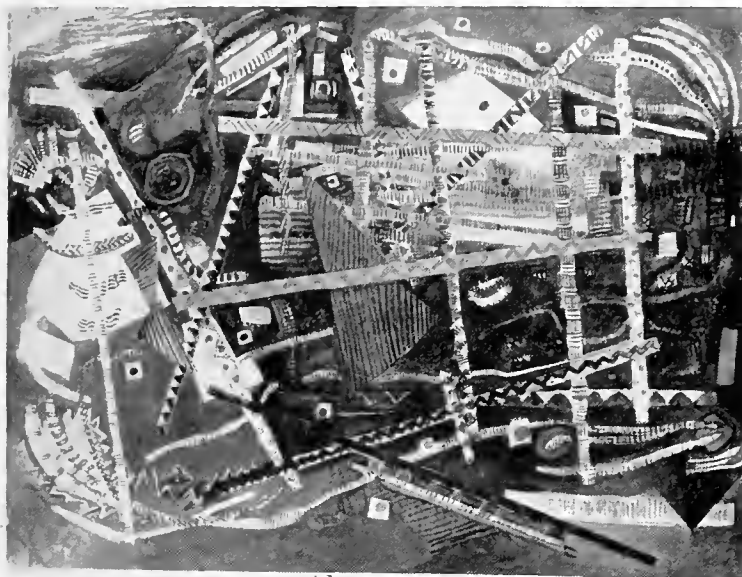


HILLA REBAY



CONFUOCO (1946)

11 x 14, Watercolour

MUSEUM OF NON-OBJECTIVE PAINTING
1071 FIFTH AVENUE NEW YORK 28, N. Y.



HILLA REBAY 1947

The Solomon R. Guggenheim Foundation presents watercolours
and unrivalled collages by Hilla Rebay. This collection, the
work of thirty-eight years, is being exhibited by public request.

NOVEMBER - DECEMBER 1948

THE MUSEUM OF NON-OBJECTIVE PAINTING

INTRODUCTION

The present exhibition of watercolours and collages by Hilla Rebay is only the latest of a long series of one-man shows by this artist in the important cities of the world.

In Strassburg, Alsace, where she was born, Hilla Rebay began to draw portraits as a child of six, and at the age of eleven, she accomplished her first excellent portrait in oil. Her drawings were called Holbein-like by the greatest of academic masters, E. V. Gebhard, Duesseldorf. Her formal art education began when she was not yet sixteen, at the Academies of Duesseldorf and Paris, where she received several first prizes. In 1913, her paintings were exhibited at the Salon des Independents in Paris. In 1914 and 1915, after exhibiting in the free Secession in Berlin, she exhibited at the Munich Spring Secession, and was accepted even in the Summer Secession of Munich, which had the most difficult of all juries to pass. In 1915, after exhibiting in Switzerland, she was invited to show at the "Sturm," Berlin, by Herwarth Walden; who was the first promoter of Leger, Gleizes, Delaunay, Metzinger, Chagall, Kandinsky, Marc, Klee and Bauer, as well as of all the other prominent painters of our time. There she had a one-man show.

In 1918, Hilla Rebay became a member of the "November Gruppe," and exhibited with them each year, until she was a member of the exclusive "Kraeter" group. From 1923 to 1927, she lived and exhibited in Rome and Paris, until she was invited to America, where her first show was at the Worcester Museum in 1927. Following that, she had several one-man shows in New York: one at the Marie Sterner and two at the Wildenstein Galleries. During the same years and later on, her paper paintings, negro drawings and non-objective paintings were exhibited in Parisian one-man shows at the Galerie Carmine and at Bernheim Jeune, Paris, several times. In the Salon de Tuileries and at the Salon d'Automne, she exhibited in the group with Gleizes and Delaunay in 1937 and 1938.

Her greatest admirer was Felix Fénéon, the foremost of French art experts, who considered her the greatest woman painter and who honored her by having her paper paintings above his desk, before his seat in his dining room, as well as opposite his bed, and who in many letters, until he died, implored her to paint, instead of working for other artists. It was Hilla-Rebay, who was chiefly responsible for the first Salon for Non-Objective Painting in Paris, in the Palais des Beaux Arts, opened by the President of France in 1947, in which the American group oc-

cupied the Hall of Honour, and which group created such a sensation, that it continues to be spoken of in Paris as extraordinary.

Such famous art critics as André Salmon and the late Ivanhoe Rambasson, who was honorary curator of all museums of France, often wrote of her art and called her the creator of the school of collage of Paris; since her shows stimulated many artists to try cutting in coloured papers, even lines, only to find out how difficult it is, to create art in this medium, and especially an atmosphere and rhythm.

As a painter, Hilla Rebay progressed through the several phases of painting by way of academism, expressionism, cubism, and abstraction; she finally attained fulfillment in Non-Objectivity. This, she considers the sole expression of Art for the coming "rhythmic spiritual era," which is so much in contrast to the bygone epochs of materialistic static reproduction. A procession of painting which, though increasing in quality of workmanship and volume, embodied no spiritual advance, since the time of the caveman's first imitative wall designs.

Besides being a painter, Hilla Rebay has long been a collector of the work by such great masters as Kandinsky and Bauer, as well as that of Gleizes, Seurat, Leger, Klee, Chagall, Delounay, and others. Her earliest collection and some of her own works, including many of her superb paperplastics, were combined in 1937 with the collection of Solomon R. Guggenheim, to provide the nucleus of the permanent collection of the Museum of Non-Objective Painting.

But, even since 1937, she has not missed any opportunity to collect, especially the works by Kandinsky, whom she considers with Rudolf Bauer, the greatest master of creative painting of all time. To see this collection, especially of Kandinsky, so rare in quality and choice, is a must for any well-informed art expert. Some of this collection, part of which arrived from her European estate, now comprises paintings also by Domela, Moholy, Modigliano, Leger, Gleizes, Chagall, Mondrian, Seurat, Valmier, Gildewart, Xceron, Nebel, as well as many fine American non-objective painters' works. Many of these masters would have been ignored or in bitter need, without her help and foresight but neglected, such as Rembrandt was, when he lay dying in the poorhouse, because he too was above fashion and commercial-minded interests. It is already evident that in the future, The Solomon R. Guggenheim Foundation collection will need no exchanges nor eliminations, because of the remarkable judgment with which its paintings have been chosen. The unending appeal and variety of contrasts in creative paintings, of rhythmical life and spiritual content, are beyond the outdated static ideal of the materialistic past, and present the rhythmic form ideal of the future. The silly search for a loose brush stroke as well, with which so many self-elected,

so-called art experts of today clutter their vision, ever since they so unanimously had missed Rembrandt, Seurat and Van Gogh as well, whose real essential was their research and basic knowledge of constructive pictorial law. This, however, was always overlooked by all hunters for the materialistic sensualities of the brush stroke, who are equally unable to realize the importance of rhythmic advance, leadership of which belongs to America's very nature. There these rhythmic artistic qualities of an invisible or visionary reality are not only created, studied and searched for, but recognized as much needed practical modern life essentials, of help and influence to betterment. Not only by the steel magnate or by the window displayer or the commercial advertiser, the engine builder, the dancer, but also by educators, the physician, the prison authority, as well as by teachers; so as to mention only a few who to this art attribute utility, never contributed to any objective (now outdated) static painting and who have sent enthusiastic letters and reports to the Solomon R. Guggenheim Foundation.

It is the rhythm, which is between the forms that creates the infinity of life in these creative non-objective paintings. This rhythmic element is obvious in Hilla Rebay's paintings, as also the perfection of balance, which is so especially outstanding in the work of Rudolf Bauer, the greatest painter of all time, as his work is marked by the sublime austerity of rhythm. Influential art like this develops in the onlooker reverence to the visionarily perceived realities of all spiritual dimensions and essences, about which Hilla Rebay has written and taught so much. To support and present this great master Bauer, Hilla Rebay has unselfishly devoted endless efforts of protection and many kinds of sacrifices, ever since she met him in the Sturm in Berlin in 1916. While introducing these two artists to each other, the visionary pioneer Herwarth Wolden, suddenly inspired, loudly exclaimed: "A historical moment." This has already become evident.

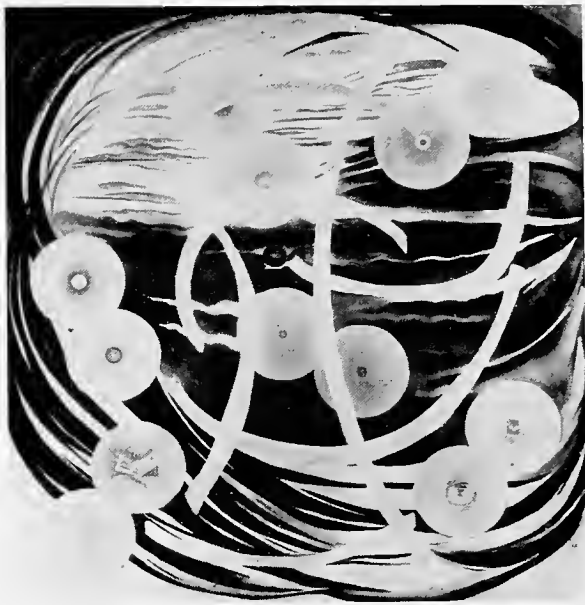
The present exhibition of Hilla Rebay's watercolours shows 254 selected paintings and paper collages retrospectively to 1913. It has a double interest, since these small works are in such contrast to her huge oil paintings. These watercolours are really watercolours at their best, and no other non-objective painter has brought out watercolours with such powerful intensity without losing the design. The collages show a finesse of design and of texture, which has never been done before and probably can never be rivalled. The versatility of this great artist is astounding, as she is known for her powerful, dramatic, if not tender and lyrical non-objective oil paintings with their exquisite colours, their inventiveness, their powerful rhythm of motives and contrasts. Which have created the enthusiasm of connoisseurs, wherever they have been seen. However, like all really great artists, Hilla Rebay is far too busy

at work, to exhibit often or to promote her own fame, but often she has arranged group exhibitions of American artists, whom she has unselfishly taught and financed for many years. Her courage in helping totally unknown painters is rare indeed, especially for a museum director. She arranged the first group exhibition of American painters in Europe since the war, an exhibition which has proved a sensation in Paris and Switzerland, and which still is touring in Germany. And all this by a woman who is known, to the many, who write to her from all over the world, only as an art writer, editor, lecturer and museum director, and who is one of the world's foremost artistic figures of our time. Ever since 1911 she was a helping friend to great painters, neglected, today as always, and the pioneer promoter of this extraordinary creative non-objective new form ideal, with its practical usefulness to mankind. This has been certified in thousands of public comments, now an record in the Museum of Non-Objective Painting; comments of great importance as testimony to the public's response to this great Art and its usefulness. Also, Hilla Rebay's forceful leadership in museum arrangement and organization, as well as in the presentation and display of art, have become famous in the international world of Art. Her vision and indubitable courage are based on forty-five years of study, experience, and knowledge. Already as a young girl she proved her foresight when she bought, with her pocket money of five or ten dollars, paintings by the then totally unknown, ridiculed Van Gogh and Gauguin.

Hilla Rebay certainly never feared the fate which confronted her, like all pioneers, that of being misunderstood and attacked, and she was especially indifferent to it in 1913, when, working all alone in Alsace-Lorraine, unaware of the non-objective theories of Kandinsky and of his work, she openly declared reproductive art as mere skill, and discarded her own renown for such skill (though already considered a master of it in Paris) and started out all by herself, the unending study of non-objective creative painting's counterpoint. Realizing its extraordinary influence and importance for the future of mankind, as the only possibility to bring rhythmic order into the individual, thereby developing his visionary and spiritual faculties and therefore the only possibility for achieving international peace, which must be based on the individuals. Therefore, it is no wonder that Hilla Rebay is truly the foremost art figure of our day; and that famous European art-historians continually proffer requests for permission to write the rich and fascinating story of her life, and about her devotion to the best in Art, which has been found to be the painting of non-objective creation.

ELISE RUFFINI

Asst. Professor of Art
Teachers College
Columbia University



LARGO (1946)

10 ft. x10 ft., Oil

Of Hilla Rebay's paintings in the 1948 Exhibition in the Salon de Realités Nouvelles, at the Palais des Beaux Arts in Paris, one of which is reproduced above, René Massat wrote in "Le Courier des Arts et des Sciences," August 1948:

"Hilla Rebay, who animated the group of Non-Objective painters in New York, and also organized the collection and the Museum of Non-Objective Painting sponsored by the Solomon R. Guggenheim Foundation, reveals in her remarkable contributions the sensitive mentality and mind of the great artist she is, and who has written: 'The Non-Objective painter is the prophet of the spiritual era. Those who have experienced the benefit of this art derive a spiritual wealth, which to them can never be lost.' "

Many French artwriters and critics wrote about Hilla Rebay . . .

"Mme. Hilla Rebay is the virtuoso of cutting out and creator of the School of Collage in Paris. Her success is great and legitime."

André Salmon
"Revue de France"

"Hilla Rebay knows it well. These are creations of Quality."

Andrée Warnot
"Comœdia Paris"

"Mme. Rebay solves the difficult problem to create harmony and better still an atmosphere."

Louis Vauxelles
"Excelsior Paris"

"Hilla Rebay under the auspices of Felix Fénéon gives us a penetrant perception and expresses profoundly elementary being."

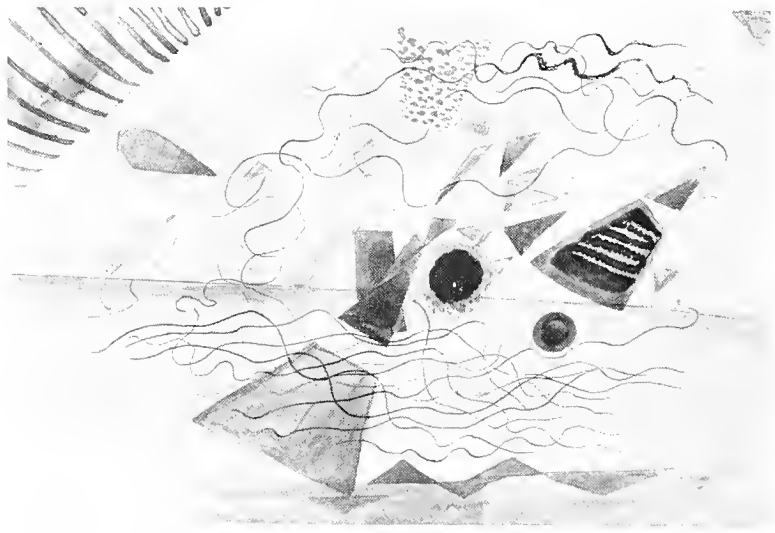
Waldemar George
"La Patria Paris"

"What art has this young woman—what avalanche of talent."

Charles de Viel
"Le Mont Parnasse"

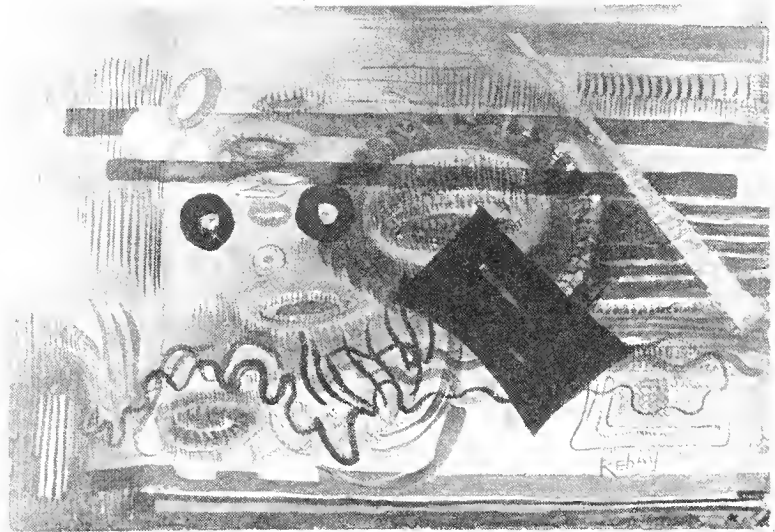
"Miss Hilla Rebay professes the absolute in Art, a fabulous world, riots of colours, which however, never confuse, equally great fantasy her exacting imagination finds it solidity in the design."

P. Bearn
"Paris"



BLACK LINES (1948)

7 x 10, Watercolour



DARK ACCENT (1948)

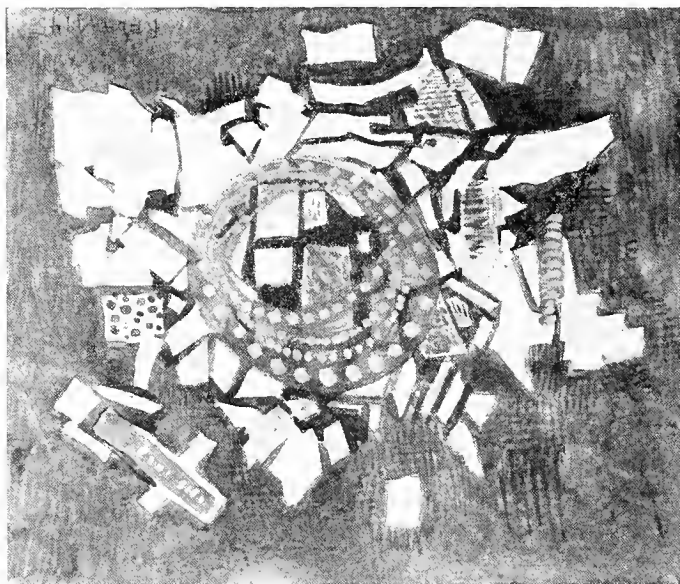
7 x 10, Watercolour



A. Lin. 6. 1918

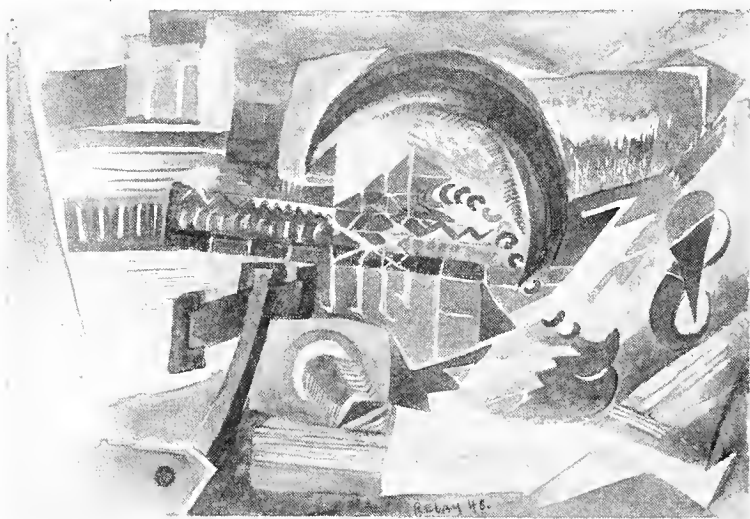
RECEDING (1918)

10 x 8, Collage



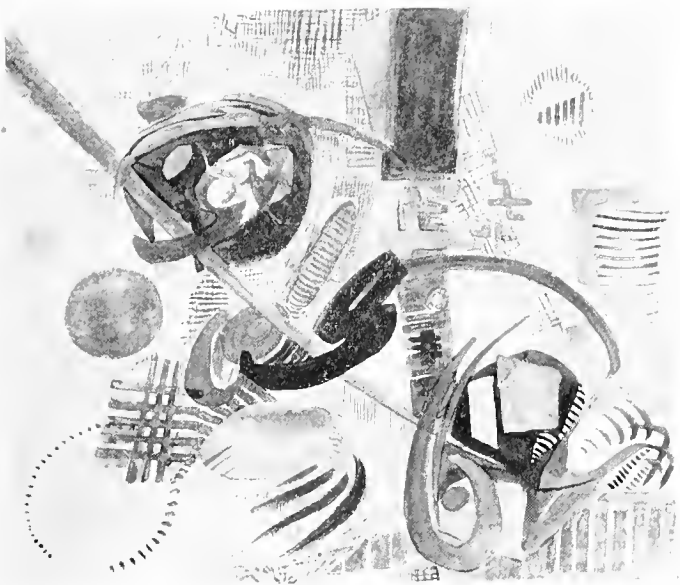
FUGUETTE (1945)

12 x 13, Watercolour



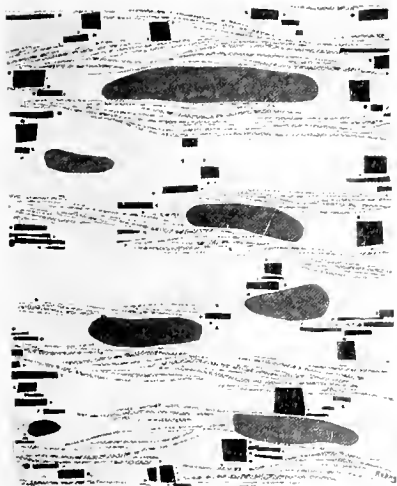
INTERWOVEN (1948)

7 x 10, Watercolour



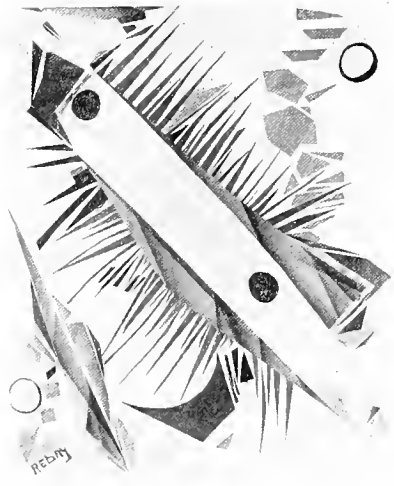
LIBERO (1948)

9 x 11, Watercolour



FLOATING (1939)

19 x 15, Collage



ALLEGRO (1939)

19 x 15, Collage



IMPROVISATION (1922) 11 x 8, Watercolour



SCHERZO (1924) 11 x 8, Watercolour

LISTING COLLAGES AND PAINTINGS

- | | | | |
|-----------------|--------|--------|-------------------------|
| 1. WOOD CUT | (1911) | 4x7 | INK |
| 2. WOOD CUT | (1911) | 4x8 | INK |
| 3. WATERCOLOUR | (1913) | 8¼x19 | |
| 4. WATERCOLOUR | (1914) | 3¾x6 | |
| 5. WATERCOLOUR | (1914) | 3½x5 | |
| 6. WATERCOLOUR | (1914) | 3¾x6 | |
| 7. WATERCOLOUR | (1914) | 6¾x9 | |
| 8. WATERCOLOUR | (1914) | 3¾x6 | |
| 9. COLLAGE | (1915) | 8½x11 | |
| 10. WATERCOLOUR | (1915) | 12½x9¼ | |
| 11. WATERCOLOUR | (1915) | 8¼x12¾ | |
| 12. WATERCOLOUR | (1916) | 4½x6 | |
| 13. COLLAGE | (1916) | 8¼x10½ | |
| 14. WATERCOLOUR | (1916) | 1½x6¾ | |
| 15. WATERCOLOUR | (1916) | 7½x10 | |
| 16. DRAWING | (1916) | 11x8½ | |
| 17. COLLAGE | (1916) | 4¼x3¾ | |
| 18. COMPOSITION | (1916) | 4x7 | COLLAGE |
| 19. COLLAGE | (1916) | 8x7 | COLLAGE AND WATERCOLOUR |
| 20. COLLAGE | (1916) | 10¾x8½ | COLLAGE |
| 21. COLLAGE | (1916) | 3¾x5½ | COLLAGE AND WATERCOLOUR |
| 22. COLLAGE | (1916) | 6½x9½ | COLLAGE AND WATERCOLOUR |
| 23. COLLAGE | (1916) | 5½x7¾ | COLLAGE |
| 24. COLLAGE | (1916) | 4x6 | COLLAGE |
| 25. COLLAGE | (1916) | 5½x5⅛ | COLLAGE AND WATERCOLOUR |
| 26. WATERCOLOUR | (1916) | 7½x10 | WATERCOLOUR |
| 27. COLLAGE | (1916) | 4½x6¼ | COLLAGE AND WATERCOLOUR |
| 28. WATERCOLOUR | (1916) | 8¾x11 | |
| 29. WATERCOLOUR | (1917) | 4½x3¾ | |
| 30. WATERCOLOUR | (1917) | 5¼x5½ | |
| 31. COLLAGE | (1917) | 5x6¾ | |
| 32. OIL | (1917) | 4¼x5¾ | |

| | | | |
|-----------------------------|--------|---------|----------------------------|
| 33. OIL | (1917) | 4½x5¾ | |
| 34. COLLAGE | (1917) | 4x4½ | |
| 35. COLLAGE | (1918) | 9x9 | |
| 36. COLLAGE | (1918) | 3⅛x5½ | |
| 37. WATERCOLOUR | (1918) | 2x4 | |
| 38. WATERCOLOUR | (1918) | 2x3 | |
| 39. COLLAGE | (1919) | 8½x11 | |
| 40. COLLAGE | (1920) | 4⅝x10 | |
| 41. SCHERZO | (1924) | 8¾x11 | COLLAGE |
| 42. FUGUE | (1924) | 9½x13 | COLLAGE |
| 43. NEGRO GIRL | (1937) | 10x12 | PENCIL DRAWING |
| 44. ERECT | (1937) | 17x13½ | COLLAGE |
| 45. COMPOSITION | (1938) | 17x13½ | COLLAGE |
| 46. GREEN THEME | (1938) | 17x13¾ | COLLAGE |
| 47. REGRETS | (1938) | 11x8½ | COLLAGE |
| 48. FIGURE | (1939) | 13½x17 | COLLAGE |
| 49. COMPOSITION | (1939) | 17x13½ | COLLAGE |
| 50. BOULLY | (1939) | 17¾x13¾ | COLLAGE |
| 51. FUGUE, INTENSITY | (1939) | 17x13½ | COLLAGE |
| 52. FUGUE | (1939) | 17x13½ | COLLAGE |
| 53. DISTANT | (1939) | 13½x17 | COLLAGE |
| 54. GRAY IN GRAY | (1939) | 13½x17 | COLLAGE |
| 55. COUNTERFUGUE | (1939) | 13½x17¼ | COLLAGE |
| 56. FLOATING | (1939) | 17x13½ | COLLAGE |
| 57. POINT AND LINE | (1939) | 13½x17 | COLLAGE |
| 58. LYRICAL INVENTION | (1939) | 17x13½ | COLLAGE |
| 59. VERTICAL | (1939) | 17x13½ | COLLAGE |
| 60. DELICATE | (1939) | 17¼x13¾ | COLLAGE |
| 61. ALLEGRO | (1939) | 17x13½ | COLLAGE |
| 62. PINKNESS | (1939) | 9x11¼ | COLLAGE |
| 63. CENTERED COMPOSITION | (1939) | 9x11¼ | COLLAGE |
| 64. COMPOSITION | (1939) | 5⅛x6½ | COLLAGE AND WATERCOLOUR |
| 65. RHYTHMIC | (1940) | 13½x10⅞ | COLLAGE AND WATERCOLOUR |

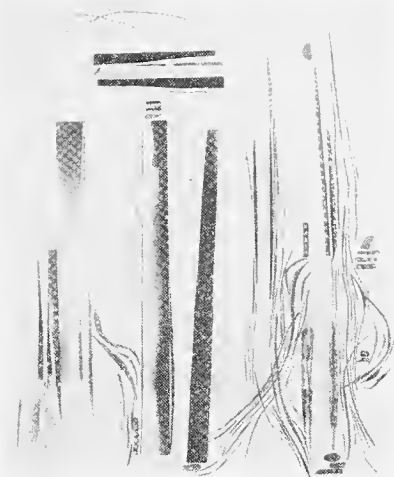


COUNTER FUGUE (1939) 17 x 13, Collage



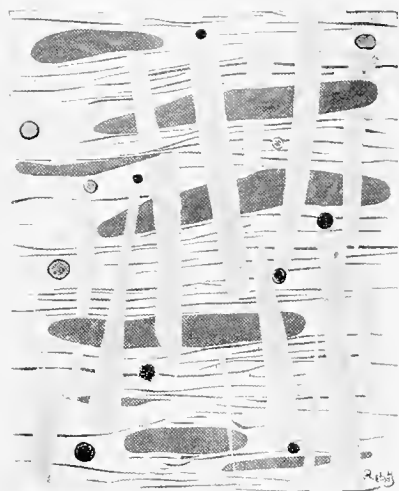
ERECT (1937)

10 x 12, Collage



UPWARD (1938)

17 x 13, Collage

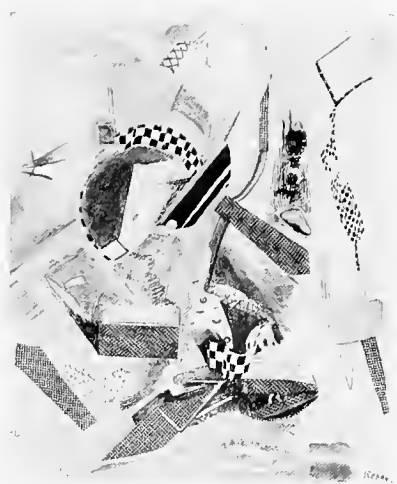


DISTANT (1939)

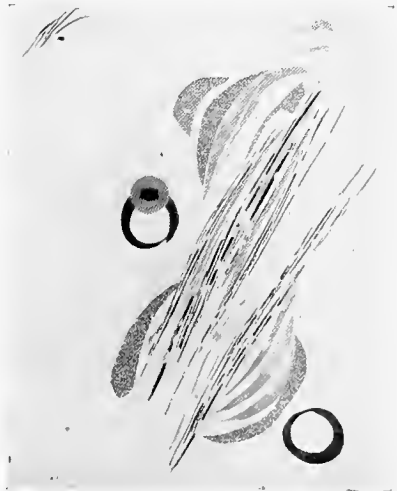
17 x 13, Collage

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|------------------------|--------|---------|----------------------------|
| 66. COMPOSITION | (1940) | 17½x10½ | WATERCOLOUR |
| 67. BLUE ACCENT | (1941) | 13¼x11 | WATERCOLOUR |
| 68. PIZZICATO | (1943) | 8½x11 | WATERCOLOUR |
| 69. VERA | (1943) | 8½x11 | WATERCOLOUR |
| 70. BLUE MOTIF | (1943) | 11x13½ | WATERCOLOUR |
| 71. ASCENDING #A9 | (1943) | 11¾x9 | COLLAGE AND WATERCOLOUR |
| 72. PIZZICATO | (1944) | 9x12 | WATERCOLOUR |
| 73. ALLEGRO | (1944) | 10½x13½ | WATERCOLOUR |
| 74. CONTRASTS | (1944) | 12x16 | WATERCOLOUR |
| 75. VIVACE | (1944) | 9x12 | WATERCOLOUR |
| 76. WATERCOLOUR | (1944) | 12x16 | WATERCOLOUR |
| 77. PIZZICATO | (1944) | 10½x14½ | WATERCOLOUR AND CRAYON |
| 78. LIGHT | (1944) | 10x13 | WATERCOLOUR AND CRAYON |
| 79. EXPRESSIVO | (1944) | 11x14 | WATERCOLOUR |
| 80. PURPLE FORM | (1944) | 11x15½ | WATERCOLOUR |
| 81. FUGUETTO | (1944) | 10¾x7¾ | WATERCOLOUR AND CRAYON |
| 82. PIZZICATO | (1944) | 11x14 | WATERCOLOUR |
| 83. SCHERZO #3 | (1944) | 8½x11½ | WATERCOLOUR |
| 84. IN GRAY | (1944) | 11½x14 | WATERCOLOUR |
| 85. ANIMATO | (1944) | 11½x15½ | WATERCOLOUR |
| 86. RONDINO | (1944) | 10¼x6¾ | WATERCOLOUR |
| 87. ANDANTINO | (1944) | 19¾x13¾ | WATERCOLOUR |
| 88. COMPOSITION #14 | (1944) | 13½x11 | |
| 89. COLLAGE #8 | (1944) | 12¼x8 | |
| 90. VIVACE | (1944) | 11¾x8 | |
| 91. TENDERNESS | (1944) | 11½x8¾ | WATERCOLOUR |
| 92. LENTO | (1944) | 8x9¼ | WATERCOLOUR |
| 93. FUGUETTO | (1944) | 7½x11 | WATERCOLOUR |
| 94. CIRCLE | (1944) | 11½x9 | WATERCOLOUR |
| 95. WHITE COMET | (1944) | 10¾x13 | WATERCOLOUR |
| 96. YELLOW SQUARE | (1944) | 9¼x7¾ | WATERCOLOUR |
| 97. LEADING ON | (1945) | 15x19¾ | WATERCOLOUR |
| 98. ANDANTE | (1945) | 9x12 | WATERCOLOUR |

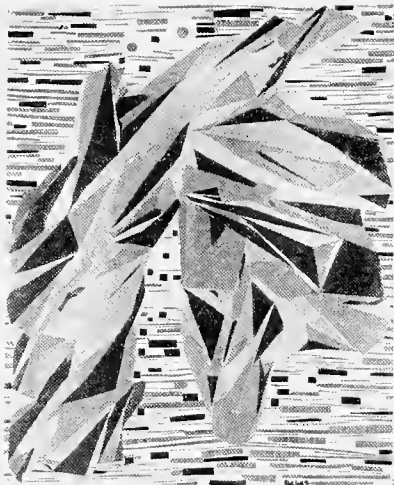
| | | | |
|------------------------------|--------|------------------------------------|-------------|
| 99. PIZZICATO | (1945) | 14 $\frac{3}{4}$ x10 | WATERCOLOUR |
| 100. LARGO | (1945) | 11 $\frac{1}{2}$ x9 | WATERCOLOUR |
| 101. PRISMATIC | (1945) | 13 $\frac{1}{2}$ x10 | WATERCOLOUR |
| 102. WITHIN A CIRCLE | (1945) | 13 $\frac{1}{4}$ x10 $\frac{1}{4}$ | WATERCOLOUR |
| 103. RED CIRCLE #2 | (1945) | 11 $\frac{3}{4}$ x9 | WATERCOLOUR |
| 104. RED AND GREEN | (1945) | 7x10 | WATERCOLOUR |
| 105. LARGO | (1945) | 19 $\frac{1}{2}$ x13 $\frac{1}{2}$ | WATERCOLOUR |
| 106. CON MOTO | (1945) | 11 $\frac{3}{4}$ x8 $\frac{7}{8}$ | WATERCOLOUR |
| 107. ANDANTE #D | (1945) | 11x10 | WATERCOLOUR |
| 108. FUGUETTA | (1945) | 9x8 | WATERCOLOUR |
| 109. LENTO | (1945) | 13 $\frac{1}{4}$ x10 | WATERCOLOUR |
| 110. CROSS | (1945) | 11 $\frac{1}{2}$ x8 $\frac{3}{4}$ | WATERCOLOUR |
| 111. ROUND ACCENTS | (1945) | 10 $\frac{1}{2}$ x9 | WATERCOLOUR |
| 112. RED CIRCLE | (1945) | 8x8 $\frac{1}{4}$ | WATERCOLOUR |
| 113. BLUE FORM | (1946) | 12x15 | WATERCOLOUR |
| 114. CON FUOCO | (1946) | 11x14 | WATERCOLOUR |
| 115. RED LINES | (1946) | 9x8 $\frac{1}{4}$ | WATERCOLOUR |
| 116. TWO YELLOW TRIANGLES | (1946) | 7 $\frac{1}{2}$ x5 $\frac{1}{2}$ | WATERCOLOUR |
| 117. POINTED | (1946) | 11 $\frac{3}{4}$ x8 $\frac{3}{4}$ | WATERCOLOUR |
| 118. LOVELY BLACK | (1946) | 18x11 $\frac{1}{2}$ | WATERCOLOUR |
| 119. RED FORM | (1946) | 13 $\frac{1}{2}$ x10 | WATERCOLOUR |
| 120. NOCTURNE | (1946) | 9x12 | WATERCOLOUR |
| 121. CIRCLES | (1947) | 8x9 $\frac{1}{2}$ | WATERCOLOUR |
| 122. CIRCLES | (1947) | 12x16 | WATERCOLOUR |
| 123. FUGUETTO | (1947) | 7x10 | WATERCOLOUR |
| 124. TRIANGLE MOTIVE | (1947) | 12x18 | WATERCOLOUR |
| 125. PRESTO #1 | (1947) | 12 $\frac{1}{2}$ x19 | COLLAGE |
| 126. COLLAGE #1 | (1947) | 15 $\frac{1}{2}$ x19 | COLLAGE |
| 127. LEGGERO | (1947) | 15 $\frac{1}{2}$ x19 | COLLAGE |
| 128. PRESTO #2 | (1947) | 15 $\frac{1}{2}$ x19 | COLLAGE |
| 129. GREEN RED PURPLE | (1947) | 8 $\frac{3}{4}$ x11 $\frac{1}{2}$ | WATERCOLOUR |
| 130. CONTRASTS | (1947) | 8 $\frac{1}{2}$ x11 | WATERCOLOUR |



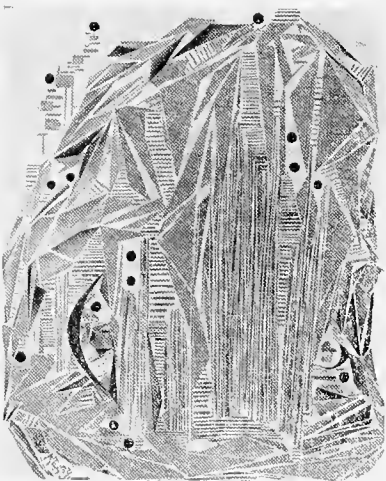
CON BRIO (1931) 9 x 8, Watercolour



TWO RINGS (1939) 17 x 13, Collage



GRAY IN GRAY (1939) 17 x 13, Collage



INTENSITY (1939) 17 x 13, Collage

- | | | | |
|------------------------------|--------|---------|-------------|
| 131. LARGO | (1947) | 10x7 | WATERCOLOUR |
| 132. CIRCLE | (1947) | 7¼x7½ | WATERCOLOUR |
| 133. GREEN ACCENTS | (1947) | 9¼x9¼ | WATERCOLOUR |
| 134. TWO RINGS | (1947) | 9¾x12¾ | WATERCOLOUR |
| 135. FANTASY | (1947) | 13½x10¼ | WATERCOLOUR |
| 136. CURVED | (1947) | 13¾x10 | WATERCOLOUR |
| 137. GLOWING | (1947) | 7x10 | WATERCOLOUR |
| 138. STRENGTH THROUGH JOY | (1947) | 7¼x7¼ | WATERCOLOUR |
| 139. IMPROVISATION | (1947) | 7½x7 | WATERCOLOUR |
| 140. FUGUETTA | (1947) | 12x9¼ | WATERCOLOUR |
| 141. SCHERZANDO | (1947) | 11¾x8⅞ | WATERCOLOUR |
| 142. BLUE CIRCLE | (1947) | 8¾x11½ | WATERCOLOUR |
| 143. THREE CIRCLES | (1947) | 8¾x11 | WATERCOLOUR |
| 144. POINTED AND STRAIGHT | (1947) | 13x10 | WATERCOLOUR |
| 145. IMPROVISATION | (1947) | 9x11½ | WATERCOLOUR |
| 146. TWO CIRCLES | (1947) | 7½x7¾ | WATERCOLOUR |
| 147. RED POINT | (1947) | 9½x8 | WATERCOLOUR |
| 148. RED AND GREEN | (1947) | 8x12 | WATERCOLOUR |
| 149. YELLOW CROSS | (1947) | 11½x14 | WATERCOLOUR |
| 150. ANCHE | (1948) | 7x10 | WATERCOLOUR |
| 151. RED SQUARE | (1948) | 7x10 | WATERCOLOUR |
| 152. BLUE CIRCLE | (1948) | 7x10 | WATERCOLOUR |
| 153. INTERMEZZO | (1948) | 7x10½ | WATERCOLOUR |
| 154. BLACK LINES | (1948) | 7x10½ | WATERCOLOUR |
| 155. DARK ACCENTS | (1948) | 7x10 | WATERCOLOUR |
| 156. CREATION | (1948) | 11x13½ | WATERCOLOUR |
| 157. RECTANGLE | (1948) | 6½x11 | WATERCOLOUR |
| 158. SOMBRE NOTE | (1948) | 15x19½ | WATERCOLOUR |
| 159. BLACK CROSS | (1948) | 10½x13 | WATERCOLOUR |
| 160. PAPERPLASTIC | (1948) | 7x10 | COLLAGE |
| 161. PAPERPLASTIC | (1948) | 9½x6½ | COLLAGE |
| 162. PAPERPLASTIC | (1948) | 8¼x10½ | COLLAGE |
| 163. THREE SMALL CIRCLES | (1948) | 15x18 | WATERCOLOUR |
| 164. PIZZICATO | (1948) | 10x11 | WATERCOLOUR |

| | | | |
|----------------------------|--------|---------|-------------|
| 165. ANIMATED CONTRASTS | (1948) | 17x11½ | WATERCOLOUR |
| 166. WHITE CIRCLE | (1948) | 11x8½ | WATERCOLOUR |
| 167. CENTERED | (1948) | 11½x14 | WATERCOLOUR |
| 168. CIBERO | (1948) | 9⅞x11⅞ | WATERCOLOUR |
| 169. RED CIRCLE #11 | (1948) | 15½x11½ | WATERCOLOUR |
| 170. CONSTANTE | (1948) | 7x10 | WATERCOLOUR |
| 171. PURPLE RIOT | (1948) | 10x6¾ | WATERCOLOUR |
| 172. EMBRANZO | (1948) | 10⅞x7¾ | WATERCOLOUR |
| 173. BLACK SQUARE | (1948) | 9x8¾ | WATERCOLOUR |
| 174. BLUE CIRCLE #6 | (1948) | 11¼x14⅞ | WATERCOLOUR |
| 175. RED CIRCLE | (1948) | 6x7¼ | WATERCOLOUR |
| 176. BROWN CIRCLE | (1948) | 13¾x11½ | WATERCOLOUR |
| 177. THREE CIRCLES | (1948) | 11½x8¾ | WATERCOLOUR |
| 178. SPACE | (1948) | 12x8½ | WATERCOLOUR |
| 179. SCHERZO | (1948) | 5½x8½ | WATERCOLOUR |
| 180. COMPOSITION #83 | (1948) | 8¾x11¾ | WATERCOLOUR |
| 181. CONTRASTS | (1948) | 6½x8½ | WATERCOLOUR |
| 182. ALTROCHE | (1948) | 6¾x9¾ | WATERCOLOUR |
| 183. IMPROVISATION | (1948) | 9½x11¾ | WATERCOLOUR |
| 184. WHITE CIRCLE | (1948) | 9x12 | WATERCOLOUR |
| 185. CUBES | (1948) | 6x9 | WATERCOLOUR |
| 186. RING | (1948) | 9x12 | WATERCOLOUR |
| 187. YELLOW TRIANGLE | (1948) | 9½x12 | WATERCOLOUR |
| 188. TRIANGLE | (1948) | 9x12 | WATERCOLOUR |
| 189. ANDANTE | (1948) | 9x12 | WATERCOLOUR |
| 190. YELLOW CHEER | (1948) | 6x9 | WATERCOLOUR |
| 191. BLUE CIRCLE | (1948) | 10½x7 | WATERCOLOUR |
| 192. WATERCOLOUR | (1948) | 10½x7 | WATERCOLOUR |
| 193. BLACK SQUARE | (1948) | 10x7½ | WATERCOLOUR |
| 194. POINTS | (1948) | 7x10 | WATERCOLOUR |
| 195. YELLOW CIRCLE | (1948) | 9x12 | WATERCOLOUR |
| 196. CONTRASTS | (1948) | 11x11¼ | WATERCOLOUR |
| 197. AUIINDO | (1948) | 13½x11 | WATERCOLOUR |

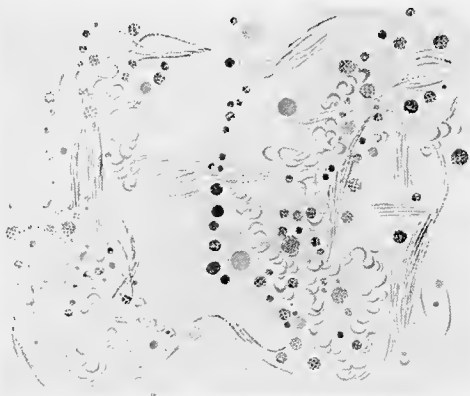


LYRICAL INVENTION (1939) 17 x 13, Collage



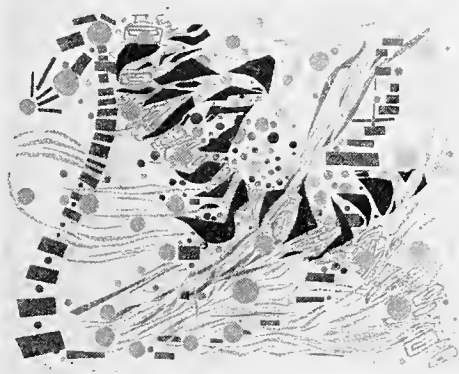
GRAZIOSO (1945)

17 x 15, Collage



LEGGERO (1945)

17 x 15, Collage



PRESTO (1945)

19 x 15, Collage

- | | | | |
|---|--------|--|-------------------------|
| 198. YELLOW AND BLUE | (1948) | 10 ³ / ₄ x11 ³ / ₄ | WATERCOLOUR |
| 199. STELLA | (1948) | 13 ¹ / ₂ x11 | WATERCOLOUR |
| 200. CALLING | (1948) | 8 ¹ / ₄ x7 | WATERCOLOUR |
| 201. COMPOSITION | | 11x13 ⁵ / ₈ | WATERCOLOUR |
| 202. COSMIC CENTER | | 9x15 | WATERCOLOUR |
| 203. DELICATE | | 7 ³ / ₈ x7 ⁵ / ₈ | WATERCOLOUR |
| 204. SENSITIVE | (1938) | 6x4 ¹ / ₂ | COLLAGE |
| 205. COMPOSITION | | 11x13 | WATERCOLOUR |
| 206. LILAC SYMPHONIC | | 18x11 | WATERCOLOUR |
| 207. PIZZICATO | | 10 ¹ / ₂ x14 ¹ / ₂ | WATERCOLOUR AND CRAYON |
| 208. RONDINO | | 6x8 | WATERCOLOUR |
| 209. SCHERZO | | 13 ¹ / ₂ x17 | COLLAGE |
| 210. SCHERZO #2 | | 10x13 ¹ / ₂ | WATERCOLOUR |
| 211. MORCEAU | | 10x11 | WATERCOLOUR |
| 212. MOVING | | 12x16 | WATERCOLOUR |
| 213. SELF PORTRAIT (As a Child) | | 12 ¹ / ₂ x9 ³ / ₈ | PENCIL |
| 214. SELF PORTRAIT (As a Young Girl) | | 11 ¹ / ₄ x8 ³ / ₄ | PENCIL |
| 215. SELF PORTRAIT | | 18x22 | OIL |
| 216. LE MANDARIN | | 16 ³ / ₄ x12 | COLLAGE |
| 217. VEIL | | 16 ¹ / ₂ x13 ³ / ₄ | COLLAGE |
| 218. L'OISEAU | | 13 ³ / ₄ x17 | COLLAGE |
| 219. RED CROSS | | 9x12 | WATERCOLOUR |
| 220. LADY AND FLOWERS | | 12 ³ / ₄ x17 ¹ / ₄ | COLLAGE |
| 221. COLLISION OF WORLD | | 14x17 | COLLAGE |
| 222. TWO RINGS | | 13 ¹ / ₂ x17 | COLLAGE |
| 223. ALLEGRO | | 13 ¹ / ₂ x17 | COLLAGE |
| 224. REMINISCENCE | | 11 ¹ / ₂ x9 | COLLAGE AND WATERCOLOUR |
| 225. UPWARD | | 17x13 ¹ / ₂ | COLLAGE |
| 226. COMPOSITION #5 | | 8 ³ / ₄ x11 ³ / ₈ | COLLAGE |
| 227. COLLAGE | | 8 ³ / ₄ x11 ³ / ₄ | COLLAGE |

| | | |
|---------------------------------|------------------------------------|----------------------------|
| 228. PHANTASY | 11 $\frac{3}{8}$ x8 $\frac{3}{4}$ | COLLAGE |
| 229. CHEERFUL | 11 $\frac{1}{2}$ x8 $\frac{3}{4}$ | WATERCOLOUR |
| 230. SYMPHONY IN A MAJOR | 12 $\frac{1}{2}$ x14 $\frac{1}{2}$ | COLLAGE |
| 231. YELLOW | 9 $\frac{1}{8}$ x12 $\frac{1}{2}$ | COLLAGE |
| 232. COMPOSITION #12 | 14 $\frac{1}{2}$ x10 $\frac{1}{2}$ | WATERCOLOUR |
| 233. INTERSECTED COMPOSITION | 10x10 $\frac{3}{4}$ | WATERCOLOUR |
| 234. COLLAGE | 17x9 $\frac{3}{4}$ | |
| 235. NOCTURNE | 10x10 $\frac{1}{4}$ | WATERCOLOUR |
| 236. BLUE AND GREEN | 3 $\frac{1}{2}$ x4 $\frac{1}{2}$ | WATERCOLOUR |
| 237. ENJOYMENT | 4 $\frac{3}{4}$ x6 $\frac{1}{4}$ | COLLAGE AND WATERCOLOUR |
| 238. INTERMEZZO | 6 $\frac{7}{8}$ x4 $\frac{7}{8}$ | WATERCOLOUR |
| 239. PRELUDE #74 | 4 $\frac{1}{2}$ x3 $\frac{3}{4}$ | WATERCOLOUR |
| 240. SCHERZO #76 | 4 $\frac{1}{2}$ x3 $\frac{1}{2}$ | COLLAGE AND WATERCOLOUR |
| 241. COMPOSITION | 6 $\frac{1}{2}$ x4 | COLLAGE AND WATERCOLOUR |
| 242. FUGUE I #73 | 4 $\frac{1}{2}$ x4 $\frac{7}{8}$ | COLLAGE AND WATERCOLOUR |
| 243. COMPOSITION #10 | 14 $\frac{1}{2}$ x10 $\frac{3}{4}$ | WATERCOLOUR |
| 244. ANDANTE #27 | 8x5 | WATERCOLOUR |
| 245. RED CENTER | 12x18 | WATERCOLOUR |
| 246. BACCHUS | 18x11 | COLLAGE |
| 247. WISTFUL | 17x14 | COLLAGE |
| 248. L'ETE | 18x14 | COLLAGE |
| 249. TETE | 17x14 | COLLAGE |
| 250. THE FAN | 17 $\frac{1}{2}$ x14 | COLLAGE |
| 251. LA LOGE | 14x13 $\frac{1}{2}$ | COLLAGE |
| 252. FUGUE | 16x12 $\frac{1}{2}$ | COLLAGE |
| 253. ORCHID | 13 $\frac{1}{2}$ x17 $\frac{1}{4}$ | COLLAGE |
| 254. L'OISEAU | 17 $\frac{1}{2}$ x14 | COLLAGE |
| 255. SUBDUED | 13 $\frac{1}{2}$ x10 | WATERCOLOUR |

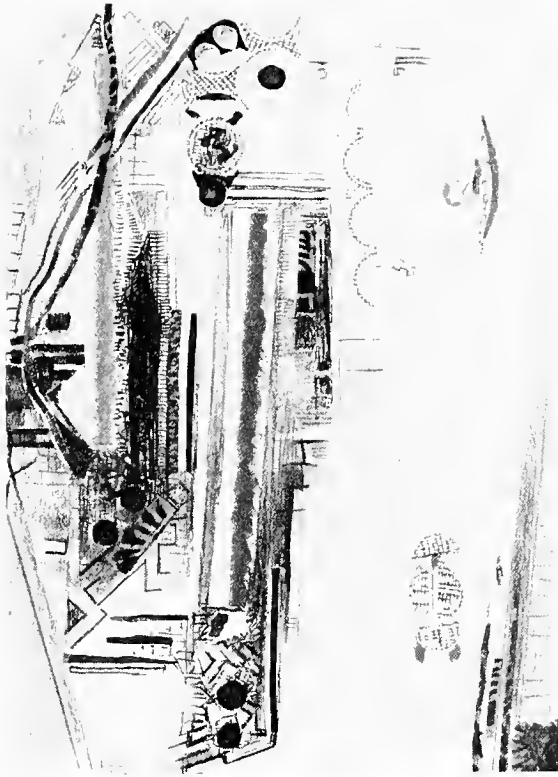


EARLY ABSTRACTIONS AND COLLAGES ARE NOT DATED



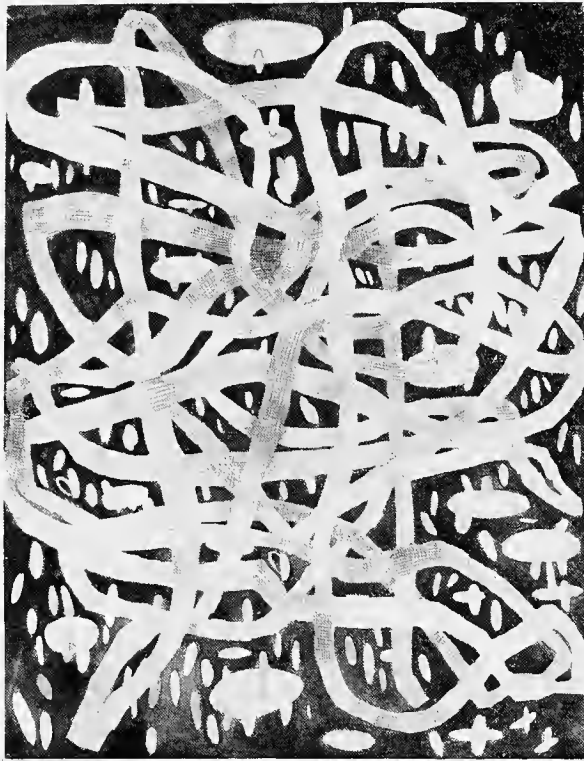
HILLA REBAY (1929)

Photograph by Moholy Nagy



SENSITIVE (1918)

6 x 4, Watercolour



LEADING (1945)

15 x 20, Watercolour



Hilla Rebay's "Sleeping Child," made in Florence, Italy, proves very well that the non-objective painter can draw.

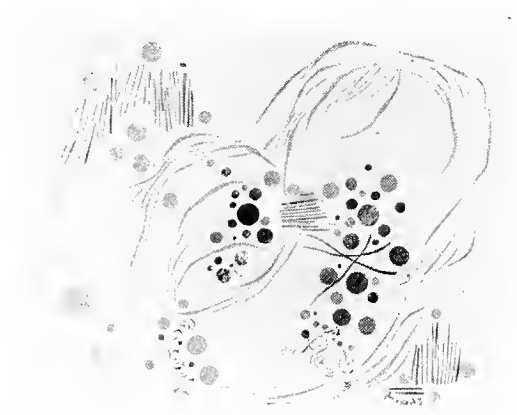


TWO GENERAL VIEWS OF HILLA REBAY EXHIBITION OF WATERCOLOURS AND PAPERPLASTICS



"Attach your eyesight to the visionary rhythm
and do not search for the materialistic
delusion of matter."

Hilla Rebay



SCHERZO (1945)

17 x 15, Collage

"Creative Painting at last — The Art of the
past was merely part of a development that
finally culminated in the camera" — One
of thousands of intelligent public comments
made in the Museum of Non-Objective
Painting.

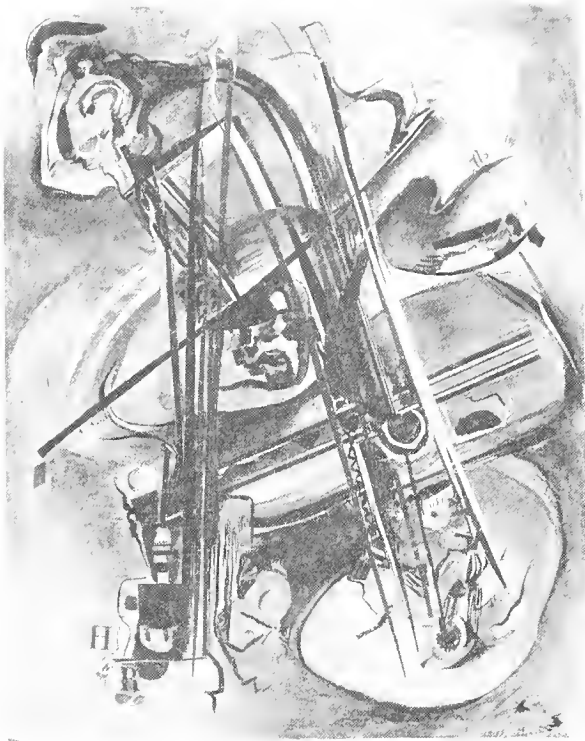


ARTIST BEFORE ABSTRACTIONS IN 1929 IN NEW YORK CITY



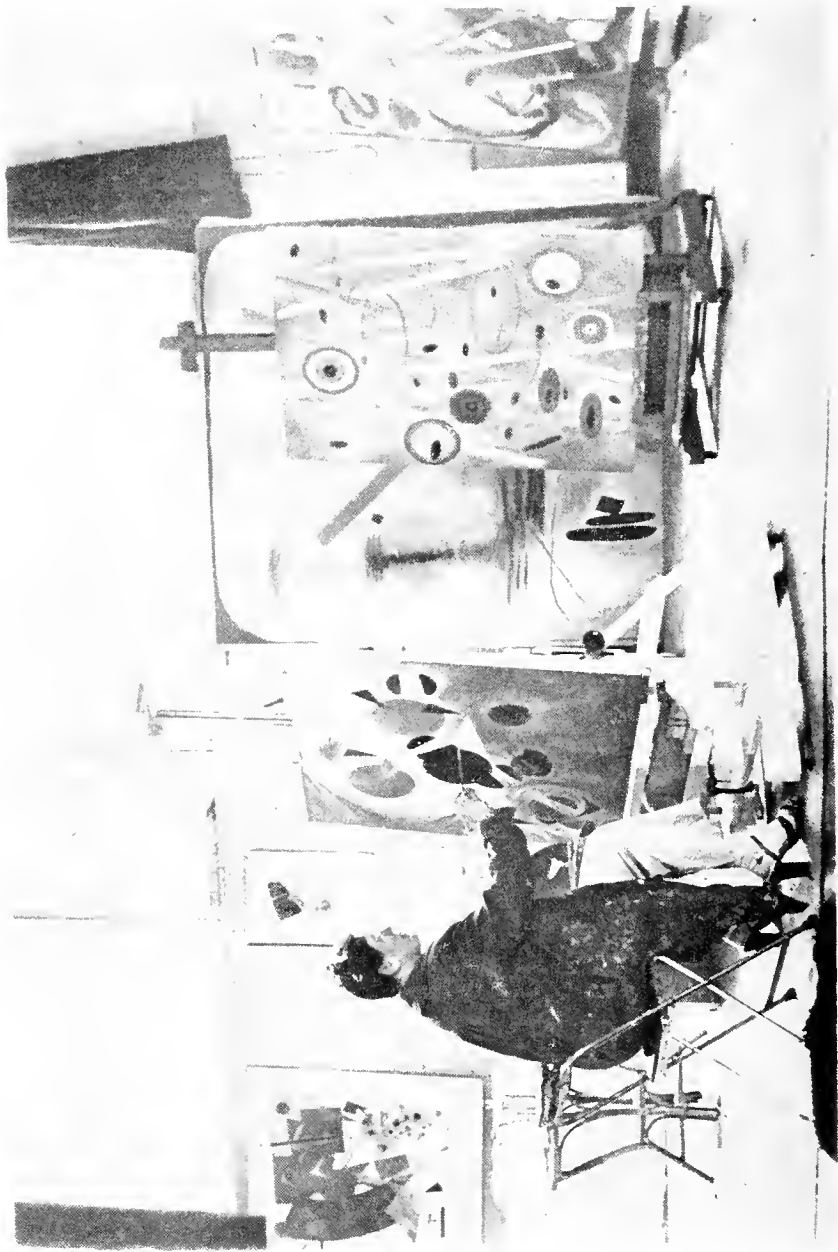
COLLAGE (1917)

7½ x 9¾



COLLAGE (1916)

8¾ x 11¼



THE ARTIST AT WORK IN HER STUDIO AT GREENS FARMS, CONNECTICUT