicolored pointillist dots. In *Gray* (*Grau*, cat. no. 15) the large central shape has a mottled, coagulated surface texture achieved by adding a substance such as soap or alcohol to the medium. The composition and dark, subdued colors of this work, which was painted in October, persist in *Daybreak* (*Morgengrauen*, cat. no. 16) from November 1924 and in *Stable Forms* (*Stabiles*, cat. no. 20), from December 1925. *Daybreak* and *Unstable* (*Haltlos*, cat. no. 17) are two of eleven watercolors Kandinsky executed in November. The animated interplay of circles, semicircles, rectangles and rhomboids in *Daybreak* stands in sharp contrast to the highly simplified circles and straight lines of *Unstable*. For the latter Kandinsky selected an unusual support where the texture was pressed onto the paper. Here red pigment bled upward from the bottom edge. By wetting the paper, he created nebulous blue circles in the middle and faintly tinted blue and yellow washes. The large yellow-orange circle whose circumference is repeated by four black lines has a blurred yellow corona. Two small circles are divided into variously colored quarters: an early instance of a favorite motif.

In *Brown Double Sound (Brauner Doppelklang*, cat. no. 18), which is dated November–December 1924, Kandinsky experiments with combining triangles, circles and squares. The triangle superimposed on a circle occurs also in a contemporary oil (*Ruhiges*, HL 283). *Brown Double Sound* is apparently the first instance of the arrow in Kandinsky's work. The arrow, already a familiar and meaningful motif in the work of Paul Klee, recurs in similar form in a watercolor from December (*Behauptung*, HL 178) and several oils from March 1925 (HL 292, 293, 294). The genesis of the arrow from a square and a triangle is clear in the top center arrow in *Brown Double Sound*, which consists of a brown square and yellow triangle, as it is in Kandinsky's sketch of the work in the Handlist. In the watercolor Kandinsky seems to have erased the pencil underdrawing and to have laid down light brown lines with a brush. The color is pale, dull, thinly painted brown with the exception of the lavender rectangle, which appears to be a painting within a painting. The composition and the use of a framing device recall *Bright Lucidity* (cat. no. 13), although the colors of the two works differ radically.

The title *Brown Double Sound* incorporates a term (*doppelklang*) from Kandinsky's theoretical writings, specifically *Point and Line to Plane* which was published in 1926. Likewise, the title of a 1925 watercolor, *Inner Simmering* (cat. no. 19) refers to "*das innere Kochen*," a concept Kandinsky wrote about in his essay, "Painting with White Border," published in 1913. Before discussing *Inner Simmering*, which dates from November 1925, it should be mentioned that Kandinsky had moved to Dessau in June with the transferral of the Bauhaus from Weimar to Dessau. Correspondingly, the Handlist does not record any watercolors from April until November 1925 nor any oils from July through the end of the year. Kandinsky's monumental canvas *Yellow-Red-Blue (Gelb-Rot-Blau*, HL 314), is dated March–May 1925 and was preceded by a drawing and a watercolor (Grohmann, 1958, pp. 198, 409, cc 719, repr.). Inexplicably, the existing watercolor was not catalogued in the Handlist.

A resplendent red wash fills the center of *Inner Simmering* and imparts the sense of free, rapid application of paint. However, Kandinsky first used a compass and ruler to draw all the forms in India ink. He then established the background tones before painting the principal forms. By sponging off the excess, he controlled the density and fluidity of the wash and kept it from obscuring the colors in the overlapping circles. The horn forms, common motifs around 1925–27, are found also in *Hard in Slack* (cat. no. 23). Like *Inner Simmering*, *Rising Warmth* (*Aufsteigende Wärme*, cat. no. 21) has an area of glowing red wash which provides a central focus and contrasts here with dark blue, purple and brown triangles. *Rising Warmth* recalls a watercolor Kandinsky executed in 1925 (*Nach oben*, HL 207) and also brings to mind watercolors by his friends and Bauhaus colleagues Lyonel Feininger and Paul Klee.

By the autumn of 1927 Kandinsky's virtuoso techniques and his diversity of styles in the watercolors are astonishing. *Hard in Slack* (*Hart im Locker*) contrasts precise zones of intensely bright hues with surrounding blotches of brown wash. In the exactly contemporary *Hard but Soft (Hart, aber weich*, cat. no. 22) Kandinsky applied colored washes over finely spattered ink. Used in conjunc-

tion with wash, the spatter technique expanded the range of light and shadow and enhanced the density and texture of the medium. By 1928 spattered or sprayed watercolor appears frequently in Kandinsky's work (cat. nos. 24–28), and it becomes increasingly prevalent in subsequent years. Although he painted fewer oils in 1928, his production of watercolors was prolific and reached a total of ninety-one. Within the month of May Kandinsky completed twenty-one watercolors. One of them, *To a Point (Zu einem Punkt*, HL 263) is obviously a study for the 1928 oil *On Points* (*Auf Spitzen*, HL 433), although the Handlist entry gives no indication that the watercolor is related to the oil and their German titles are quite different. Moreover, in the oil, the brushwork—the way pale yellows and lavenders are blended into the white background—suggests a conscious re-creation of the effect of watercolor.

Into the Dark (*Ins Dunkel*, cat. no. 24), also from May 1928, was done entirely by spraying watercolor with an atomizer or a blow pipe. Kandinsky used both the positive and negative shapes of a stencil to create the background forms and the three sets of ascending triangles. As he changed and removed the stencil shapes, Kandinsky repeated spray applications of diluted watercolor. The sequence of triangles in *Into the Dark* anticipates later watercolors such as *Almost Submerged* from March 1930 (*Fast Versunken*, HL 383) and *De Profundis* from August 1932 (*Aus der Tiefe*, HL 490). While *Into the Dark* contains no drawn lines, Kandinsky chose in other sprayed watercolors to emphasize linear elements: for example, *Two Complexes* and *Vertical Accent* which date from the autumn of 1928 (cat. nos. 25 and 26). In the former he covered the paper with yellow wash and sprayed rose and brownish-black watercolor around the perimeter. He established a subtle counterpoint between the spattered rose and red circles at the left and the washed rose and red semi-circles at the right. In *Aglow* of November 1928 (*Aufglühen*, cat. no. 27) the artist combines wash, spatter and India ink to hold together otherwise disparate compositional elements.

The spray process was employed by Klee and others at the Bauhaus, especially after 1925. Kandinsky and Klee had known each other since 1911 in Munich. From 1926 to 1932 they shared a double house in Dessau. Undoubtedly, Klee's innovative use of the spray technique stimulated Kandinsky's work with the process. Moreover, Klee's stylistic influence can be perceived in several watercolors in this exhibition and others in the Guggenheim Museum Collection: *Little Game* of 1928 (*Kleines Spiel*, HL 282), *Evasive* of 1929 (cat. no. 30), an *Untitled* watercolor from 1930 (cat. no. 33) and *Now Upwards!* from 1931 (cat. no. 36).

In the late 1920s Kandinsky's titles acquire their own distinctive vocabulary and often exemplify concepts developed in his theoretical writings. In addition to the 1927 watercolor *Hart, aber weich* (cat. no. 22), there are coeval oils, *Hart im Weich* and *Weiches Hart* as well as a 1930 watercolor, *Hartweich*. Red is featured in many titles in 1928 and is, as here, descriptive of the vivid coloration of the works: not only *Im schweren Rot* (*In the Heavy Red*, cat. no. 28) and *Zwei Seiten Rot* from December but also an earlier oil *Schweres Rot*. Likewise, Kandinsky's pictorial vocabulary remains self-contained and assumes structure and meaning through cross-references within his oeuvre: for example, the images in *In the Heavy Red* occur earlier in a 1926 oil (*Verbindenes Grün*, HL 332) and a watercolor from June 1928 (*Rosa*, HL 280).

Both *Unshakeable* (*Wackelfest*, cat. no. 31) and *Horizontal Blue* (*Wagerecht-Blau*, cat. no. 32) date from December 1929. In the latter the paper was washed with pale green watercolor, then sprayed with successive layers of green, two shades of blue, and rose. The horizontal element, red square and blue-green rectangle were added last. Fine particles of sprayed watercolor cover the entire sheet. In *Unshakeable* dark gray paper has been painted all over with brownish-rust color gouache. Red, orange, yellow, blue and green linear patterns—similar to those in Kandinsky's drawings—articulate the flat surface. The painted background in *Unshakeable* has depth and luminosity of tone but lacks the translucent atmospheric color of *Horizontal Blue*. In a little *Untitled* watercolor from 1930 (cat. no. 33), the effect of watercolor bleeding on wet paper belies the manner in which it was actually painted: on dry paper which had been washed with pink, Kandinsky put an orange moon and purple structure with curved blue banners. The feathery, blurred edges of "bleeding watercolor" were simulated just as the "brown support" was fabricated in *Unshakeable*.

The delicacy and precision of style in *Now Upwards!* from June 1931 (*Jetzt Auf!*, cat. no. 36) is consistent with Kandinsky's technique. Every line and brushstroke is perceptible although any trace of pencil has apparently been erased. Contrary to his usual practice at this time, Kandinsky made two preparatory drawings for *Now Upwards!* (Volboudt, pls. 68, 69). A thin green wash colors the support; alternating bands of yellow and pink form a horizontal

screen; lavender and green-blue complete the pale color-harmony. *Now Upwards!* is completely different in style, coloration and technique from another watercolor, *Reaching Upwards* (*Hinragend*, cat. no. 35), executed during the same month. In the latter Kandinsky mixed oil paint with watercolor. He followed his customary method of first drawing in India ink, next applying monochromatic washes, then bright hues of watercolor but he added oil pigment in most of the circular areas. For example, at the top, the yellow circle as well as its surrounding yellow halo was painted in oil, as were the heavily scrubbed, orange, purple and blue circles below. Stylistically and chronologically *Hot* (*Heiss*, cat. no. 37) stands in close proximity to *Reaching Upwards!* In *Hot* intense shades of blue, purple and red confined to geometric zones in the center are juxtaposed with dense black ink wash around the margins. At the left India ink has bled into the wet paper to create plume-like, billowing black forms. The rippling and flowing patterns and variations in the intensity of black wash in these and earlier watercolors are approximated in the black background of Kandinsky's oil painting *Several Circles* from 1926 (Collection The Solomon R. Guggenheim Museum).

The multiplicity of Kandinsky's watercolor techniques around 1931 is suggested in this exhibition by the three works discussed above, by the monochromatic sprayed watercolor *Taut Line* (cat. no. 38) and by the soft, rosy spatter and wash tones of *Three Arrows* (cat. no. 39). *Spot Sounds* (*Flecken Klänge*, cat. no. 40) is an unusual instance of Kandinsky's experimentation with the monotype technique. Evidently, the blue pigment at the very top and in the smudged areas below as well as the smaller green blotches of paint along the edges were first placed on another piece of paper or glass and then, while still wet, were transferred to this sheet by rubbing or pressing. When this transfer process was completed the artist filled in the rest with watercolor. The conspicuous messiness of *Spot Sounds* contrasts with the rigidity of *Sweetish* (*Süsslich*, cat. no. 41). However, the apparent simplicity of the forms in *Sweetish* —all of which were drawn with ruler or compass—obscures the complexity of the technique: the support is opaque white over black paper. Thus, while *Sweetish* is reminiscent of *Vertical Accent* (cat. no. 26) or *Unshakeable* (cat. no. 31), it presages Kandinsky's work with gouache on black paper from 1935 to 1941 in Paris. *Dreamy* (*Verträumt*, cat. no. 42) which is virtually contemporary with *Sweetish*, exemplifies the layered complexity that Kandinsky achieved in his watercolors. By spraying watercolor in many stages as he rearranged positive and negative stencils, Kandinsky created secondary patterns and arrived at a preconceived composition. In *Dreamy* he has increased the degree of stratification but has restricted the colors to a more subtle and close-valued harmony than he had three years earlier in *Evasive* (cat. no. 30), which has vibrant green, blue and rose hues.

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From 1924 until 1934 Kandinsky did not record any watercolors as studies for oils in the Handlist. There are, however, at least two existing uncatalogued watercolor sketches for paintings from this decade: *Study for "Yellow-Red-Blue"* of 1925 and *Study for "Development in Brown"* of 1933 (Grohmann, 1958, p. 409, cc 719, repr., p. 410, cc 735, repr.). After completing *Development in Brown* (*Entwicklung in Braun*, HL 594) in August, Kandinsky did not paint another canvas until six months later, after he had moved to Paris and established his home there in Neuilly-sur-Seine. Likewise, there is a hiatus in the watercolor Handlist from September 1933 until April 1934. The first watercolors catalogued in the spring of 1934 bear titles of colors in French: *Brun, Sur vert, Rose, Vert-noir* and *Bleu-noir*. Stylistically, the watercolors proceed from the last Bauhaus work: for example, elements of the composition and the motif of *Dark Situation* from July 1933 (*Trübe Lage*, HL 517, Collection The Solomon R. Guggenheim Museum) are discernible in the Parisian oils, *Yellow Center* of 1934 and *Two Green Points* of 1935. A watercolor from July 1931, *Spotted* (*Fleckig*, HL 432), and a 1935 oil painting, *Accompanied Contrast* (fig. 6, *Contraste accompagné*, HL 613), provide an exceptional instance of the link between Dessau and Paris. In the Handlist Kandinsky assigned the title *Fleckig* to the watercolor without any reference to an oil. In March 1935 he transformed this composition and color scheme into an intriguingly similar painting. The differentiation of the rectangular background wash zones and the spotted patches in the upper portion of the watercolor have been translated into subtle, slightly raised areas of fine sand in *Accompanied Contrast*. Furthermore, in the Handlist Kandinsky titled a watercolor from August 1934 *Surface reunis* and later amended it to read *"Projet pour toile N° 616, 2 Points verts, 1935"* (HL 535). However, in this case, he simplified and somewhat adapted the watercolor in the painting *Two Green Points* (*Deux pointes vertes*, HL 616) from April 1935 which also combines oil and sand.

fig. 6
Accompanied Contrast. 1935
Collection The Solomon R. Guggenheim Museum, New York

fig. 7
Study for Untitled (No. 639). 1939
Collection The Solomon R. Guggenheim Museum, New York

Between 1934 and 1941 the artist produced two hundred and eight watercolors and gouaches. Increasingly, he combined mediums. Since 1931 he had used tempera with oil and from 1934 he applied both watercolor and oil to the same canvas more often than earlier. According to the Handlist the first oils painted in Paris included watercolor with the medium: for example, *Start* (HL 595). Moreover, his work with sand and oil coincided with the move to Paris. In similar fashion, from 1933 Kandinsky noted in the watercolor Handlist when he combined oil with watercolor or gouache with watercolor, primarily during 1934–35, in works considered to be watercolors. Thus, the categorization by medium was no longer exclusive and distinctions between them broke down. Kandinsky commonly used translucent watercolors together with gouache, that is, opaque colors mixed with gum preparation in water.

Both *Floating* (*Volant*, cat. no. 45) and *Varied Horizontals* (*Horizontales variées,* cat. no. 46) were painted in gouache on black paper and both date from June 1936. The violet and blue floating shape of the former resembles that in the painting *Dominant Curve* from April 1936 (Collection The Solomon R. Guggenheim Museum) and generally shares an affinity with the curving, biomorphic forms dominant in Kandinsky's Paris work. The composition of *Varied Horizontals* consists of smaller elements quite systematically organized around a central turquoise form. The colors appear to emanate from the black background: non-objective shapes seem detached, as if suspended in a void.

In these late examples Kandinsky did not paint the supports as he had in works executed at the Bauhaus; instead, he selected black paper. Kenneth C. Lindsay (1951, pp. 157–159) was first to point out the importance of the black background in Kandinsky's early Jugendstil-inspired works and relate them to his late gouaches. Comparison of *Supports* from 1939 (*Les Appuis*, cat. no. 47) with *The Night* of 1907 (fig. 1) reveals striking similarities in color and technique which raise the possibility of an intentional return to an early technique. The artist obtained blotchy and dribbled effects with gouache in *Supports*. The opacity of the pigment suggests chalk, and the slight roughness of surface contributes to the abstract patterning of color zones. Stylistically, however, *Supports* remains consistent with Kandinsky's Bauhaus work (for example, cat. nos. 17 and 31).

Through 1939 Kandinsky assigned a title to each watercolor in the Handlist. However, he abandoned this practice in 1940 and the entries, which continue through number 730, are no longer so filled with information. Although no titles or months are indicated for the watercolors in the Handlist after 1940, Kandinsky methodically noted the color of the supports: *aq. s. noir, aq. s. crème foncé, aq. s. rouge-brun.* He listed the first watercolor for 1940 (HL 634) as "*Projet du No 671.*" In fact, not only this watercolor but also a detailed ink drawing are explicit studies for *L'Ensemble* (HL 671).

There is a preparatory ink drawing from 1939 (fig. 7) for one of the *Untitled* gouaches from 1940 in this exhibition (cat. no. 48, HL 639). What is positive (black) in the drawing is negative in the gouache. The reversal of black and white emphasizes the spatial and coloristic possibilities inherent in the medium with black background. In this gouache the artist drew most of the imaginative, rounded forms freehand, using a compass only for the circles. However, restraint and decorative intricacy remain dominant. In

1939–40 Kandinsky executed a significant number of extremely detailed ink studies for such 1940 oil paintings as *Little Accents* (HL 670), *L'Ensemble* (HL 671) and *Sky Blue* (HL 673). Similar instances where watercolors and oils follow precise drawings occur from 1941 to 1944. In addition, Kandinsky painted several watercolor studies for oils: for example, *Moderation* (HL 678, Collection The Solomon R. Guggenheim Museum) corresponds to an untitled 1940 watercolor (HL 651) and *Reduced Contrasts* (HL 681) approximates an untitled 1941 watercolor (HL 721).

While the frequency of preliminary studies for oils around 1940 makes one think of the watercolors which closely resembled paintings in 1923, their relationship differs and the circumstances surrounding their creation are dissimilar. The 1923 watercolors initiated a period of innovation and stylistic development. In the early watercolors Kandinsky experimented with style as well as technique. The late gouaches and watercolors are the work of an experienced master in his early seventies who had conquered the challenges of the medium. They reflect a simplification of techniques and consolidation of stylistic tendencies. Within the confines of the late work, Kandinsky elaborated upon diverse images.

Undeniably, after 1934 the watercolors are no longer as independent of the oils as they were during the preceding decade. The more direct relationship between watercolors and oils suggests a parallel to the work from 1911 to 1914. During this period watercolors were frequently preparatory studies for paintings and, in general, they can be clustered around specific pictures. As has been demonstrated, these correspondences change in subsequent years, and the greatest discrepancies occur between 1924 and 1933 when the artist was at the Bauhaus. Despite fluctuations, however, Kandinsky's oeuvre possesses a continuity of style irrespective of medium. Moreover, there are recurring instances where oils approximate watercolors: *Light Picture* of 1913, *On White* of 1923, *On Points* of 1928, *Accompanied Contrast* of 1935 and *Moderation* of 1940. Throughout Kandinsky's career there are moments when the distance between watercolor and oil disappears and when the innovations in watercolor provide the initial impetus for major paintings.

EXPLANATORY NOTES

Titles:

Kandinsky's Handlist assigns titles to most of his works. When no artist's title is provided and when the watercolor is not specifically related to an oil, it is called *Untitled*. All of Kandinsky's titles have been translated into English in this catalogue; however, the titles are usually cited in their original language as well.

Measurements:

Dimensions are given in inches followed by centimeters. Height precedes width; measurements are taken at left and bottom edges of watercolor sheets.

Abbreviations:

HL	Handlist (*Hauskatalog*) in which Kandinsky catalogued his work
GMS	Gabriele Münter Stiftung, Städtische Galerie im Lenbachhaus, Munich
MNOP	Museum of Non-Objective Painting which in 1952 was renamed The Solomon R. Guggenheim Museum
SRGM	The Solomon R. Guggenheim Museum, New York

Exhibitions and publications are cited in abbreviated form in the following catalogue entries; complete references are found in the Selected Exhibitions and Selected Bibliography list on pp. 73-76.

V.E.B.

1 **Untitled.** ca. 1911

Not in Handlist

The Solomon R. Guggenheim Museum, Hilla Rebay Collection
71.1936 R74

Watercolor, India ink and pencil on paper,
11⅛ x 10⅛″ (28.3 x 25.8 cm.)
Signed l.l.: *K.* Not dated.

PROVENANCE:
Hilla Rebay; Estate of Hilla Rebay, 1967–71.

EXHIBITIONS:
New York, SRGM, 1972, repr.
Munich, 1912, no. 61, repr.

REFERENCE:
Gollek, 1974, p. 279, repr.

2 **Untitled.** ca. 1911–12

Not in Handlist

The Solomon R. Guggenheim Museum, Hilla Rebay Collection
71.1936 R57

Watercolor, bronze powder paint, India ink and pencil on paper, 9½ x 12″ (24 x 30.5 cm.)
Signed l.l.: *K.* Not dated.

PROVENANCE:
Purchased from Nierendorf Gallery, New York, by Hilla Rebay, Greens Farms, Conn., Jan. 1945; Estate of Hilla Rebay, 1967–71.

EXHIBITIONS:
New York, MNOP, 1945, no. 14
Bridgeport, 1972, no. 22
New York, SRGM, 1972, repr.
Munich, 1976, no. 118, repr.

3 **Study for "Improvisation 33" (Sketch for Orient).** 1913

Not in Handlist

The Hilla von Rebay Foundation
1970.10

Watercolor, India ink and pencil on paper,
9⅜ x 12½" (23.9 x 31.6 cm.)
Inscribed on reverse by Hilla Rebay: *1914 / Line / Carnevale.*
Not signed or dated.

PROVENANCE:
Hilla Rebay; The Hilla von Rebay Foundation.

EXHIBITIONS:
Bridgeport, 1972, no. 23
Waltham, 1974, no. 10
Munich, 1976, no. 132, repr.
Greenwich, 1977, no. 11

4 **Study for "Painting with White Border."** *1913*

Not in Handlist

The Hilla von Rebay Foundation
1970.37

Watercolor, wash, India ink and pencil on paper, 5 x 13¼" (12.8 x 33.6 cm.)
Inscribed on reverse, not by the artist: *Nº 1/1919.*
Not signed or dated.

PROVENANCE:
Probably gift of Camilla Stienen to Hilla Rebay, ca. 1947; Hilla Rebay, Greens Farms, Conn.; The Hilla von Rebay Foundation.

EXHIBITIONS:
Bridgeport, 1972, no. 27, color repr.
Waltham, 1974, no. 18
Munich, 1976, no. 135, repr.
Greenwich, 1977, no. 12

REFERENCE:
Rudenstine, 1976, pp. 259–261, repr.

5 **Picnic.** February 1916
(Piknik)

Handlist (Bagatelle): *ii 1916, 4, Piknik.*

The Solomon R. Guggenheim Museum
47.1058

Watercolor, India ink and pencil on paper,
13½ x 13½" (34.4 x 34.2 cm.)
Signed and dated l.l.: *K/16.*

PROVENANCE:
Willem Beffie, Amsterdam (HL); purchased from Hildegarde Prytek, New York, Jan. 1947.

EXHIBITIONS:
Stockholm, 1916, no. 13 (HL)
New York, SRGM, 1963, no. 5
New York, SRGM, 1972, repr.
Munich, 1976, no. 151, repr.
London, Tate Gallery, *Abstraction: Towards a New Art, Painting 1910-1920,* Feb. 6–Apr. 13, 1980, no. 200, repr.

6 **Untitled.** January 1918

Not in Handlist

The Solomon R. Guggenheim Museum
41.250

Watercolor, India ink and pencil on paper,
10¾ x 15″ (27.4 x 38 cm.)
Signed and dated l.l.: *K/1 18*; inscribed on reverse:
1918/No 13.

PROVENANCE:
Hilla Rebay; Solomon R. Guggenheim, 1938; Gift,
Solomon R. Guggenheim, 1941.

EXHIBITIONS:
Charleston, 1936, no. 72, repr.
New York, MNOP, 1939, no. 250, repr.
New York, MNOP, 1945, no. 39, repr.
Pittsburgh, 1946, no. 24
Boston, 1952, no. 30
Pasadena, 1963, no. 5
New York, SRGM, 1972, repr.

7 **Untitled.** March 1918

Not in Handlist

The Solomon R. Guggenheim Museum
41.247

Watercolor, opaque white and India ink on tracing paper mounted on cardboard, 10⅛ x 13½″ (25.7 x 34.4 cm.)
Signed and dated l.l.: *K/i8*; inscribed on reverse: *Eskiz Kompozitsii No 8. (111 1918)* [Sketch for Composition No 8].

PROVENANCE:
Hilla Rebay; Solomon R. Guggenheim, 1938; Gift, Solomon R. Guggenheim, 1941.

EXHIBITIONS:
Charleston, 1936, no. 71, repr.
New York, MNOP, 1939, no. 247, repr.
New York, MNOP, 1945, no. 36
Chicago, 1945, no. 30
Pittsburgh, 1946, no. 6
New York, SRGM, 1972, color repr.

8 Untitled. 1920

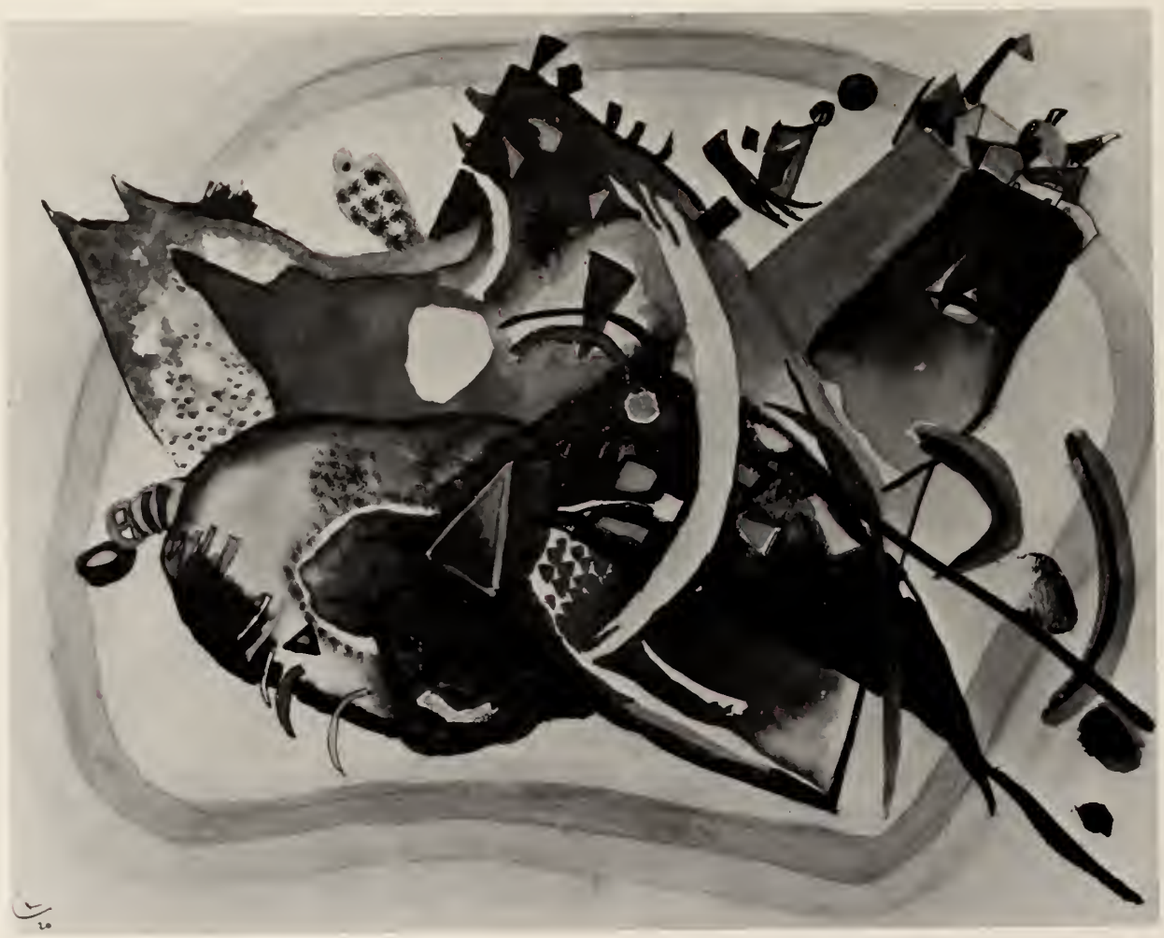
Not in Handlist

The Solomon R. Guggenheim Museum, Hilla Rebay Collection
71.1936 R45

Watercolor, India ink and pencil on paper, 9 x 11⅜″ (22.9 x 29 cm.)
Signed and dated l.l.: *K/20.*

PROVENANCE:
Hilla Rebay; Estate of Hilla Rebay, 1967–71.

EXHIBITIONS:
Bridgeport, 1972, no. 28
New York, SRGM, 1972, repr.



9 **Untitled.** 1922

Not in Handlist

The Solomon R. Guggenheim Museum
50.1296

Watercolor, India ink and pencil on paper,
12⅞ x 18⅞″ (32.8 x 47.8 cm.)
Signed and dated l.l.: *K/22*; inscribed on reverse:
K/Nº 28/1922.

PROVENANCE:
Purchased from the artist by Rudolf Ibach, Barmen, Germany; purchased from Ibach by his son-in-law Otto Stangl, Munich; purchased from Stangl, 1950.

EXHIBITIONS:
Munich, Haus der Kunst, *Die Maler am Bauhaus,*
May–June 1950, no. 95
Brussels, 1957, repr.
Toronto, 1959
Pasadena, 1963, no. 8
New York, SRGM, 1972, repr.

REFERENCE:
Grohmann, 1958, p. 408, repr., cc 710

10 **Untitled.** 1922

Handlist: *1922, 44.*

The Hilla von Rebay Foundation
1970.48

Watercolor, wash, India ink and pencil on paper,
10⅝ x 14⅜″ (26.9 x 36.6 cm.)
Signed and dated c.l.: *K/22*; inscribed on reverse,
not by the artist: *N° 44.*

PROVENANCE:
Hilla Rebay; The Hilla von Rebay Foundation.

EXHIBITIONS:
Bridgeport, 1972, no. 31, repr.
Waltham, 1974, no. 19

11 **Bright Sound.** 1923
(Heiterer Klang)

Handlist: *1923, 50, Heiterer Klang.*

The Hilla von Rebay Foundation
1970.34

Watercolor, wash, gouache and India ink on paper, 14⅜ x 10″ (36.5 x 25.5 cm.)
Signed and dated l.l.: *K/23*; inscribed on reverse: *N° 50/1923.*

PROVENANCE:
J. B. Neumann, New York, by Sept. 1936 (HL); Nierendorf Gallery, New York, by 1942; Hilla Rebay, Greens Farms, Conn.; The Hilla von Rebay Foundation.

EXHIBITIONS:
Berlin, Nierendorf, Feb. 1923 (HL)
Darmstadt, 1923 (HL)
New York, MNOP, 1945, no. 53
Bridgeport, 1972, no. 33
Waltham, 1974, no. 28
Greenwich, 1977, no. 24

12 Free Relationship. July 1923
(Freie Beziehung)

Handlist: *vii 1923, 87, Freie Beziehung.*

The Hilla von Rebay Foundation
1970.120

Watercolor, India ink and pencil on paper,
14¾ x 14⅜" (37.3 x 36.5 cm.)
Signed and dated l.l.: *K/23*; inscribed on reverse:
No 87 / 1923 / „Freie Beziehung."

PROVENANCE:
Gift from Alois and Mary Schardt to Mr. and Mrs. William Dieterle, Los Angeles, Dec. 1943; purchased from Nierendorf Gallery, New York, by Hilla Rebay, 1947; The Hilla von Rebay Foundation.

EXHIBITIONS:
Vienna, Feb. 1924 (HL)
New York, MNOP, 1945, no. 48
Waltham, 1974, no. 31
Munich, 1976, no. 160
Greenwich, 1977, no. 25

13 **Bright Lucidity.** May 1924
(Helle Klarheit)

Handlist: *v 1924, 139, Helle Klarheit (Lucidité).*

The Hilla von Rebay Foundation
1970.77

Watercolor, wash, gouache and India ink on paper, 20 x 14⅜" (50.7 x 36.5 cm.)
Signed and dated l.l.: *K/24*; inscribed on reverse: *No i39/i924/ „Helle Klarheit"*

PROVENANCE:
J. B. Neumann (HL); Nierendorf Gallery, New York, by 1942; purchased from Nierendorf by Hilla Rebay, Nov. 1944; The Hilla von Rebay Foundation.

EXHIBITIONS:
Dresden, Secession, June–Sept. 1924 (HL)
Wiesbaden, 1925, no. 33
Barmen, Mar. 1925 (HL)
Dresden, 1926, no. 68
Berlin, 1926, no. 68
Mannheim, 1927, no. 105
Berlin, 1931, no. 1
Milan, 1934, no. 139
New York, MNOP, 1945, no. 64
Bridgeport, 1972, no. 40
Waltham, 1974, no. 36
Greenwich, 1977, no. 28, repr.

14 **On Violet.** July 1924
(Auf Violett)

Handlist: *vii 1924, 149, Auf Violett.*

The Hilla von Rebay Foundation
1970.157

Watercolor, opaque white and India ink on paper,
13⅝ x 8⅞" (34.5 x 22.6 cm.)
Signed and dated l.l.: *K/24*; inscribed on reverse:
No 149/1924/ „Auf Violett."

PROVENANCE:
Purchased from the artist through Kandinsky-Gesellschaft by Heinrich Stinnes, Cologne, Dec. 1925 (HL); purchased at auction (Bern, Gutekunst und Klipstein, *Moderne Graphik der Sammlung Heinrich Stinnes,* June 21, 1938, no. 420) by Hilla Rebay; The Hilla von Rebay Foundation.

EXHIBITIONS:
Dresden, Oct. 1924 (HL)
Wiesbaden, 1925, no. 40
Barmen, Mar. 1925 (HL)
New York, MNOP, 1939, no. 269, repr.
New York, MNOP, 1945, no. 70
Bridgeport, 1972, no. 41, color repr.
Waltham, 1974, no. 40
Greenwich, 1977, no. 27

15 **Gray.** October 1924
(Grau)

Handlist: *x 1924, 161, Grau.*

The Solomon R. Guggenheim Museum
38.272

Watercolor, India ink and pencil on paper,
19¼ x 13¼" (48.9 x 33.8 cm.)
Signed and dated l.l.: *K / 24*; inscribed on reverse: *Nº 161/1924*; inscribed on reverse, not by the artist: *Vom Künstler / durch Otto Ralfs / 19.XII. 1925 / Kandinsky 1924 / Grau / Aquarell / Nº 161 1925.*

PROVENANCE:
Purchased from the artist through Kandinsky-Gesellschaft by Heinrich Stinnes, Cologne, Dec. 1925; purchased at auction (Bern, Gutekunst und Klipstein, *Moderne Graphik der Sammlung Heinrich Stinnes*, June 21, 1938, no. 421, repr.) by Otto Nebel for Solomon R. Guggenheim.

EXHIBITIONS:
Wiesbaden, 1925, no. 32(?)
Barmen, Mar. 1925 (HL)
New York, MNOP, 1939, no. 272, repr.
New York, MNOP, 1945, no. 73
Bridgeport, 1972, no. 37
New York, SRGM, 1972, repr.

16 Daybreak. November 1924
(Morgengrauen)

Handlist: *xi 1924, 165, Morgengrauen.*

The Hilla von Rebay Foundation
1970.158

Watercolor and India ink on paper, 13⅜ x 8⅞″
(34.6 x 22.6 cm.)
Signed and dated l.l.: *K/24*; inscribed on reverse:
N° 165/1924/Morgengrauen.

PROVENANCE:
Purchased from the artist through Kandinsky-Gesellschaft by Heinrich Stinnes, Cologne, 1926; purchased at auction (Bern, Gutekunst und Klipstein, *Moderne Graphik der Sammlung Heinrich Stinnes,* June 21, 1938, no. 422) by Otto Nebel; Hilla Rebay; The Hilla von Rebay Foundation.

EXHIBITIONS:
Berlin, Nierendorf, Nov. 24 (HL)
New York, MNOP, 1939, no. 268, repr.
New York, MNOP, 1945, no. 68, repr.
Bridgeport, 1972, no. 42
Waltham, 1974, no. 41
Greenwich, 1977, no. 29

17 **Unstable.** November 1924
(Haltlos)

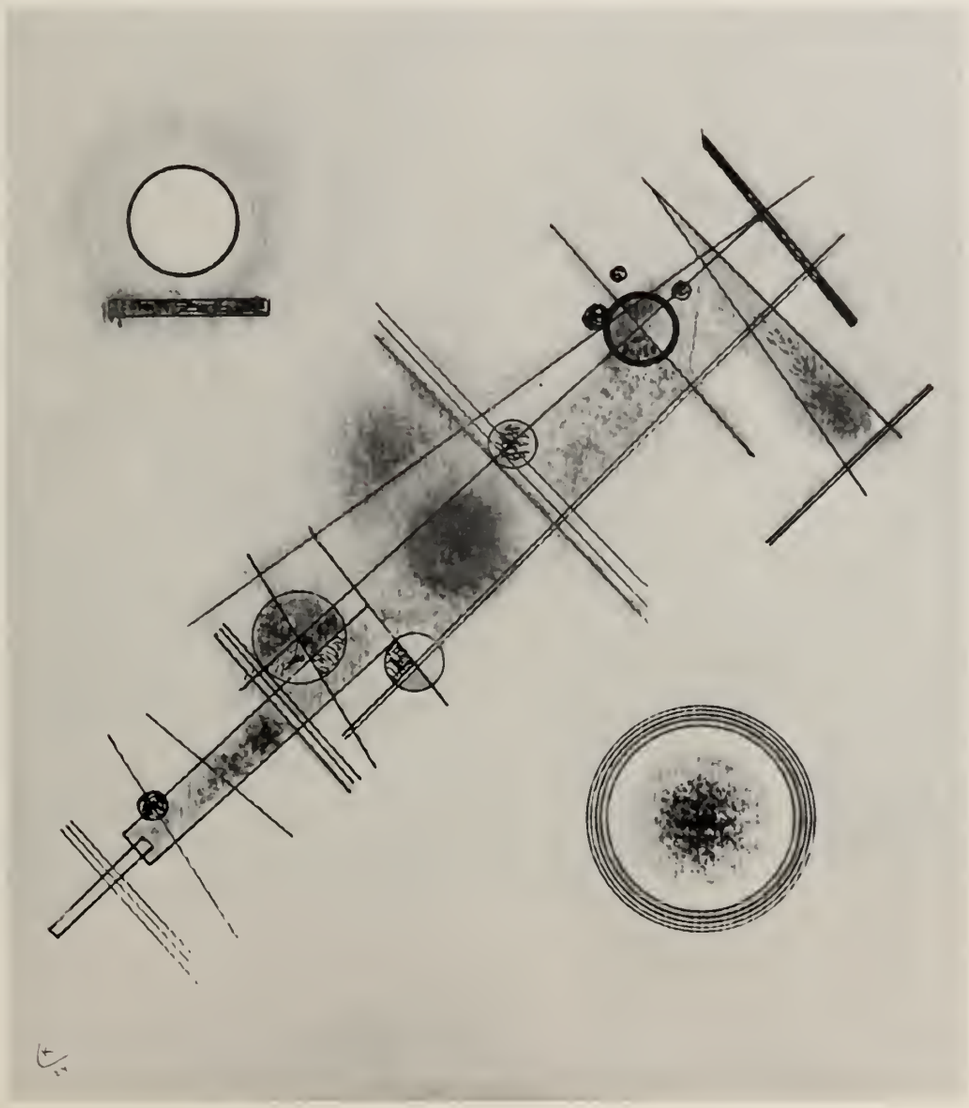
Handlist: *xi 1924, 167, Haltlos.*

The Hilla von Rebay Foundation
1970.128

Watercolor, gouache, wash, India ink and pencil on paper, 11½ x 10⅛″ (29.2 x 25.7 cm.)
Signed and dated l.l.: *K/24*; inscribed on reverse, probably not by the artist: *N° 167/ Weiss.*

PROVENANCE:
G. E. Scheyer, 1928 (HL); J. B. Neumann, New York, Sept. 1936 (HL); Nierendorf Gallery, New York, by 1942; purchased from Nierendorf by Hilla Rebay, May 1947; The Hilla von Rebay Foundation.

EXHIBITIONS:
Oakland, 1929, no. 3
New York, Nierendorf, 1941, no. 48
New York, MNOP, 1945, no. 72
Waltham, 1974, no. 39
Munich, 1976, no. 163, repr.
Greenwich, 1977, no. 32



18 **Brown Double Sound.** November-December 1924
(Brauner Doppelklang)

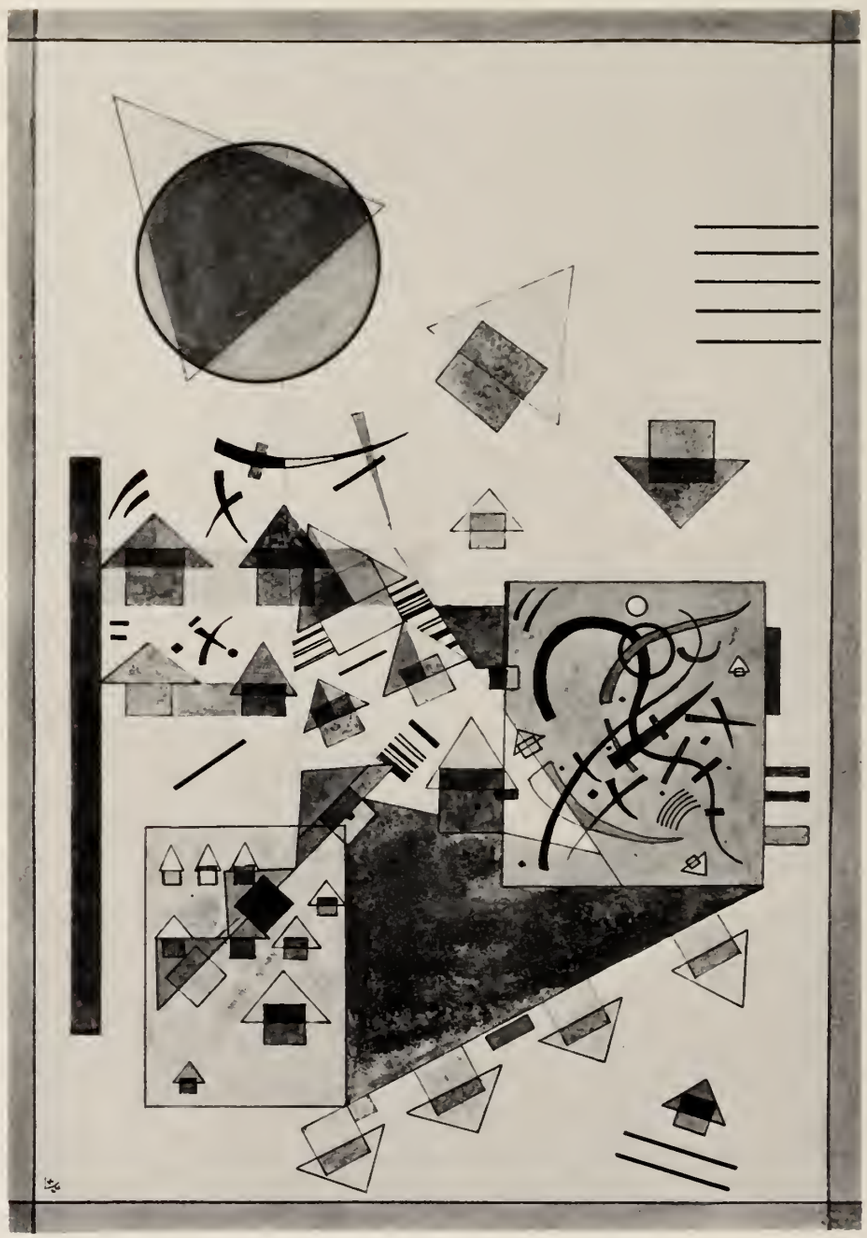
Handlist: *xi- xii 1924, 176, Brauner Doppelklang.*

The Hilla von Rebay Foundation
1970.113

Watercolor, wash, India ink and pencil on paper, 19⅛ x 13⅛" (48.5 x 33.3 cm.)
Signed and dated l.l.: *K / 24*; inscribed on reverse: *N° 176 / 1924.*

PROVENANCE:
J. B. Neumann, New York (HL); Nierendorf Gallery, New York, by 1942; Hilla Rebay, Greens Farms, Conn., by 1946; The Hilla von Rebay Foundation.

EXHIBITIONS:
Erfurt, 1925 (HL)
Dresden, 1926, no. 79
Berlin, 1926, no. 79
Mannheim, 1927, no. 119
Milan, 1934, no. 176
The Art Institute of Chicago, *The Fifteenth International Exhibition of Water Colors, Pastels, Drawings and Monotypes,* Mar. 12–May 10, 1936, no. 119
Waltham, 1974, no. 38
Greenwich, 1977, no. 31, repr.



19 **Inner Simmering.** November 1925
(Inneres Kochen)

Handlist: *xi 1925, 194, Inneres Kochen (rot).*

The Hilla von Rebay Foundation
1970.119

Watercolor, wash, India ink and pencil on paper, 19⅛ x 12⅝″ (48.4 x 32.1 cm.)
Signed and dated l.l.: *K/25*; inscribed on reverse: *Nº 194 / 1925 / Inneres Kochen.*

PROVENANCE:
J. B. Neumann, New York, Sept. 1936 (HL); Nierendorf Gallery, New York, by 1942; Hilla Rebay, Greens Farms, Conn.; The Hilla von Rebay Foundation.

EXHIBITIONS:
Dresden, 1926, no. 85
Berlin, 1926, no. 85
Mannheim, 1927, no. 114
Paris, 1929, no. 2
Zürich, 1931, no. 62
Bridgeport, 1972, no. 44
Waltham, 1974, no. 43
Greenwich, 1977, no. 34

20 **Stable Forms.** December 1925
(Stabiles)

Handlist: *xii 1925, 204, Stabiles.*

The Hilla von Rebay Foundation
1970.78

Watercolor, gouache, India ink and pencil on paper, 19⅛ x 12¾" (48.5 x 32.3 cm.)
Signed and dated l.l.: *K/25*; inscribed on reverse: *No 204/1925/ „Stabiles."*

PROVENANCE:
J. B. Neumann, New York, Sept. 1936 (HL); Nierendorf Gallery, New York, by 1942; purchased from Nierendorf by Hilla Rebay, Nov. 1944; The Hilla von Rebay Foundation.

EXHIBITIONS:
Dresden, 1926, no. 89
Berlin, 1926, no. 89
Mannheim, 1927, no. 116
Milan, 1934, no. 204
New York, MNOP, 1945, no. 85
Bridgeport, 1972, no. 43
Waltham, 1974, no. 42
Greenwich, 1977, no. 33

21 **Rising Warmth.** September 1927
(Aufsteigende Wärme)

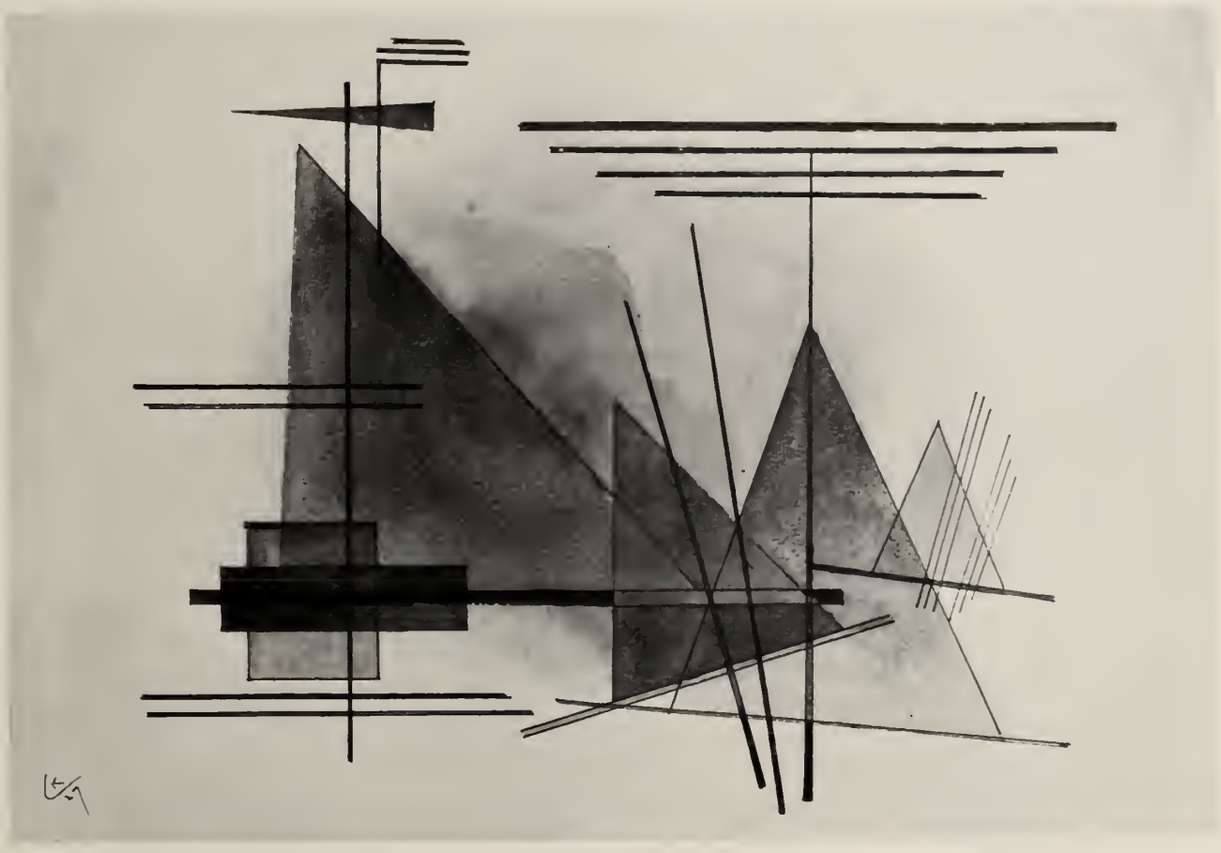
Handlist: *ix 1927, 212, Aufsteigende Wärme.*

The Hilla von Rebay Foundation
1970.42

Watercolor, wash, India ink and pencil on paper, 10 x 14⅛" (25.3 x 36 cm.)
Signed and dated l.l.: *K/27*; inscribed on reverse: *Nº 212 / 1927.*

PROVENANCE:
J. B. Neumann, New York, Sept. 1936 (HL); gift of Nina Kandinsky to Solomon R. Guggenheim, 1945 (HL); Hilla Rebay, Greens Farms, Conn.; The Hilla von Rebay Foundation.

EXHIBITIONS:
Stockholm, 1932 (HL)
Milan, 1934, no. 212
New York, MNOP, 1945, no. 107
Bridgeport, 1972, no. 45
Waltham, 1974, no. 45



22 **Hard but Soft.** October 1927
(Hart, aber weich)

Handlist: *x 1927, 220, Hart, aber weich.*

The Solomon R. Guggenheim Museum
38.291

Watercolor, opaque white and India ink on paper,
19 x 12⅝" (48.3 x 32.2 cm.)
Signed and dated l.l.: *K/27*; inscribed on reverse:
N°220 / 1927 / „Hart, aber weich."

PROVENANCE:
Purchased from the artist through Kandinsky-Gesellschaft by Heinrich Stinnes, Cologne, 1927–28; purchased at auction (Bern, Gutekunst und Klipstein, *Moderne Graphik der Sammlung Heinrich Stinnes*, June 21, 1938, no. 424, repr.) by Otto Nebel for Solomon R. Guggenheim.

EXHIBITIONS:
New York, MNOP, 1939, no. 291, repr.
New York, MNOP, 1945, no. 110
Chicago, 1945, no. 31
New York, SRGM, 1972, repr.
New York, Pace, 1973
Munich, 1976, no. 167, repr.

REFERENCE:
Roethel and Benjamin, 1979, p. 14, repr.

23 **Hard in Slack.** October 1927
(Hart im Locker)

Handlist: *x 1927, 223, Hart im Locker.*

The Hilla von Rebay Foundation
1970.135

Watercolor, gouache, India ink and pencil on paper, 19 x 12¾" (48.3 x 32.3 cm.)
Signed and dated l.l.: *K/27*; inscribed on reverse: *No 223 / 1927 / „Hart im Locker."*

PROVENANCE:
J. B. Neumann, New York; Nierendorf Gallery, New York, by 1942; purchased from Nierendorf by Hilla Rebay, Nov. 1944; The Hilla von Rebay Foundation.

EXHIBITIONS:
Paris, 1929, no. 10
Berlin, 1931, no. 3
Zürich, 1931, no. 63
New York, MNOP, 1945, no. 114
Bridgeport, 1972, no. 46
Waltham, 1974, no. 46

½

24 **Into the Dark.** May 1928
(Ins Dunkel)

Handlist: *x 1928, 266, Ins Dunkel.*

The Hilla von Rebay Foundation
1970.90

Watercolor on paper, 18⅞ x 12½″ (48 x 31.8 cm.)
Signed and dated l.l.: *K/28*; inscribed on reverse: *Nº 266 / 1928.*

PROVENANCE:
G. E. Scheyer, 1928 (HL); J. B. Neumann, New York, Sept. 1936 (HL); Nierendorf Gallery, New York, by 1942; purchased from Nierendorf by Hilla Rebay, Nov. 1944; The Hilla von Rebay Foundation.

EXHIBITIONS:
Oakland, 1929, no. 17
New York, MNOP, 1945, no. 125
Bridgeport, 1972, no. 47
Waltham, 1974, no. 49
Atlanta, The High Museum of Art, *Bauhaus Color*, Jan. 31–Mar. 14, 1976, color repr., traveled to Houston, Museum of Fine Arts, Apr. 8–May 30; Fine Arts Gallery of San Diego, Aug. 1–Sept. 21
Greenwich, 1977, no. 37

25 **Two Complexes.** October 1928
(Zwei Komplexe)

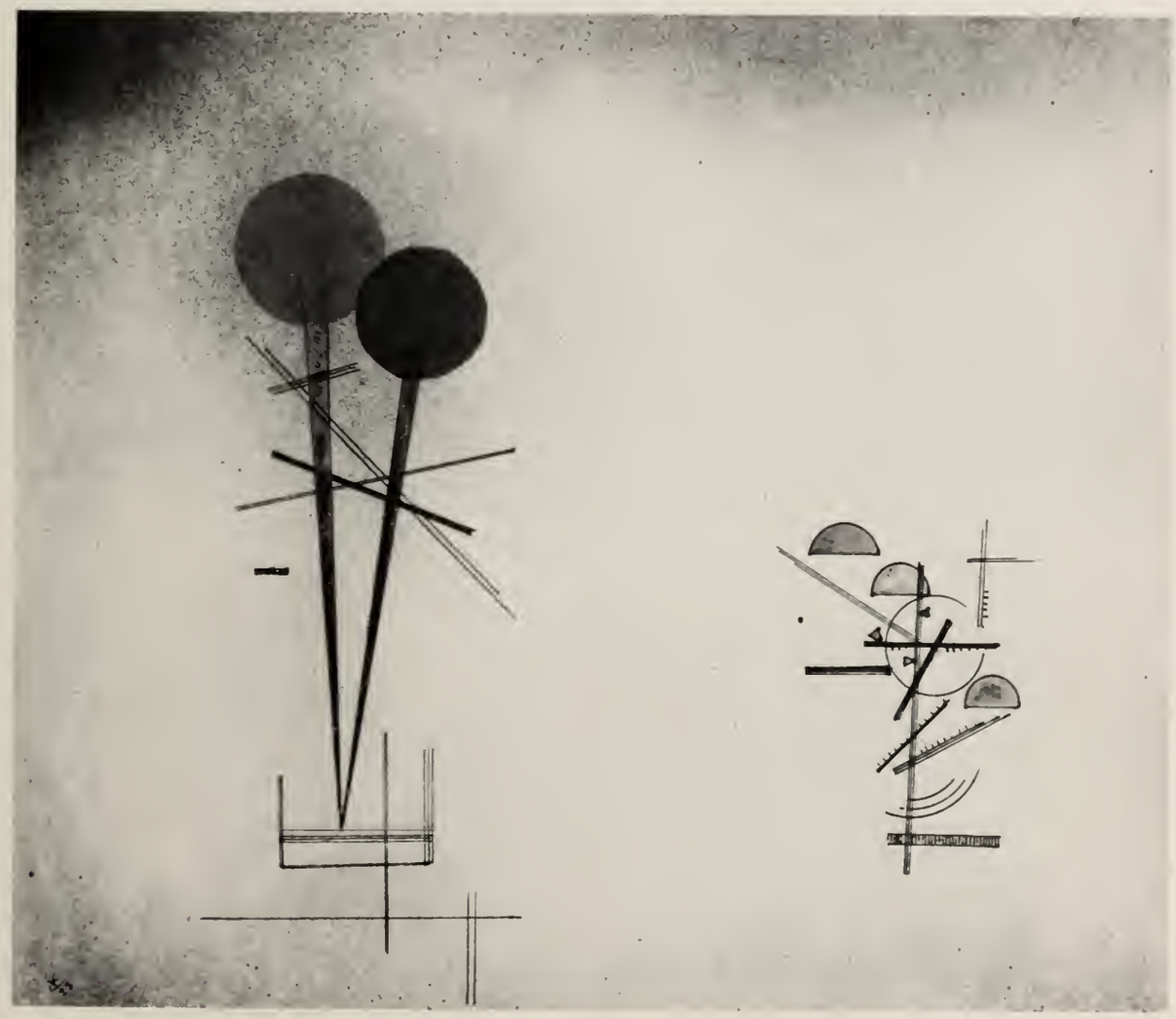
Handlist: *x 1928, 309, Zwei Komplexe.*

The Hilla von Rebay Foundation
1970.164

Watercolor, wash, India ink and pencil on paper,
15½ x 18″ (39.2 x 45.6 cm.)
Signed and dated l.l.: *K/28*; inscribed on reverse:
Nº 309.

PROVENANCE:
Museum, Halle, Dec. 1929 (HL); Hilla Rebay; The Hilla von Rebay Foundation.

EXHIBITIONS:
Paris, 1929, no. 52
Waltham, 1974, no. 52
Greenwich, 1977, no. 38



26 **Vertical Accent.** November 1928
(Vertikalakzent)

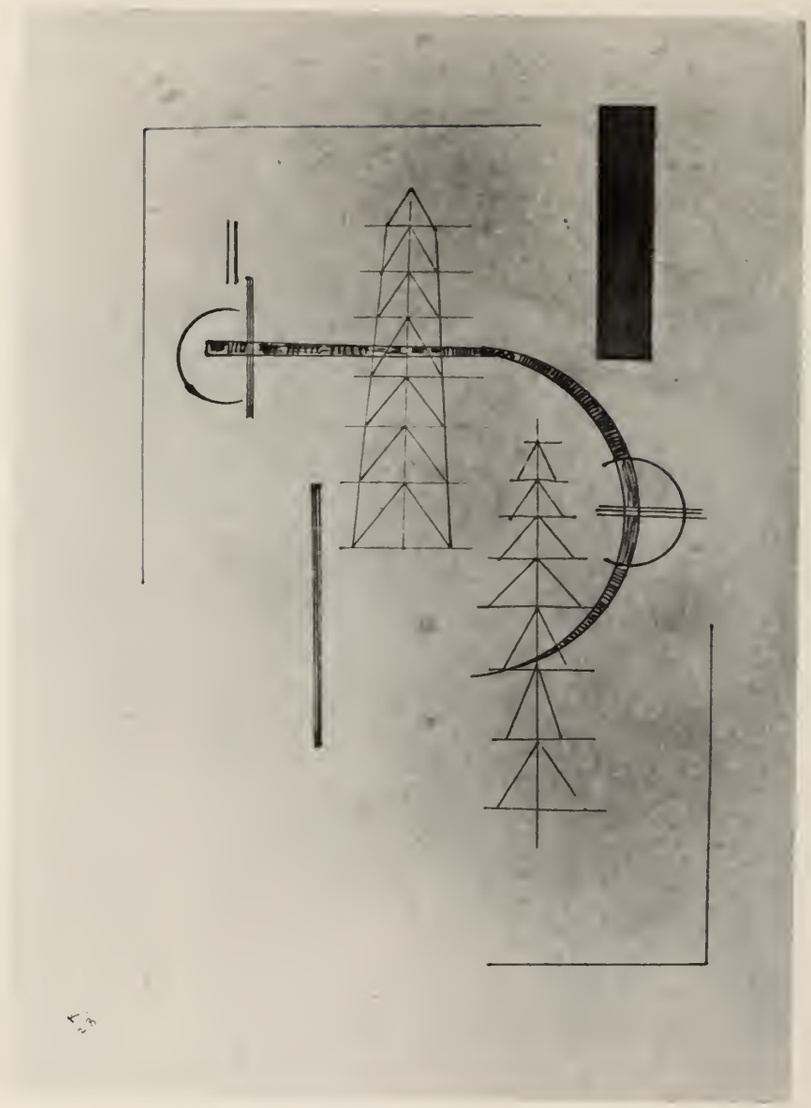
Handlist: *xi 1928, 325, Vertikalakzent.*

The Hilla von Rebay Foundation
1970.44

Watercolor, wash and India ink on paper, 13½ x 9¾"
(34.2 x 24.6 cm.)
Signed and dated l.l.: *K/28*; inscribed on reverse:
No 325.

PROVENANCE:
Purchased through Galerie Zak, Paris, by André Level, Jan. 1929 (HL); Nierendorf Gallery, New York, by 1941; Hilla Rebay, after Mar. 1945; The Hilla von Rebay Foundation.

EXHIBITIONS:
Paris, 1929, no. 62
New York, Nierendorf, 1941, no. 28
New York, MNOP, 1945, no. 129
Waltham, 1974, no. 47
Greenwich, 1977, no. 39



27 **Aglow.** November 1928
(Aufglühen)

Handlist: *xi 1928, 327, Aufglühen.*

The Solomon R. Guggenheim Museum
37.297

Watercolor, India ink and pencil on paper, 18 x 19⅜" (45.6 x 49.1 cm.)
Signed and dated l.l.: *K/28*; inscribed on reverse mount: *Nº 327 / 1928 / „Aufglühen."*

PROVENANCE:
Karl Nierendorf (HL); Rudolf Bauer for Solomon R. Guggenheim by 1930; Gift, Solomon R. Guggenheim, 1937.

EXHIBITIONS:
Charleston, 1936, no. 85, repr.
New York, MNOP, 1939, no. 297, repr.
New York, MNOP, 1945, no. 121, repr.
Pasadena, 1963, no. 19
New York, SRGM, 1972, repr.

REFERENCE:
Grohmann, 1958, p. 410, repr., cc 727

28 **In the Heavy Red.** December 1928
(Im schweren Rot)

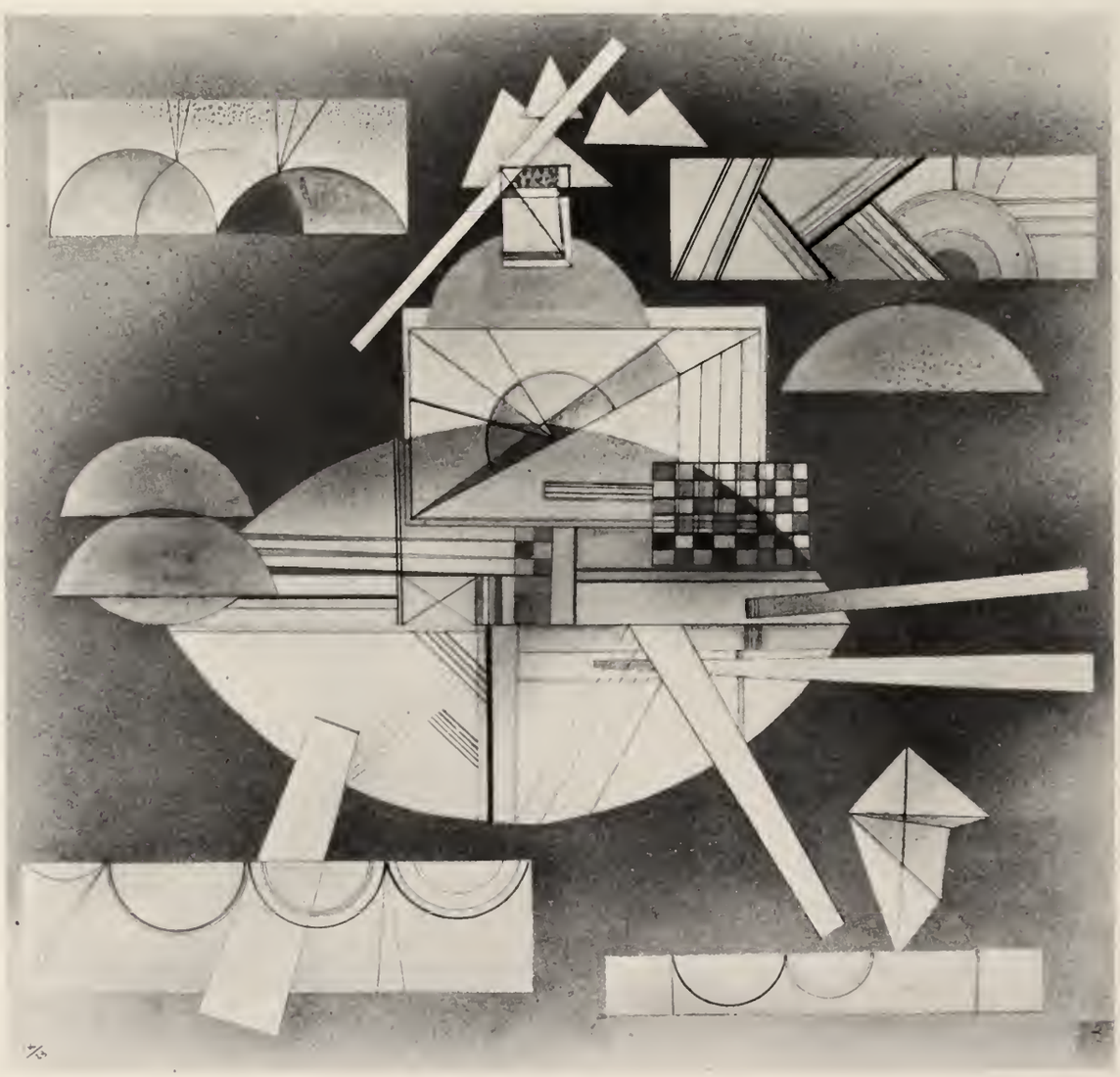
Handlist: *xii 1928, 333, Im schweren Rot.*

The Hilla von Rebay Foundation
1970.62

Watercolor, India ink and pencil on paper, 19⅛ x 20″ (48.5 x 50.8 cm.)
Signed and dated l.l.: *K/28*; inscribed on reverse, probably not by the artist: *N° 333.*

PROVENANCE:
Galerie Arnold, Dresden (Gutbier; HL); acquired from Karl Nierendorf by Hilla Rebay by 1947; The Hilla von Rebay Foundation.

EXHIBITIONS:
Washington, D.C., The Washington Gallery of Modern Art, *20th Century Painting and Sculpture*, Sept. 17–Oct. 24, 1965, no. 30, traveled to Hartford, Wadsworth Atheneum, Oct. 28–Dec. 6
Bridgeport, 1972, no. 29
Waltham, 1974, no. 48
Munich, 1976, no. 169, repr.
Greenwich, 1977, no. 36



29 **Unshaken.** February 1929
(Unerschüttert)

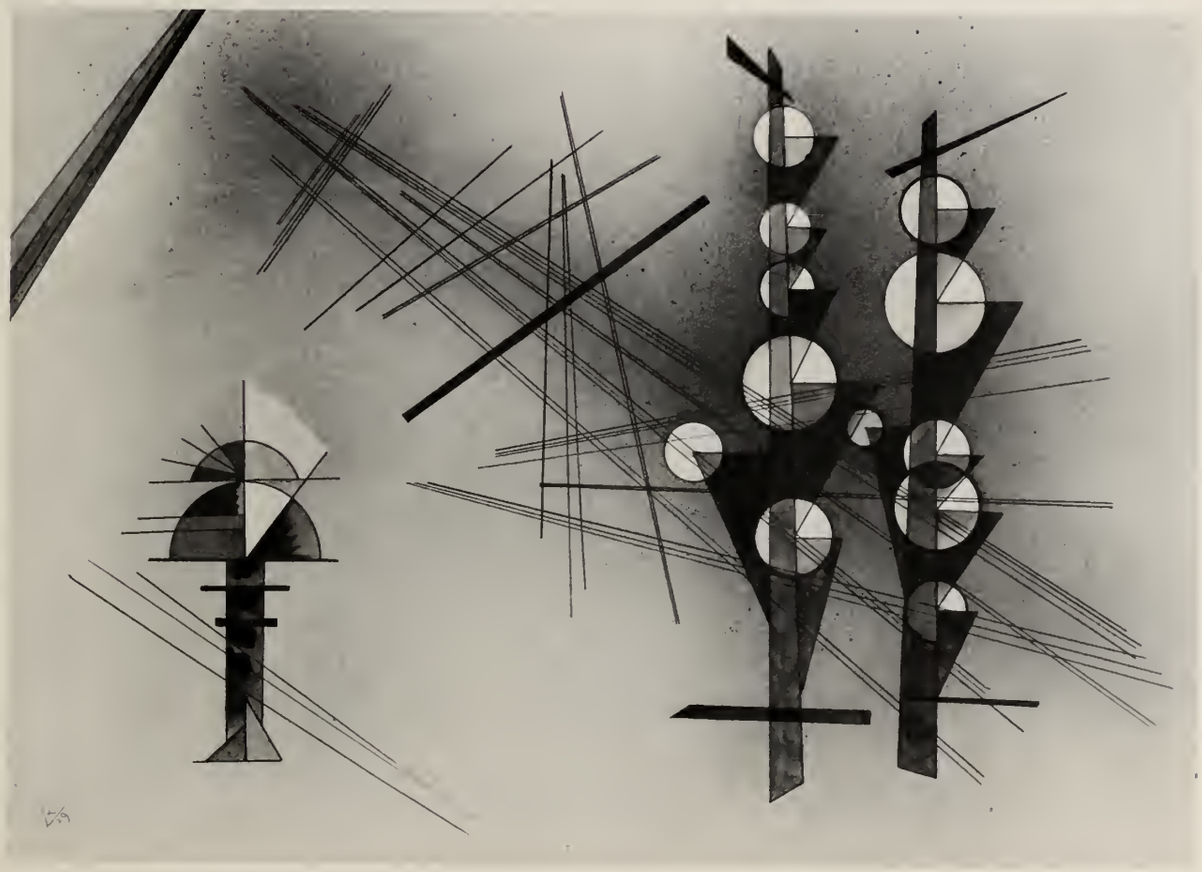
Handlist: *ii 1929, 336, Unerschüttert.*

The Hilla von Rebay Foundation
1970.94

Watercolor, wash and India ink on paper, 14 x 19⅜"
(35.4 x 49.1 cm.)
Signed and dated l.l.: *K/29*; inscribed on reverse:
N° 336.

PROVENANCE:
Purchased from the artist by Katherine S. Dreier, New York, by May 1929 (HL); Hilla Rebay since 1945–47; The Hilla von Rebay Foundation.

EXHIBITIONS:
New York, MNOP, 1945, no. 157 (?)
Bridgeport, 1972, no. 53
Waltham, 1974, no. 58
Greenwich, 1977, no. 43



30 Evasive. April 1929
(Ausweichend)

Handlist: *iv 1929, 341, Ausweichend (Evasif).*

The Hilla von Rebay Foundation
1970.137

Watercolor on paper, 22¼ x 14″ (56.4 x 35.5 cm.)
Signed and dated l.l.: *K/29*; inscribed on reverse, probably not by the artist: *No 34i.*

PROVENANCE:
Probst (HL); J. B. Neumann, New York; Nierendorf Gallery, New York, by 1942; purchased from Nierendorf by Hilla Rebay, Feb. 1945; The Hilla von Rebay Foundation.

EXHIBITIONS:
Berlin, 1931, no. 9
Zürich, 1931, no. 70
Milan, 1934, no. 341
New York, Neumann, 1936, no. 4
The Art Institute of Chicago, *The Twentieth International Exhibition of Watercolors,* July 17–Oct. 5, 1941, no. 140
New York, MNOP, 1945, no. 144
Bridgeport, 1972, no. 54
Waltham, 1974, no. 59
Greenwich, 1977, no. 40

31 **Unshakeable.** December 1929
(Wackelfest)

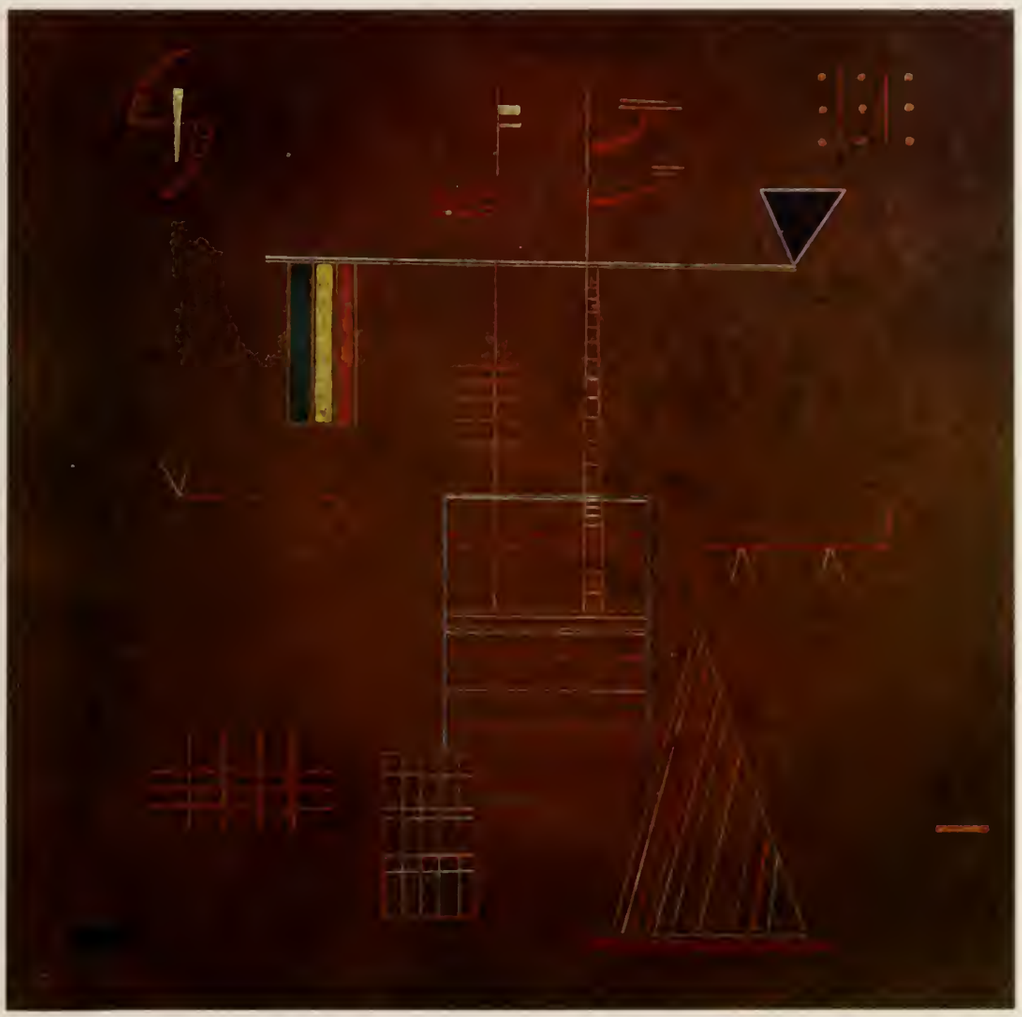
Handlist: *xii 1929, 367, Wackelfest.*

The Hilla von Rebay Foundation
1970.16

Gouache on paper, 14¼ x 14⅛″ (36.1 x 36 cm.)
Signed and dated l.l.: *K/29.*

PROVENANCE:
Nierendorf Gallery, New York, by 1942; purchased from Nierendorf by Hilla Rebay, Feb. 1945; The Hilla von Rebay Foundation.

EXHIBITIONS:
Berlin, 1931, no. 16
New York, Nierendorf, 1937, no. 35
Bridgeport, 1972, no. 51
Waltham, 1974, no. 55
Greenwich, 1977, no. 44



32 **Horizontal Blue.** December 1929
(Wagerecht-Blau)

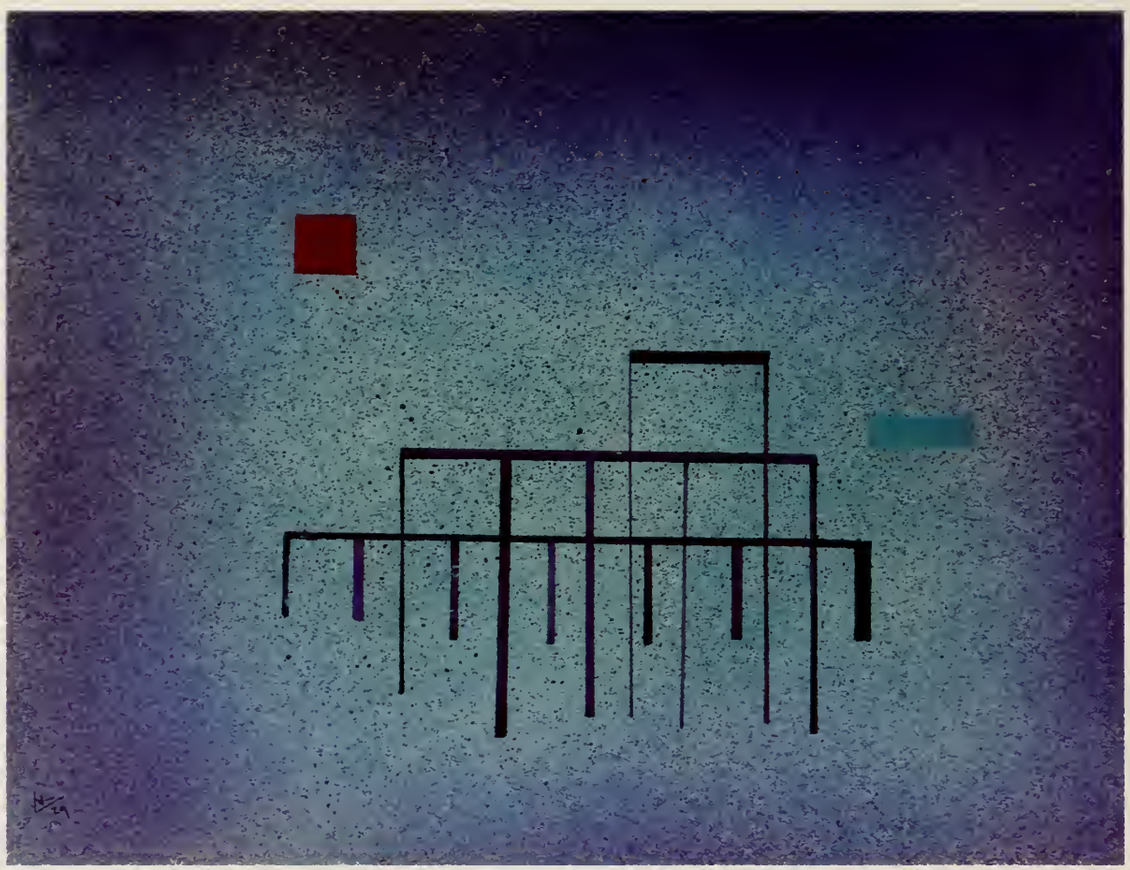
Handlist: *xii 1929, 369, Wagerecht-Blau.*

The Hilla von Rebay Foundation
1970.13

Watercolor, gouache and blue ink on paper,
9½ x 12½″ (24.2 x 31.7 cm.)
Signed and dated l.l.: *K/29*; inscribed on reverse, not by the artist: *369.*

PROVENANCE:
Probst (HL); Nierendorf Gallery, New York, by 1942; purchased from Nierendorf by Hilla Rebay between 1945–48; The Hilla von Rebay Foundation.

EXHIBITIONS:
Berlin, 1931, no. 18
Zürich, 1931, no. 73
New York, Neumann, 1936, no. 6
New York, Nierendorf, 1941, no. 49
New York, MNOP, 1945, no. 142
Waltham, 1974, no. 53
Greenwich, 1977, no. 42



33 **Untitled.** 1930

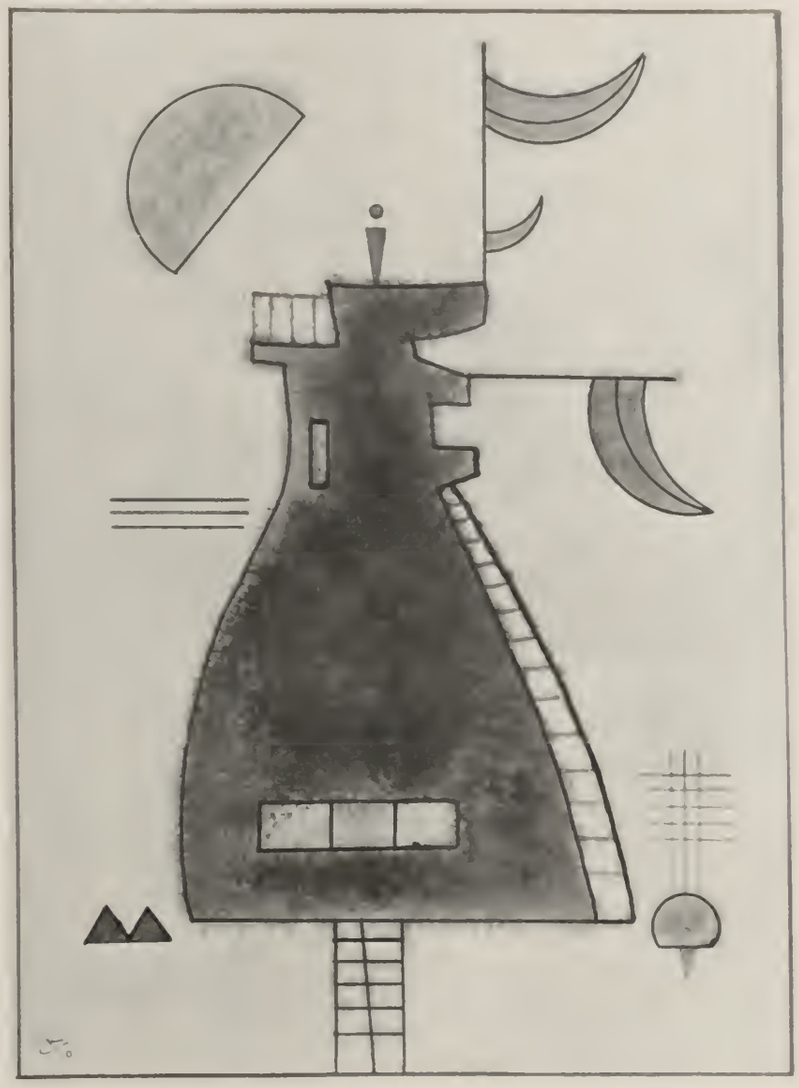
Not in Handlist

The Solomon R. Guggenheim Museum
38.324

Watercolor, India ink and pencil on paper,
8½ x 6¼" (21.6 x 15.9 cm.)
Signed and dated l.l.: *K/30*; inscribed on mount l.r.: *Dem sehr verehrter Herr Dr. H. Stinnes / mit besten Neujahrswunschen / Kandinsky*; inscribed on reverse, not by the artist: „*Komposition*."

PROVENANCE:
Gift of the artist to Heinrich Stinnes, Cologne, 1930–31; purchased at auction (Bern, Gutekunst und Klipstein, *Moderne Graphik der Sammlung Heinrich Stinnes*, June 21, 1938, no. 433) by Solomon R. Guggenheim.

EXHIBITIONS:
New York, MNOP, 1939, no. 324, repr.
New York, MNOP, 1945, no. 165
New York, SRGM, 1963, no. 21
New York, SRGM, 1972, repr.



34 Untitled. 1930

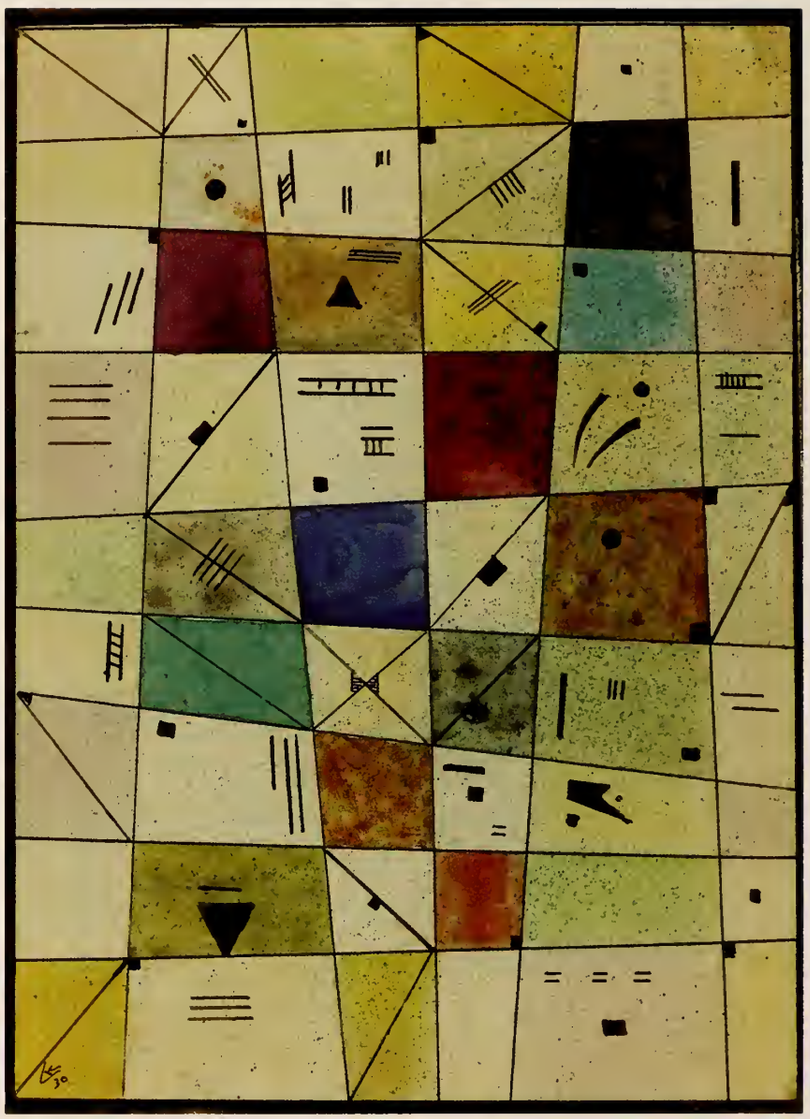
Not in Handlist

The Solomon R. Guggenheim Museum, Hilla Rebay Collection
71.1936 R13

Watercolor, brown and India inks and pencil on paper, 8¼ x 6⅜" (22.3 x 16.1 cm.)
Signed and dated l.l.: *K/30*; inscribed on reverse by Hilla Rebay: *„Staccato" / 1930 / Gift by Kandinsky.*

PROVENANCE:
Gift of the artist to Hilla Rebay, 1930; Estate of Hilla Rebay, 1967–71.

EXHIBITIONS:
Bridgeport, 1972, no. 56
New York, SRGM, 1972, color repr.
Munich, 1976, no. 172, repr.



35 **Reaching Upwards.** June 1931
(Hinragend)

Handlist: *vi 1931, 410, Hinragend (Croissance).*

The Hilla von Rebay Foundation
1970.57

Oil, watercolor, wash, gouache and India ink on paper, 18½ x 12¾" (46.8 x 32.5 cm.)
Signed and dated l.l.: *K/31*; inscribed on reverse, not by the artist: *410.*

PROVENANCE:
J. B. Neumann, New York; Nierendorf Gallery, New York, by 1941; purchased from Nierendorf by Hilla Rebay, Feb. 1945; The Hilla von Rebay Foundation.

EXHIBITIONS:
Milan, 1934, no. 410
New York, Neumann, 1936, no. 7
The Art Institute of Chicago, *The Sixteenth International Exhibition of Water Colors, Pastels, Drawings and Monotypes*, Mar. 18–May 16, 1937, no. 108
New York, Nierendorf, 1941, no. 18
New York, MNOP, 1945, no. 181
Bridgeport, 1972, no. 60
Waltham, 1974, no. 64

36 Now Upwards! June 1931
(Jetzt Auf!)

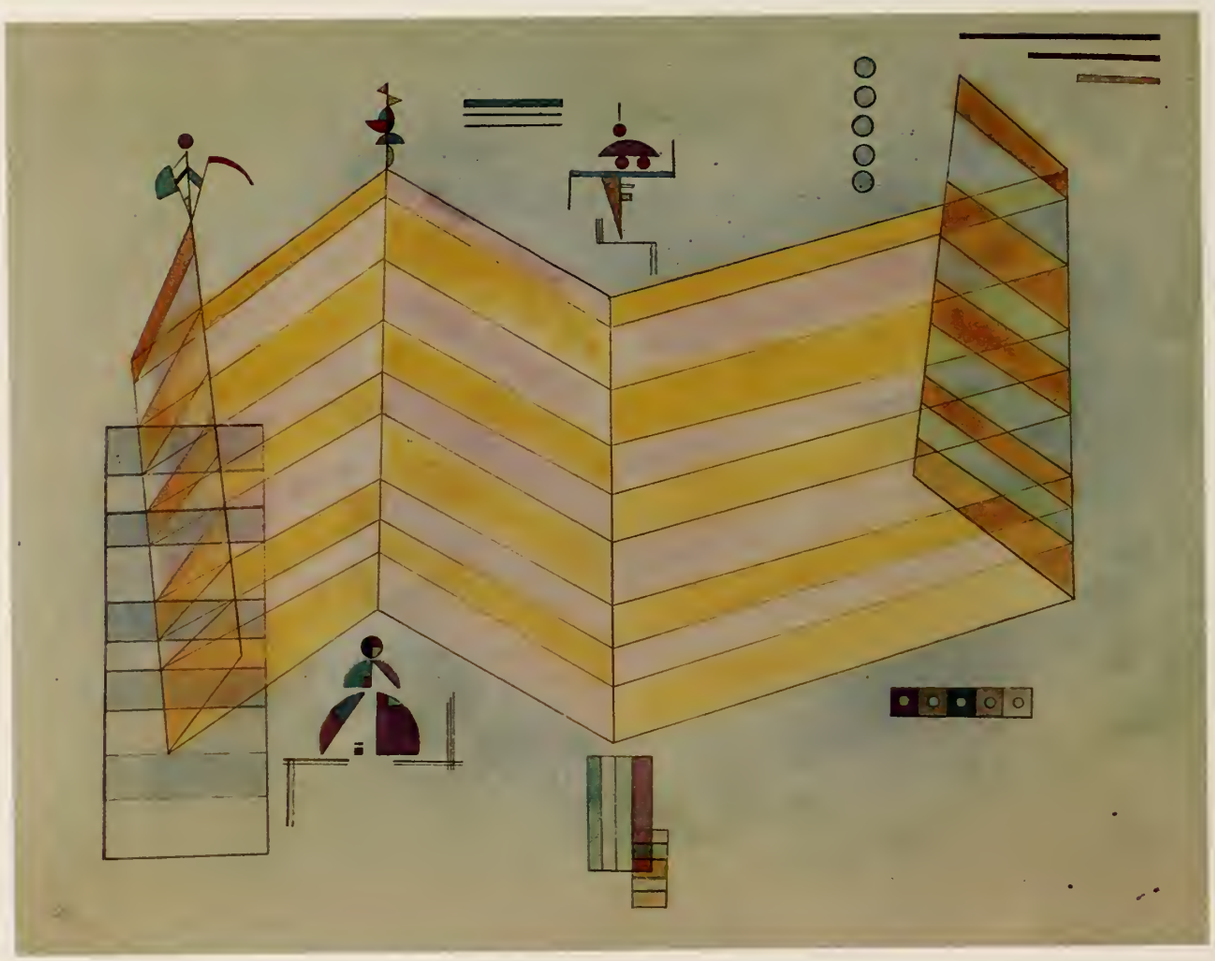
Handlist: *vi 1931, 417, Jetzt auf! (En avant).*

The Hilla von Rebay Foundation
1970.46

Watercolor, wash and ink on paper, 19 x 24″
(48.1 x 61 cm.)
Signed and dated l.l.: *K/31*; inscribed on reverse, not by the artist: *417*.

PROVENANCE:
J. B. Neumann, New York; Nierendorf Gallery, New York, by 1942; purchased from Nierendorf by Hilla Rebay, May 1947; The Hilla von Rebay Foundation.

EXHIBITIONS:
Zürich, 1931, no. 80
Berlin, 1932, no. 65 (?)
Milan, 1934, no. 417
New York, Nierendorf, 1937, no. 29
New York, MNOP, 1945, no. 177
Bridgeport, 1972, no. 58
Waltham, 1974, no. 62
Munich, 1976, no. 174
Greenwich, 1977, no. 46



37 **Hot.** July 1931
(Heiss)

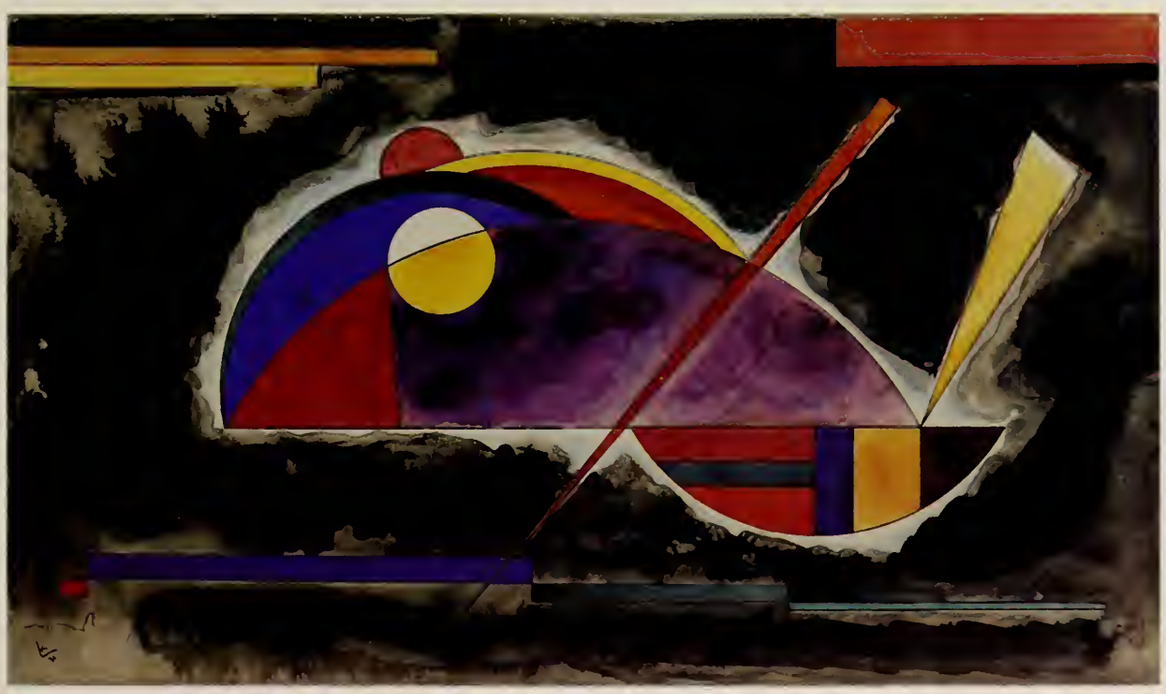
Handlist: *vii 1931, 429, Heiss (Chaud).*

The Hilla von Rebay Foundation
1970.54

Watercolor, wash, gouache, India ink and pencil on paper, 11⅛ x 19⅛" (28.3 x 48.6 cm.)
Signed and dated l.l.: *K/31*; inscribed on reverse, not by the artist: *429*.

PROVENANCE:
J. B. Neumann, New York, Sept. 1936 (HL); Nierendorf Gallery, New York, by 1942; purchased from Nierendorf by Hilla Rebay, May 1947; The Hilla von Rebay Foundation.

EXHIBITIONS:
Berlin, 1932, no. 72 (?)
Milan, 1934, no. 429
New York, MNOP, 1945, no. 182
Bridgeport, 1972, no. 59
Waltham, 1974, no. 63



38 **Taut Line.** July 1931
(Gespannte Linie)

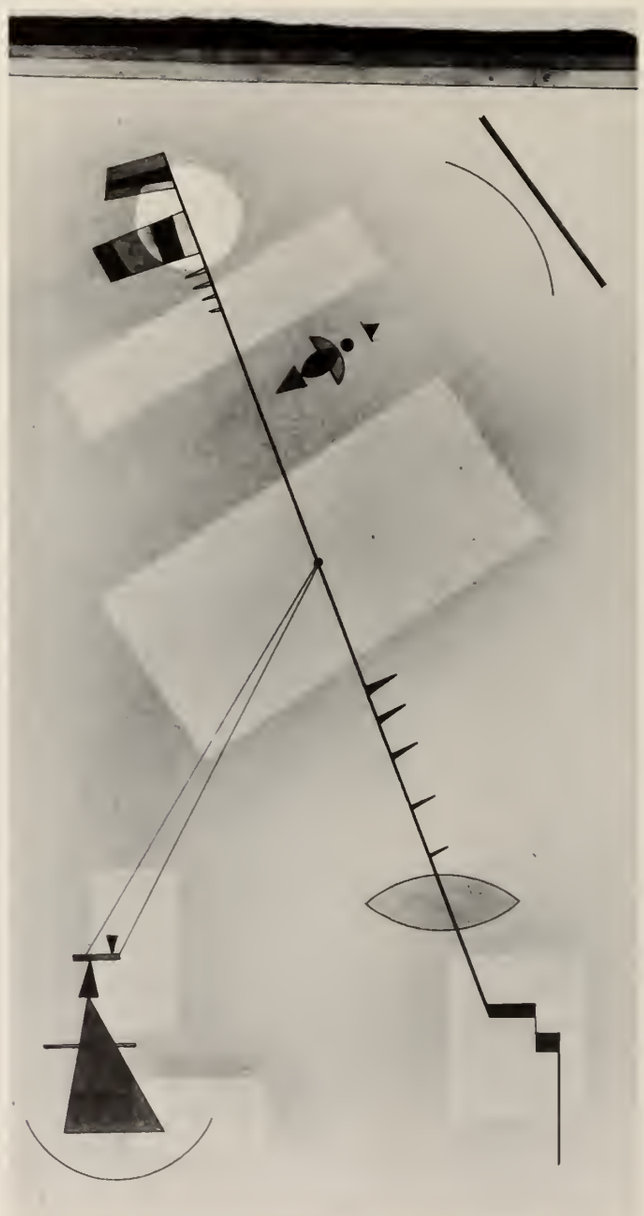
Handlist: *vii 1931, 437, Gespannte Linie.*

The Solomon R. Guggenheim Museum
38.329

Watercolor and India ink on paper, 18⅞ x 10¼"
(48 x 25.9 cm.)
Signed and dated l.l.: *K/31*; inscribed on reverse mount: *N° 437 / 1931 / „Gespannte Linie."*

PROVENANCE:
Purchased through Karl Nierendorf by Rudolf Probst (HL); purchased through Rudolf Bauer by Solomon R. Guggenheim, 1938.

EXHIBITIONS:
Vienna, Oct. 1933 (HL)
New York, MNOP, 1939, no. 329, repr.
New York, MNOP, 1945, no. 175
New York, SRGM, 1972, repr.



39 **Three Arrows.** August 1931
(Drei Pfeile)

Handlist: *viii 1931, 445, Drei Pfeile (trois flèches).*

The Hilla von Rebay Foundation
1970.72

Watercolor, wash and ink on paper, 18⅝ x 12½″
(47.3 x 31.6 cm.)
Signed and dated l.l.: *K/31*; inscribed on reverse, not by the artist: *445*.

PROVENANCE:
Probably purchased from the artist through J. B. Neumann, New York, by Hilla Rebay, May 1936 (HL); The Hilla von Rebay Foundation.

EXHIBITIONS:
Berlin, 1932, no. 83 (?)
Milan, 1934, no. 445
New York, Neumann, 1936, no. 10
Philadelphia, 1937, no. 107, repr.
New York, MNOP, 1939, no. 328
New York, MNOP, 1945, no. 173

40 **Spot Sounds.** February 1932
(Flecken Klänge)

Handlist: *ii 1932, 456, Flecken Klänge.*

The Hilla von Rebay Foundation
1970.143

Watercolor, opaque white and ink over monotype on paper, 13 x 7⅜″ (33.1 x 18.6 cm.)
Signed and dated l.l.: *K/32.*

PROVENANCE:
G. E. Scheyer, 1933 (HL); Nierendorf Gallery, New York, by 1942; purchased from Nierendorf by Hilla Rebay, Nov. 1944; The Hilla von Rebay Foundation.

EXHIBITIONS:
San Francisco, 1935
New York, MNOP, 1945, no. 189
Bridgeport, 1972, no. 64
Waltham, 1974, no. 69

41 **Sweetish.** June 1932
(Süsslich)

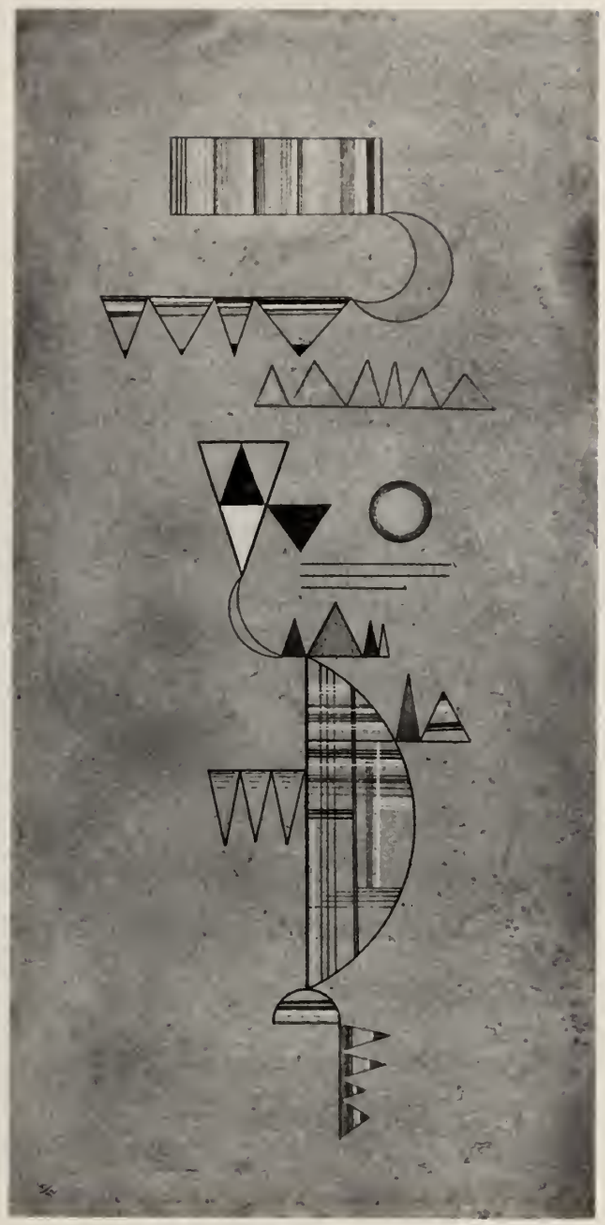
Handlist: *vi 1932, 463, Süsslich.*

The Hilla von Rebay Foundation
1970.45

Watercolor, opaque white and wash on black paper, 20 x 9⅝" (50.7 x 24.5 cm.)
Signed and dated l.l.: *K/32*; inscribed on reverse, not by the artist: *463.*

PROVENANCE:
G. E. Scheyer (HL); Nierendorf Gallery, New York, by 1942; Hilla Rebay, Nov. 1944; The Hilla von Rebay Foundation.

EXHIBITIONS:
San Francisco, 1935
New York, Nierendorf, 1942
New York, MNOP, 1945, no. 183
Bridgeport, 1972, no. 63
Waltham, 1974, no. 68
Greenwich, 1977, no. 50



42 **Dreamy.** July 1932
(Verträumt)

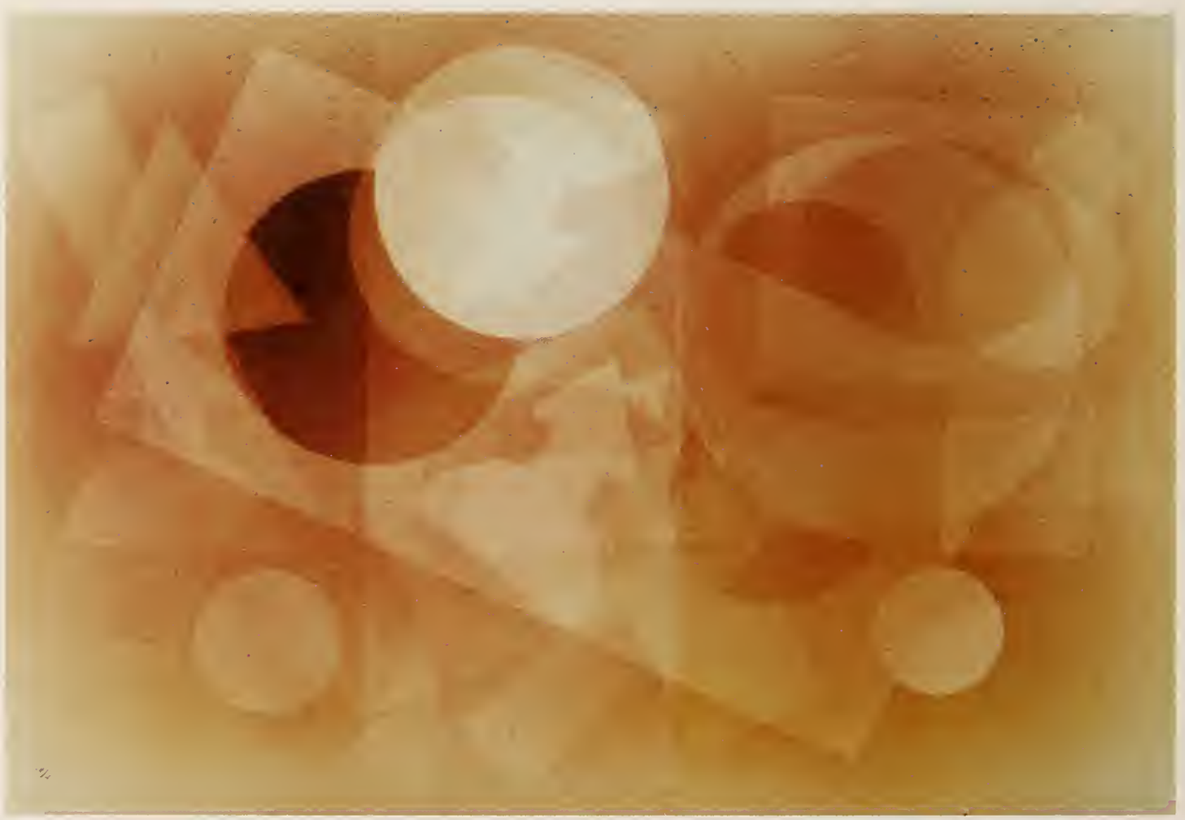
Handlist: *vii 1932, 480, Verträumt.*

The Hilla von Rebay Foundation
1970.160

Watercolor on paper, 15½ x 22⅝" (39.5 x 57.5 cm.)
Signed and dated l.l.: *K/32*; inscribed on reverse, not by the artist: *480.*

PROVENANCE:
G. E. Scheyer, 1933 (HL); Hilla Rebay by 1945; The Hilla von Rebay Foundation.

EXHIBITIONS:
San Francisco, 1935
New York, MNOP, 1945, no. 185
Bridgeport, 1972, no. 65
Waltham, 1974, no. 70
Greenwich, 1977, no. 51



43 **Left-Center-Right.** June 1933
(Links-Mitte-Rechts)

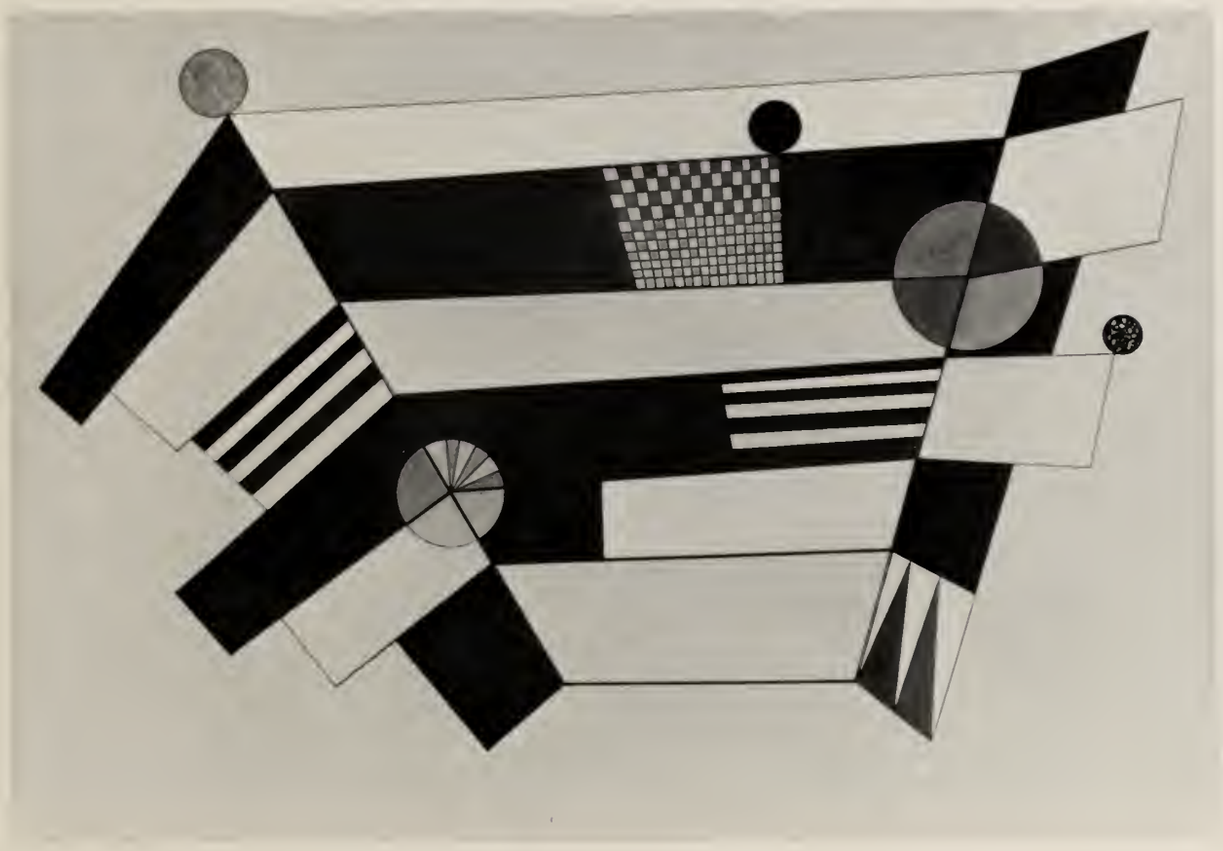
Handlist: *vi 1933, 513, Links-Mitte-Rechts.*

The Hilla von Rebay Foundation
1970.161

Watercolor, opaque white, wash and India ink on paper, 15¾ x 22¾″ (39.8 x 57.8 cm.)
Signed and dated l.l.: *K/33*; inscribed on reverse, not by the artist: *513*.

PROVENANCE:
J. B. Neumann, New York (HL); Nierendorf Gallery, New York, by 1942; purchased from Nierendorf by Hilla Rebay, Nov. 1944; The Hilla von Rebay Foundation.

EXHIBITIONS:
New York, Nierendorf, 1937, no. 30
New York, MNOP, 1945, no. 195
Bridgeport, 1972, no. 67
Waltham, 1974, no. 73
Munich, 1976, no. 178, repr.
Greenwich, 1977, no. 52, repr.



44 **Anchored Weights.** May 1936
(Poids fixés)

Handlist: *v 1936, 561, Poids fixés.*

The Hilla von Rebay Foundation
1970.35

Watercolor, wash and gouache on paper,
12¾ x 19¾″ (32.4 x 50 cm.)
Signed and dated l.l.: *K/36*; inscribed on reverse:
N° 56i.

PROVENANCE:
J. B. Neumann, New York, Sept. 1936 (HL); Nierendorf Gallery, New York, by 1942; purchased from Nierendorf by Hilla Rebay, Feb. 1945; The Hilla von Rebay Foundation.

EXHIBITIONS:
The Art Institute of Chicago, *The Twentieth International Exhibition of Watercolors,* July 17–Oct. 5, 1941, no. 138
New York, MNOP, 1945, no. 219
Bridgeport, 1972, no. 69
Waltham, 1974, no. 74
Munich, 1976, no. 182
Greenwich, 1977, no. 52

45 **Floating.** June 1936
(Volant)

Handlist: *vi 1936, 566, Volant.*

The Solomon R. Guggenheim Museum
45.984

Gouache and pencil on black paper, 12¼ x 19¼"
(31 x 50.2 cm.)
Signed and dated l.l.: *K/36*; inscribed on reverse mount: *N° 566 / 1936 / „Volant" / 50 x 31 / À mon cher M. André Breton / très amicalement / Kandinsky / Paris / le 22 Sept. 1938.*

PROVENANCE:
Gift from the artist to André Breton, Paris, Sept. 1938 (HL); Nierendorf Gallery, New York, 1945.

EXHIBITIONS:
Paris, Galerie Jeanne Bucher, Dec. 1936 (HL)
Bern, 1937, no. 83
The Art Institute of Chicago, *The Twentieth International Exhibition of Watercolors*, July 17–Oct. 5, 1941, no. 141
Pasadena, 1963, no. 24
New York, SRGM, 1972, repr.
Munich, 1976, no. 184, repr.

46 **Varied Horizontals.** June 1936
(Horizontales variées)

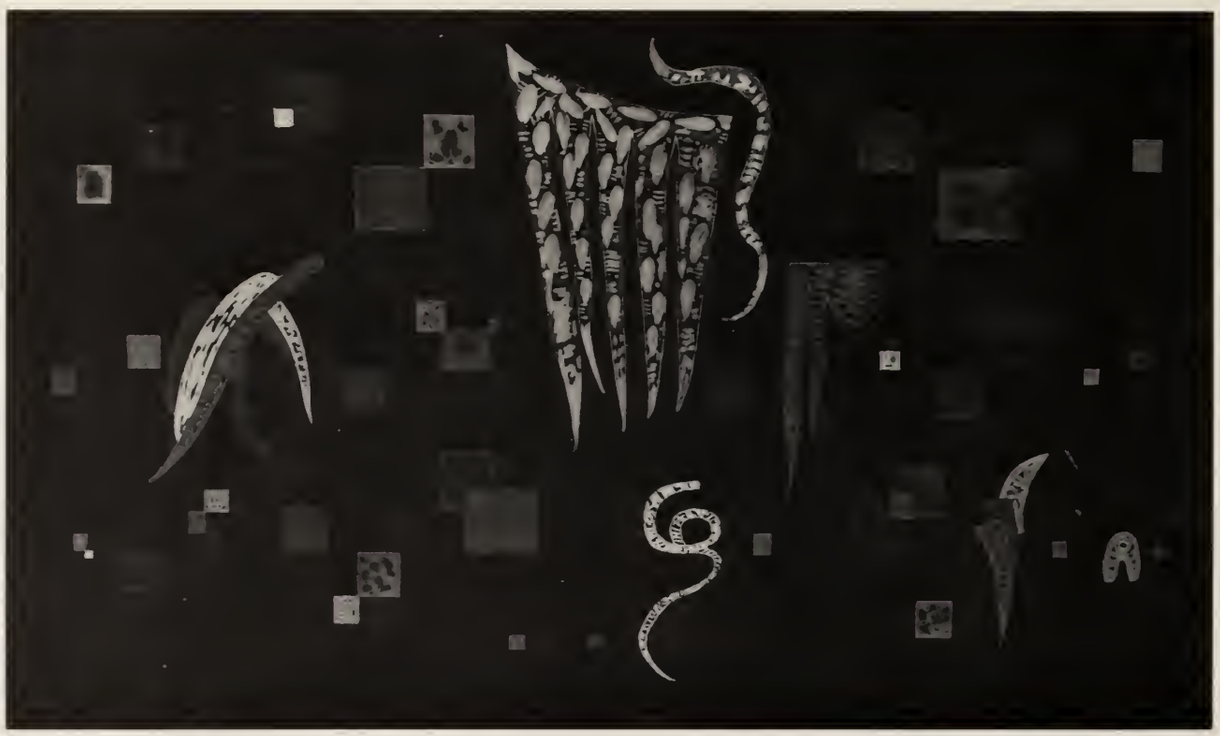
Handlist: *vi 1936, 567, Horizontals variées.*

The Solomon R. Guggenheim Museum
38.341

Gouache on black paper, 11⅝ x 19⅜"
(29.6 x 49.3 cm.)
Signed and dated l.l.: *K/36*; inscribed on reverse mount: *N° 567 / 1936 / „Horizontales variées."*

PROVENANCE:
Gift of the artist to A.T. Jawlensky, Mar. 1937; purchased through Rudolf Bauer by Solomon R. Guggenheim, Dec. 1938.

EXHIBITIONS:
Bern, 1937, no. 84
New York, MNOP, 1939, no. 341, repr.
New York, MNOP, 1945, no. 215, repr.
New York, SRGM, 1963, no. 26
New York, SRGM, 1972, repr.



47 **Supports.** February 1939
(Les Appuis)

Handlist: *ii 1939, 615, Les appuis.*

The Solomon R. Guggenheim Museum
46.1033

Gouache on black paper, 19⅝ x 10¼" (49.8 x 26 cm.)
Signed and dated l.l.: *K/ 39*; inscribed on reverse mount: *N° 615 / 1939 / „Les Appuis."*

PROVENANCE:
Jeanne Bucher, Paris, 1944 (HL); purchased from Bucher by Nierendorf Gallery, New York, Dec. 1945; purchased from Nierendorf, Nov. 1946.

EXHIBITION:
New York, SRGM, 1972, repr.

48 Untitled (No. 639). 1940

Handlist: *1940, 639.*

The Solomon R. Guggenheim Museum, Hilla Rebay Collection
71.1936 R87

Gouache on black paper, 19⅝ x 13¾″
(49.8 x 35 cm.)
Signed and dated l.l.: *K/40*; inscribed on reverse mount: *Nº 639 / 1940.*

PROVENANCE:
Nierendorf Gallery, New York; Hilla Rebay, Greens Farms, Conn.; Estate of Hilla Rebay, 1967–71.

EXHIBITIONS:
Bridgeport, 1972, no. 70
New York, 1973, repr.

49 **Untitled (No. 652).** 1940

Handlist: *1940, 652.*

The Solomon R. Guggenheim Museum, Hilla Rebay Collection
71.1936 R117

Gouache and India ink on paper, 19⅛ x 10⅝″ (48.5 x 27 cm.)
Signed and dated l.l.: *K/40*; inscribed on reverse mount: *N° 652 / i940 / 27 x 49.*

PROVENANCE:
Nina Kandinsky, Paris; Galerie René Drouin, Paris; purchased from Sidney Janis Gallery, New York, by Hilla Rebay, 1950; Hilla Rebay, Greens Farms, Conn., 1950–67; Estate of Hilla Rebay, 1967–71.

EXHIBITIONS:
New York, Janis, 1949
Bridgeport, 1972, no. 73
New York, SRGM, 1972, repr.

50 Untitled (No. 653). 1940

Handlist: *1940, 653.*

The Solomon R. Guggenheim Museum, Hilla Rebay Collection
71.1936 R103

Gouache on black paper, 19⅜ x 12⅝" (49.2 x 32 cm.)
Signed and dated l.l.: *K/40*; inscribed on reverse mount: *Nº 653 / 1940 / GOUACHE.*

PROVENANCE:
Nierendorf Gallery, New York, June 1943 (HL); Hilla Rebay, Greens Farms, Conn.; Estate of Hilla Rebay, 196–-71.

EXHIBITIONS:
Bridgeport, 1972, no. 74
New York, SRGM, 1972, repr.

1866
December 4
Vasilii Vasilievich Kandinsky born in Moscow to Vasilii, a tea merchant, and Lidia Tikheeva Kandinsky.

1869
Travels to Italy with parents.

1871
Family moves to Odessa. Parents are divorced.

1876
Attends Gymnasium where he learns to play piano and cello. First of yearly trips, made until 1885, to Moscow with father.

1886
Studies economics and law at University of Moscow.

1889
May 28–June 30
Makes expedition to Vologda province sponsored by Society of Natural Science and Anthropology. Subsequently publishes two articles on tribal religion and peasant law.

Visits Hermitage in St. Petersburg where he is most impressed by Rembrandt's work.

Travels to Paris to see World's Fair.

1891
Sees one of Monet's *Haystacks* at *French Industrial and Art Exhibition* in Moscow.

1892
Completes university studies and passes law examination.

Marries cousin Ania Shemiakina.

Second trip to Paris.

1893
Writes dissertation "On the Legality of Laborer's Wages."

Appointed teaching assistant at Faculty of Law, University of Moscow.

1895
Becomes artistic director of Kušnerev printing firm in Moscow. Designs covers for chocolate boxes.

1896
Declines teaching position at University of Dorpat; instead moves to Munich to study painting. Lives at Friedrichstrasse 1 until September 30, 1904.

1897
Studies with Anton Ažbè for two years. Meets Alexej Jawlensky and Marianne von Werefkin.

1900
Student of Franz von Stuck at Academy in Munich. Meets Ernst Stern, Alexander von Salzmann, Albert Weisgerber and Hans Purrmann.

Participates in *Moscow Association of Artists* annual; shows with them yearly until 1908.

1901
April
His "Kritka kritikov" ("A Criticism of Critics") published in *Novosti dnia,* Moscow.

Co-founds *Phalanx* exhibition society in Munich; becomes its president later this year.

August 15–November
First *Phalanx* exhibition. Eleven more are held until 1904.

Phalanx art school established; Kandinsky teaches drawing and painting there.

1902
Meets Gabriele Münter, a student in his painting class.

Reviews contemporary art scene in Munich, "Korrespondentsiia iz Miunkhena" ("Correspondence from Munich"), for periodical *Mir Iskusstva,* St. Petersburg.

Spring
First participation in Berlin Secession.

Summer
Friendship with Hermann Obrist.

1903
April–June
Visits Vienna, Ansbach and Nürnberg with Münter.

Stops teaching; *Phalanx* school closes.

September–October
Travels to Venice and Vienna en route to Odessa and Moscow. Returns to Germany at end of month.

1904
January
Friendship with Alfred Kubin.

Works on theory of colors.

May–June
Visits The Netherlands with Münter.

Participates in Munich Kunstverein exhibition. Makes craft designs for the *Vereinigung für angewandte Kunst* (Society for Applied Art), Munich.

Late August
Bicycle trip to Partenkirchen through Murnau and Oberammergau.

September
Separates from wife.

October–November
Visits Frankfurt, Kreuznach and Münster with Münter. Stops in Berlin on way to and from Odessa, where he spends one month.

Participates in Salon d'Automne, Paris; exhibits there yearly until 1910.

November 27–December 2
Travels to Paris, visits Cologne and Bonn.

Participates in inaugural exhibition of *Les Tendances Nouvelles,* Paris: beginning of association with this group.

Last *Phalanx* exhibition; by year's end association dissolves.

Kandinsky's *Stikhi bez slov (Poetry without Words)* woodcuts, published in Moscow.

Participates in first exhibition of *New Society of Artists,* St. Petersburg, and *Association of South Russian Artists* exhibition, Odessa; shows with latter five times, until 1909.

December 1904–April 1905
Travels in Tunisia with Münter.

1905
April–May
Travels through Italy on return trip to Munich.

Participates in Salon des Indépendants, Paris.

Joins *Deutscher Künstlerbund.*

Elected to jury of Salon d'Automne, Paris.

Awarded medal by *XIIe Exposition du Travail,* Paris.

November
Travels through Vienna, Budapest and Lemberg en route to Odessa. Also visits Cologne, Düsseldorf, Bonn, Liège and Brussels.

December 9–22
Travels in Italy.

December 23, 1905–April 1906
Lives at 24 via Montebello, Rapallo.

1906
May
Travels through Italy and Switzerland en route to Paris.

June
Lives at 12, rue des Ursulines, Paris. At end of month moves to 4, petite rue des Binelles, Sèvres, where he lives for one year.

Joins *Union Internationale des Beaux-Arts et des Lettres,* Paris.

Fall
Sees major Gauguin retrospective at Grand Palais, Paris.

Awarded Grand Prix of *L'Exposition Internationale de Paris.*

Participates in Galerie Wertheim, Berlin, and Berlin Secession exhibitions and *Exhibition of Signs and Posters,* Moscow.

1906–1907
Winter
Participates in *Brücke* exhibition, Dresden.

1907
Spring
Large one-man exhibition at *Les Tendances Nouvelles,* Angers.

June
Returns to Munich.

Late June–July
Rest cure at Bad Reichenhall.

August
Spends three weeks in Switzerland with Münter.

September 1907–April 1908
Lives in Berlin.

1908
May
Hikes in South Tyrol, stays in Lana.

June
Returns to Munich. Visits Starnberger See and Staffelsee.

Summer
First sojourn in Murnau: spends summer with Münter, Jawlensky and Werefkin at Griesbräu Inn.

Fall
Moves to Ainmillerstrasse 36 in Schwabing district of Munich.

Meets Thomas von Hartmann in Munich.

Begins *Klänge* prose poems, which he continues to write until 1913.

Buys two Henri Rousseau paintings.

1909
January
He co-founds *Neue Künstlervereinigung München (NKVM)* in Munich and is elected its president.

First Improvisations.

Münter acquires house in Murnau; she and Kandinsky often stay here until outbreak of World War I.

Summer
In Murnau.

His *Xylographies,* woodcuts, published in Paris by *Les Tendances Nouvelles.*

October
His reviews, *"Pismo iz Mimkhena"* ("Letter from Munich"), published in periodical *Apollon,* St. Petersburg; these continue to appear for one year.

Begins writing abstract stage compositions *Der gelbe Klang, Grüner Klang* and *Schwarz und Weiss (The Yellow Sound, Green Sound* and *Black and White).*

Meets Arnold Schönberg at Tegernsee.

Participates in *Second All-Russian Congress of Artists* and Sergei Makovsky's Salon, both in St. Petersburg.

December 1–15
First *NKVM* exhibition, Thannhauser's Moderne Galerie, Munich.

December 17, 1909–February 6, 1910
Participates in Vladimir Izdebsky's Salon, Odessa, which travels to Kiev, St. Petersburg and Riga during 1910.

1910
First Compositions.

Completes manuscript of *Über das Geistige in der Kunst (Concerning the Spiritual in Art).*

Meets Franz Marc and August Macke at Thannhauser's gallery. Invites David and Vladimir Burliuk to participate in second *NKVM* exhibition, Munich.

Spring and Summer
Sojourns in Murnau.

October–December
Visits Weimar and Berlin en route to Russia where he spends time in St. Petersburg, Moscow and Odessa. Returns to Munich at end of year.

Winter 1910–1911
Participates in *Jack of Diamonds* exhibition, Moscow.

1911
January
Shows fifty-two works at Izdebsky's second Salon, Odessa. Catalogue includes his essay "Soderzhanie i forma" ("Content and Form").

Resigns NKVM presidency.

February 9
His essay "Kuda idet 'novoe' iskusstvo" ("Whither the New Art") published in periodical *Odesskie novosti.*

May 17–19
Visits Marc in Sindelsdorf; returns in October.

Summer
In Murnau.

Begins plans with Marc for *Blaue Reiter* almanac.

Divorce from Ania Shemiakina finalized.

Fall
Meets Paul Klee and Robert Delaunay. Friendships with Hans Arp, Heinrich Campendonk and Karl Wolfskehl.

December 2
Kandinsky, Marc, Münter and Kubin leave *NKVM* after jury rejects Kandinsky's *Composition V.*

December 18
First *Blaue Reiter* exhibition opens at Thannhauser's Moderne Galerie, Munich.

December
Über das Geistige in der Kunst published in Munich. Russian version of text presented as lecture on Kandinsky's behalf by Nikolai Kulbin at *All-Russian Congress of Artists,* St. Petersburg, at end of month.

Writes abstract stage composition *Violett* and essay "Über Bühnenkomposition" ("On Stage Composition").

1912
February
Second *Blaue Reiter* exhibition opens at Galerie Hans Goltz, Munich.

Spring
Blaue Reiter almanac and second edition of *Über das Geistige in der Kunst* published in Munich.

Late June–July
Stays in Murnau.

July 7–31
Participates in *Moderner Bund* exhibition, Zürich.

August 16–17
Michael Sadler visits Kandinsky in Murnau.

October 2–30
First one-man exhibition in Berlin at Galerie Der Sturm.

Fall
Meets Hugo Ball in Munich.

Third edition of *Über das Geistige in der Kunst* published.

October 16–December 13
Travels in Russia, stays in Odessa and Moscow. On return stops in Berlin.

December 10
Kurdibowsky presents Kandinsky's art theories in lecture at meeting of *Society of Painters,* St. Petersburg.

1913
February 17–March 15
Shows one work, *Improvisation 27 (Garden of Love),* at Armory Show, New York, which travels to Chicago and Boston. Alfred Stieglitz purchases the painting.

Kandinsky, Erich Heckel, Klee, Oskar Kokoschka, Kubin and Marc plan to collaborate on Bible illustrations.

July 7–September 6
Trip to Moscow via Berlin.

Fall
Kandinsky's *Klänge,* prose poems and woodcuts, and "Rückblicke," autobiographical essay published in Munich.

September 20–December 1
Participates in Herwarth Walden's *Erster Deutscher Herbstsalon* at Galerie Der Sturm, Berlin.

1914
January
Invited to lecture at opening of one-man exhibition

at *Kreis für Kunst*, Cologne. Submits manuscript but does not deliver lecture.

April 9–20
Visits his mother in Merano, Italy.

April 23
English edition of *Über das Geistige in der Kunst* published in London and Boston; Russian edition published in Petrograd.

Kandinsky's letters to Arthur Jerome Eddy published in Eddy's book *Cubists and Post Impressionists* in Chicago.

For Edwin A. Campbell, New York, executes four mural panels, two of which are now in Guggenheim Museum Collection.

Second edition of *Blaue Reiter* almanac published in Munich.

August 3
After outbreak of World War I leaves Murnau with Münter for Switzerland.

August 6–November 16
Stays in Mariahalde near Boldach on Lake Constance, Switzerland.

Begins work on manuscript *Punkt und Linie zu Fläche (Point and Line to Plane).*

December
Returns to Russia, traveling through Zürich and across Balkans.

1915
January–April
Lives in Moscow after one-week stay in Odessa.

Executes no oil paintings this year.

April
Participates in *Exhibition of Painting, 1915,* Moscow; also shows in Petrograd.

May
Spends three weeks in Odessa.

August 19–September 7
Visits Crimea.

December 23, 1915–March 1916
To Stockholm, where he meets Münter for the last time for Christmas; he remains there until March.

1916
Kandinsky publishes "Konsten utan ämne" ("Non-representational Art") in *Konst 5* and *Om Konstnären (On the Artist)* as pamphlet in Stockholm.

March 17
Galerie Dada (formerly Galerie Corray), Zürich, opens with exhibition of works by Kandinsky and others.

Leaves Stockholm for Moscow via Petrograd.

June
His poems published in *Cabaret Voltaire*, Zürich.

Summer
Remains in Moscow with visits to Odessa and Kiev.

Meets Nina von Andreewsky late in year.

1917
February 11
Marries Nina von Andreewsky. Until December 1921 they live at 1 Dolgy Street, Moscow.

Trip to Finland.

April 14, 17
Hugo Ball reads three poems by Kandinsky and lectures on the artist at Galerie Dada, Zürich.

1918
Named member of Visual Arts Section (IZO) of Commissariat for Cultural Progress (NARKOMPROS) in Moscow.

July
Becomes director of theater and film sections of Commissariat and the editor of Moscow journal *Izobrazitelnoe iskusstvo.*

Executes designs for porcelain manufacture in Leningrad.

October
Becomes head of a studio at Moscow Svomas (Free State Art Studios), an innovative school where Antoine Pevsner and Kazimir Malevich are teaching.

Helps organize twenty-two provincial museums.

Meets Vladimir Tatlin and sees his work.

Russian edition of "Rückblicke," *Tekst khudozhnika*, published in Moscow.

1919
Helps establish Institute of Artistic Culture (Inkhuk) and Museum of Pictorial Culture in Moscow.

Kandinsky's "O stsenicheskoi kompo zitsii" (On Stage Composition) published in *Izobrazitelnoe iskusstvo*, "O velikoi utopii" ("On the Great Utopia") in *Khudozhestvennaiazhizn* and "Selbstcharakteristik" (Self-Characterization") in *Das Kunstblatt.*

1920
Meets Naum Gabo and Marc Chagall.

Named Honorary Professor at University of Moscow.

One-man exhibition, organized by state, in Moscow. Participates in Société Anonyme exhibition, New York.

1921
September
Founds Russian Academy of Artistic Sciences (RAKhN), Moscow, and becomes its vice-president.

Exhibits in Hannover, Cologne and, for the last time, in Moscow.

Late December
To Berlin where he meets Lyonel Feininger.

1922
Paints murals for *Juryfreie* exhibition in Berlin.

March
Walter Gropius offers Kandinsky professorship at Weimar Bauhaus.

June
Moves to Weimar. First teaches life class, subsequently becomes deputy director of mural painting workshop at Bauhaus.

September
Vacations with Feininger at Gropius' mother's house in Timmendorfer Strand on Baltic Sea.

Kleine Welten (Small Worlds), portfolio of graphic works, published in Berlin.

1923
March 23–May 4
First one-man exhibition in New York at Société Anonyme, of which he becomes vice-president; he forms close association with Katherine Dreier.

Fall
Lives in Südstrasse, Weimar.

1924
March
Blaue Vier (Blue Four)—Feininger, Jawlensky, Kandinsky and Klee—is formed by Galka Scheyer who becomes Kandinsky's representative in United States.

Vacations in Wennigstedt on North Sea.

1925
April 1
Bauhaus at Weimar closes.

June
Moves to Dessau where Bauhaus is relocated.

Summer
Vacations in Binz auf Rügen.

Otto Ralfs forms *Kandinsky Gesellschaft* of German art collectors.

November
Completes *Punkt und Linie zu Fläche.* "Abstrakte Kunst" published in *Der Cicerone.*

1926
Punkt und Linie zu Fläche published in Munich.

Klee and Kandinsky occupy double house at Moltkestrasse 6 and 7, Dessau. Father dies in Odessa.

May
Kandinsky's sixtieth birthday exhibition opens in Braunschweig, travels to Berlin, Dresden, Dessau and other European cities.

Summer
Vacations in Bad Müritz on Baltic Sea.

November
Participates in *An International Exhibition of Modern Art* organized by Société Anonyme at The Brooklyn Museum.

December
Bauhaus periodical *Bauhaus Zeitschrift für Gestaltung* established; Kandinsky is co-editor until 1931.

1927
Summer
Vacations in Austria and Switzerland, visiting with Schönbergs at Wörthersee.

Max Bill visits Bauhaus.

1928
March
Kandinskys become German citizens.

April
Designs sets for and directs Mussorgsky's *Pictures at an Exhibition,* performed at Friedrich-Theater, Dessau.

Kandinsky's "Kunstpädagogik" ("Teaching of Art") published in Bauhaus magazine. Meets Rudolf Bauer in Berlin.

César Domela visits Kandinsky at Bauhaus.

Summer
Vacations on French Riviera.

1929
January
First one-man exhibition in Paris at Galerie Zak.

Meets Hilla Rebay in Dessau.

Marcel Duchamp visits Kandinsky in Dessau.

Summer
Vacations in Belgium and visits James Ensor in Ostend.

1930
January–April
Invited to collaborate on *Cercle et Carré* periodical; participates in group's exhibition in Paris.

Meets Jean Hélion and San Lazzaro.

Summer
Visits Paris, Cattolica, Verona, Bologna, Urbino, Ravenna and Venice; is particularly impressed by mosaics in Ravenna.

One-man exhibitions in Paris, Saarbrücken, Krefeld, Düsseldorf and Kiel.

1931
Designs ceramic tiles for Mies van der Rohe music room in architectural exhibition, Berlin.

Offered teaching position at Art Students League, New York.

May 26
Visits Klee in Wörlitz.

Summer
Visits Egypt, Syria, Turkey, Greece and Italy on Mediterranean cruise.

Fall
"Reflexions sur l'art abstrait" published in *Cahiers d'Art,* his first contribution to this magazine.

His "Paul Klee" published in Bauhaus magazine on occasion of Klee's resignation from faculty.

1932
August 22
National Socialist Party decrees dissolution of Dessau Bauhaus, effective October 1.

October
Bauhaus moves to outskirts of Berlin and operates as a private institute.

December 10
Moves to Bahnstrasse 19, Berlin-Südende, where he lives for the next year.

1933
July 20
Bauhaus finally closes.

Summer
Vacations at Les Sablettes, near Toulon, France.

September
Moves to Hôtel des Saints-Pères, Paris. Visits Georges Braque's studio.

He is guest of honor in Surrealist group exhibition at Salon des Surindépendants, Paris.

October–November
Two brief visits to Berlin.

December
Moves to sixth-floor apartment at 135 boulevard de la Seine (now Général Koenig), Neuilly-sur-Seine.

1934
Meets Piet Mondrian and Joan Miró. Friendships with Pevsner, Arp and Alberto Magnelli.

June
Visits Man Ray and Constantin Brancusi. Max Ernst visits him.

Participates in *Abstraction-Création,* Paris, and *Minotaur,* Brussels, exhibitions.

1935
February–March
Participates in *Thèse-Antithèse-Synthèse* exhibition, Lucerne.

Summer
Vacations in Italy.

Exhibits with Max Weber and Klee at J. B. Neumann's New Art Circle, New York. First exhibition with Neumann who becomes his representative in eastern United States in July.

August
Vacations in Normandy and on French Riviera.

1936
Participates in *Abstract and Concrete,* Lefevre Gallery, London, and *Cubism and Abstract Art,* The Museum of Modern Art, New York.

Kandinsky's memoir on Marc published in *Cahiers d'Art.*

Vacations in Italy.

Summer
Kandinsky's works designated *Entartete Kunst* (degenerate art) and many are confiscated by Nazis. Included in *Entartete Kunst* exhibition, Munich.

Vacations in Switzerland, visits Klee in Bern. Goes to Brittany.

1938
Kandinsky's "L'Art Concret," published in first issue of *XXe Siècle.*

Summer
Vacations on French Riviera.

1939
Kandinskys become French citizens.

Discusses proposed multi-media ballet with Leonide Massine.

1940
Summer
Spends two months in Pyrennees after German invasion of France.

On return to Neuilly visits with Fernand Léger in Vichy.

1941
Declines two invitations to come to United States.

1944
Plans a film comedy and a ballet, for which he would design sets and von Hartmann would compose music.

Becomes ill but continues to work until June.

November 7
Last one-man exhibition during his lifetime opens at Galerie Esquisse, Paris.

December 13
Dies in Neuilly from a sclerosis in cerebellum.

Susan Alyson Stein

Munich, Moderne Galerie (Thannhauser), *Die erste Ausstellung der Redaktion der Blaue Reiter*, Dec. 18, 1911–Jan. 1, 1912

Munich, Galerie Hans Goltz, *Die zweite Ausstellung der Redaktion der Blaue Reiter*, Feb. 12–Apr. 1912

Berlin, Der Sturm, *Kandinsky: Kollektiv-Ausstellung 1902–1912*, Oct. 2–30, 1912

Munich, Moderne Galerie (Thannhauser), *Kandinsky*, Jan. 1914

Cologne, Kreis für Kunst Köln im Deutschen Theater, *Kandinsky*, Jan. 30–Feb. 15, 1914

Stockholm, Gummesons Konsthandel, *Kandinsky*, Feb. 1916

Berlin, Der Sturm, *Kandinsky*, Sept. 1916

Berlin, Galerie Goldschmidt-Wallerstein, *Kandinsky*, Apr. 30–June 5, 1922

Munich, Moderne Galerie (Thannhauser), *W. Kandinsky*, July 1–14, 1922

Berlin, Galerie van Diemen, *Erste russische Kunstausstellung*, summer 1922

Stockholm, Gummesons Konsthandel, *Kandinsky*, Sept. 1–Oct. 15, 1922

New York, Société Anonyme, *Kandinsky: First One-Man Exhibition*, Mar. 23–May 4, 1923

Vienna, Neue Galerie (Grünangergasse), *Russische Kunstausstellung*, Feb. 1924

Erfurt, Kunstverein, *Wassily Kandinsky*, Jan. 1925

Wiesbaden, Neues Museum, Nassauischer Kunstverein, *Wassili Kandinsky*, Jan.–Feb. 1925

Dresden, Galerie Arnold, *Kandinsky Jubiläums-Ausstellung zum 60. Geburtstage*, Oct.–Nov. 1926

Berlin, Galerie Neumann & Nierendorf, *Kandinsky: Jubiläums-Ausstellung zum 60. Geburtstage*, Nov. 14–Dec. 15, 1926

Städtische Kunsthalle Mannheim, *Wege und Richtungen der Abstrakten Malerei in Europa*, Jan. 30–Mar. 27, 1927

Kunsthaus Zürich, *Ausstellung*, Oct. 30–Nov. 27, 1927

Berlin, Galerie Ferdinand Möller, *Wassily Kandinsky: Aquarelle*, Oct. 1928

Dresden, Neue Kunst Fides, *Kandinsky*, Oct.–Nov. 1928

Paris, Galerie Zak, *Exposition d'Aquarelles de Wassily Kandinsky*, Jan. 15–31, 1929

Brussels, Galerie le Centaure, *Kandinsky*, May 1929

Oakland (Cal.) Art Gallery, *Kandinsky*, closed May 10, 1929

Paris, Galerie de France, *Kandinsky*, Mar. 14–31, 1930

Berlin, Galerie Alfred Flechtheim, *Kandinsky*, Feb. 1931

Kunsthaus Zürich, *Ausstellung*, Nov. 12–Dec. 9, 1931

Berlin, Galerie Ferdinand Möller, *Wassily Kandinsky: Aquarelle, Zeichnungen, Graphik*, Feb. 1932

New York, Valentine Gallery, *An Exhibition of Paintings by Kandinsky*, Nov. 1932

Milan, Galleria del Milione, *Kandinsky*, Apr. 24–May 9, 1934

Paris, Galerie Cahiers d'Art, *Kandinsky*, May 1934

San Francisco Museum of Art, *Kandinsky*, May 5–June 9, 1935

Paris, Galerie Cahiers d'Art, *Kandinsky*, June 21–Sept. 10, 1935

New York, J. B. Neumann's New Art Circle, *Vasily Kandinsky*, Feb. 1–29, 1936

Los Angeles, Stendahl Art Galleries, *Kandinsky*, Feb. 24, 1936

Charleston, S.C., Carolina Art Association, Gibbes Memorial Art Gallery, *Solomon R. Guggenheim Collection of Non-Objective Paintings*, Mar. 1–Apr. 12, 1936

Paris, Galerie Jeanne Bucher, *Kandinsky*, Dec. 3–19, 1936

Kunsthalle Bern, *Wassily Kandinsky: Französische Meister der Gegenwart*, Feb. 21–Mar. 29, 1937

New York, Nierendorf Gallery, *Kandinsky* (organized by College Art Association), Mar. 12–28, 1937, traveled to Cleveland Museum of Art, Cambridge, Mass., Germanic Museum, Harvard University and elsewhere in United States

London, Guggenheim Jeune, *Wassily Kandinsky*, Mar. 1938

New York, Nierendorf Gallery, *Kandinsky*, Feb. 1–Mar. 18, 1939

New York, Museum of Non-Objective Painting, *Art of Tomorrow*, opened June 1, 1939

Paris, Galerie Jeanne Bucher, *Kandinsky*, June 2–17, 1939

New York, Nierendorf Gallery, *Kandinsky*, Mar. 1941

New York, Nierendorf Gallery, *Kandinsky Retrospective*, Dec. 1942–Feb. 1943

Paris, Galerie de L'Esquisse, *Etapes de l'oeuvre de Wassily Kandinsky*, Nov. 7–Dec. 7, 1944

Kunsthalle Basel, *Wassily Kandinsky: Gedächtnisausstellung*, Mar. 10–Apr. 8, 1945

New York, Museum of Non-Objective Painting, *In Memory of Wassily Kandinsky*, Mar. 15–Apr. 29, 1945

Chicago, The Arts Club, *Wassily Kandinsky Memorial Exhibition*, Nov. 1945

Pittsburgh, Department of Fine Arts, Carnegie Institute, *Memorial Exhibition of Paintings by Wassily Kandinsky*, Apr. 11–May 12, 1946

Kunsthaus Zürich, *Georges Braque, Wassily Kandinsky, Pablo Picasso*, Sept. 21–Oct. 20, 1946

Paris, Galerie René Drouin, *Kandinsky*, Feb. 1947

Amsterdam, Stedelijk Museum, *Kandinsky*, Dec. 8, 1947–end Jan. 1948, traveled to The Hague, Gemeentemuseum, Feb. 13–Mar. 14

Munich, Moderne Galerie (Otto Stangl), *Kandinsky*, Sept.–Oct. 1948

New York, Sidney Janis Gallery, *Kandinsky*, Nov. 9–27, 1948

Paris, Galerie René Drouin, *Kandinsky: époque parisienne*, June 2–July 2, 1949

New York, Sidney Janis Gallery, *Kandinsky*, Nov. 21–Dec. 24, 1949

Paris, Galerie Maeght, *Kandinsky 1900–1910*, Nov.–Dec. 1951

Boston, Institute of Contemporary Art, *Kandinsky*, Mar. 25–Apr. 18, 1952, traveled to New York, M. Knoedler & Co., Inc., May 10–June 6; San Francisco Museum of Art, July 20–Aug. 26; Minneapolis, Walker Art Center, Sept. 14–Oct. 26; Cleveland Museum of Art, Nov. 6–Dec. 7

Paris, Galerie Maeght, *Kandinsky*, Oct.–Nov. 1953

Paris, Galerie Maeght, *Kandinsky: période dramatique 1910–1920*, July–Aug. 1955

Brussels, Palais des Beaux-Arts, *45 Oeuvres de Kandinsky Provenant du Solomon R. Guggenheim Museum, New York*, May 17–June 30, 1957, traveled to Paris, Musée National d'Art Moderne, Nov. 15, 1957–Jan. 5, 1958; London, Tate Gallery, Jan. 15–Feb. 28; Lyon, Musée des Beaux-Arts, Mar. 8–Apr. 6; Oslo, Kunstnernes Hus, Apr. 18–May 4; Rome, Galleria Nazionale d'Arte Moderna, May 15–June 30

Paris, Berggruen & Cie., *Klee & Kandinsky*, Mar. 1959

The Art Gallery of Toronto, *Paintings by Kandinsky from the Collection of The Solomon R. Guggenheim Museum*, Apr. 24–May 24, 1959

London, Marlborough Gallery, Ltd., *Kandinsky: the Road to Abstraction,* Apr.–May 1961

Pasadena Art Museum, *Vasily Kandinsky, 1866–1944: A Retrospective Exhibition* (organized by The Solomon R. Guggenheim Museum, New York), Jan. 15–Feb. 15, 1963, traveled to San Francisco Museum of Art, Mar. 1–Apr. 1; Portland (Ore.) Art Museum, Apr. 15–May 15; San Antonio, Marion Koogler McNay Art Institute, June 1–July 1; Colorado Springs Fine Arts Center, July 15–Aug. 25; The Baltimore Museum of Art, Sept. 19–Oct. 20; The Columbus Gallery of Fine Arts, Nov. 5–Dec. 5; St. Louis, Washington University Art Gallery, Dec. 22, 1963–Jan. 6, 1964; Montreal Museum of Fine Arts, Feb. 5–Mar. 5; Worcester Art Museum, Mar. 20–Apr. 20

New York, The Solomon R. Guggenheim Museum, *Vasily Kandinsky, 1866–1944: A Retrospective Exhibition,* Jan. 25–Apr. 7, 1963, traveled to Paris, Musée National d'Art Moderne, Apr. 29–June 24; The Hague, Gemeentemuseum, July 1–Aug. 30; Kunsthalle Basel, Sept. 7–Nov. 7

Stockholm, Moderna Museet, *Kandinsky,* Apr. 10–May 23, 1965

New York, Marlborough-Gerson Gallery, Inc., *Kandinsky: The Bauhaus Years,* Apr.–May 1966

St. Paul de Vence, France, Fondation Maeght, *Kandinsky Centenaire,* July 23–Sept. 30, 1966

London, Marlborough Gallery, Ltd., *Kandinsky and His Friends,* Nov.–Dec. 1966

New York, The Solomon R. Guggenheim Museum, *Vasily Kandinsky: Painting on Glass,* Dec. 4, 1966–Feb. 1967

New York, The Museum of Modern Art, *Kandinsky Watercolors,* Apr. 2–May 11, 1969, traveled to Fort Worth Art Center, July 13–Aug. 17; Richmond, Virginia Museum of Fine Arts, Sept. 1–Oct. 12; Ithaca, White Museum of Art, Cornell University, Nov. 3–Dec. 14; Louisville, J. B. Speed Art Museum, Jan. 11–Feb. 22, 1970; Manchester, N.H., Currier Gallery of Art, Mar. 16–Apr. 27; Toronto, Art Gallery of Ontario, May 18–June 29; Pasadena Art Museum, July 20–Aug. 31; San Francisco Museum of Art, Sept. 21–Nov. 2; Milwaukee Art Center, Jan. 21–Feb. 18, 1971; Minneapolis Institute of Arts, Mar. 17–Apr. 25; Kunstmuseum Bern, May 27–July 18

New York, M. Knoedler & Co., Inc., *Kandinsky: Parisian Period 1934–1944,* Oct. 21–Nov. 22, 1969

Staatliche Kunsthalle Baden-Baden, *Wassily Kandinsky: Gemälde 1900–1944,* July 10–Sept. 27, 1970

Kunstmuseum Bern, *Wassily Kandinsky: Aquarelle und Gouachen,* May 27–July 18, 1971

Bridgeport, Conn., Carlson Gallery, University of Bridgeport, *Homage to Hilla Rebay,* Apr. 8–May 10, 1972

New York, The Solomon R. Guggenheim Museum, *Kandinsky at the Guggenheim Museum,* May 12–Sept. 5, 1972, traveled to Los Angeles County Museum of Art, Oct. 3–Nov. 19; Minneapolis, Walker Art Center, May 5–July 15, 1973

Basel, Galerie Beyeler, *Kandinsky: Aquarelle und Zeichnungen,* June–July 1972

Paris, Berggruen & Cie., *Kandinsky aquarelles et dessins,* Oct. 1972

Paris, Galerie Karl Flinker, *Kandinsky,* Oct. 28–Dec. 9, 1972

New York, The Pace Gallery, *Kandinsky: Watercolors and Drawings 1911–1943,* Mar. 10–Apr. 4, 1973

London, The Lefevre Gallery, *Oil Paintings and Watercolours by Wassily Kandinsky,* Apr. 12–May 19, 1973

New York, The Solomon R. Guggenheim Museum, *The Graphic Work of Kandinsky,* Jan. 17–Feb. 24, 1974, traveled under the auspices of the International Exhibitions Foundation to Cincinnati Art Museum, Apr. 1–30; Little Rock, Arkansas Arts Center, May 15–June 15; San Antonio, Marion Koogler McNay Art Institute, July 1–31; Houston, The Museum of Fine Arts, Aug. 15–Sept. 15; Fort Worth Art Center, Oct. 1–31; Kansas City, William Rockhill Nelson Gallery and Atkins Museum of Fine Arts, Nov. 15–Dec. 15; Davenport (Ia.), Municipal Art Gallery, Jan. 4–Feb. 2, 1975; The Detroit Institute of Arts, Feb. 15–Mar. 16; Worcester Art Museum, Apr. 1–30; Washington, D.C., The Phillips Collection, May 15–June 15

Waltham, Mass., The Rose Art Museum, Brandeis University, *Kandinsky: Prints, Drawings and Watercolors from The Hilla von Rebay Foundation,* May 1–29, 1974

Paris, Galerie Dina Vierny, *Kandinsky: rétrospective des dessins de 1886 à 1944,* Oct. 1975

Edinburgh, Scottish National Gallery of Modern Art, *Wassily Kandinsky,* Aug. 15–Sept. 15, 1975

Munich, Haus der Kunst, *Wassily Kandinsky 1866–1944,* Nov. 13, 1976–Jan. 30, 1977

Paris, Galerie Karl Flinker, *Kandinsky,* May 25–July 2, 1977

Greenwich (Conn.) Library, *Kandinsky: A Selection from the Hilla von Rebay Collection,* June 3–30, 1977

Paris, Centre National d'Art et de Culture Georges Pompidou, *Kandinsky, trente peintures de musées soviétiques,* Feb. 1–Mar. 26, 1979

Staatsgalerie Stuttgart, *Klee und Kandinsky,* May 6–July 29, 1979

Edinburgh, The Scottish Arts Council Gallery, *Kandinsky: The Munich Years 1900–14,* Aug. 18–Sept. 16, 1979, traveled to Oxford, Museum of Modern Art, Sept. 30–Oct. 28

Vivian Barnett

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Klänge, Munich, Piper, 1913. A selection of these prose poems and woodcuts is included in the Wittenborn edition of *Concerning the Spiritual in Art*

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Om Konstnären, Stockholm, Konsthandels, 1916. English translation: "On the Artist," *Artforum,* vol. XI, Mar. 1973, pp. 76–78

Tekst Khudozhnika, Moscow, 1918. Second version of "Rückblicke." English translation: "Text Artista," *In Memory of Wassily Kandinsky,* edited by Hilla Rebay, New York, Museum of Non-Objective Painting, 1945

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