

**ONE HUNDRED
PAINTINGS FROM THE
G. DAVID THOMPSON
COLLECTION**

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The genuine collector is a rare being. He is the pioneer who assembles a collection on the basis of his taste and knowledge. While he diligently pursues a well chartered course others spend time and money in pursuit of the latest art fad.

In art Delacroix believed Painting to be the most difficult medium. I choose to believe he meant not only difficult of execution but also of comprehension. This belief is substantiated by the fact that a far greater number of people prefer Music and Poetry to Painting.

In trying to analyze the reason for this preference I have concluded that whereas Music and Poetry employ only one's emotional sensibilities — Painting requires the use of your emotional mechanism and also your faculty of comprehension.

As a consequence I believe one's capacity for enjoyment of Painting and Sculpture is commensurate with the power to observe and emotionally absorb the image thus created.

To the esthetic there is little connection between the price tag and the art object. In a recent London Sales Room \$616,000 was paid for a painting by Cézanne. In commenting on this, too few mention the merits of the painting. To the majority only the sales price seems important. When asked if it were possible that the selling price represented the painting's true value, I could without hesitation assure the interrogator that such was indeed the case. The price paid represented the worth the buyer — not the seller — placed on the object. There are many who have \$616,000, but there is but one who possesses this marvelous painting by Cézanne.

It has been my experience that in purchasing works of art the buyer is inevitably the one who gains. The seller receives payment but once. The purchaser however collects a daily spiritual dividend that goes hand in hand with ownership of great art. The joy of possessing it contains a special uplifting ingredient that permits the possessor to live in an aura reserved for the Saints. It also gains for him a special niche in the hearts and esteem of those with whom he daily rubs elbows. In my opinion such a feeling of well-being cannot be derived through possessing a large bank balance.

Proof of the intangible value of good art can be gained by considering that although its component parts may be of no material value, art treasures nevertheless are usually the first thing sought by an invading army.

I have often been asked why I purchased this or that object or why I chose to buy the work of one artist in preference to another. These are in reality not easy questions. Reduced to their simplest form I should say it resolves itself largely into a matter of personal taste. Availability is also a key factor in collecting.

The true worth of an art object, as that of a Musical composition or Poem, is often not readily recognizable. This is where taste and experience play an all important role in the formation of a collection. During the early years of collecting and observing I classified art as abstract or realistic. And by Schools such as Dada or Surrealist. Today I recognize but two kinds of art. Good Art and Bad Art.

In the formation of a collection I had no desire to own a painting by each of the better known Contemporary artists. By choice I confined my activities to a small group. Within this group my collection often contained 40 to 50 works by a single artist. In several instances this figure exceeded 100.

It was my belief that since I could own — and perhaps more important — absorb the significance of — but a limited amount of art it was better that I restrict my endeavors. It seemed much more desirable to own and

be thoroughly conversant with a comprehensive group of work by one artist than to possess individual works by a great number of artists. This of course was a matter of personal choice.

Through the collection hanging at "Stone's Throw" I was able to demonstrate the merits of this approach in collecting contemporary art. Here I continuously had on exhibit more than two hundred works of art. This number did not include various group-hangings of work by one artist. It was my belief that the total esthetic impact of the more than two hundred on exhibit failed to equal that of say a wall devoted to showing the complete range of Schwitter's work. Or a gallery devoted solely to the work of one artist such as Klee, Giacometti, Léger, Burri, Fautrier, Dubuffet, Staël or Picasso.

This method of grouping for display permitted the viewer an opportunity to make a more accurate appraisal of the individual artist's work than seeing the same material scattered throughout the collection. It had a further aspect of interest, that of seeing the individuals' work against a background of numerous works by his contemporaries.

Exercising your prerogative as to what you buy and how you display it is an important part of the joy of collecting. There is fortunately room for all tastes in today's exciting world of art. I wish it were possible for me to do it all over again.

G. David Thompson, "Stone's Throw", Pittsburgh, Pa.

The President and the Board of Trustees of The Solomon R. Guggenheim Foundation welcome the opportunity of presenting one hundred paintings selected from the G. David Thompson Collection.

We are grateful to the Municipal Museum at The Hague—one of three European museums which featured the collection—for facilitating the preparatory steps for the current exhibition, and to the Galerie Beyeler in Basel, Switzerland, for cooperating with the Museum staff in arranging the loan show.

Through its uncompromising commitment to quality, the collection itself is a tribute to G. David Thompson.

Harry F. Guggenheim, President

JOSEF ALBERS 1888—

Born in Bottrop, Ruhr district, Germany. Educated at art schools in Berlin, Essen, Munich and at Bauhaus. 1923-33 professor at Bauhaus, Weimar and Dessau. Came to United States to head art department, Black Mountain College, N. C., 1933-49. 1950-58 Chairman, Department of Design, Yale University. 1959 received Ford Foundation Fellowship.

BENT BLACK. 1940. Oil on pressed wood, 26 x 19¼".

JEAN ARP 1887—

Born in Strassburg. 1904 to Paris. 1906-09 studied painting in Weimar. To Switzerland, 1909. 1912 to Munich; associated with Kandinsky and Der Blaue Reiter. One of founders of Dada, Zürich, 1916. 1920 member Cologne Dada group. Joined surrealist group, Paris, 1925. Trips to United States, 1949, 1950. Executed relief for UNESCO Building, Paris, 1957. Lives in Meudon-Val-Fleury, near Paris.

INTERREGNUM. 1949. Oil on board relief, 28 x 21".

JEAN BAZAINE 1904—

Born in Paris. Studied literature and sculpture before turning to painting in 1924. Has designed theater sets and costumes; stained glass and mosaics, including large mosaic decoration, 1958, for UNESCO Building, Paris. Represented in Venice Biennale, 1948, 1952; São Paulo Bienal, 1951, 1953; Pittsburgh International, 1950, 1955, 1958; II. Documenta, Kassel, 1959. Lives in Paris.

THE CLEARING. 1951. Oil on canvas, 51¼ x 38¼".

NORMAN BLUHM 1920—

Born in Chicago. Studied architecture with Mies van der Rohe, 1936-41, 1945. Painted in Paris, 1947-56. One-man exhibitions at Leo Castelli Gallery, New York, 1957, 1959, 1960. Participation in group exhibitions including Pittsburgh International, 1958; II. Documenta, Kassel, 1959. Lives in New York City.

EARTHQUAKE. 1959. Oil on canvas, 83¾ x 48¼".

PIERRE BONNARD 1867-1947

Born in Fontenay-aux-Roses, near Paris. 1888-89 studied at École des Beaux-Arts and Académie Julian. Met Denis, Vuillard; became member of Nabi group. 1893 met Vollard who showed and published his lithographs and book illustrations. 1896 first one-man show at Durand-Ruel's. 1926 visited United States as member of Pittsburgh International jury. Died at Le Cannet, France.

NUDE AT THE WINDOW. Oil on canvas, 49½ x 26½".

PAUL-ÉMILE BORDUAS 1905-1960

Born in Saint-Hilaire, Quebec. Studied at École des Beaux-Arts, Montreal; École d'Art Sacré, Paris, 1928-30. Returned to Montreal, 1930, where he founded Automatiste group, 1948. Saint-Hilaire, 1948-52; New York, 1953-54; Paris, 1955-60. Participated in Pittsburgh International, 1952, 1955; Venice Biennale, 1954; São Paulo Bienal, 1951, 1953, 1955. Died in Paris.

SUDDEN SILENCE. Oil on canvas, 45 x 57".

GEORGES BRAQUE 1882—

Born in Argenteuil, France. 1893-99 Le Havre; to Paris, 1900. Studied at Académie Humbert, 1902-04. 1906 exhibited with Fauves at Salon des Indépendants. From 1907 close association with Picasso. 1908 first one-man show, Galerie Kahnweiler, Paris. Participated in Pittsburgh International. 1937, 1939, 1958; Venice Biennale, 1948, 1950, 1954, 1958, 1960. Lives in Paris.

LANDSCAPE AT LA CIOTAT. 1907. Oil on canvas, 24 x 29¼".

WOMAN WITH A MANDOLIN. 1910. Oil on canvas, 36 x 28¼".

STILL LIFE WITH FRUIT BOWL. 1919. Oil on canvas, 13¾ x 25½".

STILL LIFE WITH VASE, EASEL AND PALETTE. 1938. Oil on canvas, 35½ x 42½".

PAUL CÉZANNE 1839-1906

Born in Aix-en-Provence. 1856 studied at Aix School of Drawing. 1859 studied law in accordance with father's wishes. Attended Académie Suisse in Paris to study painting; associated with Impressionists. 1874 participated in first Impressionist exhibition, Paris. 1895 first one-man show at Ambroise Vollard's. 1904 featured at Salon d'Automne. Died in Aix-en-Provence.

PORTRAIT OF MADAME CÉZANNE. 1872-77. Oil on canvas, 21½ x 17¾".

FOREST PATH. 1895. Oil on canvas, 31¼ x 25¼".

EDGAR DEGAS 1834-1917

Born in Paris. Began drawing at an early age. Studied law briefly; enrolled in École des Beaux-Arts, Paris, 1855. 1865-70 contributed to Salon. Participated in first, second, third Impressionist exhibitions. Began sculpture, 1878. From 1879 showed regularly at Salon des Indépendants. After 1886 withdrew almost entirely from public exhibitions. Traveled extensively, particularly in Italy. Died in Paris.

AFTER THE BATH. Circa 1886. Pastel, 28¼ x 19¼".

ROBERT DELAUNAY 1885-1941

Born in Paris. Apprenticed to stage designer. 1904 met Metzinger. 1911 showed with cubists in Salle 41, Salon des Indépendants. Met Apollinaire and Gleizes. Included in first Der Blaue Reiter exhibition, Munich, 1911. 1913 to Berlin with Apollinaire for one-man show at Der Sturm. 1914-20 Spain and Portugal. 1921 returned to Paris. Murals for Paris world fairs, 1925, 1937. Died at Montpellier, France.

RHYTHM WITHOUT END. 1935-37. Oil on canvas, 63¾ x 51¼".

ANDRÉ DERAÏN 1880-1954

Born in Chatou, France. 1895-1900 academic training at École Polytechnique, Paris; interest in painting and friendship with Vlaminck; at Académie Carrière, Paris; met Matisse. 1905 exhibited with Fauves at Salon d'Automne; visited London. 1907 contract with dealer Kahnweiler. Executed ballet and theater décor. First prize Pittsburgh International, 1928. Died in Garches, France.

MORNING LIGHT. 1904-05. Oil on canvas, 30 x 25½".

LE HAVRE. 1907. Oil on canvas, 28¾ x 36¼".

JEAN DUBUFFET 1901—

Born in Le Havre. 1918 studied painting, music, languages in Paris. 1924 gave up art for commerce. 1942 resumed painting. First one-man exhibition, 1944, Galerie Drouin, Paris. Frequent exhibitions in United States and Europe since then. International exhibitions include Pittsburgh International, 1952, 1955, 1958; II. Documenta, Kassel, 1959. Lives in Venice and Paris.

METAPHYSICAL LANDSCAPE. 1952. Oil on canvas, 51¼ x 63¾".

RAOUL DUFY 1877-1953

Born in Le Havre. 1895 entered École des Beaux-Arts, Le Havre. 1900 to Paris, enrolled in École des Beaux-Arts. Exhibited at Salon des Indépendants, 1903; Salon d'Automne, 1906. 1911 began designing printed textiles. Did ceramics, tapestries, theater sets and book illustrations. Awarded first prize, Venice Biennale, 1952. Retrospective, Musée de l'Art Moderne, Paris, 1953. Died in Forcalquier, France.

WHITE TOWER. 1914. Oil on canvas, 23⅝ x 28¾".

JEAN FAUTRIER 1898—

Born in Paris. 1912 studied painting in London. Returned to France, 1914. First exhibition in Paris, 1923. First abstract paintings, 1928. 1935-39 lived in Switzerland, later to his present residence at Chatenay-Malabry, near Paris. Represented in Pittsburgh International, 1958; II. Documenta, Kassel, 1959.

"PETITE EMBALLAGE". 1952. Oil and plaster on canvas, 17 $\frac{3}{4}$ x 21 $\frac{1}{4}$ ".

GREENS. 1954. Oil and plaster on canvas, 17 $\frac{3}{4}$ x 21".

WHITE SILK. 1957. Oil and plaster on canvas, 10 $\frac{5}{8}$ x 13 $\frac{5}{8}$ ".

SQUARES. 1957. Oil and plaster on canvas, 20 $\frac{1}{2}$ x 25 $\frac{1}{2}$ ".

ALBERTO GIACOMETTI 1901—

Born in Stampa, Switzerland. Until 1915 studied with his father Giovanni Giacometti in Stampa, later at École des Arts et Métiers in Geneva; 1922-23 in Paris, under Bourdelle. 1930-32 associated with surrealists in Paris. First one-man exhibition in Paris, 1933. Represented in Venice Biennale, 1956; II. Documenta, Kassel, 1959. Lives in Paris.

STANDING NUDE. 1953. Oil on canvas, 62 $\frac{3}{4}$ x 22".

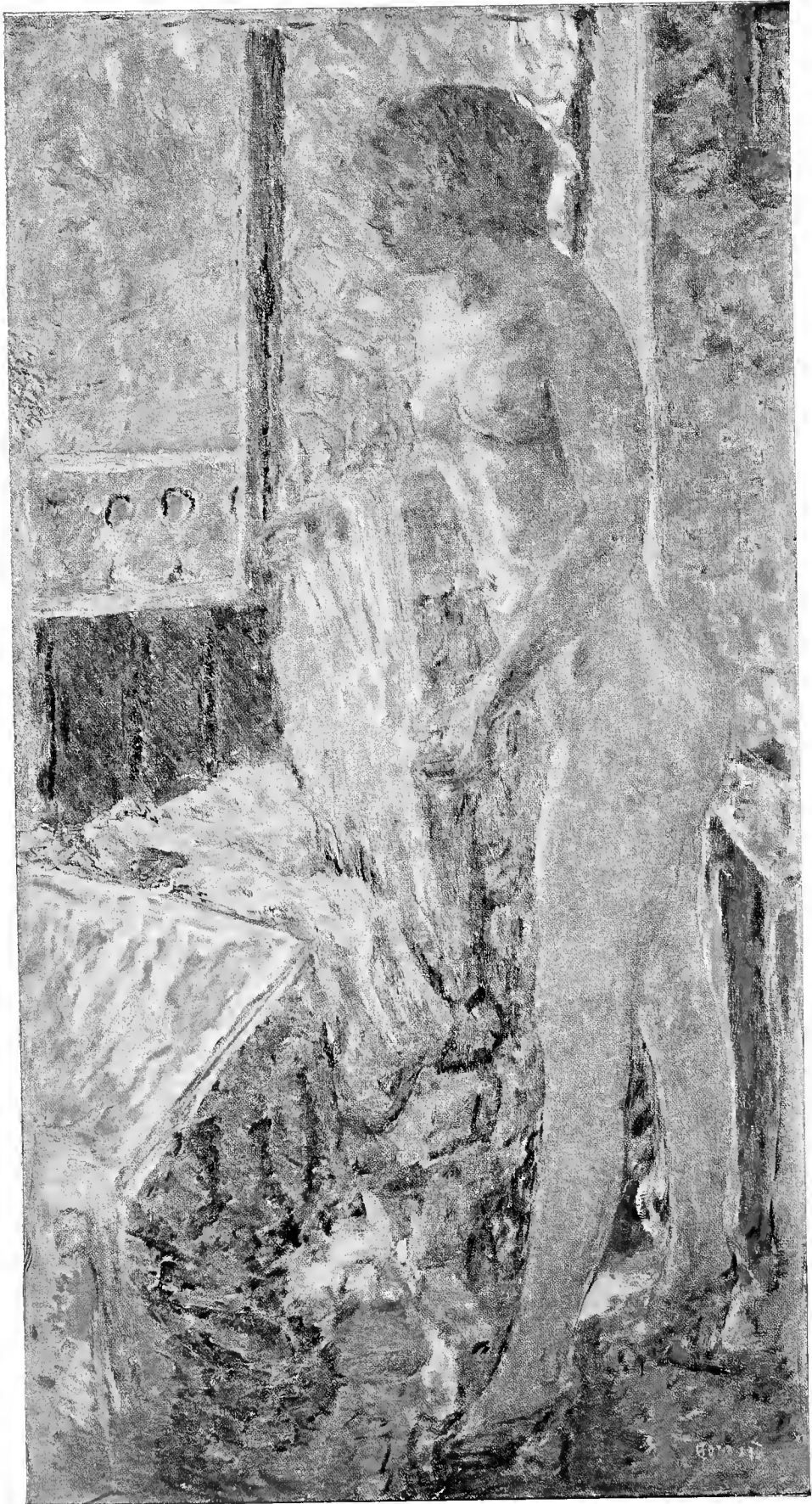
VINCENT VAN GOGH 1853-1890

Born in Groot Zundert, The Netherlands. Worked in an art gallery, as a schoolmaster and a lay preacher. 1880 began to study drawing. 1882 first oil paintings. Entered Academy, Antwerp, 1885. 1886 to Paris, met Lautrec. 1887 met Pissarro, Bernard, Gauguin and others. 1888 to Arles. 1889 admitted himself to asylum at St. Rémy. 1890 to Paris; then to Auvers, where he committed suicide. 1891 retrospective, Salon des Indépendants, Paris.

L'ARLÉSIENNE. 1890. Oil on canvas, 23 $\frac{1}{2}$ x 19 $\frac{3}{4}$ ".



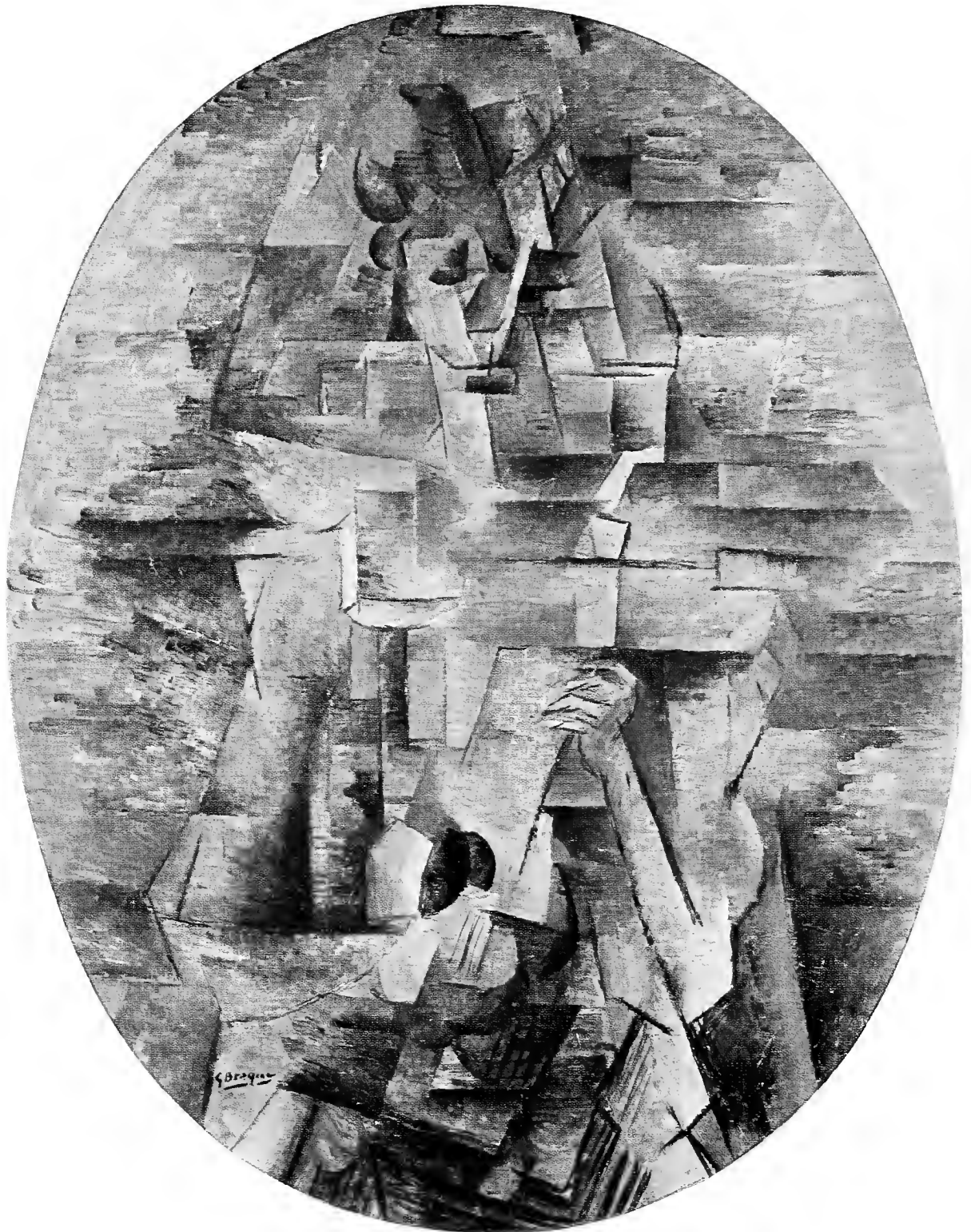
Basaine: The Clearing, 1951.





← *Bonnard: Nude at the Window.*

Braque: Landscape at La Ciotat, 1907.





← Braque: *Woman with a Mandolin*. 1910.

Braque: *Still Life with Fruit Bowl*. 1919.



Cézanne: Portrait of Madame Cézanne. 1872-77.

Cézanne: Forest Path. 1895. →

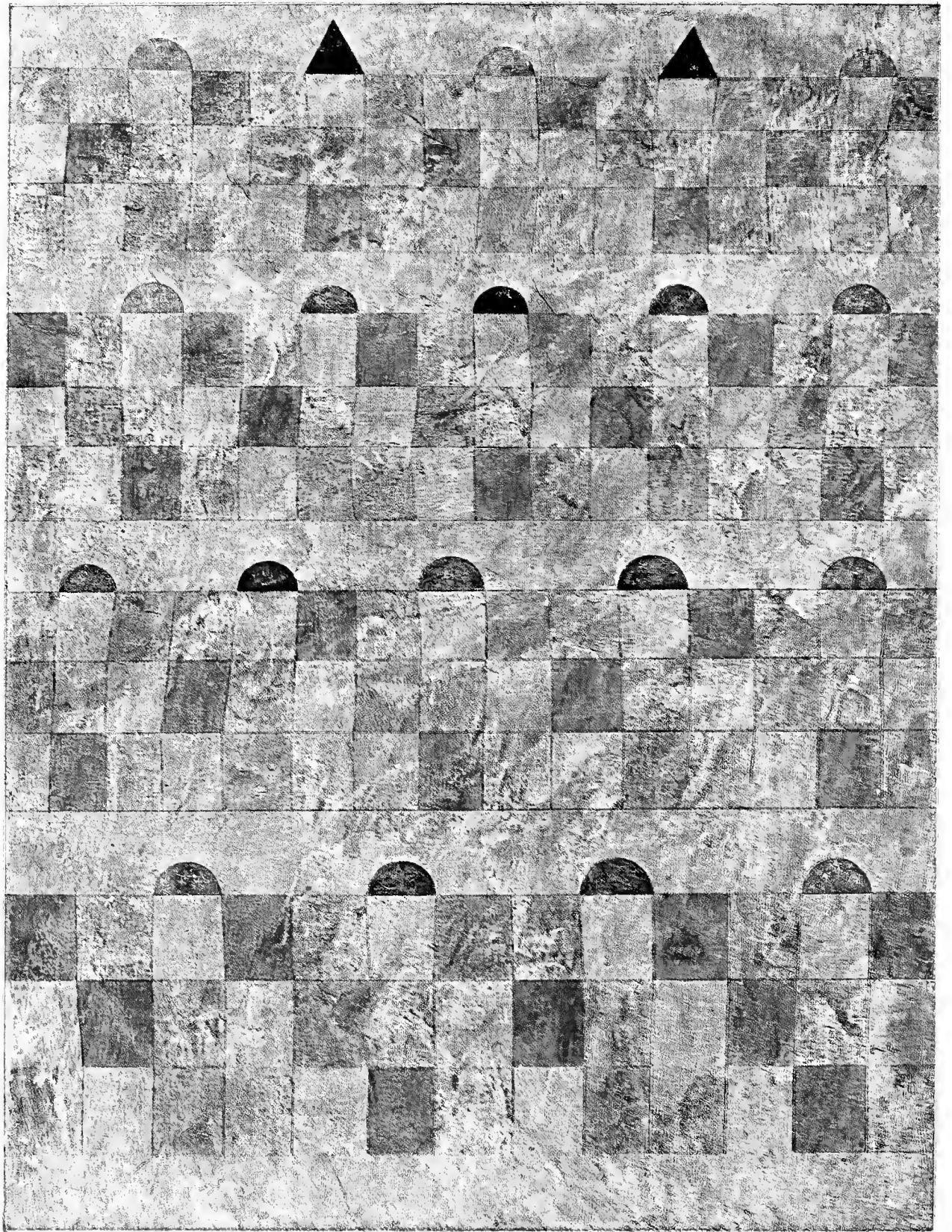


Degas: After the Bath. Circa 1886.





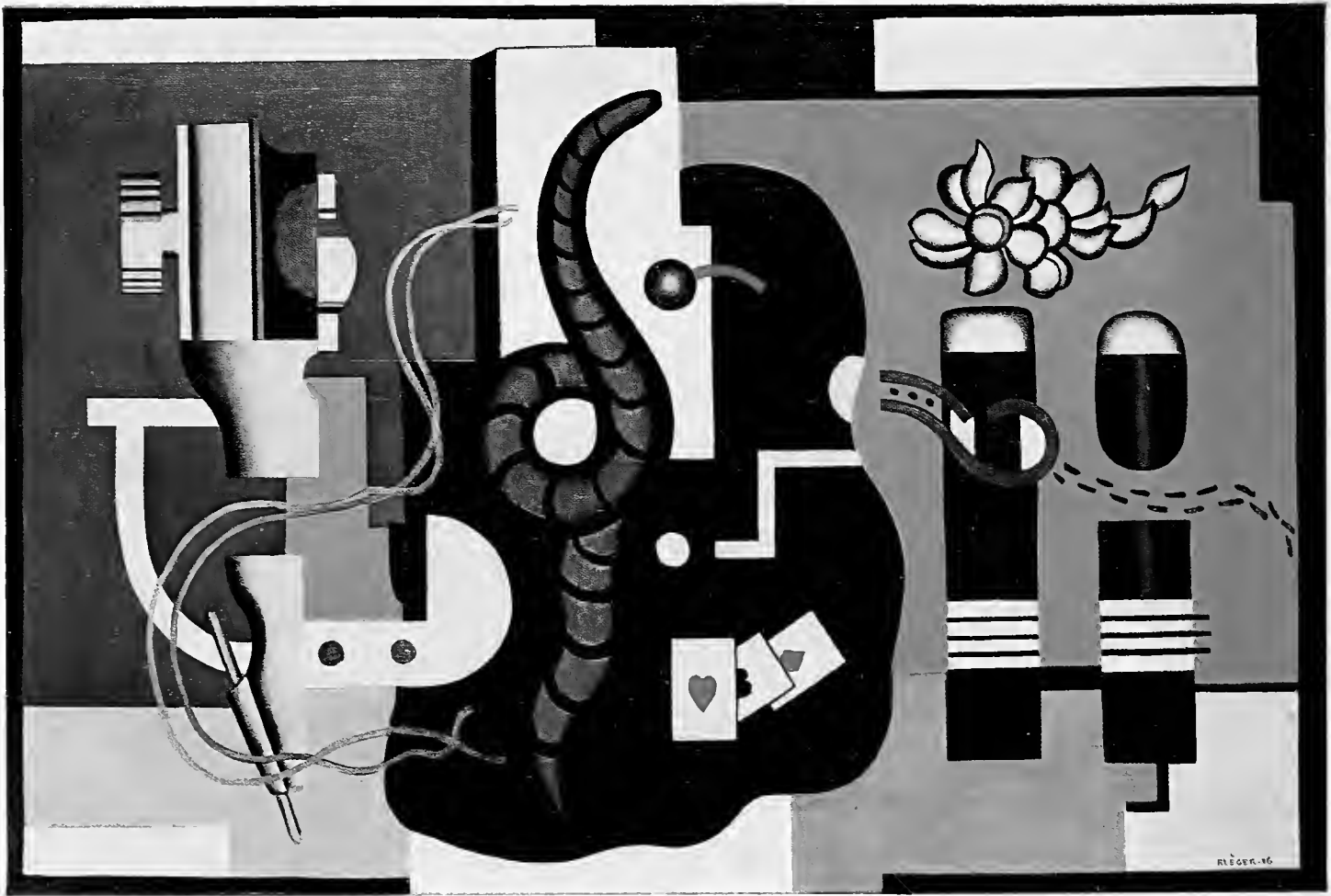


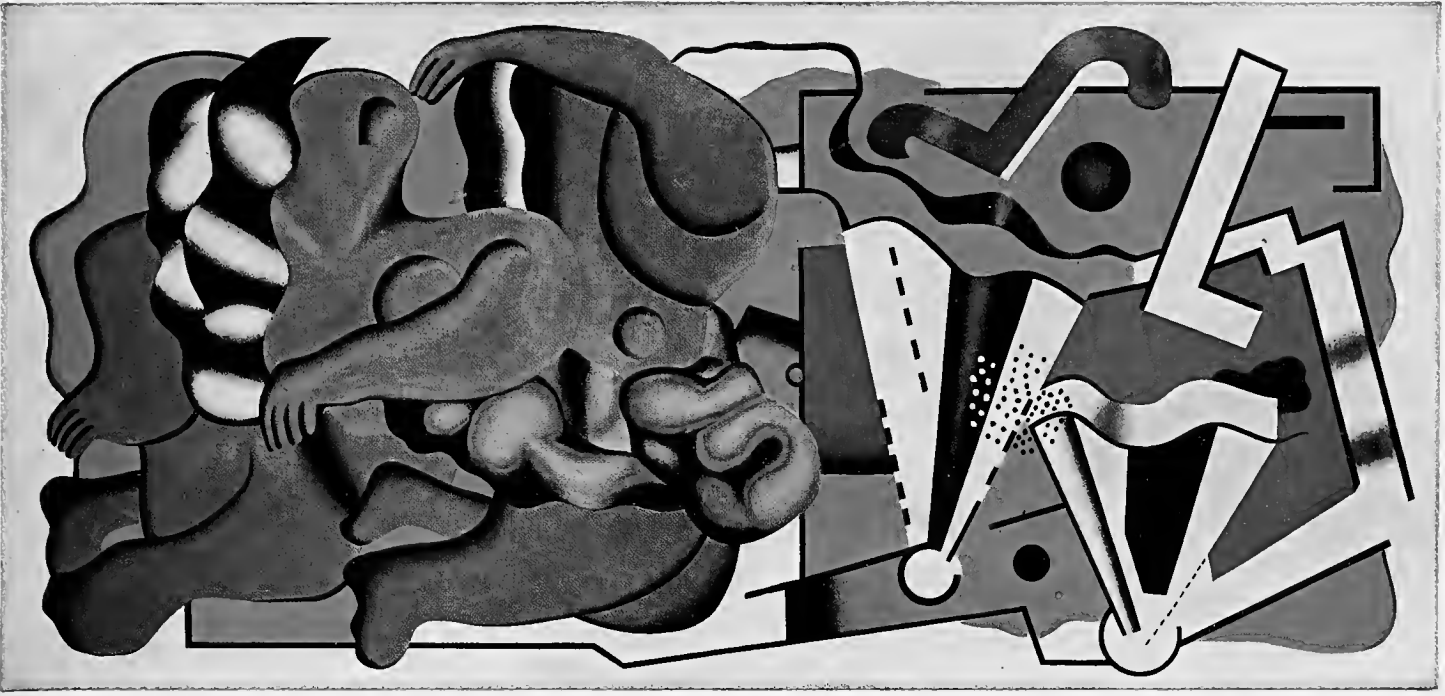


Klee: Palace in Four Parts. 1933.



Klee: In the Flower Garden. 1939.

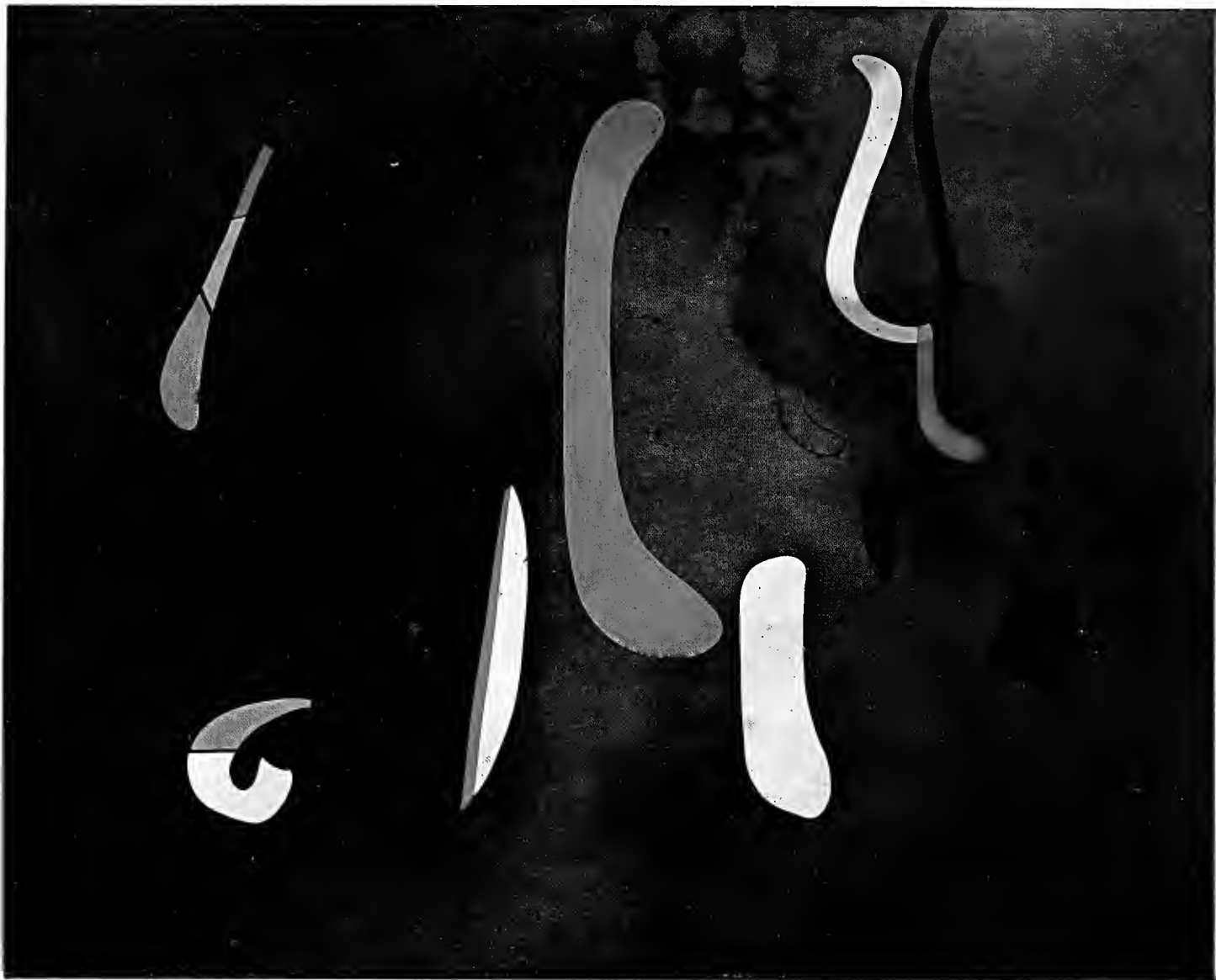




← Léger: *Compass*. 1926.

Léger: *Composition I*. 1930.

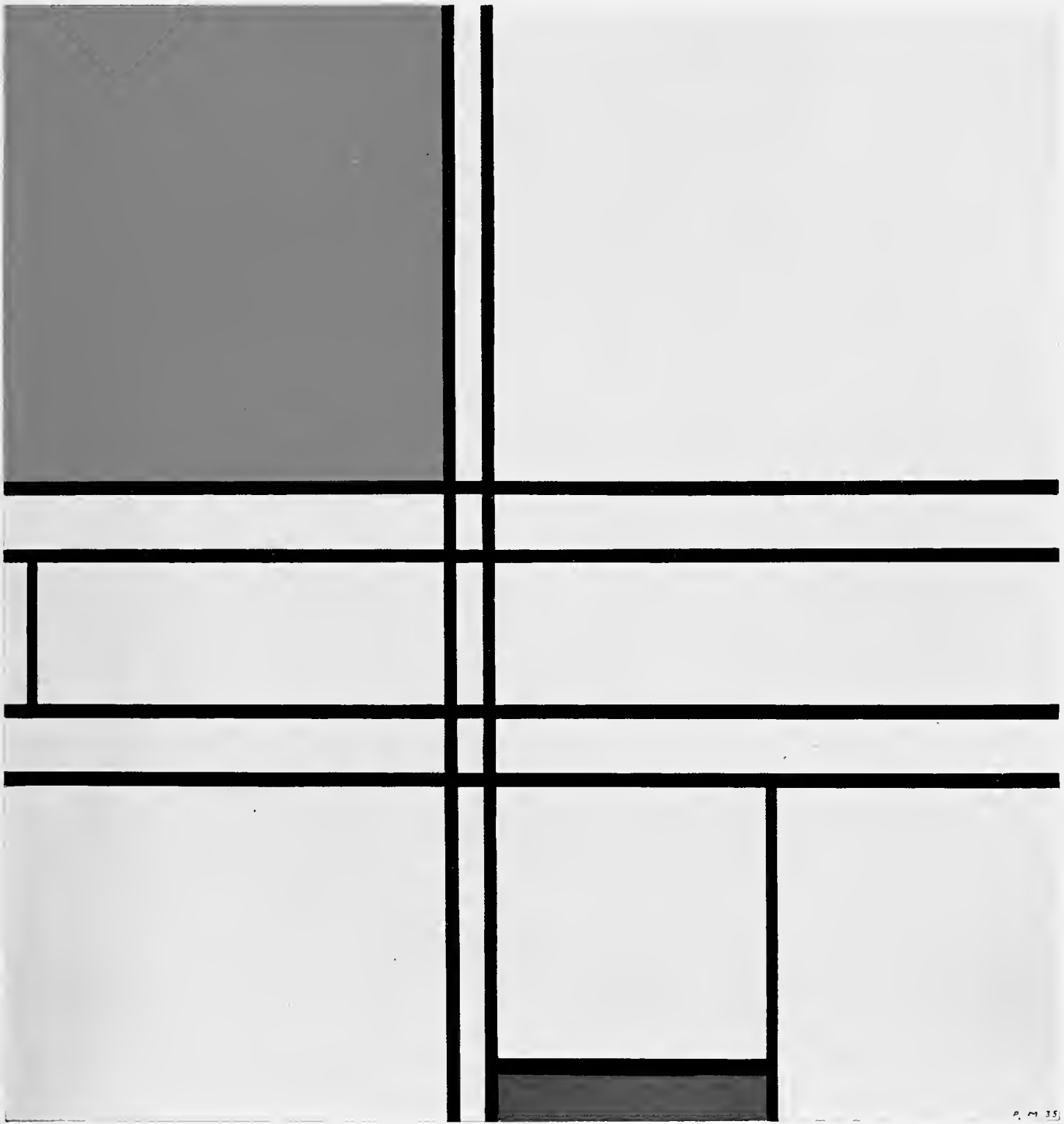




← Matisse: *Grey Nude*, 1929.

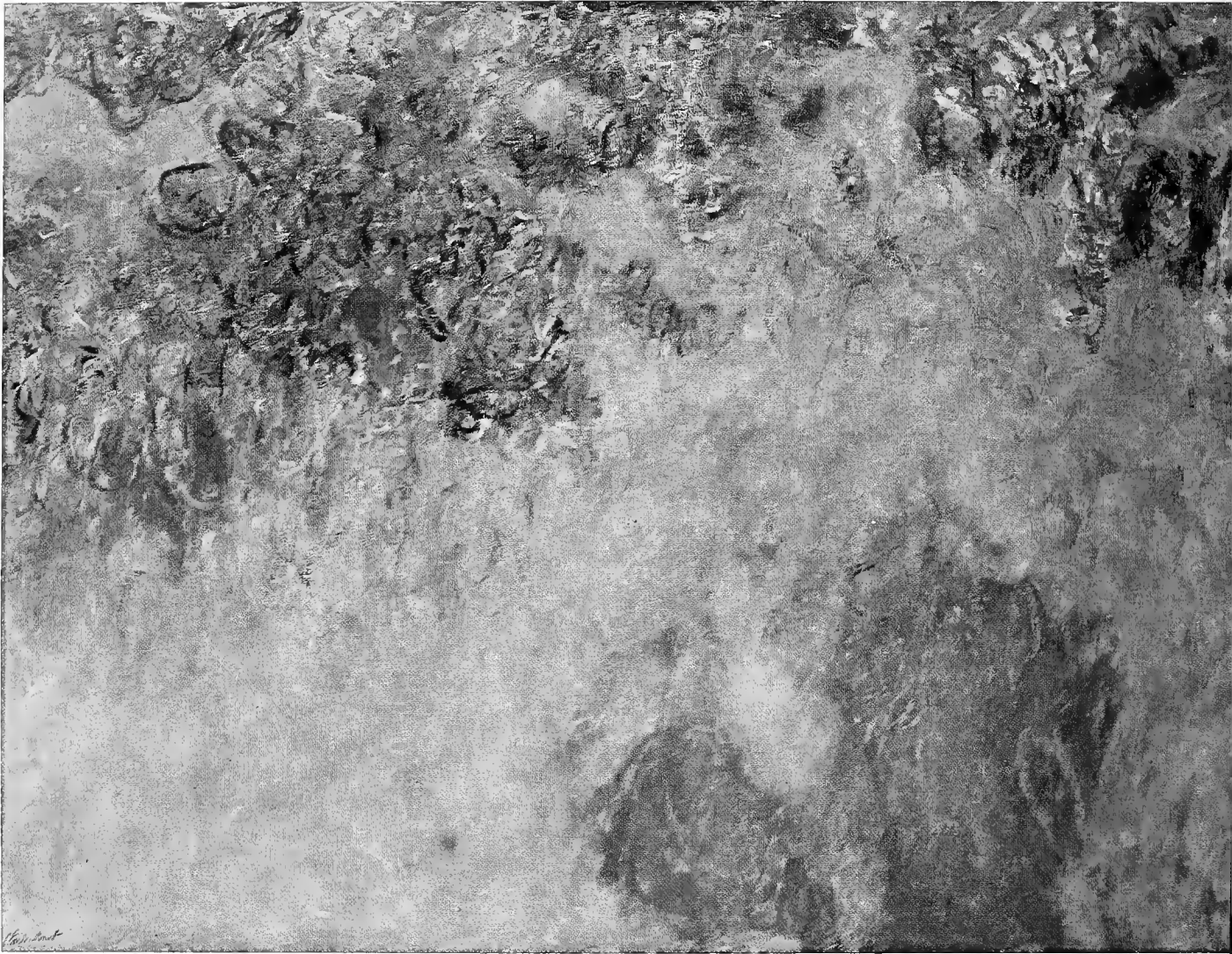
Miro: *Constellation*, 1933.



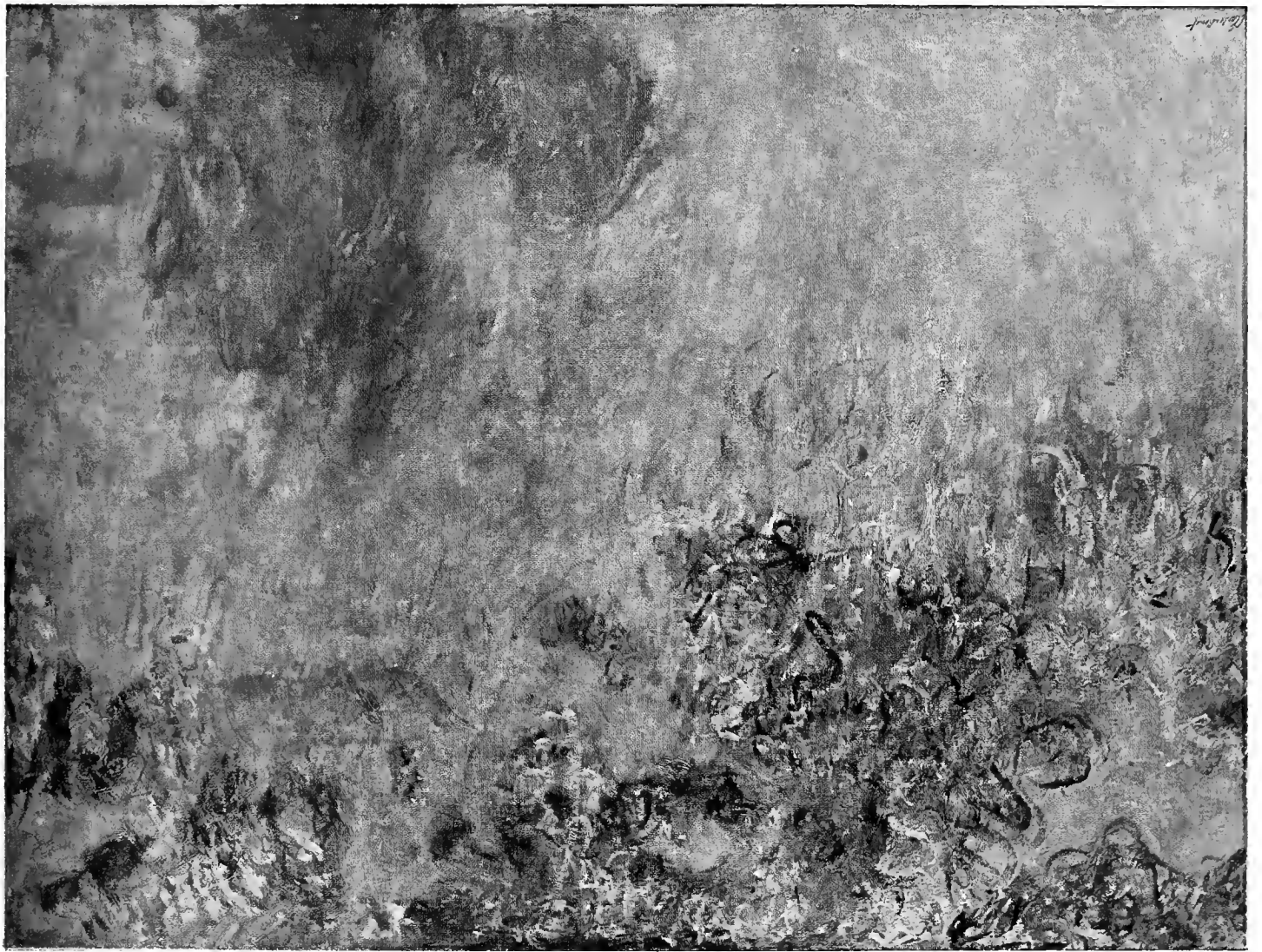


P. M. 35

Mondrian: Composition. Blue and Yellow. 1935.



Monet: Wisteria. 1920-25.







← *Picasso: Bust of a Woman, 1907.*

Picasso: Still Life with Mandolin, 1923

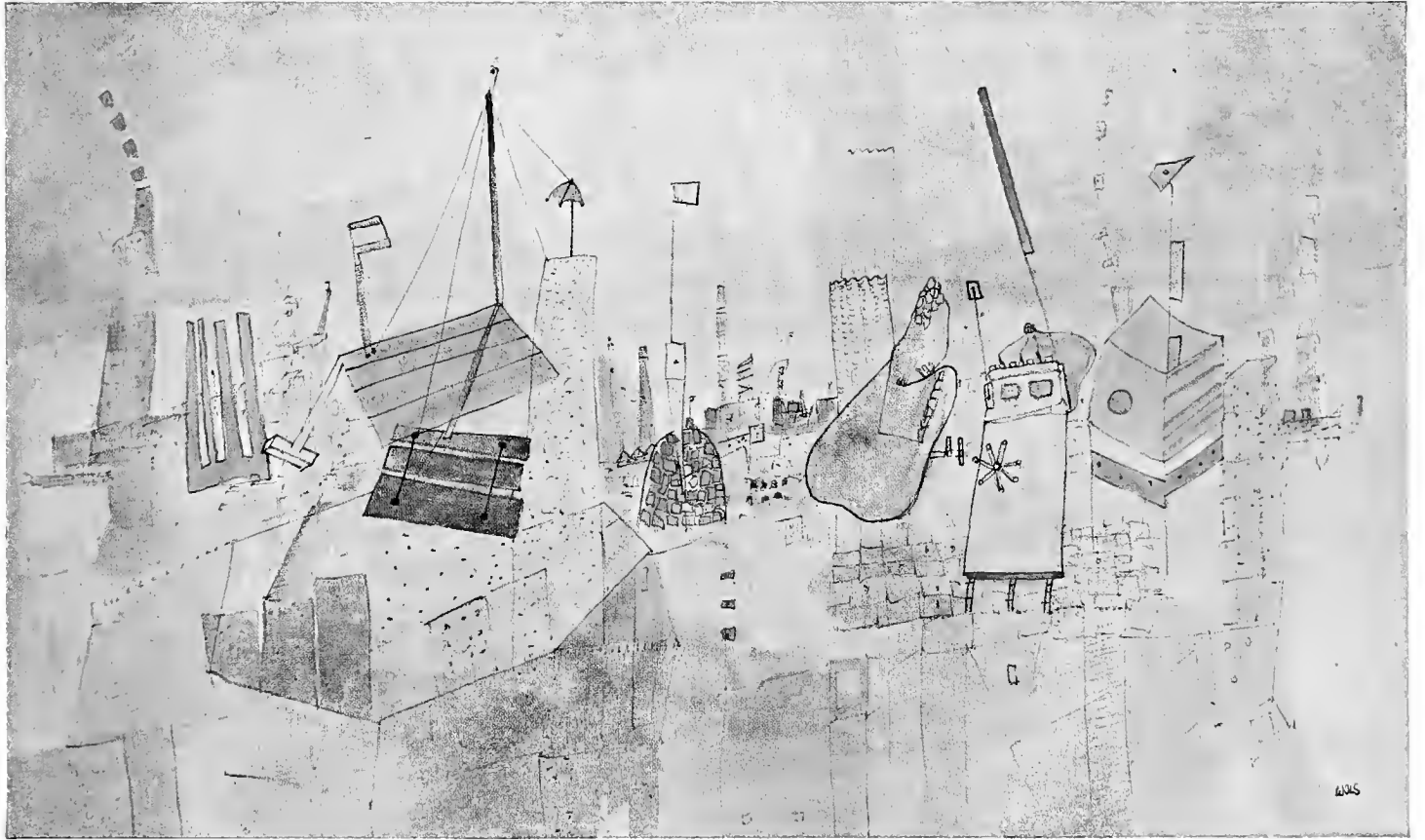




← *Picasso: Seated Figure, 1930.*

Picasso: Nude Before the Garden, 1956.

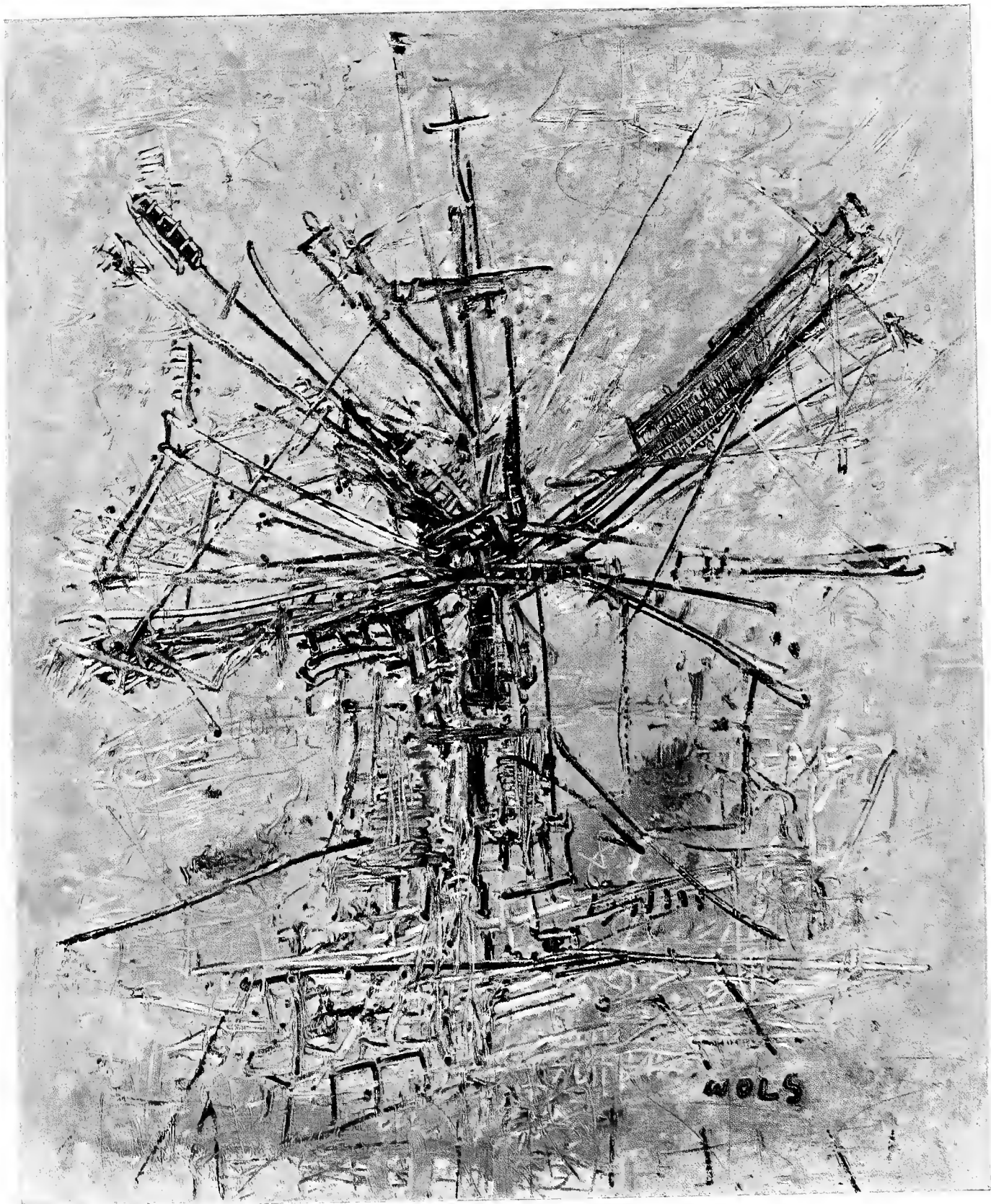




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← Schwitters: *Okola*. 1926.

Wols: Harbor District.



Wols: Windmill, 1940-44.

MICHAEL GOLDBERG 1924—

Born in New York City, where he now lives. Studied at Art Student's League, New York, 1938-40, 1946; Hans Hofmann School of Fine Arts, New York, 1941-42, 1949-51. In the army 1942-46. Group exhibitions since 1951, including Young America, Whitney Museum, 1957; Pittsburgh International, 1958; II. Documenta, Kassel, 1959; São Paulo Bienal, 1959. First one-man exhibition, Tibor de Nagy Gallery, New York, 1953.

JANUS STILL LIFE. 1955. Oil and collage, 75 x 80¼".

JUAN GRIS 1887-1927

Born in Madrid. 1902 studied at School of Arts and Industry, Madrid. 1906 to Paris. Met Kahnweiler, 1907. First exhibited, 1912, at Salon des Indépendants and with cubists at Section d'Or. 1922-23 executed stage sets and costumes for Diaghilev. Died in Paris.

TEA CUPS. 1914. Oil, charcoal and collage on canvas, 25½ x 36¼".

STILL LIFE. 1919. Oil on canvas, 21¾ x 15".

PHILIP GUSTON 1913—

Born in Montreal. To Los Angeles, 1916. Self-taught except for three months at Otis Art Institute, Los Angeles. 1934-35 to Mexico. To New York, 1935. Worked on WPA Federal Art Project, 1935-40. One-man exhibitions since 1944. Group exhibitions include São Paulo Bienal, 1957, 1959; II. Documenta, Kassel, 1959; Venice Biennale, 1960. Lives in New York City.

COMPOSITION (BRANCH). 1956-58. Oil on canvas, 72¼ x 76½".

ALFRED JENSEN 1903—

Born in Guatemala City. 1925-26 studied at Fine Arts Museum, San Diego. Has exhibited in United States and Europe. First one-man show at Heller Gallery, New York, 1952. Subsequent New York exhibitions at Tanager, Stable, Bertha Schaefer and Martha Jackson Galleries. Instructor at Maryland Institute, Baltimore, 1958. Lives in New York City.

INSIGHT. 1959. Oil on canvas, 74 x 45¾".

VASILY KANDINSKY 1866-1944

Born in Moscow. 1896 to Munich. 1911 with Franz Marc founded Der Blaue Reiter group in Munich and edited yearbook by that name. 1912 wrote Concerning the Spiritual in Art. 1919 returned to Moscow; director, Museum of Pictorial Culture; taught at Academy of Fine Arts. 1922-32 professor at Bauhaus, Weimar and Dessau. From 1933, Paris, where he died.

NUDE. 1911. Oil on canvas, 58 x 39".

PAUL KLEE 1879-1940

Born in Bern. First considered music as a profession but chose painting. 1898 studied in Munich; associated with Der Blaue Reiter, 1911. 1912 Paris. 1914 trip to Kairuan, Tunisia. 1920-30 professor at Bauhaus, Weimar and Dessau. 1925 wrote Pedagogical Sketchbook. 1931 professor at Düsseldorf Academy of Art. Returned to Bern, 1933. Died at Locarno-Muralto, Switzerland.

THE CHAPEL QUAKES. 1924. Gouache and india ink, 13¼ x 14¼".

FIELD. 1925. Gouache, 10 x 13".

TIME AND THE PLANTS. 1927. Oil on wood, 15¼ x 21".

CHECK! 1931. Oil on plaster, 15¼ x 17".

PALACE IN FOUR PARTS. 1933. Oil on canvas, 35½ x 26½".

TROUBLED. 1934. Oil on canvas, 6¾ x 16½".

IN THE FLOWER GARDEN. 1939. Oil on canvas, 21¾ x 15".

FERNAND LÉGER 1881-1955

Born in Argentan, Normandy. 1900 to Paris; worked as an architectural draughtsman. Began painting, 1901. Associated with cubists, 1910-14. Stage designs for Swedish Ballet, 1921-23; 1924 film Ballet Mécanique. Visits to United States in 1931, 1938, 1941-45. 1949 mosaic for church façade at Assy; 1951 window for church at Audincourt. Died in Gif-sur-Yvette, France.

SEATED NUDE. 1913. Charcoal, 19¼ x 12½".

COMPASS. 1926. Oil on canvas, 38 x 57¾".

STILL LIFE WITH INKWELL. 1927. Gouache on board, 9 x 12½".

COMPOSITION I. 1930. Oil on canvas, 55½ x 114½".

EL LISSITZKY 1890-1947

Born in Smolensk, Russia. Studied engineering. Joined constructivist movement of Tatlin and Rodchenko, 1919. Taught at Moscow Academy, 1921. 1922 to Berlin, where he worked with van Doesburg, Moholy-Nagy and Mies van der Rohe. 1923-25 Switzerland, where he organized ABC group. Published The Isms of Art with Arp, 1925. 1925-28 Hannover. 1928 returned to Russia. Died in Moscow.

COMPOSITION. 1920-22. Oil on canvas, 30¼ x 32¼".

JOHN LITTLE 1907—

Born in Sanford, Alabama. Studied at Buffalo Fine Arts Academy, 1924-27; Art Student's League, New York, 1933-34; Musée des Arts Décoratifs, Paris, 1937; Hans Hofmann School of Fine Arts, New York and Provincetown, 1938-43. One-man exhibitions since 1946. Lives in East Hampton, New York.

INCREASE. 1959. Oil on canvas, 73¼ x 73¼".

ALFRED MANESSIER 1911—

Born in Saint-Ouen (Somme), France. Studied at Academy of Fine Arts, Amiens. 1931 to Paris. Studied architecture at École des Beaux-Arts; started to paint at this time. 1935 studied with Bissière, met Le Moal, Bertholle. Later exhibited with Singier and Gischia. Has designed tapestries and stained glass for churches. Exhibited in Europe, South America and United States.

LAVENDER. 1959. Oil on canvas, 38½ x 51¼".

CONRAD MARCA-RELLI 1913—

Born in Boston. Self-taught. Since 1948 both group and one-man exhibitions in United States and Europe. Received Logan Medal and Purchase Prize, Whitney Museum Annual, 1954; Ford Foundation Fellowship, 1959. Spent part of 1959 in Rome. Associate Professor, University of California, Feb.-June 1958. Lives in New York City.

COLLAGE M-10-56. Oil and collage on canvas, 34¼ x 24½".

HENRI MATISSE 1869-1954

Born in Le Cateau, France. 1891 studied in Paris with Bouguereau and Moreau. Exhibited at Salon des Indépendants from 1901, at Salon d'Automne from 1903. One-man show, Ambroise Vollard's, 1904. Leader of the Fauves. 1908 exhibited in New York, Moscow and Berlin. 1910 to Spain; 1911 to Moscow; 1911-13 trips to Morocco. Designed Vence chapel, completed 1951. Died in Nice.

FLOWERS AND CERAMIC PLATE. 1911. Oil on canvas, 36¾ x 32¼".

STILL LIFE WITH FISH. 1921. Oil on canvas, 29 x 24".

GREY NUDE. 1929. Oil on canvas, 39¾ x 32".

JOAN MIRÓ 1893—

Born in Barcelona. 1919 to Paris. 1922 exhibited in international Dada exhibition, Paris; 1925 in first surrealist group exhibition, Paris. 1925 décor for Diaghilev ballet. Murals: 1937 Paris Exposition; Terrace Plaza Hotel, Cincinnati, 1947; Graduate Center, Harvard University, Cambridge, Mass., 1950-51. Guggenheim International Award, 1958. Lives in Palma Majorca, Spain.

CONSTELLATION. 1933. Oil on canvas, 51¼ x 65¼".

POETIC LANDSCAPE. 1937. Oil on board, 49¼ x 37".

HALLOWEEN. 1953. Oil on masonite, 42 x 21".

PIET MONDRIAN 1872-1944

Born in Amersfoort, The Netherlands. Studied at Academy of Fine Arts, Amsterdam. 1910 to Paris. 1914 exhibited at Salon des Indépendants. 1914-19 The Netherlands. 1917 founded with van Doesburg and others the periodical De Stijl. Published Le Néó Plasticisme, 1920, Paris. 1938-40 London. 1940 to United States. Died in New York City.

TREE. 1912. Oil on canvas, 36¾ x 27¾".

COMPOSITION NO. V WITH COLOR PLANES. 1917. Oil on canvas, 19½ x 24".

COMPOSITION NO. II, BLACK AND WHITE. 1930. Oil on canvas, 16 x 13¼".

COMPOSITION, BLUE AND YELLOW. 1935. Oil on canvas, 28¾ x 27¼".

COMPOSITION, WHITE, RED, YELLOW. 1938. Oil on canvas, 31½ x 24½".

CLAUDE MONET 1840-1926

Born in Paris. Studied at École des Beaux-Arts, Paris. Friendship with Renoir, Sisley and Bazille. 1871 trip to London with Pissarro; influence of Turner. A leading figure in the Impressionist movement. Participated in first Impressionist exhibition, 1874, Paris and most subsequent Impressionist shows. 1890-91 began Haystack series, followed by Cathedral of Rouen and Waterlilies series. Died in Giverny, France.

WISTERIA. 1920-25. Oil on canvas, 59¼ x 79".

BEN NICHOLSON 1894—

Born in Denham, Buckinghamshire, England. Son of artist, Sir William Nicholson. Studied at Slade School, London and in Tours and Milan. Known for his geometrical plaster reliefs as well as for his paintings. Awarded many prizes including first prize, Pittsburgh International, 1952; Guggenheim International Award, 1956; Ulissi Prize, Venice Biennale, 1958.

COMPOSITION (PALE BLUE CIRCLE). 1935. Oil on canvas, 28 x 35¾".

PABLO PICASSO 1881—

Born in Malaga, Spain. To Barcelona, 1895. 1900-01 trips to Madrid and Paris. 1904 settled in Paris. 1907 met Braque with whom he developed cubism. 1917-21 stage sets and costumes for Diaghilev ballet. 1937 "Guernica". 1939-40 Royan, near Bordeaux. Since 1946 has lived in the south of France. Retrospectives: Paris, 1955; New York, 1959; London, 1960.

KNEELING NUDE. 1901. Chalk, 13¾ x 9¾".

BUST OF A WOMAN. 1907. Oil on canvas, 21¼ x 15¾".

WOMAN WITH MANDOLIN. 1908. Oil on canvas, 39½ x 31¾".

STILL LIFE WITH MANDOLIN. 1923. Oil on canvas, 38½ x 51½".

SKETCH FOR A SCULPTURE. 1930. Oil on canvas, 36¼ x 28¾".

SEATED FIGURE. 1930. Oil on wood, 26 x 19¼".

BULLFIGHT. 1934. Oil on canvas, 13 x 21¾".

TWO FIGURES. 1939. Oil on canvas, 16 x 13".

SEATED CHILD. 1939. Oil on canvas, 28½ x 23½".

SEATED NUDE ON BLUE. 1939. Oil on canvas, 16 x 13".

STILL LIFE WITH MELON. 1948. Oil on wood, 23½ x 39¼".

NUDE BEFORE THE GARDEN. 1956. Oil on canvas, 51¼ x 63¾".

JACKSON POLLOCK 1912-1956

Born in Cody, Wyoming. Lived in Arizona and Wyoming. Came to New York 1929. Studied at Art Student's League with Thomas Hart Benton, 1929-30. First one-man show in 1943, Art of This Century, New York. Included in São Paulo Bienal, 1951, 1957 (Special Room); Venice Biennale, 1948, 1950, 1956. Died in East Hampton, New York. Posthumous retrospective, The Museum of Modern Art, New York, 1957.

SHIMMERING IMAGE. 1947. Oil on canvas, 24 x 20".

ROBERT RAUSCHENBERG 1925—

Born in Port Arthur, Texas. Studied at Kansas City Art Institute; Académie Julian, Paris, 1947; Black Mountain College, N. C., 1948-49; Art Student's League, New York, 1949-50. Traveled in Italy and North Africa, 1952-53. Group exhibitions since 1951, including II. Documenta, Kassel, 1959; 16 Americans, The Museum of Modern Art, New York, 1959. One-man exhibitions since 1953. Lives in New York City.

COMPOSITION. 1951. Oil and collage on canvas, 29 $\frac{3}{4}$ x 41".

MAN RAY 1890—

Born in Philadelphia. To New York, 1897. First one-man exhibition, New York, 1912. Exhibited in Armory Show, New York, 1913. With Duchamp and de Zayas founded New York Dada group, 1917. 1921 to Paris, where he joined Dada group. 1921 took up photography using "Rayograph" technique. 1924 joined surrealist group. Has made surrealist films. 1940-51 California. Now lives in Paris.

COMPOSITION. 1929. Oil on canvas, 20 $\frac{1}{2}$ x 28".

GEORGES ROUAULT 1871-1958

Born in Paris. Studied stained glass making. 1891, École des Beaux-Arts, Paris; 1893 met Matisse in Moreau's class. 1901 met Huysmans. 1902-12 exhibited annually at Salon des Indépendants. A founder of Salon d'Automne, 1903, where he exhibited regularly until 1908. 1904 met Léon Bloy. First one-man exhibition Galerie Druet, 1910. Active in printmaking; designed décor for Diaghilev ballet, 1929; windows for Church at Assy, 1945. Died in Paris.

MOROCCAN. 1913. Oil on canvas, 40 $\frac{1}{4}$ x 27 $\frac{1}{4}$ ".

KURT SCHWITTERS 1887-1948

Born in Hannover. Studied at School of Decorative Arts of Hannover, 1908; 1909-14 Academy of Dresden. 1915 Merzbau. 1919, Hannover, founded Merz, his own sector of the Dada movement, published review Merz, contributed to review Der Sturm. Member of Cercle et Carré group, Paris. 1930 and Abstraction-Création, 1932. Settled in England, 1941. Died in Ambleside, England.

MERZBILD 13A. 1919. Oil and collage on board, 16¼ x 13" (oval).

BUNT. 1921. Collage, 7 x 5½".

Mz. RE. Circa 1923. Collage, 7 x 6¾".

Mz 464. 1922. Collage and gouache, 7½ x 5½" (oval).

OKOLA. 1926. Collage, 7 x 5¼".

ROSA DABEI. 1926. Collage, 6½ x 5¼".

Mz 30, 17. 1930. Collage on board, 6¼ x 4¾".

GREY CIRCLE. 1946. Oil and collage on wood, 10½ x 8½".

N. B. 1947. Collage on leather, 15 x 11".

MILK FLOWER. 1947. Collage on board, 15 x 12¼".

REPL. 1947. Collage, 13½ x 11".

CHAIM SOUTINE 1894-1943

Born in Smilovitch, Lithuania. Studied at School of Fine Arts, Vilna, 1910. 1913 to Paris, where he studied at École des Beaux-Arts. Met Chagall, Léger, Cendrars, Modigliani and the dealer, Zborowski. Exhibited rarely. After 1919 lived in Céret, Cagnes, Chatelguyon and Paris. Died in Paris.

MISTRAL. 1922. Oil on canvas, 32¾ x 24".

NICOLAS DE STAËL 1914-1955

Born in St. Petersburg. 1919 left Russia; 1922 to Brussels. Studied at School of Fine Arts, Brussels, 1932-33. Traveled extensively in Europe and North Africa, 1930-37. 1937 to Paris; 1940-42 Nice; returned to Paris, 1943. First one-man exhibition, Paris, 1944; exhibited in Salon de Mai, 1945-55. 1954 settled at Antibes where he committed suicide. Retrospective, Musée National d'Art Moderne, Paris, 1956.

DOOR WITHOUT ENTRANCE. 1946. Oil on canvas, 74½ x 37".

BRIDGE OF AUTEUIL. 1954. Oil on canvas, 35 x 51½".

PIERRE TAL COAT 1905—

Born in Clohars-Carnoët, Brittany. Studied sculpture; designed models for pottery industry in Quimper. To Paris, 1925. Has lived in Brittany, Burgundy, Aix-en-Provence. Received Prix Paul Guillaume, 1936. Participated in Pittsburgh International, 1952, 1955, 1958; Venice Biennale, 1956; II. Documenta, Kassel, 1959. Lives in Paris.

ROCK. 1950. Oil on canvas, 30¾ x 30¾".

ANTONI TÀPIES 1923—

*Born in Barcelona. 1946 gave up law studies to devote himself exclusively to painting. Self-taught. 1948 co-founder of group and review *Dau al Set*, Barcelona. 1950 to Paris on French government scholarship. 1950, first one-man show, Barcelona. Included in São Paulo Bienal, 1953 (purchase prize); Venice Biennale, 1958 (two prizes); Pittsburgh International, 1950, 1952, 1955, 1958 (first prize). Lives in Barcelona.*

COMPOSITION. 1957. Oil and mixed media on canvas, 45 x 57½".

MARK TOBEY 1890—

Born in Centerville, Wisconsin. Self-taught. 1911 to New York. Later lived in Chicago and in Seattle. Traveled in Mexico, Europe, Near and Far East. Studied Chinese calligraphy in China, 1934. One-man exhibitions since 1917. Recent group exhibitions include São Paulo Bienal, 1951, 1955; Pittsburgh International, 1952, 1955, 1958; Venice Biennale, 1956; II. Documenta, Kassel, 1959. Lives in Basel, Switzerland.

WHITE WORLD. 1953. Tempera, 18½ x 24".

JACQUES VILLON 1875—

Born in Damville (Eure), France. Painter, engraver, etcher. Eldest brother of artists Marcel Duchamp, Suzanne Duchamp, Raymond Duchamp-Villon. 1894 to Paris. Associated with cubists. 1932-33 member of Abstraction-Création group. 1936 visited the United States, 1940 in southern France. Participated in Venice Biennale, 1950, 1956 (first prize for painting), 1960; Pittsburgh International, 1950 (first prize). Lives in Puteaux, France.

FIGURE. 1921. Oil on canvas, 21½ x 15".

EDOUARD VUILLARD 1868-1940

Born in Cuiseaux. Family moved to Paris, 1877. Enrolled in École des Beaux-Arts, Paris, 1886; Académie Julian, 1888. 1889 joined Nabi group with Denis, Bonnard, Sérusier and others. First one-man show at Revue Blanche. Exhibited also at Bernheim-Jeune, Salon des Indépendants, Salon d'Automne. 1938 retrospective at Musée des Arts Décoratifs. Died at La Baule, France.

IN THE PARK. Oil on paper mounted on canvas, 30½ x 36¼".

EMERSON WOELFFER 1914—

Born in Chicago. Studied at Art Institute of Chicago. Has taught at Institute of Design, Chicago; Black Mountain College, N. C.; Colorado Springs Fine Arts Center. Now teaching at Chouinard School, Los Angeles. Exhibitions in the United States and Europe. Included in Pittsburgh International, 1952, 1958.

AIR MAIL. 1957-58. Oil on canvas, 55¼ x 39½".

WOLS 1913-1951

Born Alfred Otto Wolfgang Schulze in Berlin. Studied the violin, enrolled for a short time at Bauhaus, Berlin. 1932 to Paris, associated with surrealists. Worked as photographer. Lived in Spain. 1939 returned to France and began to paint. Illustrated books by Kafka, Sartre, Artaud and others. First one-man exhibition, Galerie Drouin, Paris, 1947. Participated in numerous group exhibitions. Died in Paris.

WINDMILL. 1940-44. Oil on canvas, 28¾ x 23½".

HARBOR DISTRICT. Watercolor, 7¼ x 12½".

COMPOSITION. Ink and watercolor, 8¾ x 5½".

COMPOSITION. Ink and watercolor, 9 x 11¾".

COMPOSITION. Ink and watercolor, 9 x 11".

ADJA YUNKERS 1900—

Born in Riga, Latvia. Educated in St. Petersburg. Self-taught as an artist. From 1919 traveled in Europe, North Africa, Mexico. Settled in Paris 1928-38. Spent World War II in Sweden. 1947 to United States. Guggenheim Fellowship 1949-50, renewed 1954-55; recipient of Ford Foundation Fellowship, 1959. Many group and one-man exhibitions. Now an American citizen, living in New York City.

EMBROIDERED HALO. 1957. Pastel, 32 x 26¼".

*The following works were not originally part of the
G. David Thompson Collection
but were added to the Museum showings with the owner's consent:*

Kandinsky: NUDE. 1911.

Monet: WISTERIA. 1920-25.

*The following work listed in the catalogue had to be withdrawn
for reasons beyond our control:*

van Gogh: L'ARLÉSIENNE. 1890.

*The works listed below were recently sold
and are now in the following collections:*

Picasso: BULLFIGHT. 1934.

SEATED CHILD. 1939.

Collection Mr. and Mrs. Kirk Douglas, Beverly Hills, California.

Picasso: SEATED NUDE ON BLUE. 1939.

TWO FIGURES. 1939.

Collection Richard L. Feigen, Chicago, Illinois.

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