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RUDOLF BAUER, No. 57, "BLUE BALLS"

SOLOMON R. GUGGENHEIM COLLECTION  
OF NON-OBJECTIVE PAINTINGS

ON EXHIBITION FROM  
MARCH 1, 1936 THROUGH APRIL 12, 1936

PRESENTED BY THE  
CAROLINA ART ASSOCIATION  
AT THE  
GIBBES MEMORIAL ART GALLERY  
CHARLESTON, SOUTH CAROLINA



This exhibition of Mr. Solomon R. Guggenheim's collection is an event of outstanding importance in the history of the Carolina Art Association. Although we are dedicated to the preservation and study of the eighteenth and nineteenth century art of the state, our aim is also to present the art of the present. This exhibition marks our first accomplishment of note toward this objective and we are grateful to Mr. Guggenheim for making it possible.

We are proud of being selected as the first to exhibit this collection and in doing so to present the first comprehensive exhibition of non-objective painting in this country. Charleston was once a leader among communities of cultural achievement and has always been noted for its traditions of culture. It is significant that it now presents an art which looks to the future. There are many cities who might reason that they should have been selected, but the reasons are obvious; there are many collectors who would have been influenced by these reasons and their desire for certain response would have been assured; there are also museums who would have refused the exhibition and been justified by narrow concepts; it is our hope that our future will vindicate an extraordinary collector's vision.

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.

ROBERT N. S. WHITELOW, Director  
Carolina Art Association

Artists are listed alphabetically, the paintings chronologically.

Biographies are given at the end.

The Non-Objective Paintings number 1-108.

The Paintings with an Object number 109-128, and were collected and are included in this exhibition to present outstanding artists whose works led to non-objectivity.

Titles have been translated except where the translation was meaningless. Titles have not been given except by the artists and, as the 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.

## DEFINITION OF NON-OBJECTIVE PAINTING

For thousands of years astronomers, as well as laymen, believed that the earth was the center of the universe, around which all other planets revolved. Copernicus and Galileo demonstrated the fallacy of this theory. For an even longer period of time there was a belief that the object in painting was the center around which art must move. Artists of the Twentieth Century have discovered that the object is just as far from being the center of art as the earth is from being the focal point of the universe. In conceiving his hypothesis Copernicus had to visualize the universe helio-centrally, as seen from the sun, and not merely geo-centrally, as seen from the earth itself. Placing his vision outside the earth, he opened enormous vistas and brought to light new viewpoints with far-reaching consequences. The discovery of the possibility of placing oneself outside all former viewpoints concerning art is of equal importance to humanity.

The pictures of non-objectivity are the key to a world of unmaterialistic elevation. Educating humanity to respect and appreciate spiritual worth will unite nations more firmly than any league of nations. The intuitive vision of this education will be followed by intellectual explanation which will satisfy even the most materialistic opposition. New contacts and new values, established by the rhythm of the spirit rather than by the intellect, will aid the progress of culture.

In the development of the world new epochs are brought about by geniuses who at once reach a peak of achievement far above the periods either before or after them. Their outstanding knowledge of an overthrown period and of the persistent necessity for improvement gives them a far wider range of power and experience than any follower in the new epoch can acquire. After new ideals are established and acknowledged those who continue to promote them are not endangered by the insecurity that flayed their creators when they began such vital changes. The genius is distinctive for a tremendous belief in his vocation in spite of the unbelief of the whole world.

Overcoming the past brings new life and fresh impetus to progress. Once change has been established it seems quite natural and is accepted by everyone as a useful rebirth of life, revealing new opportunities for development; but courage, strength and honesty are needed for the advance guard to overcome the resistance of those who desire no adjustment to vital improvements. Although new inventions frequently upset whole industries whose proprietors desperately fight changes, practical progress soon proves its own value and can no longer be delayed. It is much more difficult to establish spiritual progress, since only those who have already experienced it are convinced and new disciples must achieve all progress by their own spiritual growth. Only later generations are automatically adjusted to a new epoch and its changes. For this reason prophetic geniuses always are and always will be isolated. A mass adoration of them comes only from posterity.

Artists who have the courage to represent the experiences of their own time can no longer believe in the reproduction of nature's pattern; they do not look to the styles of former centuries for inspiration. They are self-reliant and creative in expressing their extraordinary contacts with the eternal laws of the universe. The reproduction of objects has changed to the art of non-objectivity in which form, rhythm and color are used to create the absolute, with no intellectual relationship to the materialistic side of earth.

In the art of painting we now have the greatest period the world has ever known be-

cause spiritual joy in non-objective creation is at last overcoming the general pleasure in materialistic, objective reproduction.

In music we have already passed the greatest epoch; masters like Bach and Beethoven have never come again. Their universal scope has not been reached by any other musician and probably never will be. Their creations have never been equalled, not even by the masters themselves, because each work is unique in beauty, power and expression of rhythm and themes. Similarly it seems unlikely that painters like Bauer and Kandinsky will come again. The works of these artists are remarkable for rare beauty of workmanship, for technical originality, and for variation of invention; not even the artists themselves could equal or surpass their creations.

The objective picture follows inspiration, the non-objective picture follows intuition; inspiration may be hasty and time-bound, but intuition is gradual and timeless. While inspirational productions, using the individual language of a nation as a medium, are necessarily limited, intuitive creations are understandable to all nations alike through the universal language of art.

The impelling urge to create is almost unknown to those who are not artists. This urge can be made visible or audible only by a real artist, expressing his inner experiences through technical mediums. Through order, form and color his spiritual reaction receives visible expression. The cosmic law is primary and essential. Inspiration is only secondary, responding to materialistic events. The non-objective picture might be thought of as a diagram of the soul, with increasing or decreasing curves depending upon the strength of the artist's emotions.

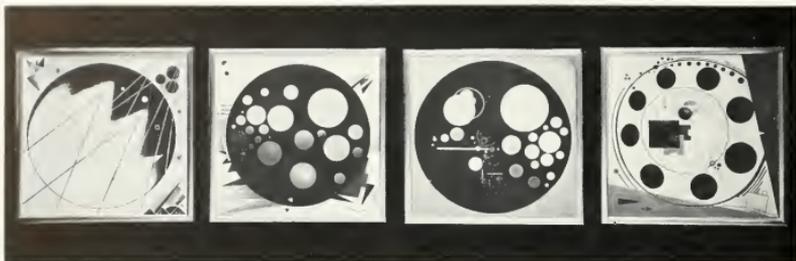
Objective paintings offer entertainment; so do motion pictures and photographs. Individual styles in objective painting can vary widely, as objects can be reproduced in many different ways. But a reproductive picture cannot arouse intuitive feeling and a deep sense of rhythm because once its content is recognized and known it becomes static and unchanging.

The realistic method of objective painting is the easiest to comprehend, for even a child can understand what is portrayed. The academic, realistic picture is a faithful copy of nature, the knowledge and skill with which it is executed determining its quality. Light and shadow, anatomy, perspective and proportion play important parts in realistic paintings; these principles can be learned by anyone who has ambition and patience. But form and color are not enough; motion, sound and smell would also have to be combined to do full justice to the ever-changing flow of nature's charms and to faithfully reproduce most earthly objects.

In an impressionistic picture the painter reproduces a sensation or image he has received from nature. A few lines or colors can accomplish this. But the painter must use discrimination and choice in leaving out the unessential elements and in emphasizing the really important ones. The impressionistic painting sometimes attempts to convey the illusion of movement by portraying a sequence of positions telescoped into one picture, merely an intellectual pretense of the continuation of life-like movements.

The expressionistic picture does not try to convey impressions of forms or movements. The painter uses even more artistic choice in emphasizing or exaggerating certain lines which strongly express what he considers worthwhile. Light, shadow and perspective cease to be of importance and may sometimes be harmful to the desired effect, which is the expression of the painter's personality rather than a statement of nature's charms.

The futuristic picture gives a continuation of future intervals of movement united in one



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

composition. One may see, for example, three or more views and turns of a head at the same time, or the legs of one dog in many positions, indicating movements which the eyes ought to follow. This is the first real attempt to portray an object which is moving rather than static, but it is still artificial, since living movement cannot be painted on a flat canvas.

The cubistic picture uses the object still more freely, dividing the canvas space into cubes and creating inventive form combinations in which nature is still needed for inspiration. This is a highly creative type of reproduction, in which the forms of objects are developed into themes or in which visionary events are dramatically expressed, of which Chagall's work is a typical example.

The abstract picture combines harmonizing themes almost to the point of free creation, but includes suggestion and reminiscence of an object to satisfy those who still look for one. Abstraction is unconsciously educating the eye for the beauty of motives in themselves, making us forget the object.

All these different phases of reproductive, objective painting advocate the immovable "formideal". The eye takes in the entire picture at one time and the spirit cannot change or vary this view. In an absolute picture, which proclaims the movable "formideal" of the age to come, the spirit can move from theme to theme, from form to form.

In a non-objective picture the artist uses neither light, shadow and perspective nor memory and knowledge of nature. He merely uses the canvas to convey space relationship and enlivens it by creating a lovely theme. The chief beauty of a non-objective masterpiece lies in the perfect rhythm with which it presents themes so combined and related that the space used is completely organized. Rhythm is created by the length of pause in painting, as well as in music; to feel the order of this rhythm is to feel the order of the universe. The first statement of form or color commits the artist to further development in accordance with the rhythm and counter point of his creation; the first motif is followed by a second, which must continue the rhythm and fit in with the first theme. Having begun the picture, the creator continues until the space is completely, organically harmonized and all themes have been perfected and finished; the artist's concentration for continuity has to last until his intuition is exhausted. The finality in a great masterpiece of non-objectivity must be so convincing that it appears extremely simple to compose, yet it must be impossible to change any of its elements without disturbing the rhythm and upsetting the balance. There must be no weak, unfinished or unbalanced spot.

Non-objective pictures often take years to create, for intuition works slowly. No pattern provided by nature can be taken as an example, and no earthly memories can offer inspiration. Intuition is a convincing force, but it does not come when called upon; it must be waited for. It is often difficult to exercise self-control and wait for intuition, but the earnestness not to



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

paint because one can paint but to paint because one must paint is part of the secret of genius.

Though many artists are trying to achieve absolute creations in painting, they seldom achieve more than a pattern, or, at best, an excentrical, symmetrical decoration lacking all spiritual life. Only a few existing concentrical masterpieces contain that necessary, animated inner wealth and uplifting quality. Painters, like musicians, sometimes find one fine theme or perhaps several. But it is difficult to combine and develop them. The artist must eliminate the unessential, vary the possibilities of his themes, and culminate them in one grand climax before he has created a masterpiece of elevating beauty.

There is a subtle but important distinction between an abstract form and an absolute form. Any object of the materialistic world can be abstracted or broken down into its component parts. The circle, the cube and the triangle are absolute forms; if they are changed or abstracted they lose their existence. Even the most dynamic abstract picture has some particular object as a starting point; the absolute picture contains no object. The form and space of an absolute picture are definitely cosmic, without materialistic meaning, and absolutely final.

These forms of finality, cube, circle and triangle, may seem simple and easy to produce. But it is also easy to produce sound merely by touching the keyboard of a piano; any child can do that. Something more than a keyboard is needed to create a sonata or a fugue, and that something is the inventive mind of a creative genius. Similarly, a painting cannot be created merely by using the keyboard of absolute forms. Fidelity to the materialistic world seems very wonderful to many who consider it the sum total of art and believe that almost anyone can make circles and cubes. But these basic forms, like the keyboard of a piano, are to be used only as mediums for creating spiritual values and for conveying the uplifting rigid beauty of measure and line.

Geometry also uses the absolute forms of the circle, triangle and cube to note and identify calculations. It is evident that the use of the identical medium alone cannot create the same expression. In geometry these absolute forms are not used in their artistic sense; they are merely intellectual descriptions or visible definitions for calculated dimensions. Their combination lacks the elevation of beauty and cosmic order which creates the work of art.

There is no chance or accidental charm in any creation. Form, space, theme and rhythm will show up in creative intuition without depending on the casual effects of technical fireworks. The more technique is subdued to the spirit, the more the sub-conscious charm of individual style is eliminated, the more dramatically strong will be the language of the painting. In non-objective art some painters hide lack of spirit with a brilliant display of colorful charm. Great masterpieces are so austere that they seem beyond all technical ability in their extreme finality and apparent simplicity.

Non-objective art cannot be truly explained with words. No one can transfer to someone else his experiences with non-objective paintings. Each individual must have the time and opportunity to follow these creations with the eye. After art has been created through intuition, the intellect realizes the importance of the achievement and uses words to proclaim it; but words, which are the definite tools of the mind, cannot express pure creation which has no literal meaning.

The startling revelation of a non-objective picture comes at once to some people, opening new vistas of the inner world without the handicap of memory, knowledge or meaning. To many others this experience comes slowly. There are many people who frankly admit that they are not stirred by music, but there seems to be a queer inhibition against admitting that one does not feel the art of painting. People must be educated to appreciate great art.

Many of the inventions of civilization in common use to-day seemed impossible several decades ago. A new style of architecture has been developed through practical necessity; the mere balance of dimensions and proportions, walls without columns and windows without decorations, are entirely satisfactory to our sense of beauty because of their great simplicity and perfection of spacing. Yet many people think that our wall decorations should still belong to a period that flourished centuries ago. Art, as well as our more practical comforts and necessities, must progress to become a useful and integral part of our lives. Artists, to fulfill their real purpose in life, must be creators and prophets, leaders to new ideals which will bring greater happiness to all. The artists of non-objectivity paint with the religious spirit of intuitive creation.

As our lives become more hurried and crowded with constantly changing impressions and sensations, our nerves require a contrast of restfulness and repose at home. People will demand even greater simplicity of line in houses and will expect their walls to be light and soothing. The only paintings suitable to decorate these walls are those creations whose balance of form, line and color harmonize into space and refresh the soul.

A non-objective picture can be lyrical or dramatic, and creations may be weak or strong. When the construction is weak or strong, the creation is weak or strong; but a creation is never good or bad. A flower is neither good nor bad; the strong one is the beautiful one and the weak one dies out first. That is why creation and art cannot be criticized. Art is like the sun, the moon, the rain or the growth of a flower; once it is here it is final and exists in spite of all likes or dislikes. The finality of these organic creations is the standard of endurance by which they can be judged.

Like a flower, a collection must grow organically and its quality depends on the consequent development of its idea and purely outlined goal. Painters whose names have been boomed by publicity often confuse collectors who lack intuition, foresight and the ability to judge real quality. The importance of a collection does not lie in its valuable pictures alone, for anyone with great wealth may acquire the most famous ones. The real value of a collection lies in its organic growth and selection, expressing the personality of the collector. A good modern collector will avoid those painters whose ability to surprise is their chief value; a surprise only works once. The empty shell of sensational brilliancy and ease of workmanship in the pictures of some painters does not grow on one who wishes to live with art, expecting development and constant joy from it. Publicity can make such painters temporarily famous, but they soon reach the level of their true value. The works of great artists do not require publicity. Timeless creations eventually win respect and deference.

A spiritually gifted collector judges himself with intuitive foresight and his belief is all

that matters to him; the experience which he receives in living with works of art shapes his further demands and builds up organically the unit of his collection. Such collectors are rare and outstanding in the history of mankind. Mr. Solomon R. Guggenheim is one of these. His career in the field of mining was distinctive for the intuition he exhibited as an explorer of the earth, opening up new channels and forging ahead often in spite of predictions of failure. With courageous decision and self-reliant foresight he always turned his ventures into unusual successes. There is no accident in constant success. His success came through the ability to follow a sensitive intuition, the magic leader to achievement and improvement. This same intuitive capacity to discover the riches of the earth urged him to explore the spiritual world. His collection was made to give diversion, rest, joy and elevation to a creative mind in organic accordance with his unusual disposition to explore and love creation.

Earthly wealth had to be crowned by spiritual wealth to satisfy a man whose vision surpasses that of many other collectors. Even the great collectors of the Renaissance promoted art only because they desired a rebirth of the Greek period. But Mr. Guggenheim has recognized the spirit of a new epoch leading into the future and proclaiming the unmaterialistic, non-objective age after centuries of materialistic confusion. By subsidizing artists in whose development of unforeseen spiritual values he believed almost alone, he has protected the safety of their existence and encouraged their new creations by giving them further orders. The collectors of the Renaissance also helped to develop their epoch by giving orders to artists, but they wished only to bring back the past and not to create a new age looking forward toward the future.

The first public exhibition of the Solomon R. Guggenheim collection of non-objective paintings is an outstanding event of lasting importance in the history of art. While thousands of museums and private collections are filled to overflowing with objective works of old masters and new masters, very few shrines of non-objective art can ever exist because non-objective art, being purely creative, is extremely rare, difficult to create, and hard to collect. Although we are living in a period contemporary with its creation those who have realized its importance have difficulty even to-day in finding masterpieces and in choosing wisely. The responsibility for choice is all the more personal and individual because no age-old experience of non-objective art has formed an average standard for selection.

The privilege of discovering a genius while he is alive, of realizing values which will endure and of acknowledging the greatness of a contemporary period is given to very few. These intuitive personalities are so rare that they usually become famous because they advance and help others to advance, proclaiming a new spirit and a new period.

Never before in the history of the world has there been a greater step forward from the materialistic to the spiritual than from objectivity to non-objectivity in painting. Because it is our destiny to be creative and our fate to become spiritual, humanity will come to develop and enjoy greater intuitive power through creations of great art, the glorious masterpieces of non-objectivity.

HILLA REBAY.



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



2 RUDOLF BAUER  
(1922)  
Watercolor and tempero. 9 x 11⅞  
Reboy collection



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



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



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

6 RUDOLF BAUER

(1923)

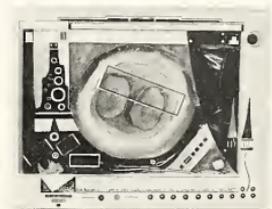
Watercolor, tempero ond chinese ink.  $19\frac{3}{4} \times 12\frac{5}{8}$   
Reboy collection



7 RUDOLF BAUER

(1923)

Watercolor, tempera ond chinese ink.  $9\frac{1}{4} \times 12$   
Reboy collection



8 RUDOLF BAUER

(1923)

Watercolor, tempero ond chinese ink.  $18 \times 11\frac{3}{8}$   
Reboy collection



9 RUDOLF BAUER

(1924)

Watercolor, tempero ond chinese ink.  $8\frac{1}{8} \times 12\frac{3}{4}$   
Reboy 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

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

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

15 RUDOLF BAUER  
(1925)  
Watercolor and chinese ink. 20⅝ x 14⅞

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

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17 RUDOLF BAUER  
(1925)

Watercolor, tempera and chinese ink. 18¼ x 11½  
Rebay collection



18 RUDOLF BAUER  
(1925)

Watercolor, tempera and chinese ink. 17⅞ x 12½  
Rebay collection



19 RUDOLF BAUER  
(1926)

Watercolor, tempera and chinese ink. 19¾ x 12¾  
Rebay collection

20 RUDOLF BAUER  
(1926)

Watercolor, tempero ond chinese ink.  $19\frac{3}{4} \times 13\frac{1}{4}$   
Reboy collection



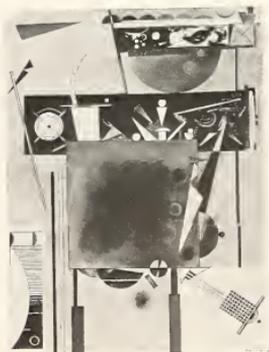
21 RUDOLF BAUER  
(1926)

Watercolor, tempera ond chinese ink.  $12\frac{1}{2} \times 8\frac{5}{8}$   
Reboy collection



22 RUDOLF BAUER  
(1926)

Watercolor, tempero ond chinese ink.  $17\frac{1}{4} \times 12\frac{1}{2}$   
Reboy collection





23 RUDOLF BAUER  
(1926)  
Watercolor, tempera and chinese ink.  $19\frac{1}{8} \times 12\frac{3}{4}$   
Rebay collection



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



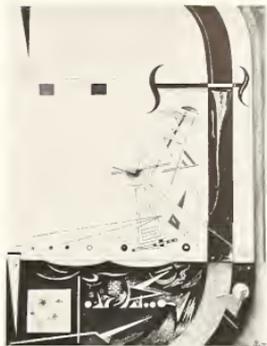
25 RUDOLF BAUER  
(1926-1927)  
Watercolor, tempera and chinese ink.  $17\frac{1}{4} \times 12\frac{5}{8}$   
Rebay collection

26 RUDOLF BAUER

(1926-1930)

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

Rebay collection



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AND PAGE 49

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27 RUDOLF BAUER

Scherza, Tetrptychan (1926-1930)

Oil on canvas.  $51\frac{1}{4} \times 51\frac{1}{4}$

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28 RUDOLF BAUER

Allegra, Tetrptychan (1926-1930)

Oil on canvas.  $51\frac{1}{4} \times 51\frac{1}{4}$

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29 RUDOLF BAUER

Andante, Tetrptychan (1926-1930)

Oil on canvas.  $51\frac{1}{4} \times 51\frac{1}{4}$

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30 RUDOLF BAUER

Allegretta, Tetrptychan (1926-1930)

Oil on canvas.  $51\frac{1}{4} \times 51\frac{1}{4}$

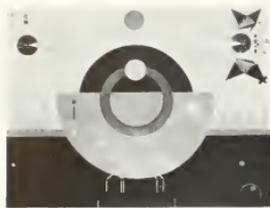
31 RUDOLF BAUER

Cosmic Pleasures (1927)

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

Rebay collection





32 RUDOLF BAUER  
(1927)  
In Memory  
Watercolor, tempera and chinese ink.  $9\frac{7}{8} \times 12\frac{3}{4}$   
Rebay collection



33 RUDOLF BAUER  
(1927)  
Watercolor, tempera and chinese ink.  $19\frac{5}{8} \times 12\frac{3}{4}$   
Rebay collection



34 RUDOLF BAUER  
(1927)  
Watercolor, tempera and chinese ink.  $12\frac{7}{8} \times 8\frac{1}{2}$   
Rebay collection

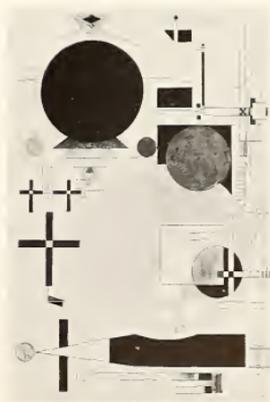
35 RUDOLF BAUER  
Light and Heavy (1928)  
Watercolor, tempero ond chinese ink. 17¼ x 12½



36 RUDOLF BAUER  
(1928)  
Watercolor, tempero ond chinese ink. 17¼ x 12½  
Rebay collection



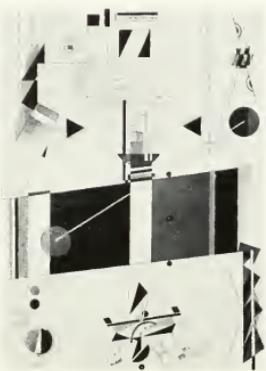
37 RUDOLF BAUER  
(1928)  
Watercolor, tempera and chinese ink. 18⅞ x 12⅞  
Rebay collection





38 RUDOLF BAUER  
(1928)

Watercolor, tempera, chinese ink and paper. 20½ x 14¾  
Reboy collection



39 RUDOLF BAUER  
(1929)

Watercolor, tempero and chinese ink. 17¼ x 12½  
Reboy collection

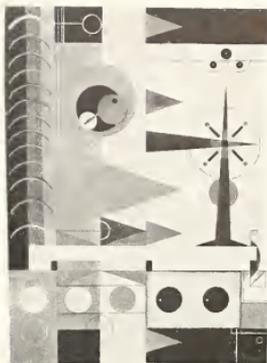


40 RUDOLF BAUER  
(1929)

Watercolor and chinese ink. 18¼ x 11¾

41 RUDOLF BAUER  
(1929)

Watercolor, tempera and chinese ink. 17¼ x 12½  
Rebay collection



42 RUDOLF BAUER  
(1930-1932)

Oil on canvas. 51¼ x 51¼



43 RUDOLF BAUER  
Red Circle (1930-1932)

Oil on canvas. 51¼ x 51¼



44 RUDOLF BAUER  
(1930-1932)

Oil on canvas. 51¼ x 51¼





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

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46 RUDOLF BAUER  
Triptych (1930-1934)  
Oil on canvas. 51¼ x 61

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47 RUDOLF BAUER  
Triptych (1930-1934)  
Oil on canvas. 51¼ x 61

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SEE PLATE ON PAGE 11

48 RUDOLF BAUER  
Triptych (1930-1934)  
Oil on canvas. 51¼ x 61



49 RUDOLF BAUER  
(1931)  
Watercolor, tempera and chinese ink. 19¾ x 12½

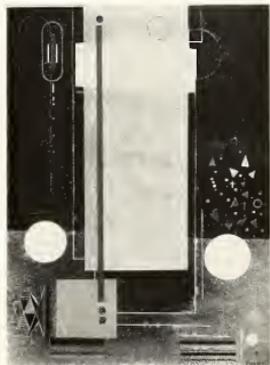
50 RUDOLF BAUER  
(1931)

Watercolor, tempera and chinese ink.  $19\frac{3}{4} \times 12\frac{7}{8}$



51 RUDOLF BAUER  
(1931)

Watercolor.  $17\frac{1}{4} \times 12\frac{1}{2}$



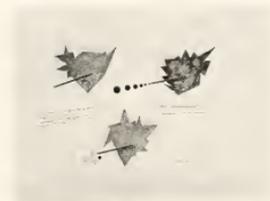
SEE PLATE ON PAGE 56

52 RUDOLF BAUER  
(1931)

Watercolor, tempera and chinese ink.  $17\frac{1}{8} \times 12\frac{1}{2}$

53 RUDOLF BAUER  
(1932)

Watercolor, tempera and chinese ink.  $13\frac{3}{8} \times 18\frac{1}{8}$   
Rebay collection





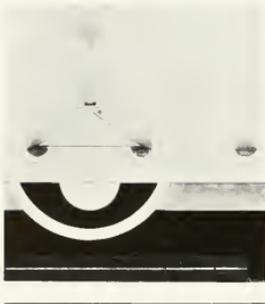
54 RUDOLF BAUER  
(1933)

Watercolor, tempero and chinese ink.  $15\frac{1}{4} \times 19\frac{1}{8}$   
Rebay collection



55 RUDOLF BAUER  
(1933)

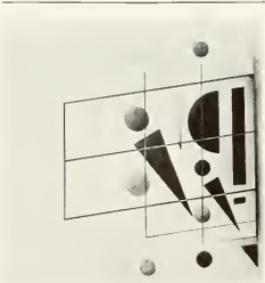
Watercolor, tempera and chinese ink.  $17\frac{1}{4} \times 13\frac{1}{2}$   
Rebay collection



56 RUDOLF BAUER  
(1933)

Watercolor, tempera and chinese ink.  $18\frac{1}{2} \times 17\frac{1}{2}$

SEE PLATE ON PAGE 4



57 RUDOLF BAUER  
(1934-1935)

Oil on canvas.  $50\frac{3}{4} \times 50\frac{3}{4}$

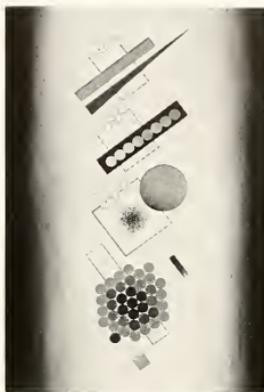
58 RUDOLF BAUER  
(1935)

Oil on canvas.  $50\frac{3}{4} \times 50\frac{3}{4}$

59 RUDOLF BAUER  
"Buntes Kreisen" (1935)  
Oil on canvas. 50 $\frac{3}{4}$  x 60 $\frac{3}{4}$



60 RUDOLF BAUER  
(1935)  
Oil on canvas. 53 $\frac{3}{4}$  x 35 $\frac{1}{4}$



SEE PLATE ON PAGE 55

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

62 ALBERT GLEIZES  
(1921)  
Oil on canvas. 35 x 27 $\frac{1}{4}$   
Rebay collection



SEE PLATE ON PAGE 51

63 ALBERT GLEIZES  
"Vallée Aérienne" (1917)  
Oil on canvas. 39 $\frac{3}{8}$  x 29 $\frac{3}{8}$



64 ALBERT GLEIZES  
(1927)  
Tempero. 6 x 4 1/2  
Reboy collection



65 ALBERT GLEIZES  
(1927)  
Tempero. 6 1/2 x 5  
Reboy collection



66 ALBERT GLEIZES  
Religious Pointing (1929)  
Oil on convos. 78 1/2 x 60

SEE PLATE ON PAGE 53

67 VASILY KANDINSKY  
The White Edge (1913)  
Oil on convos. 55 x 75 1/2

68 VASILY KANDINSKY  
Light Picture (1913)  
Oil on canvas.  $30\frac{3}{4} \times 39\frac{1}{4}$



SEE PLATE ON PAGE 47

69 VASILY KANDINSKY  
Block Lines (1913)  
Oil on canvas.  $50\frac{1}{2} \times 50\frac{1}{2}$



70 VASILY KANDINSKY  
Picture with Three Spots (No. 196, 1913)  
Oil on canvas.  $47 \times 43$ .



71 VASILY KANDINSKY  
Lyrical Invention (1918)  
Tempero and chinese ink.  $10\frac{1}{8} \times 13\frac{1}{2}$   
Reboy collection



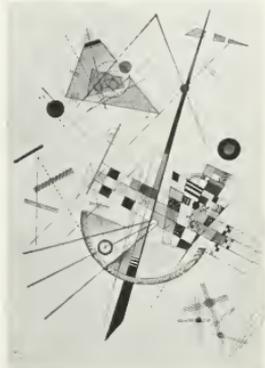
72 VASILY KANDINSKY  
(1918)  
Watercolor.  $9\frac{5}{8} \times 13\frac{1}{2}$   
Reboy collection



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



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



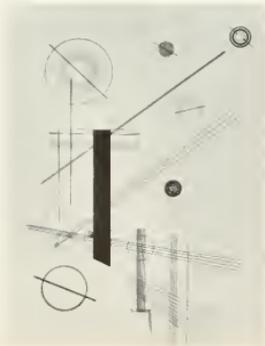
75 VASILY KANDINSKY  
(1923)  
Watercolor and chinese ink.  $14\frac{1}{8} \times 9\frac{7}{8}$   
Reboy collection



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

SEE PLATE ON PAGE 54

77 VASILY KANDINSKY  
Emphosized Corners (No. 247, 1923)  
Oil on canvas.  $50\frac{3}{4} \times 50\frac{3}{4}$   
Reboy collection



78 VASILY KANDINSKY  
(1923)  
Watercolor and ink.  $16 \times 12$   
Reboy collection

79 VASILY KANDINSKY

(1924)

Watercolor and chinese ink.  $13\frac{1}{2} \times 9\frac{5}{8}$   
Rebay collection



80 VASILY KANDINSKY

Light Unity (No. 308, 1925)

Oil on cardboard.  $27\frac{1}{2} \times 19\frac{1}{2}$



81 VASILY KANDINSKY

Pointed and Round (No. 293, 1925)

Oil on cardboard.  $27\frac{1}{2} \times 19\frac{3}{4}$

SEE PLATE ON PAGE 45

82 VASILY KANDINSKY

Pointed Accents (No. 342, 1926)

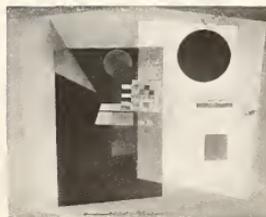
Oil on canvas.  $30\frac{3}{4} \times 49$

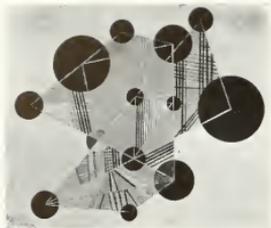


83 VASILY KANDINSKY

Confirming (No. 355, 1926)

Oil on canvas.  $17\frac{3}{4} \times 21$





84 VASILY KANDINSKY  
Floating (No. 395, 1927)  
Oil on cardboard.  $15\frac{1}{4} \times 18\frac{3}{8}$



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

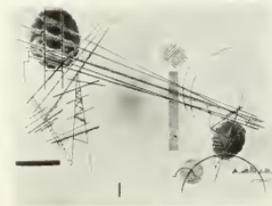
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SEE PLATE ON PAGE 58

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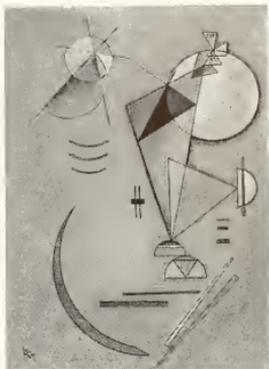


87 VASILY KANDINSKY  
Light and Heavy (No. 457, 1929)  
Oil on cardboard.  $19\frac{1}{4} \times 19\frac{1}{4}$



88 VASILY KANDINSKY  
Light Blue (No. 443, 1929)  
Oil on canvas.  $20\frac{3}{4} \times 26\frac{1}{4}$

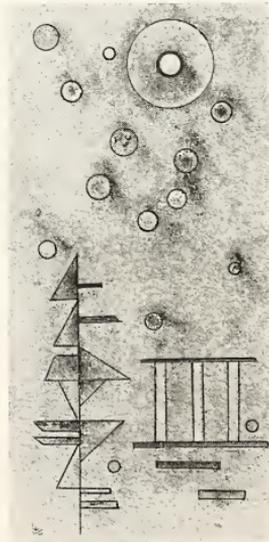
89 VASILY KANDINSKY  
(No. 456, 1929)  
Oil on cardboard. 13¼ x 9¼  
Rebay collection



90 VASILY KANDINSKY  
Far and Against (No. 461, 1929)  
Oil on cardboard. 13¾ x 19¼



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



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





93 VASILY KANDINSKY  
Little Bolls (No. 555, 1935)  
Watercolor. 18 x 9



94 VASILY KANDINSKY  
Votage (No. 612, 1935)  
Oil with spond on canvas. 32 x 39



95 PAUL KLEE  
Inscription (1926)  
Watercolor and chinese ink. 8¼ x 5¼  
Reboy collection

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

97 FERNAND LEGER  
(1930)  
Watercolor. 13⅞ x 16½  
Rebay collection

98 LADISLAUS MOHOLY-NAGY  
T1 (1926)  
Oil on Trollit. 58½ x 17

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

100 LADISLAUS MOHOLY-NAGY  
Tp3 (1930)  
Oil on Trollit. 5⅞ x 11¼  
Rebay collection

SEE PLATE ON PAGE 57





101 LADISLAUS MOHOLY-NAGY  
Tp2 (1930)  
Oil on Trolloit. 56 $\frac{3}{4}$  x 24



102 LADISLAUS MOHOLY-NAGY  
Tp1 (1930)  
Oil on Trolloit. 56 $\frac{3}{4}$  x 24

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



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

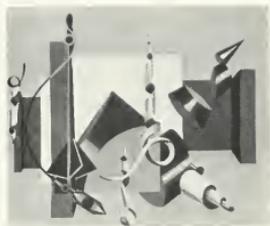


105 HILLA REBAY  
Fugue (1934)  
Watercolor.  $10\frac{7}{8} \times 13\frac{3}{8}$





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



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



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

## PAINTINGS WITH AN OBJECT

- 109 MARC CHAGALL  
I and the Village (1911)  
Watercolor.  $11\frac{1}{4} \times 8\frac{3}{4}$   
Rebay collection
- 110 MARC CHAGALL  
Paris through the Window (1913)  
Oil on canvas.  $52\frac{1}{4} \times 54\frac{3}{4}$
- 111 MARC CHAGALL  
Country Fete,  
Illustration for "The Fables of La Fontaine"  
(1930-1932)  
Gouache.  $19\frac{1}{4} \times 24\frac{3}{4}$
- 112 ROBERT DELAUNAY  
Eiffel Tower (1910)  
Oil on canvas.  $77\frac{3}{4} \times 53$
- 113 ALBERT GLEIZES  
(1916)  
Oil on canvas.  $39\frac{3}{4} \times 29\frac{1}{4}$
- 114 ALBERT GLEIZES  
Three Themes (1916)  
Tempera.  $7\frac{1}{8} \times 5\frac{5}{8}$
- 115 PAUL KLEE  
Lightning (1920)  
Watercolor.  $11\frac{1}{2} \times 7\frac{3}{4}$
- 116 PAUL KLEE  
The End of the Marionette (1927)  
Watercolor and ink.  $12\frac{1}{4} \times 18$
- 117 PAUL KLEE  
"Erinneraedchen" (1929)  
Watercolor and ink.  $12 \times 14\frac{3}{4}$
- 118 AMEDEO MODIGLIANI  
The Bay in the Blue Vest  
Oil on canvas.  $36\frac{1}{2} \times 24\frac{1}{4}$
- 119 AMEDEO MODIGLIANI  
The Yellow Sweater  
Oil on canvas.  $25\frac{1}{2} \times 36\frac{1}{4}$
- 120 AMEDEO MODIGLIANI  
Portrait of Beatrice Hastings  
Drawing.  $12 \times 7\frac{5}{8}$   
Rebay collection
- 121 HILLA REBAY  
Relaxation (1924)  
Paper and watercolor.  $16\frac{3}{4} \times 13\frac{3}{4}$
- 122 HILLA REBAY  
The Tiger Cat (1933)  
Paper.  $16\frac{3}{4} \times 13\frac{5}{8}$
- 123 HILLA REBAY  
Fish (1934)  
Paper.  $17\frac{1}{4} \times 13\frac{5}{8}$   
Rebay collection
- 124 GEORGES-PIERRE SEURAT  
"Traupier au Pliant" (1881-1882)  
Drawing.  $6\frac{3}{4} \times 4\frac{1}{8}$   
Rebay collection
- 125 GEORGES-PIERRE SEURAT  
(1885)  
Drawing.  $11\frac{3}{4} \times 9$
- 126 GEORGES-PIERRE SEURAT  
(1887)  
Drawing.  $8\frac{3}{4} \times 11\frac{1}{2}$
- 127 GEORGES-PIERRE SEURAT  
Drawing.  $9\frac{1}{4} \times 12\frac{1}{4}$
- 128 GEORGES-PIERRE SEURAT  
Peasant Woman (c. 1883)  
Oil on canvas.  $15 \times 18$

## 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 began his career as a designer of humorous publications. Later he became prominent for his caricatures and for his work in Academism, Impressionism, Expressionism and Cubism, finally developing to the futuristic art of 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" and in Japan, Sweden, Italy and Switzerland and many other countries, 1915-1921, later in the Kgl. Schloss, Berlin, in 1927. 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.

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 1919. 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 abstract 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 where he now is developing non-objective paintings.

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 prominent member of the "Sturm," Berlin. Since 1914 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 Metz-

inger, Paris, 1912; "Du Cubisme et des moyens de le 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, 1886. When he was eighteen he graduated in law and economics and 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 of the same title. He painted his 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. He returned to Russia in 1918. 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 in 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 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 and only 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. He lives in Paris.

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 the sculpture of the Ivory Coast. Many of his portraits were 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 his legal studies he turned to painting about 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 Gropius. 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.

REBAY von Ehrenwiesen, Hilla. Born at Strassburg, Alsace. She studied at Dusseldorf, the Paris Academy and the Munich Academy. Her paintings were exhibited at the Wallraf Museum in Cologne in 1913; 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. Exhibited at the Salon des Tuileries and Salon d'Automne, Paris, 1932-1933. She has also exhibited her paintings in several American museums and galleries, also in Italy and Switzerland. Her work has developed from portrait painting through Impressionism, Expressionism and Cubism to non-objective painting. She is also 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. He invented the scientific application of primary colors in small dots. He was a forerunner of abstract painting. He died at the age of thirty-one.

WADSWORTH, Edward. Born in Cheakheaton, England, 1889. When Cubism appeared in England in 1910 he was prepared to understand and appreciate it. Familiar with machinery, he recognized that its forms had a distinct beauty. 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.



VASILY KANDINSKY. No. 81 "POINTED AND ROUND"





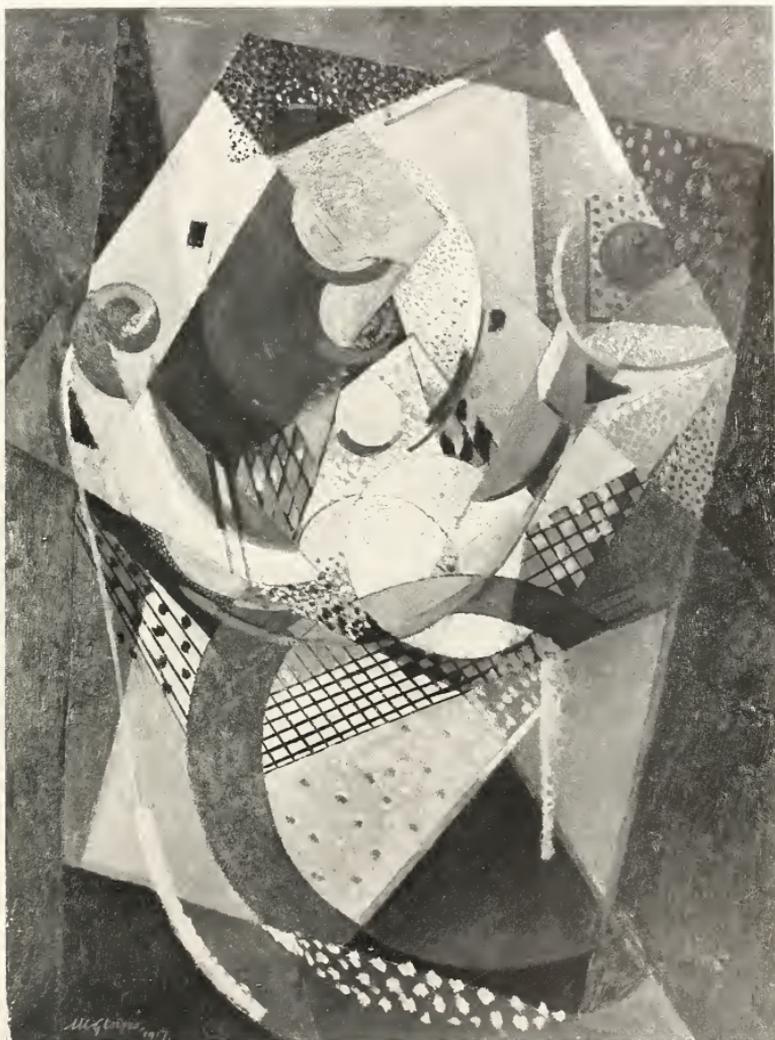
VASILY KANDINSKY. No. 69 "BLACK LINES"





RUDOLF BAUER, No. 27 "SCHERZO"





ALBERT GLEIZES, No. 63



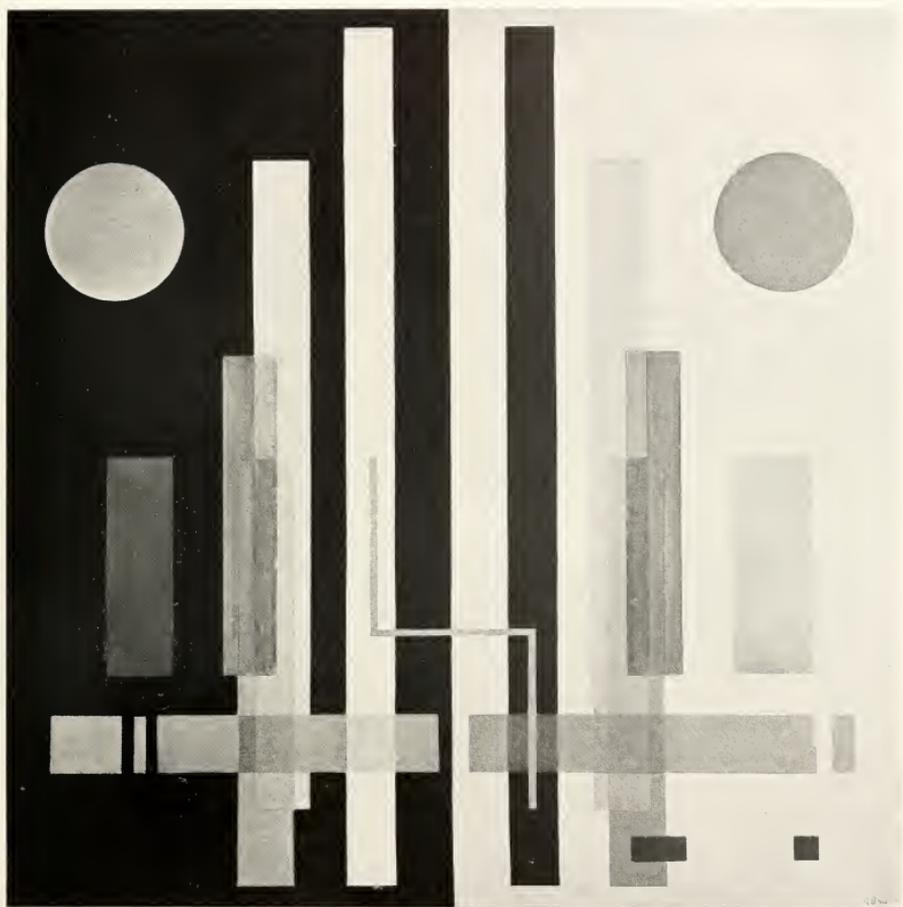
RUDOLF BAUER, No. 13



VASILY KANDINSKY, No. 67 "THE WHITE EDGE"



VASILY KANDINSKY, No. 77



RUDOLF BAUER, No. 61



RUDOLF BAUER, No. 52



FERNAND LEGER, No. 96













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