

MODERN ART

Washington University Collection



SUZE
APERTIFA LA GENTIANE

Les Serbes s'avancent vers...

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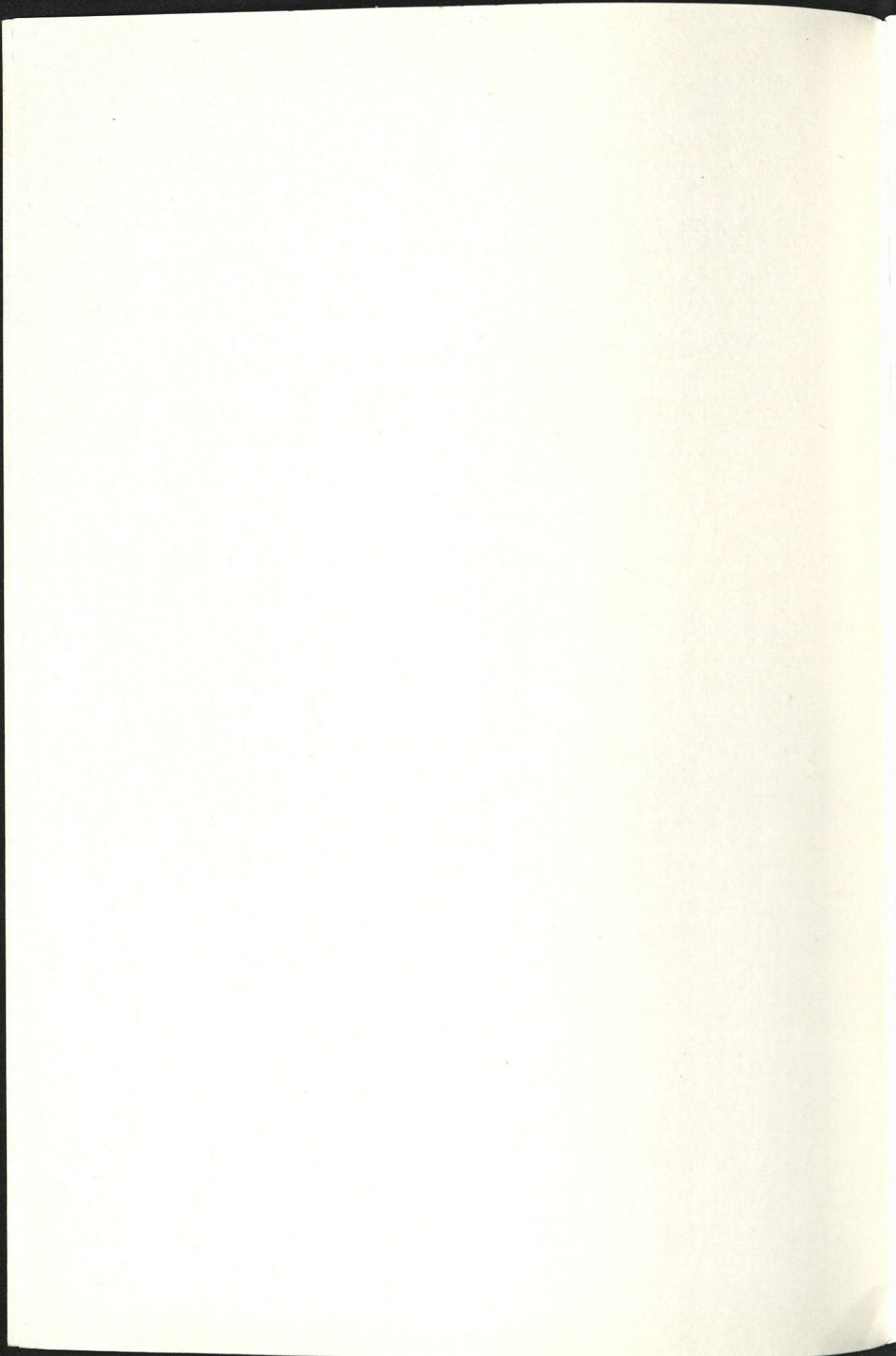
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17. THE BOTTLE OF SUZE BY PABLO PICASSO

MODERN ART
in the
Washington University Collection

A Catalogue
by
H. W. JANSON

St. Louis, 1947



INTRODUCTION

Modern Art in the Washington University Collection

The works of art described in these pages represent a new and important step in the growth of the Washington University Art Collection. The vital significance of modern art, not only for the training of professionals but for higher education in general, has been widely recognized in recent years; there has been an ever increasing emphasis on the contemporary field in the purchasing activities of campus art collections throughout the country. Yet until two years ago Washington University did not own a single specimen of twentieth century art, despite the keenly felt need for such material. The University's collection had been accumulated mainly through the donation or bequest of private collections formed at the turn of the century. While these included a great many valuable items, mostly from older periods, they also reflected the Victorian and Edwardian prejudices of the original owners. Certain phases of late nineteenth century art, now recognized as of little consequence, were represented over and over again, while the more adventurous works of that time, which were destined to become the main inspiration of modern art, suffered almost complete neglect. Because of the lack of adequate endowment funds, little could be done to remedy this situation by means of a judicious purchasing program, so that the educational value of the collection remained severely limited. When the City Art Museum, which had played host to these works ever since the days of the World's Fair, found it necessary in the course of time to withdraw an increasing number of them from public view in order to gain space for its own expanding activities in the field of contemporary art, the University was burdened with the additional problem of storage space for the rejected pieces. Thus drastic action was called for in order to clear away the deadwood encumbering the collection and to reshape its character, within the existing limitations, in accordance with the educational needs of today.

The opportunity for such action finally occurred in the fall of 1944. At that time the Museum had decided to weed out its own collection and to sell the surplus at auction, and its acting director, Charles Nagel, Jr., invited the University to join in this venture. He pointed out that the increased buying power of the public due to the war had exerted a strong stimulus upon art sales, so that the market could be regarded as favorable even for objects that would have brought little or nothing in previous years. His proposal was enthusiastically endorsed by the committee of faculty members in charge of the University's collection, under the chairmanship of Lawrence Hill, head of the School of Architecture. The other members were Kenneth Hudson, dean of

the School of Fine Arts, George E. Mylonas, head of the Department of Art and Archaeology, and the writer, in his capacity as curator. The University authorities, too, gave their consent in short order, and the committee settled down to the task of selecting the works to be recommended for dispersal. Here the greatest of care had to be exercised, since it was necessary to trace the origin of each individual item so as to make sure that the University could dispose of it without violating the terms under which it had been acquired. Nevertheless, the committee managed to compile a list of about one hundred and twenty paintings and five hundred pieces of pottery, porcelain, and miscellaneous bric-a-brac, representing almost one-sixth of the entire collection. With very few exceptions, all these works dated from the latter part of the nineteenth century. Nearly all of them were by minor academic masters, both European and American. The only conspicuous item was Frederic Remington's "A Dash for Timber," which brought the record price of \$23,000, more than all the other pictures put together. About one-third of the material was adjudged to be too poor in quality to warrant shipment to the East and was dispersed at auction locally. The rest was auctioned off in New York in May, 1945, together with the surplus from the Museum's collections.

When the committee was able to report to the University authorities that a grand total of \$40,000 had been realized from the various sales, it simultaneously submitted a purchasing program calling for the expenditure of this amount on a small but distinguished collection of modern art. In doing so, the committee realized well enough that to choose wisely among contemporary works of art would be far more difficult than among those of the past, and that some of its selections would inevitably be subjected to violent criticism by conservative opinion. But the members felt that if they permitted considerations of this sort to stand in their way, they would not be fulfilling the duty of intellectual leadership imposed upon them by their calling. The administrative officers of the University shared this conviction; the project received speedy approval, and the committee immediately began to formulate a concrete plan of action for its own guidance. It decided that, broadly speaking, the works to be acquired should be chosen from the production of the past forty years in Europe and America. Within this range, the committee estimated, \$40,000 ought to be sufficient to purchase between twenty-five and thirty significant pieces illustrating the main currents of modern art in both painting and sculpture. However, in order to achieve this aim, each work would have to be selected in such a way as to contribute to a well balanced and coherent whole. Accordingly, the committee drew up a list representing an ideal collection of the kind it was trying to assemble, even though it was plain from the very

start that the vagaries of the art market would hardly permit such a program to be carried through without considerable changes and substitutions. In compiling this list of desiderata, some attention was also given to the contents of the contemporary gallery at the City Art Museum. Since the University's collection would in all probability continue to be housed at the Museum for some time to come, it seemed advisable to avoid direct duplication whenever possible, although this consideration was not permitted to interfere with the committee's basic objective. At the same time, the committee realized the futility of approaching works of art only as "examples" rather than as highly individual creations. There was general agreement that quality should come before consistency; that, if it should prove impossible to secure a really important piece by a given artist, no minor specimen ought to be accepted just because his name appeared on the list of desiderata. Another result of this preliminary discussion was the conclusion that it would be advisable to assemble the entire body of material as speedily as conditions permitted, since its value as an educational instrument depended upon the context of the collection as a whole rather than upon the individual pieces alone.

These points of general policy having been established, the committee was ready to translate its plan into action. The first purchases were made in October, 1945, and within a year from that date the entire program was completed. That the project could be carried through with such ease is a special tribute to the sympathetic and cooperative spirit of the University authorities, without whose constant support the committee would not have been able to function as it did. The reader may judge for himself, on the basis of this catalogue, whether or not the committee has been successful in realizing its original intention.

H. W. J.

CATALOGUE

Paintings, Collages, Drawings, etc.

BAZIOTES, WILLIAM. American, born 1912

1. STILL LIFE. 1945. *W. U. No. 3774*

Oil on canvas, H. 36 in., W. 48 in. (91 x 122 cm.)

Acquired from the Samuel Kootz Gallery, New York, January, 1946

EXHIBITIONS: Pennsylvania Academy, Philadelphia, Jan.—Feb., 1946

BECKMANN, MAX. German, born 1884

2. FOUR MEN AROUND A TABLE. 1943. *W. U. No. 3789*

Oil on canvas, H. 58 $\frac{1}{4}$ in., W. 45 $\frac{1}{2}$ in. (148 x 115 cm.)

Acquired from the Buchholz Gallery, New York, March, 1946

EXHIBITIONS: Buchholz Gallery, New York, 1946

School of the Museum of Fine Arts, Boston, May—June, 1946

San Francisco Museum of Art, San Francisco, June—July, 1946

Philadelphia Art Alliance, Philadelphia, Jan.—Feb., 1947

REPRODUCED: Catalogue, *Beckmann; His Recent Work from 1939 to 1945*, Buchholz Gallery, New York, April, 1946, No. 2

BERMAN, EUGENE. American, born Russia 1899. Worked in France

3. THE GOOD SAMARITAN. 1930. *W. U. No. 3785*

Oil on canvas, H. 39 $\frac{1}{4}$ in., W. 31 $\frac{1}{2}$ in. (100 x 79 cm.)

Acquired from the Julien Levy Gallery, New York, February, 1946

REPRODUCED: *Art News*, Vol. XLV, June, 1946, p. 32. Julien Levy, *Eugene Berman*, American Studio Books, New York, 1947, pl. 4

BRAQUE, GEORGES. French, born 1881

4. STILL LIFE WITH GLASS. 1930. *W. U. No. 3807*

Oil on canvas, H. 19 $\frac{3}{4}$ in., W. 25 $\frac{3}{4}$ in. (50 x 65 cm.)

Acquired from Paul Rosenberg & Co., New York, April, 1946

EXHIBITIONS: Paul Rosenberg, Paris, 1930

National Museum, Oslo, 1936

National Museum, Stockholm, 1936

National Museum, Copenhagen, 1936

National Museum, Helsinki, 1936

National Museum, Belgrade, 1937

Municipal Museum, Amsterdam, 1937

Palais des Beaux-arts, Brussels, 1937

Rosenberg & Helft, London, 1938

Kunsthhaus, Zurich, 1938

Paul Rosenberg & Co., New York, 1940

Addison Gallery of American Art, Phillips Academy, Andover, Mass.,
Jan.—March, 1947

REPRODUCED: *Cahiers d'art*, Vol. VIII, 1933, p. 64

DAVIS, STUART. American, born 1894

5. FLYING CARPET. 1942. *W. U. No. 3809*

Wool rug, woven by Stanislav V'Soske, H. 85 in., W. 120 in. (216 x 305 cm.)

Acquired from Stanislav V'Soske, Grand Rapids, Mich., October, 1947

Number two of a limited edition of three. The original design was commissioned by the Museum of Modern Art, New York, which owns the first specimen. The third is in the collection of Henry Hope, Bloomington, Ind.

REPRODUCED: *Art News*, Vol. XLIII, Jan. 1, 1945, p. 12

BIBLIOGRAPHY: James Johnson Sweeney, *Stuart Davis*, New York, The Museum of Modern Art, 1945, p. 36

DE DIEGO, JULIO. American, born Spain 1900

6. OUR UNDERSEA CRAFT HAVE BEEN RAIDING SUPPLY LINES. 1943.
W. U. No. 3787

Oil on composition board, H. 34 $\frac{1}{4}$ in., W. 27 $\frac{1}{4}$ in. (87 x 69 cm.)

Acquired from the artist, February, 1946

EXHIBITIONS: Nierendorf Gallery, New York, Apr.—May, 1943
San Francisco Museum, Sept.—Oct., 1943
Santa Barbara Museum, Dec., 1943—Jan., 1944
City Art Museum of St. Louis, Feb.—Mar., 1946

DOESBURG, THEO VAN. Dutch, 1883—1931

7. COMPOSITION VII. THE THREE GRACES. 1917. *W. U. No. 3812*

Oil on canvas, H. 33 $\frac{1}{2}$ in., W. 33 $\frac{1}{2}$ in. (85 x 85 cm.)

Acquired from Art of This Century, New York, April, 1947

EXHIBITIONS: Art of This Century, New York, April—May, 1947
International Exhibition of Modern Art, Rome, 1921
Salon des Independents, Paris, 1931
Municipal Museum, Amsterdam, 1936
Art Museum, Basel, 1937
Salon, Paris, 1940
Palais de l'art moderne, Paris, 1946

REPRODUCED: *Art News*, Vol. XLVI, May, 1947, p. 46

COLLECTIONS: Mme. Theo van Doesburg

ERNST, MAX. German, born 1891. Worked in France; now in U.S.A.

8. THE EYE OF SILENCE. 1944. *W. U. No. 3786*

Oil on canvas, H. 42 $\frac{1}{2}$ in., W. 55 $\frac{1}{2}$ in. (108 x 141 cm.)

Acquired from the Julian Levy Gallery, New York, February, 1946

EXHIBITIONS: Carnegie Institute, Pittsburgh, 1944
"European Artists in America," Whitney Museum, New York, 1945

REPRODUCED: Catalogue, *Painting in the U.S.*, Carnegie Institute, Pittsburgh,
1944, pl. 98

Art News, Vol. XLIV, Apr. 1, 1945, p. 41

The Studio, Vol. CXXX, Dec., 1945, p. 187

GRIS, JUAN. Spanish, 1889—1927

9. STILL LIFE WITH PLAYING CARDS. 1916. *W. U. No. 3790*

Oil on canvas, H. 27¾ in., W. 22¾ in. (70 x 58 cm.)

Acquired from Theodore Schempp, New York, March, 1946

REPRODUCED: Christian Zervos, *Histoire de l'art contemporain*, Paris, 1938, p. 291

Art News, Vol. XLV, June, 1946, p. 32

Daniel-Henry Kahnweiler, *Juan Gris*, English ed., New York, 1947

COLLECTIONS: Vladimir Golschmann, St. Louis

Buchholz Gallery, New York

Perls Gallery, New York

GUSTON, PHILIP. American, born Canada 1912

10. IF THIS BE NOT I. 1945. *W. U. No. 3766*

Oil on canvas, H. 41½ in., W. 54½ in., (105 x 138 cm.)

Acquired from the Midtown Gallery, New York, October, 1945

EXHIBITIONS: "The Critics' Choice," Second Armory Exhibition,
New York, Sept., 1945

Annual Exhibition of Contemporary American Painting, Whitney Museum,
New York, Nov., 1945—Jan., 1946

Annual Exhibition of American Painting, City Art Museum, St. Louis,
Feb.—Mar., 1946

"New Accessions, USA," Colorado Springs Fine Arts Center,
Colorado Springs, July—Sept., 1946

REPRODUCED: *Art Digest*, Vol. XIX, Sept., 1945, p. 6, and Vol. XX,
Jan. 1, 1946, p. 12

St. Louis City Art Museum Bulletin, Vol. XXXI, No. 1, p. 14

Art News, Vol. XLV, June, 1946, p. 33

Architectural Forum, Vol. LXXXIV, May, 1946, p. 152

Life, Vol. XX, No. 21, May 27, 1946, p. 92 (in color)

Alan D. Gruskin, *Painting in the U.S.A.*, New York, 1946, pl. 115

Magazine of Art, Vol. XL, Feb., 1947, p. 55

BIBLIOGRAPHY: H. W. Janson, "Philip Guston," *Magazine of Art*, Vol. XL,
Feb., 1947, pp. 54-58

HÉLION, JEAN. French, born 1904

11. BRILLIANT RED (ROUGE BRILLIANT). 1938. *W. U. No. 3777*

Oil on canvas, H. 46 in., W. 35 in. (117 x 89 cm.)

Acquired from Paul Rosenberg & Co., New York, January, 1946

KLEE, PAUL. Swiss, 1879—1940. Worked in Germany

12. TRANSITION (UEBERBRUECKUNG). 1935. *W. U. No. 3769*

Oil on canvas, H. 17 in., W. 25½ in. (43 x 65 cm.)

Acquired from Theodore Schempp, New York, November, 1945

COLLECTIONS: Nierendorf Gallery, New York

KUNIYOSHI, YASUO. American, born Japan 1893

13. TOMORROW WILL COME. 1945. *W. U. No. 3781*

Wash drawing, H. 27¼ in., W. 21¼ in. (69 x 54 cm.)

Acquired from the Downtown Gallery, New York, January, 1946

LÉGER, FERNAND. French, born 1881

14. STUDY FOR THE DIVERS (LES GRANDS PLONGEURS). 1941.
W. U. No. 3784

Wash and charcoal drawing, H. 75 in., W. 42 in. (190 x 107 cm.)

Acquired from the Valentine Gallery, New York, February, 1946

EXHIBITIONS: "Modern Drawings," The Museum of Modern Art, New York, 1944

REPRODUCED: *Architect and Engineer*, Vol. CXLVI, Sept., 1941, p. 11

MATTA (ROBERTO MATTA ECHAUREN). Chilean, born 1911.
Worked in Paris

15. LAMBEAUX IRON-ONIRIQUES. 1942. *W. U. No. 3788*

Pencil and colored crayon drawing, H. 17½ in., W. 21¾ in. (44 x 55 cm.)

Acquired from the Julien Levy Gallery, New York, March, 1946

MIRÒ, JOAN. Spanish, born 1893

16. COMPOSITION. 1933. *W. U. No. 3768*

Casein on canvas, H. 50 $\frac{3}{4}$ in., W. 76 $\frac{3}{4}$ in. (129 x 195 cm.)

Acquired from the Pierre Matisse Gallery, New York, November, 1945

COLLECTIONS: George L. K. Morris, New York

PICASSO, PABLO. Spanish, born 1881. Lives in Paris

17. THE BOTTLE OF SUZE. 1913. *W. U. No. 3773*

Papier-collé (pasted paper and charcoal drawing), H. 25 $\frac{1}{4}$ in., W. 19 $\frac{3}{4}$ in.
(64 x 50 cm.)

Acquired from the Bignou Gallery, New York, January, 1946

EXHIBITIONS: Bignou Gallery, New York, Feb.—Mar., 1941

“Collage,” The Museum of Modern Art, New York, 1947

REPRODUCED: André Breton, *Le surréalisme et la peinture*, Paris, 1928, pl. I
Cahiers d'art, Vol. VI, 1931, p. 71

Jean Cassou, *Picasso*, Paris-London-New York, 1940, pl. 85

Christian Zervos, *Picasso*, Vol. II, Paris, 1942, pl. 197, No. 422

COLLECTIONS: Daniel-Henry Kahnweiler, Paris

C. Mettler, Paris

STELLA, JOSEPH. American, born Italy 1880

18. MAN IN ELEVATED. 1918. *W. U. No. 3806*

Oil and pasted paper on glass, H. 14 $\frac{3}{4}$ in., W. 14 $\frac{1}{4}$ in. (37 x 36 cm.)

Acquired from the Charles Egan Gallery, New York, April, 1946

EXHIBITIONS: “Pioneers of Modern Art in America,” Whitney Museum, New York,
April—May, 1946 (Catalogue p. 27, No. 147)

STEVENS, EDWARD JOHN, JR. American, born 1923

19. ARRIVAL OF THE VILLAGE PRINCESS. 1945. *W. U. No. 3778*

Oil on composition board, H. 35½ in., W. 43½ in. (90 x 110 cm.)

Acquired from the Weyhe Gallery, New York, January, 1946

EXHIBITIONS: Weyhe Gallery, New York, Feb., 1946

"New Accessions, USA," Colorado Springs Fine Arts Center,
Colorado Springs, July—Sept., 1946

REPRODUCED: *Art Digest*, Vol. XX, Feb. 15, 1946, p. 20

TAMAYO, RUFINO. Mexican, born 1899

20. LION AND HORSE. 1942. *W. U. No. 3775*

Oil on canvas, H. 35½ in., W. 45¼ in. (90 x 115 cm.)

Acquired from the Valentine Gallery, New York, January, 1946

EXHIBITIONS: "Modern Mexican Art," Museum of Art, Philadelphia, Apr., 1943

REPRODUCED: *Art Digest*, Vol. XVIII, Nov. 15, 1943, p. 6

Magazine of Art, Vol. XXXVI, May, 1943, p. 170

TANGUY, YVES. French, born 1900

21. THE MARINE TOWER (LA TOUR MARINE). 1944. *W. U. No. 3772*

Oil on canvas, H. 36 in., W. 13¾ in. (92 x 35 cm.)

Acquired from the Pierre Matisse Gallery, New York, January, 1946

ZERBE, KARL. American, born Germany 1903

22. THE ARMORY. 1941. *W. U. No. 3780*

Encaustic on canvas, H. 62½ in., W. 39½ in. (159 x 100 cm.)

Acquired from the Downtown Gallery, New York, January, 1946

EXHIBITIONS: Downtown Gallery, New York, Nov., 1943

"New Accessions, USA," Colorado Springs Fine Arts Center,
Colorado Springs, July—Sept., 1946

REPRODUCED: *Art News*, Vol. XLIV, Aug., 1945, p. 6

Sculpture

CENTRAL AFRICA. Ivory Coast (Cenoufo)

23. CEREMONIAL MASK. 19th Century. *W. U. No. 3810*

Carved wood, H. 14 in., W. 7½ in. (36 x 19 cm.)

Acquired from Edward Murphy, St. Louis, November, 1946

COLLECTIONS: Vladimir Golschmann, St. Louis

Charles Ratton, Paris

NEW GUINEA. Sepik River Area

24. HUMAN FIGURE SURMOUNTED BY A BIRD. 19th Century. *W. U. No. 3767*

Carved polychrome wood, H. 48 in., W. 43¾ in. (122 x 111 cm.)

Acquired from the Pierre Matisse Gallery, New York, October, 1945

EXHIBITIONS: "Unpopular Art," Walker Art Center, Minneapolis, Nov., 1940

"Oceanic Culture," City Art Museum, St. Louis, Nov.—Dec., 1945

"Arts of the South Seas," Museum of Modern Art, New York, Feb.—May, 1946

"Arts of the South Seas," Art Museum, Worcester, Mass., Sept.—Nov., 1946

REPRODUCED: Walter H. Diehl, *Oceanic Culture*, City Art Museum, St. Louis, 1945, p. 18

Ralph Linton and Paul S. Wingert, *Arts of the South Seas*, The Museum of Modern Art, New York, 1946, p. 2

Life, Vol. XX, No. 44, Nov. 4, 1946 (in color)

COLLECTIONS: Charles Ratton, Paris

CALDER, ALEXANDER. American, born 1898

25. BAYONETS MENACING A FLOWER. 1945. *W. U. No. 3770*

Construction in sheet metal and wire, H. 42 in., W. 20 in., D. 17 in.
(107 x 51 x 43 cm.)

Acquired from the Buchholz Gallery, New York, January, 1946

EXHIBITIONS: Buchholz Gallery, New York, Nov., 1945

"Origins of Modern Sculpture," City Art Museum, St. Louis, Mar.—May, 1946

DEGAS, EDGAR. French, 1834—1917

26. TORSO (WOMAN GETTING OUT OF THE BATH). Ca. 1896—1911.
W. U. No. 3779

Bronze, H. 17 in. (43 cm.)

Acquired from the Buchholz Gallery, New York, January, 1946

EXHIBITIONS: "Origins of Modern Sculpture," City Art Museum, St. Louis,
Mar.—May, 1946

BIBLIOGRAPHY: John Rewald, *Degas, Works in Sculpture*, New York, 1944, p. 27,
No. LIX (text) and pp. 124-125 (plates).

MOORE, HENRY. English, born 1898

27. RECLINING FIGURE. 1933. *W. U. No. 3771*

Carved reinforced concrete, L. 30½ in. (78 cm.)

Acquired from the Buchholz Gallery, New York, January, 1946

EXHIBITIONS: "Origins of Modern Sculpture," City Art Museum, St. Louis,
Mar.—May, 1946

"Four Modern Sculptors," Art Museum, Cincinnati (Cincinnati Modern Art
Society), Oct.—Nov., 1946

"Henry Moore, Retrospective Exhibition," Museum of Modern Art, New York,
Dec., 1946—Mar., 1947

REPRODUCED: Herbert Read, *Henry Moore, Sculptor: An Appreciation*,
London, 1934

Herbert Read, *Henry Moore, Sculpture and Drawings*, New York, 1944,
figs. 68, 69a

Art News, Vol. XLV, June, 1946, p. 33

PEVSNER, ANTOINE. Russian, born 1886. Works in England

28. ABSTRACTION. 1927. *W. U. No. 3776*

Construction in brass, H. 24½ in., W. 23½ in. (62 x 60 cm.)

Acquired from Art of This Century, New York, January, 1946

EXHIBITIONS: "Origins of Modern Sculpture," City Art Museum, St. Louis,
Mar.—May, 1946

BIBLIOGRAPHY: *Abstraction, création, art non-figuratif*, Paris 1932, p. 27

Peggy Guggenheim, *Art of This Century*, New York, 1942, p. 89

ILLUSTRATIONS



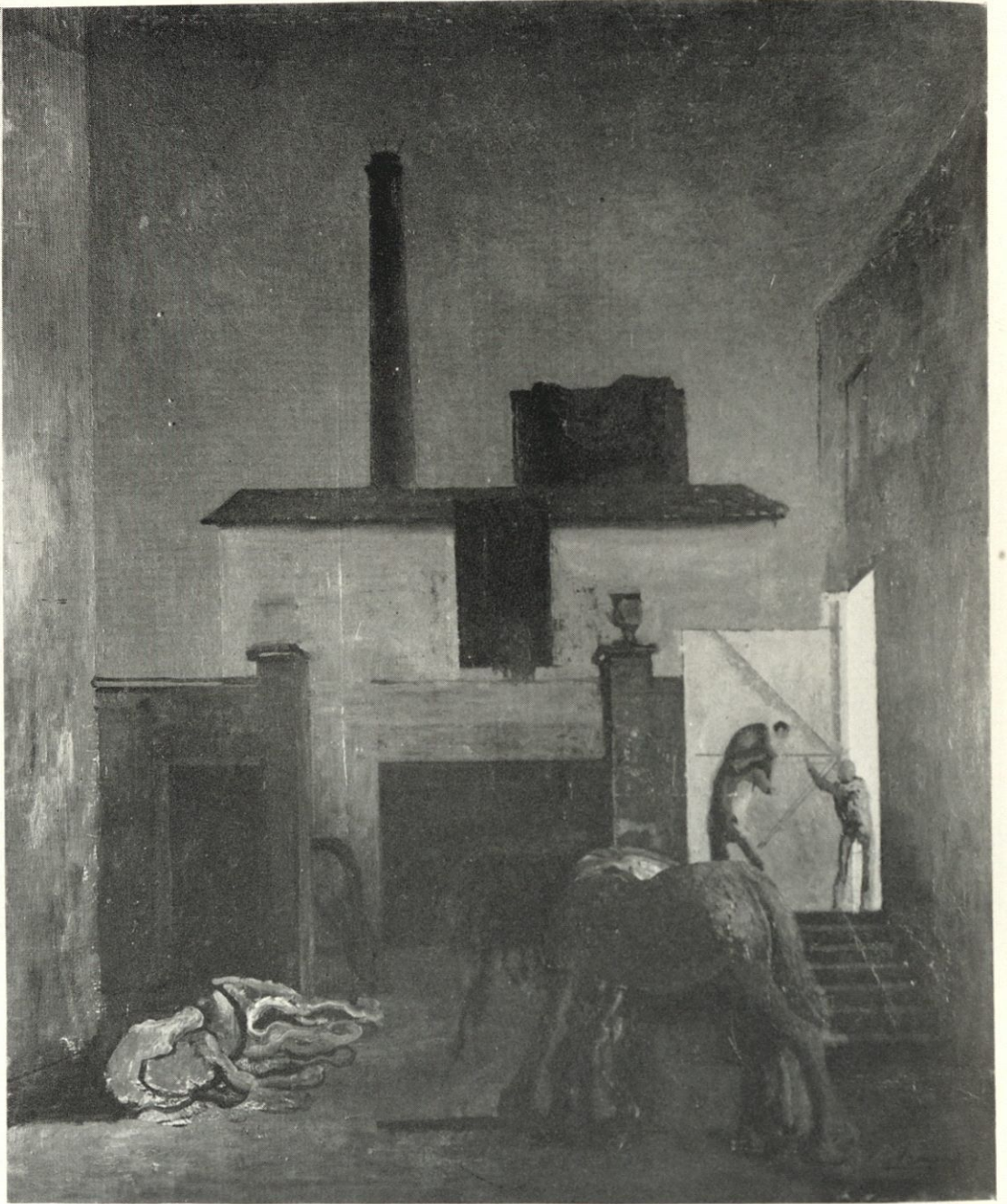
1. STILL LIFE

WILLIAM BAZIOTES



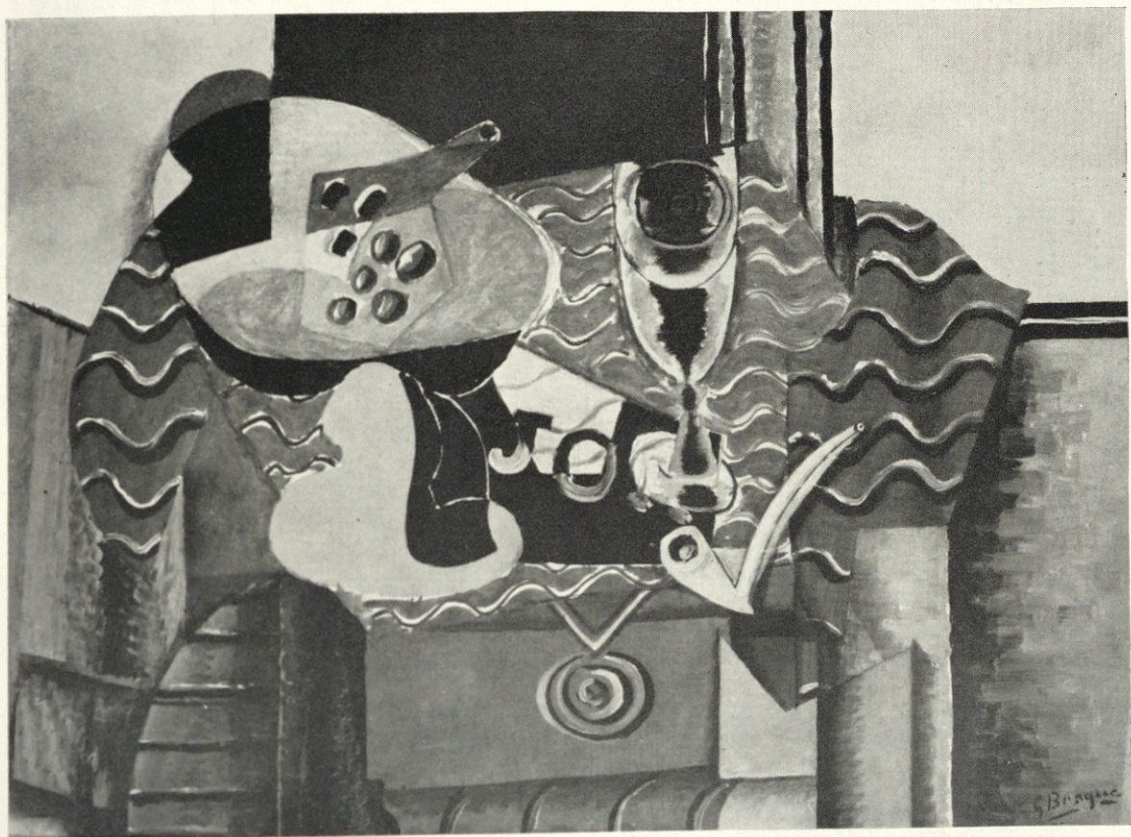
2. FOUR MEN AROUND A TABLE

MAX BECKMANN



3. THE GOOD SAMARITAN

EUGENE BERMAN



4. STILL LIFE WITH GLASS

GEORGES BRAQUE



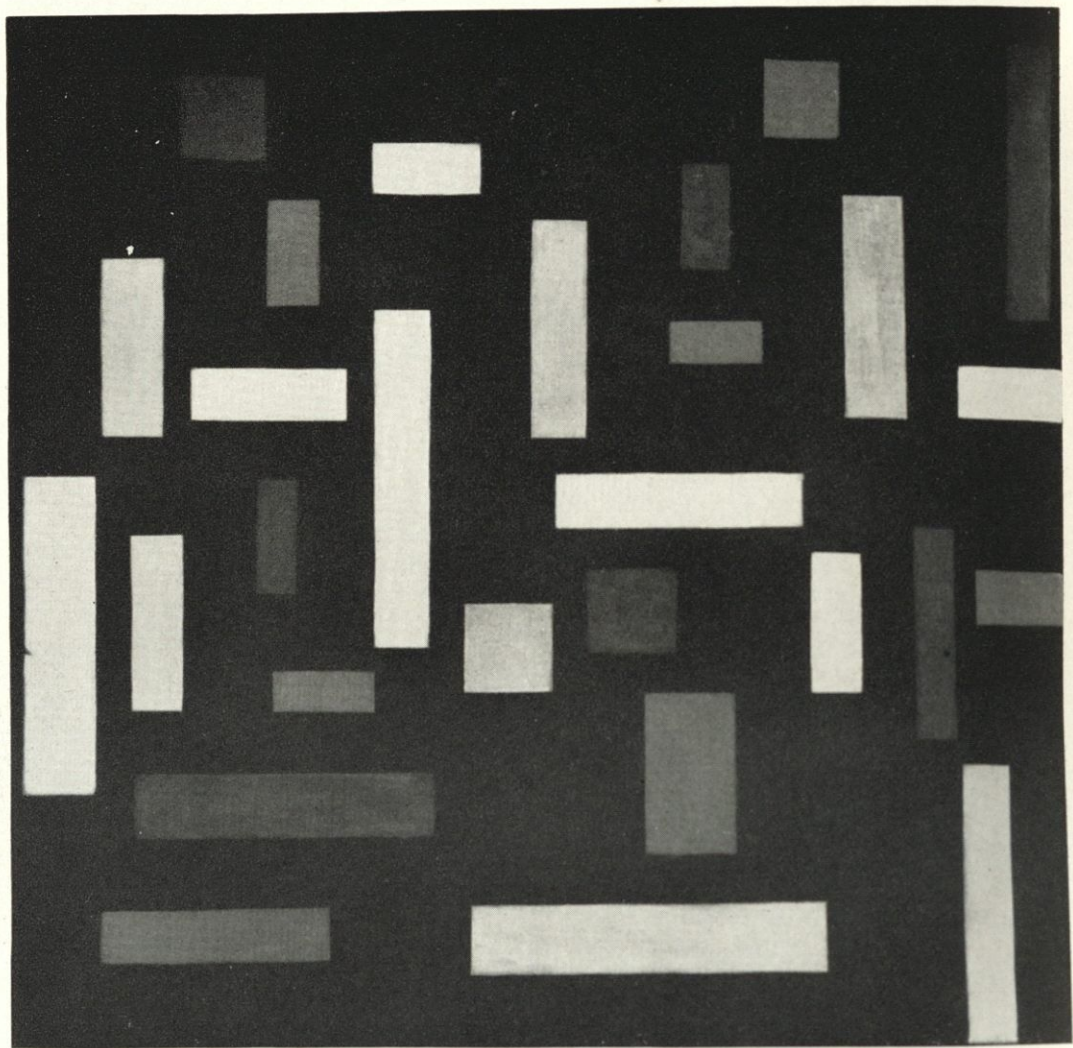
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STUART DAVIS



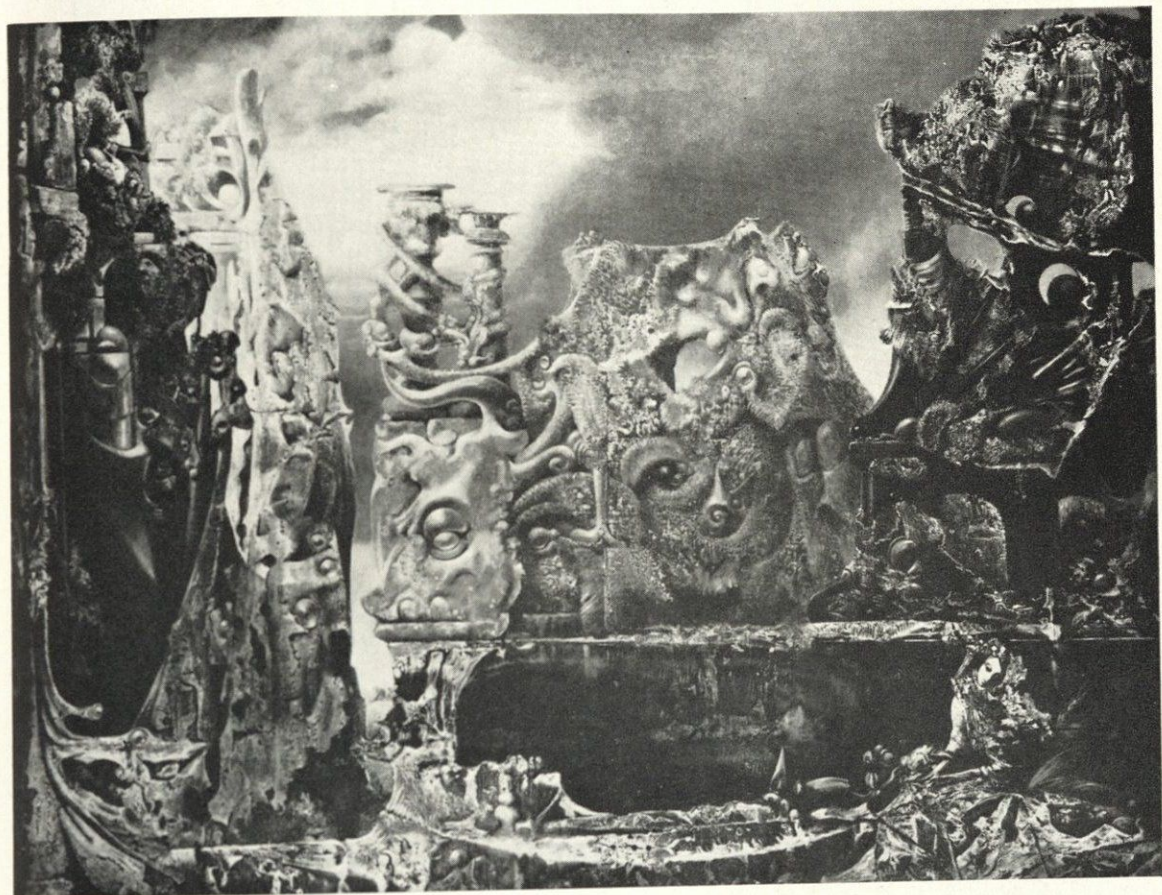
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JULIO DE DIEGO



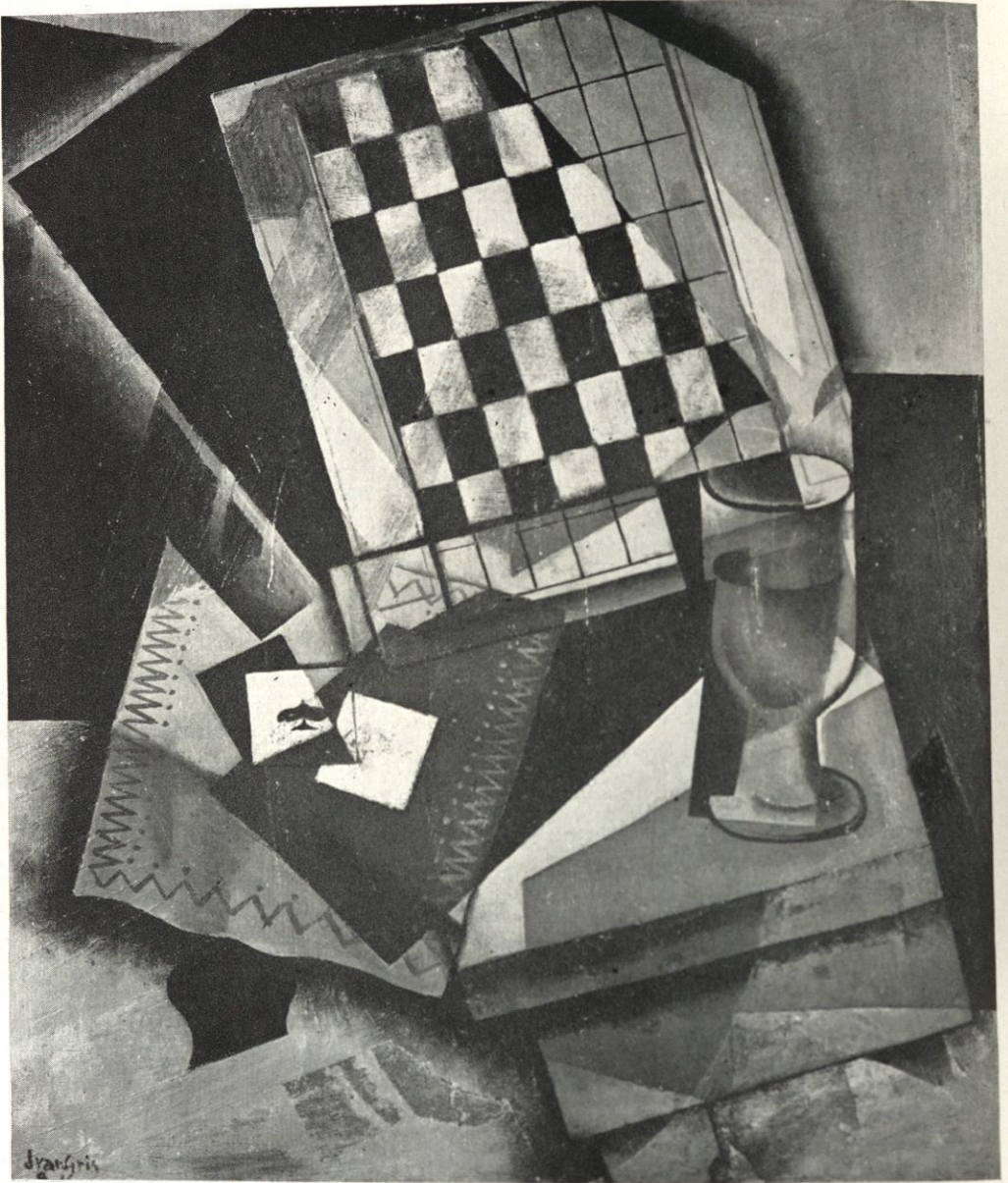
7. COMPOSITION VII. THE THREE GRACES

THEO van DOESBURG



8. THE EYE OF SILENCE

MAX ERNST



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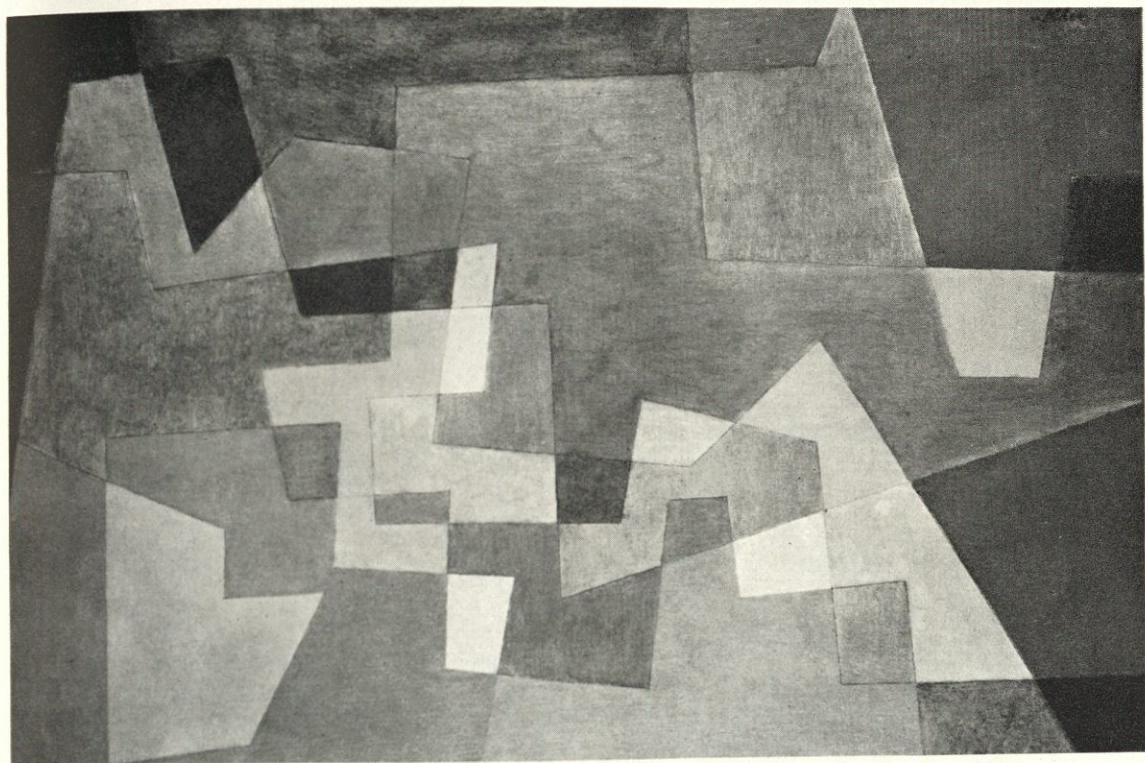
10. IF THIS BE NOT I

PHILIP GUSTON



11. BRILLIANT RED

JEAN HÉLION



12. TRANSITION

PAUL KLEE



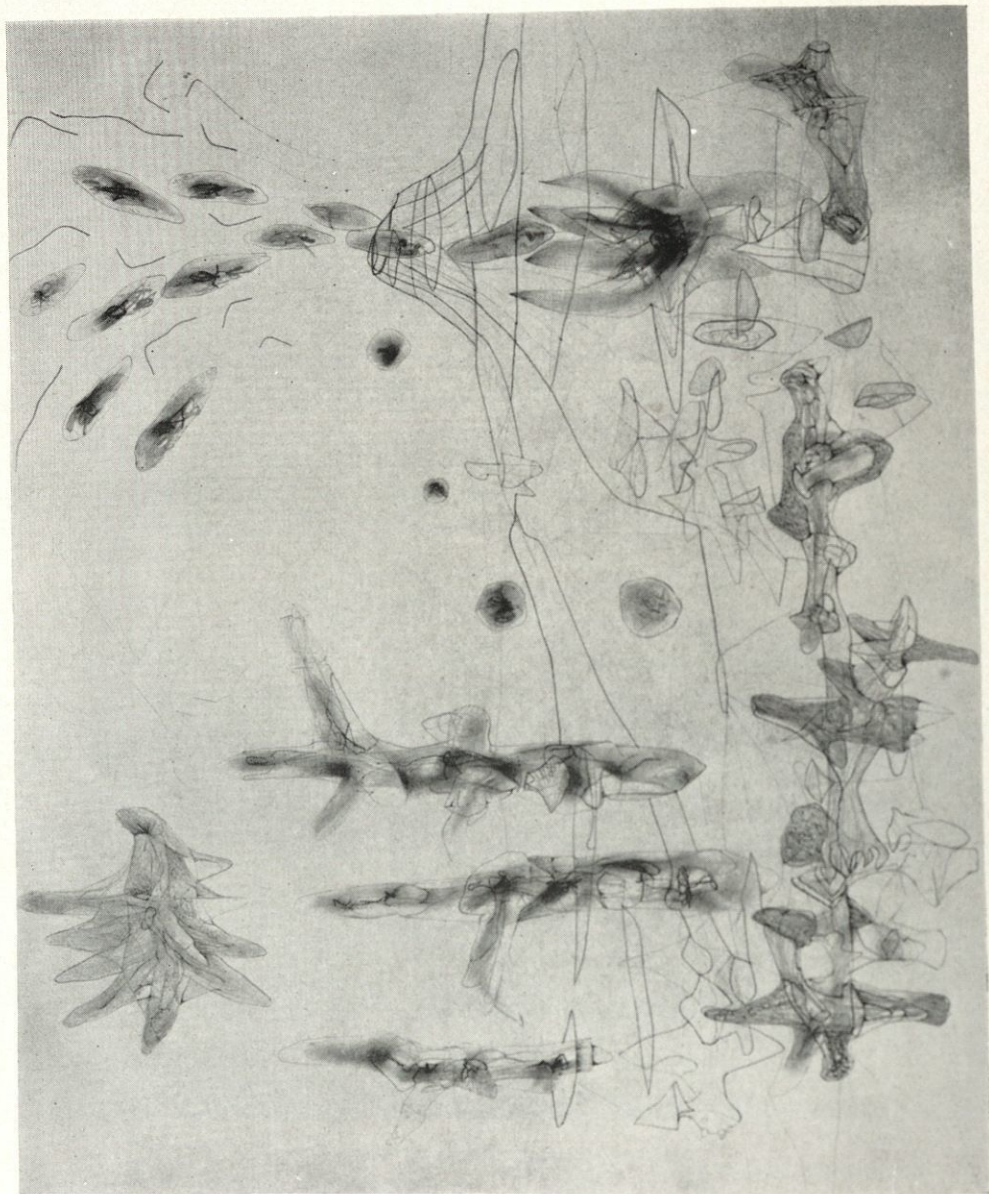
13. TOMORROW WILL COME

YASUO KUNIYOSHI



14. STUDY FOR *THE DIVERS*

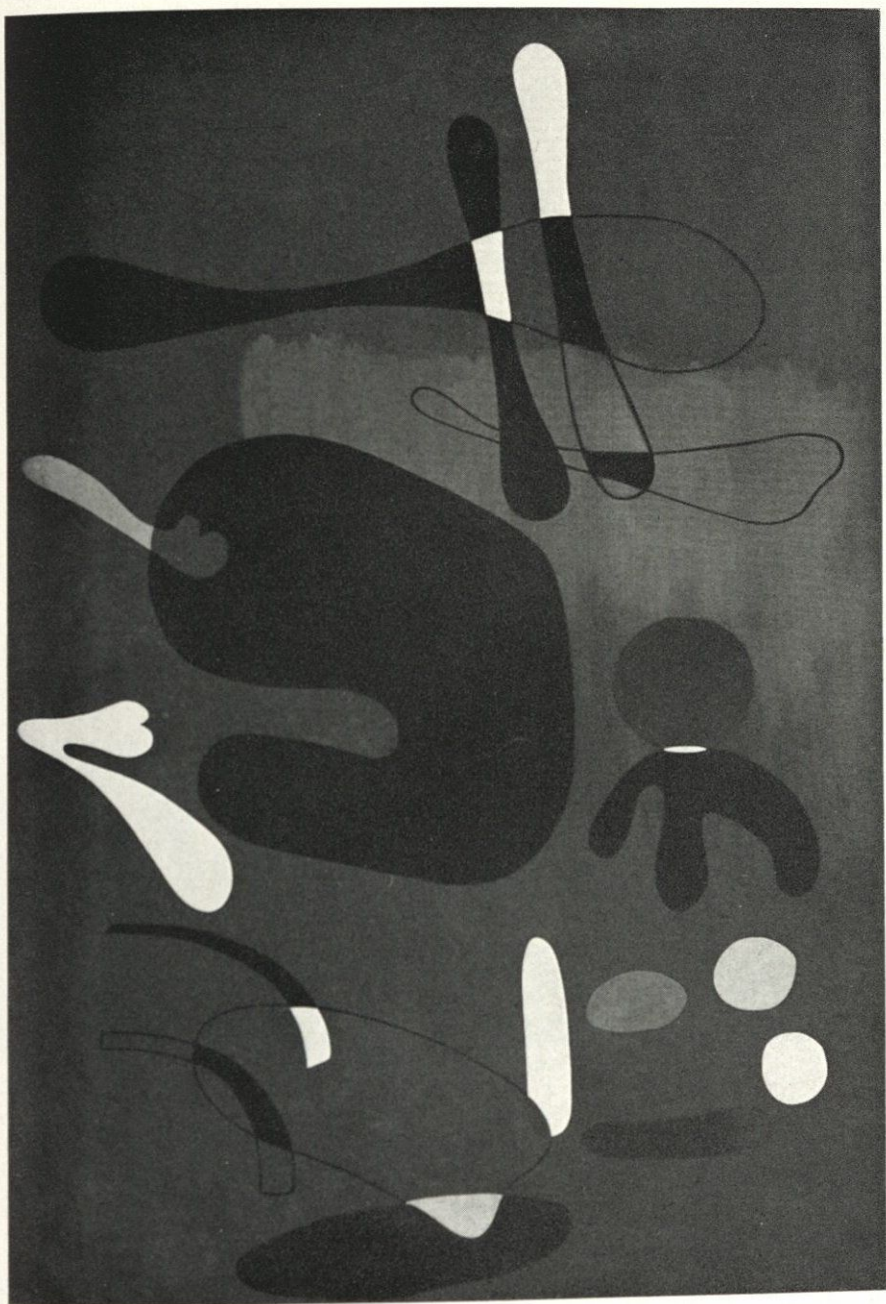
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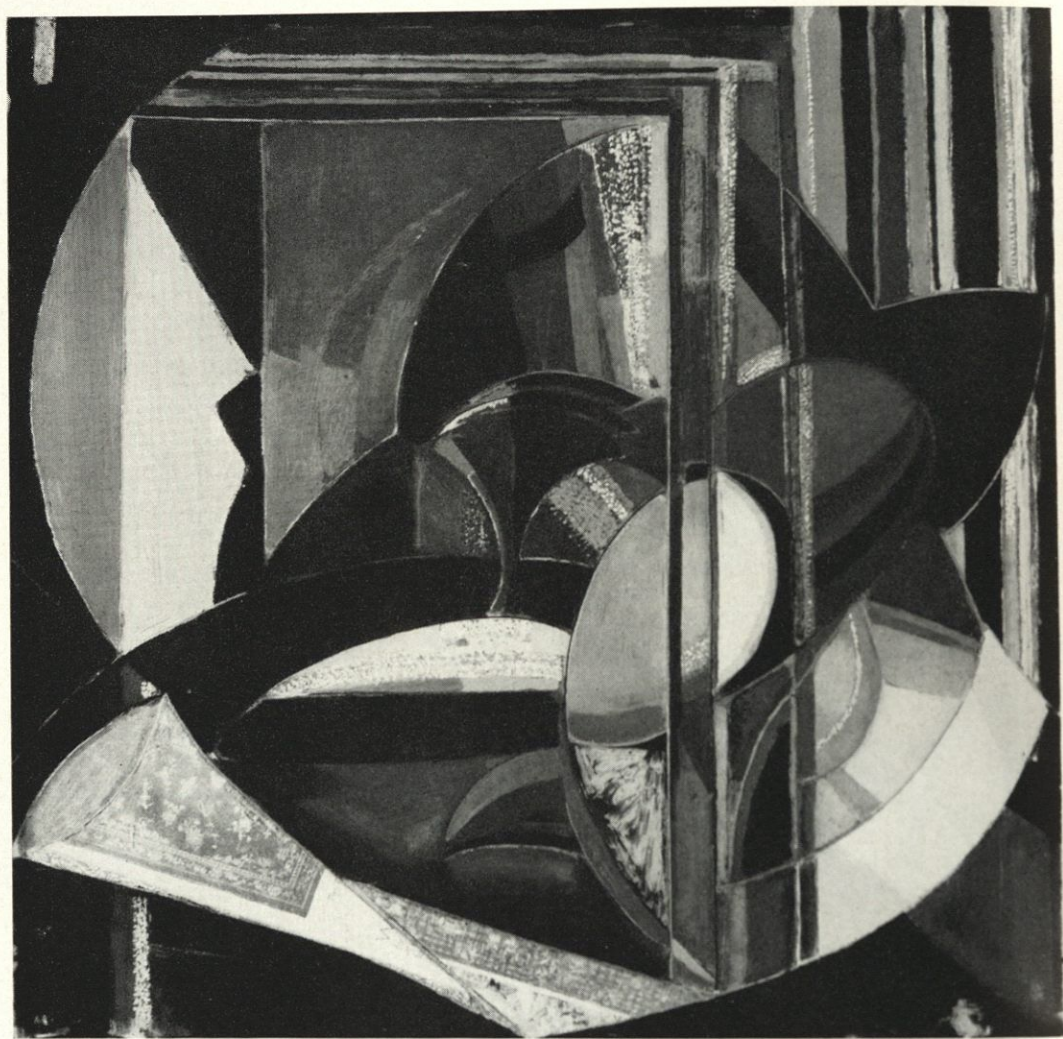
MATTA

15. LAMBEAUX IRON-ONRIQUES

JOAN MIRÓ



16. COMPOSITION



18. MAN IN ELEVATED

JOSEPH STELLA



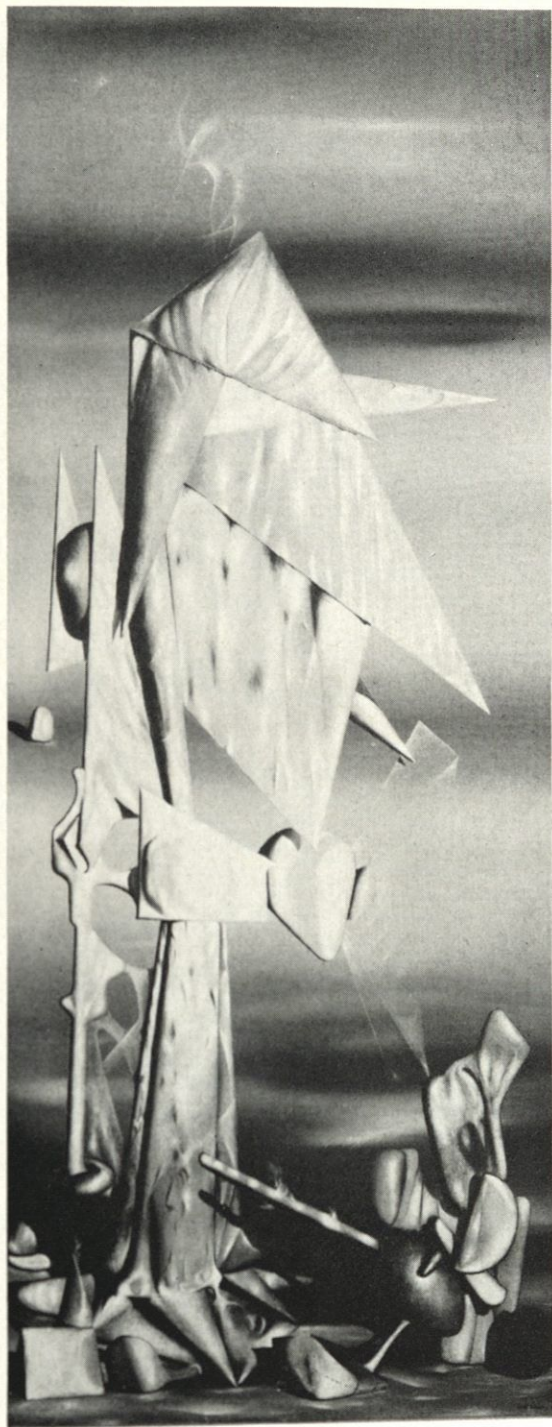
19. ARRIVAL OF THE VILLAGE PRINCESS

EDWARD JOHN STEVENS, JR.



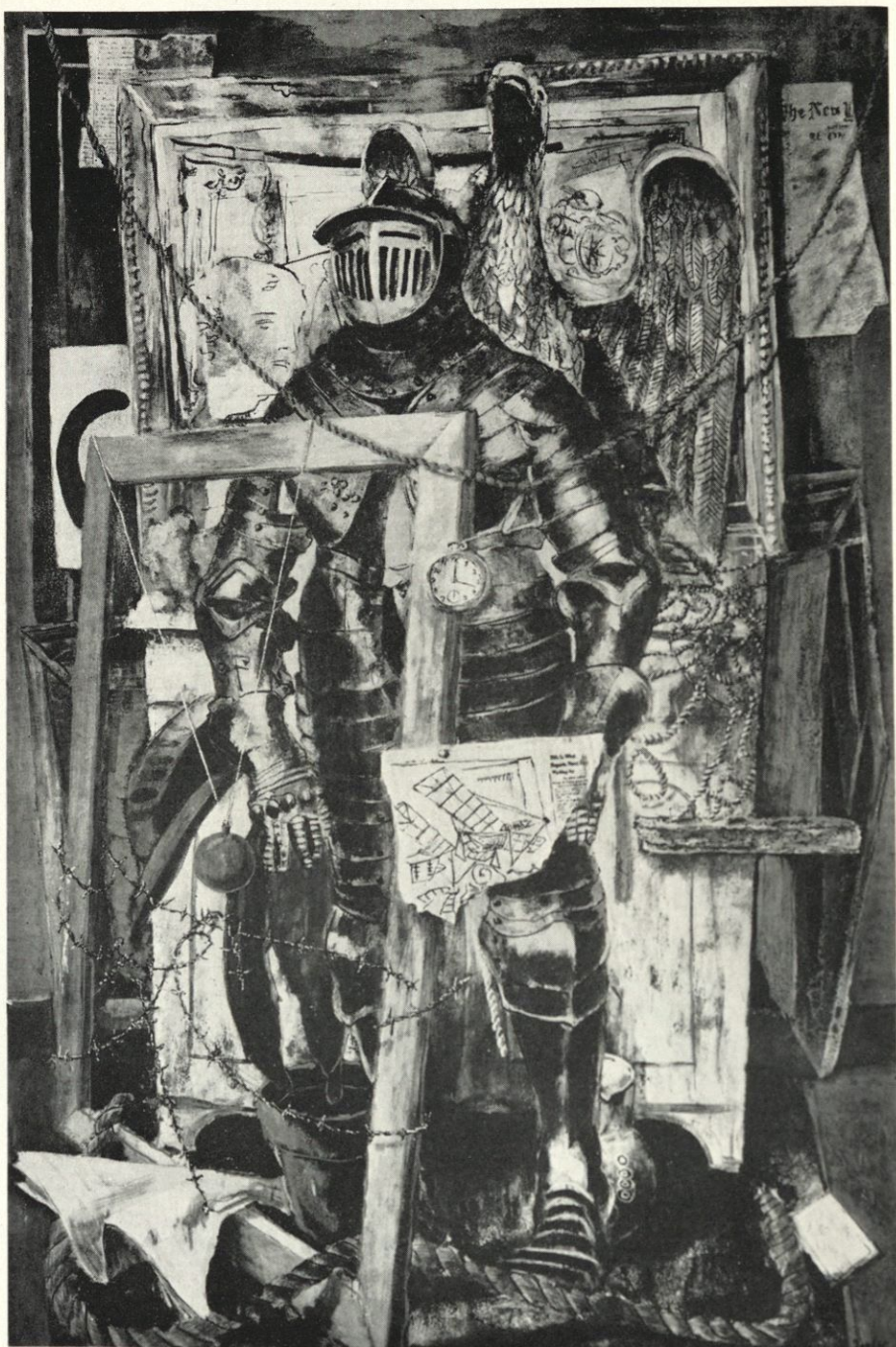
20. LION AND HORSE

RUFINO TAMAYO



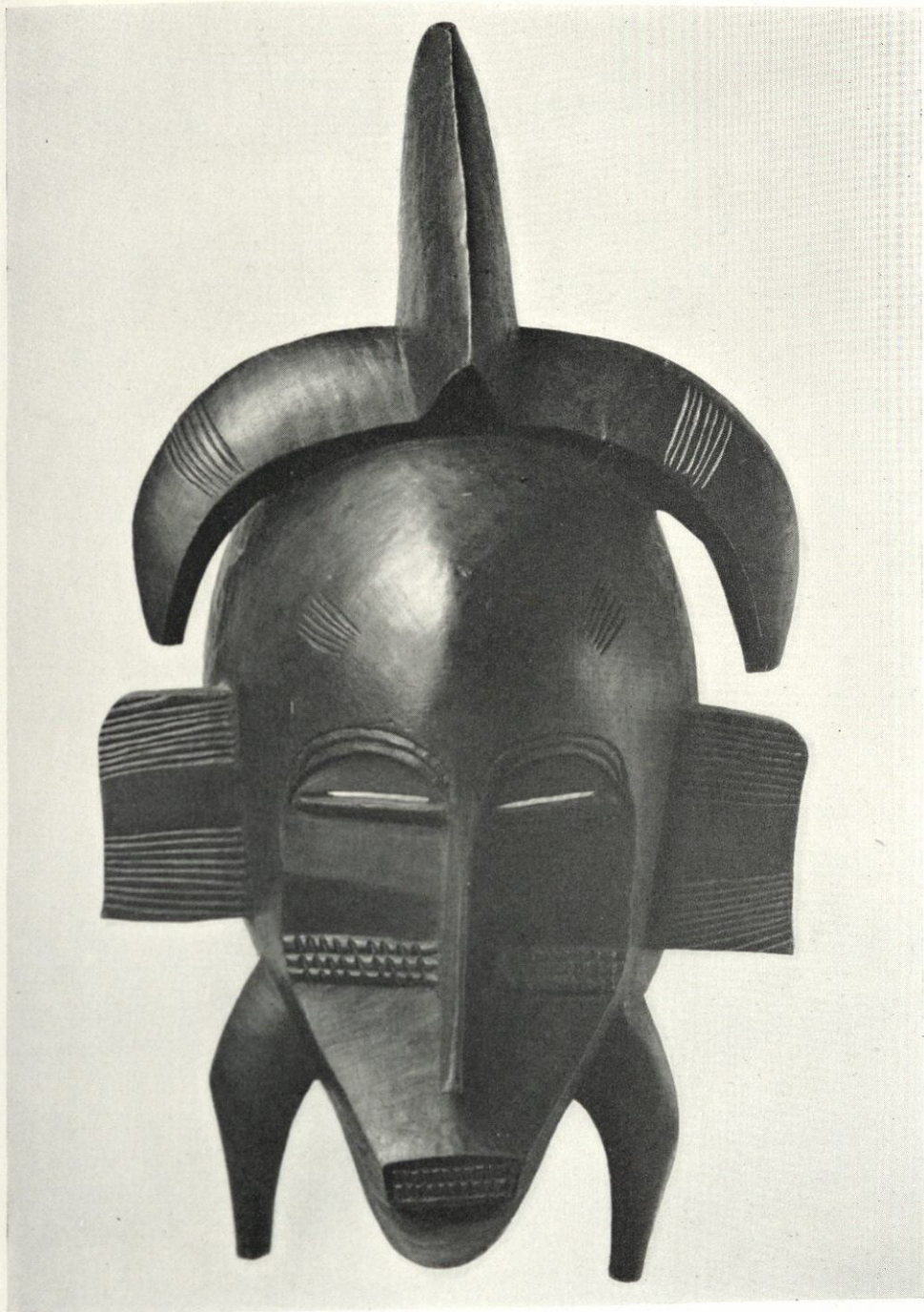
21. THE MARINE TOWER

YVES TANGUY



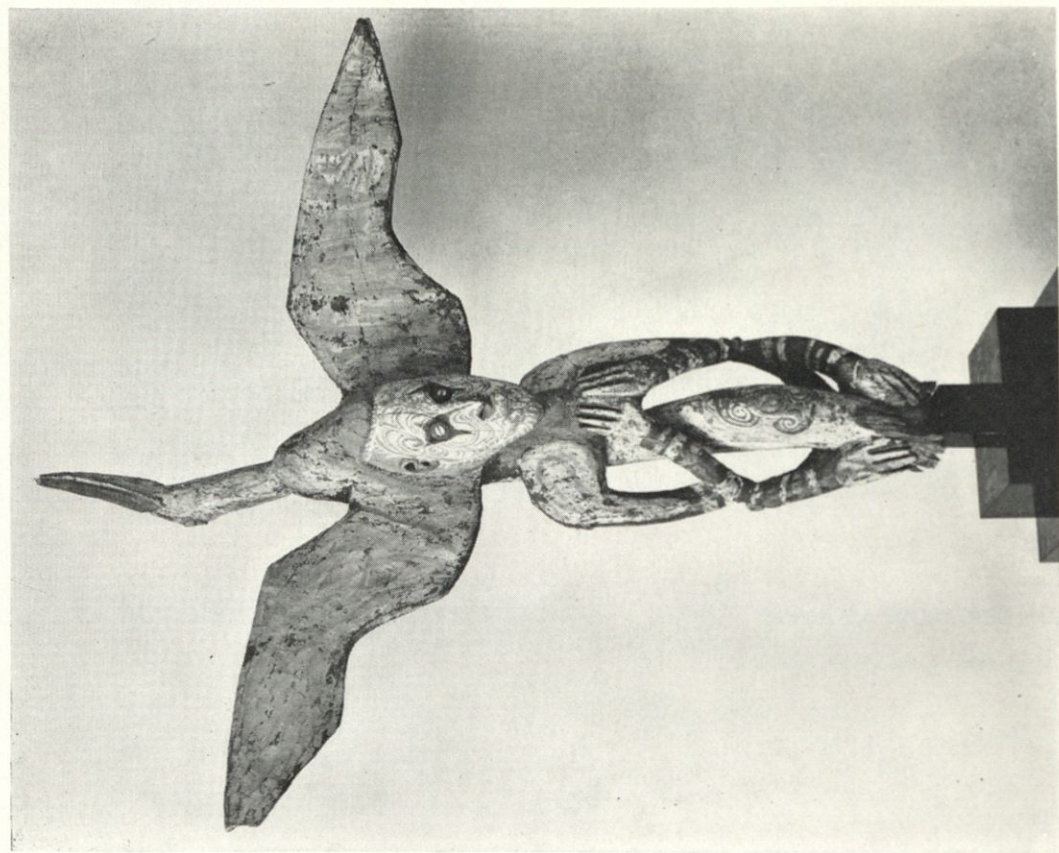
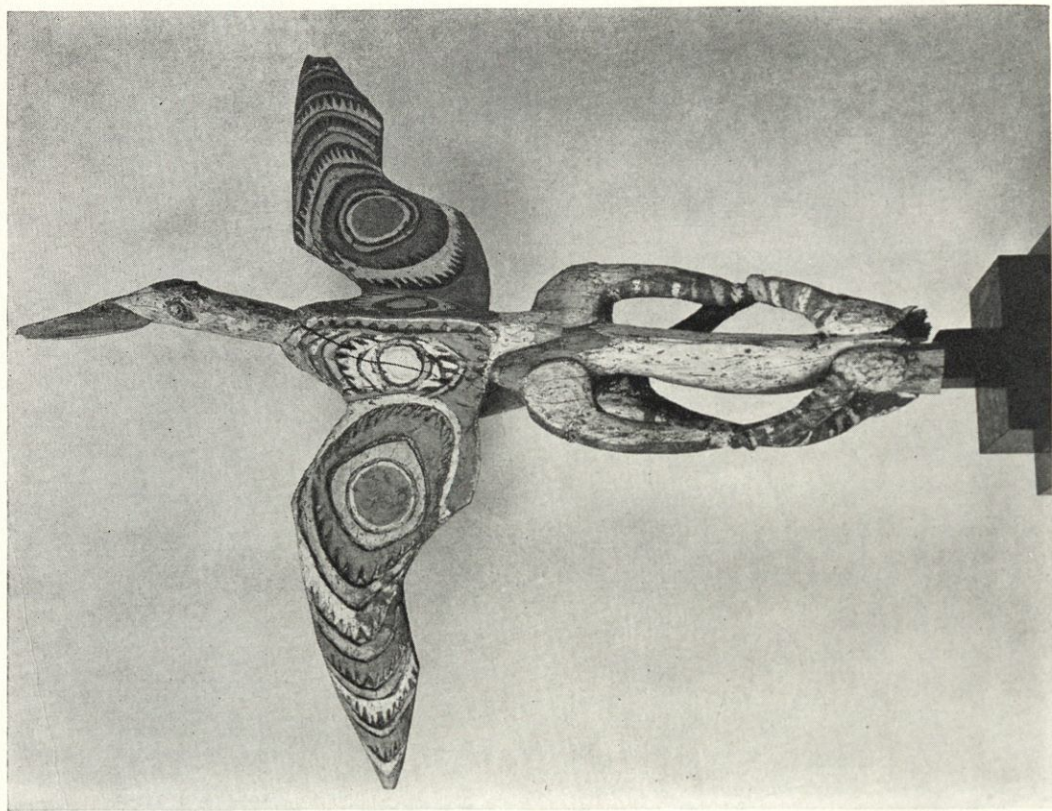
22. THE ARMORY

KARL ZERBE

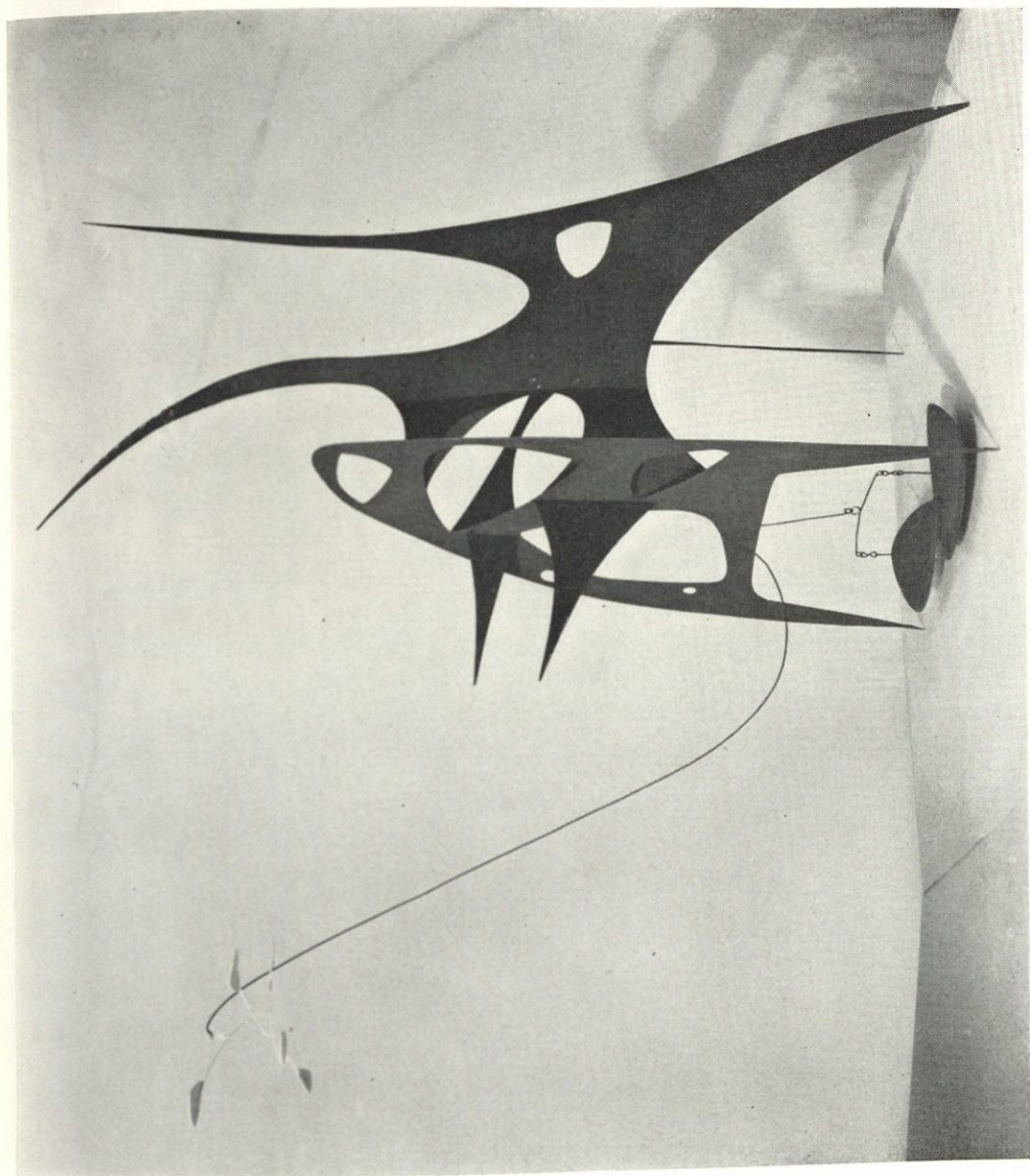


23. CEREMONIAL MASK

CENTRAL AFRICA, IVORY COAST



24. HUMAN FIGURE SURMOUNTED BY A BIRD



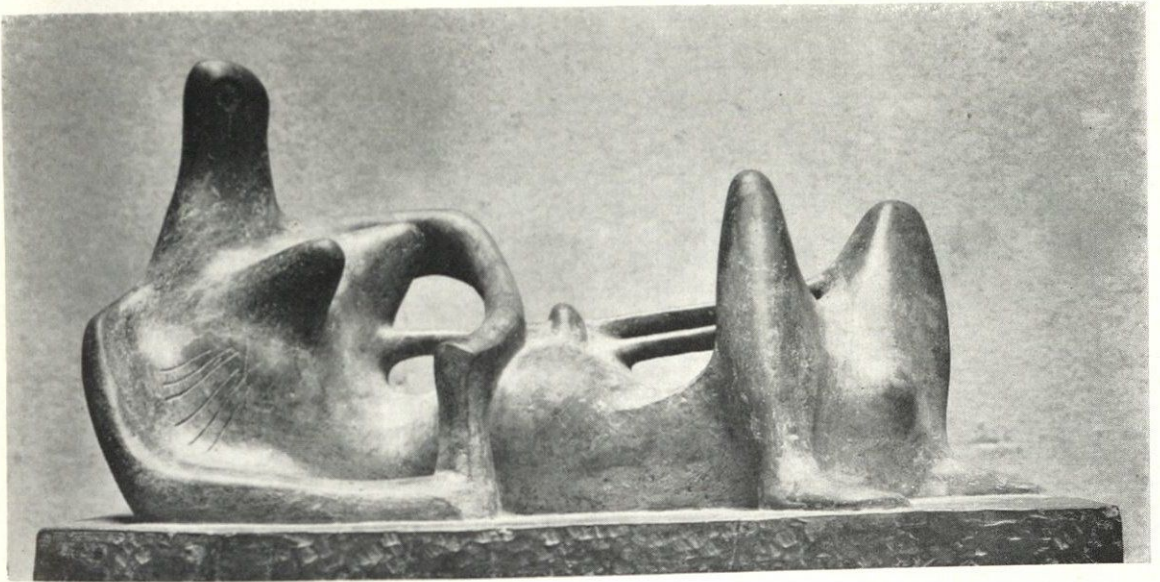
ALEXANDER CALDER

25. BAYONETS MENACING A FLOWER



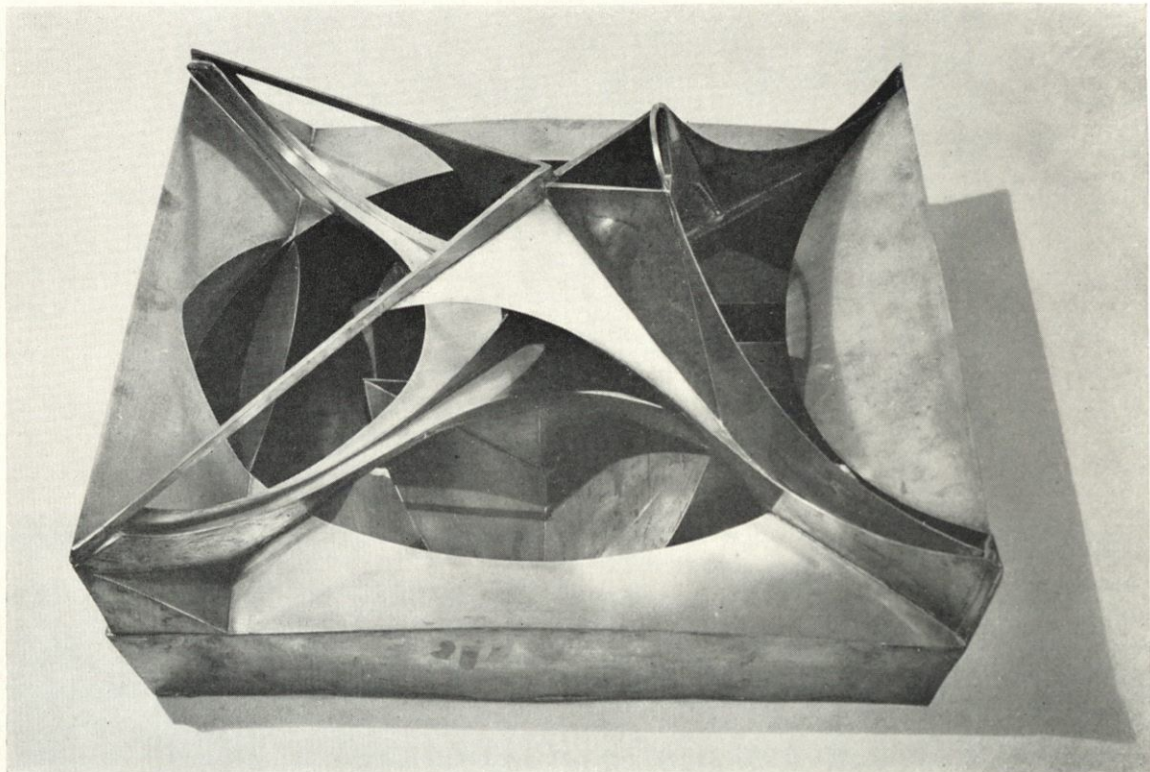
26. TORSO

EDGAR DEGAS



27. RECLINING FIGURE

HENRY MOORE



28. ABSTRACTION

ANTOINE PEVSNER

