The George Walter Vincent Smith Art Gallery : presents a section of the

Collection of the Société Anonyme —Museum of Modern Art: 1920.

Société Organized
April 30th

1920

Anniversary Exhibition
at the Gallery, Springfield, Mass.
November 9 to December 17

1939

ΒΙΒΛΙΟΘΗΚΗ
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SOME NEW FORMS OF BEAUTY

1909—1936

A Selection of the Collection of the

Société Anonyme —

Museum of Modern Art: 1920

●



Exhibited at
The George Walter Vincent Smith Art Gallery
Springfield, Massachusetts, U.S.A.
November 9th to December 17th, 1939

Δωρεά
Παύλου & Ανδρέα Καλλιγά

Βιβλιοθήκη Μαρίνου Καλλιγά

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TWENTY YEARS IN THE SERVICE OF A LIVING ART

THE Société Anonyme — Museum of Modern Art: 1920 celebrates in this exhibition twenty years of active service in advancing the cause of a living, vital art, an art of the present, not of the past. Its founders, under the leadership of Katherine S. Dreier, Marcel Duchamp, and Man Ray, had the vision, the courage, and the self-effacing willingness to espouse an art which was misunderstood and ridiculed. It burst upon America, under the leadership of the late Arthur B. Davies, in the famous Armory Show of 1913, which included Duchamp's "Nude Descending the Stairs." This art, however, was not new. It had been developing, not in one country alone, but simultaneously throughout Europe, for some decades prior to its epochal showing in the United States. It flowered under various names. It was the honest effort of thinking artists, attempting to express themselves in terms of their own time. Why then was America so backward?

One reason lay in the high duty placed by the United States Government on the work of living artists. The removal of that tariff in 1912 made possible the Armory Exhibition. The war was a second deterrent to the growth of knowledge. At its close, in 1920, this little group of devoted individuals embarked on their enterprise to acquaint the American public with the progressive movements of their day, and to introduce unknown but talented artists. Their purpose, as they have stated, was "to promote the serious expression of the serious study of serious men in the art world of today."

The evidence of their success is seen in the magnificent collection they built up, and in the growing interest we see on all sides, despite the fact there remains some confusion and puzzlement on the part of many. It was their pioneering which made possible the establishment of public collections of "modern art."

This catalogue constitutes the first published history of the work accomplished by the Société Anonyme upon the completion of twenty years of activity. If you will read this record you will be amazed at the number of artists whom they introduced who have justified that faith. They had the courage, as Jacques Villon states, to exhibit the work of the most advanced painters and sculptors long before they were recognized elsewhere. Their efforts were not confined to exhibitions. They promoted lectures and correlated programs, and published numerous monographs and leaflets. Their activities extended even to Europe. No group was too small or obscure to receive their consideration. They carried their paintings, one or ten or twenty, as the occasion called for, to illustrate their lectures. They were pioneers and gave the unstinted service of the pioneer, enthusiastically and graciously, realizing many times that the ground was fallow; but encouraged, at other times, by the interest they found.

Always there was the contagious enthusiasm and indomitable courage of their President, Katherine S. Dreier, whose personality was a tower of strength and whose efforts were prodigious. Her deep spiritual insight and her contacts with the European artists who were making art history — the creators who were adding to the body of tradition which is the heritage of art — fitted her for the role of interpreter.

The George Walter Vincent Smith Art Gallery is honored in presenting this exhibition, "Some New Forms of Beauty, 1909-1936," a selection from the collection of the Société Anonyme — Museum of Modern Art: 1920. We extend our thanks and appreciation to Miss Dreier who supplied the records of the Société and to Dr. William Hekking, who assisted her in the selection of the works which make up this exhibition.

CORDELIA SARGENT POND, *Director*

"Traditions are beautiful — but to create them — not to follow."

— Franz Marc in his "Letters"

Introduction to the Catalogue

THE growing interest in Abstract Art shows that the prophecy that it would increase the vision and expression of Art was true, for one finds the youth of all countries free from the inhibitions which blocked the older generation from enjoying these new Forms of Art.

The Société Anonyme, which was the first Museum of Modern Art, founded in 1920, was deeply appreciative of the invitation which the George Walter Vincent Smith Art Gallery, Springfield's first Art Museum, extended the Société Anonyme to show a part of its large collection.

On April 30th, 1940, the Société Anonyme passes its twentieth milestone. It opened its doors just one day prior to the 50th Anniversary of the Metropolitan Museum of Art, in New York, which occurred May 1st, 1920. This seemed a propitious coincident, which Time has proved to be true, for within the last ten years we have seen the rise of the wealthy Museum of Modern Art: 1929, and the establishment of the Solomon Guggenheim Foundation with its collection called "The Art of Tomorrow."

It seems strange, therefore, that in spite of the growing interest, the confusion which surrounded this expression of Art from the very beginning has not lessened, but has rather been increased by the Guggenheim Foundation applying the term *Non-Objective Art* to what is in general termed *Abstract Art.*

These new Forms of Beauty, which have given birth to so many new forms of expression formerly denied the medium of painting or the graphic arts, are far too positive, too vital, to be encompassed by a negative term.

Among the new forms of expression we find that emphasis has been placed, through the new use of color, on psychology, at a time when that branch of philosophy has won the interest of the world, showing how closely Art is related to the forces which are manifesting themselves at the present day. Franz Marc was the first to emphasize this through a new approach through color in the animal world, just as Kandinsky emphasized the kinship to music, when music, through the radio, was beginning to be brought into every home and hamlet, with ever-growing emphasis on what is finest in the musical world. Duchamp has emphasized the sensations of motion which are to be found in all his works and to which attention was first drawn by his now-famous "Nude Descending the Stairs." We also find the elimination of Time and Space, which the Italian Futurists introduced, and which the radio and the aeroplane have brought into our every-day consciousness, and which is inherent in so many of these new expressions of Art.

Let us, therefore, analyze why this term — Non-Objective Art — chosen recently, does not clarify people's approach towards these new forms of expression in Art, by looking up the word *Objective* in Webster's New International Dictionary. What do we find?

> OBJECTIVE — Of or pertaining to an object or action or feeling: forming an object of attraction or a final cause: pertaining to the material object.

Then we are referred back to Section 4:

> OBJECT — That which is set or may be regarded as set before the mind so as to be apprehended or known: that of which the mind by any of its activities takes cognizance, whether a thing external in space or a conception formed by the mind itself.

All Forms of Art are concepts of the mind. Therefore, how can there be a Non-Objective-Art? One asks, why change a term which has met the requirements for more than twenty years? Why this aversion to the word *Abstract,* which the same dictionary describes in its philosophical use as:

> ABSTRACT — Separated from closely associated ideas or perceptions; as the solidity of marble when contemplated apart from its color or figure is an abstract conception. Also symbolically representing to the mind something which is not or may not be immediately perceived, as an abstract idea of a horse or France.

This new enlarged vision in Art makes it possible for the first time to give expression through color, form and space, as I have already stated, to many impressions and ideas hitherto denied painting or the graphic arts. It can carry you the world over, as it has eliminated Time and Space. It can have you enter into the nostalgia of the city-dweller for the country; it can render for the eye the delights through color, form and space that which hitherto only the ear enjoyed through the combination of tones and intervals, called music. It can give

you an insight through its new approach towards color of the psychology which actuates motives. It goes further and deeper than man ever conceived that Art could penetrate.

These Abstract Ideas become objects as they take shape from the conception which is formed by the mind itself. All expressions of Art must take Form and Shape, for they belong to the visual expression of the eye. For how can the eye behold that which is without Form? When an idea shapes itself it becomes an object. So how can there be a Non-Objective Art? But there can be an Abstract Art, presenting to the Heart-Mind, not the Intellect, something *which is not or may not be immediately perceived.* This Abstract form of expression must not be confused with symbolism, which is *a representation of objects, qualities or ideas by means of a symbol or emblem,* nor with so-called decorative art which is beautiful surface design, for it goes to the very root of feeling and reveals the beauty which caused it — to the very core — and thus shows more clearly the qualities which differentiate nations. It makes for true Internationalism, for it reveals the real contribution of each nation and shows how we are all needed in the scheme of the whole. Through its combination of color, form and space, Abstract Art gives one the spirit and conception of the idea presented — as clearly as one now perceives the difference between a Symphony by Beethoven and a Waltz by Strauss. It has, therefore, no connection with symbols and emblems, which time and usage have created. One is a pictorial language pertaining to religious or tribal emblems, while the other gives a far wider range of Freedom of Expression than any so-called representative art has done.

Basically, all fine examples of Art are the same, based on definite laws, only the super-structure differs. It is this difference in the super-structure wherein lies the key which still perplexes so many people and causes the continuation of the confusion.

This Freedom of Expression, which I have already mentioned, causes many people to believe that it makes for far too great an individualism, in fact, to such an extent, they claim, that only the artist knows what it is all about. Art, they state, should be something for the masses — something which brings joy and pleasure to the average human being. But we are not all equal, except in value, before the eye of God, and what would delight one would bore another. Art has many forms of expression, and like the Love of God it encompasses us all. There is the story-telling picture, the presentation and interpretation of Nature in all her moods, in which the American School until recently held a very high place. There are the portraits to which Americans especially respond — the fine interpretations of subjects which the Old Masters present, and last, there is Abstract Art, which has now been in existence for over thirty years.

But all paintings are not Art! A fact many of us seem to forget. And this applies to all expressions of Art, whether portraiture, caricature, propaganda, representative art, or abstract art. In fact, there are many who do not place the story-telling picture, portraiture, caricature, or propaganda, as Art, but claim that these belong to the realm of the caftsman. Among those who take this stand are the Chinese, who make, even now, a very clear distinction between the artist and the craftsman, something we of the Western World did until the machine created the confusion which drove so many craftsmen to seek refuge in the Fine Arts. I would like to quote Walter Pach in that admirable paragraph in his book, "Ananias or the False Artist," where he draws attention to the fact that in Paris alone the number of artists rose from 200 to 40,000 within a century.

To quote: "In the old countries, if a man felt in his veins nothing that united him to the caste of the soldier, the peasant, the trader, the priest and others, if his whole instinct made him turn to art, there were a hundred doors open to him. He could be a worker in iron or wood or pottery or paper, with written or printed characters, in textiles or glass or the innumerable ancient things to which the hand of the craftsman have given their dignity . . . The rest worked in other fields, but far from being the enemies of the masters, they carried something of the great spirit into utilitarian forms — and had pride in doing so. . . . Here then are the reasons why the artists in Paris multiplied fom 200 to 40,000 in a century and why all but a few are

failures. The age-old need to work with the hands explains the first point, the fact that the higher arts are not the work of hands — but 'painting is a mental thing' as Leonardo put it, explains the futility of most of the work of the last seventy-five years or more."

We see by this brilliant statement how important it is for us to clarify our ideas of Art, and the advent of both Photography as well as Abstract Art are forcing us to face the issue. Photography leads us back to the fine old dignified position of the ancient craftsmen, and Abstract Art has come to lead man further and higher into the realms of Art man little dreamt of, coming nearer in the Western Mind to the Chinese interpretation of Art, which was that Art should release the Spirit of Man. For the Human Race has in part reached a stage of development where the finer senses of man are being developed.

Since the physical body of man is all but completed, man is consciously or unconsciously turning towards his Finer Forces which govern Space and Time, which explains our ever-growing interest and achievement in inventions which accomplish this — as the radio, television or the aeroplane. These Finer Forces are also building the new and keener sense of perception which enables a person to perceive events and new forms in Art and Science far in advance of those who still depend entirely on the outer senses of sight and touch. For through these Finer Forces we see beyond the physical expression of the surface — we see and feel the essence, and this essence is abstract and chooses Abtract Forms of line, color and space whereby to express that which it has perceived. What some people call common painting — common to man — which others call the realistic expression of art, is the physical expression of the Abstract. But the more the inner eye of man becomes developed, the finer the sense of perception, the more will man turn to that form of Art which is called Abstract.

We are not all born equal as to the development of our bodies and sense perception, so that what may appear to some even as miracles, to others are simply the outer expression of the knowledge of the Higher Laws. Most of us can follow this line of reasoning and thought in other realms. We know that by the wildest imaginations there is something lacking in us which prevents our being a Beethoven, a Paderewski, or a Lindbergh, but somehow we refuse to apply this understanding to other perceptions, especially where Art is concerned. It has been ever thus. There was St. Thomas who said concerning the resurrection of the Christ, "Except I shall see in His hands the print of the nails, and put my finger into the print of the nails, and thrust my hand into His side, I will not believe." It was granted him! But that lesson means little to modern man. People who live only by their physical senses, find it almost impossible to adjust themselves to another approach towards Life. All who are contented to remain in this realm of the physical body alone, will reject all evidences which come their way through the milliards of new experiences and expressions which the present-day is witnessing.

Art must become a personal experience to each and every one of us, and until it does we remain in the outer-courtyard by the first gate. To achieve this experience, to penetrate beyond into the inner sanctuary, we must let Art *speak to us.* We will find closed doors if we approach it with the eye of a skeptic, or the feeling of superiority, or the eye simply of the historian. We will never learn to differentiate between the 200 men and the 40,000 unless we open our organ of perception and let the painting bring its message to us. For one cannot approach art through the intellect but through the heart-mind, which receives its chief stimulation through the organs of the eye and ear and that inner organ of perception which alone makes possible the growth of our vision and creates that inner experience which makes Art a Force in our lives — a Living Force which enriches us.

If what I have said has helped anyone to see more clearly the pictures presented here, which should both stimulate and bring enjoyment to those who will let the paintings speak to them, then indeed it has been a special pleasure to have written this introduction.

KATHERINE S. DREIER, *President*
Société Anonyme — Museum of Modern Art: 1920

October, 1939

Catalogue of the Exhibition

ALBERS, JOSEPH. German. 1888-

1. *The Gate* (1935) Oil, 19½ x 20¼ inches

Studied at Berlin, Essen, Munich, and the Bauhaus at Weimar. Later taught at the Bauhaus until it closed in 1933. Since coming to America has been professor of art, Black Mountain College, Black Mountain, North Carolina; and Visiting Lecturer, Harvard University, Department of Architecture.

BUCHHEISTER, CARL. German

2. *White with Black Arrow* (1932) Oil, 31 x 25 inches

One of the leaders in art in Hanover, Germany. Buchheister's theory is that paintings, like etchings, can be produced in limited editions. This would permit of a lower price per painting which would result in a wider distribution. The painting shown is the original produced on the basis of this theory.

BURLIUK, DAVID. Russian. 1882-

3. *Deep Sea Fishing* (1921, Painted in Japan) Oil, 43 x 69 inches

Burliuk, though born in Russia, has been an American citizen for many years. He is not only a painter but a poet, orator, and editor of a New York Russian newspaper. He was one of the original members of the famous "Blue Rider" Group of Munich. Dr. Christian Brinton says of him, "The name of David Burliuk is known wherever art turns its back on convention and commercialism and becomes, as it should, a vivid dynamic personal manifestation."

CAMPENDONK, HEINRICH. German. 1889-

4. *Dejeuner.* Oil, 26 x 39 inches
5. *The Red Cat.* Oil, 29½ x 33½ inches. (Illustration)

Born in Krefeld, Germany. Joined the Blue Rider Group when only eighteen years of age. He was thoroughly trained in fresco painting and the art of stained glass. He was a professor of art at Dusseldorf Academy and is now head of the Art Academy of the Rijks Museum, Amsterdam, Holland. Campendonk possesses a keen imagination, a fine sense of color and has reached a high form of self-expression. He has never lost the mysticism of the Rhenish painters. We find in him a pure expression of Transcendentalism.

CARLSUND, OTTO. Swedish

6. *Design for Murals for a Motion Picture Theatre.* Nine panels. Watercolor. Each panel, 9¾ x 4¾ inches

Born in Petrograd of Swedish parents. Architect and mural painter. Carlsund's work was introduced to the Société Anonyme by Léger. The Société first exhibited his work in 1926, a mural for an observatory, which is now owned by Mr. Rubenstein of Helsingfors.

CHARCHOUNE, S. French

7. *Compositions in Grays.* (1927) Oil, 29 x 27 inches

Presented to the Société by John Graham.

CHIRICO, GIORGIO DE. Italian. 1888-

8. *The Lovers.* Oil, 28 x 21 inches
9. *Metaphysics.* Oil, 28 x 21½ inches

Chirico was born in Volo, Greece, of Italian parents. Later he studied in Rome, Florence, Milan, and Munich. The influence of these early years is apparent in his work. "His metaphysical pictures . . . show his greatest contribution to art. In these pictures one experiences something and enters a deeper realm than in his other work, no matter how brilliant or classical in line."

COVERT, JOHN R. American

10. *The Brass Band.* Oil, 26 x 24 inches. (Illustration)
11. *Time.* (1919). Oil, 26 x 24 inches

John Covert is an American, born in Pittsburgh, Pennsylvania. Studied in New York, Munich, and Paris. He was very active in New York from 1916 to 1920, helping in the organization of the Society of Independent Artists, 1917. He achieved academic success in Paris but this did not satisfy him.

DREIER, DOROTHEA A. American. 1870-1923

12. *Market at Geneva.* Oil, 32½ x 41¼ inches. (Illustration)

Dorothea Dreier was born in Brooklyn. She studied under Twachtman, Walter Shirlaw, and travelled extensively throughout Europe. She always "conceived and executed her work along heroic lines with a strong sense of color and decorative quality." She was never academic but possessed the courage of her convictions.

DREIER, KATHERINE S. American. 1877-

13. *Zwei Welten.* Oil, 28½ x 36 inches. (Illustration)

Katherine Dreier was one of the first Americans to recognize the aims of the new schools of art. She has been a pioneer in securing a hearing for the so-called "modernist" as is evidenced in the activities of the Société Anonyme. She is a creative artist in her own right. Studied in New York, Paris, Munich, and Florence, and has held one-man shows in London, New York, Boston, Leipzig, Frankfurt. Jacques Villon says of this painting, "Far from being facile, I found when I engraved her painting 'Beyond, or Zwei Welten,' where on a background of grays, running from the warmest to the coldest, she had struck such notes of subtlety that it was necessary to call her to my aid many times. So profound is this apparently simple technique."

Member, Abstraction-Creation group in Paris. Author of the "Translation with Critical Essay of 'The Recollection of Vincent Van Gogh' by Elizabeth DuQuesne Van Gogh, 1913." Western Art and the New Era, 1923. Monographs: Stella, Kandinsky, D. A. Dreier. Text, Special Catalogue: International Exhibition arranged by the Société Anonyme for the Brooklyn Museum.

DREWES, WERNER. German. 1899-

14. *Night Phantasy.* Oil, 44 x 33 inches

Born in Germany. Studied architecture in Charlottenburg-Berlin and Stuttgart, and finally entered the Bauhaus in Weimar. He has travelled extensively but is now a citizen of this country and resides in New York. Teaches at Columbia University. Drewes says: "Art is a world with its own laws, whether they underlie a painting of realistic or abstract forms. It can only be a work of art if it is built upon the laws which govern its own world, with its own limitations which cannot be transgressed. To create new universes within these laws and to fill them with the experiences of our life is our task. Then when they convincingly reflect the wisdom or struggle of the soul, a work of art is born."

DUCHAMP, MARCEL. French. 1887-

15. *Revolving Glass.* Structure, 6 feet long x 4 feet high

Duchamp was born in Blainville, France, the youngest of three famous brothers. At twenty-four Marcel achieved renown with his famous "Nude Descending the Stairs." He describes it as "an organization of kinetic elements, an expression of time and space through the abstract expression of motion." With his creative ingenuity it was but a step to structural forms and it is not surprising that he turned to such modern materials as glass and steel. Guillaume Apollinaire writes, "It will perhaps be reserved for an artist as detached from aesthetic preoccupations, as preoccupied with energy as Marcel Duchamp to reconcile art and the people." "His is one of the most profound minds of this century in the art world and exercises an influence on the minds and activities both in France and here, as is accorded to few." He made the first purely abstract film. The Revolving Glass shown here belongs to the many experiments of speed which he has always tried to incorporate in his art. Whatever Duchamp touches has the impress of art which lies in his deep consciousness of proportion in relation to space. This preceded his Abstract Film based on similar principles.

GAULOIS, PAUL. American. 1900-

16. *Construction in Blue.* Oil, 67½ x 35½ inches

Born in Middle West. Drops his painting from time to time and devotes himself to other pursuits. One is raising of orchids.

GORKY, ARSHILE. Russian-American. 1904-

17. *Forms in Pen and Ink.* 20½ x 28½ inches

Gorky was born in Russia. Has taught at the Grand Central School of Art for several years.

GRAHAM, JOHN. Russian-American. 1890-

18. *Vox Humana.* Oil, 47 x 32 inches

Born in Kiev. Pupil of John Sloan. Author of "System and Dialectics of Art."

GRIS, JUAN (Jose Gonzales). Spanish. 1887-1927

19. *Abstraction No. 2.* Oil, 36⅛ x 26¼ inches

Born in Madrid. Studied at the School of Arts and Sciences. He went to Paris in 1906 where he met Picasso and Braque, and became one of the leaders in the Cubist movement.

HALICKA, ALICIA. Polish. 1895-

20. *Sur la Plage.* Oil, 22¼ x 29¾ inches

Born in Cracow. Studied in Munich. Went to Paris and two years later married the Cubist painter, Marcoussis. She was a founder of the Surindépendants. She has achieved her own ambition "to preserve in my paint the freshness of spontaneity." Designer of scenery and costumes for ballets, among them one by Stravinsky, which he conducted in the spring of 1937 at the Metropolitan Opera House.

HARTLEY, MARSDEN. American. 1878-

21. *Rubber Plant.* Oil, 32 x 36 inches

Born in Lewiston, Maine. Pupil of Waldeck, DuMond, Cox, Mora, Francis Jones, the Chase School. Awarded Guggenheim Fellowship in 1930. He was presented to the public by Alfred Steiglitz. In April of this year he held his twenty-fifth one-man show.

JAWLENSKY, ALEXEI VON. Russian. 1864-

22. *Head.* Oil, 21 x 19½ inches

Born in Russia where he once served as an officer in the army, he is, nevertheless, much better known outside of that country. "His color is peculiarly his own, with its limpidity, its bloom and bold modulations, the spontaneous, expressive force of which have a most refreshing effect. In its soft and surprising beauty one may perhaps discover a distinctly Russian quality."

JONSSON, FINNUR. Icelander

23. *"Bunte Welt."* Oil, 25¼ x 18¼ inches
24. *Frau am Spieltisch.* Oil, 25¼ x 20½ inches

"Even Iceland could not escape the influence of these Cosmic Forces and so we find a distinguished artist, Finnur Jónsson, who expresses Modern Art in nationalistic terms."

KADAR, BELA. Hungarian. 1877-

25. *Separation.* Oil, 39 x 58 inches

KANDINSKY, WASSILI. Russian. 1866-

26. *Composition.* (1921) Oil, 55 x 71 inches. (Illustration)
27. *Waterfall.* (1909) Oil, 27¼ x 38¼ inches

Kandinsky was born in Moscow. His training was that of a lawyer. This he abandoned to devote his time to the fine arts, and went to Munich in 1902 where he studied under Franz Stuck. Later he, with Franz Marc, founded the Blue Rider Group. Prior to this, however, he experimented with abstractions, seeking to find through the medium of form and color spiritual values. He "is the leader of the group who believes not only that color should speak to the eye as music does to the ear, but that the element of time has now entered painting as well as existing in music. And as we believe that the art of music and painting precede speech or science . . . we wish to express these powerful reactions which as yet can find no other form of expression." One of the most forceful painters of the 20th century. Author, "Art of Spiritual Harmony."

KEYSER, RAGNHILD. Norwegian. 1897-

28. *Composition No. 2.* Oil, 32 x 12 inches
29. *Composition No. 3.* Oil, 31¾ x 15¾ inches

Studied under Backer and Paul Gauguin, the son. Went to Paris in 1924.

KLEE, PAUL. Swiss. 1879-

30. *Grund Fest.* Watercolor, 11 x 15 inches
31. *Herbst Blumen.* Oil, 17 x 13½ inches
32. *Kunstvoller-Sternbehalter.* Watercolor, 9¼ x 11⅜ inches
33. *Sketch for Ma.* Watercolor, 11½ x 8⅝ inches

Born Münchenbuchsee near Berne. Both his father and mother were musical and Paul is an accomplished violinist. At nineteen he decided to become a painter and left for Munich, where he, too, became a member of the Blue Rider Group. James Johnson Sweeney writes of him, "Klee is primarily a poet. Even as a painter he is one to be read on the knee rather than looked at on a wall. He has a charm of intimacy that is lost to a great degree when his work is approached as a decoration. In this he falls into a category quite apart from other painters of our time. And not an inferior category. For Klee has a delicacy of tone, an elegant and subtle sensibility of line and an imagination that places him in the forefront of pictorial creators today."

LÉGER, FERNAND. French. 1881-

34. *Composition No. 7.* Oil, 51¾ x 35 inches. (Illustration)

Born in Argantan. He was trained as an architectural draughtsman. Later he entered the École des Beaux Arts. He was interested in both mathematics and mechanics. After the war he lectured at the Sorbonne on the philosophy of art. Léger states, "A fine work of art is the equivalence of life. A bad work is imitative of life . . ." One of his countrymen, Karl Einstein writes, "His forms are powerful, for they rival in volume the steel which commands the modern world. Like the great Primitives he utilizes his epoch and transforms it into plastic material which endures. He does not copy his epoch, he does not imitate it, but releases an equivalent force in his works. Let the subjects be landscapes, nudes or still life, he is always keyed up to the geometric form in which he is obliged to live. A new type in plastic construction has been born with him."

LISSITZKY, EL. Russian. 1890-

35. *Proun 99.* Oil, 50½ x 39 inches. (Illustration)

Born in Smolensk. Studied at the Technical School at Darmstadt. Later a professor at the Moscow Civic Art School. Constructivist, architect, editor.

MALEVICH, KASSIMIR. Russian. 1878-1935

36. *Scissors Grinder.* Oil, 31½ x 31¼. (Illustration)

Born in Kiev. Founder of the Suprematist movement. Deeply imbued with mysticism which entered all his theories. A leader in the Russian art world. Author, "From Cézanne to Suprematism" and "A New System in Art Forms."

MARCOUSSIS, LOUIS. Polish. 1883-

37. *Fishes.* Painted on glass, 22 x 16 inches

Born in Warsaw but has spent many years in Paris. Painter and etcher. (The frame on this work was designed by Pierre Legrain, designer and creator of fine book bindings. Legrain was a great artist and craftsman, who devoted considerable time to solving the problem of suitable framing for the new forms in painting.)

MENSE, KARL. German. 1886-

38. *The River: Die Wuppe.* Oil, 45½ x 44 inches

METZINGER, JEAN. French. 1883-

39. *Houses.* Oil, 31¾ x 21 inches

Born in Nantes. He was an exponent of Cubism. He collaborated with Albert Gleizes in a small volume, "On Cubism."

MIRO, JOAN. Spanish. 1893-

40. *Le Renversement.* Oil, 36 x 28½ inches. (Illustration)

Born in Montroig (Catalonia). Studied at the École des Beaux-Arts and the Galli Academy in Barcelona. "He is a fine draftsman and an excellent colorist, his surreal-abstract language is less obscure than most, and he is able, by adroit turns of composition and tone, to conjure up an emotional sequence ranging from laughter to horror." He is a master in his utilization of space.

MOHOLY-NAGY, LADISLAUS. Hungarian. 1895-

41. *G. 5.* Oil, 18 x 22 inches. (Illustration)

42. *One of a series of woodcuts on Japanese paper.* 6 x 6 inches

Moholy-Nagy, born in Borsod, was one of the instructors at the Bauhaus in Germany and is now teaching in Chicago. Painter, constructivist, photographer, typographer, and designer for the theatre.

MOLZAHN, JOHANNES. German. 1892-

43. *Frauen Spiegel II.* Oil, 49½ x 49 inches. (Illustration)

Born in Duisburg, Germany. Professor at the Magdeburg School of Applied Art and the Breslau School of Arts and Crafts. Taught painting, the graphic arts and typography. At present he is teaching in the University of Washington at Seattle.

MONDRIAN, PIET. Dutch. 1872-

44. *Fox Trot.* Oil, 4 ft. diagonally

45. *Fox Trot II.* Oil, 17¾ x 17¾ inches. (Illustration)

46. *New Forms in Art.* Oil, 19¾ x 19½ inches.

Born Pieter Cornelis Mondriaan at Amersfoort, Holland. Studied at the Amsterdam Academy. He was the leading painter of the de Stijl group, founder of Neo-Plasticism and leader of the Abstraction-Création group. Makes his home in Paris.

NAUEN, HEINRICH. German. 1880-

47. *The Good Samaritan.* Oil, 52 x 71 inches

NOLDE, EMIL. German. 1867-

48. *Morning Among the Flowers.* Oil, 28 x 34 inches

Born near Tondern, in Schleswig, Germany. He is not the product of any school, for having applied for and been refused admittance to the classes of Franz Stuck in Munich, he never entered any academy but was self-taught. In 1905 he joined the now-famous "Brücke" or "Bridge" group in Dresden but soon broke away. His work has been profoundly influenced by the simple, religious life of his early youth, and by his travels in the Orient and the South Seas. Nolde paints the drama of life dramatically, with intense but beautiful color and a fine simplification of form. He builds directly with

paint, never resorting to outlines which are filled in afterwards. He himself says, "Behind walls lives the artist, timeless, rarely flying, often in his snail-shell. The devil lives in his limbs, divinity in his heart. He loves the rarest, deepest natural occurrences, but also the bright ordinary reality, the moving clouds, the blooming, glowing flowers, the living creatures." His work is filled with a deep spiritual meaning.

PANNAGGI, TIO. Italian. 1901-

49. *Architectoni-Functione U3.* Oil, 59 x 35½ inches. (Illustration)

Exhibited at the International Exhibition in Venice, 1926. One of the most talented younger painters, architects, and interior decorators of Italy. Lived and worked some years in Düsseldorf and Berlin.

PHILLIPS, HOLMEAD. American

50. *The Wise and Foolish Virgins.* Oil, 32½ x 48¼ inches

Born in Pennsylvania but has spent most of his life in Belgium. Is interested in the rhythms of chimes and carillons. He collects their recordings from every country and plays them until he finds the rhythm he seeks. His palette knife technique is most difficult, for the modeling of a cheek must be done with one stroke.

PHOCAS, SUZANNE. French

51. *L'Enfant Avec Chien.* Oil, 29 x 39 inches

PICABIA, FRANCIS. French. 1879-

52. *Midi.* Oil, 21½ x 39½ inches. (Frame by Legrain)

Francis Picabia was born in Paris. His father was Spanish, his mother French. He, with Marcel Duchamp, were active pioneers in the Dada movement. Gertrude Stein traces his technique to the early influence of photography which gave him the idea of transparence and four-dimensional painting. She adds, "He has achieved a transparence which is peculiarly a thing that has nothing to do with the surface."

POST, HERMAN. 1874-1939

53. *Prehistoric Fish.* Gouache

Born in Hanover, Germany. Studied law. Later became the business manager of the "Deutschen Werkstaetten" in Bremen. Went to Berlin where he devoted himself entirely to painting and book illustration. No. 53 was an extra drawing made for "The Jaw-Breaker's Alphabet of Prehistoric Animals," by Eunice and Janet Tietjens. (1930)

RAY, MAN. American. 1890-

54. *The Spiral.* Rayograph, 11-11/16 x 9-5/16 inches

55. *Planes of Circle.* Rayograph, 11⅝ x 9⅜ inches

Man Ray was born in Philadelphia. He is a painter and photographer, and has been a pioneer in abstract photography. He was probably the first to use the rayograph technique in making abstract compositions, a technique in which no camera is used. The composition is built up with objects on sensitized paper. Man Ray is a master of this medium. He now resides in Paris.

RIBEMONT-DESSAIGNES. French

56. *Jeune Femme.* Oil, 28¾ x 23¾ inches

Actve as a painter from 1913-1923. Abandoned it for literature. Author of distinction today.

SCHWAB, W. German

57. *Construction No. 14.* Oil, 19¾ x 47 inches

Sponsored by the "Sturm." Important examples in the Guggenheim Collection of "The Art of Tomorrow."

SCHWITTERS, KURT. German. 1887-

58. *Relief with Red and White.* (Merz Bilder) 26½ x 24½ inches

Born in Hanover, Germany. Founded Merzism, a variety of Dadaism. He was also the creator of new literary forms. Thoroughly trained as an academic painter, uses both forms of expression. One of the most brilliant and original minds of today, not only as a painter, but as an author of fairy stories which equal in charm those of Grimm and Hans Christian Andersen. In addition he has written tales of the life of inanimate things, full of humor and wisdom. Perhaps his greatest contribution is in his Sound Poems which are made up of the reiteration of numbers, consonants, and vowels, each poem with its special rhythm. He applies the term, "Merz Bilder," to most of his pictures, which the French would call "collage." It is a personal term. Lissitzky invented the term "Proun" for his work of similar nature.

STELLA, JOSEPH. American. 1880-

59. *Brooklyn Bridge.* Oil, 84 x 76 inches. (Illustration)

60. *Coney Island.* Oil, 77 x 84 inches

Stella, though an American citizen, was born in Italy. We received his art education in Rome, and later joined the Italian Futurists. Katherine Dreier says of these two paintings, "Stella is that rare combination of a poet-painter. He first amazed us with his interpretation of Coney Island, called the 'Battle of Light.' Then half a dozen years later, his 'Brooklyn Bridge' claimed the admiration of the understanding ones — for 'he made a synthetic semi-abstract representation of the Brooklyn Bridge, that engineering epic in steel, a sinewed span of human energy.'"

STUCKENBERG, FRITZ. German

61. *Blumenfeld.* Watercolor. 14 x 10 inches

62. *Blumengarten.* Watercolor. 14 x 10¾ inches

Stuckenberg was associated with Campendonk and Klee. A strong individual painter.

TOUR-DONAS. Belgian

63. *Nature Morte 2.* Oil and Collage, 20¾ x 15 inches

64. *Nature Morte M.* Oil, 20¾ x 15 inches

One of first women painters of the Abstract. A pupil of Archipenko. "Interesting conceptions, finely executed in a technique decidedly her own." Under her influence Archipenko did his best work.

UDALZOVA. Russian

65. *At the Piano.* 42 x 35 inches

Belonged to the Russian Cubists group which included Morgunov, Exter, Popova, Pevsner, Kliutzis, and Puni. "They renounced linear and aerial perspective altogether and evolved the dissociation method of space composition. To strengthen the effect of pictorial unity and expressiveness, the method of varied texture was widely employed. Small and large brush strokes, transparent and opaque layers of color, mat and glossy shades were used to make a direct appeal to the sense of touch and thus extend and enrich the aesthetic experience," writes Louis Lozowick.

VASILIEV, NICOLAI. Russian

66. *Laying the Cards.* 40 x 30 inches

Now living in New York. Included in the group sponsored by The Artists Gallery on 8th Street.

VILLON, JACQUES. French. 1875-

67. *Dejeuner.* Oil, 35 x 45½ inches. (Illustration)

68. *In Memoriam.* Oil, 51½ x32¼ inches. (Illustration)

69. *Seated Figure.* Oil, 32 x 24½ inches

Jacques Villon, the brother of Raymond Duchamp-Villon, Suzanne Duchamp, and Marcel Duchamp, was educated for the law. He finally studied drawing and for some years worked as an illustrator and etcher. "The course that Jacques Villon has pursued," says Walter Pach, "is unquestionably that of the seeker after truth . . ." "Though one of the most beautiful of French painters, Villon is hardly known in this country, except by a selected group who value the delicate lyric quality of his canvases and his equally delicate but rich imagination which is so personal and is derived only from its own source. He is represented in this connection by three paintings, 'Dejeuner' 1912-13; 'In Memoriam,' painted after the death of his brother during the last war, and 'The Seated Figure,' painted 1936-37. He proves the old truth that it is the inner, not the outer strength which dominates always, no matter how delicate its outer expression." — Katherine S. Dreier.

VOGELER, HEINRICH. German. 1872-

70. *Island of Peace.* Oil, 41½ x 38½ inches. (Illustration)

One of the most romantic figures in modern German art. The idol of the rich, he finally turned against the whole present-day structure of society as a revolt against the way his life was protected during the World War. Feeling that his contribution did not merit this action he became an ardent communist. Left Germany for Russia in 1923.

ZELLER, MAGNUS. German

71. *German Field Workers.* (1917) Oil, 44 x 40 inches

Landscape and mural painter. A soldier in the World War. He painted many impressions of the famine conditions that followed. This picture belongs to that series.

Collection of the Société Anonyme

Held in Trust Trustees: Marcel Duchamp and Katherine S. Dreier

Paintings: Oils

Constantine Aladjalov: born in Russia, United States citizen
Joseph Albers: born in Germany, United States citizen
Rudolf Bauer: German
—— Bortnyck:
Dora Bromberger: German
Patrick Henry Bruce: U. S. A. 6 paintings
David Burliuk: born in Russia, U. S. citizen. 3 paintings
Carl Buchheister: German. 2 paintngs
Heinrich Campendonk: German. 4 paintings.
Otto Carlsund: Swedish. Series of 3 panels for dining room
S. Charchoune: French. 2 paintings
Giorgio de Chirico: Italian. 2 paintings
John Covert: U. S. A. 7 paintings
James Daugherty: U. S. A.
Girardo Dottori: Italian
Dorothea A. Dreier: U. S. A.
Katherine S. Dreier: U. S. A.
Werner Drewes: born in Germany, U. S. citizen. 2 paintings
A. Drewin: Russian
Louis Eilshemius: U. S. A. 3 paintings
Adolf Erbslöh: German
Max Ernst: born in Germany, lives in Paris
Paul Gaulois: U. S. A.
Albert Gleizes: French
Juan Gris: Spanish
John Graham: born in Russia, U. S. citizen
Alicia Halicka: born in Poland, lives in Paris
Lauren Harris: Canadian. 2 paintings (sketches)
Marsden Hartley: U. S. A.
Lily Hildebrandt: German
Alexei von Jawlensky: Russian, lives in Germany
Finnur Jónsson: Icelander. 2 paintings
Wassily Kandinsky: born in Russia, French citizen. 5 paintings
Béla Kádár: Hungarian
Ragnhild Keyser: Norwegian. 3 paintings
Paul Klee: German-Swiss. 4 paintings
Pierre Legrain: French. Maker of frames for modern art and distinguished bookbinder
Fernand Léger: French
El. Lissitzky: Russian
Kassimir Malevich: Russian
—— Marasco: Italian
Louis Marcoussis: Polish, lives in Paris (Legrain frame on painting)
Jean Metzinger: French
Joan Miró: Spanish
Ladislaus Moholy-Nagy: born in Hungary, lives in U. S. A.
Johannes Molzahn: born in Germany, lives in U. S. A. 7 paintings
Karl Mense: German
Piet Mondrian: born in Holland, lives in England. 3 paintings
George Muche: German
Heinrich Nauen: German
Emil Nolde: German
Ivo Pannaggi: Italian
—— Peri: Hungarian
Francis Picabia: French
Holmead Phillips: U. S. A.
Suzanne Phocas: French
Ribemont-Dessaignes: French
—— Sala: Spanish. Died in Mexico
Morton Schamberg: U. S. A.
W. Schwab: German
Martel Schwichtenberg: German. 2 paintings
Kurt Schwitters: German. 4 paintings
F. W. Seifert: German
—— Servranckx: Belgian
Joseph Stella: born in Italy, U. S. citizen. 4 paintings
Fritz Stuckenberg: German
Leopold Survage: French
Arnold Topp: German
—— Tores-Garcia: Spanish
—— Tour-Donas: Belgian. 4 paintings
—— Udalzova: Russian
Nicolai Vasiliev: born in Russia, U. S. citizen
Jacques Villon: French. 6 paintings
Heinrich Vogeler: German. 6 paintings
Magnus Zeller: German

Water Colors, Gouaches

—— Annot: born in Germany, U. S. citizen. 2 paintings
Alexander Archipenko: born in Russia, U. S. citizen. 2 paintings
Rudolf Bauer: German. 2 paintings
Willi Baumeister: German
Albert Bloch: U. S. A. 2 paintings
Dora Bromberger: German. 5 paintings
Otto Carlsund: Swedish. Series of 9, 10 paintings in all
—— Casky: lives in Paris
André Derain: French
Suzanne Duchamp: French
Oskar Fischer: German. 2 paintings
G. M.: German. 5 paintings
Paul Gaulois: U. S. A. 4 paintings
Gustave de Gwodezki: Hungarian. 4 paintings
Rudolf Jacobi: born in Germany, U. S. citizen
David Kakabadze: Georgian. 11 paintings
Béla Kádár: Hungarian
Paul Klee: German-Swiss. 6 paintings
Fernand Léger: French. 4 paintings
Louis Marcoussis: Polish, lives in Paris
Ivo Pannaggi: Italian. 10 paintings
Herman Post: born in Germany, U. S. citizen. 2 paintings
Enrico Prampolini: Italian
—— Puni: Hungarian. 3 paintings
Gino Severini: Italian
Fritz Stuckenberg: German. 14 paintings
Kaethe Steinitz: born in Germany, lives in U. S. A. 3 paintings
Arnold Topp: German
—— Tores-Garcia: Spanish. 9 paintings
G. Valmier: French. 2 paintings
Max Weber: U. S. A.

Other Mediums

Including Pen and Ink, Colored Crayon, Charcoal, Black and White with Color

Rudolf Bauer: German. 7
Albert Bloch: U. S. A. 2
Umberto Boccioni: Italian. 3
Dora Bromberger: German. 2
Carl Buchheister: German
Oskar Fischer: German. 9
Paul Gaulois: U. S. A. 8
—— Gorky: born in Russia, U. S. citizen
Gustave de Gwodezki: Hungarian. 2
Angelica Hoerle: German. 3
Alexei von Jawlensky: Russian, lives in Germany
Edmund Kesting: German
Johannes Molzahn: German, lives in U. S. A. 2
El. Lissitzky: Russian
Louis Lozowick: U. S. A.
Jean Matulka: U. S. A.
Paul Outerbridge, Jr.: U. S. A.
Francis Picabia: French
Enrico Prampolini: Italian. 2
—— Reno:
Pietro de Sager: Belgian. Series of 5 — Typewriter
H. Scheiber: Hungarian
John Storrs: U. S. A. 2
—— Tour-Donas: Belgian
Jacques Villon: French. 10 including a series of 8

Rayographs, Photographs

Man Ray: U. S. A. 19 rayographs, 2 framed

Sculpture

Marcel Duchamp: French. Revolving Glass
Raimond Duchamp-Villon: French, 1876-1918. Relief
Nahum Gabo: Russian
K. Meduniezky: Russian
Jacques Lipchitz: French
Antoine Pevsner: born in Russia, French citizen. 2

Graphics

Ernst Barlach: German
Rudolf Bauer: German. 2
Marc Chagall: Russian, lives in Paris. 2
James Daugherty: U. S. A.
Werner Drewes: born in Germany, U. S. citizen
Lionel Feininger: U. S. A. 2
Oskar Fischer: German. 4
Paul Gauguin: French
Béla Kádár: Hungarian
Adriaan Lubbers: Dutch
Franz Marc: German
Pierre Matisse: French
Jean Matulka: U. S. A.
Robert Michel: German. 12
Ladislaus Moholy-Nagy: Hungarian, lives in U. S. A. Series of 9
Johannes Molzahn: born in Germany, lives in U. S. A. 11 woodcuts, 2 etchings
—— Nebel: German. 2
Emil Nicholle: French. 4 etchings
Odilon Redon: French. 1840-1916
Karl Schmidt-Rottluff: German
Arnold Topp: German. 3 lithographs
Maria Uhden: German. 6 woodcuts
Jacoba Van Heemskerck: Dutch. 6
Jacques Villon: French. 6 etchings, 2 drypoints, 2 lithographs

Collage

F. Depero: Italian
Enrico Prampolini: Italian. 2
Ella Bergman: German

Colored Etchings by Jacques Villon After:

Pierre Bonnard: Femme au Chien
Georges Braque: Nature Morte
Paul Cezanne: Montagne Victoire
Jean Crotti: Etre et Formes (2 copies)
André Derain: Buste de Femme
Kees Van Dongen: Paris Scene
Katherine Dreier: Zwei Welten
Suzanne Duchamp: Bowl of Flowers
Raoul Dufy: Regatta
Emile-Othon Friesz: Les Vendanges
Marcel Gromaire: At the Piano
Marie Laurencin: Le Hamac
Fernand Léger: La Femme et la Cruche
Edouard Manet: Olympia
Albert Marquet: Marseille
Pierre Matisse: Les Odalisques sur la Terrasse (2 copies)
Jean Metzinger
Amedeo Modigliani: Italienne, 1884-1920
Pablo Picasso: Nature Morte
Pablo Picasso: Arlequins
August Renoir: Nu
August Renoir: In the Opera Box
Paul Signac: La Rochelle (2 copies)
Maurice Utrillo: Eglise de Limoure
Felix Vallotton: Paysage
Vincent Van Gogh: Les Roses
Jacques Villon: Composition
Jacques Villon: Color Perspective

Colored Process by Hanfstaengl

Honoré Daumier: In the Theatre
Giorgione: The Man with the Glove
Franz Marc: Turm der Bluen Pferde
The Blue Horse
Red Horses
Walter Shirlaw: The Glass Blowers
James McNeill Whistler: Battersea Bridge
3 Water Colors by Georges Braque reproduced in color "au Pochoir"
1 Abstract reproduction in color by Willi Baumeister

This collection represents at the close of twenty years: 17 Countries and 129 Artists
Includes: 135 Paintings, 113 Water Colors, 69 Pen and Ink and Other Drawings, 84 Etchings, etc., 19 Rayographs, Seven pieces of Sculpture, 37 Reproductions

PLATES



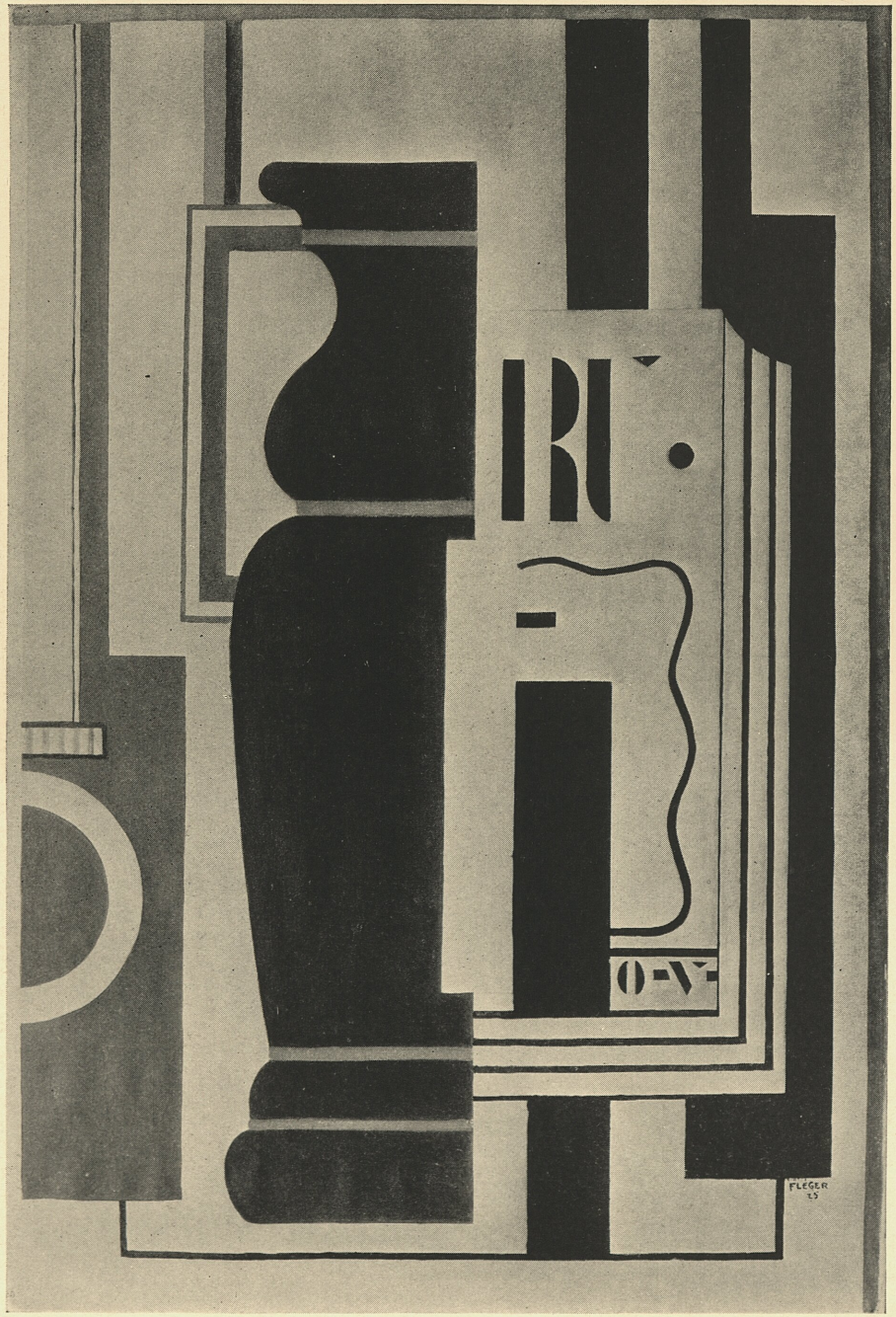
No. 43
Frauen Spiegel II
Johannes Molzahn



No. 70
Island of Peace
Heinrich Vogeler



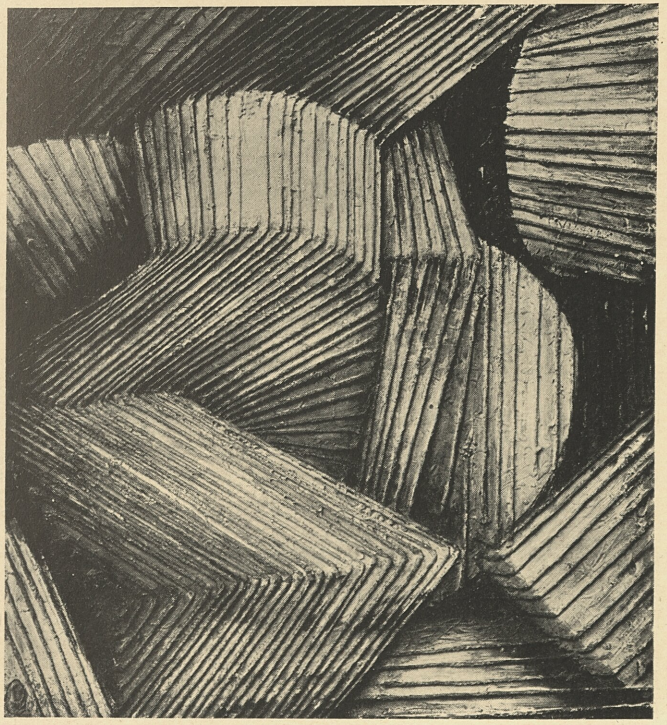
No. 26
Composition
Wassily Kandinsky



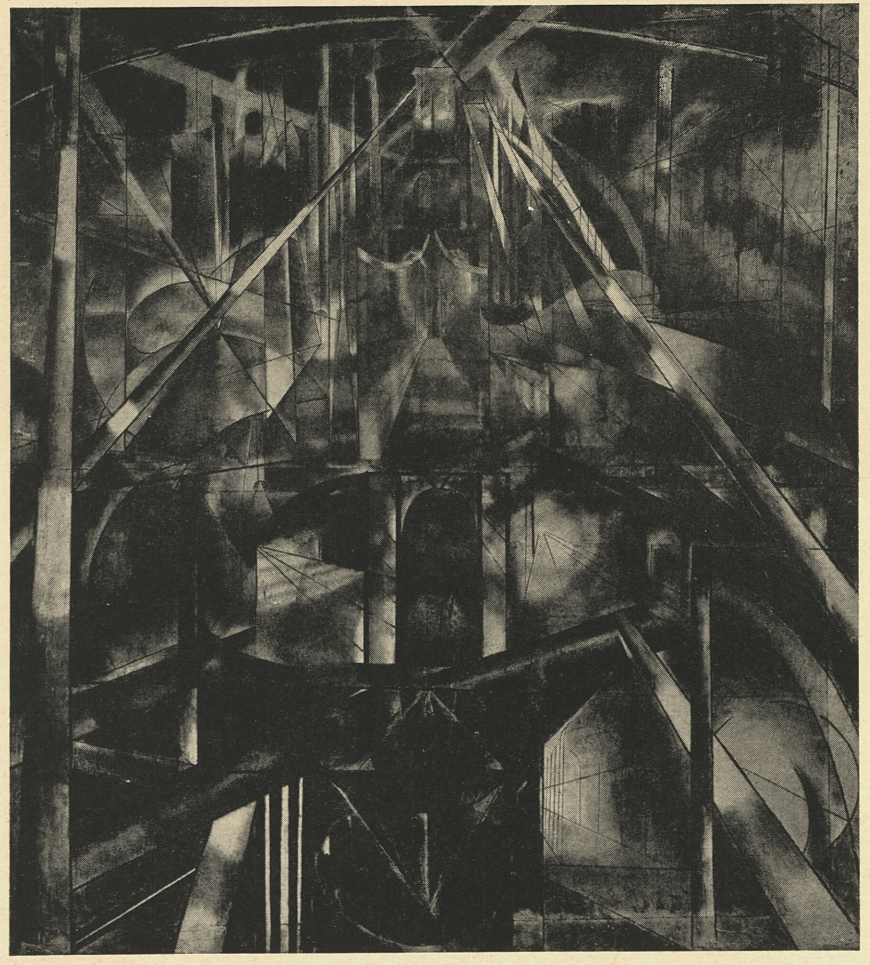
No. 34
Composition No. 7
Fernand Léger



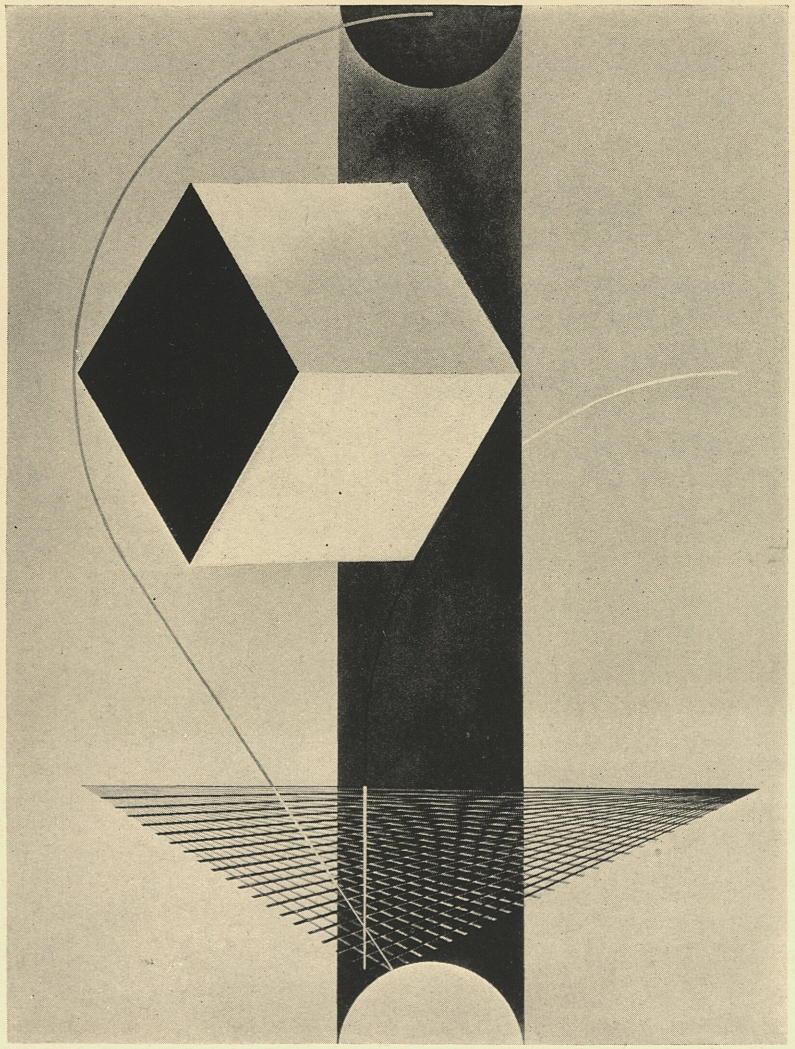
No. 67
Dejeuner
Jacques Villon



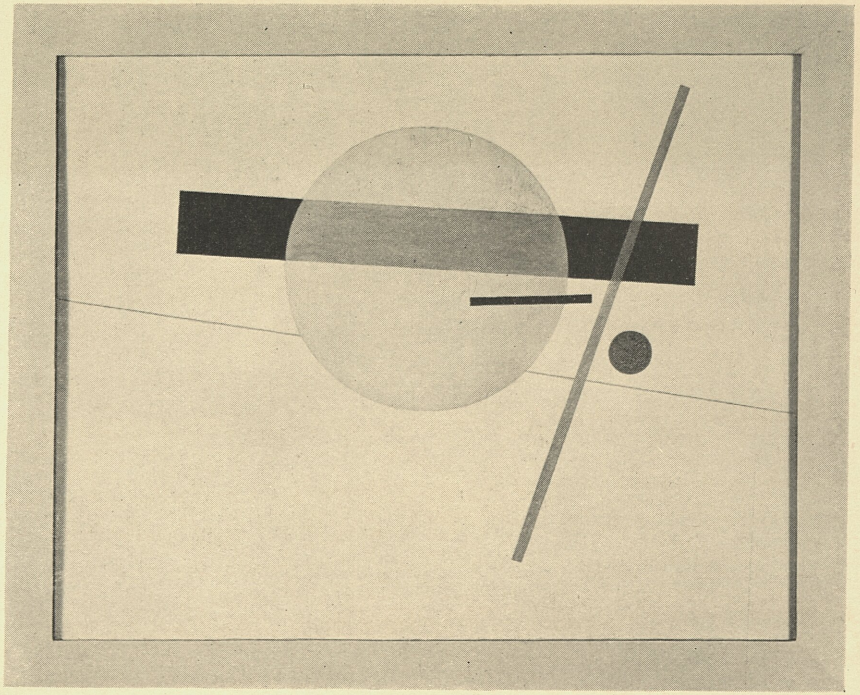
No. 10
Brass Band
John Covert



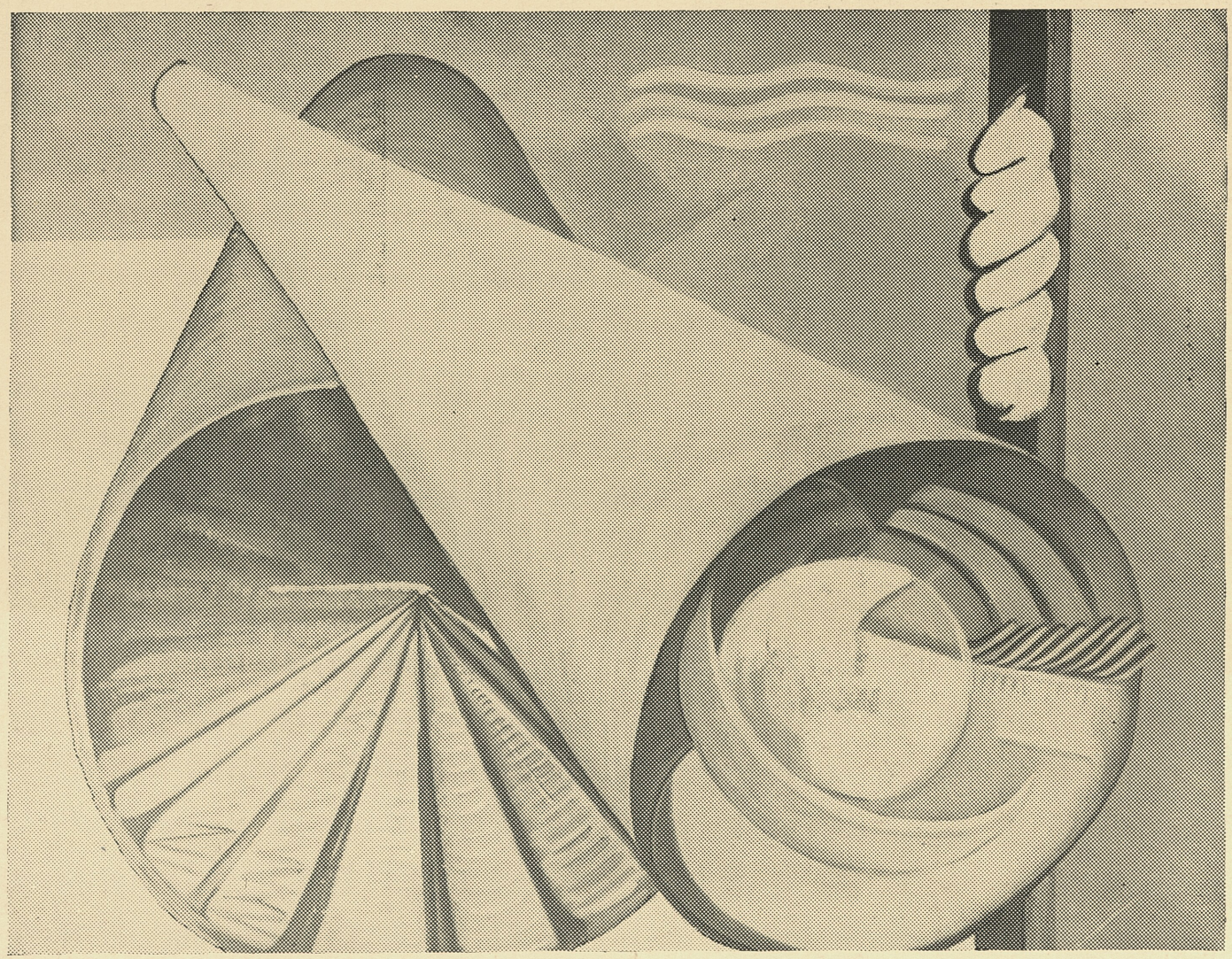
No. 59
Brooklyn Bridge
Joseph Stella



No. 35
Proun 99
El. Lissitzky



No. 41
G. 5
L. Moholy-Nagy



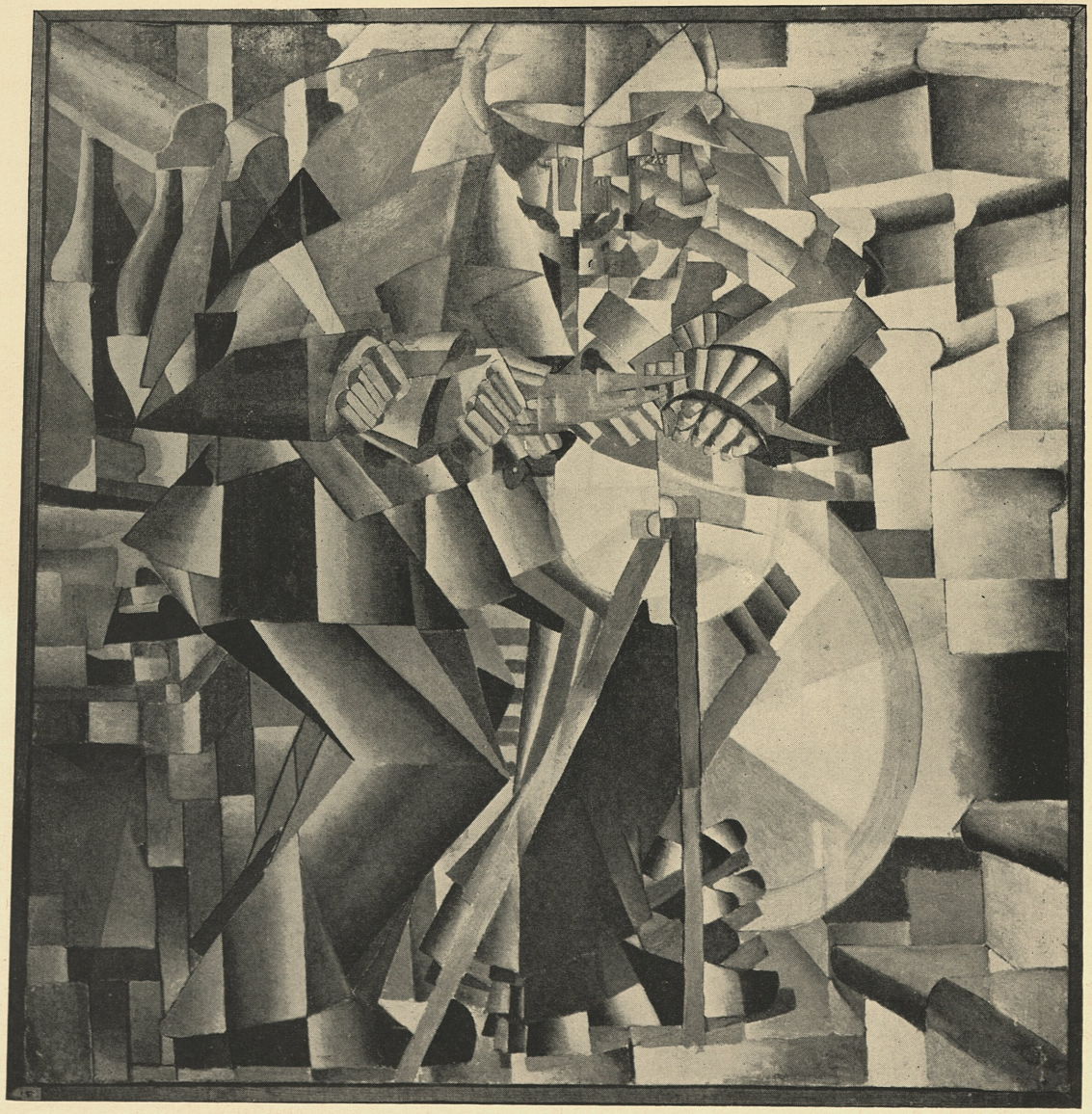
No. 13

Zwei Welten

Katherine Dreier

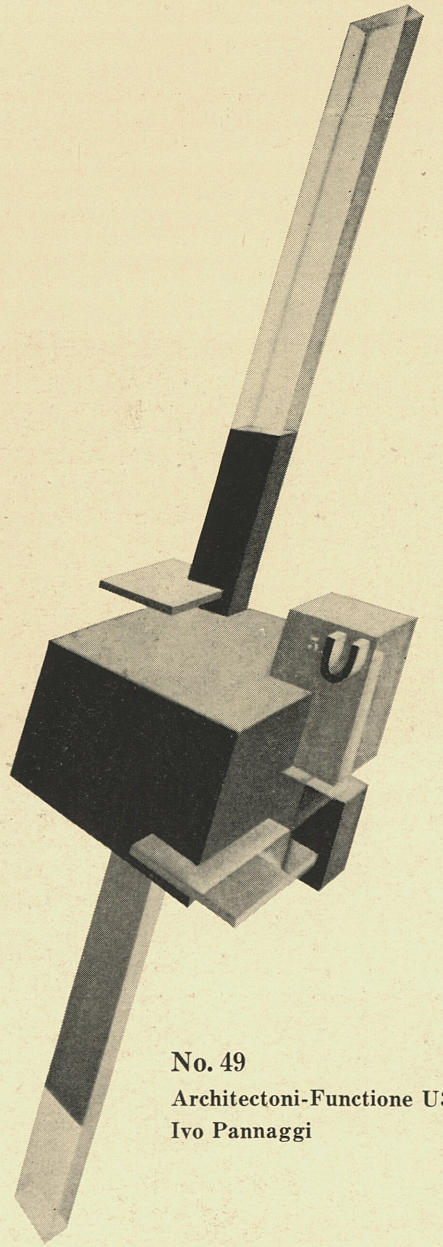
No. 12
Market at Geneva
Dorothea Dreier



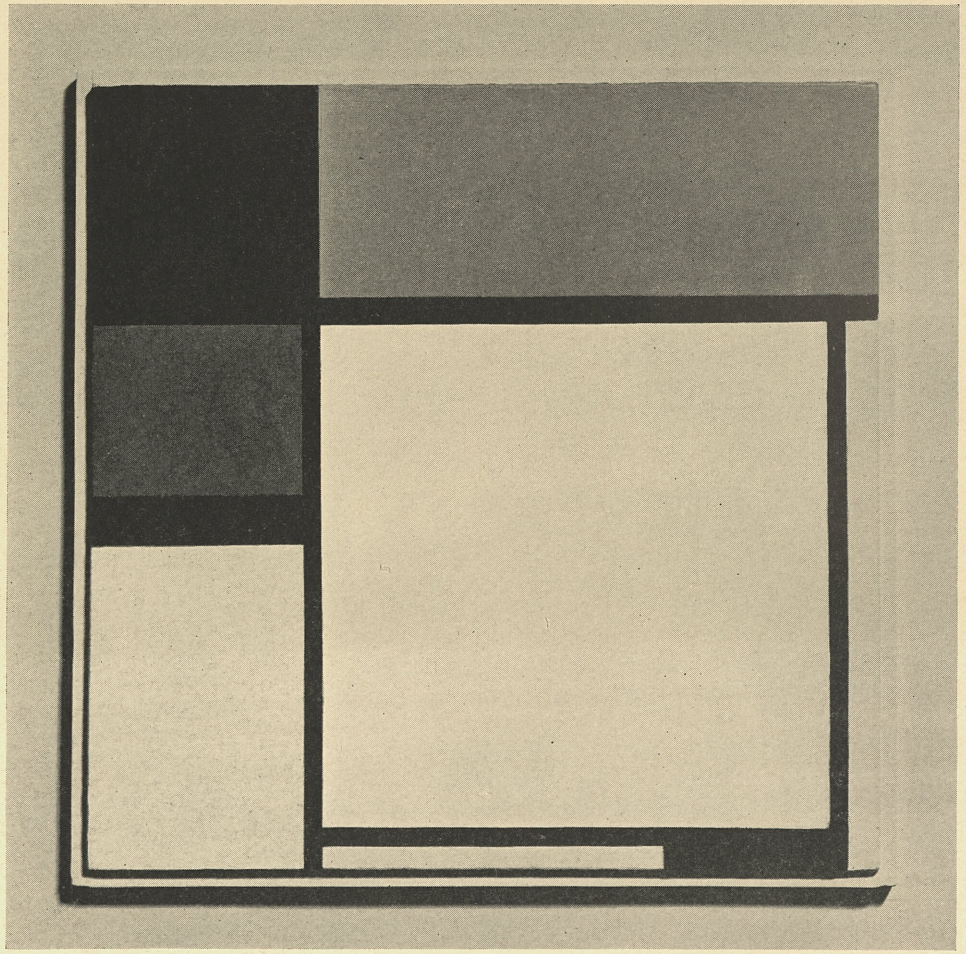


No. 36

Scissors Grinder
Kassimir Malevich



No. 49
Architectoni-Functione U3
Ivo Pannaggi



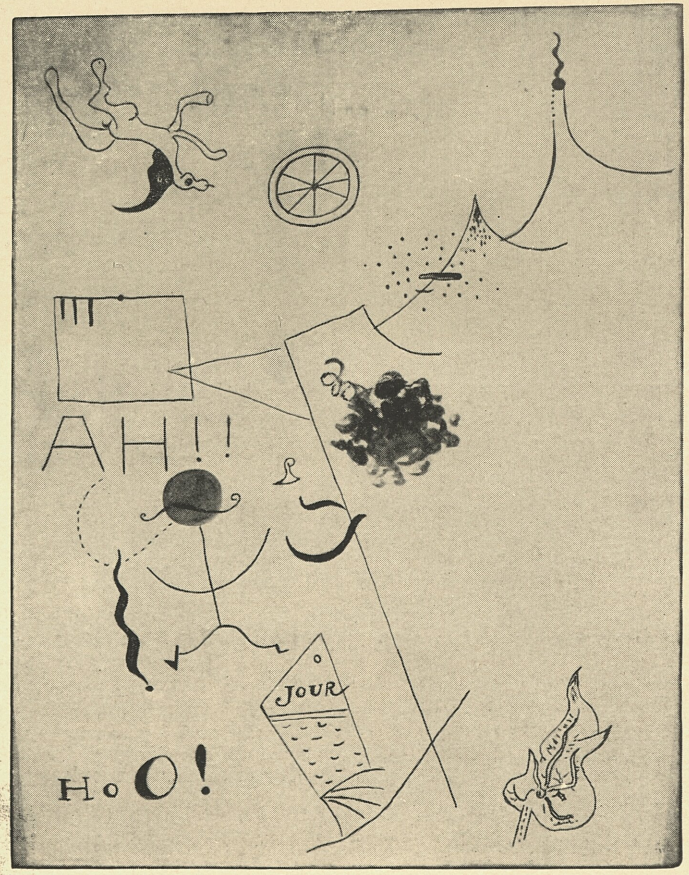
No. 45
Fox Trot II
Piet Mondrian



No. 5
Red Cat
Heinrich Campendonk



No. 68
In Memoriam
Jacques Villon



No. 40
Le Renversement
Joan Miró

Aim of the Société Anonyme

The Aim of the Société Anonyme — Museum of Modern Art: 1920 is *Educational.* It is an International Organization for the promotion of the study in America of the Progressive in Art, based on Fundamental Principles, and to render aid in conserving the vigor and vitality of the new expressions of beauty in the Art of today.

M O T T O

"Traditions are beautiful — but to create them — not to follow."

— Franz Marc in his "Letters"

●

Twenty Years of Achievement

* First Presentation in U. S. A.

† First One-Man Show in U. S. A.

1 9 2 0

1st Exhibition. Galleries of the Société Anonyme, 19 East 47th Street, New York. April 30th to June 15th. Exhibiting:

VAN GOGH
*VOGELER
SCHAMBERG
PICABIA
GRIS
DAUGHERTY
VILLON
STELLA
RIBEMONT-DESSAIGNES
MAN RAY
DUCHAMP
BRANCUSI
PATRICK BRUCE

2nd Exhibition. Galleries of the Société Anonyme, 19 East 47th Street, New York. June 17th to August 1st. Exhibiting:

VAN EVEREN
DAUGHERTY
MATULKA
BRUCE

3rd Exhibition. Galleries of the Société Anonyme, 19 East 47th Street, New York. August 2nd to September 11th. Exhibiting:

RIBEMONT-DESSAIGNES
PICABIA
GAUGUIN
BRAQUE
PICASSO
MATISSE
DUCHAMP
BRANCUSI

4th Exhibition. Galleries of the Société Anonyme, 19 East 47th Street, New York. September 13th to October 23rd

†LOUIS EILSHEMIUS, 16 Paintings

5th Exhibition. Galleries of the Société Anonyme, 19 East 47th Street, New York. November 1st to December 15th. Exhibiting:

KANDINSKY
MAN RAY
JOSEPH STELLA
*RUDOLF BAUER
*JACOBA VAN HEEMSKERCK
*KARL MENSE
*KURT SCHWITTERS
A. WALKOWITZ
ANDRÉ DERAIN
MARSDEN HARTLEY

6th Exhibition. Galleries of the Société Anonyme, 19 East 47th Street, New York. December 15th to February 1st. Exhibiting:

HENRI MATISSE
DIEGO RIVERA
GEORGES BRAQUE
ALBERT GLEIZES
PABLO PICASSO
JACQUES VILLON
ANDRÉ DERAIN
JUAN GRIS

1 9 2 1

7th Exhibition. Société Anonyme (with the First Lecture) at The Manhattan Trade School for Girls, New York. January 15th

Showing 15 Paintings

8th Exhibition. Société Anonyme (with Lecture) at the Colony Club, 564 Park Avenue, New York. January 18th

Showing 30 Paintings from Collection

9th Exhibition. Société Anonyme (with Last Lecture) at the Manhattan Trade School for Girls, New York. January 29th

Exhibiting 20 Paintings and Sculpture

10th Exhibition — 7th at the Galleries of the Société Anonyme, 19 East 47th Street, New York. February 1st to March 15th

†ALEXANDER ARCHIPENKO, Abstract Work

11th Exhibition of the Société Anonyme. Daniel Galleries, New York. February 1st to 15th

ALEXANDER ARCHIPENKO, Realistic Work

12th Exhibition of the Société Anonyme (with Lecture). The Civic Club, New York. Cameraderie. February 17th

Showing 20 Paintings from Collection

13th Exhibition of the Société Anonyme (with Lecture). The Heterodoxy Club, New York. February 21st to March 5th

Showing 20 Paintings from Collection

14th Exhibition — 8th at the Galleries of the Société Anonyme, 19 East 47th Street, New York. March 15th to April 12th. Exhibiting:

*HEINRICH CAMPENDONK
*JOHANNES MOLZAHN
*TOUR-DONAS
*PAUL KLEE
*STUCKENBERG
*KURT SCHWITTERS

15th Exhibition of the Société Anonyme. Miss Weir's School of Design, 212 West 57th Street, New York. February 24th

Showing 16 Paintings from Collection

16th Exhibition — 9th at the Galleries of the Société Anonyme, 19 East 47th Street, New York. April 16th to May 15th. Exhibiting:

†DOROTHEA A. DREIER, 16 Paintings

17th Exhibition — 10th at the Galleries of the Société Anonyme, 19 East 47th Street, New York. May 16th to June 15th. Exhibiting:

DUCHAMP-VILLON
GARVEY
MOLZAHN
STUCKENBERG
HENRY FITCH TAYLOR
KATHERINE S. DREIER
*GODEWOLS
*MUCHE
*ARNOLD TOPP
COVERT

18th Exhibition of the Société Anonyme. Worcester Art Museum, Worcester, Massachusetts. November 3rd to December 5th. Exhibiting:

ARCHIPENKO
PATRICK BRUCE
BAYLINSON
CAMPENDONK
COVERT
KATHERINE S. DREIER
JUAN GRIS
HELEN JUNGERICH
MENSE
MUCHE
RIBEMONT-DESSAIGNES
STELLA
HENRY FITCH TAYLOR
TOUR-DONAS
VILLON
VAN GOGH
JAMES DAUGHERTY
RUDOLF BAUER
DOROTHEA A. DREIER
GODEWOLS
MARSDEN HARTLEY
KANDINSKY
MOLZAHN
PICABIA
SCHAMBERG
STUCKENBERG
ARNOLD TOPP
VAN EVEREN
VOGELER
MAN RAY
EILSHEMIUS
UNNOWN ARTIST

1 9 2 2

19th Exhibition of the Société Anonyme. MacDowell Club, 108 West 55th Street, New York. April 24th to May 8th. Exhibiting:

ARCHIPENKO
RUDOLF BAUER
BAYLINSON
PATRICK BRUCE
CAMPENDONK
COVERT
JAMES DAUGHERTY
RIBEMONT-DESSAIGNES
TOUR-DONAS
DOROTHEA A. DREIER
KATHERINE S. DREIER
EILSHEMIUS
GODEWOLS
JUAN GRIS
MARSDEN HARTLEY
HELEN JUNGERICH
KANDINSKY
MENSE
MOLZAHN
MUCHE
PICABIA
MAN RAY
SCHAMBERG
STELLA
STUCKENBERG
HENRY FITCH TAYLOR
ARNOLD TOPP
VAN EVEREN
VAN GOGH
JACQUES VILLON
VOGELER

20th Exhibition — 11th at the Galleries of the Société Anonyme, 19 East 47th Street, New York. December 16th to January 10th. Exhibiting:

†JACQUES VILLON, 20 Paintings

1 9 2 3

21st Exhibition — 12th at the Galleries of the Société Anonyme, 19 East 47th Street, New York. January 10th to February 5th. Exhibiting:

JOSEPH STELLA, New York Interpreted and Other Paintings

Exhibition A. Coöperating: Russian Exhibition at The Brooklyn Museum, Brooklyn, New York. January 23rd to March 4th. Loans:

KANDINSKY
ARCHIPENKO

22nd Exhibition — 13th at the Galleries of the Société Anonyme, 19 East 47th Street, New York. February 5th. Exhibiting:

BOCCIONI
PRAMPOLINI
KANDINSKY
LOUIS MARCOUSSIS
FRITZ STUCKENBERG
ARNOLD TOPP
JOHANNES MOLZAHN
TOUR-DONAS
JACOBA VAN HEEMSKERCK
SEVERINI
*DOTTORI
*IVAN PUNI
*OSKAR FISCHER
PAUL KLEE
RUDOLF BAUER
HEINRICH CAMPENDONK
JACQUES VILLON
ADRIAN NIELSON
*KUNPA KING
ALBERT BLOCH

23rd Exhibition — 14th at the Galleries of the Société Anonyme, 19 East 47th Street, New York. February 23rd

JOHN STORRS

24th Exhibition of the Société Anonyme (with Lecture). The Literary Forum of the Jewish Community Center. Avenue I and East 13th Street, Brooklyn, New York. March 20th

12 Paintings

25th Exhibition — 15th at the Galleries of the Société Anonyme, 19 East 47th Street, New York. March 23rd to May 4th

†KANDINSKY

26th Exhibition of the Société Anonyme. Vassar College, Poughkeepsie, New York. April 4th to May 12th. Exhibiting:

ALEXANDER ARCHIPENKO
BAYLINSON
PATRICK BRUCE
BAUER
GEORGES BRAQUE
JOHN COVERT
KATHERINE S. DREIER
JUAN GRIS
MARSDEN HARTLEY
JOHANNES MOLZAHN
METZINGER
RIBEMONT-DESSAIGNES
JOSEPH STELLA
HENRY FITCH TAYLOR
JAY VAN EVEREN
HEINRICH VOGELER
*BORTNYCK (Listed as Bortnyik)
HEINRICH CAMPENDONK
DOROTHEA A. DREIER
JAMES DAUGHERTY
ALBERT GLEIZES
KARL MENSE
GEORGE MUCHE
PICASSO
MORTON SCHAMBERG
FRITZ STUCKENBERG
TOUR-DONAS
JACQUES VILLON

Exhibition B. Coöperating: State Fair Park, Detroit, Michigan. H. M. Kurtzworth, Director, "Exhibit made quite a furore." August 31st to September 9th. Exhibiting:

BURLIUK
BORTNYCK
COVERT
K. S. DREIER
GRIS
KANDINSKY
PICASSO
VOGELER
VAN EVEREN
BAYLINSON
BRAQUE
CAMPENDONK
D. A. DREIER
DAUGHERTY
GLEIZES
*PERI
METZINGER
VILLON
*ZELLER

27th Exhibition of the Société Anonyme. Vassar College, Poughkeepsie, New York. November. Exhibiting:

KANDINSKY, 13 Paintings

1 9 2 4

28th Exhibition — 16th at the Galleries of the Société Anonyme, 44 West 57th Street, New York. January 7th to February 7th. Exhibiting:

†PAUL KLEE, 26 Paintings

29th Exhibition of the Société Anonyme. Kingore Galleries, 668 Fifth Avenue, New York. January 20th to February 9th. Presenting:

ARCHIPENKO, 30 Pieces of Sculpture, Paintings and Drawings

30th Exhibition — 17th at the Galleries of the Société Anonyme, 44 West 57th Street, New York. February 13th. Exhibiting:

Russian Suprematists:
*MALEVICH
*EXTER
RODCHENKO
*DREWIN
LISSITZKY
ROSANOVA

Russian Constructivists:
*MEDUNETSKY
*STERNBERG
*IOGANSON
KLIUTZIS
LISSITZKY
*TATLIN
GABO

Others:
PERI
BRAQUE
METZINGER
GLEIZES
LOZOWICK
BORTNYCK
PICASSO
LIPCHITZ

Lozowick gives the following definitions relative to the Russian "Suprematists" and "Constructivists":

The Suprematists "sought to get rid of what appeared chaotic in Cubism by employing a greater economy of means. They combined pure elementary colors and simple elementary forms in a manner to suggest movement and create rhythm."

"The Constructivists go for instruction to Science, and borrow an example from industry. Like science they aim at precision, order, organization; like industry, they deal with concrete materials: paper, wood, coal, iron, glass. Out of these, new objects — not pictures — are created . . . All of them have at their core, what one might call irreverently, a romantic adoration of the machine."

31st Exhibition — 18th at the Galleries of the Société Anonyme, 44 West 57th Street, New York. March 18th to March 29th

†DAVID BURLIUK, 34 Paintings

32nd Exhibition — 19th at the Galleries of the Société Anonyme, 44 West 57th Street, New York. March 31st to April 12th. Exhibiting:

*DORA BROMBERGER
*DREXEL
JAWLENSKY (listed as Jawalensky)
*PAULINE KOWARZIK
WILHELM LEHMBRUCK
*F. W. SEIFERT
HEINRICH VOGELER
HEINRICH CAMPENDONK
ADOLF ERBSLÖH
KANDINSKY
WILLIAM LESCAZE
*MARTEL SCHWICHTENBERG
JOSEPH STELLA
MAGNUS ZELLER

33rd Exhibition — 20th at the Galleries of the Société Anonyme. Reception. 44 West 57th Street, New York. April 16th to April 29th

LOUIS M. EILSHEMIUS, 35 Paintings

1 9 2 5

Exhibition C. Coöperating: Baltimore Museum, Baltimore, Maryland. January. Loans:

PICASSO
BRAQUE
VAN GOGH

34th Exhibition of the Société Anonyme. Reception and Informal Talk at the Daniel Galleries, New York. March 23rd to April 4th. Exhibiting:

†CAMPENDONK, 34 Paintings

35th Exhibition of the Société Anonyme (with Lecture). The Vassar Alumnae, New York. March 27th

10 Paintings

Exhibition D. Coöperating: The Brooklyn Museum, Brooklyn, New York. April 14th to May 9th

DOROTHEA A. DREIER, Memorial Exhibition, 42 Paintings

36th Exhibition of the Société Anonyme. Reception at the Anderson Galleries, Park Avenue, New York. November 16th to 28th. Exhibiting:

†FERNAND LÉGER, 24 Paintings

37th Exhibition of the Société Anonyme (with Lecture). Mount Vernon Seminary, Washington, D. C. November 20th. Exhibiting:

12 Paintings

38th Exhibition of the Société Anonyme. Milch Gallery, West 57th Street, New York. December 7th to 19th. Exhibiting:

DOROTHEA A. DREIER, "Large Impressions on Small Canvases"

1 9 2 6

39th Exhibition of the Société Anonyme. Pen and Brush Club, New York. February 15th to 29th. Exhibiting:

DOROTHEA A. DREIER, 20 Paintings

40th Exhibition of the Société Anonyme. Art Center, 65 East 56th Street, New York. March 8th to 12th. Exhibiting:

JAN MATULKA, 17 Paintings

41st Exhibition of the Société Anonyme. Albright Art Gallery, Buffalo, New York. March. Exhibiting:

DOROTHEA A. DREIER, Memorial Exhibition, 42 Paintings

42nd Exhibition of the Société Anonyme. Sesqui-Centennial Exposition, Philadelphia, Pennsylvania. June 1st to December 1st. German Section. Exhibiting:

58 Paintings

NAUEN
MUCHE
VOGELER
CAMPENDONK
DREXEL
SCHWICHTENBERG
BAUER
DORA BROMBERGER
ZELLER
MENSE
TOPP
BORTNYCK
MOLZAHN
KLEE
STUCKENBERG
ERBSLÖH
SEIFERT
MUNTHE-KANDINSKY

Exhibition E. Coöperating at the Sesqui-Centennial with the Russian Section, Dr. Christian Brinton in charge. June 1st to December 1st. Loans:

KANDINSKY
BURLIUK
DREWIN
MALEVICH
UDALZOVA

43rd Exhibition of the Société Anonyme, presenting an International Exhibition of Modern Art at the Brooklyn Museum. 307 Works of Art representing 23 countries. Opened with Reception. November 19th to January 9th. Exhibition extended.

Austria —
*ERIKA KLIEN

Belgium —
*SERVRANCKX

Bulgaria —
*PAPAZOFF

Canada —
LAUREN HARRIS

Czechoslovakia —
*EMIL FILA
*OTTO GULFREUND

Denmark —
*FRANZISKA CLAUSEN
*STORM-PETERSON

England —
*LETT HAINES

France —
ARP
BRAQUE
*MARCELLE CAHN
MARCEL DUCHAMP
RAYMOND DUCHAMP-VILLON
SUZANNE DUCHAMP
ALBERT GLEIZES
FERNAND LÉGER
METZINGER
*ARMAND NAU
*SUZANNE PHOCAS
FRANCIS PICABIA
VALMIER
JACQUES VILLON

Georgia —
*DAVID KAKABADZE

Germany —
*WILLI BAUMEISTER
HEINRICH CAMPENDONK
*HEINRICH HOERLE
*ADOLF KUETHE
JOHANNES MOLZAHN
*HANS NIETZSCKE
F. W. SEIFERT
FRITZ STUCKENBERG
*CARL BUCHHEISTER
MAX ERNST
*EDMUND KESTING
FRANZ MARC
MUNTHE-KANDINSKY
KURT SCHWITTERS
*KATE STEINITZ
*VORDEMBERGE

Holland —
*DOMELA-NIEWENHUIS
PIET MONDRIAN
*GEORGES VANTONGERLOO

Hungary —
*VILMOS HUSZAR
*BÉLA KÁDÁR
MOHOLY-NAGY
*PERI
*HUGO SCHEIBER

Iceland —
*FINNUR JÓNSSON

Italy —
DE CHIRICO
*DOTTORI
*VINICIO PALADINI
*PANNAGGI
SEVERINI

Japan —
KUNIYOSHI

Norway —
*RAGNHILD KEYSER

Poland —
*ALICIA HALICKA
LOUIS MARCOUSSIS

Roumania —
BRANCUSI

Russia —
CONSTANTINE ALADJALOV
ALEXANDER ARCHIPENKO
FEIGA BLUMBERG
DAVID BURLIUK
NICOLAI CIKOVSKY
GABO
WASSILY KANDINSKY
LISSITZKY
NATHANIEL PEVSNER
NICOLAI VASILIEV

Spain —
JUAN GRIS
*MIRÓ
PICASSO

Sweden —
*OTTO CARLSUND
*OLOF ÖSTERBLOM

Switzerland —
JEAN CROTTI
*JOHANNES ITTEN
PAUL KLEE

United States —
*MRS. H. E. B. BRONSON
JOHN R. COVERT
JAMES DAUGHERTY
STUART DAVIS
CHARLES DEMUTH
PRESTON DICKINSON
ARTHUR DOVE
KATHERINE S. DREIER
LOUIS EILSHEMIUS
PAUL GAULOIS
MARSDEN HARTLEY
KARL KNATHS
LOUIS LOZOWICK
JOHN MARIN
GEORGIA O'KEEFFE
WALTER PACH
WALLACE PUTNAM
MAN RAY
NILES SPENCER
JOSEPH STELLA
ALFRED STIEGLITZ
JOHN STORRS
JAY VAN EVEREN
A. WALKOWITZ
MAX WEBER
MARGUERITE ZORACH
WILLIAM ZORACH

In connection with the International Exhibition of Modern Art at the Brooklyn Museum, one of the Galleries was divided into a temporary house, where additional paintings were exhibited. The pictures hung were not catalogued.

THE PARLOR

4 watercolors by Papazoff, over the sofa.

2 colored etchings by Jacques Villon of Manet's "Olympia" and Rousseau's "Tiger Hunt"

THE LIBRARY

5 Merz Pictures by Kurt Schwitters, over the bookcase.
1 watercolor by Arp, facing wall as you entered.

THE DINING ROOM

"Trilogy" by Eilshemius
"Evening Light" by Eilshemius
"Spirit of the Pool" by Eilshemius

THE BEDROOM

Abstraction of sailboats by Kakabadze
Colored etching by Jacques Villon, of a painting by Braque
Colored etching by Jacques Villon, of a watercolor by Cézanne

PASSAGE BETWEEN PARLOR AND LIBRARY (Right-hand on entering)

"Seascape" by Eilshemius
"Little Errand Girl" by Eilshemius

PASSAGE BETWEEN PARLOR AND DINING ROOM (Left-hand)

2 abstractions, watercolors by Baumeister

1 9 2 7

44th Exhibition of the Société Anonyme. Anderson Galleries, Park Avenue, New York. January 25th to February 5th. Presenting:

95 Paintings from 22 countries selected from the Big International Exhibition held at the Brooklyn Museum, Brooklyn, New York

This Collection became the:

45th Exhibition of the Société Anonyme. Albright Art Gallery, February 25th to March 20th. Buffalo, New York

And the

46th Exhibition of the Société Anonyme. The Grange, the Toronto Museum of Art, Toronto, Canada. April

47th Exhibition of the Société Anonyme (with Lecture). The home of Mrs. Caroline O'Day, Rye, New York. March 10th. Showing:

12 Paintings from Collection

48th Exhibition of the Société Anonyme (with Lecture). The Cosmopolitan Club, East 40th Street, New York. March 15th. Showing:

20 Paintings from the Collection

49th Exhibition of the Société Anonyme (with Lecture). Art Center, 65 East 56th Street, New York. Board of Education, New York City, for the Elementary and Junior High Art Teachers. March 17th

1 9 2 8

50th Exhibition of the Société Anonyme. Arts Council's Gallery, at the Barbizon, 140 East 63rd Street, New York. February 10th to March 3rd. Exhibiting:

Italy —
DE CHIRICO
PANNAGGI

Switzerland —
KLEE

U. S. A. —
STUART DAVIS
KATHERINE S. DREIER
DOROTHEA A. DREIER
EILSHEMIUS
PAUL GAULOIS
WALLACE PUTNAM
MAX WEBER
FEIGA BLUMBERG

Russia —
KANDINSKY
VASILIEV
BURLIUK
ALADJALOV
*TARAN
*GOLUBIATNIKOFF

Germany —
CAMPENDONK
SCHWITTERS
*R. MICHEL
*E. MICHEL

France —
VILLON
LÉGER
SUZANNE PHOCAS

Norway —
KEYSER

Sweden —
CARLSUND

The exhibition was extended to March 24th.

51st Exhibition of the Société Anonyme. The Worker's Center, 26 Union Square, New York. May. Exhibiting:

12 Paintings, 1 piece of Sculpture

Exhibition F. Coöperating with the International Exhibition of Art and Industry at Macy's. May 14th to 26th. Loan:

MALEVICH: "The Scissors Grinder." Shown on Cork Wall. First time used in America.

Opened Offices with small Gallery and Reference Library. 475 Fifth Avenue. June 5th to October 30th.

52nd Exhibition of the Société Anonyme. Women's City Club, 22 Park Avenue, New York. October 4th to 20th

22 Paintings from the Collection

1 9 2 9

53rd Exhibition of the Société Anonyme. Daniel Galleries, 600 Madison Avenue, New York. January 7th to 19th. Showing:

20 Paintings from the Collection

Exhibition G. Coöperating with the New York University Gallery of Living Art. Held at the Brummer Gallery, East 57th Street, New York. November 30th to December 13th. Loans:

JOSEPH STELLA'S "Brooklyn Bridge"

54th Exhibition of the Société Anonyme. Kaiser Wilhelm Museum, Krefeld, Germany. December. Exhibiting:

DOROTHEA A. DREIER, 20 Paintings

55th Exhibition of the Société Anonyme. Brooklyn Museum, Brooklyn, New York. Presenting Walter Shirlaw as Painter and Teacher — teaching Art, not mannerism, and developing the individual personality of his pupils. December 2nd to January 2nd, 1930. Exhibiting:

WALTER SHIRLAW and a GROUP OF HIS PUPILS

166 SHIRLAW PAINTINGS
17 DOROTHEA A. DREIER
5 ROBERT REID
15 KATHERINE S. DREIER
21 ANNE GOLDTHWAITE

Through the Société Anonyme — Museum of Modern Art: 1920, Walter Shirlaw's "Glassblowers" was acquired by the National Gallery, Berlin, Germany. Shirlaw's "Kapelmeister" was acquired by the Stadtische Galleries, Munich, where the works of all noted foreigners who studied in Munich are being assembled.

1 9 3 0

56th Exhibition of the Société Anonyme. Bremen Kunst Halle, Bremen, Germany. April - May. Exhibiting:

DOROTHEA A. DREIER, 20 Paintings

57th Exhibition of the Société Anonyme (with Lecture). The Seven Arts Guild, Darien, Connecticut. August 7th

6 Paintings from Collection

58th Exhibition of the Société Anonyme. Rand School of Social Science (25th Anniversary). October 7th to November 8th. Exhibiting:

Early Italian Primitives, lent by the Metropolitan Museum, and The Twentieth Century, lent by the Société Anonyme

"Crowning of the Virgin," Artist Unknown
"Angels and Cherub," Attributed to Volterrano — 1611-89
"Monk Reading," Attributed to Vittorio Crivelli
"Four Heads" by Bramantino
"Madonna and Child," Artist Unknown

CAMPENDONK	VOGELER	LISSITZKY
COVERT	KATHERINE S. DREIER	VILLON
BÉLA KÁDÁR	LÉGER	ZELLER
SEIFERT		

59th Exhibition of the Société Anonyme. Rand School, 7 East 15th Street, New York. November 10th to December 10th. Exhibiting:

DAVID BURLIUK	KURT SCHWITTERS	PAUL KLEE
LILY HILDEBRANDT	JEAN VAN GOYAN	"MADONNA AND CHILD"
KANDINSKY	DE CHIRICO	ZUCCARELLI
PERI	EUGENE ISABEY	

Exhibition extended to January 2nd.

60th Exhibition of the Société Anonyme. Kölnischer Kunst Verein, Cologne, Germany. July. Exhibiting:

DOROTHEA A. DREIER, 20 Paintings

This Exhibition, under the auspices of Herr Klug of the Kölnischer Kunst Verein, has continued to travel throughout Germany to date, July, 1939.

1 9 3 1

61st Exhibition of the Société Anonyme. Arranged for the Opening of the New Building of the New School for Social Research, 66 West 12th Street, New York. January 1st to February 10th. Exhibiting:

37 Painters	70 Pictures	10 Countries
BURLIUK	PICABIA	HOERLE
BAUMEISTER	PAPAZOFF	PAUL KLEE
CAMPENDONK	STELLA	LÉGER
CROTTI	VILLON	MIRÓ
KATHERINE S. DREIER	MAX WEBER	MONDRIAN
PAUL GAULOIS	WILLIAM ZORACH	NOLDE
GRAHAM	BUCHHEISTER	WALLACE PUTNAM
KANDINSKY	BROOKMAN	PANNAGGI
KUNIYOSHI	LEON CARROL	SCHWITTERS
LUBBERS	SUZANNE DUCHAMP	SEIFERT
MOLZAHN	MAX ERNST	*VIOLLER
MAN RAY	GORKY	MARGUERITE ZORACH
*OZENFANT		

62nd Exhibition of the Société Anonyme. Rand School, 7 East 15th Street, New York. January 5th to March 16th. Exhibiting:

Water Colors —	Drawings —	Special Reproductions —
BROMBERGER	ALADJALOV	by JACQUES VILLON
BURLIUK	BOCCIONI	of CÉZANNE
CARLSUND	KUNIYOSHI	ROUSSEAU
STUART DAVIS	LISSITZKY	BRAQUE
HECKEL	MARCOUSSIS	
KANDINSKY	PAPAZOFF	Graphics —
KLEE	PICASSO	GAUGUIN
H. POST	SCHEIBER	MOHOLY-NAGY
STORM-PETERSON	VILLON	REDON
THUN		SCHWITTERS
HERBERT TSCHUDY		MAN RAY
VALMIER		

63rd Exhibition of the Société Anonyme (with Lecture). Heterodoxy, Town Hall Club, New York. January 31st

6 Paintings from the Collection

64th Exhibition of the Société Anonyme. Albright Art Gallery, Buffalo; Fine Arts Academy, Buffalo, New York. February 18th to March 8th. Exhibiting:

The Collection of 37 Painters, 79 Paintings, and 10 Countries, which had been brought for the opening of the new building of the New School for Social Research

65th Exhibition of the Société Anonyme. Women's University Club, 106 East

52nd Street, New York. February. Exhibiting:

7 Paintings from the Collection

66th Exhibition of the Société Anonyme. New School for Social Research,

66 West 12th Street, New York. February. Exhibiting:

Collection of Prints: MARTARÉ, KAETHE KOLLWITZ, HECKEL, and others

67th Exhibition of the Société Anonyme. Rand School, 7 East 15th Street, New York. March 16th to April 30th. Exhibiting:

DAVID BURLIUK	JULIE STOHR	JOHN D. GRAHAM
MILDRED MICHEL COWLES	NICOLAI VASILIEV	ROSE M. KLAUS
FRITZ GLARNER	DIMITRI WIENER	HARRY SCHULTZE
LEWIS KIMBALL	DOUGLAS EDWIN BROWN	JACK TWORKOV
VICTOR SCHULTE	WERNER DREWES	ANGEL WATSON

Exhibition I. Coöperating: German Exhibition at the Museum of Modern Art, 1929. March 13th to April 26th. Loans:

CAMPENDONK. (Reproduced in catalogue)

Exhibition J. Coöperating with the Renaissance Society of the University of Chicago, Chicago, Illinois. July 1st to August 15th. Loans:

CAMPENDONK

Exhibition K. Coöperating: "Newer Super-Realism." Wadsworth Atheneum, Hartford, Connecticut. November. Loans:

MAX ERNST MIRÓ

1 9 3 2

Exhibition L. Coöperating: Russian Paintings and Sculpture. Wilmington Society of Fine Arts, Wilmington, Delaware. January 11th to 31st. Loans:

MALEVICH

Exhibition M. Coöperating: "Juan Gris Exhibition." Marie Harriman Gallery, 61 East 57th Street, New York. February. Loans:

GRIS

1 9 3 3

Exhibition N. Coöperating: "A Century of Progress." Chicago Art Institute, Chicago World's Fair, 1933. June 1st to November 1st. Loans:

CAMPENDONK (Reproduced in catalogue)

1 9 3 4

Exhibition O. Coöperating: "Jacques Villon." Marie Harriman Gallery, 61 East 57th Street, New York. January 8th to 27th. Loans:

Paintings by VILLON

Exhibition P. Coöperating with the Renaissance Society of the University of Chicago, Chicago, Illinois. June 15th to August 18th. Loans:

GRIS MONDRIAN ARP

Exhibition Q. Coöperating with the College Art Association, 137 East 57th Street, New York. "8 Modes." Opened at Julien Levy Gallery, 602 Madison Avenue. October 22nd to November 3rd. Loans:

JUAN GRIS	LISSITZKY	LÉGER
DUCHAMP	NOLDE	COVERT
MIRÓ	MONDRIAN	KATHERINE S. DREIER
KLEE	MARIN	

This Exhibition toured throughout the United States till July, 1935.

68th Exhibition of the Société Anonyme called: "From Impressionism to Abstraction: 13 Women Painters." A. W. A. Club House, 353 West 57th Street, New York. November 14th to December 8th. Exhibiting:

ANNOT	MARTEL SCHWICHTENBERG	ANNE GOLDTHWAITE
KATHERINE S. DREIER	SUZANNE PHOCAS	LUCILE HOWARD
SUZANNE DUCHAMP	DORA BROMBERGER	MARY TURLAY ROBINSON
ALICIA HALICKA	DOROTHEA DREIER	ANGEL WATSON
RAGNHILD KEYSER		

69th Exhibition of the Société Anonyme (with Lecture). Wadsworth Atheneum, Hartford, Connecticut. December 13th to January 30th, 1935. The Exhibition called:

"From Impressionism to Abstraction: 13 Women Painters"

Exhibition R. Coöperating: Museum of Modern Art, 1929, 11 West 53rd Street, New York. "Modern Works of Art." November 20th to January 20th, 1935. Loans:

KANDINSKY	KATHERINE S. DREIER	PEVSNER
FRANZ MARC	ARCHIPENKO	DUCHAMP

(6 reproduced in catalogue)

Exhibition S. Coöperating: Whitney Museum, 10 West 8th Street, New York. "American Genre Painting." March 26th to April 29th. Loans:

WALTER SHIRLAW

70th Exhibition of the Société Anonyme (with Lecture). Woman's Organization, Methodist Episcopal Church, Bethel, Connecticut. June 10th

71st Exhibition of the Société Anonyme. Black Mountain College, Black Mountain, North Carolina. October, 1935, to June, 1936

20 Paintings from the Collection

72nd Exhibition of the Société Anonyme (with Lecture). Meeting of the Connecticut Public School Art Teachers Association, Hartford, Connecticut. October 25th

12 Paintings from the Collection

Exhibition T. Coöperating: Wadsworth Atheneum, Hartford, Connecticut. Avery Memorial Gallery. October 22nd to November 15th. Loans:

PEVSNER

Exhibition U. Coöperating: Springfield Museum of Fine Arts. "French Painting: Cézanne to the Present." December 7th to January 5th. Loans:

GRIS PICABIA

1 9 3 6

Exhibition V. Coöperating: Museum of Modern Art, 1929, 11 West 53rd Street, New York. "Cubism and Abstract Art." April - May. Loans:

KANDINSKY	LÉGER	MONDRIAN
SCHWITTERS	MAX ERNST	ARP
LISSITZKY	VILLON	BRANCUSI
BRAQUE	DUCHAMP	PEVSNER

13 Reproductions of these works in catalogue.
11 were returned June, 1936. 7 were kept for circulation for two years.

Exhibition W. Coöperating: College Art Association, 137 East 57th Street, New York. "New Forms in Art." Travelling Exhibition. September, 1936, to July, 1937. Loans:

LISSITZKY	KATHERINE S. DREIER	MONDRIAN
VILLON	JOHN GRAHAM	MIRÓ
BUCHHEISTER	KANDINSKY	CAMPENDONK
PEVSNER	SCHWITTERS	CHARCHOUNE
DREWES	PAUL GAULOIS	

Exhibition X. Coöperating: The George Walter Vincent Smith Art Gallery, Springfield, Massachusetts. "Mysticism in Art." October 5th to 25th. Loans:

KATHERINE S. DREIER CAMPENDONK

73rd Exhibition of the Société Anonyme. Delphic Studios, 724 Fifth Avenue, New York. November 23rd to December 5th. Exhibiting:

BAUER	STELLA	VILLON
GRIS	MAX ERNST	UDALZOVA
COVERT	KANDINSKY	MALEVICH
PERI		

27 "Merz Bilder" by KURT SCHWITTERS

Exhibition Y. Coöperating: Museum of Modern Art, 1929, 11 West 53rd Street, New York. "Dada-Surrealism-Fantastic Art." December, 1936, to January, 1937. Loans:

SCHWITTERS
KATHERINE S. DREIER
DUCHAMP
RIBEMONT-DESSAIGNES

(2 Reproductions in catalogue)

This loan of 6 paintings by the Société Anonyme was withdrawn under protest when the exhibition went on tour, and a public letter was sent to the Museum of Modern Art and the New York Press stating: that the Société Anonyme had not been informed, when asked for loans, that the works of children and the insane were to be included.

The Société Anonyme, Museum of Modern Art: 1920, believes that present-day knowledge, and understanding of art in general, make it impossible for the majority to cope with such problems as this combination presents.

74th Exhibition of the Société Anonyme. Bennington College, Bennington, Vermont. October 15th to November 9th. Exhibiting:

"Four Painters," each showing 6 Paintings

ALBERS
KATHERINE S. DREIER
WERNER DREWES
PAUL KELPE

The Société Anonyme exhibited this collection in the following galleries:

75th Exhibition. Delphic Studios, 724 Fifth Avenue, New York. November 16th to December 5th

76th Exhibition. Wadsworth Atheneum, Hartford, Connecticut. December 7th to 28th

1 9 3 7

77th Exhibition. Springfield Museum of Fine Arts, Springfield, Massachusetts. January 1st to 15th

78th Exhibition. Wells College, Aurora-on-Cayuga, New York. January 16th to 30th

79th Exhibition. Addison Gallery of American Art. Phillips Academy, Andver, Massachusetts. February

80th Exhibition. Chicago Arts Club, Chicago, Illinois. March

81st Exhibition. San Francisco Museum of Art, San Francisco, California

82nd Exhibition. Wisconsin Union, University of Wisconsin, Madison, Wisconsin. June

Exhibition Z. Coöperating: Chicago Arts Club, Chicago, Illinois. An Exhibition of Duchamp. January. Loans:

Works of DUCHAMP

Exhibition AA. Coöperating: University of Minnesota at the University Gallery, Minneapolis, Minnesota. January 17th to March 14th. Loans:

ALBERS
DREWES
DREIER

Exhibition BB. Coöperating: The Circle. International Group organized in England and touring this country. October 18th, 1937, to June 14th, 1938. Loans:

MONDRIAN

1 9 3 8

Exhibition CC. Coöperating: Columbia University: Art Department, University Hall, New York. February 28th to March 24th. Loans:

LÉGER
DREXEL
PANNAGGI
KANDINSKY
SCHWITTERS
CAMPENDONK
MIRÓ
GRAHAM
LISSITZKY
MAX ERNST
DE CHIRICO
MOLZAHN
KATHERINE S. DREIER
BUCHHEISTER

Exhibition DD. Coöperating: Toledo Museum of Art, Toledo, Ohio. November 6th to December 11th. Loans:

MAX ERNST

1 9 3 9

Exhibition EE. Coöperating: Springfield Museum of Fine Arts, Springfield, Massachusetts. January 10th to 30th. Loans:

CAMPENDONK
FRANZ MARC
MAX ERNST
KANDINSKY
KLEE
SCHWITTERS
MOLZAHN
NOLDE
KATHERINE S. DREIER

Exhibition FF. Coöperating: Department of Fine Arts, Carnegie Institute, Pittsburgh, Pennsylvania. March 16th to April 30th. Loans:

LAUREN FORD

83rd Exhibition of the Société Anonyme, organized by its President. Nierendorf Gallery, 18 East 57th Street, New York. "An Exhibition of Contrasts." March 28th to April 8th. Extended. Exhibiting:

MARY A. COOGLER
CHRISTIAN ROLFS
KANDINSKY
PAUL KLEE
FEININGER
JOHN GRAHAM
KATHERINE S. DREIER
CARL HOFER

Exhibition GG. Coöperating: Museum of Modern Art, 1929, 11 West 53rd Street, New York. "The Development of Cubism to Abstract Art from Cézanne to the Present Day." October, 1939, to July, 1940. Travelling Exhibition. Loans:

KANDINSKY
KATHERINE S. DREIER

84th Exhibition of the Société Anonyme. The George Walter Vincent Smith Art Gallery, Springfield, Massachusetts. Celebrating the 20 Years of Activity of the Société Anonyme, Museum of Modern Art: 1920. November 9th to December 17th. Exhibiting:

"Some New Forms of Beauty, 1909 - 1936." A Selection from the Collection of the Société Anonyme. Representing 14 Countries, 53 Artists, 79 Works of Art. For complete list see main part of catalogue.

Lectures and Programs

Organized by the Société Anonyme — Museum of Modern Art: 1920

1 9 2 0

1. October 15 — Louis Eilshemius: Informal Talk on His Art
   Galleries of the Société Anonyme, 19 East 47th Street, New York
2. November 30 — Marsden Hartley: Informal Talk on the Paintings Exhibited
   Galleries of the Société Anonyme

1 9 2 1

People's School of Philosophy: Affiliated with the People's Institute of Cooper Union. Katherine S. Dreier, President of the Société Anonyme — Museum of Modern Art. Series of Three Lectures on Modern Art:

3. January 15 — "Rebels in Art"
   Questions at the close of the Lecture were answered by Miss Dreier, Joseph Stella and Marcel Duchamp. Manhattan Trade School for Girls, New York
4. January 22 — "Evolution in Painting"
   Illustrated with Lantern Slides
5. January 29 — "How to Look at Pictures," or The Psychology of the Individual toward Painting
   Original Paintings shown at 1st and 2nd Lectures. Questionnaire at close of each Lecture. Attendance averaged about 150 for the series.
6. January 18 — Walter Pach: Lecture with Original Paintings
   Colony Club, 564 Park Avenue, New York. Attendance 200.
7. January 27 — Joseph Stella: Informal Talk on the Art Exhibited
   Galleries of the Société Anonyme
8. Symposium on the Psychology of Modern Art and Archipenko
   Speakers: Dr. Phyllis Ackerman, Dr. Christian Brinton, Marsden Hartley, Man Ray. Katherine S. Dreier in the chair.
9. February 17 — Katherine S. Dreier, President of the Société Anonyme — Museum of Modern Art: "The Revolution in Art"
   The New York Cameraderie: Affiliated with The League for Industrial Democracy. The Civic Club, 14 West 12th Street, New York
10. February 24 — Katherine S. Dreier, President of the Société Anonyme: "What Has Modern Art Contributed?"
    Miss Weir's School of Design, 212 West 59th Street, New York
11. March 5 — Katherine S. Dreier, President of the Société Anonyme: "What Has Modern Art Contributed"
    The Heterodoxy Club, New York
12. April 1 — "Do You Want to Know What a Dada Is?"
    Galleries of the Société Anonyme
13. April 16 — An Informal Talk on Modern Art
    Home of Mrs. Henry White, New Haven, Conn.
14. April 30 — "An Evening with Gertrude Stein"
    Read and Interpreted by Marsden Hartley and Henry McBride. Mina Loy, English poetess, and Mrs. Charles Knoblauch who gave a short talk on the life of Gertrude Stein. The readings were from her unpublished work.
    The Société Anonyme First Birthday Party — at its Galleries

1 9 2 2

15. April 30 — Dr. Christian Brinton: "Modern Art"
    McDowell Club, 108 West 55th Street, New York
16. December 28 — Walter Pach: "The Art of Jacques Villon"
    Galleries of the Société Anonyme

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17. January 29 — Dr. Phyllis Ackerman: "Art of Joseph Stella"
    Galleries of the Société Anonyme
18. February 21 — Elie Nadelman: "The Beginnings of Modern Art"
    Galleries of the Société Anonyme

    Dr. Alexander Goldenweiser: A Series of Three Lectures on "Primitive Art Contrasted with the Modern"
    Galleries of the Société Anonyme

19. March 15
20. March 22
21. March 29
22. March 20 — Katherine S. Dreier, President of the Société Anonyme: "Interpretation of Modern Art"
    The Literary Forum of the Jewish Community Center, Avenue I and 13th Street, Brooklyn, New York
23. April 16 — William Zorach: "The Appreciation of Modern Pictures: An Analysis of Their Construction"
    Galleries of the Société Anonyme

1 9 2 4

24. January 5 — Auction!
    For the Benefit of the Société Anonyme — Museum of Modern Art. "Bring your friends and your undesirable Christmas presents." 88 Central Park West, New York. (Attendance 150)
25. February 19 — Louis Lozowick: "The Suprematists of Russia"
    Galleries of the Société Anonyme, 44 West 57th Street, New York
26. February 20 — Katherine S. Dreier, President of the Société Anonyme: "Modern Art"
    The Women's University Club, 106 East 52nd Street, New York

27. March 8 — Opening of Burliuk's Exhibition: Program of Modern Music
Galleries of the Société Anonyme, 44 West 57th Street, New York

Francis de Villa Ball: Three Lectures with Piano Recitals on: "The Changes in the Chord and Scale from Bach to Modern Times"

28. March 19 — Debussy

29. March 26 — Ravel to Cyril Scott

30. April 4 — Scriabin to Stravinsky

1 9 2 5

Francis de Villa Ball: Three Lectures on the Changes in Music Since the Days of Bach, with Piano Recital

For the Benefit of the Société Anonyme — Museum of Modern Art, at the home of the President, 88 Central Park, West, New York

31. January 21 — "The Major Diatonic Scale and Its Minor"

32. January 28 — "Beethoven's Influence over Form"

33. February 4 — "The Atonal and Polytonal School"

34. January 26 — Katherine S. Dreier, President of the Société Anonyme: "What Has Modern Art Contributed?"
Baltimore Museum, Baltimore, Maryland

35. March 23 — Opening of Campendonk's Exhibition
Speakers: Katherine S. Dreier and David Burliuk. Daniel Galleries, 660 Madison Avenue, New York. (Attendance 250)

36. March 25 — Katherine S. Dreier, President of the Société Anonyme: "Modern Art in Relation to Modern Music"
At the home of the President, 88 Central Park West, New York. (For the Benefit of the Société Anonyme)

37. March 27 — Katherine S. Dreier, President of the Société Anonyme: "The Universality of the Modern Vision"
Vassar Alumnae of New York

38. November 20 — Katherine S. Dreier, President of the Société Anonyme: "What Is the New Expression in Art?"
Mt. Vernon Seminary for Girls, Washington, D. C.

39. December 3 — Katherine S. Dreier, President of the Société Anonyme: "New Trends in Art"
Zonta Club, New York. Dr. Rosalie Slaughter, President

1 9 2 6

40. January 28 — Katherine S. Dreier, President of the Société Anonyme: Informal Talk on Art
Followed by an Informal Discussion led by Count Tolstoi and Madame George of Paris. Painters and Sculptors Gallery, Paul Gaulois in charge, 660 Lexington Avenue, New York

41. November 19 — Opening of the International Exhibition of Modern Art, 23 Countries
Arranged by the Société Anonyme — Museum of Modern Art, for the Brooklyn Museum. Coöperating at the opening with a Program of Modern Music arranged by the League of Composers. Brooklyn Museum, Brooklyn, New York. (Attendance 500)

International Exhibition of Modern Art: 23 Countries. Arranged by the Société Anonyme — Museum of Modern Art. Lectures in the Brooklyn Museum:

42. November 20 — Katherine S. Dreier, President of the Société Anonyme
Auditorium. For the School Art League. (Attendance 800)

43. November 28 — Katherine S. Dreier: Lecture with Lantern Slides
Auditorium of the Brooklyn Museum. (Attendance 900)

44. December 4 — Alfred Stieglitz
Lecture on the Pictures in the Galleries. (Attendance about 100)

45. December 11 — David Burliuk: "Modern Trends in All Branches of Art"
In the Galleries. (Attendance about 100)

46. December 18 — Louis Lozowick: "Certain Aspects of Modern Art"
In the Galleries. (Attendance about 100)

47. December 14 — Katherine S. Dreier
In the Galleries, before the National Association of Women Painters and Sculptors.

48. December 15 — Katherine S. Dreier
In the Galleries, before the Civitas Club of Brooklyn.

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49. January 24 — Katherine S. Dreier, President of the Société Anonyme. Radio Talk over WEAF, "The Exhibition of Modern Art: 23 Countries"
Arranged by the Société Anonyme for the Brooklyn Museum

International Exhibition of Modern Art: 22 Countries, Selected for Tour. In connection with this:

50. February 1 — Henry Cowell: Piano Recital of Modern Compositions
Anderson Galleries, Park Avenue, New York. (Attendance 150)

51. February 4 — Henri Barzum, Professor at Fordham University: "The Modern Trends as Expressed through the Various Countries"
Anderson Galleries, Park Avenue, New York

52. February 28 — Katherine S. Dreier, President of the Société Anonyme: "Modern Art"
In connection with the International Exhibition representing 22 Countries on Tour. Albright Art Gallery, Buffalo, New York. (Attendance 300)

53. March 10 — Katherine S. Dreier, President of the Société Anonyme: "What About Modern Art"
At the home of Mrs. Caroline O'Day, Rye, New York

54. March 15 — Katherine S. Dreier, President of the Société Anonyme: "What About Modern Art"

Lecture-Luncheon for members only: Cosmopolitan Club, 133 East 40th Street, New York

55. March 17 — Katherine S. Dreier, President of the Société Anonyme: "The New Point of View in Art"

Board of Education, City of New York. For the Elementary and High School Art Teachers. Art Center, 65 East 56th Street, New York

56. April 3 — Katherine S. Dreier, President of the Société Anonyme: Informal Talk on the Paintings

International Exhibition of Modern Art: 22 Countries on Tour, before a selected group gathered by the artists of Toronto. 11 a. m., Sunday. In the Galleries of the Grange, Museum of Art, Toronto, Canada

57. April 4 — Katherine S. Dreier, President of the Société Anonyme: "Abstract Art"

Informal Talk to a selected group. Studio of Lauren Harris

58. April 4 — Katherine S. Dreier, President of the Société Anonyme: Formal Lecture on Modern Art

In the Large Gallery of the Grange, Museum of Art, Toronto, Canada. Capacity audience. Lecture was printed.

59. May 12 — Katherine S. Dreier, President of the Société Anonyme: "Modern Art and Its Contribution"

Board of Education, City of New York. For the Art Teachers of the High Schools of Greater New York. Public School, No. 59,228, East 57th Street, New York

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60. February 20 — Katherine S. Dreier, President of the Société Anonyme: Informal Talk on Art

The Arts Council of New York. Arts Council's Gallery, The Barbizon, New York. (Attendance 75)

61. February 27 — Professor Henri Barzum: "The Contribution of Modern Art"

The Arts Council of New York. Arts Council's Gallery, The Barbizon, New York. (Attendance 75)

62. February 25 — Katherine S. Dreier, President of the Société Anonyme: "The Invisible Line"

The School Art League. Auditorium of the Metropolitan Museum. Capacity audience — 500 turned away.

63. October 16 — Katherine S. Dreier, President of the Société Anonyme: "New Trends in Art"

The Women's City Club of New York, 22 Park Avenue, New York

64. November 28 — An Informal Evening on "What the New Vision Brought to Painting, Music and Poetry"

At the request of Ted Shawn and the Denishawn Pupils. Paintings interpreted by Katherine S. Dreier, President of the Société Anonyme. Music interpreted by Imre Weisshaus. Sound Poems by Kurt Schwitters, interpreted by Katherine S. Dreier and Imre Weisshaus. At the home of the President, 88 Central Park West, New York

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65. May 9 — Katherine S. Dreier, President of the Société Anonyme: "Modern Art in America"

Abstrakte-Gruppe: Kasten House, Hanover, Germany. Carl Buchheister in the chair.

66. August 25 — "Leo Carroll's Contribution to Art"

Speakers: Katherine S. Dreier, President of the Société Anonyme, and Ted Shawn. The Seven Arts Guild of Darien, Connecticut

67. December 13 — Katherine S. Dreier, President of the Société Anonyme: "New Trends in Modern Art"

Radio Talk over WEAF. Under the auspices of the Women's City Club. Coast-to-Coast hookup.

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68. February 9 — The Société Anonyme introduced Wassily Savidsky as Director of an Orchestral Concert presenting his Compositions of "New Forms in Music" in a Program including Scriabin and Wagner

The Forrest Theatre, New York.
This was one of the most thrilling evenings for, as one paper put it, the theatre was filled from bottom to ceiling — with everyone who was interested in Russia — the high elite with Grand-Duke Alexander to the poorest Russian emigré — and all became one in their enthusiasm for the music and its interpretation.

69. March 15 — The Société Anonyme introduced Ted Shawn in an "Evening of the Dance"

Bachsaal, Berlin, Germany. Filled to capacity. Tremendous excitement of hisses and calls of bravo!! More like a political meeting might be in New York, so high did feeling run. Some of the disturbers had to be put out. Shawn was bewildered by this experience for it was his first contact with a Berlin audience to whom art and its expressions mean more than a pleasant evening.

70. The Société Anonyme introduced Ted Shawn in a Dance Program

Schauspiel Haus, Munich, Germany. Tremendous success. Capacity audience.

71. August 7 — Katherine S. Dreier, President of the Société Anonyme: "The New Trends in Art"

The Seven Arts Guild, Darien, Connecticut

The Rand School for Social Science, in Celebration of its 25th Year, asked the Société Anonyme — Museum of Modern Art: 1920, to arrange a year of Exhibitions and Lectures on Modern Art.
Katherine S. Dreier: First Series — Art in the Twentieth Century

October 7th to December 23rd, inclusive
7 East 15th Street, New York

72. (1) "The Importance of Art in Relation to Life"
73. (2) "Painting in 1900"
74. (3) "Architecture: Then and Now"
75. (4) "The Home and Its Changes"
76. (5) "The Growing Emphasis on Gardens"
77. (6) "The Difference between Art and Taste"
78. (7) "Our Imagination"
79. (8) "How to Use Our Eyes"
80. (9) "Cézanne and His Group"
81. (10) "The Revolt in 1911-13"
82. (11) "Art during the War and the German and Russian Revolutions"
83. (12) "Art in 1930"

84. December 7 — Katherine S. Dreier, President of the Société Anonyme: "Modern Architecture, Here and Abroad"

Brooklyn Museum, Brooklyn, New York. (Attendance 800)

85. October 20 — Katherine S. Dreier, President of the Société Anonyme: "The Progress in Art in the Last Twenty Years"

The Women's Guild of the Rand School. The Rand School for Social Science. 7 East 15th Street, New York.

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Second Series of 13 Lectures arranged by the Société Anonyme — Museum of Modern Art: 1920, for the Rand School of Social Science, celebrating their 25th Anniversary

At the Rand School, 7 East 15th Street, New York

86. January 6 — Buckminster Fuller, Architect and Inventor: "The New Dynamic Elements in Architecture"

Model of Dynamic N. 40 House

87. January 13 — Buckminster Fuller: "The Philosophy of a New Industrial Architectural Design"

88. January 20 — Pierre Loving, Writer and Critic: "Theories of Esthetics"

89. January 27 — Pierre Loving: "History of Art: Part I"

90. February 3 — Pierre Loving: "History of Art: Part II"

91. February 10 — Pierre Loving: "Recent Movements in Art: Part I"

92. February 17 — Pierre Loving: "Recent Movements in Art: Part II"

93. February 24 — Peter Mueller-Munk, Silversmith: "Metals"

94. March 3 — Peter Mueller-Munk: "Proportions and Productions"

95. March 10 — Pousette-Dart, President of the Pousette-Dart Company: "The Difference between Intellectual and Emotional Creativeness"

96. March 17 — Pousette-Dart: "Art Appreciation and Self-Expression"

97. March 24 — Florence Newcombe, Head of the Art Department of the Harlem Public High School: "Visual Reaction"

98. March 31 — Dr. Henri Barzum, Modern Art Department, Fordham University: "Modern Art as an Expression of Today"

The New School for Social Research, 66 West 12th Street. Celebrating the Opening of their New Building, January 1, 1931. Katherine S. Dreier, President of the Société Anonyme: Series of 12 Lectures, "The Fundamentals of Present Day Art":

99. January 5 (1) "The Fundamentals of Art"

100. January 12 (2) "From What Angle Do We Approach Art"

101. January 19 (3) "How to Build a Picture"

102. January 26 (4) "Present Day Art Tendencies and Their Roots"

103. February 2 (5) Informal Talk on Exhibition

Arranged by the Société Anonyme for the Opening of the New Building

104. February 9 (6) "Present Day American Tendencies

105. February 16 (7) "Present Day French Tendencies"

106. February 23 (8) "Present Day Russian Tendencies"

107. March 2 (9) "Present Day German Tendencies"

108. March 9 (10) "Kandinsky and His Contribution"

109. March 16 (11) "The Place of the Abstract in Art"

110. March 23 (12) "The Art of the Future"

The Class varied from 15 to 20. Last Lecture of the series was held in the Auditorium of the New School, 66 West 12th Street, New York. Program:

Address by Katherine S. Dreier
"Prince Achmed." Film. 2nd Act by Lotte Reinger
Abstract Film. Marcel Duchamp
"Archipentura," invented and shown by Archipenko
"Clavilux," invented and played by Thomas Wilfred

Full Capacity. Standees to number Fire Department allowed.

111. January 31 — Katherine S. Dreier, President of the Société Anonyme: "The Contribution in Art of the Twentieth Century"

The Heterodoxy Club of New York. The Town Hall Club, New York

112. February 18 — Katherine S. Dreier, President of the Société Anonyme: "Architecture Here and Abroad"

At the home of Mr. and Mrs. Chancey Hamlin, Buffalo, New York

113. February 19 — Katherine S. Dreier, President of the Société Anonyme: "New Trends in Art"

Albright Art Gallery, Buffalo, New York. (Attendance 150)

114. The Architects Dinner, given by the Women's University Club, 106 East 52nd Street, New York

Speakers: Katherine S. Dreier, President of the Société Anonyme
Mr. Van Allen, Architect of the Chrysler Building, New York
Buckminster Fuller, Inventor of Dymaxion House 4D
Mr. Lamb, Architect of the Empire State Building, New York
Harvey Corbett
Frank Lloyd Wright
Mr. Parks of the Regional Planning
Mr. McEnneny

One of the events of the Club

115. May 7 — The Société Anonyme presented Ted Shawn in his new American Suites at the Ton Halle, Munich, Germany

Terrible storm. Hall almost filled. 47 curtain calls.

116. December 2 — The New York League for Mental Hygiene of Children. Luncheons. Chairman: Dr. E. C. Kemp, Director Sociological Center

Subject of the day: "The Need of Art, Music and Drama in the Life of Youth." Art — Katherine S. Dreier, President of the Société Anonyme. Music — Dr. Harriet A. Seymour. Drama — Mrs. Herbert K. Stockton. The Cosmopolitan Club. 11 East 40th Street, New York.

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117. January 16 — Dinner in honor of Professor and Mrs. William R. Shepherd. Given by the Indian Society of New York

Speakers: Mr. Rabi, President of the Indian Society
Lady Ravensdale
The British Consul General
Judge Crane
Katherine S. Dreier, President of the Société Anonyme
Professor Shotwell of Columbia

Town Hall Club, New York. (Attendance 250)

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118. January 13 — Katherine S. Dreier, President of the Société Anonyme: "New Trends in Art as They Appear in Various Countries"
Under the auspices of Kandinsky. Bauhaus, Berlin, Germany

Katherine S. Dreier, President of the Société Anonyme. Series of 7 Lectures — "Art Appreciation":
Under the auspices of Dr. Wassily Savadsky. Academy of Allied Arts, 349 West 86th Street, New York. The attendance varied from 35 to 70 according to the weather and subject.

119. November 9 (1) "The Creative Urge and Its Expression in Art Form"

120. November 16 (2) "The Average Man's Reaction to Various Art Forms"

121. November 23 (3) "The Difference between Art and Taste"

122. November 28 (4) "Does 'Self-Expression in Art' Create 'Art Appreciation'?"

123. December 7 (5) "Dynamic Imagination"

124. December 14 (6) "From El Greco to Kandinsky"

125. December 21 (7) "Should Art Be a Part of Everyday Life?"

1 9 3 4

126. January 7 — Katherine S. Dreier, President of the Société Anonyme: "New Trends in Art"
Black Mountain College, Black Mountain, North Carolina

127. January 9 — Round Table Talk, led by Professor Joseph Albers and Katherine S. Dreier. Questions pertaining to the "New Trends in Art"
Black Mountain College

128. January 10 — Round Table Talk, led by Professor Joseph Albers and Katherine S. Dreier. Discussion: Fundamentals in Art
Black Mountain College. The State College attended.

129. February 4 — Katherine S. Dreier, President of the Société Anonyme: "Should Art Be a Part of Everyday Life?"
Forum of the Beekman Neighbors. Pan Hellenic, 3 Mitchell Place, New York (Attendance 250)

130. February 17 — Dinner in honor of Orozco, given at the completion of his Frescoes, by the Fine Arts Committee
Toastmaster: Carl B. Hess, President of the Board of Governors
Speakers: Professor Artemas Packard, Nathaniel Goodrich, Lewis Mumford, Katherine S. Dreier, President of the Société Anonyme
Dartmouth College. (Attendance 100)

131. October 4 — Katherine S. Dreier, President of the Société Anonyme: "Art in the Various Ages from the Days of Greece"
Annot Art School, R. K. O. Building, New York. (Attendance 60)

132. October 18 — Katherine S. Dreier, President of the Société Anonyme: "The Difference between Art, Taste and Fashion"
Annot Art School. (Attendance 60)

133. November 15 — Katherine S. Dreier, President of the Société Anonyme: "Dynamic Imagination"
Annot Art School. (Attendance 60)

134. December 20 — Katherine S. Dreier and Madame Annot of the Annot Art School: Discussion on Modern Art
Wadsworth Atheneum, Hartford, Connecticut. (Attendance 75)

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135. January 7 — Katherine S. Dreier, President of the Société Anonyme: "The Fundamentals of Art"
Annot Art School, R. K. O. Building, New York. (Attendance 60)

136. February 4 — "40 Variations" created by Katherine S. Dreier. Exhibited at the Annot Art School, R. K. O. Building, New York
Katherine S. Dreier and Madame Annot of the Annot Art School. Discussion. (Attendance 75)

137. June 10 — Katherine S. Dreier, President of the Société Anonyme: "New Forms in Art," illustrated with some Original Paintings
The Women's Organization of the M. E. Church, Bethel, Connecticut. In the Church Parlors. (Attendance about 80)

138. June 17 — Katherine S. Dreier, President of the Société Anonyme: "The Differences between Fashion, Taste and Art," illustrated with Lantern Slides
Opening the Weekly Forum of the Annot Summer Art School, Westport, Connecticut. (Attendance 60)

139. September 6 — Katherine S. Dreier, President of the Société Anonyme: "Madonnas in Art: The Various Types"
Long Ridge M. E. Church, Long Ridge, Danbury, Connecticut. (Attendance 75)

140. October 25 — Katherine S. Dreier, President of the Société Anonyme: "The Difference between Fashion, Taste and Art," illustrated with Original Paintings
The Art Teachers Association of the Connecticut Public Schools. Bond Hotel, Hartford, Connecticut. (Attendance 60)

1 9 3 7

Radio Talk over WJZ — Let's Talk It Over — with Anne Hard. Question: "Why did the Société Anonyme withdraw its pictures from the Exhibition, 'Dada-Surrealism-Fantastic Art,' arranged by the Museum of Modern Art: 1929?"

141. January 15 — Discussion by Anne Hard and Katherine S. Dreier, President of the Société Anonyme

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142. March 19 — Katherine S. Dreier, President of the Société Anonyme: "Why Abstract Art?"
Auspices of the Art Department of Columbia University, New York. In the Exhibition Gallery, University Hall. (Attendance 80)

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143. March 15 — Katherine S. Dreier, President of the Société Anonyme: "Good Taste and Good Art: Are They the Same?"
Auspices of the Art Department, Columbia University, New York. East Hall. One of the worst storms, yet 65 attended.

List of Publications of the Société Anonyme

Museum of Modern Art: 1920

1920 Société Anonyme: Its Why and Its Wherefore.

1921 Archipenko by Ivan Goll, translated from the French by Mary Knoblauch. 5 Illustrations.

Form in Painting by Jennings Tofel. (Out of Print)

D. A. Dreier: An Appreciation by an Unknown. 7 Illustrations.

Some French Moderns Says McBride. 6 Illustrations. Lay-Out by Rose Sélavey. (Marcel Duchamp)

Report: Société Anonyme — Museum of Modern Art: 1920-1921. 24 Illustrations.

1922 Villon by Walter Pach. 2 Illustrations.

1923 Stella by Katherine S. Dreier. 5 Illustrations.

Storrs by André Salmon. 3 Illustrations.

Kandinsky by Katherine S. Dreier. 4 Illustrations. Original Cover Design in Red and Black by Kandinsky.

Expression by Jennings Tofel.

Modernism in Art by Christian Brinton.

Société Anonyme — Museum of Modern Art: New York. Its Why and Its Wherefore. 2nd Printing: Enlarged.

1924 Archipenko by Christian Brinton. 8 Illustrations. Apropos by Archipenko. (Out of Print)

David Burliuk by Christian Brinton. 1 Illustration. (Out of Print)

1925 Modern Russian Art by Louis Lozowick. 20 Illustrations. (Out of Print)

Campendonk by David Burliuk. 5 Illustrations.

Fernand Léger by Karl Einstein. 6 Illustrations. Introduction by Katherine S. Dreier. Notations on Plastic Values by Léger.

1926 Modern Art: Sesqui-Centennial, Philadelphia. 22 Illustrations. Cover Design by Aladjalov. Foreword by Katherine S. Dreier. Text by Christian Brinton.

1926 Special Catalogue: International Exhibition of Modern Art Arranged by the Société Anonyme for The Brooklyn Museum. 1926. Lay-Out: Katherine S. Dreier and Aladjalov, with 23 Maps and 205 Illustrations. Introduction by Dr. W. H. Fox, Director. Text by Katherine S. Dreier.

Catalogue: Anderson Gallery: International Exhibition of Modern Art: Travelling Section. 7 Illustrations. (Out of Print)

1928 Brochure — Quarterly, July, 1928. Cover Design by Aladjalov. 16 Illustrations. The Invisible Line by Katherine S. Dreier and Photography in Aesthetics by Sara Parsons.

Margaret Norrie: An Appreciation. Cover Design by Aladjalov. 1 Illustration.

(Note — In recent years signature used is Alajalov.)

1929 Brochure — Quarterly: October, 1928-January, 1929. Cover Design by Aladjalov. 16 Illustrations.

Report: Some of the Salient Points Brought Out in the International Congress for Art Education, Drawing and Art Applied to Industry: Prague: Summer, 1928, by Lucy Moholy-Nagy. Recent Russian Art by Louis Lozowick. Modern Art: A definition by F. J. S. Schwanskorsky, Assistant Director, Visual Education Department, Los Angeles, California. An Open Letter and Questionnaire. Exhibitions in New York: Review: 1927-28.

The Société Anonyme has always printed what they termed "Flyers." These "Flyers" introduced to the general public the new approach shown, as well as the achievement of the painters. They were printed and distributed with every exhibition of a week's duration or more.

1933 Shawn, the Dancer, by Katherine S. Dreier, President of the Société Anonyme — Museum of Modern Art: 1920. 81 Illustrations. Introduction by Professor Dr. Hans Hildebrandt and Dr. Niedecken-Gebhard. Copyright: Drei Masken Verlag A. G. Berlin. Printed in German and English. Dent Bros., Publishers, England; A. S. Barnes Company, New York.

APPRECIATION

The Société Anonyme — Museum of Modern Art: 1920 would like to take this opportunity to pay tribute to three American Museum Directors who have had both the Vision and Courage to stand by the Pioneer work which the Société Anonyme has done and hopes always to do.

To DR. WILLIAM HENRY FOX:

who had the vision to take an unknown Museum when it contained only a very few examples of Art, but many cast-replicas and pieces of little importance, and raise it to a Museum of international importance in the Art World.

Both Mr. and Mrs. Fox enjoyed an unique position in the world of International Art. He, because of his innate love for beauty which was unhampered by conventional knowledge which gave him an insight into the true expression of Art, won the respect and admiration of all who had the privilege of coming into contact with him.

She, because of her love and appreciation of lace which enabled her to bring together a collection of untold value, created through enthusiasm and knowledge a collection of such distinction that the King of the Belgians presented her with a decoration for her service to the lace-makers of his country.

It was this Vision of both Mr. and Mrs. Fox which met the Vision of the Société Anonyme and placed at their disposal the beautiful Galleries of the Brooklyn Museum, so that in coöperation with the Museum, the Société Anonyme could present the largest International Exhibition ever gathered together, representing twenty-three countries. The Exhibition attracted 53,000 people in six weeks — not school children racing through the corridors and halls, but distinguished men and women who came from Toronto and Montreal, from Boston, Chicago, St. Louis, Philadelphia, and Washington, D. C., especially to see and judge for themselves. And so great was the reverberation of interest that one of the results was the Museum of Modern Art: 1929. Modern Art had been established!

To DR. WILLIAM M. HEKKING:

a man who, too, has Courage and Vision and a deep understanding of the hunger for beauty which lies locked in the hearts of so many people — be they millionaire or street urchin — together with that rare gift of unlocking that longing and bringing an understanding of Art to them. He realized how impersonal a Director's attitude towards Art must be to meet the needs of this hunger for beauty; and thus he has always been ready to coöperate. Being an artist himself, he has been able to penetrate beneath the surface and has opened the doors of his Museum to the Exhibitions which the Société Anonyme brought over from time to time. It was not the enthusiasm of a moment, but an understanding of the great variety which encompassed Art. The Société Anonyme has indeed been grateful for the many years of coöperation in one form or another which they have enjoyed together.

To CORDELIA SARGENT POND:

Our third tribute we wish to pay to this splendid woman who has of recent years come into the life of the Société Anonyme, but who has been an unknown friend ever since the days of the Exhibition at the Worcester Museum back in 1921. She has realized clearly all that the Société Anonyme has accomplished during these past years and it was therefore a beautiful expression of appreciation that it was to her Museum, The George Walter Vincent Smith Art Gallery — Springfield's first Museum of Fine Arts — that the celebration of the twenty years of the activities of the Société Anonyme should come.

The Société Anonyme is indeed deeply grateful for this expression of faith and appreciation.

KATHERINE S. DREIER, President
Société Anonyme — Museum of Modern Art: 1920

EPILOGUE

In glancing through the record which the Société Anonyme — Museum of Modern Art: 1920 has to its credit, I presume that one thing stands out most pre-eminently, and that is the devotion which the love for this Form of Art engendered, which gave the members of this organization the strength and endurance to go forth to lecture with examples of important works of art under their arm — to prove by the material expression the importance of this expression in Art.

It was the variety of the audience which astounds one, as one looks back, for they carried their message to every strata of society — from the Colony Club on Park Avenue to the Workers Club on Union Square; from the Jewish Community Center in the wilds of Brooklyn to the finishing schools of Washington, D. C. And through it all, especially during those first years, a gaiety permeates all they do, which one feels in the titles of their various lectures as well as in the readings of Gertrude Stein and Kurt Schwitters.

And the reason for all this gaiety was the love which underlay the work, for there was no self-interest among those who were the backbone of the group. All work was voluntary, except the work of one paid secretary in charge of the gallery and the work of the framer and shipping broker, who so felt the spirit that underlay the Société Anonyme that they cheerfully waited and carried the charges often for an entire year. It was this cheerfulness which gave the impression of Plenty. There was always plenty of love for these new Forms in Art, plenty of knowledge, plenty of courage, and it all brought plenty of the gaiety which was so contageous. People wanted to know what it was that brought with it this spirit — and herein lay the great success of achievement which has carried this movement so far and wide in this country.

One more word should be said and that is about the Collection of the Société Anonyme held in Trust by Marcel Duchamp and Katherine S. Dreier and how it came to be. The organizers being artists realized what it meant for artists to let their work leave them for months at a time without any visible return of support from these children of their brain and heart. And thus there was organized a small nucleus so that some paintings would always remain in this country to be an inspiration to all students of art, whether painters or just lovers of art, for the contribution of the artist lay in the loan of his work. That this is a European point of approach rather than an American one may be true; but whether European or American it is the wholesome and only point of view of a community, for it shows an understanding and appreciation of the Artist's contribution towards his community, which should be that of the spirit.

We are grateful that in certain quarters the work of the Société Anonyme — Museum of Modern Art: 1920, has found such true recognition as it has with Professor and Mrs. Beard, who mentioned it in their book, "American Civilization," more than a decade ago, as well as its mention among the Art Societies in the Encyclopedia Britannica, 14th Edition.

There is much work still to be done — but the Société Anonyme laid the Foundation of an appreciation which is very gratifying, and whether it is this organization's task to continue or whether it will be carried on by others, Time will reveal, for Art is continuous and meets the needs of each coming generation — it is an inner Force in man.

ΒΙΒΛΙΟΘΗΚΗ Τ. & Ε.
ΤΕΛΩΝΕΙΟ
ΙΔΡΥΜΑ
ΤΕΧΝΩΝ
Α.Π.Θ.