

II

SOLOMON R. GUGGENHEIM
COLLECTION OF NON-OBJECTIVE PAINTINGS





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SECOND ENLARGED CATALOGUE OF THE
SOLOMON R. GUGGENHEIM COLLECTION
OF NON-OBJECTIVE PAINTINGS

ON EXHIBITION FROM
FEBRUARY 8, 1937 THROUGH FEBRUARY 28, 1937

PRESENTED BY THE
PHILADELPHIA ART ALLIANCE
PHILADELPHIA, PENNSYLVANIA

The exhibition of the Solomon R. Guggenheim collection is an event of outstanding importance in the history of the Art Alliance. This is by far the most complete collection of non-objective painting in the world. It has never been shown in its entirety except for six weeks last winter, by the Carolina Art Association in the Gibbes Memorial Art Gallery, in Charleston, South Carolina. Since then many new pictures have been acquired which are included in this present exhibition.

We are proud of being selected as the first to exhibit this collection in the Middle States.

Non-objective painting forms the nearest approximation to the pure art of music. This creative painting has been the target of controversy from those who believe that painting must confine itself to the representation of objects and interpretation of subjects as well as from those who take exception to the entire documentation of spiritual development in the art of painting.

The Art Alliance in these discussions heartily welcomes the rare opportunity of bringing to the attention of its members and to Philadelphians in general this remarkable and stimulating exhibition.

The Baroness Hilla Rebay, who organized the Guggenheim collection, has graciously augmented its exhibition with works from her collection. We are greatly indebted to the Baroness who has given her services as director of the exhibition and compiler of this catalog.

YARNALL ABBOTT, President
The Philadelphia Art Alliance

Artists are listed alphabetically, the paintings chronologically.

Biographies are given at the end.

The Non-Objective Paintings number 1-138

The Paintings with an Object number 139-199. They present outstanding cubistic and abstract works of artists whose works led up to non-objectivity.

Titles have been translated except where the translation was meaningless. Titles have not been given except by the artists and as paintings were frequently untitled, all of the Non-Objective Paintings are illustrated.

The artists' numbers, whenever they were known, have been given in brackets with the year.

Dimensions of the paintings are given in inches with the height first.

THE BEAUTY OF NON-OBJECTIVITY

Sense for beauty in sound and vision grows in the heart of man. The conscious use of creative power and the realization of lawful order in the eternal universe is given to man alone. With sound or vision, this cosmic order can be brought into existence by the creative artist. He brings into reality of appearance new organizations by creating new forms and motives which must be sublime in their inter-relation of rhythm, line, balance, and measure.

The masterpiece is due to its perfection. Only a creation which is organic can be a masterpiece; intensity of the creator's concentration for a new and singular organization alone can accomplish a flawless continuation of intuition from beginning to end. The greatness of a masterpiece depends on the given amount of intuition and concentration. Consequently it can be strong or weak; but never good or bad: it can be liked or disliked, but never criticized, as one cannot criticize the moon's weaker shine in comparison to the sun.

There is no representation of objects, nor any meaning of subjects in these paintings of free invention called non-objective art. They represent a unique world of their own, as creations with a lawful organization of colors, variation of forms, and rhythm of motif. These combinations when invented by a genius can bring the same joy, relaxation, elevation and animation of spiritual life as music. Knowledge of point and counterpoint never was necessary for anyone to enjoy the beauty of music. Nor is it necessary in painting to realize the constructional law to feel pleasure in non-objective masterpieces. Everyone reacts differently to melodies and keys in music. The general response to the themes and keys of color in different non-objective paintings is of similar variety. Upon further acquaintance the appeal of a masterpiece attracts concentration which grows into animated enjoyment.

Painting, like music, has nothing to do with reproduction of nature, nor interpretation of intellectual meanings. Whoever is able to feel the beauty of colors and forms has understood non-objective painting.

Beauty of appearance takes its way to the heart through the medium of intuitive intelligence called spirit. Intellect prevents spontaneous reaction to this most elevating joy which sound or vision can give. To be able to penetrate further into the singular worlds of these paintings is to realize their lawfulness, their cosmic inner order, which, if understood, may increase the faculty to enjoy them. But this experience and knowledge is necessary only to those who want to use the fundamentals of creation to become creators of art themselves. Non-objectivity has beauty and spirit combined. Everyone who gives time to it is able to get its blessing, which is refreshment of the soul and elevation into the beyond.

Spirit begins where materialism ends. The clear statement of absolute painting and pure creation in a cosmic sense shatters the illusion of worldly realism in representative painting. Viewpoints have changed as creators discovered world visions and turned away from contemplation of earth. Materialistic inspiration can never start creation, but intuition leads to it.

Non-objective art need not be understood or judged. It must be felt and it will influence those who have eyes for the loveliness of forms and colors. Though we all enjoy sunshine, neither this joy nor the sun's shine have a meaning unless our intellect invents one. Neither a flower nor the moon can be criticized. They would never change themselves. The seed of the flower will continue to produce exactly the same kind despite criticism. It follows the intuitive order of creation. So does the non-objective masterpiece of art. It can be liked or disliked, but its existence is final and its perfection is beautiful.

The positive order in a non-objective picture is no accident. The first accord defines the key of color and form, which has to be followed to solution. The enjoyment, animation and constantly growing appeal which they offer is why it is "worth the trouble" to get acquainted with them. That is why a man like Mr. Guggenheim, who once collected the choicest paintings of past centuries, now prefers to live with non-objective masterpieces because they offer him more from year to year, and satisfy his love for spiritual animation with their unending appeal of beauty and purity of ideal. Such a result cannot be obtained from even the finest representations of earthly objects, because once known, they have nothing new to say.

The actual content of a great non-objective picture is never known, but can be felt, and offers new revelations year after year to be enjoyed forever. Yet it needs intuition not only to create such masterpieces, but also to realize their value, before the masses have been able to acclaim them.

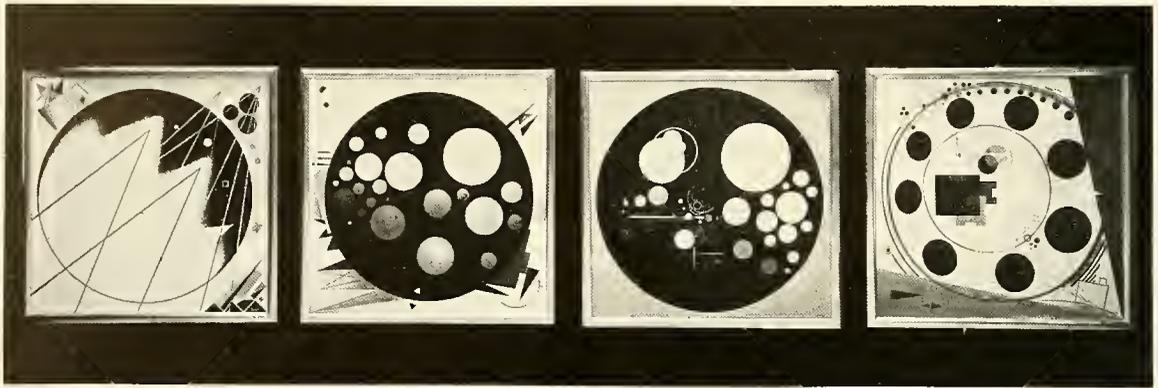
A far-sighted collector is very rare. Often the world has to wait centuries for such a man who discovers lasting values of timeless creations before they win admiration, respect and fame through the opinion of experts or public comprehension. Mr. Guggenheim, whose life work consists in discovering and opening up the hidden wealth of the earth, is a leader in the field of mining. Sometimes in spite of risks and discouragements, he continued his vocation to lead, with the same intuitive foresight that attracted his attention to other creative fields: namely, the ethereal spirit of art as the counterbalance to earth. He is not only capable of the elevating enjoyment which non-objectivity alone can provide; but also a protector of genius and promoter of spiritual wealth. And so he has created a collection which is unique in the world for its purity, its choice and its ideal.

The catalogue of the collection's first public exhibition created a stir in many corners of the world. This astonished even those who well knew the importance of this event. French, Italian and German daily newspapers wrote about it. Even today letters of interest and loan requests come in from many countries and important cities. Young people especially are highly interested. Many unknown international painters have since come forward to proclaim their interest in non-objectivity.

For centuries the uncultivated eyes of men have been satisfied with reproductions instead of creations in the art of vision. Thousands of years ago the cavemen of Africa, France and Spain did wall decorations of animal designs in accomplished reproduction. This shows how little culture was needed for such realization. An unchangingly static reproductive picture gets tiresome because it lacks the greatest charm and wealth of nature, its constant change in movement and form, which makes it so elusive and dear to our hearts though familiar to our memory.

A new ideal was needed, something infinitely more alive, vital and valuable to those longing for elevation. If advance of technique on the materialistic side of painting was taken for cultural development—which it was not, because culture is beyond such earthly holdings—even this technique was not of great interest to most people. Humanity resents change so much that technical improvement ended even a Rembrandt in the poorhouse. The laziness of the average mind prefers stagnation to development.

Geniuses do not wait for consent. Their cosmic power has no patience for mediocrity. They induce progress and development in spite of indifference. Stagecoaches no longer fulfill the requirements of our day of aeroplane, radio and television. Why should our need for creation in the art of painting be subversive to traditions of those who can only follow the



RUDOLF BAUER, No. 27, No. 28, No. 29, No. 30, "TETRAPTYCHON" Symphony in four movements.

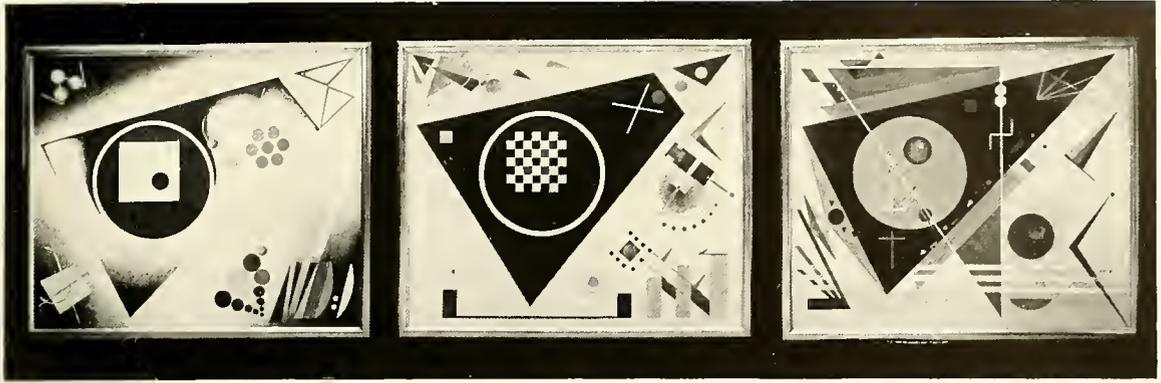
familiarity of objects? That alone appeals to their eyes, bound by materialism. Apparent safety of intellect hinders enjoyment through real elevation. Of course, many people are unable to get accustomed to a higher viewpoint in the art of painting. They do not feel the inner need for this visionary joy of absolute beauty or else they have been misled and disappointed by the mediocrity of many such paintings.

Seldom has there been an exhibition or collection made of this creative art that was not endangered by the mediocrity of works by second and third class painters, who were merely experimenters, but never masters of so difficult a domain. The openminded public often had bad rewards for its willingness. One masterpiece, sensitive as it always is, hidden away between twenty nonentities, is completely drowned. Only the eye of an expert would give it the attention due its merit.

It is difficult for the interested public to get acquainted with this art of highest culture because these masterpieces are rare. It has been possible today to start a showplace with endlessly changed loans of pictures and call it a museum. Consequently, quantity replaces quality. Lack of discrimination naturally prevails due to the desperate search for something new to show. Directors, incapable of experienced leadership, naturally confuse and bewilder the public with the entire output. Even if fine creations may be present in the mass of mediocre confusion, they cannot easily be recognized. Sensational publicity, often influenced by the trade in painting, cannot convince a public attracted by the ballyhoo. Works with no lasting value prove, soon enough, their spiritual emptiness by their lack of elevating influence.

A masterpiece withstands time. Its importance grows on those who feel attracted by its unending life. It creates enthusiasm which spreads from soul to soul, finally bringing the masterpiece world renown for its superiority in an unostentatious way. To those born with rare sense for artistic supremacy, there is no handicap in the lack of an historical background of a yet undiscovered masterpiece. Their conviction needs only such courage as is needed to fight the inexperience of aggressors.

Historians of the past exist by the thousands, but those born to leadership of the present are exceptionally rare. They live, conscious of the actuality of life's happenings, and realize creation while it is still in progress. They judge the present, and are only interested in the judgment of the past for testing bygone predictions and discoveries once made. Their past decisions must be confirmed by the present. They realize the possibility for organic growth in promising talents. They watch whether painters develop or merely reach importance on a certain step on the ladder to greatness of spirit; and whether they gain the powerful faculty to say much, even in little.



RUDOLF BAUER, No. 46, No. 47, No. 48, "TRIPTYCH" Symphony in three movements.

The primitives already had such a faculty in painting. Through design and climax of accent, they often reached a very strong constructive expression. Elimination of the unessential, culmination of the characteristic use of black and white as color, and their restraint in form gives these works exceptional value. (School of Avignon Chartres, Ravenna, Gaddi and Lorenzo di Monaco). Modern expressionists often tried in vain to reach equally strong solutions in their paintings.

Painting in the Renaissance became more and more realistic and true to life. Titian and Raphael overflowed in succulence. Their influence is responsible for many sad distortions in paintings of later centuries. Leonardo's more spiritual expression created a sensitive ideal of earthly beauty. Michaelangelo gave powerful gestures and over-life size dimensions to his figures. The strength of their personality accomplished works of organic completeness, and are in their way masterful achievements. It influenced the ideal of beauty for the next four hundred years, as Byzantine style had influenced previous centuries. Painting became more and more realistic but less and less artistic, until, with Delacroix, the revolt began.

In the 19th century, Delacroix made the first move to freedom of thought and technique from dull academism. Seurat continued with far clearer demonstrations of the search to express the vibration of light and air with complementary colors. Yet color problems are inferior to form problems, because a masterpiece can be great without the charm of any color, yet cannot even exist without the definition of form. Seurat with his impressionistic color and expressionistic design, also introduced the problem of form abstraction into painting. Some of Seurat's works were decidedly cubistic, although he died in 1891.

Other forerunners to the achievement of pure art were men like Gleizes, Delaunay, Leger, Picasso and Chagall, who fifteen years later, though still inspired by reality, used earthly objects merely as an inspiration. They achieved unity by the organized multiplication of one and the same form of cubes and called it Cubism. In Italy, Balla and Severini followed by abstracting into pictorial order the view of continuity of motion in moving objects and called it futurism.

All these different phases of old-fashioned painting advocate the immovable form-ideal. The eye takes in the entire picture at one time, and the spirit cannot change or vary the view. From whatever angle one sees the picture it stays the same.

The absolute picture proclaims the movable form-ideal of the age to come. Here the spirit moves from theme to theme, from form to form. The absolute forms, square, circle and triangle may seem easy to use, as easy as producing sound by merely touching the keyboard of a piano, which any child can do. Yet something far more spiritual than a keyboard, the inventive mind of a genius, is needed to create a sonata or a fugue. The same spiritual in-

telligence is necessary by using absolute forms to express rhythm and to create space relationship of perfect harmony. Feeling this harmony and rhythm is to feel universal beauty.

Except for decidedly historical reasons which must be emphasized, when showing past steps of development into the advanced taste and knowledge of non-objective art, many isms have outlived themselves. They are now only used by painters who contribute nothing to the expression of our age. With some of these different former isms improvement was developed to the highest goal in art: non-objectivity.

One of these isms, Dadaism, has recently come to public attention. Dadaism never had and never wanted to be art. Twenty years ago, in Switzerland and Germany, a bourgeoisie public reacted in wild attacks to non-objective art. Dadaism was meant to upset the layman by shaking him up until he realized his all too steady point of view. The first babbling of a child, da-da, da-da, was here glorified to express the general public's ability to understand art and culture. The wildest nonsense was produced in music, literature, theater and painting by artistically feeling people, not for serious creation, but to upset those who thought they knew it all. The public got confused, when told they themselves were the Dadaists. But today, when thousands of people are filled with admiration and respect for real art, Dadaism has outlived its necessity. Such exhibitions should be ignored unless definitely proclaimed as an historical record.

Surrealism came in only recently, through such painters who invented this senseless title to stupefy the public. (Realism cannot be unearthly.) They effectively put together sensational attractions which are usually of decidedly bad taste. Their effort is not even sincere in its attempt to seem artistic. Most of the Surrealists have tried in vain to achieve non-objective creation but came soon to the end of their inventiveness. In their endeavor to do something new instead they reached for journalistic surprises. Some by using bits from magazines or fashion plates of the nineties, and pasting them side by side. Others distorted objects to represent dreams or spiritualistic nonsense. In love with intellect and sensation, which has nothing to do with art, they stirred the public with ridiculous ideas, but did not produce any valuable revelations. Because of all this insincerity and vanity they only increased their mediocrity. They thoroughly dislike those creators whom they cannot equal, their envy goes so far as to claim that art were not necessary. No wonder the public distrusts the confusion brought about by all this inartistic "kitch." Great art stands quietly alone.

Abstraction is another phase, merely a forerunner of the achievement of pure art and entire freedom of creation in painting. Objective inspiration can go no further than abstraction. Objective themes here are combined and dissolved almost to the point of free creation, yet as these pictures are still inspired by earth, they are merely abstractions; objects alone can be abstracted; absolute forms like circles, squares and triangles, if abstracted, would lose their identity.

To feel the beauty of art, the layman does not have to know the different classifications of painting which paved the way to non-objectivity. In 1911, the Russian, Vasily Kandinsky, was the first painter with such intuitive and spiritual freedom as to eliminate entirely the unnecessary hindrance of intellect for the art of vision. Earthly objects and intellectual subjects with titles and meanings, he left to photographers and poets. By entirely giving up the help of earthly inspiration, Kandinsky was the first to accomplish the infinitely more difficult but gratifying task of painting unforeseen beauty with the sole use of spirit and the intuitive sense for cosmic order. By inventing color, form and space combinations without intellectual

meanings, he was the first to achieve non-objectivity. He created absolute forms for the realization of spiritual joy and the sole purpose of elating the sense of beauty.

Seeing a circle does not imply sensation nor memory for any known or unknown happening. It is no symbol and has no sense. It is a perfect form with beauty of shape. The three basic forms: square, triangle, circle, offer manifold possibilities for interrelation. The circle is a concentrated continuity in itself, isolated and floating in its own importance, not influenced by what is within or without. The square has eight sides, four within and four without. It gives and receives space, and also points with its corners in further directions. The square, it seems, is a more spiritual form in relationship to space. The triangle, perhaps, less spiritual, emphasizes by pointing from an indifferent base. These are perfected absolute forms of purity and beauty.

They have no meaning unless geometry lends these forms to demonstrate visually the relation of figures to each other, but in geometry the proportion of the number is all that is of importance. So no beauty is accomplished and no spiritual life created. Non-objective forms are accidental tools of science. In art there is no accident in the use or shape of forms. It may seem simple to make a composition with primary forms, yet the artistic value of a creation lies in the combination and is brought to spiritual life only by rhythm and space relationship.

Non-objective pictures, being worlds of their own, have no meaning, and represent nothing. They are lovely or unpleasant to our eyes as music is lovely or disagreeable to our ears. People react differently to the appeal of motifs and melodies. It is as difficult to get acquainted with many non-objective paintings at one time, as it would be, to hear all Beethoven's nine symphonies in succession for the first time. But to a connoisseur, this treat would bring new enjoyment by comparing details and different variations of motives in different keys.

To paint a weak non-objective painting is very easy, but to create a masterpiece is the most difficult accomplishment in creative art. The perfection of composition and the wealth of invention as shown in each work of Rudolf Bauer has never been reached by anyone before, nor is there such perfection likely to be reached again. Geniuses are phenomena of nature. Bauer, the greatest master of non-objectivity rules equally all techniques and accomplishments of past epochs in reproductive painting. All the different isms that lead to non-objectivity are at his command at any time.

Great epochs are only created with a culmination of genius. To overthrow the known accomplishments of the past one must be able to rule them. Once overthrown, many are able to forge ahead to known heights. But genius is needed to introduce an unknown epoch.

The sensation of the object has outlived itself. The minds are tired of too much reality, brought to us confusingly and without effort. There is no rest unless we lift our eyes to the sky whose purity and endlessness demands no meaning from our harassed intellect. The child of this century is bored by representations, unless they move constantly, changing with unexpected thrills, as offered by the motion pictures. Reproductive painting formerly was necessary to offer to the earthly intellect views of lovely situations and compositions with design, light, shadow and color simplification. All this now is given by photographs and color-prints while in addition, the movies offer the nearest perfection for representing natural life in fiction.

The solution of color and form problems with which cinema and cartoons satisfy our long-

ing for inspiration, love for surprise, and sense of poetical imagination, is offered without demand for recognition as accomplishment of art. Interest and admiration for realistic painting, since reproductions, photographs and movies satisfy so much of what skill in reproductive painting alone used to offer, has so diminished that we begin to love our walls, freed of them.

The simple style of today with modern furniture, big windows, balance of light and space, is also due to our greater demand for rest. The non-objective masterpiece is the only picture which does not spoil this harmony. It relaxes the fatigued intellect and elevates the sense of beauty beyond mundane happenings. Once people live with it, its quiet work begins. Subconsciously it transfers rhythm. Through order of spacing, perfection of harmonies, and beauty of color, the eye follows unforeseen motives and studies a variety of interesting forms. Pleasure for beauty opens our eyes to the order of a movable form-ideal. The mind returns to earth, relaxed, refreshed, and even spiritually improved. The same sublime elevating influence as imposed on us by the starlit sky, makes us forget the pettiness and banality as imposed by earth. The same solemn experience of uplift and forgetfulness from material things will occur to those who are able to live with these absolute creations of paintings. They will gain through them spiritual development and a strengthening for their own intuitive leadership.

Realistic painting is relatively dull, because it is an interpretation of earthly things well known to everyone. On the other hand, non-objective pictures are definitely new, even to the creator. The layman, standing behind a painter, copying nature, sees the picture before it has been painted, but when he stands behind a creative artist, he sees nothing of the non-objective painting if it has not yet been created.

The love for objective painting is only a personal and private affair. It is of no importance to the world's improvement what object a painter chooses for a reproductive picture, or whether that representation later appeals to others. They are merely dealing with earthly inspirations and materialistic likes or dislikes of no educational value to influence the public. The non-objective picture is of world importance due to its educational faculty. This importance does not derive from the quality of beauty in such a painting, but from its beneficial effect on the human race through the welfare of its educational power to elevate up to the immaterialistic plane and to strengthen and develop the creative gift. It has the importance of world vision, compared to the irrelevance of earthly viewpoints. It influences human improvement of balance, stimulates the sense for intuitive guidance and fortifies the highest intelligence.

Due to nature's everlasting change of light, color, movement and form the painter who tries to catch its charm gets anxious in his restless hunt for original motifs. Not at any time does he relax in order to get the benefit of nature's powerful influence of serenity, which would strengthen and increase the benefit of his intuitive capacity. The painter of non-objectivity does receive this benefit as he is freed of this constantly erratic strife for new patterns from nature in the hope that some may have been overlooked in the reproductive urge.

Objective painters desperately hope for singularity, despite the previous efforts of untold thousands of painters. Even Van Gogh, with his vital technique, could not stir interest for his shoes or pipe by painting them. The pitiful impression that mass exhibitions with unnecessary quantities of mediocre paintings produce, are full of tokens of this ridiculous search for originality. Objects cannot offer originality since nature offers the superior pattern. What 428,000

people paint cannot be art! Art is unique and only few geniuses are born. Art and nature are two worlds as different as eternity and transitoriness.

Creation of art is so definitely conscious that even accident of charm is impossible and contrary to the concentrated order which is the foundation of creation. Many painters delight in this accidental charm, which often comes about unexpectedly in painting. Neither Bauer's nor Schwab's works ever submit to that. Thus each of their works is utter perfection. Concentration and order has to be felt in every part of the picture. Every inch of the given space is so important that it comes to life in organic rhythm, whether it is in form or space.

An artist with creative experience and fundamental feeling for art's laws can recognize a genius before others. In realizing the spiritual limitations which handicap himself he is conscious of the advance of genius. His struggle to gain the same perfection rarely succeeds because masters are born. The vocation of a born genius is to lead to new visions of beauty. He seems to have a longer breath with which to achieve in apparent ease, further climaxes of power, and still has lots to say where others fall silent.

The genius follows his conscience to his pre-ordained destination, and does not need sensation. He develops his masterfulness to stronger power, greater simplicity, and superiority of technical experience. His whole life is dedicated to the endless task of increasing and perfecting his faculties. By increasing accomplishments, the vision of further possibilities is enlarged. With cruel self-discipline a born master responds to a sensitive conscience by his unending devotion to the goal of perfection and beauty. All of his existence consists of hard work to reach beauty and increase spiritual wealth on earth. He foresees the necessity of new demands which humanity develops, and usually fulfills this demand long before it is made. Yet often for this reason dies in obscure poverty.

Capacity for creative power, technical quality and honest deference to the unending possibilities of progress, sense of climax, wisdom for elimination and diligence combined with the unsophistication of a child, are the makeup of genius, the prophet of the spirit.

Though the masses proudly enjoy a nation's fame for culture, they usually are the last to deserve it. Culture is always created by great personalities; they are usually neither helped nor understood by the masses, who merely benefit from culture as an attractor of international admirers who bring trade to a center of fame.

Big ideas are almighty! There was never such need for them as now, when the whole world is trying to fill a distinct vacuum, and is craving for a new ideal to counterbalance the development of civilization with its lack of cultural influence on human worth. The great ease in fulfilling the requirements of earthly life, which modern civilization gives to the mind, has freed culture to greater possibilities for progress. Our style of living has given the average man such comforts as kings did not used to dream of. Since machinery, electricity, and aviation were invented, the most incredible accomplishments of civilization are familiar to us. Glass, concrete and steel are used to build. A new style has come about which is the first entirely original one, since the Greeks with their columns and Acanthus leaves influenced all styles thereafter.

Today balance of dimension and proportion, simplicity of line and interval, have become necessary to our sense of beauty. People begin to expect their homes to be light, restful and joyous. The houses provide a cleaner, easier, healthier way of living. A different standard has changed surroundings and viewpoints, even of the average person. Yet our wall décor is usually centuries behind. The more hectic our life becomes through the rapid impressions we

get, the more our nerves need the contrast of repose and materialistic forgetfulness at home. This solace comes to us through frequent experience with absolute art and its simplicity, refinement and spiritual wealth. These pictures finally respond to our every mood. It happens to anyone who lives with them and waits for the experience. Then home life is a constant pleasure and elevating joy.

One cannot with words transfer this experience to anyone else. It takes time, opportunity, and sometimes even development to feel these creations. The startling advent of the first experience in feeling beauty in a non-objective picture seems to take a veil off eye, mind and soul, thus opening new vistas of joy beyond all former experience. Some gifted people feel it at once. To others it may come late, and never to those who lack sense for beauty, unless these pictures develop it. One has to give it time, but not everyone wants to do that, particularly as it is difficult to imagine the joy which it finally brings. There are, fortunately, many people who admit not being musically gifted, but few, unfortunately, who ever admit that they are unable to feel the art in painting.

Leonardo da Vinci in his "Tractat of Painting" wrote that the art of painting is superior to the art of music. That may be the reason music reached a high point in spirituality so much earlier than painting. It took centuries longer to bring about the high standard of visual creation, which is needed for the present achievement in painting. The sound of music, being time-bound, once occurred, is gone forever. Few are gifted enough to memorize each tone once produced. Though its creation is quiet in the mind of genius, the performance produces sound. We all know that even the best performance of music may become disturbing. The timeless quietness of a painting surpasses the finest music for this reason. Earth turns, day and night follow each other without any sound. Creation occurs in perfect quiet. The silence of painted creations demonstrates its powerful superiority to musical sound.

The faculty of sight is our greatest gift. The eye is the primary inlet and outlet of the spirit. The eye cannot only see. It speaks, laughs and weeps. It expresses confidence, mistrust, sincerity and falsehood. It can hypnotize or transfer thoughts. It gives signs in many ways, and yet can voluntarily refuse to do so by closing its lid. The eye is therefore a superior organ to the ear, which only has the one faculty of hearing, yet no reaction by will-power for self-protection nor any faculty of expression.

Musicians rarely paint while most painters are musicians besides. While the finest creations in the art of sound were accomplished centuries ago by Bach and Beethoven, great advancement of culture was still needed to overcome the earth-bound rule of intellectuality, and educate the eye to its greatest faculty for visualizing intuition. Mental progress was needed before the eye saw spiritual life in the combinations of absolute forms. Most people when they want to see a picture read the title first to understand the meaning of the situation represented therein. Due to its intriguing title and object, a picture may please them even though the workmanship of the painting may lack all artistic quality.

Those people are not interested in the art of painting, yet they consider their love for pictorial entertainment an artistic enterprise of good will, and, therefore, feel proudly entitled to authority in judgment of art.

It is indeed cruelty to offer some people real art, because the lack of title, meaning and intellectual entertainment confuses them beyond words. It angers their imaginary righteous demand for the easy satisfaction to which they have become accustomed. The positiveness of their point of view can hardly be shaken. It is very hard for them to overcome this handi-

cap, as they give their intuitive feeling no opportunity to develop. Because it is so simple to sense the diverting display on earth in realistic painting, their eyes are misled and spiritual joy through vision becomes delayed.

Today demands go further. Already many people use their eyes for spiritual elevation and enjoy forms because they are beautiful in themselves or in their interrelationship of space. Intuitive concentration through great art ought to be taught in schools; there, intellect, memory and knowledge alone are stressed as important, while intuition is not developed, thus accounting for many catastrophies. The wish for intellectual inspiration is of secondary importance considering the poor results it brings about. Spiritual development is of primary importance to the real goal of humanity.

In some countries non-objective art was almost persecuted. Brainstorms arose which can be compared in intensity with those of the Inquisition of the Middle Ages. The passion which non-objective art often created can be aroused only by the spiritual importance of religious conflicts.

Creation in painting is far more concerned with religion than is generally recognized. Like all great ages, ours is a religious one. Non-objectivity will be the religion of the future. Very soon the nations on earth will turn to it in thought and feeling and develop such intuitive powers which lead them to harmony.

Non-objective paintings are prophets of spiritual life. Those who have experienced the joy they can give possess such inner wealth as can never be lost. This is what these masterpieces in their quiet absolute purity can bring to all those who learn to feel their unearthly donation of rest, elevation, rhythm, balance and beauty.

HILLA REBAY

1 RUDOLF BAUER
Presto (1917-1922)
Oil on canvas. 59 x 78½



2 RUDOLF BAUER
(1922)
Watercolor and tempera. 9 x 11⅝
Rebay collection



3 RUDOLF BAUER
(1922)
Watercolor, tempera and chinese ink. 14¾ x 10¼
Rebay collection

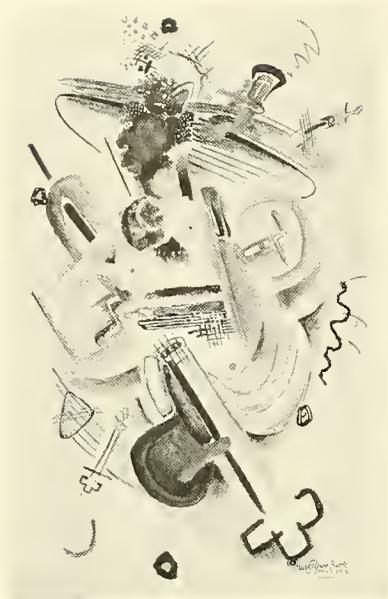


4 RUDOLF BAUER
White Fugue (1922-1927)
Oil on canvas. 52¾ x 76½

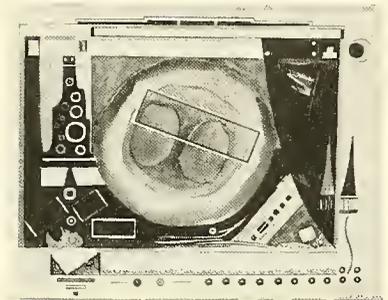
SEE PLATE ON PAGE 79

5 RUDOLF BAUER
(1923)
Oil on canvas. 37 x 43½





6 RUDOLF BAUER
(1923)
Watercolor, tempera and chinese ink. $19\frac{3}{4} \times 12\frac{5}{8}$
Rebay collection



7 RUDOLF BAUER
(1923)
Watercolor, tempera and chinese ink. $9\frac{1}{4} \times 12$
Rebay collection



8 RUDOLF BAUER
(1923)
Watercolor, tempera and chinese ink. $18 \times 11\frac{3}{8}$
Rebay collection



9 RUDOLF BAUER
(1924)
Watercolor, tempera and chinese ink. $8\frac{1}{8} \times 12\frac{3}{4}$
Rebay collection

10 RUDOLF BAUER
(1924)
Oil on canvas. 35 $\frac{3}{4}$ x 28



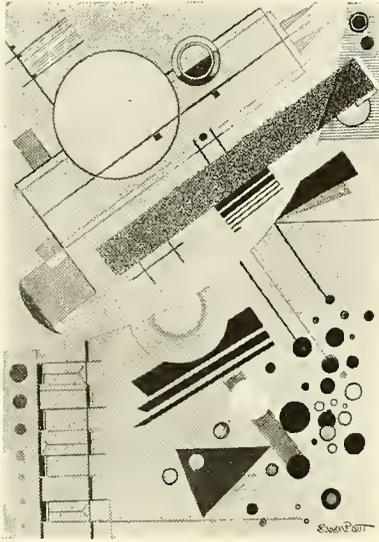
11 RUDOLF BAUER
(1924)
Watercolor, tempera and chinese ink. 18 $\frac{1}{8}$ x 11 $\frac{5}{8}$
Rebay collection



12 RUDOLF BAUER
(1924)
Watercolor, tempera and chinese ink. 19 $\frac{3}{4}$ x 12 $\frac{3}{4}$
Rebay collection



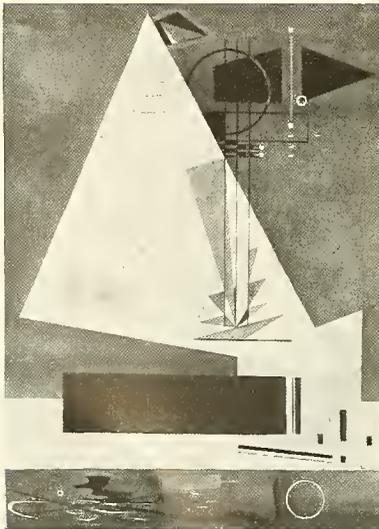
SEE PLATE ON PAGE 85



13 RUDOLF BAUER
Lyrical Picture (1924-1925)
Oil on canvas. 33½ x 39¼



14 RUDOLF BAUER
(1925)
Watercolor and tempera. 12⅝ x 9

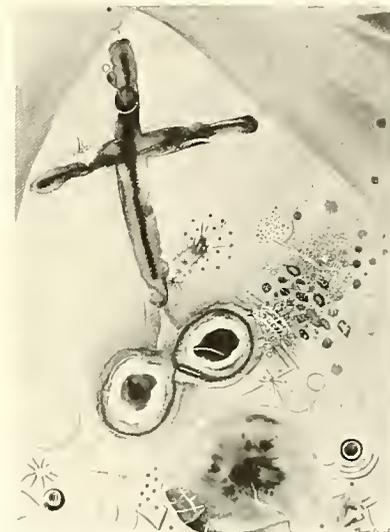


16 RUDOLF BAUER
(1925)
Watercolor, tempera and chinese ink. 17⅞ x 12½

17 RUDOLF BAUER
(1925)
Watercolor. 18¼ x 11½
Rebay collection

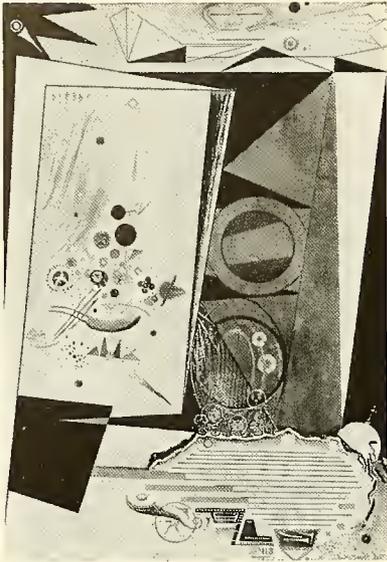


18 RUDOLF BAUER
(1925)
Watercolor and tempera. 17⅛ x 12½
Rebay collection

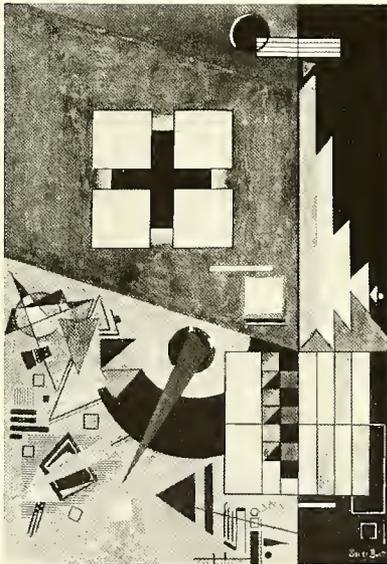


19 RUDOLF BAUER
(1926)
Watercolor and tempera. 19¾ x 12¾
Rebay collection

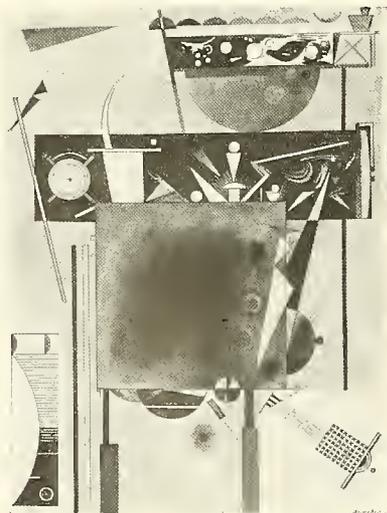




20 RUDOLF BAUER
(1926)
Watercolor, tempera and chinese ink. $19\frac{3}{4} \times 13\frac{1}{4}$
Rebay collection

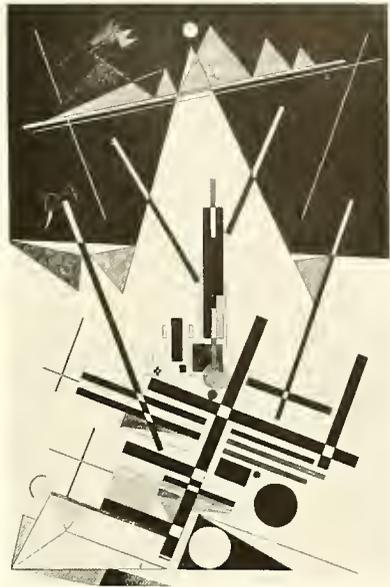


21 RUDOLF BAUER
(1926)
Watercolor and tempera. $12\frac{1}{2} \times 8\frac{5}{8}$
Rebay collection

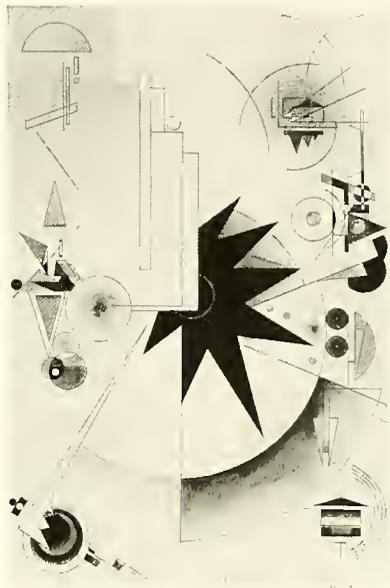


22 RUDOLF BAUER
(1926)
Watercolor, tempera and chinese ink. $17\frac{1}{4} \times 12\frac{1}{2}$
Rebay collection

23 RUDOLF BAUER
(1926)
Watercolor, tempera and chinese ink. $19\frac{5}{8} \times 12\frac{3}{4}$
Rebay collection

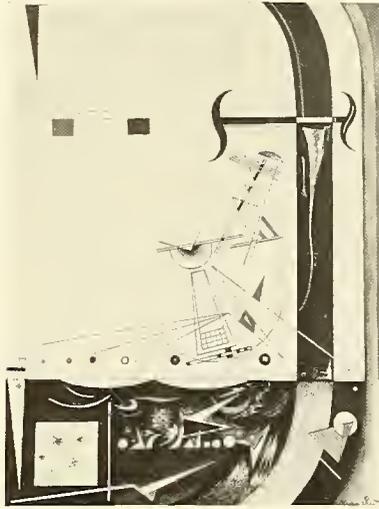


24 RUDOLF BAUER
(1926)
Watercolor, tempera and chinese ink. $19\frac{1}{2} \times 13\frac{3}{4}$
Rebay collection



25 RUDOLF BAUER
(1926-1927)
Watercolor, tempera and chinese ink. $17\frac{1}{4} \times 12\frac{5}{8}$
Rebay collection





SEE PLATE NO. 27 ON PAGE 59

SEE TETRPTYCHON PLATE ON PAGE 6

26 RUDOLF BAUER
(1926-1930)

Watercolor, tempera and chinese ink. $17\frac{1}{4} \times 12\frac{5}{8}$
Rebay collection

RUDOLF BAUER

Tetrptychon (1926-1930)

Oil on canvas—each painting $51\frac{1}{4} \times 51\frac{1}{4}$

27 Scherzo	28 Allegro
29 Andante	30 Allegretto



31 RUDOLF BAUER

Cosmic Pleasures (1927)

Watercolor, tempera and chinese ink. $18\frac{1}{4} \times 11\frac{1}{8}$
Rebay collection



32 RUDOLF BAUER

In Memory (1927)

Watercolor, tempera and chinese ink. $9\frac{7}{8} \times 12\frac{3}{4}$
Rebay collection

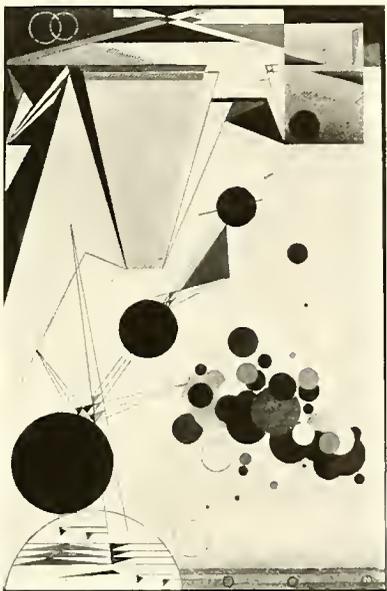
33 RUDOLF BAUER
(1927)

Watercolor, tempero and chinese ink. $12\frac{7}{8} \times 8\frac{1}{2}$
Rebay collection



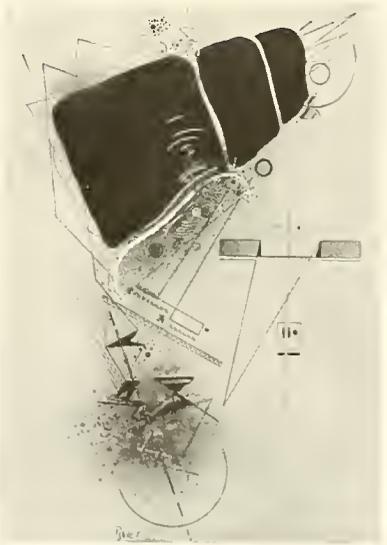
34 RUDOLF BAUER
(1927)

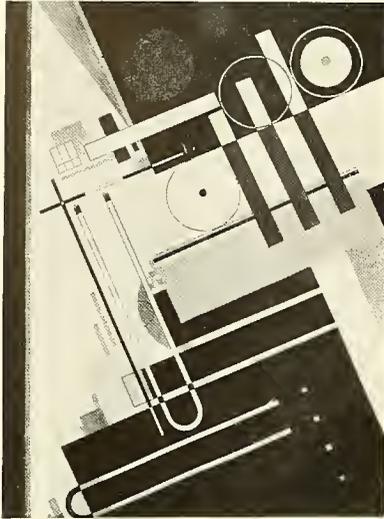
Watercolor, tempera and chinese ink. $19\frac{5}{8} \times 12\frac{3}{4}$
Rebay collection



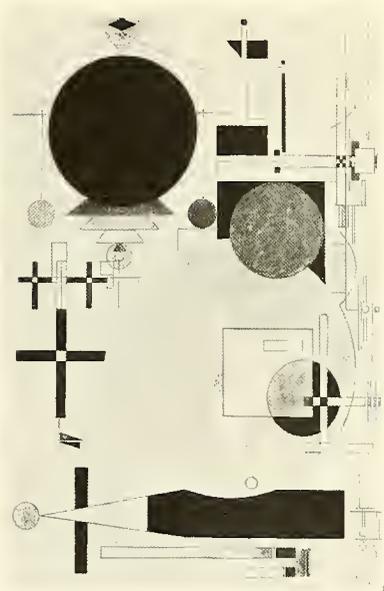
35 RUDOLF BAUER
Light and Heavy (1928)

Watercolor, tempera and chinese ink. $17\frac{1}{4} \times 12\frac{1}{2}$

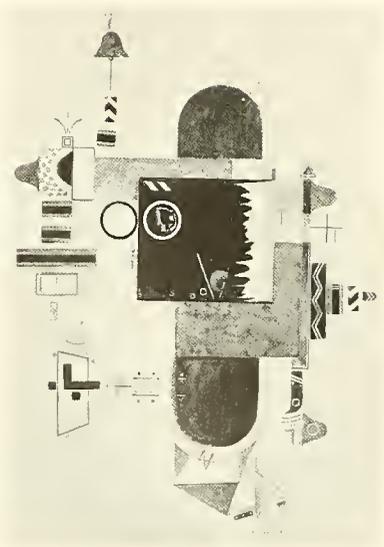




36 RUDOLF BAUER
(1928)
Watercolor, tempera and chinese ink. $17\frac{1}{4} \times 12\frac{1}{2}$
Rebay collection



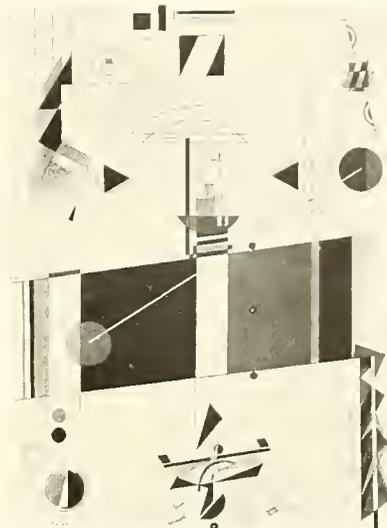
37 RUDOLF BAUER
(1928)
Watercolor, tempera and chinese ink. $18\frac{5}{8} \times 12\frac{5}{8}$
Rebay collection



38 RUDOLF BAUER
(1928)
Watercolor, tempera, chinese ink and paper. $20\frac{1}{2} \times 14\frac{5}{8}$
Rebay collection

39 RUDOLF BAUER
(1929)

Watercolor, tempera and chinese ink. $17\frac{1}{4} \times 12\frac{1}{2}$
Rebay collection



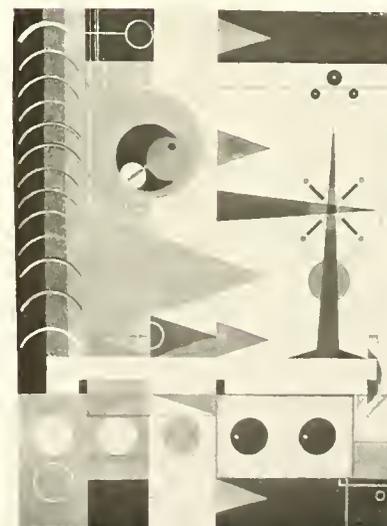
40 RUDOLF BAUER
(1929)

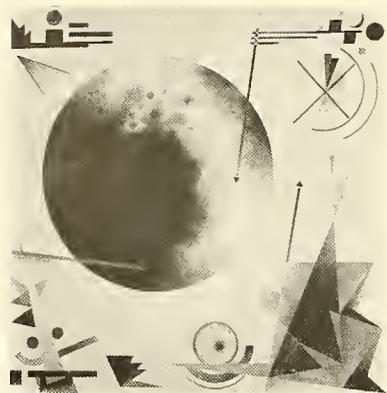
Watercolor and chinese ink. $18\frac{1}{4} \times 11\frac{5}{8}$



41 RUDOLF BAUER
(1929)

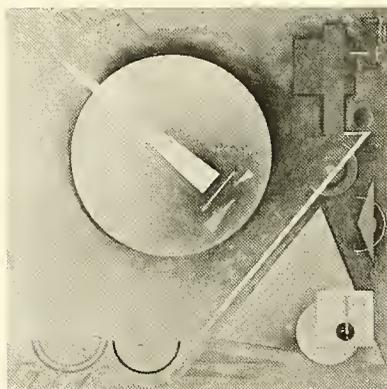
Watercolor, tempera and chinese ink. $17\frac{1}{4} \times 12\frac{1}{2}$
Rebay collection



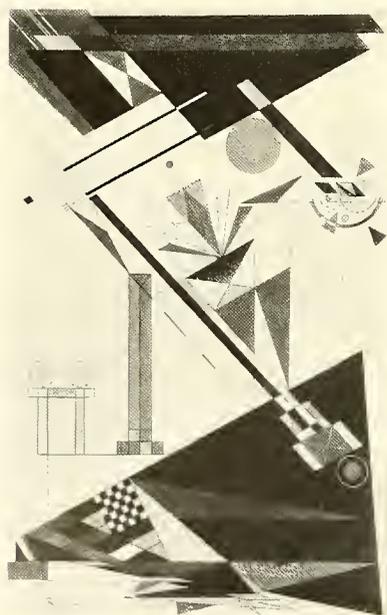


SEE PLATE ON PAGE 53

42 RUDOLF BAUER
(1930-1932)
Oil on canvas. 51¼ x 51¼



44 RUDOLF BAUER
(1930-1932)
Oil on canvas. 51¼ x 51¼

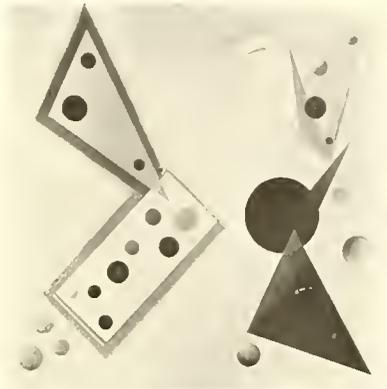


45 RUDOLF BAUER
(1931)
Watercolor, tempera and chinese ink. 19¾ x 12⅝

SEE TRYPTICH PLATE ON PAGE 7

46 47 48 RUDOLF BAUER
Triptych (1930-1934)
Oil on canvas—each painting 51¼ x 61

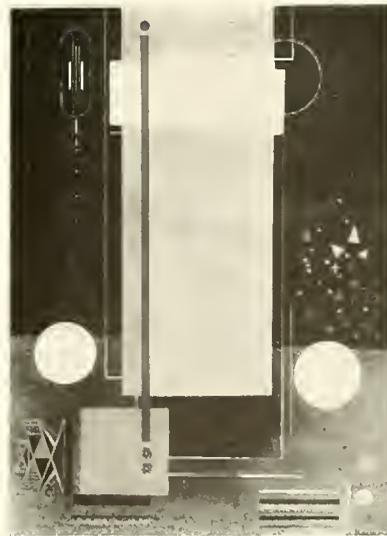
49 RUDOLF BAUER
(1930-1932)
Oil on canvas. 51¼ x 51¼
Rebay collection



50 RUDOLF BAUER
(1931)
Watercolor, tempero and chinese ink. 19¾ x 12⅞

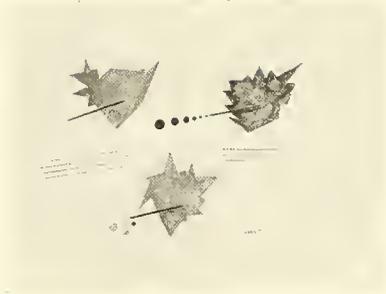


51 RUDOLF BAUER
(1931)
Watercolor. 17¼ x 12½

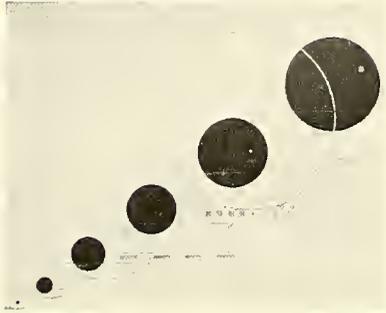


52 RUDOLF BAUER
(1931)
Watercolor, tempera and chinese ink. 17⅞ x 12½

SEE PLATE ON PAGE 84



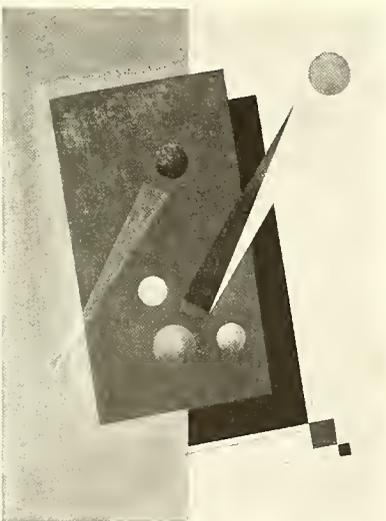
53 RUDOLF BAUER
(1932)
Watercolor. $13\frac{5}{8} \times 18\frac{1}{8}$
Rebay collection



54 RUDOLF BAUER
(1933)
Watercolor, tempera and chinese ink. $15\frac{1}{4} \times 19\frac{1}{8}$
Rebay collection



55 RUDOLF BAUER
(1933)
Watercolor, tempera and chinese ink. $18\frac{1}{2} \times 17\frac{1}{2}$

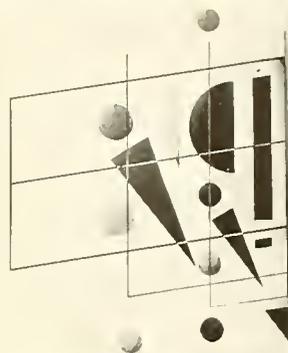


56 RUDOLF BAUER
(1933)
Watercolor, tempera and chinese ink. $17\frac{1}{4} \times 13\frac{1}{2}$
Rebay collection

SEE PLATE ON PAGE 61

57 RUDOLF BAUER
Blue Balls (1934-1935)
Oil on canvas. $50\frac{3}{4} \times 50\frac{3}{4}$

58 RUDOLF BAUER
(1935)
Oil on canvas. $50\frac{3}{4} \times 50\frac{3}{4}$



59 RUDOLF BAUER
Colored Swinging (1935)
Oil on canvas. $50\frac{3}{4} \times 60\frac{3}{4}$

SEE PLATE ON PAGE 65

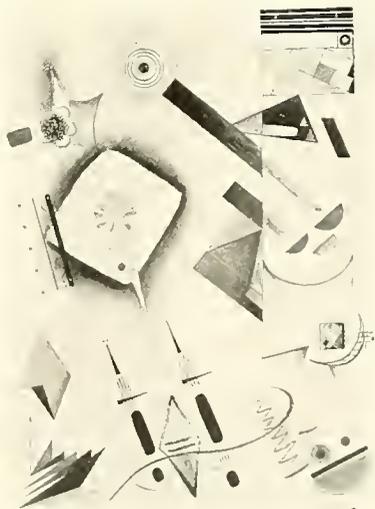
60 RUDOLF BAUER
Delicacies (1935)
Oil on canvas. $53\frac{1}{4} \times 35\frac{1}{4}$

SEE PLATE ON PAGE 55

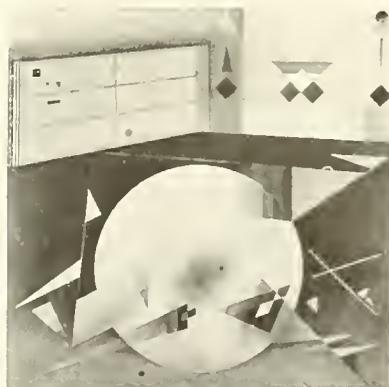
61 RUDOLF BAUER
(1935) Black and Yellow
Oil on canvas. $50\frac{3}{4} \times 50\frac{3}{4}$

SEE PLATE ON PAGE 83

62 RUDOLF BAUER
Scherzo (1936)
Watercolor. $17 \times 12\frac{1}{2}$



63 RUDOLF BAUER
Light Circle (1936)
Oil. $47\frac{3}{8} \times 47\frac{3}{8}$



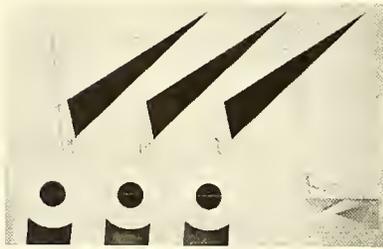
SEE PLATE ON PAGE 63

SEE PLATE ON PAGE 57



64 RUDOLF BAUER
Points (1936)
Oil. 49½ x 41½

65 RUDOLF BAUER
Red Triangle (1936)
Oil. 49½ x 41½



66 RUDOLF BAUER
Red Point (1936)
Oil. 50 x 50

67 RUDOLF BAUER
Three Points (1936)
Oil. 40 x 75

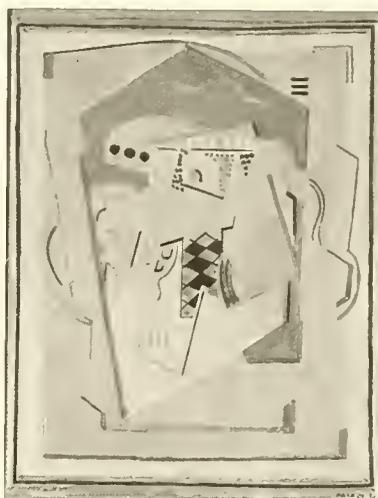
SEE PLATE ON PAGE 86



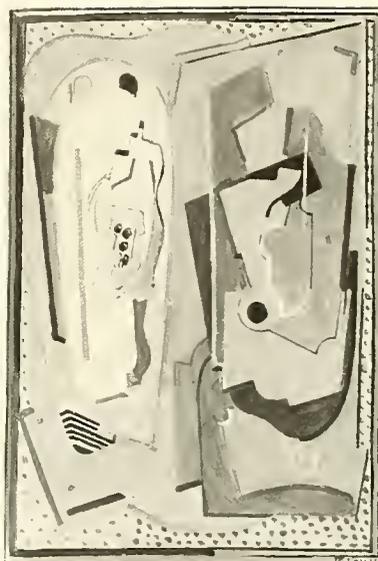
68 ALBERT GLEIZES
"Voltige Aérienne" (1917)
Oil on canvas. 39¾ x 29¾

69 ALBERT GLEIZES
(1921)
Oil on canvas. 35 x 27¼
Rebay collection

70 ALBERT GLEIZES
(1927)
Tempero. 6½ x 5
Reboy collection



71 ALBERT GLEIZES
(1927)
Tempera. 6 x 4½
Rebay collection



72 ALBERT GLEIZES
Religious Painting (1929)
Oil on canvas. 78½ x 60





SEE PLATE ON PAGE 76



SEE PLATE ON PAGE 75

SEE PLATE ON PAGE 77



SEE PLATE ON PAGE 71

73 ALBERT GLEIZES
Composition (1930)
Oil. 75 x 45

74 VASILY KANDINSKY
Improvisation (1912)
Oil. 45 x 62½

75 VASILY KANDINSKY
Great Fugue (1913)
Oil. 50½ x 50½

76 VASILY KANDINSKY
The White Edge (1913)
Oil on canvas. 55 x 75½

77 VASILY KANDINSKY
Light Picture (1913)
Oil on canvas. 30¾ x 39¼

78 VASILY KANDINSKY
Picture with Three Spots (No. 196, 1913)
Oil on canvas. 47 x 43

79 VASILY KANDINSKY
Black Lines (1913)
Oil on canvas. 50½ x 50½

80 VASILY KANDINSKY
Lyrical Invention (1918)
Tempera and chinese ink. 10 $\frac{1}{8}$ x 13 $\frac{1}{2}$
Rebay collection



81 VASILY KANDINSKY
(1918)
Watercolor. 9 $\frac{3}{8}$ x 13 $\frac{1}{2}$
Rebay collection



82 VASILY KANDINSKY
(1922)
Watercolor. 17 $\frac{3}{4}$ x 16 $\frac{1}{8}$

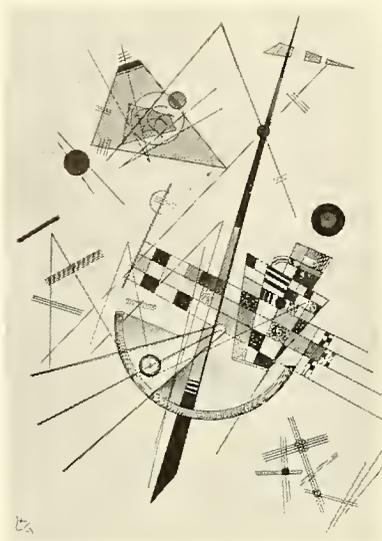


83 VASILY KANDINSKY
(1922)
Watercolor. 17 $\frac{1}{4}$ x 15 $\frac{3}{4}$

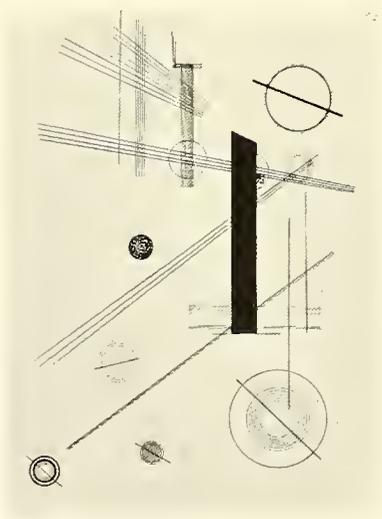


84 VASILY KANDINSKY
(1923) Na. 259
Oil. 37 $\frac{1}{4}$ x 36





85 VASILY KANDINSKY
(1923)
Watercolor and chinese ink. $14\frac{1}{8} \times 9\frac{7}{8}$
Rebay collection



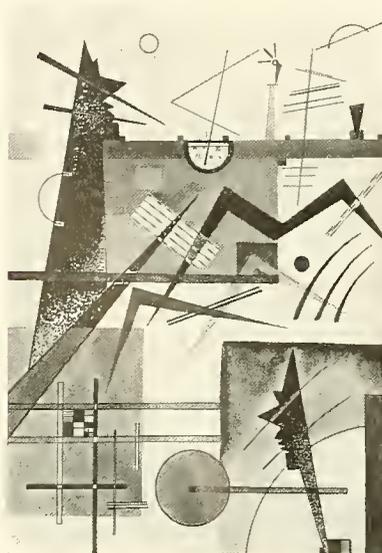
86 VASILY KANDINSKY
(1923)
Watercolor and ink. 16×12
Rebay collection

SEE PLATE ON PAGE 78

87 VASILY KANDINSKY
Composition 8 (No. 260, 1923)
Oil on canvas. $54\frac{1}{2} \times 78\frac{1}{2}$

SEE PLATE ON PAGE 82

88 VASILY KANDINSKY
Emphasized Corners (No. 247, 1923)
Oil on canvas. $50\frac{3}{4} \times 50\frac{3}{4}$
Rebay collection



89 VASILY KANDINSKY
(1924)
Watercolor and chinese ink. $13\frac{1}{2} \times 9\frac{5}{8}$
Rebay collection

90 VASILY KANDINSKY
One Center (1924)
Oil. 54½ x 38½

SEE PLATE ON PAGE 81

91 VASILY KANDINSKY
Above and Left (1925)
Oil. 27¼ x 19½

SEE PLATE ON PAGE 69

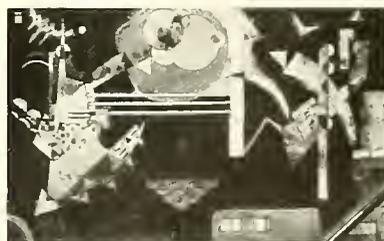


92 VASILY KANDINSKY
Light Unity (No. 308, 1925)
Oil on cardboard. 27½ x 19½

93 VASILY KANDINSKY
Pointed and Round (No. 293, 1925)
Oil on cardboard. 27½ x 19¾

SEE PLATE ON PAGE 73

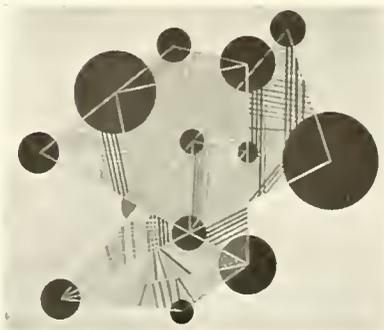
94 VASILY KANDINSKY
Pointed Accents (No. 342, 1926)
Oil on canvas. 30¾ x 49

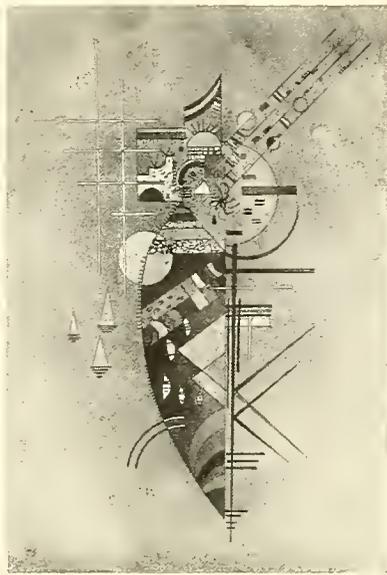


95 VASILY KANDINSKY
Confirming (No. 355, 1926)
Oil on canvas. 17¾ x 21



96 VASILY KANDINSKY
Floating (No. 395, 1927)
Oil on cardboard. 15¾ x 18⅞





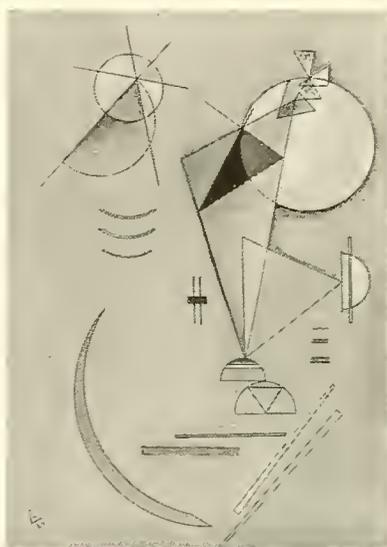
SEE PLATE ON PAGE 87

97 VASILY KANDINSKY
Dull Violet (1927)
Watercolor. 19 x 12 $\frac{3}{4}$

98 VASILY KANDINSKY
"Schichtenweise" (1928)
Watercolor. 19 $\frac{1}{8}$ x 12 $\frac{5}{8}$
Rebay collection

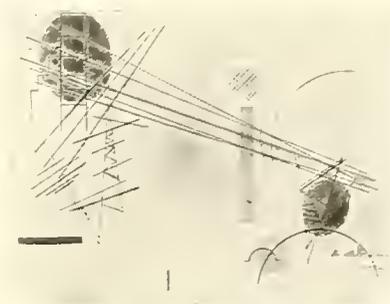


99 VASILY KANDINSKY
Glowing Up (No. 327, 1928)
Watercolor and chinese ink. 18 x 19 $\frac{1}{4}$

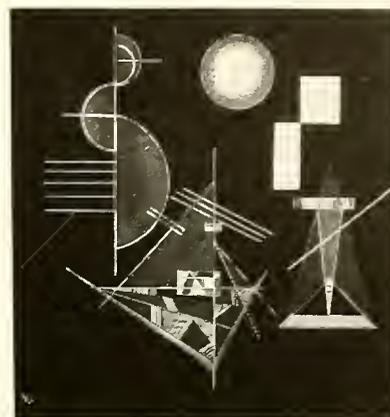


100 VASILY KANDINSKY
(No. 456, 1929)
Oil on cardboard. 13 $\frac{1}{4}$ x 9 $\frac{1}{4}$
Rebay collection

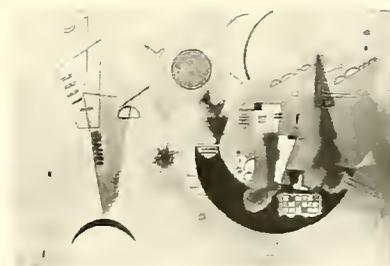
101 VASILY KANDINSKY
Light Blue (No. 443, 1929)
Oil on canvas. 20³/₄ x 26¹/₄



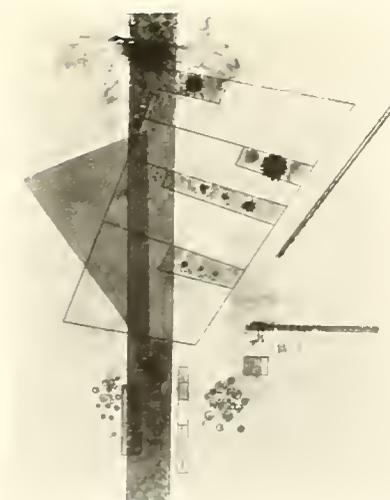
102 VASILY KANDINSKY
Light and Heavy (No. 457, 1929)
Oil on cardboard. 19¹/₄ x 19¹/₄

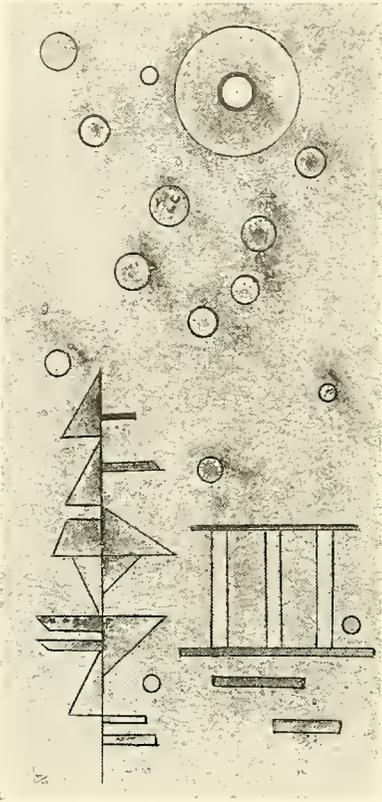


103 VASILY KANDINSKY
For and Against (No. 461, 1929)
Oil on cardboard. 13³/₄ x 19¹/₄

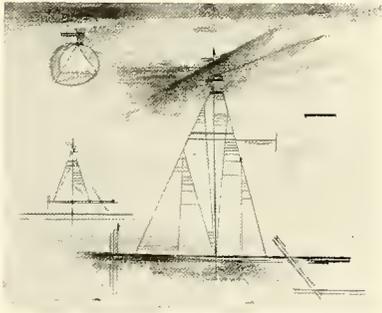


104 VASILY KANDINSKY
Long Stripe (1930)
Watercolor. 20 x 15¹/₂
Rebay collection





105 VASILY KANDINSKY
"Kaum" (No. 492, 1930)
Tempera on plaster. 13 x 6¼
Rebay collection

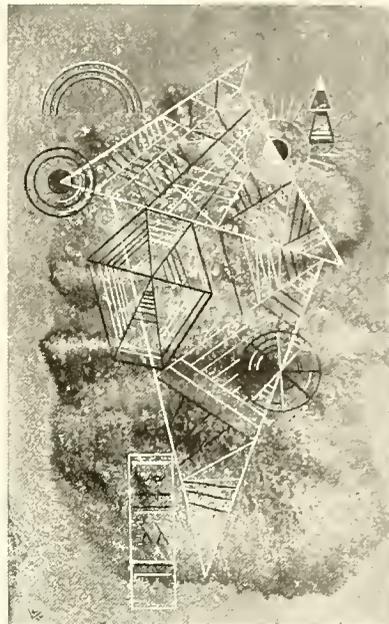


106 VASILY KANDINSKY
Light Blue (1931)
Watercolor. 15 x 18½
Rebay collection

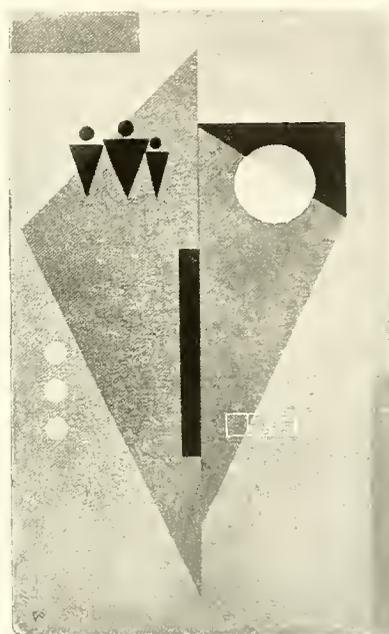


107 VASILY KANDINSKY
Three Arrows (1931)
Watercolor. 18¾ x 12½
Rebay collection

108 VASILY KANDINSKY
Green on Green (1932)
Watercolor. 20½ x 12½



109 VASILY KANDINSKY
Dreamlike (1932)
Watercolor. 20¾ x 12½
Rebay collection

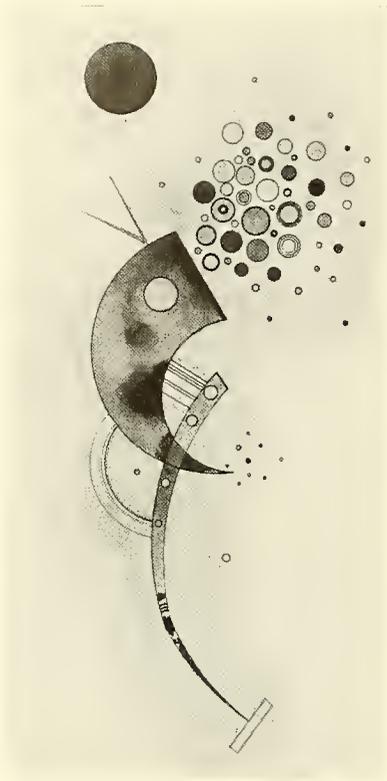


110 VASILY KANDINSKY
Valtige (No. 612, 1935)
Oil with sand on canvas. 32 x 39

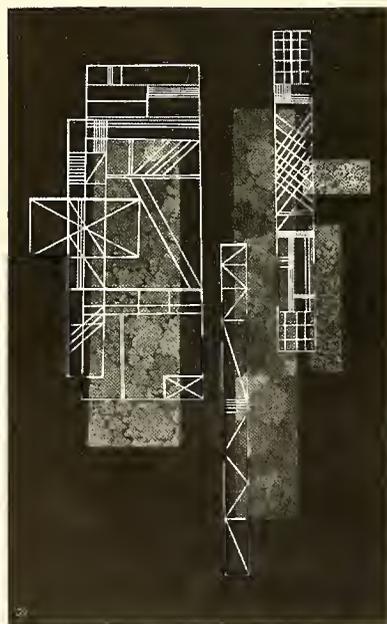


111 VASILY KANDINSKY
Accompanied Contrasts (No. 613, 1935)
Oil with sand on canvas. 38¼ x 64





112 VASILY KANDINSKY
Little Balls (No. 555, 1935)
Watercolor. 18 x 9



113 VASILY KANDINSKY
Grill (1935)
Tempera. 20 x 12½
Rebay collection

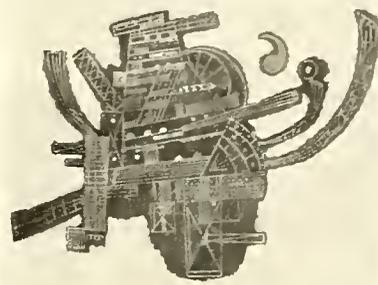


114 VASILY KANDINSKY
Violet and Orange (1935)
Oil. 35 x 46

115 VASILY KANDINSKY
Two Circles (1935)
Oil. 28½ x 35



116 VASILY KANDINSKY
Accent Vert (No. 623, 1935)
Oil. 32 x 39½



117 VASILY KANDINSKY
Rigid and Bent (1936)
Oil. 45 x 64

SEE PLATE ON PAGE 67



118 PAUL KLEE
Inscription (1926)
Watercolor and chinese ink. 8¼ x 5¾
Reboy collection



119 FERNAND LEGER
Fugue Composition (1918)
Watercolor. 13 x 9½

SEE PLATE ON PAGE 80

120 FERNAND LEGER
Composition (1925)
Oil on canvas. 50½ x 37½



121 FERNAND LEGER
(1930)
Watercolor. 13¾ x 16½
Rebay collection



122 LADISLAUS MOHOLY-NAGY
T 1 (1926)
Oil on trollit. 58½ x 17



123 LADISLAUS MOHOLY-NAGY
(1927)
Watercolor and chinese ink. 11 x 15½
Rebay collection

124 LADISLAUS MOHOLY-NAGY

Tp 2 (1930)

Oil on trollit. 24 x 56³/₄



125 LADISLAUS MOHOLY-NAGY

Tp 1 (1930)

Oil on trollit. 24 x 56³/₄



126 LADISLAUS MOHOLY-NAGY

Tp 3 (1930)

Oil on trollit. 5⁵/₈ x 11¹/₄

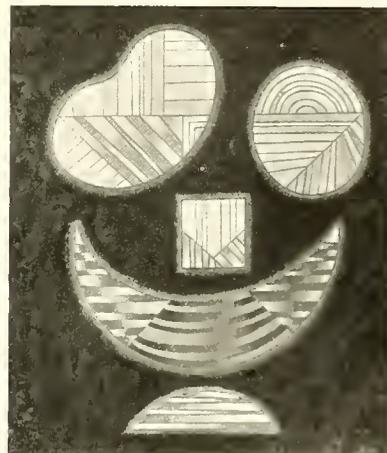
Rebay collection



127 OTTO NEBEL

Quintetto (1934)

Watercolor. 15 x 12¹/₂



128 BEN NICOLSON

(1912)

Oil on wood. 10 x 11

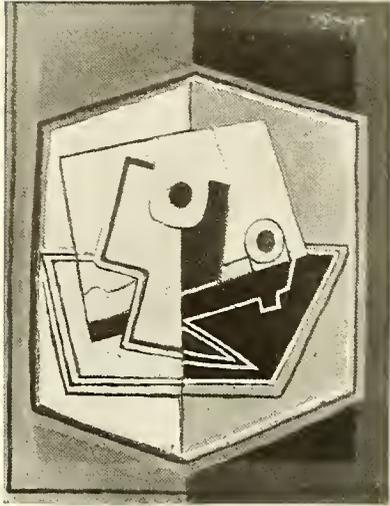


129 BEN NICOLSON

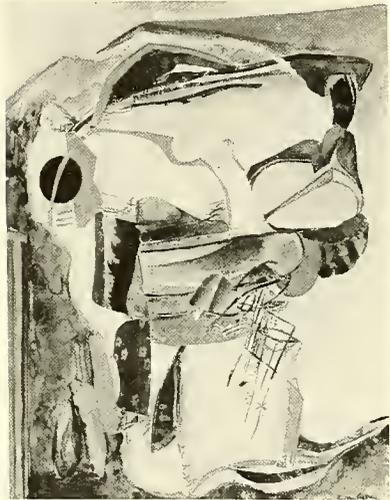
Composition

Plaster. 6¹/₄ x 10





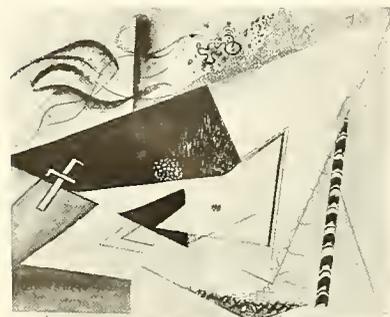
130 PABLO PICASSO
Composition (1918)
Oil. $13\frac{1}{2} \times 10\frac{1}{2}$



131 HILLA REBAY
Improvisation (1922)
Paper and watercolor. $11\frac{3}{8} \times 8\frac{3}{4}$

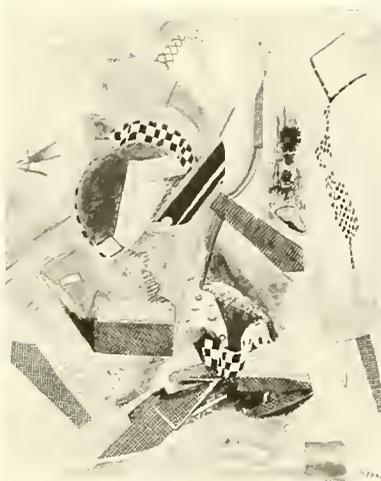


132 HILLA REBAY
Scherzo (1924)
Paper and watercolor. $11\frac{1}{8} \times 8\frac{3}{4}$



133 HILLA REBAY
Fugue (1934)
Watercolor. $10\frac{7}{8} \times 13\frac{3}{8}$ 44

134 HILLA REBAY
(1931)
Paper and watercolor. $9\frac{3}{8} \times 8\frac{3}{8}$



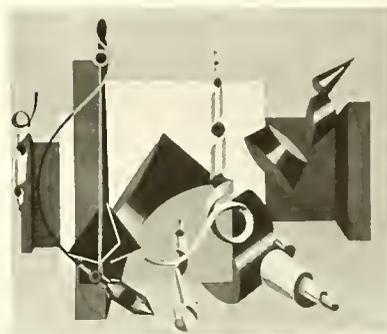
135 SHWAB
Construction (1928)
Oil. $19\frac{3}{4} \times 35\frac{1}{4}$



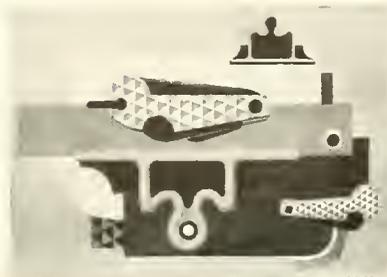
136 SHWAB
Construction II (1928)
Oil. $21 \times 31\frac{3}{4}$



137 EDWARD WADSWORTH
Composition (1930)
Tempera. $24\frac{5}{8} \times 39\frac{3}{4}$



138 EDWARD WADSWORTH
Composition (1930)
Tempera. $24\frac{5}{8} \times 34\frac{5}{8}$



PAINTINGS WITH AN OBJECT

- 139 HEINRICH CAMPENDONK
Saturday (1918)
Watercolor. $16\frac{1}{8} \times 18\frac{1}{8}$
- 140 MARC CHAGALL
I and the Village (1911)
Watercolor. $11\frac{1}{4} \times 8\frac{3}{4}$
Rebay collection
- 141 MARC CHAGALL
Menageries (1912)
Watercolor. $12\frac{1}{4} \times 6\frac{1}{2}$
- 142 MARC CHAGALL
Paris through the Window (1913)
Oil on canvas. $52\frac{1}{4} \times 54\frac{3}{4}$
- 143 MARC CHAGALL
The Remembrance (1914)
Watercolor. $6\frac{1}{2} \times 13\frac{1}{2}$
Rebay collection
- 144 MARC CHAGALL
Pleasure of Life (1914)
Oil. 34×22
- 145 MARC CHAGALL
The Tomb (1914)
Etching and watercolor. 4×9
Rebay collection
- 146 MARC CHAGALL
Birthday (1915)
Oil. $31\frac{1}{2} \times 31\frac{3}{4}$
- 147 MARC CHAGALL
Night (1917)
Oil. 6×9
Rebay collection
- 148 MARC CHAGALL
Flying Carriage (1918)
Watercolor. $7 \times 9\frac{1}{2}$
Rebay collection
- 149 MARC CHAGALL
The Green Violinist (1918)
Oil. $77 \times 42\frac{1}{2}$
- 150 MARC CHAGALL
The Dream (1920)
Watercolor. $12\frac{1}{2} \times 17$
Rebay collection
- 151 MARC CHAGALL
Family Portrait (1922)
Watercolor. 8×10
Rebay collection
- 152 MARC CHAGALL
Festival (1922)
Etching and watercolor. 10×7
Rebay collection
- 153 MARC CHAGALL
Love Pleasure (1925)
Drawing. 10×12
Rebay collection
- 154 MARC CHAGALL
The Pink Seat (1930)
Oil. $28\frac{1}{2} \times 23$
- 155 MARC CHAGALL
In the Snow (1930)
Watercolor. $13 \times 9\frac{1}{2}$
Rebay collection
- 156 MARC CHAGALL
Country Fête (1930-1932)
Illustration for "The Fables of La Fontaine"
Gouache. $19\frac{1}{4} \times 24\frac{3}{4}$
- 157 MARC CHAGALL
The Village Street (1931)
Oil. 15×18
- 158 MARC CHAGALL
My Native House (1935)
Oil. $45\frac{1}{2} \times 34\frac{1}{2}$
- 159 MARC CHAGALL
The Lovers (1935-1936)
Oil. $21\frac{1}{2} \times 15$
Rebay collection
- 160 ROBERT DELAUNAY
Eiffel Tower (1910)
Oil on canvas. $77\frac{3}{4} \times 53$
- 161 ROBERT DELAUNAY
Windows (1912)
Oil $21\frac{1}{2} \times 18$
Rebay collection
- 162 LYONAL FEININGER
Sardine Fisherman (1933)
Watercolor. 11×9
- 163 LYONAL FEININGER
Composition I (1933)
Watercolor. 6×11
- 164 LYONAL FEININGER
Faurmasted Schooner (1934)
Watercolor. $24\frac{1}{4} \times 15\frac{3}{4}$
- 165 LYONAL FEININGER
Ship under sail II (1935)
Oil. $17 \times 10\frac{1}{2}$
- 166 ALBERT GLEIZES
Portrait of a military Doctor (1914)
Oil. 37×40
- 167 ALBERT GLEIZES
Spanish Dancer (1916)
Oil on canvas. $39\frac{1}{4} \times 29\frac{1}{4}$

PAINTINGS WITH AN OBJECT

- 168 ALBERT GLEIZES
Three Themes (1916)
Tempera. $7\frac{1}{8} \times 5\frac{5}{8}$
- 169 ALBERT GLEIZES
Equilibrium Variations (1916)
Oil. 37×47
- 170 ALBERT GLEIZES
Here in Port (1917)
Oil. 60×47
- 171 ALBERT GLEIZES
Acrobats (1917)
Oil. $47 \times 38\frac{1}{2}$
- 172 ALBERT GLEIZES
Abstraction of Equestrian (1916)
Oil. $39\frac{1}{2} \times 29\frac{1}{4}$
- 173 VASILY KANDINSKY
Winter study with Church (1911)
Oil. $17\frac{1}{4} \times 12\frac{1}{2}$
- 174 PAUL KLEE
Lightning (1920)
Watercolor. $11\frac{1}{2} \times 7\frac{3}{4}$
- 175 PAUL KLEE
Hut on Mountain (1922)
Watercolor. $21\frac{1}{2} \times 18\frac{1}{4}$
- 176 PAUL KLEE
Tropical Culture (1923)
Watercolor. 19×8
- 177 PAUL KLEE
The end of the Marionette (1927)
Watercolor and ink. $12\frac{1}{4} \times 18$
- 178 PAUL KLEE
"Erinneraedchen" (1929)
Watercolor and ink. $12 \times 14\frac{3}{4}$
- 179 FERNAND LEGER
Composition (1920)
Watercolor. $7\frac{5}{8} \times 8\frac{7}{8}$
- 180 FERNAND LEGER
Composition (1918)
Watercolor. $13 \times 9\frac{1}{4}$
- 181 FERNAND LEGER
Composition (1926)
Watercolor. $11 \times 4\frac{3}{4}$
- 182 FRANZ MARC
Black Wolves (1913)
Watercolor. $17 \times 14\frac{3}{8}$
- 183 AMEDEO MODIGLIANI
The Boy in the Blue Vest
Oil on canvas. $36\frac{1}{2} \times 24\frac{1}{4}$
- 184 AMEDEO MODIGLIANI
The Yellow Sweater
Oil on canvas. $25\frac{1}{2} \times 36\frac{1}{4}$
- 185 AMEDEO MODIGLIANI
Portrait of Beatrice Hastings
Drawing. $12 \times 7\frac{5}{8}$
Rebay collection
- 186 PABLO PICASSO
Landscape Seret (1914)
Oil. $45\frac{1}{2} \times 19\frac{3}{4}$
- 187 PABLO PICASSO
Pierrrot (1911)
Oil. 50×34
- 188 PABLO PICASSO
Abstraction (1918)
Oil. 14×11
- 189 PABLO PICASSO
Lemmon (1927)
Oil. $7 \times 5\frac{1}{4}$
- 190 PABLO PICASSO
Fruit Bowl (1908)
Oil. $25\frac{3}{8} \times 28\frac{1}{4}$
- 191 HILLA REBAY
The Tiger Cat (1933)
Paper. $16\frac{3}{4} \times 13\frac{1}{8}$
- 192 HILLA REBAY
Relaxation (1924)
Paper and watercolor. $16\frac{3}{4} \times 13\frac{3}{4}$
- 193 GEORGES-PIERRE SEURAT
The Ape (1884)
Study for "Grande Jotte"
Pencil drawing. $7\frac{5}{8} \times 6\frac{1}{8}$
- 194 GEORGES-PIERRE SEURAT
(1885)
Drawing. $11\frac{3}{4} \times 9$
- 195 GEORGES-PIERRE SEURAT
(1887)
Drawing. $8\frac{3}{4} \times 11\frac{1}{2}$
- 196 GEORGES-PIERRE SEURAT
Drawing. $9\frac{1}{4} \times 12\frac{1}{4}$
- 197 GEORGES-PIERRE SEURAT
Peosont Woman (c. 1883)
Oil on canvas. 15×18
- 198 GEORGES-PIERRE SEURAT
The Door (1888)
Pencil Drawing. $11\frac{1}{4} \times 8\frac{1}{4}$
- 199 GEORGES-PIERRE SEURAT
Bending Soldier (1881-1882)
Drawing. $6\frac{3}{4} \times 4\frac{1}{8}$
Rebay collection

BIOGRAPHIES

BAUER, Rudolph. Born in Lindenwald, Germany, 1889. At the age of twelve he worked as a cartoonist. For a short time he studied at the Academy of Fine Arts in Berlin. He became famous in Europe as a designer for humorous publications. Later known for his caricatures and for his work in Academism, Impressionism, Expressionism and Cubism, finally developing to non-objectivity of which he is an outstanding exponent. His paintings were exhibited in the Glasspalast, Berlin, 1915-1919. He exhibited as a member of the "Sturm" also in Japan, Sweden, Italy and Switzerland and many other countries from 1915 to 1920. He became a member of the "Krater" in 1921. In 1927 he exhibited in the Kgl. Schloss, Berlin. In 1929 he founded the Geistreich, a private museum of non-objectivity in Berlin. Bauer has lectured in several German universities and museums, and for the "Volks Buehne," Berlin. He lately refused invitations for one-man exhibitions in Rome and Milan, to be sponsored by Marinetti, in Vienna and in Paris. He is the author of "Die Kosmische Bewegung" in "Expressionismus die Kunstwende," Berlin, 1918; "Manifest der Malerei," Berlin, 1921; "Das Geistreich," Berlin, 1931; and "Eppur si muove," Berlin, 1935. He lives in Berlin.

CAMPENDONK, Heinrich. Born in Krefeld in 1889, where he studied with Prikker. From 1911 to 1914 he lived in Sindelsdorf. He has worked with Franz Marc and Kandinsky. He exhibited at the "Blauer Reiter" exhibition in Munich in 1912. He lived in Seeshaupt from 1916 to 1933 and during that time taught at the Academy of Dusseldorf. He is at present a teacher at the Ryksakademie in Amsterdam.

CHAGALL, Marc. Born in Vitebsk, Russia, 1887. He first began painting in 1907, studying under Bakst in Saint Petersburg. He came to Paris in 1910, where he exhibited in the Salon des Independants, 1911-1914. In 1913 he executed a mural painting for the Jewish theatre in Moscow. His first one-man show was organized by the "Sturm" in Berlin, during the spring of 1914. In the same year he returned to Russia, living there until 1922. He founded the Beaux Arts School in Vitebsk. He returned to Paris in 1929. His paintings were recently exhibited in Basel, Switzerland, in 1931, and in London in 1935, in important one-man exhibitions. Among the books he has illustrated are "Dead Souls," by Gogol, and "The Fables of la Fontaine" (Editions Volland). He lives in Paris.

DELAUNAY, Robert. Born in Paris, 1882. His paintings first were exhibited in the Salon des Independants in 1908. He took an important part in the Cubist movement and again exhibited with the Independants in 1911. His first cubistic pictures, the "Eiffel Tower" and "St. Severin," were painted in 1910; "Les Fenetres," in 1912. His illustrations for books include those for the poems of Apollinaire and of Blaise Cendrars, "Transsiberian," by B. Huidobro, and "Allo, Paris!", by Joseph Delteil (Editions des Quatre Chemins). He lives in Paris.

FEININGER, Lyonel. Born in New York, 1871. Came to Hamburg, Germany in 1888 to study music, but decided to study painting at the Royal Academy in Berlin. From 1895 to 1900 (like Bauer) he worked as a cartoonist for the Lustige Blaetter, Berlin. He exhibited in the Glasspalast in 1904, and in 1910 at the Berlin Secession. He later taught Cubism at the Bauhaus in Weimar until 1926 and at Dessau Bauhaus until 1933. A great exhibition of all his works was

held at the Crown Prince Palace, Berlin, in 1931. He still is a musician and sometimes composes. Except for one year in Paris and a short period of teaching at the Mills College in the United States, he always has lived in Germany.

GLEIZES, Albert. Born in Paris, 1881. His paintings have been exhibited in Paris at the Societe Nationale des Beaux Arts in 1902 and 1907; at the Salon d'Automne in 1903, 1905 and 1910; at the Salon des Independants since 1909; and at the Salon des Tuileries since its founding. He took part in the first Cubistic movement in 1911 and was one of the founders of the Salon de la Section d'Or in 1912, as well as a member of the "Sturm," Berlin. Since 1916 most of his paintings can be termed abstract. Gleizes is also a lecturer and writer. His published works include: "Du Cubisme", in collaboration with Jean Metzinger, Paris, 1912; "Du Cubisme et des moyens de la comprendre", Paris, 1920; "La Mission creatrice de l'Homme dans le domaine plastique", Paris, 1922; and "Vers une conscience plastique", articles and lectures from 1911 to 1925, Paris, 1926. He has illustrated "Le Bocage amoureux", by Roger Allard; "La Conque miraculeuse", by Alexander Mercereau; and "Au pays du muffie", by Laurent Tailhade. He lives in Moly Sabata, France.

KANDINSKY, Vasily. Born in Moscow, Russia, 1866. When he was eighteen he graduated in law and economics. In 1910 he was asked to teach at the University of Dorpat. Instead of accepting he went to Munich to study art at the Azbe School, later studying with Stuck. From 1902 to 1903 he conducted an art school and then traveled until 1908. He lived in Munich until 1912. His first abstract painting was completed in 1911. In 1912 he founded the group of "Blauer Reiter" and published a book with the same title. He painted a scenic composition, "Le Son jaune", in 1912 and "Klaenge" in 1913. His works were exhibited in the Berlin "Automne Salon" in 1914 and in the "Sturm", Berlin, 1913-1918. Later in most all important cities. He returned to Russia in 1914. He was a professor at the Beaux Arts School and director of the museum of Pictorial Culture at Moscow in 1919. He established the Institute of Artistic Culture and was a professor at the University of Moscow in 1920. In 1921 he founded the Russian Academy of Arts and Sciences. He returned to Germany as a teacher at the Bauhaus in Weimar in 1922, later teaching at Dessau until 1933. His books include: "Uber das Geistige in der Kunst", Munich, 1912 (English edition, London, 1914); "Der Blaue Reiter", edited by Kandinsky and Franz Marc, Munich, 1912; "Kandinsky, 1901-1913", Berlin, 1913; "Kleine Welten", Berlin, 1922; and "Punkt und Linie zu Flaeche", Munich, 1926. He lives in Paris.

KLEE, Paul. Born in Berne, Switzerland, 1879. He studied at the Academy of Munich with Franz Stuck in 1898. He traveled through Italy and then made his home in Berne from 1903 until 1906. His first exhibit, shown 1910, was unsuccessful, but later he attracted great attention in the exhibition of "Blauer Reiter", of which he was a member in 1912 and at the "Automne Salon" in Berlin, 1913. He also exhibited as a member of the "Sturm." In 1919 he was a teacher at Bauhaus in Weimar, and later at Dessau, until 1932 he was a teacher at the Academy in Dusseldorf. His works have been shown all over the world. He lives in Switzerland.

LEGER, Fernand. Born in Argentan, France, 1881. For a short time he studied architecture at the Ecole des Beaux Arts in 1901. He worked at first as an architectural draftsman and a

photographic retoucher. Then he began painting and, although influenced by the works of Cezanne, Rousseau and the Cubist movement, he developed a very strong style of abstraction, using a subject but also occasionally painting non-objective creations. His paintings were first exhibited at the Berlin "Automne Salon", 1914, and later at the "Sturm", Berlin, 1914-1919. He designed settings for "Skating Rink" and "Birth of the World", and for the Swedish ballets organized by Rolf de Mare and Jean Borlin. He now directs an art school with A. Ozenfant. He had a one-man exhibition at the Museum of Modern Art, New York, 1935 and in most cities of many continents. He lives in Paris.

MARC, Franz. Born in Ried, upper Bavaria, 1880. He studied at the Munich Academy from 1900 to 1903. In 1902 he travelled to Italy and in 1903 he went to Paris where he stayed six months. He lived in Munich from 1904 to 1905, in 1906 he visited Greece, leaving there to again visit Paris and Berlin in 1907. From 1907 to 1914 he lived in Sindelsdorf, Bavaria. He developed from Academism to Cubism as a painter of animal life. His greatest work is "Tierschiksale". He was killed at Verdun, March 4th, 1916.

MODIGLIANI, Amedeo. Born in Livorno, Italy, 1884, died in Paris, 1920. He was both a painter and a sculptor. After studying the old masters in Naples, Florence and Venice, he arrived in Paris in 1905. His work was exhibited at the Salon des Independants in 1908-1910, and at the Salon d'Automne, Paris, 1919-1920. He was influenced by the Italian Primitives and African Sculpture. Many of his portraits were those of his friends. His life in Paris was one of poverty, illness and disillusionment. He died of consumption at the age of thirty-five.

MOHOLY-NAGY, Ladislaus. Born in Hungary, 1895. From legal studies he turned to painting in 1915, and since then has been identified with the development of non-objective painting in Europe. He was a member of the staff of the Bauhaus at Weimar, and later he was at Dessau with Cropius. In 1929 he went to Berlin where he worked in abstract films, stage settings, photography, writing and painting. His paintings have been exhibited in Berlin and Paris. His writings include "Malerei, Fotografie, Film," Munich, 1925; "The New Vision," New York, 1933; and "Sonderausgabe der Zeitschrift Telehor," 1935. He lives in London.

NEBEL, Otto. Born in Berlin, Germany, 1892. Painter, poet and writer on art. He studied architecture from 1913 to 1918. Started non-objective painting in 1910. He became a member of the "Sturm" in 1919, and in 1920 of the "Krater" in Berlin. He lives in Switzerland.

NICOLSON, Ben. Born in Denham, England, 1894. Mostly does works in relief but sometimes also paints. From 1925 to 1936 he was a member of 7 and 5, in London, and from 1933 a member of "Unit One". He lives in London.

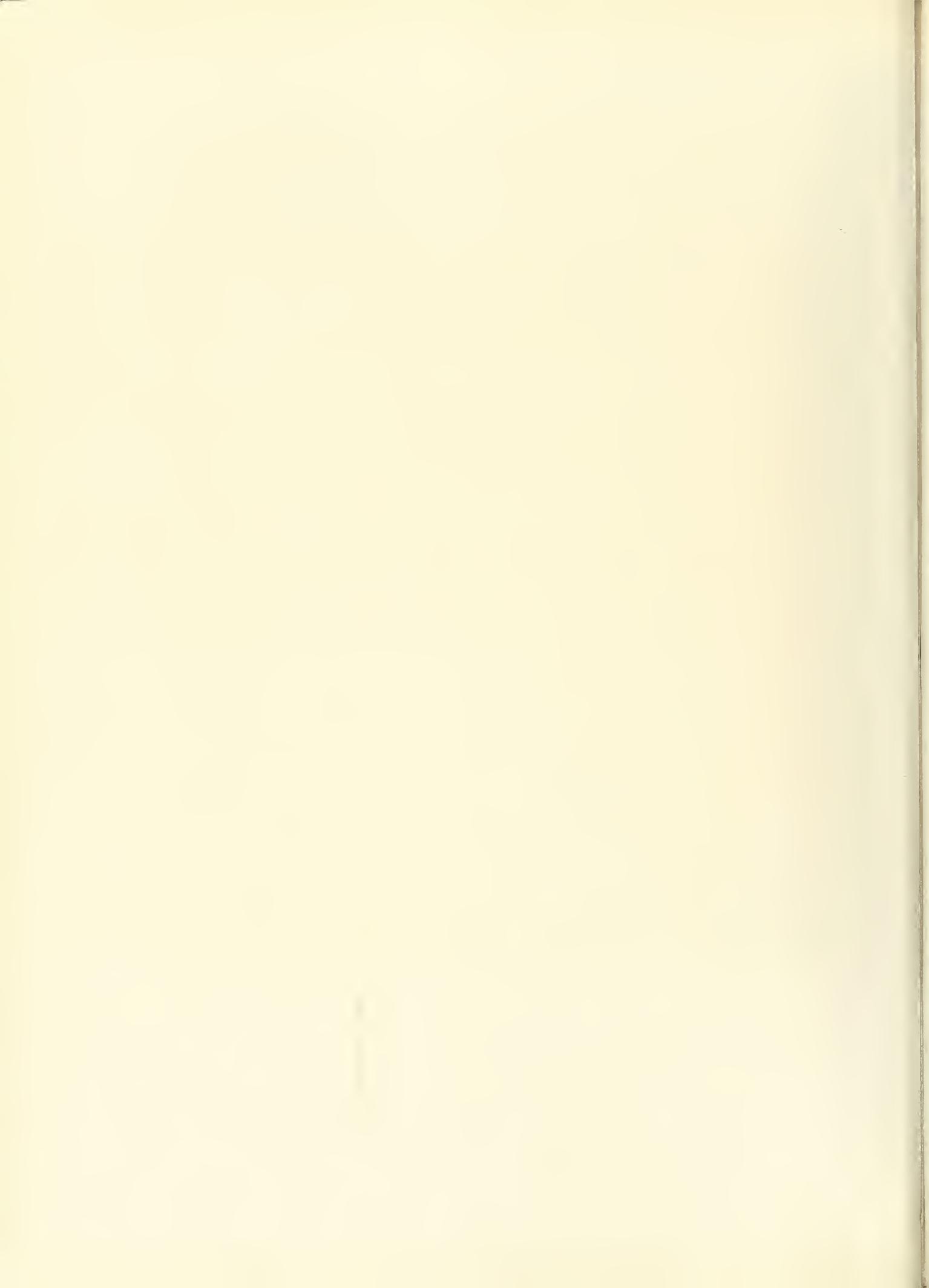
PICASSO, Pablo. Born in Malaga, Spain, 1881. Began to paint early in La Ceruna as the pupil of his father. He later studied in the Academy of Barcelona, from where he visited Paris in 1900. He has lived in Paris since 1903. His first studies of space problems were made in 1907 and his first Cubistic landscapes were painted in 1908. His period of importance is that of pure Cubism from 1911 to 1914. Since 1917 he works in many styles, Academic, Impressionistic, Expressionistic and Surrealistic, usually inspired by works or ideas of other artists. Recent works of mere decoration show no development nor sincere growing.

REBAY von Ehrenwiesen, Hilla. Born at Strassburg, Alsace. She studied at Duesseldorf, the Paris Academy and the Munich Academy. Her paintings were exhibited at the Wallraf Museum in Cologne in 1914; at the Secession in Munich, 1914-1915; at the Salon des Independants in Paris in 1913; at the Freie Secession in Berlin, 1915; and at the "Sturm" in 1917. She was a member of the November Gruppe in 1918, and in 1920 a member of the "Kraeter". Exhibited at the Salon des Tuileries and Salon d'Automne, Paris, 1932-1933. She exhibited her paintings in several French and American museums and galleries, also in Italy and Switzerland. Her work has developed from Academism through Impressionism, Expressionism and Cubism to non-objective painting. She is known for her paper plastic pictures, and is a lecturer and writer on art. She lives in New York.

SEURAT, Georges-Pierre. Born in Paris, 1859, died, 1891. He studied at the Ecole des Beaux Arts from 1875 to 1880. He painted in Paris from 1880 until his death. An indefatigable worker, he only sold one painting during his lifetime. Not until years after his death was his work appreciated. With Paul Signac, he founded Neo-Impressionism and used complementary colors in small dots. His first works were abstractions. He died at the age of thirty-one.

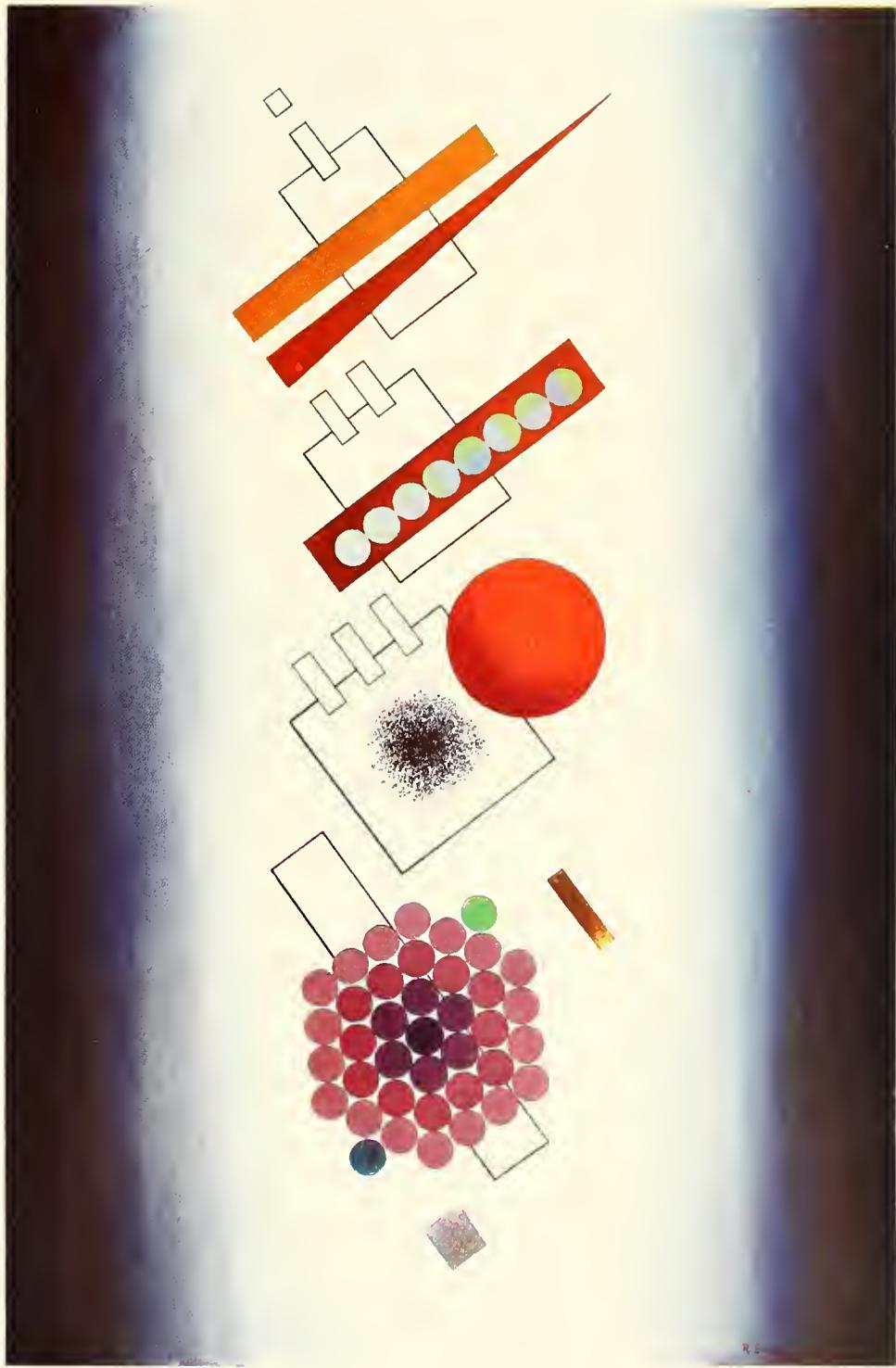
SHWAB. No information regarding his birth or other data is available concerning this young, but great master of non-objective painting. He lives in isolation in Switzerland where he was born.

WADSWORTH, Edward. Born in Cheakheaton, England, 1889. When Cubism appeared in England in 1910 he was prepared to understand and appreciate it. He made his debut in the Vorticist movement started by Wyndham Lewis, the first to import Cubism into England. His first one-man show was at the Leicester Galleries in 1919. He is a member of "Unit One," a group of eleven English artists with mutual sympathies. He lives in England.





RUDOLF BAUER, No. 43, "RED CIRCLE"



RUDOLF BAUER, No. 60, "DELICACIES"



RUDOLF BAUER, No. 65, "RED TRIANGLE"



RUDOLF BAUER, No. 27, "SCHERZO"



RUDOLF BAUER, No. 57, "BLUE BALLS"

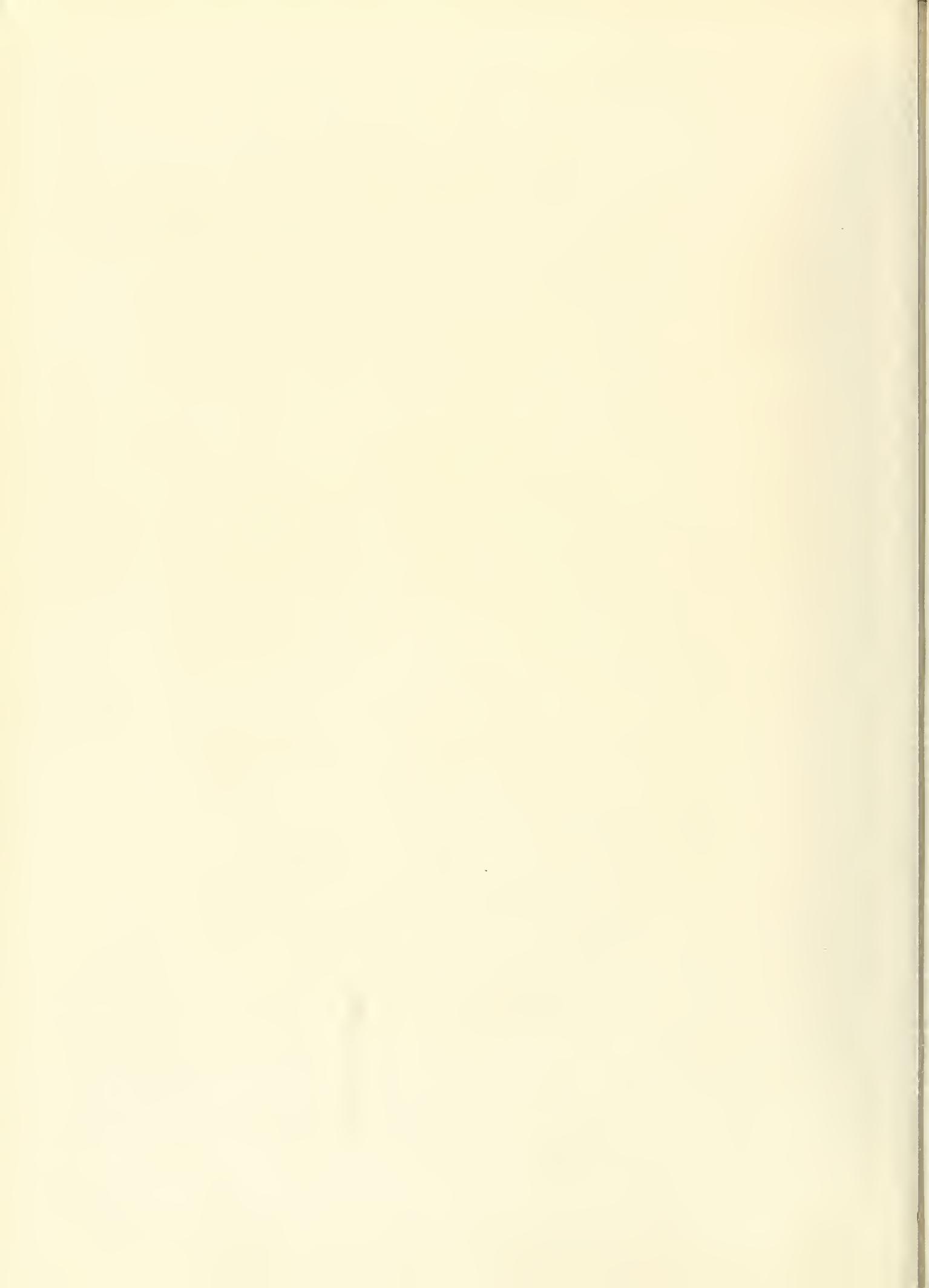


Rudolf Bauer

RUDOLF BAUER, No. 64, "POINTS"



RUDOLF BAUER, No. 59, "COLORED SWINGING"





VASILY KANDINSKY, No. 117, "RIGID AND BENT"



VASILY KANDINSKY, No. 91, "ABOVE AND LEFT"



VASILY KANDINSKY, No. 79, "BLACK LINES"



VASILY KANDINSKY, No. 93, "POINTED AND ROUND"



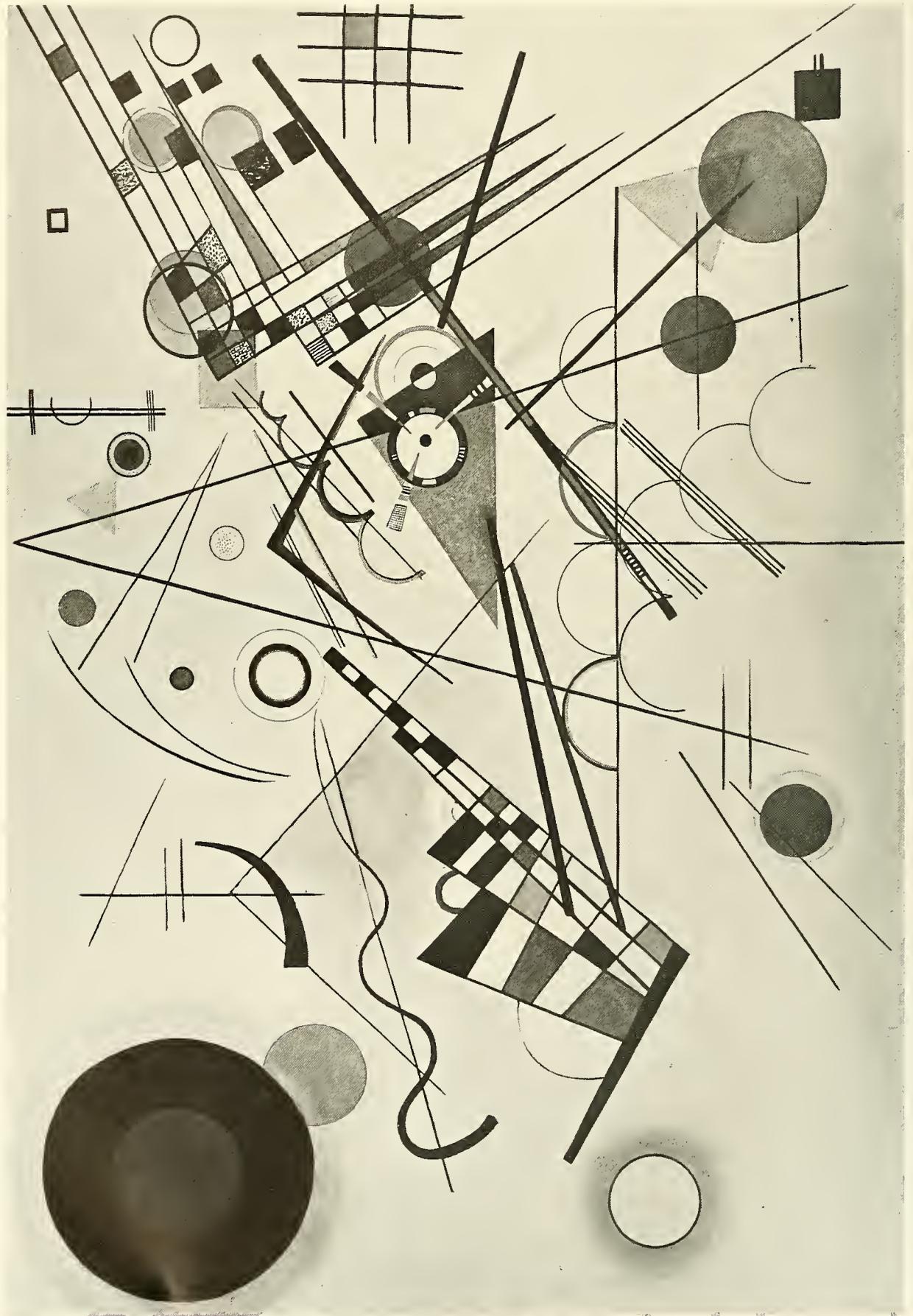
VASILY KANDINSKY, No. 76, "THE WHITE EDGE"



VASILY KANDINSKY, No. 74, "IMPROVISATION"



VASILY KANDINSKY, No. 77, "LIGHT PICTURE"



VASILY KANDINSKY, No. 87, "COMPOSITION 8"



RUDOLF BAUER, No. 4, "WHITE FUGUE"



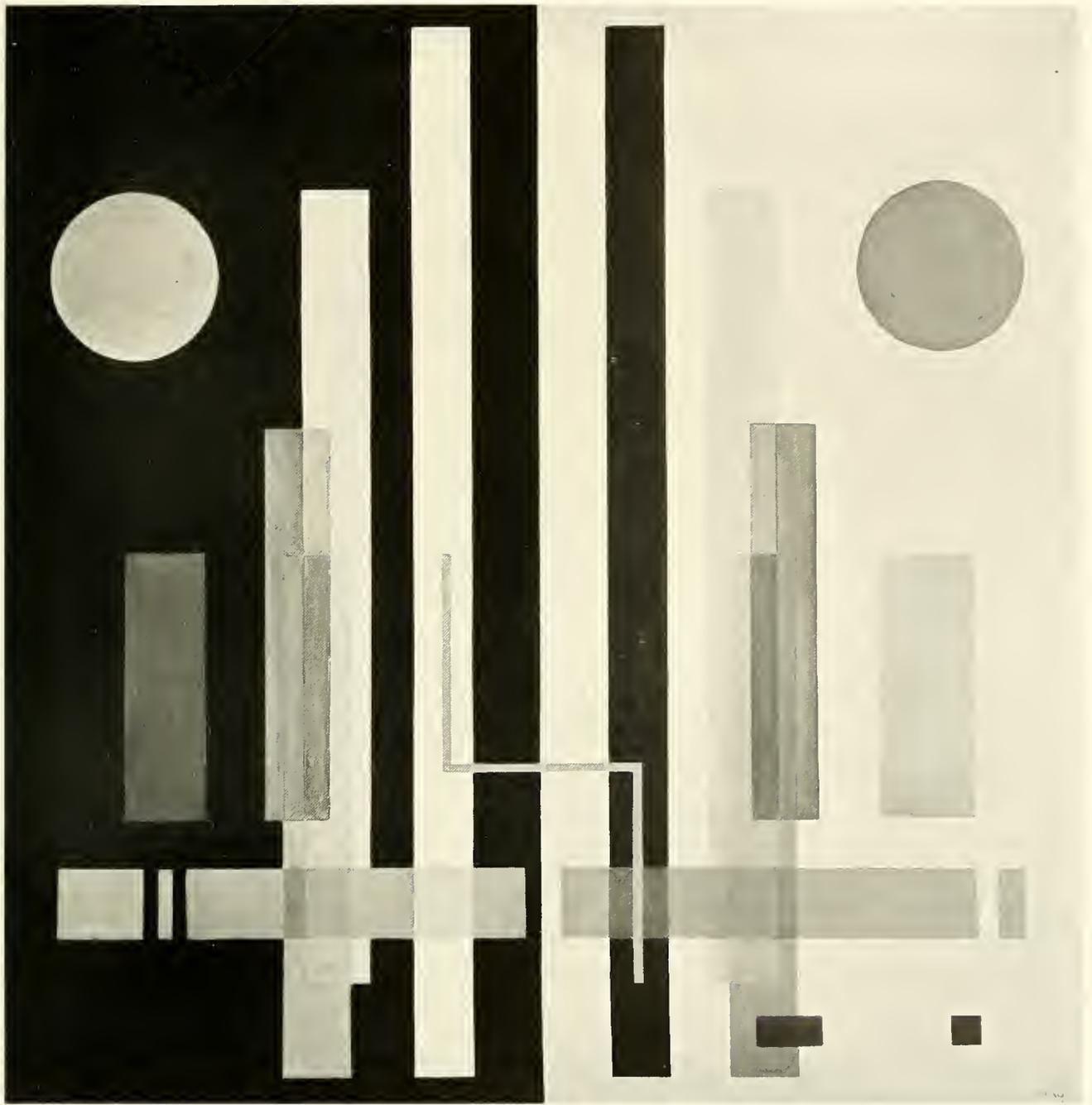
FERNAND LEGER, No. 120, "COMPOSITION"



VASILY KANDINSKY, No. 90, "ONE CENTER"



VASILY KANDINSKY, No. 88, "EMPHASIZED CORNERS"



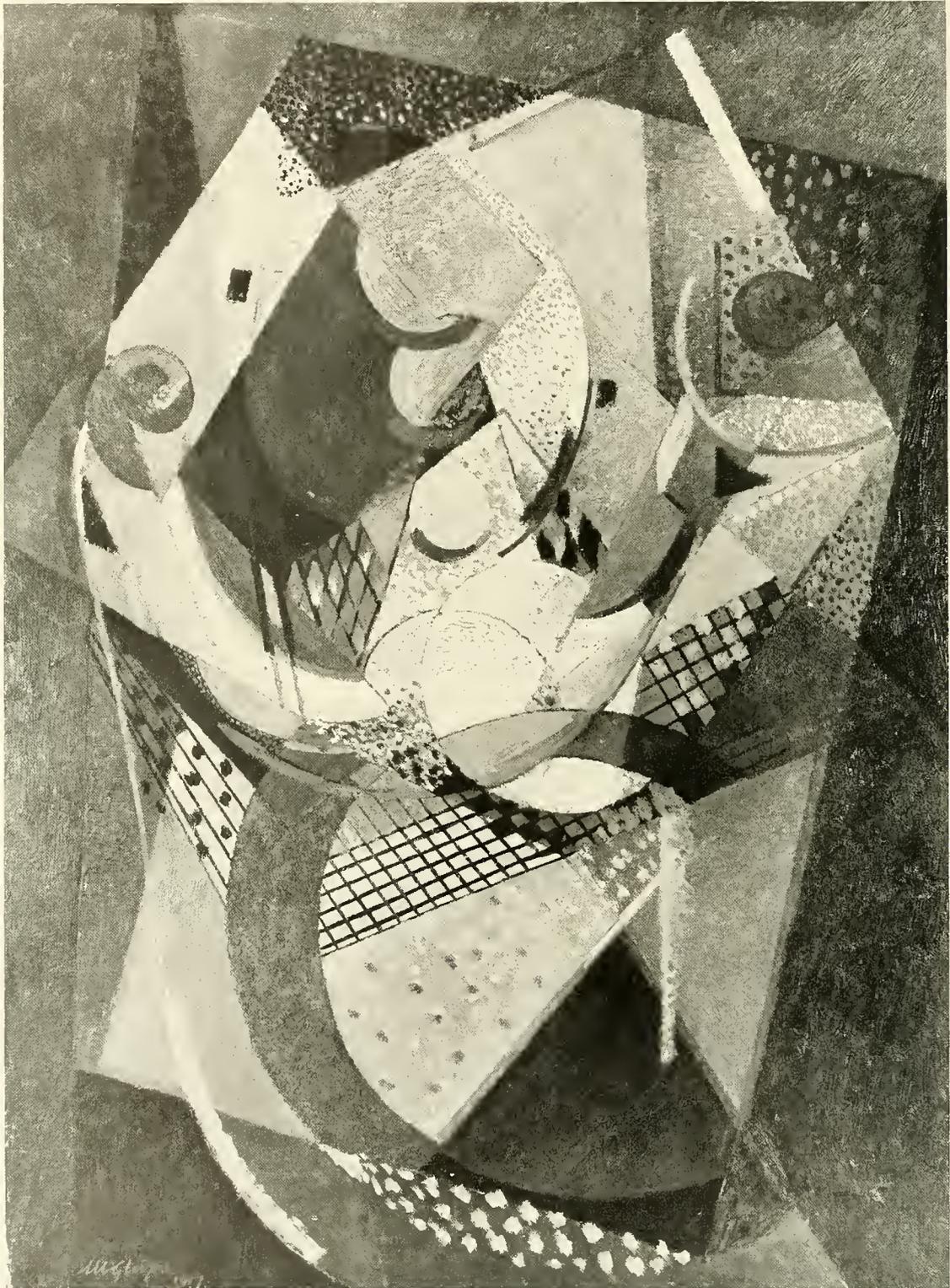
RUDOLF BAUER, No. 61, "BLACK AND YELLOW"



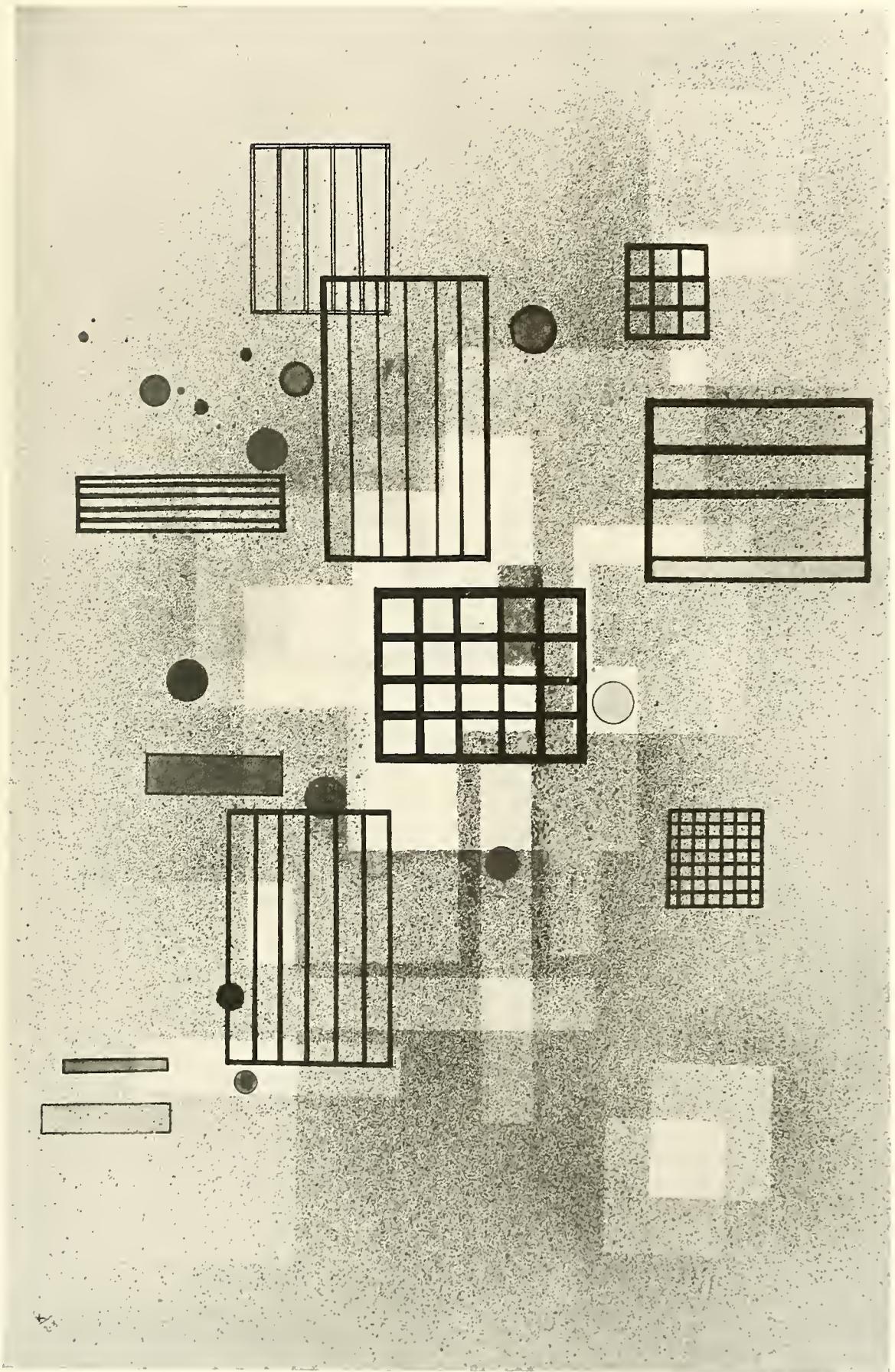
RUDOLF BAUER, No. 52



RUDOLF BAUER, No. 13, "LYRICAL PICTURE"



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