


SOLOMON R. GUGGENHEIM
COLLECTION OF NON-OBJECTIVE PAINTINGS









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

MARCH 7th UNTIL APRIL 17th, 1938
GIBBES MEMORIAL ART GALLERY
CHARLESTON, SOUTH CAROLINA

LOAN EXHIBITION FROM THE
SOLOMON R. GUGGENHEIM FOUNDATION
NEW YORK

Artists are listed alphabetically; paintings chronologically.

Non-objective paintings are numbered 1 to 192.

Drawings and paintings with objective departure are numbered from 193 to 275. They represent typical impressionistic, expressionistic, cubistic and abstract works which led up to Non-objectivity.

Titles have been translated as closely as possible.

Non-objective paintings are frequently neither titled nor numbered by the artists.

All Non-objective paintings have been reproduced.

The dimensions of the paintings are given in inches—height by length.

Biographies are listed after pictures.

NON-OBJECTIVITY IS THE REALM OF SPIRIT

VALUE OF NON-OBJECTIVITY

Non-objective art is the cosmic sense, beautified by genius. Its lawful arrangement is the eternal rhythm that one perceives and feels, but cannot see.

Non-objectivity is intuition made audible and visible. Its experience is the culmination of culture. It cannot be given. It must be acquired. Genius is born to it. Non-objective art in music and painting represents the spiritual height. Its beauty must be felt intuitively. This can be accomplished by anyone who loves the beauty of space, form, and color. In music, as well as in Non-objective painting, the intellectually conscious approach prevents spontaneous joy and a sensitive reaction to the wealth of creation.

Spiritual growth is derived from living with these masterpieces. This experience comes, even to those, to whom their message was of no interest. With an increasing appreciation of their beauty, we subconsciously intensify the uplifting experience of developing a greater sensibility to improve our spiritually intuitive faculty. Intuitive guidance is superior to all intellectual self-advice. Therefore, intuition is humanity's outstanding capacity, which is denied to animal, who merely reacts to instinct, and knows neither conscious creativeness nor a realization of beauty. Naturally it is difficult to acknowledge a spiritual experience unless one has gone through its development. New points of view cannot be shared; they have to be reached by one's own effort. Those who have accomplished this understand each other without explanation.

A painted copy of nature, no matter how charming the texture or interesting the style, is not a real creation. The urge to satisfy the intuitive temperament by developing its creative capacity is due to the superior guidance of spiritual leadership to which sensitive people respond. This resulted in the discovery of real creation in painting. Why should one use objective inspiration or intellectual memory of subject to start a painting?

The charm of objects and mental stimulation through their representation has faded away. The purity of space on a virgin white canvas is already ruined by an objective beginning. The pretense of a third dimension is inorganic with the two flat dimensions of the canvas. Ability to feel refinement in this pure white given space is the first start towards the Non-objective picture. Why not use this basic feeling of space given between the four sides of paper or canvas, and bring it to life in a concentric organization with rhythm of form, themes of new invention, and motives of inner relationships? Why not arrange colors for their sheer beauty and their balanced harmony? Why not use forms for their intricate possibilities of inventions and combinations? Why not make the intuitive sense of creation as visible as music makes it audible? These problems occurred and delighted artists. Their concentrated accumulation of artistic temperament found a new but necessary outlet in a moment of intense need to forget earth and get in touch with cosmic order in contrast perhaps to earthly insanity. Many artists, twenty and thirty years ago, found this method of expression all by themselves in many parts of the world. When they met or heard of each other, a big movement had started, and with it the century of rhythmic balance.

We are merely tunnels through which the spiritual wave must pass. All we can do is to refine and perfect this wave and keep the body receptive and sensitive. Through our concentration for responsive reaction we will increase its power. It is destiny that new tasks must be fulfilled.

Intuition matters primarily in helping us to master life. It indicates and encourages new roads to success. Non-objective paintings develop this primary force, which representative

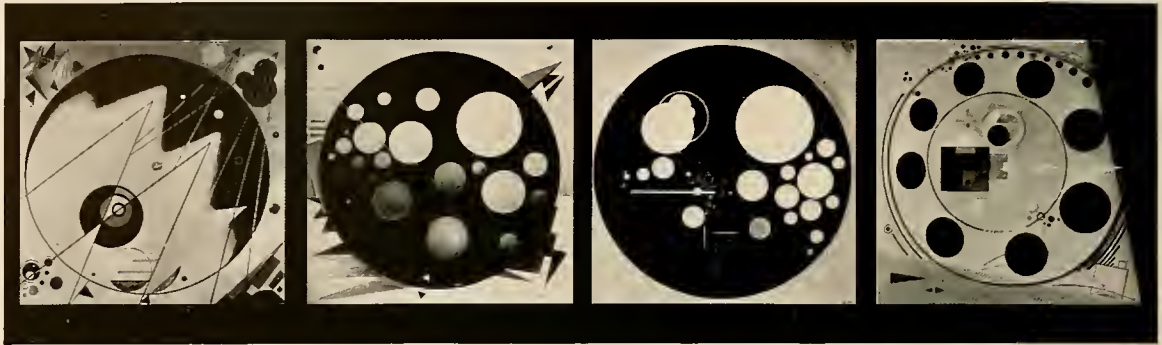
pictures cannot do. By following the vocation of our intuitive conscience, we develop our destiny. The goal of organic guidance is beyond our control. Spiritual development comes to those who feel and follow in dutiful honesty humanity's faculty for spiritual life. This life leads safely to our pre-ordained destination, whose practical outcome can offer a thrilling surprise. It may lead to a lonely peak, yet organic developments assure safety; besides, it is a peak of joy. New methods of expression require a great sense of responsibility and naturally often bring attacks, as progress and development always has had and always will have opponents.

Progress necessitates the discarding of acquired accomplishments no longer suitable. Constant striving towards new goals, almost too hard to conquer, often brings desperation to artists before any satisfaction can evolve. The one goal, which perhaps always may be too hard for most of them, is perfection in Non-objective art. Thousands are struggling for it. A powerful conscience enables real artists to realize their own short-comings as they are able to acknowledge the quality of their more or less perfected tasks and admire the sublime achievement of a masterpiece in the work of a genius.

Of course there are always admirers for anything one does; but they mean nothing to an artistic conscience, which knowing better, cannot be deceived. Therefore, conscience is of primary value to any serious artist. Just because painting is an easy field in which to cheat one's self or the trusting layman in many ways, there is no excuse for it, especially when the public has to deal with it. This cheating is done in painting, not merely through poor materials, but most often through the work itself. Those soft shadings, easy get-offs of indecision so readily used, seem lovely. In reality they are only a blind for lack of knowledge of workmanship on the part of the painter. When a master shades, there is no indecision. He indicates such strong foundation with each brush stroke, which, casual though it may be, shows the experience and power of an expert to those who are capable of judging. Unless the apparent subtlety has strength through knowledge of design and construction in advanced artistic expressions, an honest copy of nature in a good academic style is preferable to the confusion in a poor impressionistic or expressionistic one. The inability of a painter who copies nature is naturally more obvious in an academic picture, for it is easy to be compared with nature's pattern. Yet, the greater freedom of the impressionistic picture, even in a weak example, constitutes a more courageous step towards the goal of free creation than in any academic copy of nature. This is true of expressionism, cubism, and is still truer of abstraction. The word abstraction is usually mis-applied when non-representative pictures are meant. Unless they lose their identity, the most perfected artistic forms, square, circle, and triangle in Non-objective art cannot be abstracted. The absolute forms, circle, cube, and triangle would lose their whole existence if changed by any abstraction. The abstract picture is always started with an object, while the absolute, Non-objective picture contains none. This is the very important distinction between the abstract and absolute form problems. Here are briefly the few essential isms which developed objectivity into Non-objectivity.

Academism: In the academic painting objects are represented realistically, almost as true to nature's pattern as in photography, using light and shadow and perspective to create a third but fake dimension. Perspective is an easily acquired accomplishment, yet greatly admired by the inexperienced layman though it can be taught in one lesson to anyone.

Impressionism: The impressionistic picture indicates merely the painter's casual impression of objects and often sketches moving action of nature's happenings. While the academic



RUDOLF BAUER, No. 44, No. 45, No. 46, No. 47, "TETRAPTYCHON" Symphony in four movements.

painter paints one view of all he sees the impressionist combines several visual impressions of his choice into one unit.

Expressionism: The expressionistic picture emphasizes certain lines or forms which in the artists' opinion increase the strength of his most essential conception of nature and indicates his choice in the expressive essentials to reproduce the interesting characteristics of an object.

Cubism: The cubistic picture still shades with light and dark and uses sometimes the deception of a third dimension in perspective to create an objective organization with cubistic forms.

Abstraction: The abstract picture abstracts the object to its last constructive part but discards perspective, while light and darkness are used as tonal qualities only.

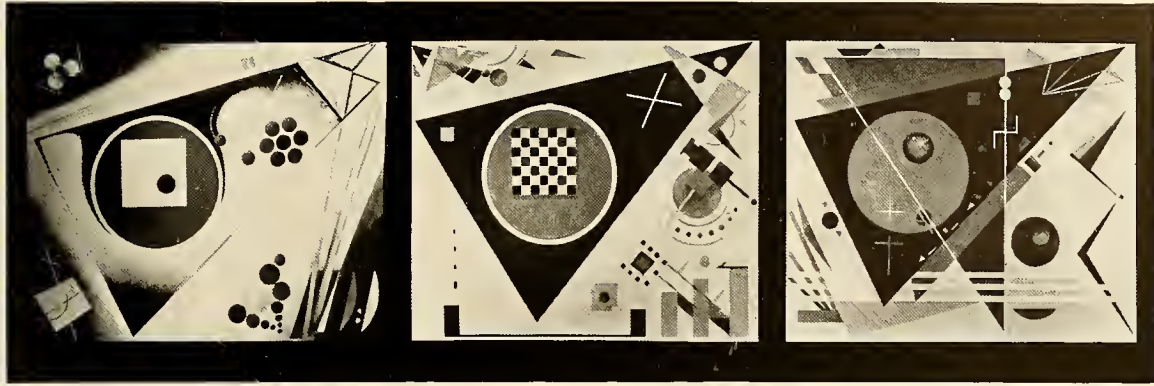
All these isms derive their inspiration from an objective start, and build up from it more or less interesting form problems. Development from academic painting to abstraction of objects leads to the visionary art:

Non-objectivity: the Non-objective picture stands by itself as an entirely free creation, conceived out of the intuitive enjoyment of space. It is the visual essence of rhythmic balance in form, design, and color. Secondary to the creation of theme, forms, and motifs are the combinations and shades of color and tone-values in Non-objective painting. The Non-objective picture is far superior to all others in its influential potentiality, educational power, and spiritual value to humanity.

To feel the beauty of art, the layman does not have to know the classifications of the different isms in painting which paved the way to Non-objectivity, as this is only an historical development. To enjoy flying an aeroplane, no one needs to know about development of transportation from horse to steam and motorpower.

Anyone having the chance to live with the highest type of non-representational art gets bored, in the end, with objective pictures and cannot endure living with them any more. This is not only the experience of artists, but the statement of unwilling laymen, who could not at first see any value in Non-objective art, but once having lived with it, changed their opinion. This is undoubtedly due to the subconscious education which these influential pictures distribute, if they are really masterpieces and not just mechanical decorations, or symmetrical patterns, but organizations of creative power accomplished by very few artists.

Non-objective creation in painting, like in music, has nothing to do with the reproduction of nature, or the interpretation of intellectual meanings. Whoever is able to feel the beauty of colors and forms has understood Non-objective painting.



RUDOLF BAUER, No. 63, No. 64, No. 65, "TRIPTYCH" Symphony in three movements.

Art is international and timeless. It stimulates intuition and trains the acquisition of spiritual balance and order. It conveys no meaning and therefore its value can be felt by everyone, regardless of race and language. Lacking this, poetry is not art. The rhythm of English poetry to a Chinese conveys no music and the words lose for him even their intellectual meaning. It is a token of intellectual refinement, like philosophy or geometry, which also cannot be felt nor understood by all. Poetry, as Confucius remarked, "encourages social intercourse, stimulates the intellectual mind, trains observation, acquaints with names of objects and subjects, modifies the vexation of life, and teaches duty and idealistic thoughts." Yet poetry cannot influence or develop intuition, which art does.

The contemplation of a Non-objective picture offers a complete rest to the mind. It is particularly beneficial to business men, as it carries them away from the tiresome rush of earth, and strengthens their nerves, once they are familiar with this real art. If they lift their eyes to these pictures in a tired moment, their attention will be absorbed in a joyful way, thus resting their minds from earthly troubles and thoughts. Experience and knowledge of the inner creative law in these paintings is necessary only to artists and those who want to use the fundamentals of creations to become themselves creators of art. Nor is it necessary for a layman to realize the construction of these paintings and study their basic lawfulness in order to feel pleasure in Non-objective masterpieces.

The general response to the themes and keys of color in different Non-objective paintings is of as similar variety as our reaction to different melodies, keys, and rhythms in music. Upon further acquaintance, the appeal of these masterpieces to anyone increases and grows into animated enjoyment. It is important to realize that it is not the enjoyment which the layman derives from great art that accounts for its greatest importance, but the influence of art on public development. The variety of objects in representative painting brings enjoyment, entertainment, even treasured memories, yet this is just as true of photography. Beautiful photographs can stand next to almost any objective reproduction in painting. Both emphasize earthly inspirations and pleasure through the medium of memory. But this pleasure has no public educational value. It is entirely the private affair of individuals.

Pleasure through objects cannot develop spiritual progress. Since the caveman era, some fifty thousand years ago, the human eye has been accustomed to the cherished fiction—reality as expression in painting. The Art of visual Beauty, exalted and pure, great and deep

in value, has now been found. This is causing the greatest spiritual progress known to man and causes the development of intuition instead of intellect as the future goal of education.

Study of realistic reproduction educates the eye and hand and develops the technique of design and the handicraft of painting, at the same time evolving a concentrated observation for surroundings. Representative painting can instruct about former periods and history. Though extremely useful, this is not developing any higher spiritual faculties. To enjoy Non-objective painting develops rare spiritual powers, and a higher standard, because the realm of these creations is unearthly. Subconsciously, Non-objective pictures educate those who are, even if unwillingly, exposed to their companionship for a longer period of time. The spiritual control which created them seems to spread like electricity from them to those who are gifted to receive it. Yet, these paintings develop such a receptive faculty in almost everyone.

The important progress for the nations of the world is humanity's education towards spiritual control; the realization of the infinite rhythm; the reaction to safer cosmic guidance; the development of courage to follow our higher vocation and the ability to rule and harmonize in our relationships with others; the faculty to be creative in our actions and thoughts; and to increase rhythmic balance and, with it, happiness. Those who oppose Non-objectivity have not as yet experienced its uplifting wealth.

Painters, who find the courage and have the faculty of giving up the acquired accomplishment of representative painting, for so long acknowledged as great art, to try new and more difficult tasks, understand that this urge is beyond all will or wishes. Development to higher culture comes to those who recognize intellectual will power as inferior to intuitive response. Humanity's former education for the untold amount of mental contradictions of intellect handicapped our highest sense of cosmic, rhythmic intuition, and initiation in the eternal balance of order. This education can and will be accomplished through the eyes, our finest, highest, most sensitive, almost spiritual organ, which can become visionary to creation instead of a mere information-agent. The eye is constantly preoccupied with taking in objective facts. Being a receiving station for information, it naturally acts primarily on the intellect. Accustomed to follow its directions while ignoring all aptitude for spiritual vision, the eye was inwardly blind. Intellect had to become satiated by visual sensation before the urge for visionary enjoyment could develop.

The faculty of sight is our greatest gift. The eye is the primary inlet and outlet of the spirit. The eye does more than see. It speaks, laughs, and weeps. It confesses confidence or sincerity, mistrust and falsehood. It can hypnotize and transfer thoughts, give signs in many ways, and yet can voluntarily refuse to do anything by merely closing its lid. The eye is therefore a superior organ to the ear, with its sole faculty of hearing. The ear has no capacity for self-expression, nor can it voluntarily react for self-protection. It has to accept sound regardless of its agreeability. The sensitive, multi-gifted eye, which expresses and receives, is far closer to our spontaneous spirit than the unprotected ear. That is why the composition of sound for beauty's sake could be developed so much sooner to an artistic height. There was far more to educate in the complicated eye, to overcome its primary reaction to intellectual command and experience and to develop its spiritual faculty for organizing and realizing visual composition. Therefore, music could naturally reach a high standard of spirituality centuries earlier than painting. It took little culture and a very long period of minor development since the caveman, to reproduce with artistic perfection and to bring about such culture as the faculty for visual creation, which is needed for the present achievement in painting. Already

Leonardo da Vinci, in his "tractat on painting" stated that the art of painting is superior to the art of music. A sound of music, once emitted, is gone forever. Few are sufficiently gifted to memorize each tone, produced in the succession of many. We all know that even the best music may become disturbing. The timeless quietness in a painting surpasses sound in music for this reason also. Day and night follow each other soundlessly. Earth turns and creation occurs in perfect quiet. The timeless silence of visual creations emphasizes their cosmic superiority to creations of sound. Furthermore, a creation of painting is final, while music is subject to change, even distortion, when produced. Noiseless, timeless, and final in its creation, Non-objective painting is the highest art.

The intuitive enjoyment of spiritual Non-objective beauty in vision can be felt mostly by those to whom objects of reality have already become boring. This has happened chiefly because the reproduction of things is being taken care of by photography to abundant, even artistic perfection. Exhausted by the needlessness of objective painting and realistic reproduction of nature, a few genial, prophetic artists discarded their intellectual knowledge and accomplishment of imitating nature, in order to develop their intuitive vision of creation and test new form problems.

They discovered eternal beauty and highly educational, joyful, everlasting faculties in unworldly, entirely unforeseen organizations of color, form, and space composition. Modern architecture, decoration, all handicrafts, and advertisements today thrive on their discoveries. The simplicity of style, refinement, elegance, and cheerfulness, which is the original expression of our present epoch, had its origin in the daring works of great painters, often ridiculed and misunderstood, some of whom died in utmost poverty fifty years ago.

To some people, absolute forms and color motives may seem as easy to create as producing sounds by merely touching the keyboard of a piano, which any child can do. But, as neither sounds nor keyboard create sonatas or fugues, so mere consorting of colors or forms cannot create a masterpiece. Non-objective masterpieces are never mechanical decorations or geometrically symmetrical patterns. Pure forms like triangle, square, and circle are used for their own beauty in shape, and combined with balance of space interval to such perfection that spiritual life is originated to elevate our minds beyond earthly reminiscence. Creation of spiritual life is their essential message. This life is missing in earthly reproductions and also in abstractions of nature. It is for this reason that abstractions are of no interest to the Solomon R. Guggenheim Foundation.

It is evident when a scientist for instance has already discovered the solution of a problem that other scientists would not expect to be further subsidized to discover it. Thus the academic, impressionistic, expressionistic, cubistic, or abstract painters are no more the essential builders of their time, whom the Solomon R. Guggenheim Foundation could subsidize.

The reason why sculpture is not, and never will be, included in the Solomon R. Guggenheim Collection is that sculpture is dependent, in its creation, on the problem of its material weight and is therefore inferior to the art of painting.

While the boundaries of a painting depend on the artist's choice, these controlled boundaries decide the rhythmic volume of space with which the painter creates. The sculptor cannot control the volume of space which surrounds his plastic work nor influence the accident of shadow and light which changes its aspect even in artificial light, when the plastic is moved. Nor can he avoid the weight problem which demands a solid concrete base and, with it, an entirely inartistic foundation on which to erect his organization. He, therefore, is always

primarily bound to an earthly law because his creation must be safely adjusted to the materialistic base.

This earthly necessity of a useful basis is objective. As sculpture cannot grow from its own independent concentric law, its content therefore lacks the immaterialistic freedom of life in rhythm, so necessary to express unearthly spirituality of intuitive creation.

Neither does this Foundation believe in encouraging weak talents or developing the mediocrity of faint possibilities in most studies. Too little is done to strengthen the strong ones, geniuses, rare, powerful beings, who create and mark their time. Being as cruel to themselves as to others, they usually have few friends, while submitting themselves to the rigid discipline of the most difficult tasks, refusing to worship anything but their ideal, which is usually misunderstood, disbelieved, and often ridiculed. Obligation to the urge of their conscience is all that matters to them. With uncanny wisdom, the genius is his own critic, and so far advanced that only those next to him in development usually realize his importance. That is why art dealers and museum directors, who mostly all deal in or conserve the acknowledged, so far never have been interested in, or capable of, discovering a genius. Genius needs the attention of honest, expert comrades and their unselfish help in its strife for progress.

Most painters want to make their living through artistic work which they like best; they expect to sell whether they are masters or not; they hope to improve by letting others pay for their progress; yet the public is made to feel that it is getting masterpieces. Such misleading should not exist. Out of respect for great art, painters, especially Non-objective ones, should not try to sell weak, immature products. Perfection alone can bring lasting joy. Weak pictures mislead whereas perfected ones guide. For those who are not yet masters, while trying to reach perfection, courage, character and sacrifice are required to refrain from public showing. It is better to do double work, one for living, one for art's sake, for instance by becoming a carpenter or clerk than to cheat with a mediocre output. In the interest of the public, difficulties hinder genius' efficiency. Yet, they strengthen or discourage the weak talent and are therefore a blessing to all. Anyone can study for two or three hours every morning and still do other work for a livelihood, if he goes to sleep at dusk. Awakening clear-headed to the peace of a fresh morning, he thus gains 600 hours a year, which can do wonders to improve anyone who considers art to be his unachieved goal.

A great master's outstanding peculiarity is his almost uncanny devotion to the urge of conscience for perfection. Genius responds with brutality to any interference. His life is a sacrifice to this all-demanding strife for perfection to order intuitive invention. Concentration and powerful vision towards higher goals educate his capacity to see and overcome limitations. His sensitive reaction to spiritual obligations allows nothing to interfere with the growth of those faculties with which a genius expresses himself so beautifully.

His conscience forbids self-satisfaction and urges him on to greater tasks. No one's opinion matters. No one's criticism is needed, be it good or bad. An intuitive genius' capacity for self-criticism is far advanced in resource, efficiency, power, and vision. Therefore he is much harder to satisfy than any onlooker's good or bad opinion. A genius is given, within himself, a leadership which cannot be equalled by ordinary mortals, who usually must develop until they can appreciate the importance of his leadership. Age, which generally brings decline of strength, to genius gives the increase of spiritual power.

A great painter paints only when intuition forces him to do so. He has the self-control to wait for intuition; but his ability to paint will never induce him to do so solely for the enjoy-

ment of painting. When the perfection of a phase has been accomplished, he does not revel in satisfaction, nor does he duplicate, or commercialize the already accomplished. A genius sets out at once to conquer another goal, by solving new difficulties. In order to widen his range of experience, he faces the terrific stress of anxiety, risking dangerous failures until the new problem is solved. Each creative Non-objective masterpiece is a new problem never solved before to create artistic intuitive order and different beauty.

Creations of perfection and power are extremely rare, the creative moments of a genius are not constantly at his beck and call. He must have the discipline to wait for intuitive assurance. For this reason his need for concentration requires solitude. This is the only help a genius needs, but who gives it to him? The nation never, seldom anyone, yet disabled and feeble-minded and even criminals are supported often by taxes which a genius, if he has any income, is forced to pay. This way, he is being punished for the upkeep of the most unworthy of human derelicts, instead of receiving help in order to increase the range of his work and to become the pride of a nation. Often a genius is starved, rushed, handicapped, and hindered in every way.

In this respect, the Solomon R. Guggenheim Foundation wishes to be essentially useful. Here Solomon R. Guggenheim, a man with tremendous foresight, has come forward. Years ago, doubted and misunderstood by almost everyone, he followed his own guidance and helped great Non-objective masters to work quietly, so that they could produce the wealth of their outstanding contributions to this important century. Being somewhat of a genius himself, Mr. Guggenheim was able to visualize the value which these masters had to offer. Ordinary intellectual ability has no such vision. Only intuition can create such leadership. Outstanding leaders and geniuses are born to this faculty. They develop themselves. Creations of genius cannot be made by teaching, yet the intuitive sense in all humans can be so developed that at least they all may learn to guide themselves to a sensible life.

It is spirit, cosmic order, and creation of beauty which originates the work of art. Seeing a circle does not imply sensation or memory of any known meaning or happening. The circle does not stand as a symbol for some material object, or subjective thought. It is simply a perfect form with beauty of shape, as realized in the appearance of the sun and moon, fifty thousands years ago, by cavemen, who certainly had never heard of geometry. Geometry uses some artistic forms for its intellectual descriptions, but creates no organizations of beauty with these artistic forms. Non-objective art, therefore, is not geometrical, nor is geometry art.

The three basic forms of absolute beauty: square, triangle, circle, offer manifold possibilities as tools of creation. The circle is a self-centered continuity in itself, isolated and floating in its own concentration. Its rhythm is not influenced from within nor without. The square has eight sides, four within and four without. It gives and receives space and also points by means of its corners in further directions. The square, compared to the circle, is a more powerful form of relationship in space. The triangle directs its points from an indifferent base, but it is the only basic form submittable to variation of its dimensions without losing its identity or absolute form.

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, rigorous beauty of measure and line.

Perfection of form and its inventive motifs are more difficult to create than the charm and beauty of color. Form is far more important as a definite basic value than color's less essential manifold variations. Rhythm is the relationship between space and forms. Creation of Non-objective art is so definitely lawful that even accident of charm is impossible and contrary to the concentrated order which is the foundation of creative painting. Many painters delight in this accidental charm which often develops unintentionally while painting. A masterpiece eliminates such accidents and follows spiritual control only. The more technique is subdued to the spirit, the more conscious charm of individual style is eliminated, the more dramatically strong will be the language of the painting. In Non-objective art, some painters conceal their lack of austere conception with a brilliant display of colorful charm. Instead of growing, this charm fades through its lack of organized control. The perfection of a great masterpiece must be so spiritual that it will seem beyond all technical efficiency in its extreme finality and apparent simplicity.

The creative picture advocates spirituality of the rhythmically moving form-ideal of our age. It has no meaning and is simply a manifestation of beauty. The eye moves from theme to theme and enjoys form and colors in their varied relationships and combinations. Old fashioned painting advocates the intellectuality of the immovable form-ideal. Thus the entire picture and its intellectual meaning is realized once and forever. From whatever angle one sees the picture, it leads to the same objective statement and soon becomes uninteresting while the Non-objective painting becomes more interesting the longer it is seen from its different angles.

The love for objective painting is only the personal affair of private individuals' taste. It is of no importance to the world's progress what object a painter chooses for a representative picture, or whether that representation later appeals to others. They are merely dealing with earthly inspirations and materialistic likes and dislikes of no educational value, unable to further a spiritual development or constant joy. The Non-objective picture is of world importance due to its educational faculty. It has the importance of world vision, compared to the irrelevance of earthly viewpoints. The sensation of the object has outlived itself. Peoples' minds are tired of reality, brought to them confusedly and without effort. There is no rest unless we lift our eyes to the sky whose purity and endlessness demand no explanation from our harassed intellect. The child of this century is bored by representations, unless they move constantly, changing with unexpected thrills, as offered by the motion pictures. Representative painting formerly was necessary to offer to the earthly intellect views of lovely situations with design, light, shadow, and color. All this now is given by photographs and colorprints, while in addition, the cinema offers the nearest perfection for representing natural life in fiction and motion. Due to nature's everlasting change of light, color, movement, and form, the painter who tries to catch its charm, gets restless in his anxious hunt for original motives. Thus he always evades the blessing of nature's serenity and peace, which would strengthen the benefit of refreshing his sensitive capacity. The painter of Non-objectivity receives this benefit, as he is free from this constantly erratic strife for new patterns from nature, enforced by the reproductive urge and open to receive the relaxing influence of nature's peace.

Radio, newspapers, telephone, and telegraph have given people close knowledge of each other. These mediums have brought the nations into closer contact with each other and also with by-gone periods. Realistic painting became less necessary because today, through the medium of photography, we know all about the Greek, Egyptian, Gothic, Roman, Renaissance,

Louis XV, Louis XVI, Colonial, Victorian periods. In all of these periods, columns and acanthus leaves derived from the Greek, were used somewhere for ornamental reasons and only today are discarded at last. Yet even the differentiations of these periods were not created by antique-chasing individuals who today entirely miss the glory of their own period. Where would Radio City be had not the daring painters, already thirty and forty years ago, been the first to start new form-ideals and problems in their cubistic and Non-objective paintings.

Through stage-settings, especially in the movies, the refined style of today, with its simplicity, begins to spread everywhere, even into the remotest parts of the earth. It is the only style suitable to the necessity for hygienic cleanliness and practicability. Modern materials like steel, bakelite, rubber, chromium, glass bricks, linoleum, concrete, are now employed usefully without the necessity of borrowing the ancient form-ideals and ornaments, originated in historic eras for lesser needs.

Joyous and courageous today, we create instead of borrowing. Space, line and measurement are used for their own beauty. But let us not forget that the progress to this refined simplicity was started by painters. They were the daring personalities, whose conscience did not allow them to rest on old laurels and get stale doing things done well enough long ago. When the past had no more "raison d'être" because of new materials and new civilizations, our own style became imminent. Now the pioneer work of these painters has suddenly become generally useful.

Non-objectivity will be useful to a big, daring, far-sighted period, whose range is now far-reaching while at its height; but it is only in descending from this height that it will be easily assimilated by the masses. This will be done.

If we do our share, we start new tasks, achieving significant results, and a stimulation to all, which is wonderfully essential to those who come after. They will perhaps go on to dare new heights of spiritual expression. But we have reached the height in painting. Heights in art never duplicate themselves. Such powerful musical geniuses as Bach and Beethoven have never appeared since, nor is it likely that Kandinsky or Bauer, these two geniuses of painting, will reappear. The greatness to overthrow a long acclaimed past necessitates creative genius.

Kandinsky and Bauer are already referred to by some people as Classics, which in their opinion means finished in regard to vital influence. They profess this in the hope of making way for inferior artists by whom importance cannot be gained through creative capacity. So, to attract attention and short-lived sensation, new titles are invented, thus giving birth to untold, senseless, unnecessary isms, which only serve to confuse the public and disturb its confidence in the greatest epoch which painting ever has had.

We know how quickly fashionable Rossini's easy fame blinded the public to Beethoven's genius, and how this became instrumental in impoverishing the last decade of that great master's life. Yet, masterpieces last far beyond the futile fame of easy, charming, passing fads. Surrealists and other vague intellectual criminals in art, who try to hide their impotency for purely intuitive creation, which they have all tried but failed, behind a mask of sensational bluff, cannot confuse laymen forever. Also Picasso, the hasty producer of other painters' inspirations, has nothing to offer in lasting value of spiritual content. He is essentially useful only to commerce in its constant need of mass production. The journalistic ease of his technique can only satisfy as long as lack of content and organic development will last in any sensational, superficial output. Masterpieces are beyond such crude efforts with which an

African temperament tries in vain to offset the order of spirit and culture. Only for historical reasons was Picasso included in this collection, with some of his few existing Non-objective paintings, to show how much more in comparison to him, the great masters have to say.

Now, great masterpieces are being made public by the Solomon R. Guggenheim Foundation. They speak the language of eternity. Presentation brings to them the attention and influence they so rightly deserve. The Guggenheim Collection presents the height in creative art. The stronghold of its originals is purity and quality and variety. The world importance lies in their power to promote education, in teaching the experience of spiritual power through intuitive force on whose rule infinity depends. There would be no infinity if stars, sun, moon, forms, and space began to think individually, instead of following the cosmic lawful rhythm of their organizations depending on intuitive order. Intuitive power will spread and succeed, where religions failed to stop murder and brutality, in creating understanding and consideration of others, between human beings.

The rare art collection of the Foundation creates a center of spiritual power. With it, a precious, priceless, non-commercial, and distinctive nucleus of influential masterpieces is starting the new art center of the world. It is to be a quiet, peaceful, elevating sanctuary for those who need a cultural life, and those who, by its influence, will become leaders of the future.

The American nation, with her great sense for qualified efficiency, could not thrive on the laurels gathered long ago for the lesser needs of past epochs. This youth of America has courage and decision. It is proclaiming without doubt or fear its loving interest in Non-objective art. This acclaim proves the need, love, capacity for intuitive sense in this youth. This alone matters. It creates a future generation to be proud of. For the spiritual welfare of these young people, the Foundation's work is being done as quietly and as earnestly as possible, to serve this youth of importance and safeguard for them a treasure which might otherwise have been lost. Without Solomon R. Guggenheim, some of these great masterpieces of the highest genial expression in painting which has ever been known, might not even have been created. This makes him one of the greatest art Maecenas in history, considering the artistic capacity, the courage, and far-seeing intuition required by a layman to realize the lasting value in such creations before it had been historically acclaimed, and it is especially remarkable in a man who owns valuable collections of paintings from past centuries to proclaim the Non-objective ideal.

We remember very little about past epochs beyond their accomplishments in culture. If we want to be remembered in the future, we must create a much greater culture. This culture must achieve the same marvelous height which civilizations have already reached. Culture alone can stop the murderous war of the future, and keep up the courageous daring in fields far loftier than those of battles.

If we acquire more culture than ever before, it will not be due to science, philosophy, poetry, painted copies of nature, or a civilization perfected in earthly conveniences, but to an education of intuitive capacity and such spiritual power which the world has never known before. Non-objective art alone can develop it—THIS IS ITS GREAT VALUE.

HILLA REBAY

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



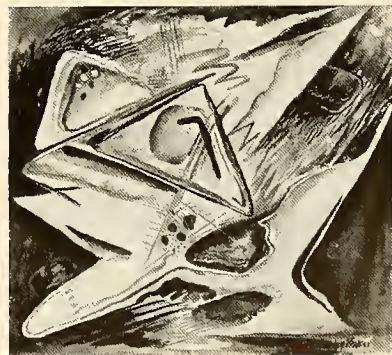
2 RUDOLF BAUER
Allegro (1920)
Watercolor and tempera. 9 x 11⅝
Rebay collection



3 RUDOLF BAUER
Andante (1920)
Watercolor. 12 x 9½
Rebay collection

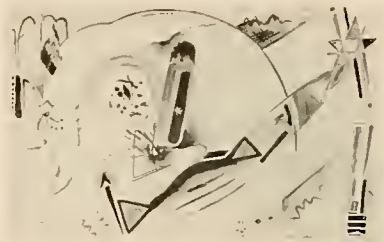


4 RUDOLF BAUER
Funèbre (1920)
Watercolor. 10½ x 9½
Rebay collection



5 RUDOLF BAUER
Allegretto (1921)
Watercolor. 9 x 7½
Rebay collection





6 RUDOLF BAUER
Scherzo (1921)
Watercolor. 8 x 13
Rebay collection



7 RUDOLF BAUER
Allegro (1921)
Watercolor. 8 x 13
Rebay collection



8 RUDOLF BAUER
Allegretto (1921)
Watercolor. 8 x 13
Rebay collection



9 RUDOLF BAUER
Largo (1922)
Watercolor. 8 x 13
Rebay collection



10 RUDOLF BAUER
Allegro (1922)
Watercolor. 17 x 11
Rebay collection

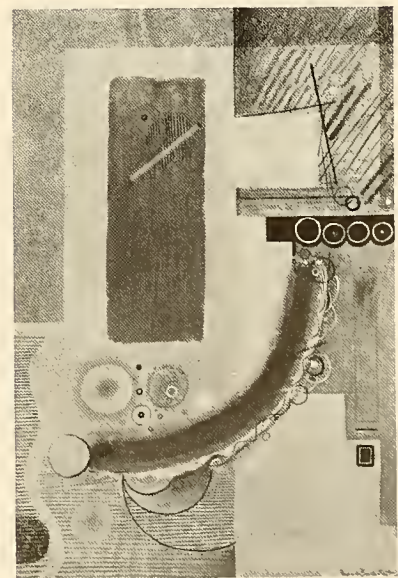
11 RUDOLF BAUER
Scherzo (1923)
Watercolor. 19½ x 12



12 RUDOLF BAUER
Con Brio (1923)
Watercolor, tempera and chinese ink. 19¾ x 12⅝
Rebay collection



13 RUDOLF BAUER
Andante (1923)
Pastel. 18¾ x 12½





14 RUDOLF BAUER
Serioso (1923)
Pastel. 12½ x 9½

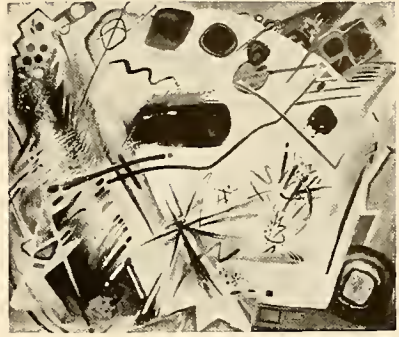


15 RUDOLF BAUER
Allegretto (1923)
Pastel. 12 x 9



16 RUDOLF BAUER
Allegro (1923)
Pastel. 19⅝ x 12½

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



18 RUDOLF BAUER (1923) Scherzo
Watercolor, tempero ond chinese ink. 14¾ x 10¼
Reboy collection

19 RUDOLF BAUER
White Fugue (1923-1927)
Oil on canvas. 52¾ x 76½

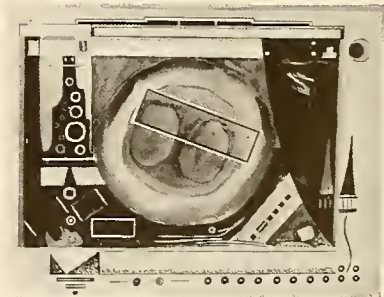


SEE PLATE ON PAGE 109

20 RUDOLF BAUER
Scherzo (1923)
Pastel 20 x 14¼

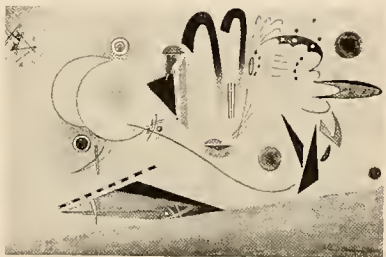


21 RUDOLF BAUER
Largo (1923)
Watercolor, tempera and chinese ink. 9¼ x 12
Rebay collection





22 RUDOLF BAUER
Dainty (1923)
Pastel 18 x 11 $\frac{3}{8}$
Rebay collection



23 RUDOLF BAUER
Cheerful (1924)
Watercolor, tempero and chinese ink. 8 $\frac{1}{8}$ x 12 $\frac{3}{4}$
Rebay collection



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



25 RUDOLF BAUER
Allegro. (1925)
Watercolor. 24 x 20

26 RUDOLF BAUER
Rhythm (1924)
Watercolor, tempera and chinese ink. 19³/₄ x 12³/₄
Rebay collection



27 RUDOLF BAUER
Improvisation (1924)
Watercolor. 8 x 13
Rebay collection

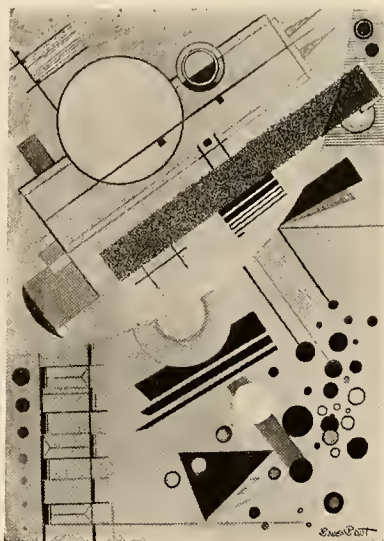


28 RUDOLF BAUER
Power (1924)
Watercolor, tempera and chinese ink. 18¹/₈ x 11⁵/₈
Rebay collection



SEE PLATE ON PAGE 117

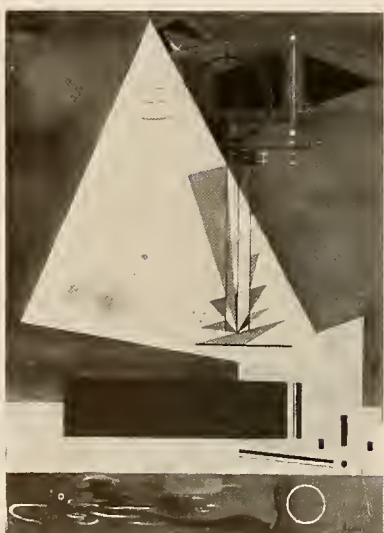
29 RUDOLF BAUER
Lyrical Picture (1924-1925)
Oil on canvas. 33½ x 39¼



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



31 RUDOLF BAUER
Scherzo (1925)
Watercolor, and chinese ink. 20⅝ x 14⅞



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

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

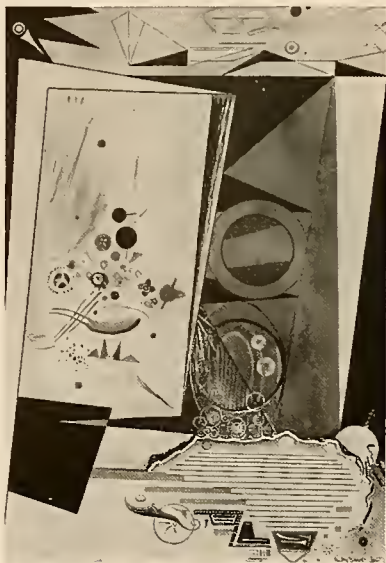


34 RUDOLF BAUER
Happy (1925)
Watercolor and tempera. 17⅞ x 12½
Rebay collection

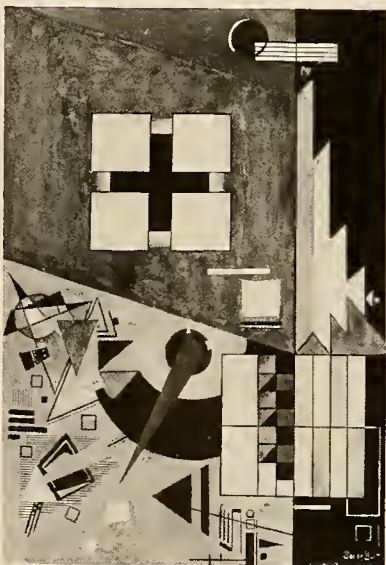


35 RUDOLF BAUER
Presto (1926)
Watercolor and tempera. 19¾ x 12¾
Rebay collection

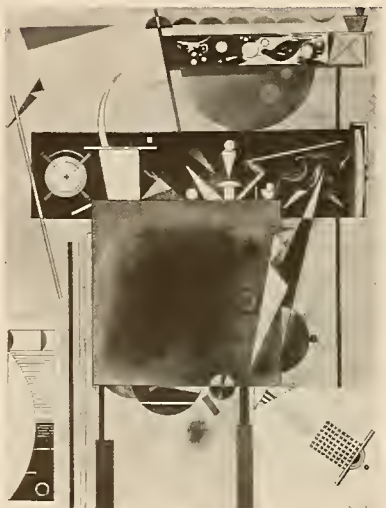




36 RUDOLF BAUER
Lyric-Dramatic (1926)
Watercolor, tempera and chinese ink. $19\frac{3}{4} \times 13\frac{1}{4}$
Rebay collection



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

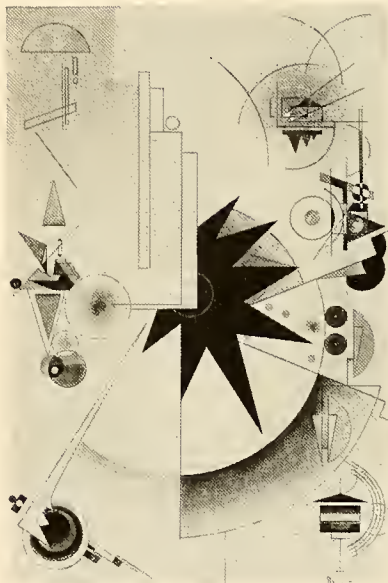


38 RUDOLF BAUER
Red Square (1926)
Watercolor, tempera and chinese ink. $17\frac{1}{4} \times 12\frac{1}{2}$
Rebay collection

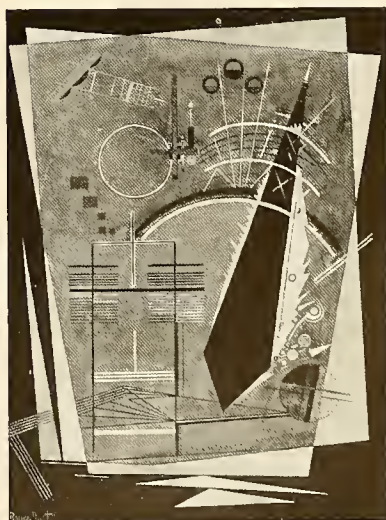
39 RUDOLF BAUER
Fugue (1926)
Watercolor, tempera and chinese ink. $19\frac{5}{8} \times 12\frac{3}{4}$
Rebay collection

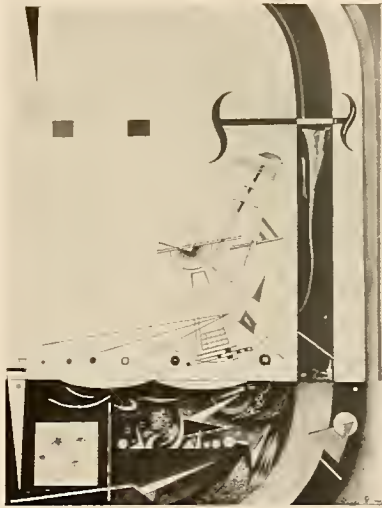


40 RUDOLF BAUER
Cornerstone (1926)
Watercolor, tempera and chinese ink. $19\frac{1}{2} \times 13\frac{3}{4}$
Rebay collection



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





42 RUDOLF BAUER
 Contrast (1926-1930)
 Watercolor, tempera and chinese ink. 17¼ x 12⅝
 Rebay collection

SEE PLATE No. 44 ON PAGE 73

SEE TETRPTYCHON PLATE ON PAGE 6

43 RUDOLF BAUER
 Tetrptychon (1926-1930)
 Oil on canvas—each painting 51¼ x 51¼

44 Scherzo	46 Andante
45 Allegro	47 Allegretto



48 RUDOLF BAUER
 Cosmic Pleasures (1927)
 Watercolor, tempera and chinese ink. 18¼ x 11⅞
 Rebay collection

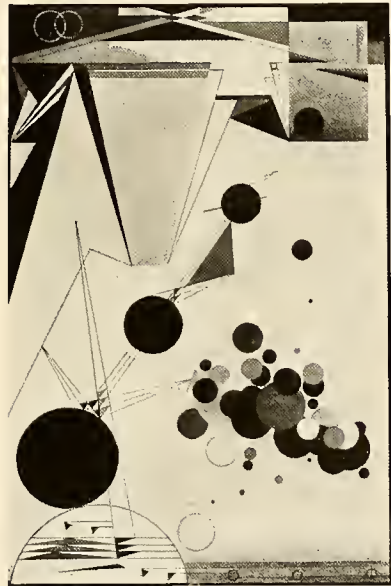


49 RUDOLF BAUER
 In Memory (1927)
 Watercolor, tempera and chinese ink. 9⅞ x 12¾
 Rebay collection

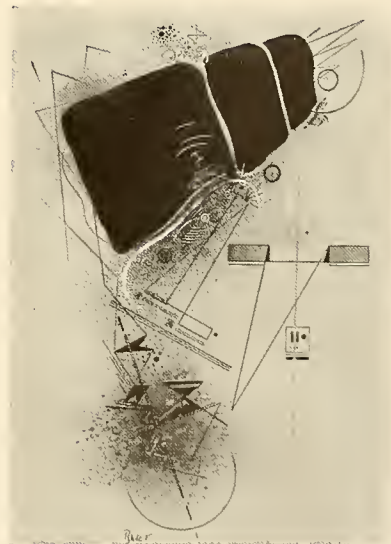
50 RUDOLF BAUER
Fuguetta (1927)
Watercolor, tempera and chinese ink. $12\frac{7}{8} \times 8\frac{1}{2}$
Rebay collection

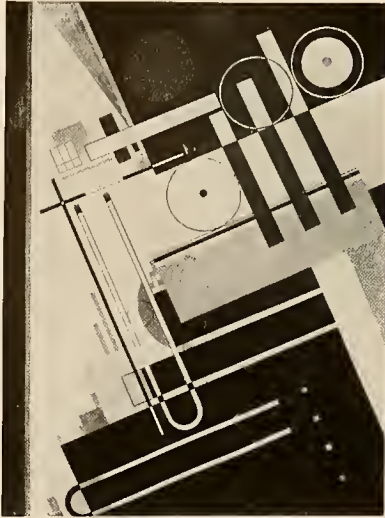


51 RUDOLF BAUER
Colored Circles (1927)
Watercolor, tempera and chinese ink. $19\frac{5}{8} \times 12\frac{3}{4}$
Rebay collection

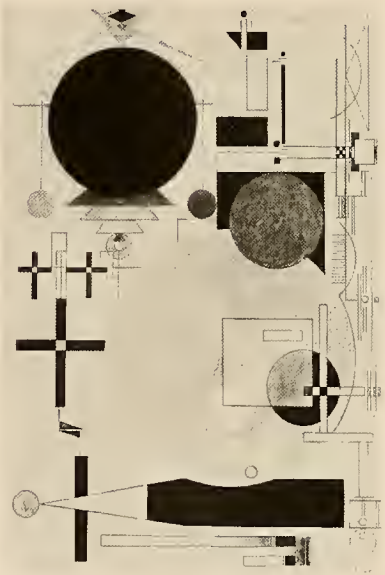


52 RUDOLF BAUER
Light and Heavy (1928)
Watercolor, tempera and chinese ink. $17\frac{1}{4} \times 12\frac{1}{2}$

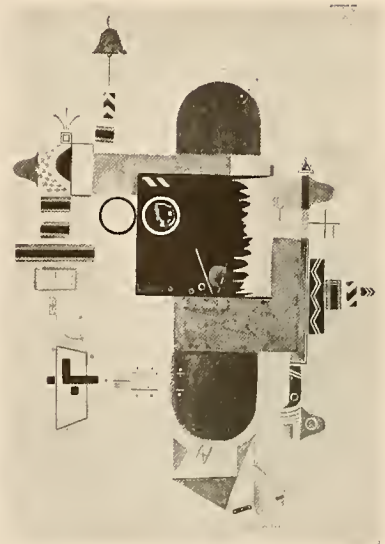




53 RUDOLF BAUER
Fugue (1928)
Watercolor, tempera and chinese ink. 17¼ x 12½
Rebay collection

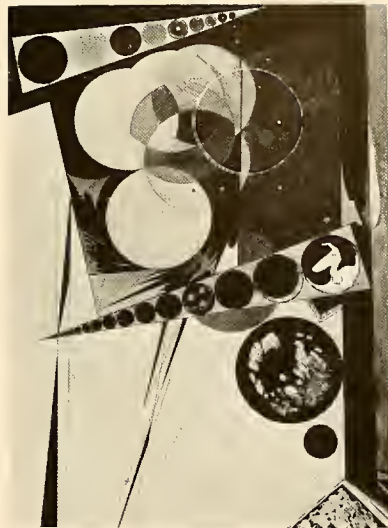


54 RUDOLF BAUER
Andante (1928)
Watercolor, tempera and chinese ink. 18⅝ x 12⅝
Rebay collection



55 RUDOLF BAUER
Curioso (1928)
Watercolor, tempera, chinese ink and paper. 20½ x 14⅝
Rebay collection

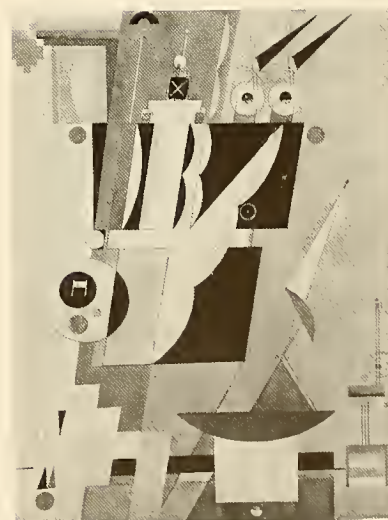
56 RUDOLF BAUER
Cheerful (1929)
Watercolor, tempera and chinese ink. 17¼ x 12½



57 RUDOLF BAUER
Presto (1929)
Watercolor and chinese ink. 18¼ x 11⅝



58 RUDOLF BAUER
Great Fugue (1929)
Watercolor, tempera and chinese ink. 17¼ x 12½
Rebay collection.





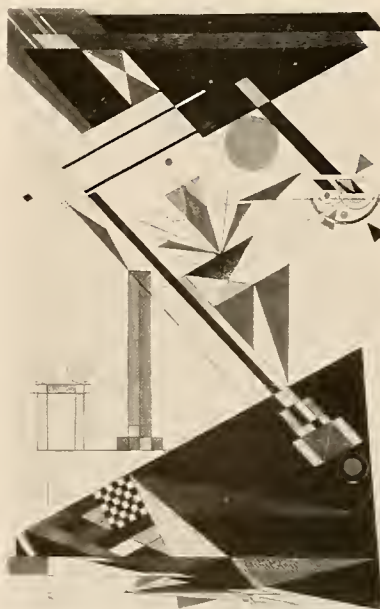
59 RUDOLF BAUER
(1930-1932)
Oil on canvas. 51¼ x 51¼

SEE PLATE ON PAGE 67

60 RUDOLF BAUER
Red Circle (1930-1932)
Oil on canvas. 51¼ x 51¼



61 RUDOLF BAUER
Yellow and Green (1930-1932)
Oil on canvas. 51¼ x 51¼

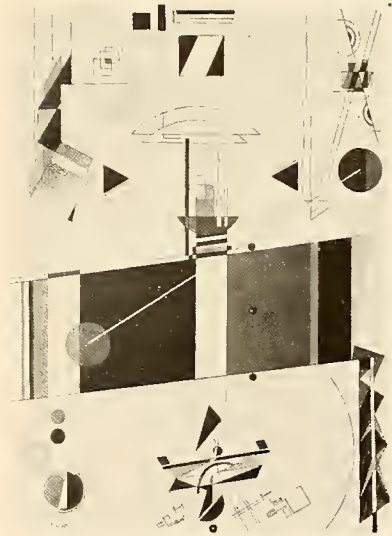


62 RUDOLF BAUER
Fugue (1931)
Watercolor, tempera and chinese ink. 19¾ x 12⅝

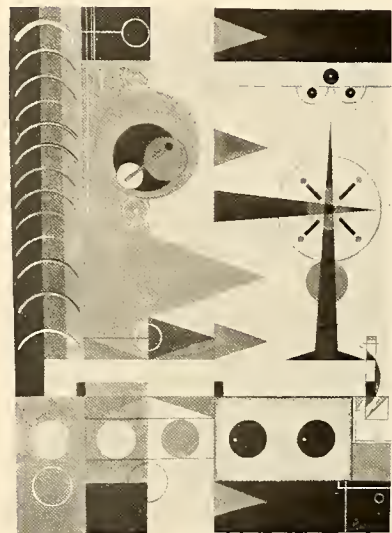
SEE TRYPTICH PLATE ON PAGE 7

63 64 65 RUDOLF BAUER
Triptych (1930-1934)
Oil on canvas—each painting 51¼ x 61

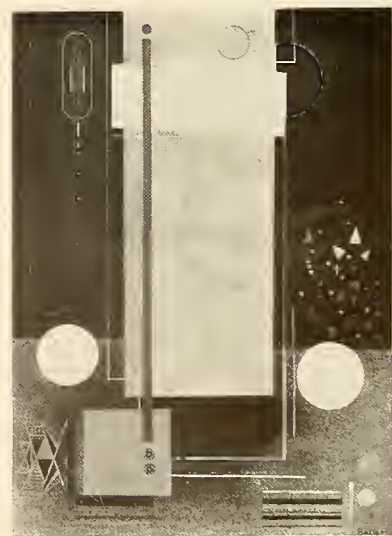
66 RUDOLF BAUER
Pizzicato (1931)
Watercolor, tempero and Chinese ink. 17¼ x 12½
Rebay collection



67 RUDOLF BAUER
Largo (1931)
Watercolor, tempera and Chinese ink. 17¼ x 12½
Rebay collection



68 RUDOLF BAUER
Andante (1931)
Watercolor. 17¼ x 12½

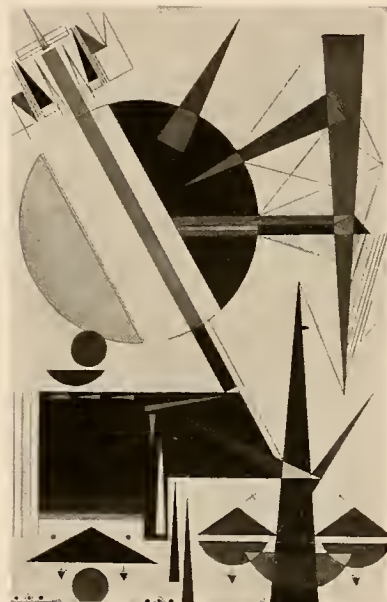


69 RUDOLF BAUER
Andante (1931)
Watercolor. 17¼ x 12½

SEE PLATE ON PAGE 113



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



71 RUDOLF BAUER
(1931)
Watercolor, tempera and chinese ink. 19¾ x 12⅞

SEE PLATE ON PAGE 118

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

SEE PLATE ON PAGE 89

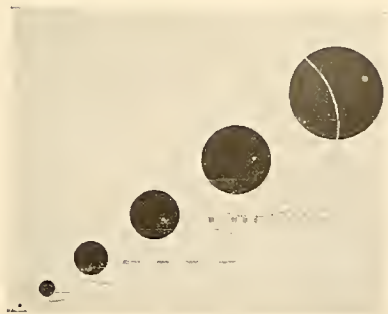
73 RUDOLF BAUER
Top Point—Efficiency (1931)
Oil. 88½ x 69



74 RUDOLF BAUER
(1932)
Watercolor. 13⅝ x 18⅞
Rebay collection

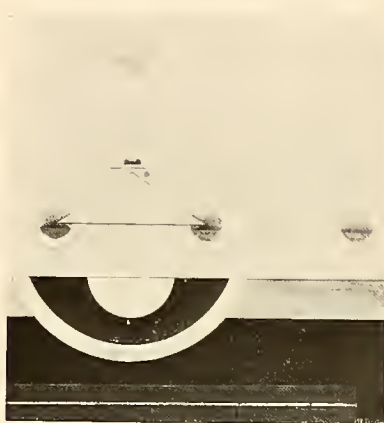
75 RUDOLF BAUER
(1933)

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



76 RUDOLF BAUER
(1933)

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



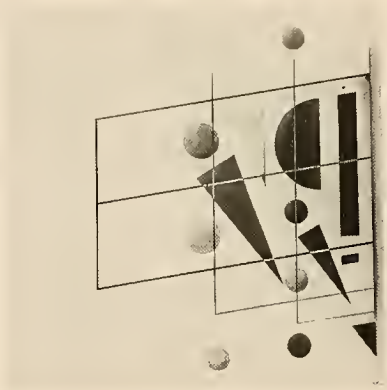
77 RUDOLF BAUER
(1933)

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



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

SEE PLATE ON PAGE 75



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

SEE PLATE ON PAGE 79

SEE PLATE ON PAGE 69

SEE PLATE ON PAGE 115

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

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

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



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

SEE PLATE ON PAGE 103

SEE PLATE ON PAGE 77

SEE PLATE ON PAGE 71

SEE PLATE ON PAGE 81

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

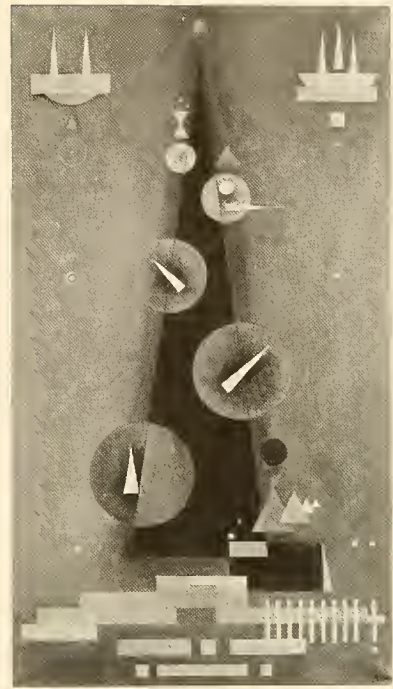
85 RUDOLF BAUER
Points (1936)
Oil. $49\frac{1}{2} \times 41\frac{1}{2}$

86 RUDOLF BAUER
Red Triangle (1936)
Oil. $49\frac{1}{2} \times 41\frac{1}{2}$

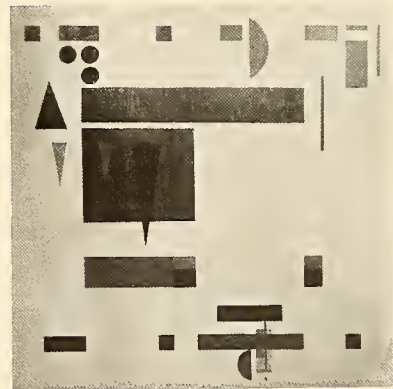
87 RUDOLF BAUER
The Holy One (1936)
Oil. 50×50

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

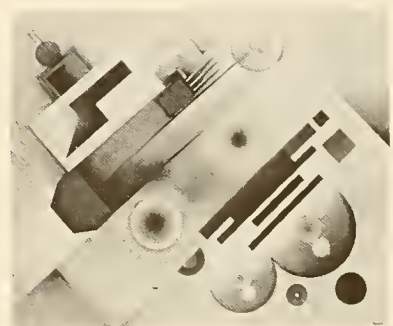
SEE PLATE ON PAGE 87



89 RUDOLF BAUER
Yellow Accents (1937)
Oil. 55 x 31



90 RUDOLF BAUER
Fugue (1937)
Oil. 39 x 39



91 RUDOLF BAUER
Light Fugue (1937)
Oil. 39 x 46½



92 RUDOLF BAUER
Green Square (1937)
Oil. 46½ x 39



93 RUDOLF BAUER
White Circle (1937)
Oil. 39 x 54

SEE PLATE ON PAGE 85

SEE PLATE ON PAGE 83

SEE PLATE ON PAGE 110

94 RUDOLF BAUER
Dark Accents (1937)
Oil. 39 x 39

95 RUDOLF BAUER
Squares (1937) Oil. 60 x 60
Rebay collection

96 ROBERT DELAUNAY
Circular Rhythm
Oil. 460 x 105

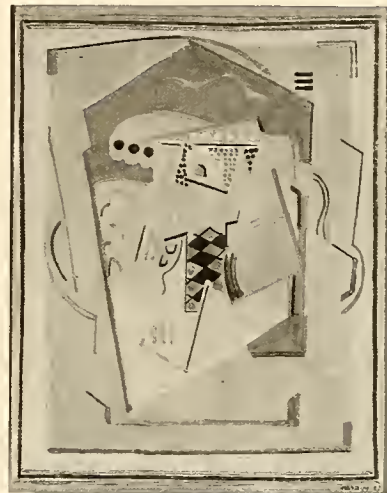


97 ALBERT GLEIZES
"Voltige Aérienne" (1917)
Oil on canvas. 39⅜ x 29⅜

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



99 ALBERT GLEIZES
(1927)
Tempera. 6½ x 5
Rebay collection



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





SEE PLATE ON PAGE 116

SEE PLATE ON PAGE 106

SEE PLATE ON PAGE 91

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

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

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

104 VASILY KANDINSKY
Light Form (1912) Oil. 47 x 54½



SEE PLATE ON PAGE 105

SEE PLATE ON PAGE 107

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

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

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



SEE PLATE ON PAGE 93

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

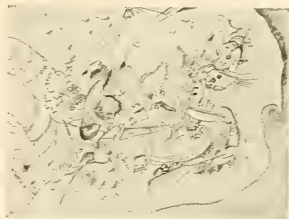
109 VASILY KANDINSKY
Black Lines (1913) Oil on canvas. 50½ x 50½

110 VASILY KANDINSKY

Lyrical Invention (1918)

Tempera and chinese ink. $10\frac{1}{8} \times 13\frac{1}{2}$

Rebay collection

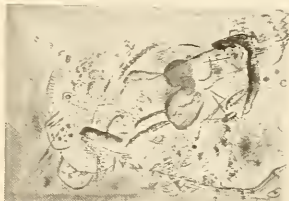


111 VASILY KANDINSKY

(1918)

Watercolor. $9\frac{3}{8} \times 13\frac{1}{2}$

Rebay collection



112 VASILY KANDINSKY

(1922)

Watercolor. $17\frac{3}{4} \times 16\frac{1}{8}$



113 VASILY KANDINSKY

(1922)

Watercolor. $17\frac{1}{4} \times 15\frac{3}{4}$

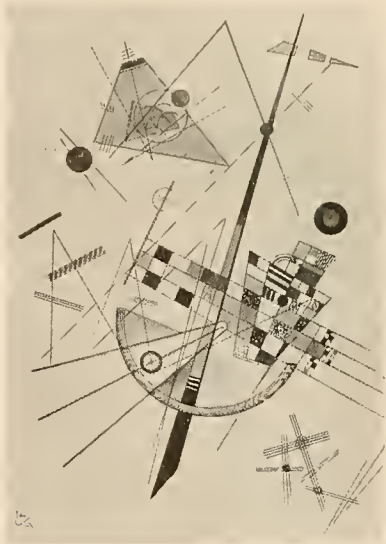


114 VASILY KANDINSKY

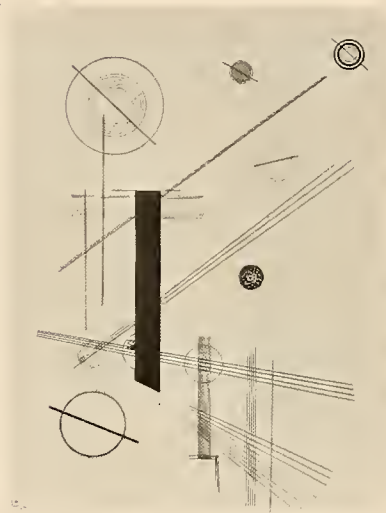
(1923) No. 259

Oil. $37\frac{1}{4} \times 36$





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



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

SEE PLATE ON PAGE 108

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

SEE PLATE ON PAGE 114

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



119 VASILY KANDINSKY
White Point (1923)
Oil No. 248
Rebay collection

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

121 VASILY KANDINSKY
One Center (1924) Oil. $54\frac{1}{2} \times 38\frac{1}{2}$

122 VASILY KANDINSKY
Above and Left (1925) Oil. $27\frac{1}{4} \times 19\frac{1}{2}$

123 VASILY KANDINSKY
Pointed and Round (No. 293, 1935)
Oil on cardboard. $27\frac{1}{2} \times 19\frac{3}{4}$

124 VASILY KANDINSKY
Light Unity (No. 308, 1925)
Oil on cardboard. $27\frac{1}{2} \times 19\frac{1}{2}$

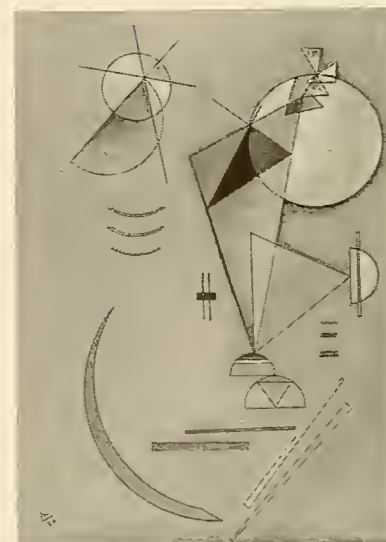
125 VASILY KANDINSKY
(No. 455, 1929)
Oil on cardboard. $13\frac{1}{4} \times 9\frac{1}{4}$
Rebay collection

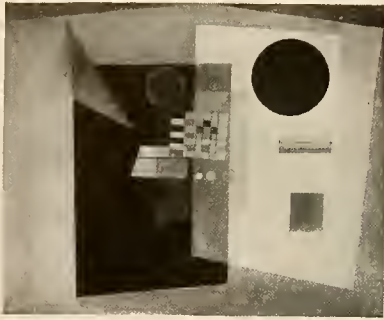


SEE PLATE ON PAGE 95

SEE PLATE ON PAGE 99

SEE PLATE ON PAGE 97

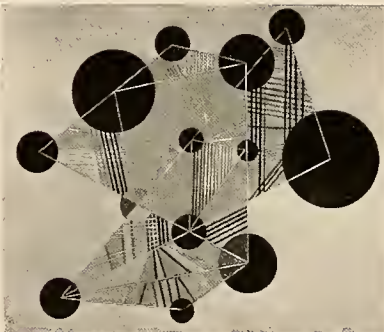




126 VASILY KANDINSKY
Confirming (No. 355, 1926)
Oil on canvas. 17 $\frac{3}{4}$ x 21



127 VASILY KANDINSKY
Pointed Accents (No. 342, 1926)
Oil on canvas. 30 $\frac{3}{4}$ x 49



128 VASILY KANDINSKY
Floating (No. 395, 1927)
Oil on cardboard. 15 $\frac{3}{4}$ x 18 $\frac{7}{8}$

SEE PLATE ON PAGE 120

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



130 VASILY KANDINSKY
Red Staff (1928)
Oil. 36 x 20 (No. 121)

131 VASILY KANDINSKY
Dull Violet (1927)
Watercolor. 19 x 12³/₄

132 VASILY KANDINSKY
"Schichtenweise" (1928)
Watercolor. 19¹/₈ x 12⁵/₈
Rebay collection

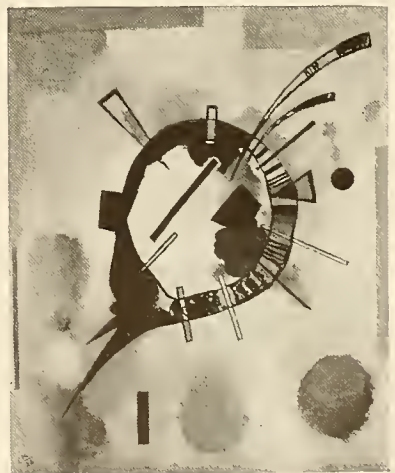
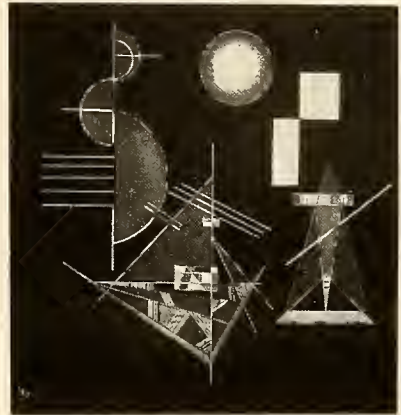
133 VASILY KANDINSKY
Light and Heavy (No. 457, 1929)
Oil. 19¹/₄ x 19¹/₄

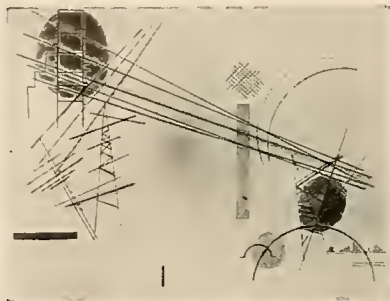
134 VASILY KANDINSKY
For and Against (No. 461, 1929)
Oil. 13³/₄ x 19¹/₄

135 VASILY KANDINSKY
Yellow Center (1929)
Oil. 18 x 15
Rebay collection

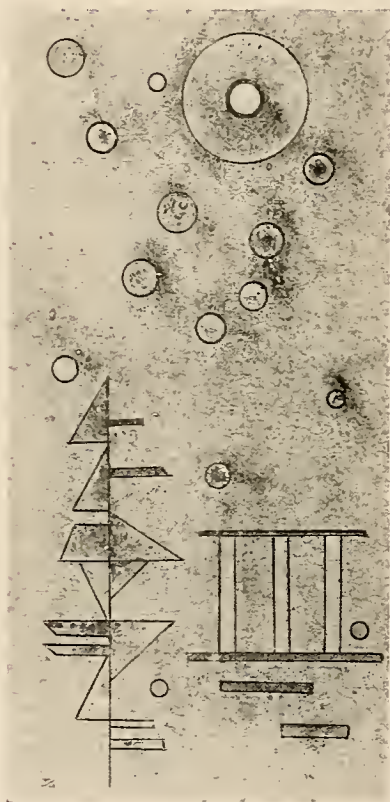


SEE PLATE ON PAGE 119

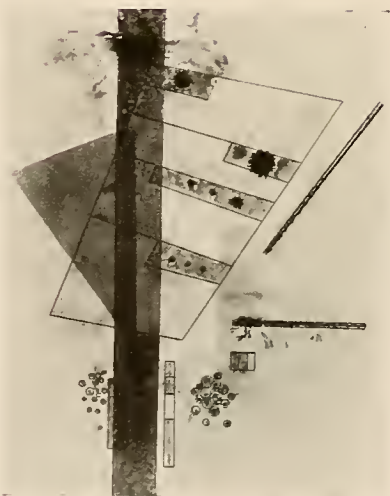




136 VASILY KANDINSKY
Light Blue (No. 443, 1929)
Oil on canvas. 20³/₄ x 26¹/₄



137 VASILY KANDINSKY
"Kaum" (No. 492, 1930)
Tempero on plaster. 13 x 6¹/₄
Reboy collection

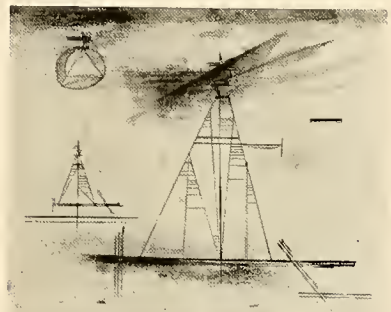


138 VASILY KANDINSKY
Long Stripe (1930)
Watercolor. 20 x 15¹/₂
Reboy collection

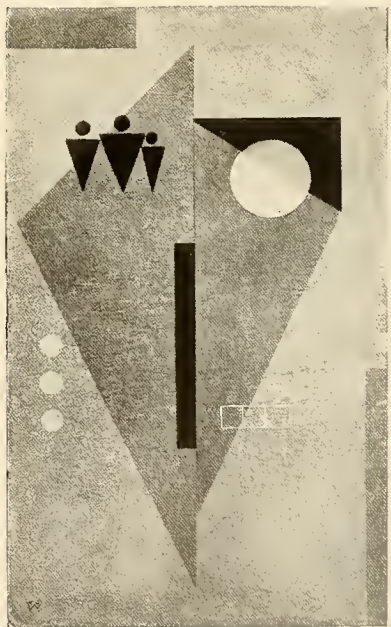
139 VASIL KANDINSKY
Three Arrows (1931)
Watercolor. 18³/₄ x 12¹/₂
Rebay collection



140 VASILY KANDINSKY
Light Blue (1931)
Watercolor. 15 x 18¹/₂
Rebay collection

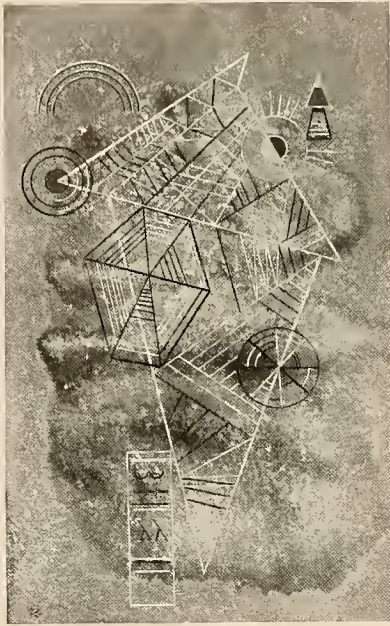


141 VASILY KANDINSKY
Dreamlike (1932)
Watercolor. 20³/₄ x 12¹/₂
Rebay collection



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

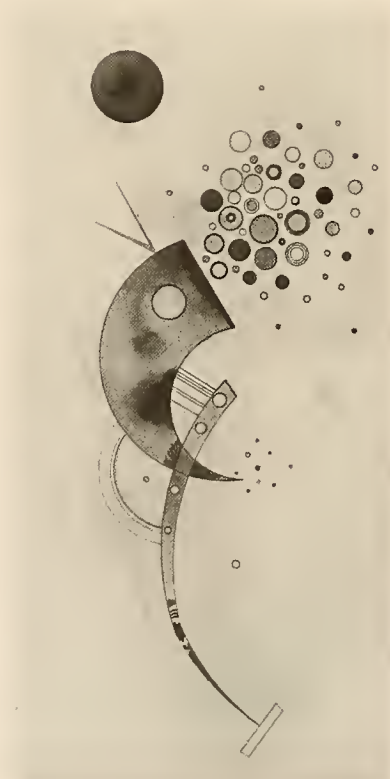




143 VASILY KANDINSKY
Green on Green (1932)
Watercolor. 20½ x 12½



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

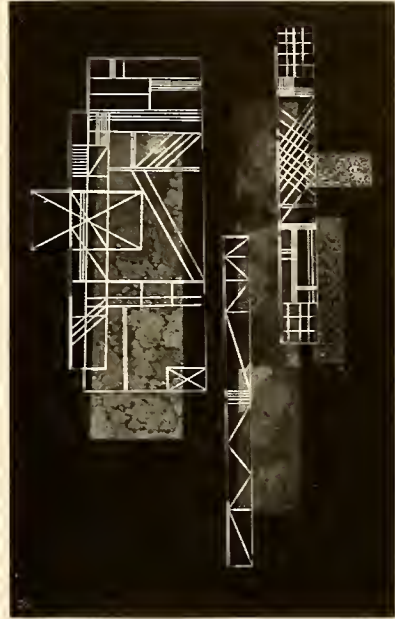


145 VASILY KANDINSKY
Little Balls (No. 555, 1935)
Watercolor. 18 x 9

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



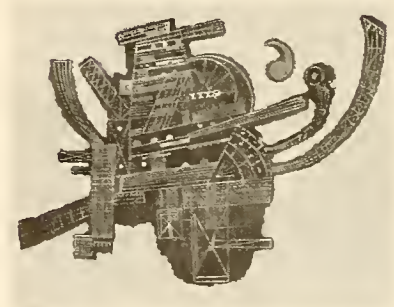
147 VASILY KANDINSKY
Grill (1935)
Tempera. 20 x 12½
Rebay collection



148 VASILY KANDINSKY
Two Circles (1935)
Oil. 28½ x 35
Rebay collection

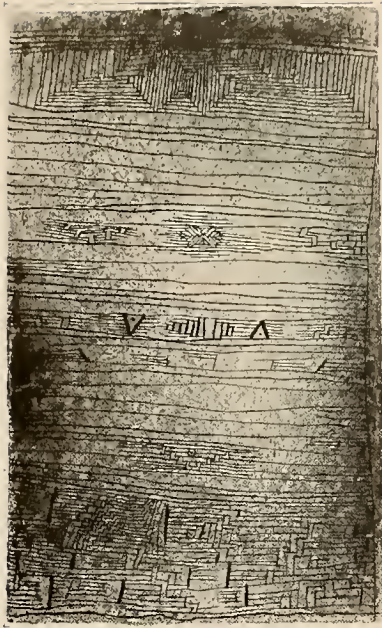


149 VASILY KANDINSKY
Accent Vert (No. 623, 1935)
Oil. 32 x 39½



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

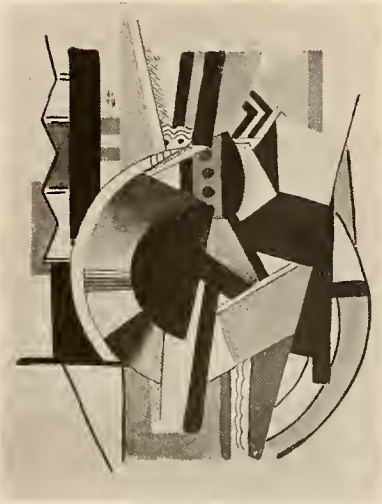
SEE PLATE ON PAGE 101



151 PAUL KLEE
Inscription (1926)
Watercolor and chinese ink. 8¼ x 5¾
Rebay collection



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

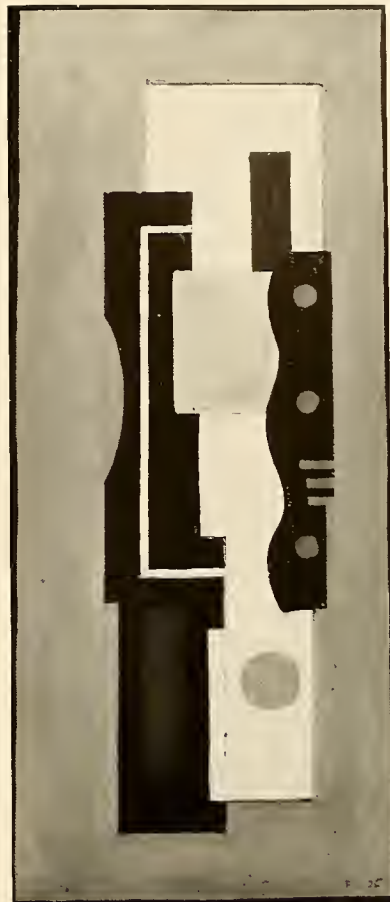


153 FERNAND LEGER
Fugue (1919)
Watercolor. 11 x 9½

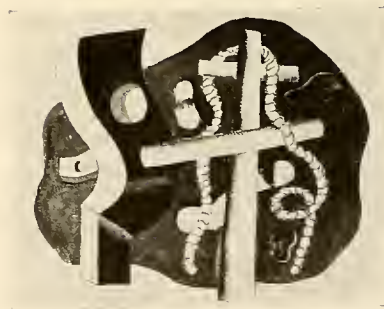
SEE PLATE ON PAGE 121

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

155 FERNAND LEGER
Composition (1926)
Watercolor. 11 x 4³/₄



156 FERNAND LEGER
(1930)
Watercolor. 13³/₈ x 16¹/₂
Rebay collection

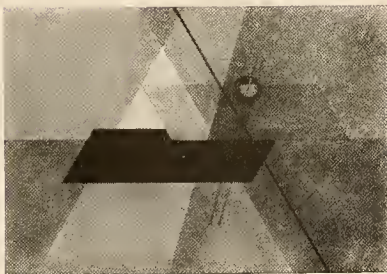


157 FERNAND LEGER
Composition (1937)
Oil. 21 x 25





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



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



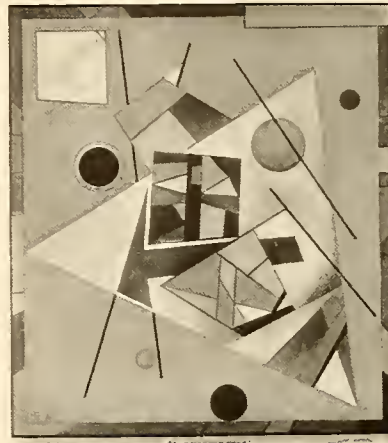
160 LADISLAUS MOHOLY-NAGY
Tp 3 (1930)
Oil on trollit. 55⅞ x 11¼
Rebay collection



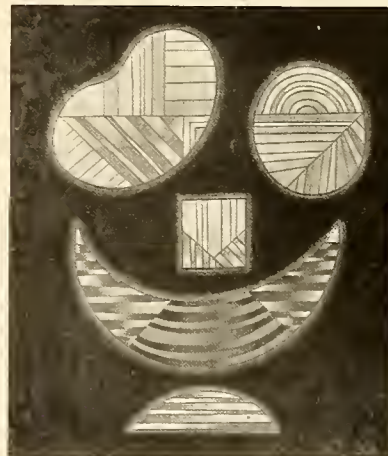
161 LADISLAUS MOHOLY-NAGY
Tp 1 (1930)
Oil on Trallit. 24 x 56¾

162 LADISLAUS MOHOLY-NAGY
Tp 2 (1930)
Oil on Trollit. 24 x 56¾

SEE PLATE ON PAGE 104



163 OTTO NEBEL
Triangle (1927)
Watercolor. 10 x 8



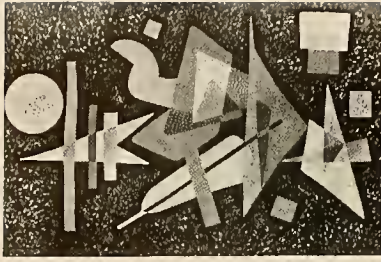
164 OTTO NEBEL
Quintetto (1934)
Tempera. 15 x 12½



165 OTTO NEBEL
Nobile (1936)
Watercolor. 15 x 12½



166 OTTO NEBEL
Arietta (1936)
Watercolor. 15 x 12½



167 OTTO NEBEL
Warm (1937)
Tempera. 16 x 10

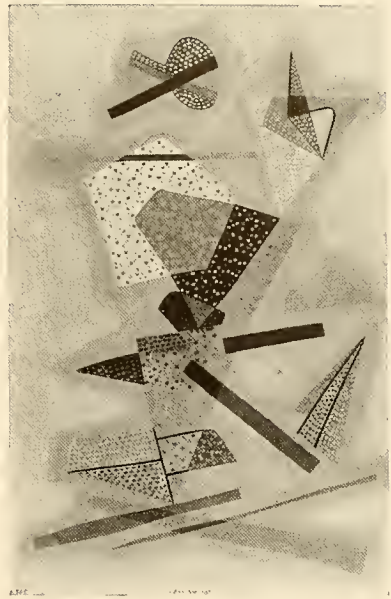


168 OTTO NEBEL
Lifted (1937)
Tempera. 15½ x 10½
Rebay Collection



169 OTTO NEBEL
Dreamlike (1937)
Tempera. 16½ x 10¾

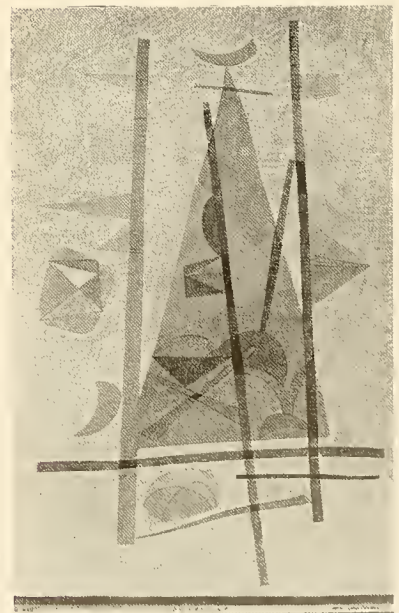
170 OTTO NEBEL
Swinging (1937)
Tempera. 16½ x 10

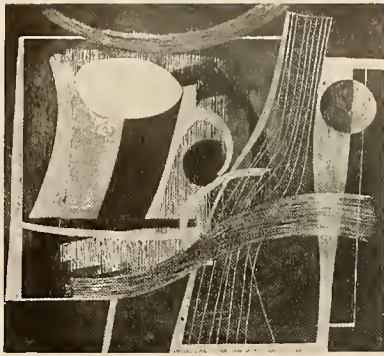


171 OTTO NEBEL
Enfolded (1937)
Watercolor. 10 x 16



172 OTTO NEBEL
In Between (1937)
Tempera. 17⅞ x 11¼





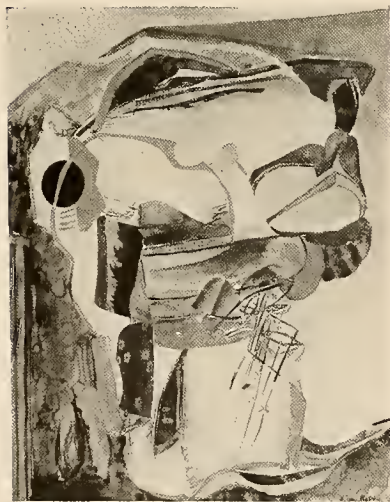
173 BEN NICOLSON
(1912)
Oil on wood. 10 x 11



174 BEN NICOLSON
Composition
Plaster. 6¼ x 10
Rebay collection

SEE PLATE ON PAGE 112

175 PABLO PICASSO
Composition (1918)
Oil. 13½ x 10½



176 HILLA REBAY
Improvisation (1922)
Paper and watercolor. 11⅜ x 8¾



177 HILLA REBAY
Scherzo (1924)
Paper and watercolor. 11⅜ x 8¾

178 HILLA REBAY
Con Brio (1931)
Watercolor. $9\frac{3}{8}$ x $8\frac{3}{8}$



179 HILLA REBAY
Fugue (1932)
Paper on Paper. 8 x 5



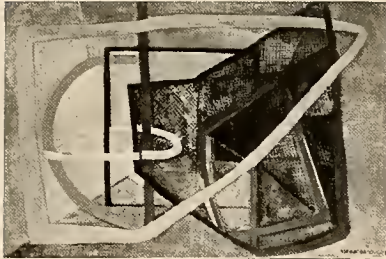
180 HILLA REBAY
Erect (1937)
Paper on Paper. 17 x $13\frac{1}{2}$





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

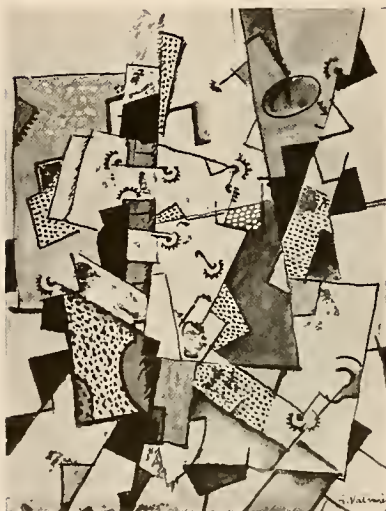
SEE PLATE ON PAGE 111



183 HELENA DA SILVA
Composition (1936)
Oil. 41 x 64

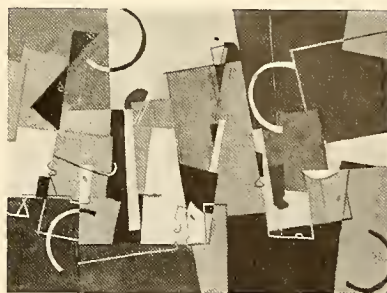


184 GEORGES VALMIER
Scherzo (1920)
Watercolor. 5 x 4 $\frac{3}{4}$
Rebay collection



185 GEORGES VALMIER
Fugue (1920)
Watercolor. 5 x 4

186 GEORGES VALMIER
Fugue (1920)
Watercolor. 5 x 6¾



187 GEORGES VALMIER
Improvisation (1922)
Watercolor. 10 x 6¼

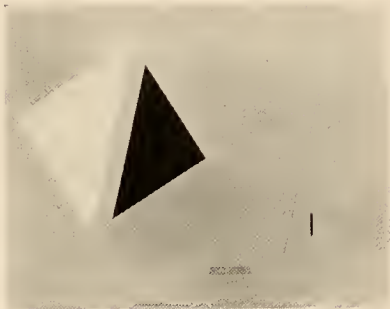


188 GEORGES VALMIER
Fugue (1923)
Oil. 45 x 28





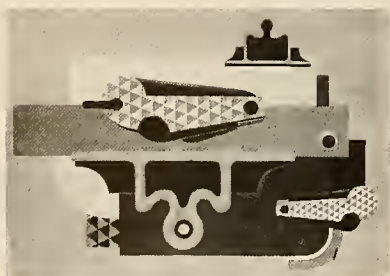
189 VORDEMBERGE-GILDEWART
Composition 96 (1936)
Oil. 28 x 37



190 VORDEMBERGE-GILDEWART
Composition 97 (1936)
Oil. 28 x 37



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



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

LIST OF REPRESENTATIVE PAINTINGS AND DRAWINGS WITH AN OBJECT INDICATING
THE HISTORICAL PROGRESS THROUGH IMPRESSIONISM, EXPRESSIONISM,
CUBISM, ABSTRACTION TO NON-OBJECTIVE ART

193 RUDOLF BAUER
Dancing Couple (1908)
Lithograph. 19 x 13
Rebay collection

194 RUDOLF BAUER
Dancing Couple (1908)
Lithograph. 19 x 13
Rebay collection

195 RUDOLPH BAUER
Star Gazers (1911)
Drawing. 15 x 12½
Rebay collection

196 RUDOLPH BAUER
Promenade (1909)
Pastel. 20 x 13
Rebay collection

197 RUDOLPH BAUER
Maneuvers (1910)
Watercolor. 13 x 13
Rebay collection

198 RUDOLF BAUER
Commanding Officers (1910)
Watercolor. 13 x 13
Rebay collection

199 RUDOLF BAUER
Football (1910)
Ink and Tempera. 19 x 13
Rebay collection

200 RUDOLF BAUER
Flower Offer
Drawing. 18 x 11½
Rebay collection

201 RUDOLPH BAUER
Skijöring
Drawing. 18 x 11½
Rebay collection

202 RUDOLF BAUER
Tennis Player, Girl
Drawing. 11 x 8½
Rebay collection

203 RUDOLF BAUER
Tennis Player, Boy
Drawing. 11 x 8½
Rebay collection

204 RUDOLPH BAUER
Dancers
Lithograph. 18 x 12½
Rebay collection

205 RUDOLF BAUER
Interview
Drawing. 18 x 12
Rebay collection

206 RUDOLF BAUER
Lovers
Drawing. 18 x 12
Rebay collection

207 RUDOLF BAUER
Abstraction (1911)
Drawing. 18 x 12
Rebay collection

208 RUDOLF BAUER
Woman Seated
Drawing. 11½ x 9
Rebay collection

208a RUDOLF BAUER
Simplicity (1910)
Pencil. 14½ x 10
Rebay collection

208b RUDOLF BAUER
Cubistic Nude (1911)
Lithograph. 9 x 3½
Rebay collection

208c RUDOLF BAUER
Two Figures
Pen and Ink. 12 x 5½
Rebay collection

208d RUDOLF BAUER
Cubic Composition (1911)
Pen and Ink. 11¼ x 6¼
Rebay collection

209 HEINRICH CAMPENDONK
Saturday (1918)
Watercolor. 16⅛ x 18⅛

210 MARC CHAGALL
I and the Village (1911)
Watercolor. 11¼ x 8¾
Rebay collection

211 MARC CHAGALL
Quarrel (1912)
Watercolor. 11¼ x 8½
Rebay collection

212 MARC CHAGALL
Menageries (1912)
Watercolor. 12¼ x 6½

213 MARC CHAGALL
Paris through the Window (1913)
Oil on canvas. 52¼ x 54¾

PAINTINGS WITH AN OBJECT

- 214 MARC CHAGALL
The Remembrance (1914)
Watercolor. $6\frac{1}{2} \times 13\frac{1}{2}$
Rebay collection
- 215 MARC CHAGALL
Pleasure of Life (1914)
Oil. 34×22
Rebay collection
- 216 MARC CHAGALL
The Tamb (1914)
Etching and Watercolor. 4×9
Rebay collection
- 217 MARC CHAGALL
Birthday (1915)
Oil. $31\frac{1}{2} \times 31\frac{3}{4}$
- 218 MARC CHAGALL
Night (1917)
Oil. 6×9
Rebay collection
- 219 MARC CHAGALL
Flying Carriage (1918)
Watercolor. $7 \times 9\frac{1}{2}$
Rebay collection
- 220 MARC CHAGALL
The Green Violinist (1918)
Oil. $77 \times 42\frac{1}{2}$
- 221 MARC CHAGALL
The Dream. (1920)
Watercolor. $12\frac{1}{2} \times 17$
Rebay collection
- 222 MARC CHAGALL
Family Portrait (1922)
Watercolor. 8×10 .
Rebay collection
- 223 MARC CHAGALL
Festival (1922)
Etching and watercolor. 10×7
Rebay collection
- 224 MARC CHAGALL
Love pleasure (1925)
Drawing. 10×12
Rebay collection
- 225 MARC CHAGALL
The Pink Seat (1930)
Oil. $28\frac{1}{2} \times 23$
- 226 MARC CHAGALL
In the Snow (1930)
Watercolor. $13 \times 9\frac{1}{2}$
Rebay collection
- 227 MARC CHAGALL
Country Fête (1930-1932)
Illustration for "The Fables of La Fontaine"
Gouache. $19\frac{1}{4} \times 24\frac{3}{4}$
- 228 MARC CHAGALL
The Village Street (1931)
Oil. 15×18
- 229 MARC CHAGALL
My Native House (1935)
Oil. $45\frac{1}{2} \times 34\frac{1}{2}$
- 230 MARC CHAGALL
The Lovers (1935-1936)
Oil. $21\frac{1}{2} \times 15$
Rebay collection
- 231 ROBERT DELAUNAY
Eiffel Tower (1910)
Oil on canvas. $77\frac{3}{4} \times 53$
- 232 ROBERT DELAUNAY
Windows (1912)
Oil. $21\frac{1}{2} \times 18$
Rebay collection
- 233 LYONAL FEININGER
West deep (1932)
Ink and watercolor. $11\frac{1}{4} \times 17$
Rebay collection
- 234 LYONAL FEININGER
Sardine Fisherman (1933)
Watercolor. 11×19
- 235 LYONAL FEININGER
Camposition I (1933)
Watercolor. 6×11
- 236 LYONAL FEININGER
Faurmasted Schooner (1934)
Watercolor. $24\frac{1}{4} \times 15\frac{3}{4}$
- 237 LYONAL FEININGER
Ship Under Sail II (1935)
Oil. $17 \times 10\frac{1}{2}$
- 238 ALBERT GLEIZES
Partrait of a Military Dactor (1914)
Oil. 37×40
- 239 ALBERT GLEIZES
Spanish Dancer (1916)
Oil on canvas. $39\frac{1}{4} \times 29\frac{1}{4}$
- 240 ALBERT GLEIZES
Three Themes (1916)
Tempera. $7\frac{1}{8} \times 5\frac{5}{8}$
- 241 ALBERT GLEIZES
Equilibrium Variations (1916)
Oil. 37×47
- 242 ALBERT GLEIZES
On Braaklyn Bridge (1917)
Oil. $64 \times 50\frac{1}{2}$
- 243 ALBERT GLEIZES
No. 48 on Singer in Music Hall (1917)
Oil. 40×30
Rebay collection

PAINTINGS WITH AN OBJECT

- 244 ALBERT GLEIZES
Herein Port (1917)
Oil. 60 x 47
- 245 ALBERT GLEIZES
Acrobats (1917)
Oil. 47 x 38½
- 246 ALBERT GLEIZES
Abstraction of Equestrian (1916)
Oil. 39½ x 29¼
- 247 VASILY KANDINSKY
Winter study with Church (1911)
Oil. 17¼ x 12½
- 248 PAUL KLEE
Lightning (1920)
Watercolor. 11½ x 7¾
- 249 PAUL KLEE
Hut on Mountain (1922)
Watercolor. 21½ x 18¼
- 250 PAUL KLEE
Tropical Culture (1923)
Watercolor. 19 x 8
- 251 PAUL KLEE
The end of the Marionette (1927)
Watercolor and ink. 12¼ x 18
- 252 PAUL KLEE
"Erinneraedchen" (1929)
Watercolor and ink. 12 x 14¾
- 253 FERNAND LEGER
Composition (1918)
Watercolor. 13 x 9¼
- 254 FERNAND LEGER
Composition (1920)
Watercolor. 7⅝ x 8⅞
- 255 FERNAND LEGER
Composition (1926)
Watercolor. 11 x 4¾
- 256 FRANZ MARC
Black Wolves (1913)
Watercolor. 17 x 14⅜
- 257 AMEDEO MODIGLIANI
The Bay in the Blue Vest
Oil on canvas. 36½ x 24¼
- 258 AMEDEO MODIGLIANI
The Yellow Sweater
Oil on canvas. 25½ x 36¼
- 259 AMEDEO MODIGLIANI
Portrait of Beatrice Hastings
Drawing. 12 x 7⅝
Rebay collection
- 260 PABLO PICASSO
Fruit Bowl (1908)
Oil. 25⅜ x 28¼
- 261 PABLO PICASSO
Pierrot (1911)
Oil. 50 x 34
- 262 PABLO PICASSO
Landscape Seret (1914)
Oil. 45½ x 19¾
- 263 PABLO PICASSO
Abstraction (1918)
Oil. 14 x 11
- 264 PABLO PICASSO
Lemon (1927)
Oil. 7 x 5¼
- 265 HILLA REBAY
The Tiger Cat (1933)
Paper. 16¾ x 13⅛
- 266 HILLA REBAY
Relaxation (1924)
Paper and watercolor. 16¾ x 13¾
- 267 GEORGES-PIERRE SEURAT
The Ape (1884)
Study for "Grande Jatte"
Pencil drawing. 7⅝ x 6⅛
- 268 GEORGES-PIERRE SEURAT
(1885)
Drawing. 11¾ x 9
- 269 GEORGES-PIERRE SEURAT
(1887)
Drawing. 8¾ x 11½
- 270 GEORGES-PIERRE SEURAT
Drawing. 9¼ x 12¼
- 271 GEORGES-PIERRE SEURAT
Peasant Woman (c. 1883)
Oil on canvas. 15 x 18
- 272 GEORGES-PIERRE SEURAT
The Door (1888)
Pencil Drawing. 11¼ x 8¼
- 273 GEORGES-PIERRE SEURAT
Bending Soldier (1881-1882)
Drawing. 6¾ x 4⅞
Rebay collection
- 274 GEORGES VALMIER
Still Life (1925)
Oil. 22 x 28
- 275 GEORGES VALMIER
Still Life (1930)
Watercolor. 4 x 7

BIOGRAPHIES

BAUER, Rudolf. Born in Lindenwald, Germany, 1889. At the age of twelve he worked as a cartoonist. For a short time he studied at the Academy of Fine Arts in Berlin. He became famous in Europe as a designer for humorous publications. Later known for his caricatures and for his work in Academism, Impressionism, Expressionism and Cubism, finally developing to Non-objective art, of which he is an outstanding exponent. He exhibited his paintings as a member of the "Sturm" and Glasspalast in Berlin, 1915-1919, and also in Japan, Holland, Denmark, Sweden, Italy and Switzerland and many other countries from 1915 to 1920. He became a member of the "Kraeter" in 1921. In 1927 he exhibited in the Kgl. Schloss, Berlin. In 1929 he founded the Geistreich, a private museum of Non-objectivity in Berlin. Bauer has lectured in several German universities and museums, and for the "Volks Buehne," Berlin. He usually refuses invitations for one-man exhibitions, as in Rome and Milan, to have been sponsored by Marinetti, and also in Vienna and 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, where he shows Non-objective art in the Heerstrasse to the public.

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

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

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

FEININGER, Lyonel. Born in New York, 1871. Went to Hamburg, Germany, in 1888 to study music, but decided to study painting at the Royal Academy in Berlin. From 1895 to 1900, he worked like Bauer as a cartoonist for the Lustige Blaetter, Berlin. He exhibited in the Glasspalast in 1904, and in 1910 at the Berlin Secession. He later taught Cubism at the Bauhaus in Weimar until 1926 and at Dessau Bauhaus until 1933. A great exhibition of all his works was held at the Crown Prince Palace, Berlin, in 1931. He still is a musician and sometimes

composes. Except for one year in Paris and a short period of teaching at Mills College in the United States, he lived in Berlin until 1936 and now in New York.

GLEIZES, Albert. Born in Paris, 1881. His paintings have been exhibited in Paris at the Société Nationale des Beaux Arts in 1902 and 1907; at the Salon d'Automne in 1903, 1905 and 1910; at the Salon des Indépendants since 1909; and at the Salon des Tuileries since its founding. He took part in the first Cubistic movement in 1911 and was one of the founders of the Salon de la Section d'Or in 1912, as well as a member of the "Sturm," Berlin. Since 1916 most of his paintings can be termed abstract and some are Non-objective. Gleizes is also a lecturer and writer. His published works include: "Du Cubisme," in collaboration with Jean Metzinger, Paris, 1912; "Du Cubisme et des moyens de le comprendre," Paris, 1920; "La Mission créatrice 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 muftie," by Laurent Tailhade. He lives in Moly Sabata, France.

KANDINSKY, Vasily. Born in Moscow, Russia, 1866. When he was eighteen he graduated in law and economics. In 1910 he was asked to teach at the University of Dorpat. Instead of accepting he went to Munich to study art at the Azbe School, later studying with Stuck. From 1902 to 1903 he conducted an art school and then traveled until 1908. He lived in Munich until 1912. His first Non-objective painting was completed in 1911. In 1912 he founded the group of "Blauer Reiter" and published a book with the same title. He painted a scenic composition, "Le Son jaune," in 1912 and "Klaenge" in 1913. His words were exhibited in the Berlin "Automne Salon" in 1914 and in the "Sturm," Berlin, 1913-1918. Later in most all important cities. He returned to Russia in 1914. He was a professor at the Beaux Arts School and director of the museum of Pictorial Culture at Moscow in 1919. He established the Institute of Artistic Culture and was a professor at the University of Moscow in 1920. In 1921 he founded the Russian Academy of Arts and Sciences. He returned to Germany as a teacher at the Bauhaus in Weimar in 1922, later teaching at Dessau until 1933. His books include: "Über 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 Fläche," 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 after he attracted great attention in the exhibiton of "Blauer Reiter," of which he was a member in 1912 and at the "Automne Salon" in Berlin, 1913. He also exhibited as a member of the "Sturm." In 1919 he was a teacher at Bauhaus in Weimar, and later at Dessau; until 1932 he was a teacher at the Academy in Dusseldorf. His works have been shown all over the world. They are abstractions with objective inspirations and all its short-comings, though very attractive in colorful charm. He very seldom achieves Non-objective art and the serenity of free creation.

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 Cézanne, Rousseau and the Cubist movement, he developed a very strong style of abstrac-

tion, usually using an object but occasionally painting Non-objective decorations. 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 Barlin. He now directs an art school with A. Ozenfant. He has had exhibitions all over the world and his works hang in many modern collections. He lives in Paris.

MARC, Franz. Born in Ried, upper Bavaria, 1880. He studied at the Munich Academy from 1900 to 1903. In 1902 he traveled in Italy and in 1903 he went to Paris where he stayed six months. He lived in Munich from 1904 to 1905. In 1909 he visited Greece, leaving there again to visit Paris and Berlin in 1907. From 1907 to 1914 he lived in Sindelsdorf, Bavaria. He was a member of the "Blauer Reiter" group and developed from Academism to Cubism as a great painter of animal life. His most important work is "Tierschicksale." He was killed at Verdun, March 4th, 1916.

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

MOHOLY-NAGY, Ladislaus. Born in Hungary, 1895. From legal studies he turned to photographic and applied art and painting in 1915. He was a member of the staff of the Bauhaus at Weimar, and later at Dessau. 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, Photographie, Film," Munich, 1925; "The New Vision," New York, 1933; and "Sonderausgabe der Zeitschrift Telehor," 1933-1935. He lived in London and, since 1937, in Chicago.

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

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

PICASSO, Pablo. Born in Malaga, Spain, 1881. Began to paint early in La Ceruna as the pupil of his father. He later studied in the Academy of Barcelona, from where he visited Paris in 1900. He has lived in Paris since 1903. His first studies of space problems were made in 1907 and his first Cubistic landscapes were painted in 1908. His period of importance is that of pure Cubism from 1911 to 1914. Since 1914 he works in many styles, Academic, Impressionistic, Expressionistic and Surrealistic, usually inspired by works or ideas of other artists. His recent works are mere decorations. He has seldom achieved Non-objectivity.

REBAY, von Ehrenwiesen, Hilla. Born at Strasburg, Alsace. She studied at Dusseldorf, the Paris Academy and the Munich Academy. Her paintings were exhibited at the Wallraf

Museum in Cologne in 1914; at the Secession in Munich, 1914-1915; at the Salon des Indépendants in Paris in 1913; at the Freie Secession in Berlin, 1915; and at the "Sturm" in 1917. She was a member of the November Gruppe in 1918, and in 1920 a member of the "Krater." Exhibited at the Salon des Tuileries and Salon d'Automne, Paris, 1932-1933. She exhibited her paintings in several French and American museums and galleries, also in Italy and Switzerland. Her work is represented in many international collections. It has developed from Academism through Impressionism, Expressionism and Cubism to Non-objective painting. She lives in Paris and New York.

SEURAT, Georges-Pierre. Born in Paris, 1859. 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 sold only one painting during his lifetime. Not until years after his death was his work appreciated. Seurat was the first cubist and his works are much stronger in detail of space perfection than those of Cézanne. If Seurat had lived as long as Cézanne, he would have become a great Non-objective creator, as his work already indicated the control and balance of rhythm. He died at the age of thirty-one.

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

DA SILVA, Vieira. Born in Lisbon, studied and lives in Paris.

VALMIER, Georges. Born 1885 in Angoulême. He studied in Paris at the Beaux Arts Academy in 1905; later he worked alone in Paris until 1914; served in the World War until 1919; exhibited in Paris in 1921 in the gallery "L'Effort Moderne." He created the stage settings for eighteen futuristic plays written by Marinetti, and for others by Jules Romain, and Georges Pillement in Paris, and Bohn's Ballet Russe in Chicago. He was a fine musician and made his living as a church singer. He died in Paris, March 25th, 1937. His latest works are three big panels, ordered by the French State for the railroad exhibit in the Paris World's Fair of 1937.

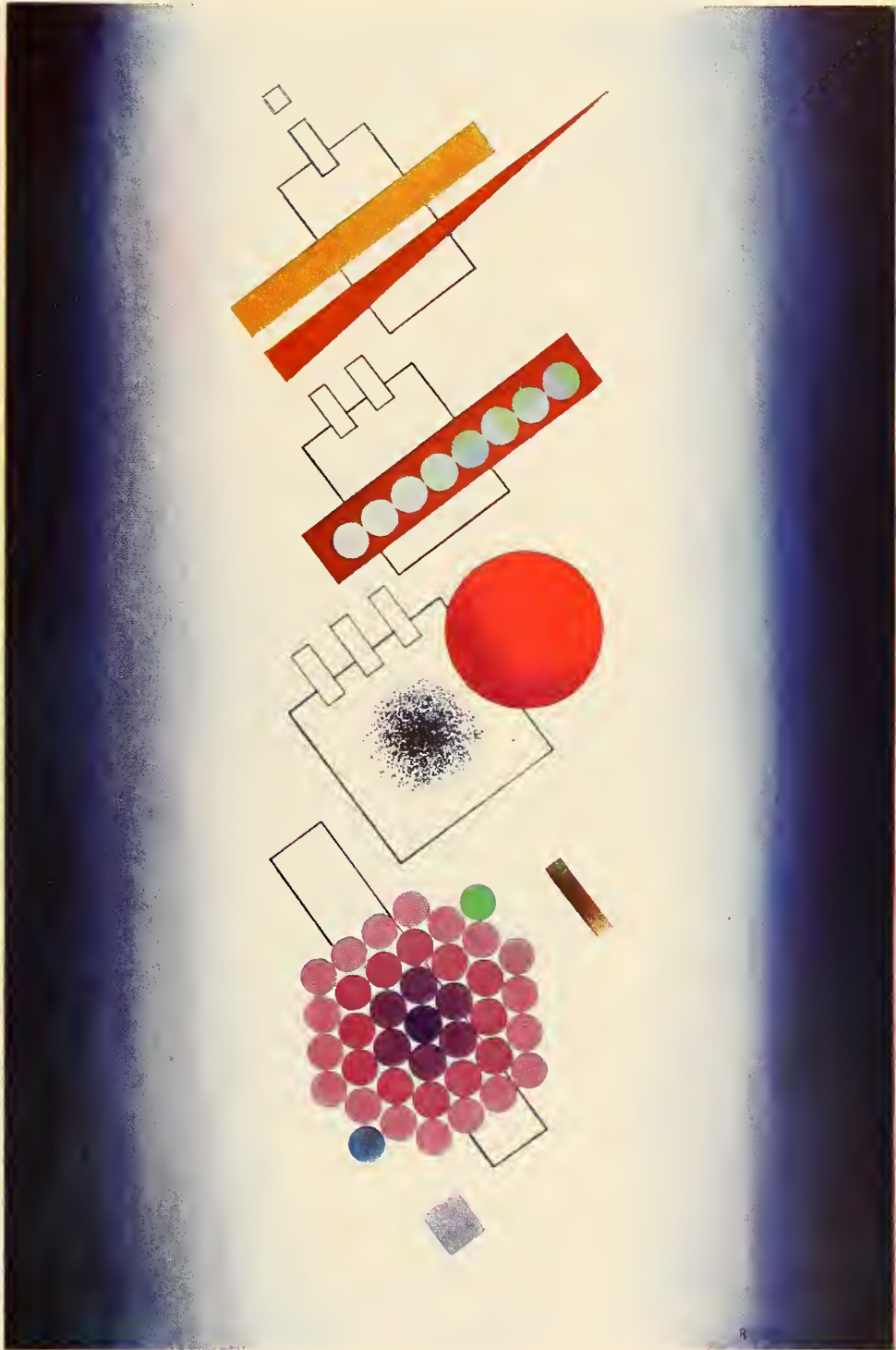
VORDEMBERGE-GILDEWART, F. Born 1899, Osnabrueck, Germany. He studied technics, architecture, and sculpture in Hanover; in 1919 joined the Dadaist group with its intention to upset the public in its unmovable viewpoints on art. He created Non-objective films in 1920; exhibited paintings as well as works of absolute forms in metal and glass at the "Sturm" from 1923 to 1924; left Hanover 1936 to live in Berlin. His work is represented in collections in Paris, Basle, Zurich, and Rome. He was a member of the "Sturm" in 1923, "Style" in 1924, and "Abstraction Création" in Paris. In 1931 he was the German representative to the "Congrès préparatoire du musée contemporain" in La Sarraz, Switzerland. He has been living in Switzerland since 1937.

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

RUDOLF BAUER, No. 60, "RED CIRCLE"



RUDOLF BAUER, No. 81, "DELICACIES"



RUDOLF BAUER, No. 86, "RED TRIANGLE"



P. Mondrian

RUDOLF BAUER, No. 44, "SCHERZO"



Euer

RUDOLF BAUER, No. 78, "BLUE BALLS"



Bobby Dancer





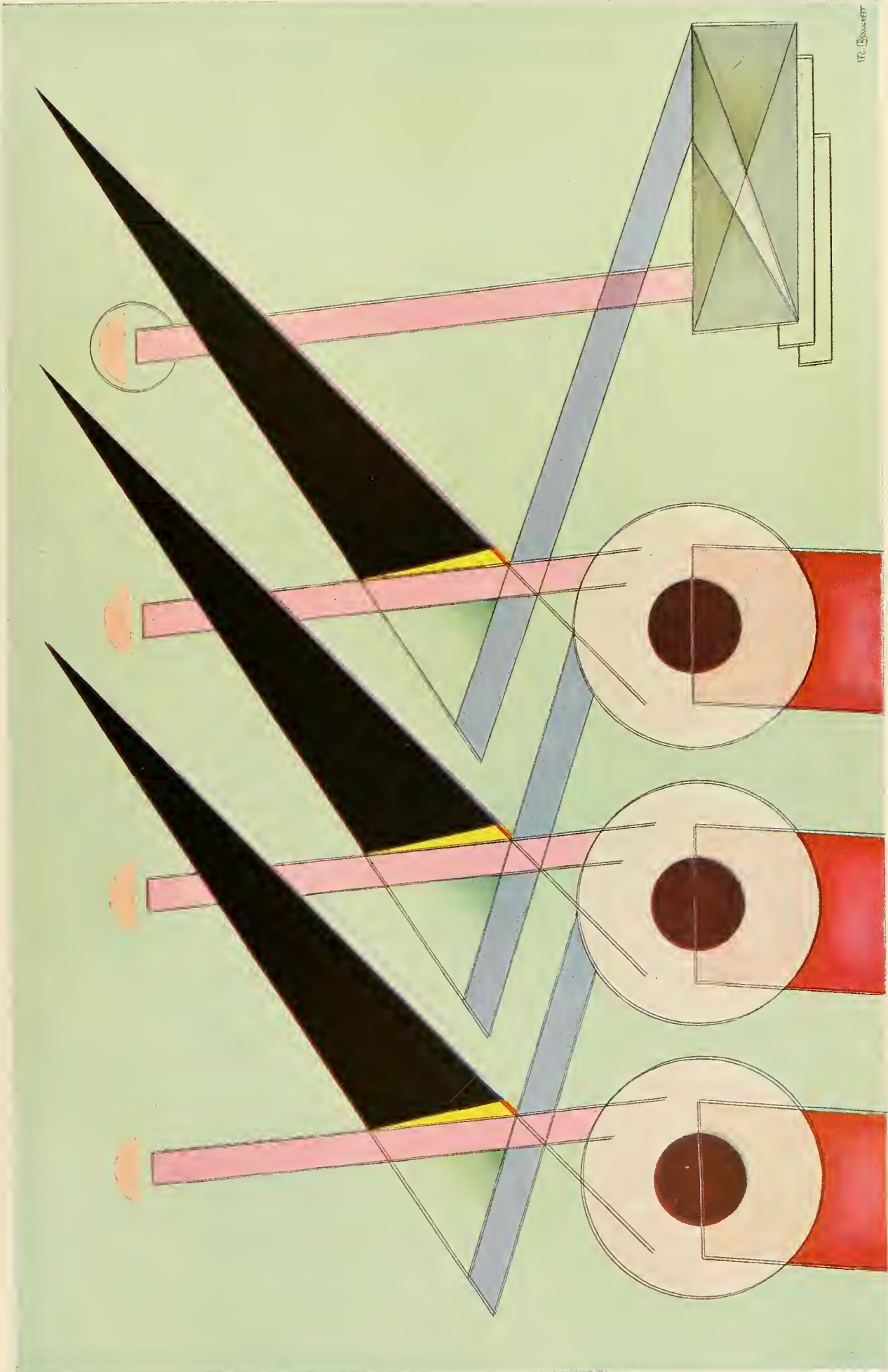
RUDOLF BAUER, No. 87, "THE HOLY ONE"





RUDOLF BAUER, No. 94, "DARK ACCENTS"









VASILY KANDINSKY, No. 109, "BLACK LINES"



VASILY KANDINSKY, No. 121, "ONE CENTER"



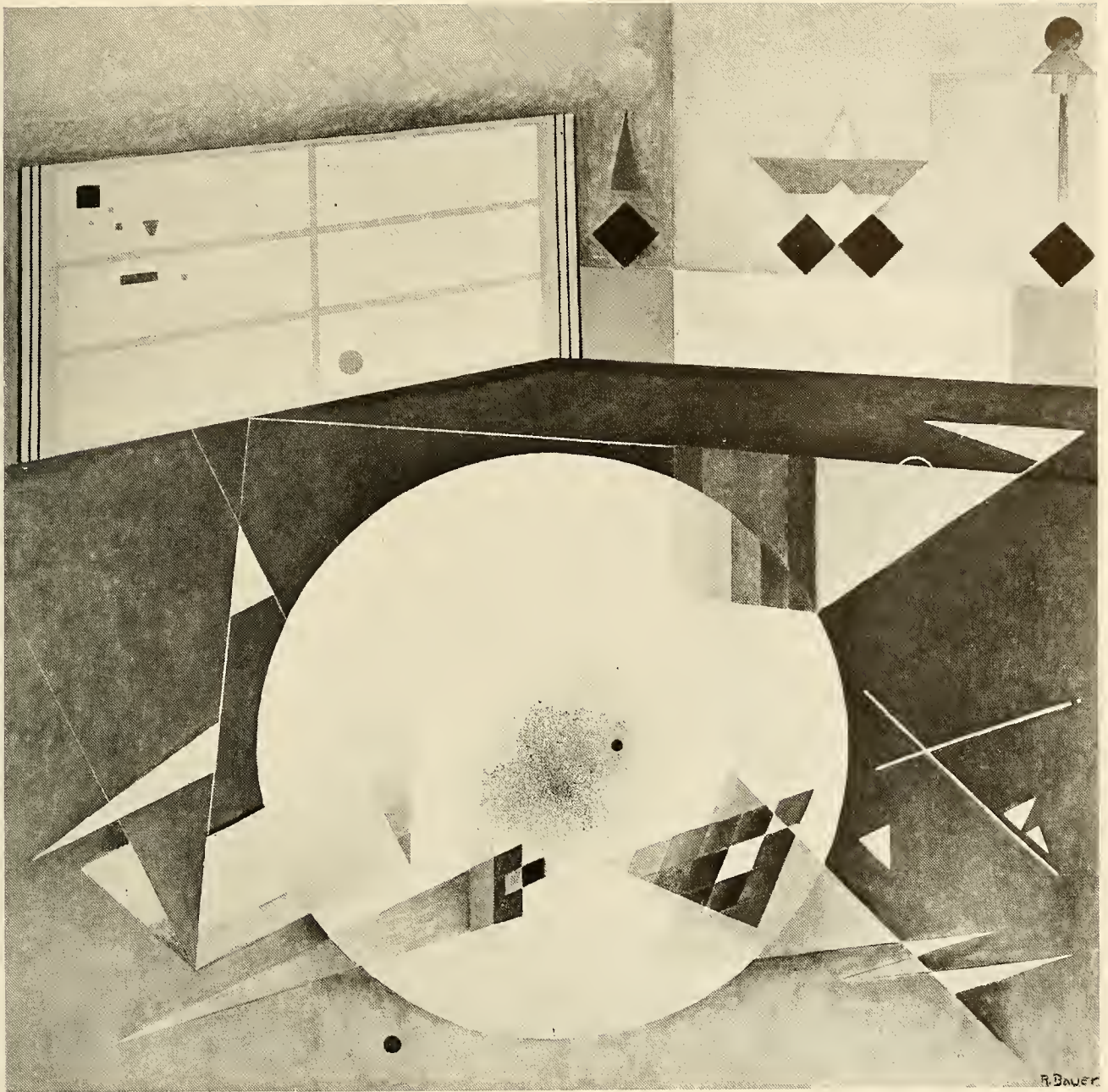
VASILY KANDINSKY, No. 123, "POINTED AND ROUND"



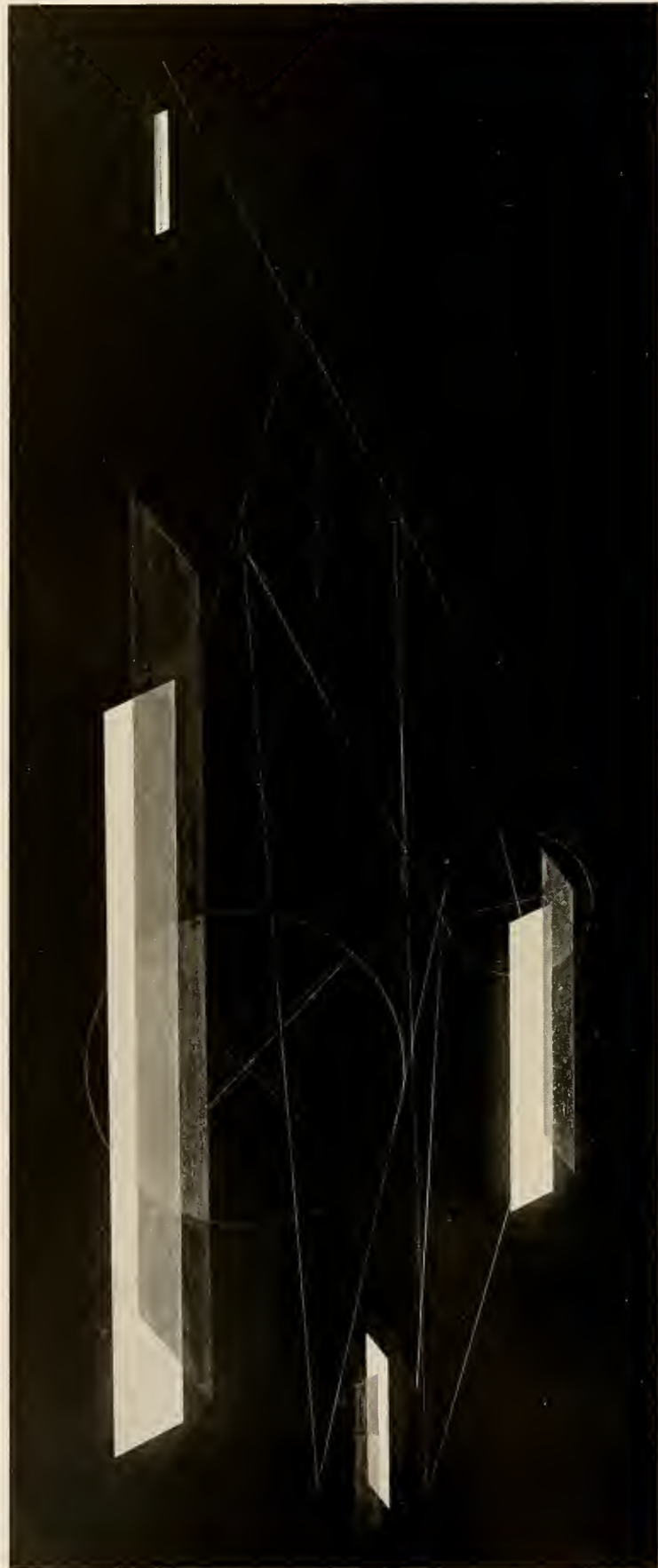
VASILY KANDINSKY, No. 122, "ABOVE AND LEFT"







RUDOLF BAUER, No. 84, "LIGHT CIRCLE"



LADISLAUS MOHOLY-NAGY, No. 162



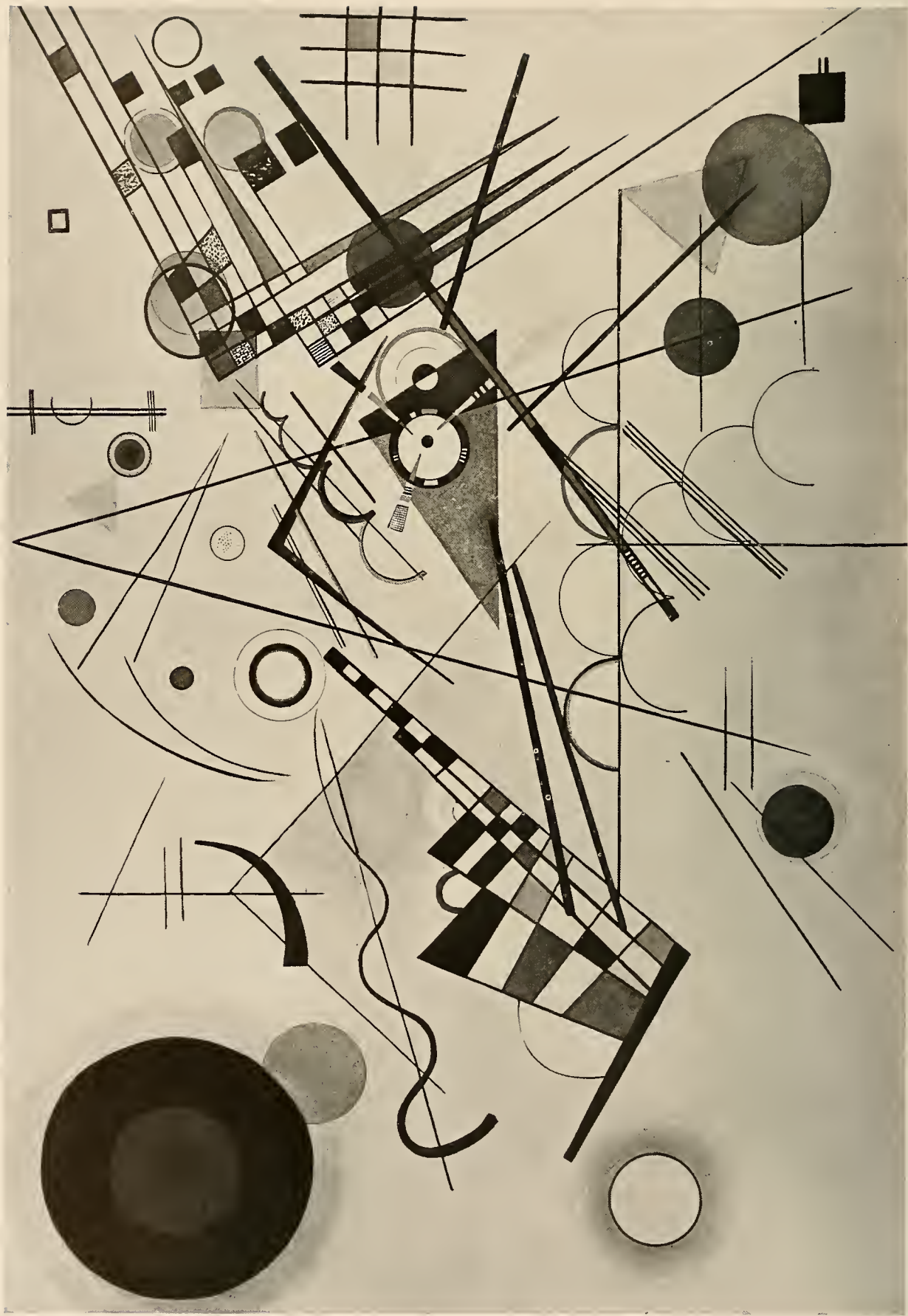
VASILY KANDINSKY, No. 106, "THE WHITE EDGE"



VASILY KANDINSKY, No. 103, "IMPROVISATION"



VASILY KANDINSKY, No. 107, "LIGHT PICTURE"



VASILY KANDINSKY, No. 117, "COMPOSITION 8"



RUDOLF BAUER, No. 19, "WHITE FUGUE"



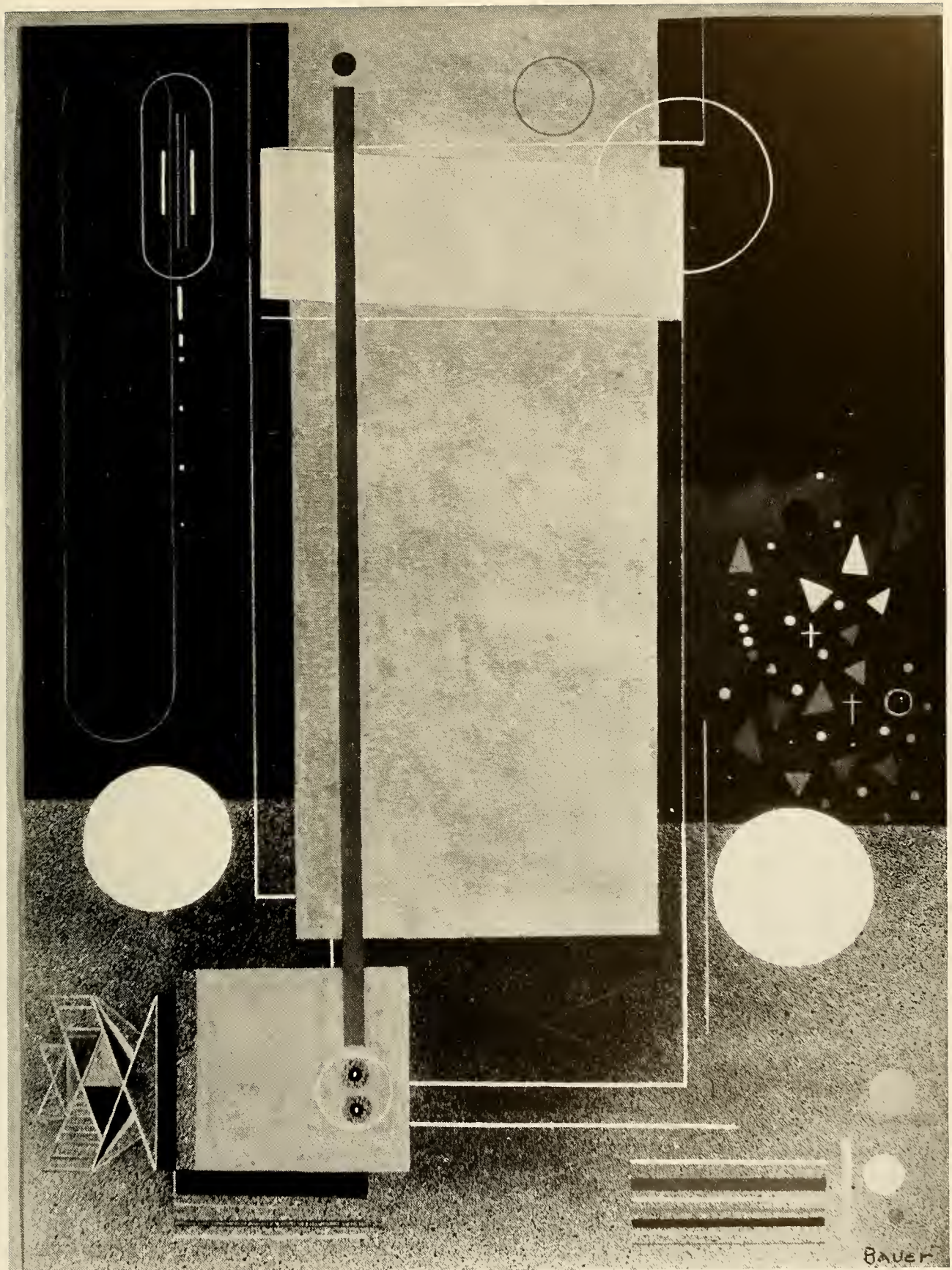
ROBERT DELAUNAY, No. 96, "CIRCULAR RHYTHM"



SCHWAB, No. 182, "CONSTRUCTION II"

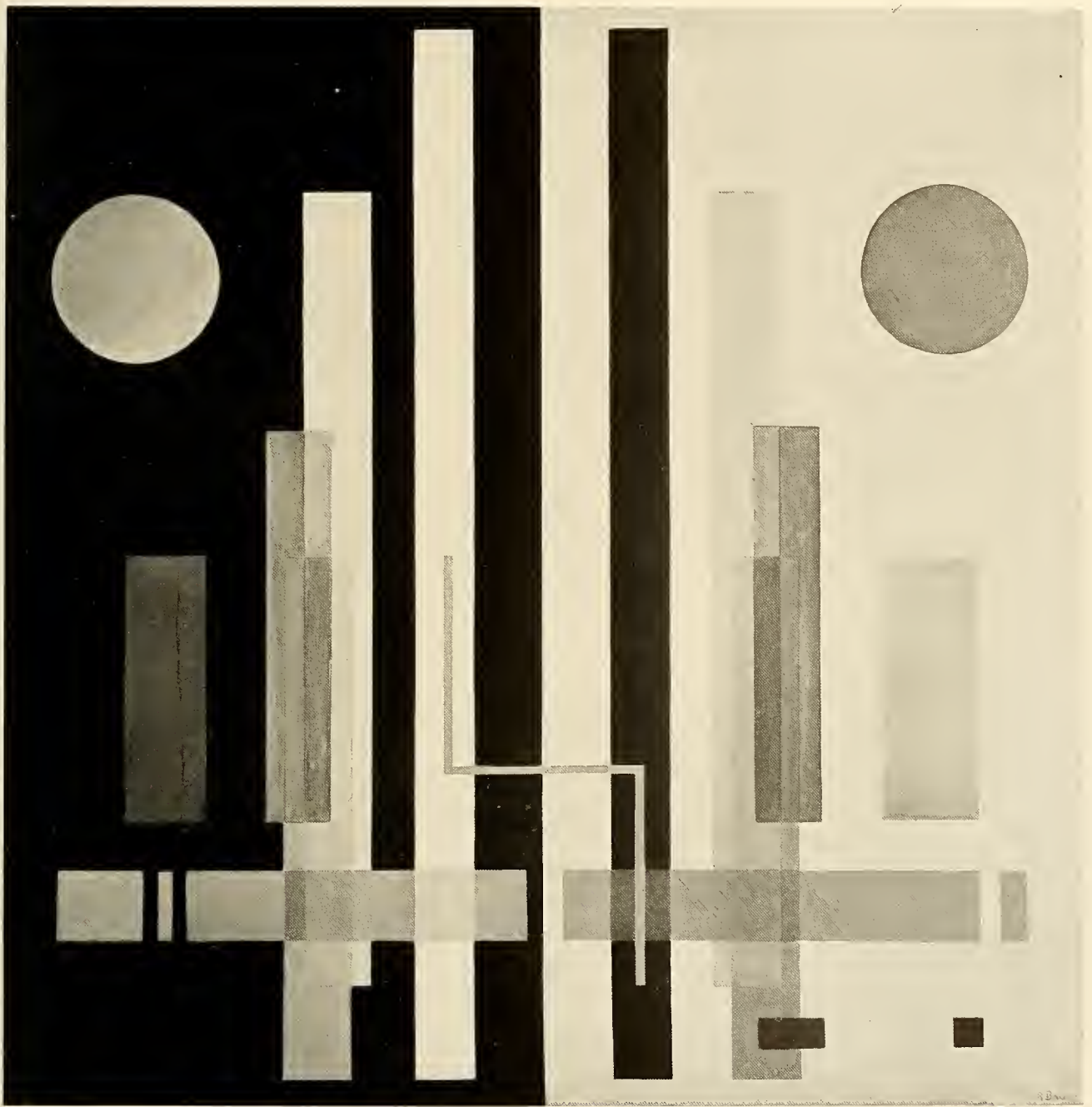


PABLO PICASSO, No. 175





VASILY KANDINSKY, No. 118, "EMPHASIZED CORNERS"



RUDOLF BAUER, No. 82, "BLACK AND YELLOW"



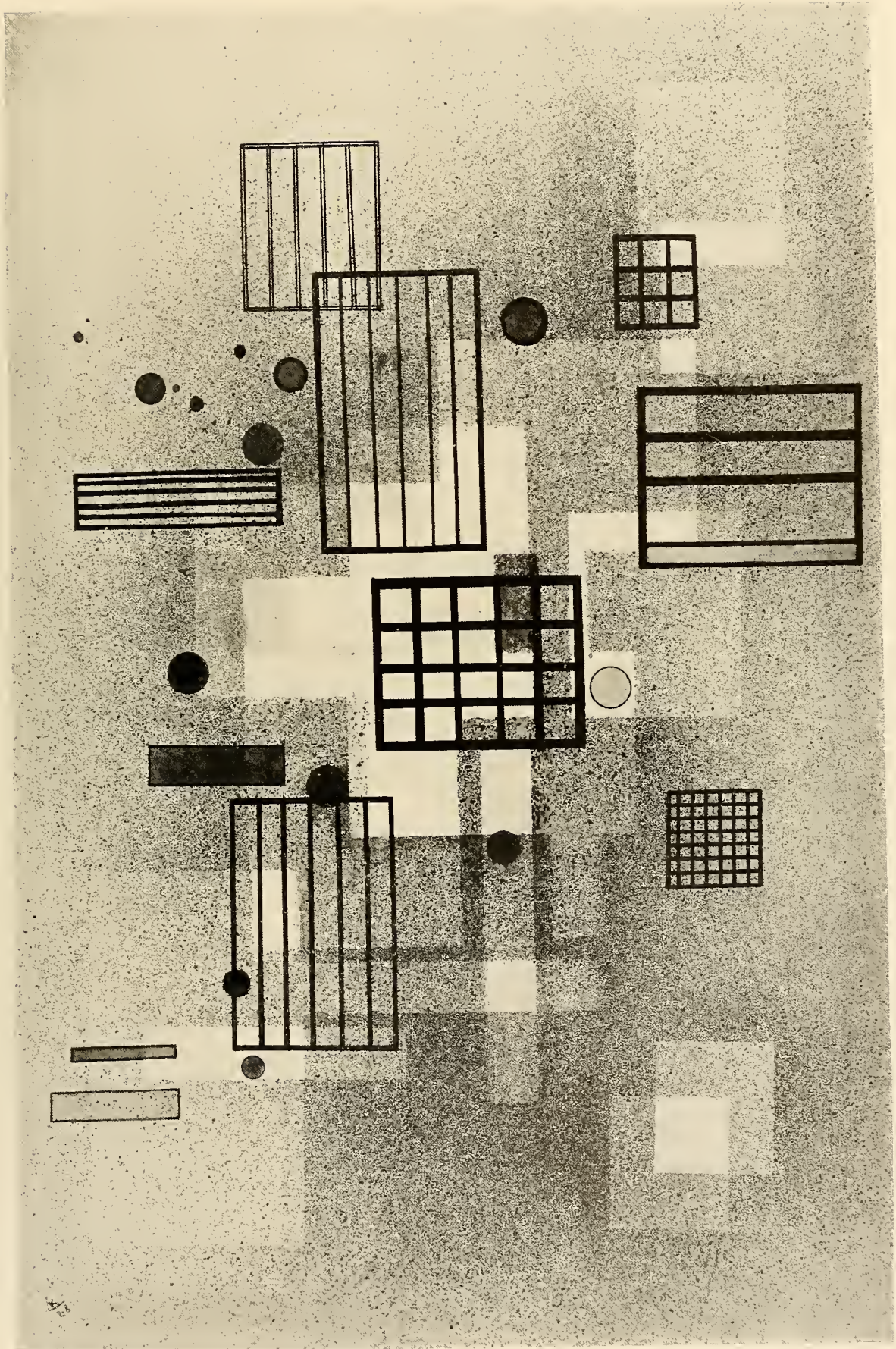
ALBERT GLEIZES, No. 102, "COMPOSITION"



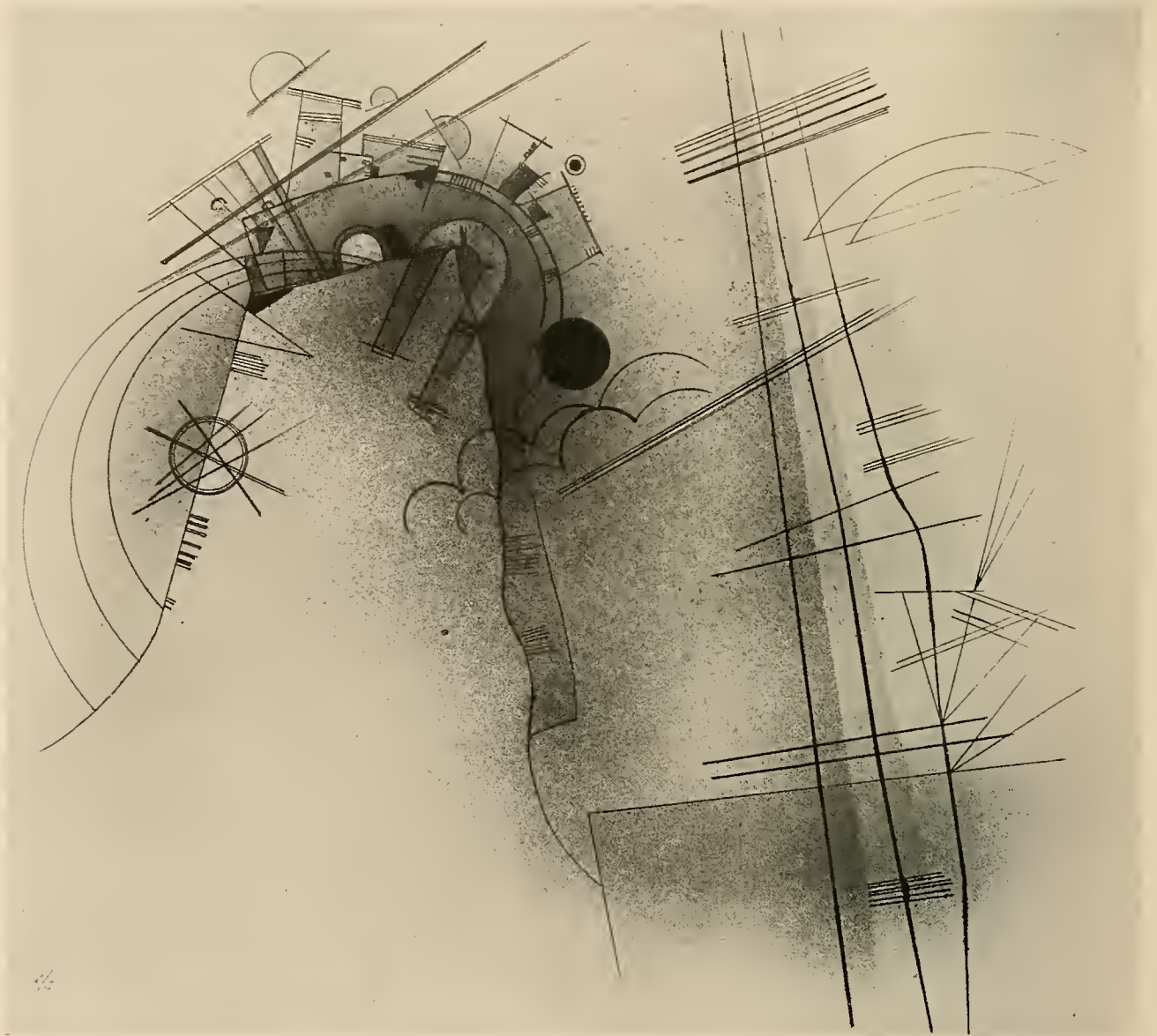
RUDOLF BAUER, No. 29, "LYRICAL PICTURE"



RUDOLF BAUER, No. 72



VASILY KANDINSKY, No. 132, "SCHICHTENWEISE"



VASILY KANDINSKY, No. 129, "GLOWING UP"



FERNAND LEGER, No. 154, "COMPOSITION"

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