

Pioneering the Century

1900–1940



Whitney Museum of American Art
Fairfield County



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Pioneering the Century 1900–1940

Selections from
the Permanent Collection of the
Whitney Museum of American Art

Inaugural Exhibition of the Whitney Museum of
American Art, Fairfield County
July 14–August 26, 1981

"Pioneering the Century: 1900-1940" celebrates the opening of the Whitney Museum of American Art, Fairfield County, at One Champion Plaza, Stamford, Connecticut. The museum and its programs are supported by Champion International Corporation.

The exhibition has been selected from the Permanent Collection of the Whitney Museum of American Art by Lisa Phillips, *Associate Curator, Branch Museums*, with Pamela Gruninger, *Manager, Fairfield County*. The suggestions and advice of Patterson Sims, *Associate Curator, Permanent Collection*, and Sheila Schwartz, *Editor*, were extremely valuable and are gratefully acknowledged.

Publication designed by Ronald Gordon.

All photographs by Geoffrey Clements, except Charles Demuth's *My Egypt*, by Malcolm Varon.

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Whitney Museum of American Art

945 Madison Avenue, New York, New York 10021

Cover:

Charles Demuth, *My Egypt*, 1927

Oil on composition board, 35 3/4 x 30 inches

Purchase 31.172

Foreword

The extension of the Whitney Museum of American Art beyond its building on Madison Avenue and Seventy-fifth Street in New York City furthers one of the Museum's primary objectives—to present American art to an ever-increasing audience. The Trustees and staff of the Whitney Museum are therefore very gratified that Champion International Corporation has offered this challenging opportunity to expand our activities into Fairfield County. By providing exhibition space within a corporate headquarters and completely supporting a museum program, they have created a unique, innovative way for us to share our resources. We anticipate that our activities will include not only exhibitions but performances, films, and lectures, as well as an ongoing educational program. We will make a great effort to ensure that the Whitney Museum of American Art, Fairfield County, becomes a major cultural resource for the community.

Remarkable strides have been made in corporate support of the arts in recent years, and this can be seen in the increased corporate funding of both American art and the institutions devoted to it. The Whitney Museum has had a long association with Champion, which began in 1972 when the company became a Corporate Member of the Museum. Champion has sponsored a number of significant Whitney Museum exhibitions, including the highly acclaimed "Calder's Universe" in 1976 and, in 1980, the year-long 50th Anniversary series of "Concentrations" of work by nine artists represented in depth in the Permanent Collection.

We are very grateful to Andrew C. Sigler, chairman and chief executive officer of Champion, who chose the Whitney Museum to fulfill the corporation's effort to make a contribution to cultural life in Fairfield County. Ulrich Franzen, whose firm designed the new Champion building, enthusiastically encouraged this joint endeavor, which was first considered as a result of his suggestion. As our plans developed, Charles Froom greatly assisted with the interior design of the exhibition space.

We sincerely hope the people of Fairfield County will participate in our programs and join with us in celebrating the accomplishments of American artists.

Tom Armstrong
Director
Whitney Museum of American Art

Pioneering the Century: 1900–1940

In light of the current enthusiasm for American art, it seems inconceivable that eighty years ago the American art community consisted of a relatively small number of artists and very few galleries, and that support for American art was virtually non-existent—at the turn of the century, not a single museum was devoted to it. Art was regarded as an exclusive cultural commodity, more often than not imported from Europe. This attitude reflected a pervasive Philistinism, coupled with a reluctance to break parental ties with Europe. The only American art which received attention was conservative work produced by the academies. A combined effort on the part of progressive artists and patrons was needed to establish a foundation on which to build an independent cultural identity.

During the first twenty years of the century, American art lagged far behind European vanguard developments in both intensity and innovation. American artists were nonetheless deeply affected by the revolutionary forces of Fauvism, Cubism, Futurism, and Constructivism. Patrick Henry Bruce, Charles Demuth, Arthur G. Dove, Stanton Macdonald-Wright, John Storrs, and Max Weber are some of the many artists who traveled abroad, assimilating elements of these radical styles and simultaneously subjecting them to reinterpretation. The spirit of insurgence and militancy implicit in European modernist experiments was equally infectious.

The advent of modernism in America is generally associated with the Armory Show of 1913—an event which catapulted American art out of cultural isolationism into a period of unprecedented growth. Regarded as the most significant event to shape the course of art in our country, the Armory Show greatly enlarged the audience for modern and American art. Organized by the Association of American Painters and Sculptors (a group of liberal, progressive artists), it was first conceived of as a large, unjuried exhibition of American art intended to break the hegemony of traditional academic art. Eventually, the concept of the exhibition was broadened to accommodate a survey of advanced and experimental European trends. For most visitors, the Armory Show provided the first exposure to European modern art, and the response ranged from bewilderment to rage.

Approximately 1,600 works were shown in the Twenty-fifth Street Armory, which was decorated with banners and pine branches donated by Gertrude Vanderbilt Whitney, founder of the Whitney Museum. The pine tree, symbolic of the revolutionary spirit (as it had appeared on Massachusetts' flag in the American Revolution), was the exhibition's official emblem. According to the foreword in the catalogue of the exhibition:

The American artists exhibiting here consider the exhibition of equal importance for themselves as for the public. The less they find their work showing signs of the developments indicated in the Europeans, the more reason they will have to consider whether or not painters or sculptors here have fallen behind through escaping the incidence through distance, and for other reasons, of the forces that have manifested them on the other side of the Atlantic.¹

The Armory Show gave official recognition to American artists by placing them in the context of international movements and in the company of Cézanne, Matisse, Picasso, and other European modern masters. The American artists looked tentative and underdeveloped by comparison, but they quickly rose to meet the challenge. As they began to pay closer attention to European work, they also actively pursued an indigenous style and subject matter through the exploration of American sources, such as Shaker, Indian, and folk art.

As the political climate in Europe deteriorated with the onset of World War I, the attention of the art world gradually shifted to this country. Marcel Duchamp and Francis Picabia, for example, emigrated to New York from France. The American city, New York in particular, became symbolic of the new age—the last frontier of optimism. The bridges, skyscrapers, elevated trains, surging crowds, and frenetic pace of the city became paradigmatic of the energetic and dynamic aspirations of vanguard art.

Prior to World War I and the Armory Show, there were in fact a number of artists already working in a highly individualized idiom. Alfred Stieglitz, avant-garde photographer and champion of American modernist experiments, opened the Little Galleries of the Photo-Secession in 1905 in order to lend legitimacy to photography as an art form. In 1907, when the gallery was expanded to include painting and sculpture, the work of Toulouse-Lautrec, Matisse, Picabia, Picasso, and Rodin was exhibited. The gallery, later called "291," was considered a hotbed of radical ideas—a place where "art for art's sake" and increasingly abstract work could be seen and discussed. Stieglitz, a loyal devotee of Oscar Bluemner, Arthur G. Dove, Marsden Hartley, Stanton Macdonald-Wright, Elie Nadelman, Georgia O'Keeffe, and Max Weber, introduced their work to the public and continued to support them in subsequent decades.

Another group active prior to the Armory Show (and instrumental in its organization) was The Eight, a tight-knit group of socially minded, progressive painters working just beyond the boundaries of the academy. Under the leadership of Robert Henri, The Eight included Arthur B. Davies, William Glackens, Ernest Lawson, George Luks, Maurice B. Prendergast, Everett Shinn, and John Sloan. In 1908, they banded together for an exhibition at the Macbeth Gallery in New York, one of the few galleries receptive to contemporary work. The nucleus of the group was the realist painters Glackens, Henri, Luks, Shinn, and Sloan, whose loose brushwork and choice of commonplace subject matter were repudiated by the academy. In response to their exclusion, The Eight upheld the

right to exhibit art representing many different viewpoints. John Sloan, for instance, painted urban scenes in the realist tradition of Manet, in contrast to Maurice B. Prendergast, one of the earliest American modernists, who adopted Post-Impressionist techniques.

Many of The Eight were included in the Armory Show, as were members of the Stieglitz group. Arthur B. Davies was elected president of the selection committee precisely because his work bridged the gap between the two polarized factions: the modernists and the progressives. Although stylistically divergent, the two groups shared basic assumptions about the validity of American art and were resistant to categorization.

The origins of the Whitney Museum of American Art also date back to this period. Gertrude Vanderbilt Whitney, a sculptor, was one of the first people in this country to recognize the need for the support and promotion of American art. In 1907, she opened a studio in Macdougall Alley, where she held exhibitions of young Americans whose work she admired. In 1908, she bought four of the seven paintings sold from The Eight's exhibition at the Macbeth Gallery—works by Henri, Lawson, Luks, and Shinn. Six years later she opened the Whitney Studio, which staged regular exhibitions of young artists, in an adjoining house at 8 West Eighth Street.

In 1918, Gertrude Vanderbilt Whitney inaugurated the Whitney Studio Club, at 147 West Fourth Street, as a social and exhibition center for artists, who could join the Club for a nominal fee. Jo Davidson, Stuart Davis, William Glackens, Edward Hopper, Maurice B. Prendergast, and John Sloan were among the Club's early members. Rather than issue a formal doctrine, the Club encouraged and embraced many different stylistic approaches. The Club's activities focused on solo exhibitions, and instead of prize money being awarded, works of art were purchased.

By 1928, the Club had 400 members and a long waiting list: obviously, its guidelines had to change. After re-evaluating its initial policy and objectives, the director of the Club, Juliana Force, concluded in the fall of 1928: "The pioneering work for which the club was organized has been done. The liberal artists have won the battle which they fought so valiantly, and will celebrate the victory as other regiments fighting for liberty have done—by disbanding."² Two years later, in 1930, the founding of the Whitney Museum of American Art was officially announced. In the thirty years from 1900 to 1930, the cultural climate of America had changed considerably, and the audience and market for American art had likewise increased. Moreover, there was a conviction that a truly distinctive art had emerged and would continue to gain momentum.

The conservative mood during the Depression years provoked a resurgence of realism in both urban and rural American Scene painting, which was rooted in traditional values. Thomas Hart Benton, John Steuart Curry, and Grant Wood enjoyed considerable popularity during the thirties as the desire for patriotic and often nostalgic images, exalting our nation and folklore, intensified. Benton,

leader and spokesman of the group which became known as the Regionalists, dismissed the Stieglitz group as "an intellectually diseased lot, victims of sickly rationalizations, psychic inversions, and God-awful self-cultivations."³

American Scene painting did in fact become the unofficial style of the federally sponsored WPA art projects during the 1930s. Even artists who were associated with the Stieglitz circle were investigating "places" that were distinctively American, though their work retained a definitely abstract quality. A few abstract artists in New York City, including Ilya Bolotowsky, Rosalind Bengelsdorf Browne, and Albert Swinden, were given a chance to work on the projects due to the persistent efforts of Burgoyne Diller, who was supervisor for the Federal Art Project in New York City and an abstract painter himself. Diller later said about the period: "There's something that's unforgettable about that period. There was a sense of belonging to something, even if it was an underprivileged and downhearted time. It was exciting."⁴

In the late 1930s, abstraction was re-energized by the arrival in this country of European artists fleeing Fascist domination, among them Josef Albers, Hans Hofmann, Fernand Léger, Piet Mondrian, and László Moholy-Nagy. The Constructivist, Suprematist, de Stijl, Bauhaus, and Neo-Plastic ideas they brought provoked another wave of geometric and biomorphic abstraction, as seen in the work of Charles Biederman, Alexander Calder, Willem de Kooning, and Ad Reinhardt.

In 1936, many proponents of abstraction founded a cooperative exhibiting association, the American Abstract Artists (AAA), in part a response to the exclusion of American work from the Museum of Modern Art's "Cubism and Abstract Art" show of the previous year. Battling against the American public's stubborn resistance to abstraction and the conservative backlash of the thirties, the AAA numbered among its members almost every practitioner of non-figurative art in New York—Ilya Bolotowsky, A. E. Gallatin, Alice Trumbull Mason, Ad Reinhardt, and Albert Swinden. The group comprised a community of artists at the forefront of the emerging avant-garde. As the country moved into a position of world leadership, the moment for a heroic American art tradition had arrived.

Lisa Phillips
Associate Curator
Branch Museums

Notes

1. Quoted in Herschel B. Chipp, *Theories of Modern Art* (Berkeley: University of California Press, 1968), p. 503.
2. Quoted in B. H. Friedman, *Gertrude Vanderbilt Whitney: A Biography* (Garden City, N.Y.: Doubleday & Company, Inc., 1978), p. 515.
3. Thomas Hart Benton, *An Artist in America* (New York: Robert M. McBride & Company, 1937), p. 48.
4. Quoted in Garnett McCoy, "Poverty, Politics, and Artists, 1930-45," *Art in America*, 53 (August / September 1965), p. 96.

Gertrude Vanderbilt Whitney and the Founding of the Whitney Museum of American Art: A Chronology

- 1907** Gertrude Vanderbilt Whitney begins to exhibit work by contemporary artists at her studio in Macdougall Alley, Greenwich Village.
- 1908** Mrs. Whitney buys four of the seven paintings sold at The Eight's first exhibition, at the Macbeth Gallery.
- 1914** A house at 8 West Eighth Street is converted into Whitney Studio, where regular exhibitions of work by young, progressive artists are held. Juliana Force becomes Mrs. Whitney's assistant.
- 1915** Mrs. Whitney organizes the Society of Friends of Young Artists and exhibits their work at the Studio.
- 1918** Whitney Studio Club is launched by Mrs. Whitney at 147 West Fourth Street. Club serves as exhibition and social center. Early members include Glenn O. Coleman, Jo Davidson, Stuart Davis, Guy Pène du Bois, William Glackens, Edward Hopper, Maurice B. Prendergast, and John Sloan.
- 1920-21** Whitney Studio continues as separate entity. "Overseas Exhibition" of American painting, including 115 pictures by 32 artists, sent to Venice, London, Sheffield, and Paris.
- 1928** Whitney Studio Club grows to 400 members plus a long waiting list; Club decides it has achieved its goal of breaking the academic monopoly of the arts and announces it will disband.
- 1928-30** Whitney Studio Galleries takes the place of the Club and the Studio.
- 1930** January 6, Gertrude Vanderbilt Whitney announces founding of Whitney Museum of American Art, with exhibition program to focus on work of living American artists. Juliana Force named director. Curatorial staff composed of three artists: Edmund Archer, Karl Free, and Hermon More.
- 1931** November 18, Whitney Museum of American Art opens its doors to the public at 10 West Eighth Street. Mrs. Whitney's collection of approximately 600 works becomes nucleus of Permanent Collection; includes works by George Bellows, Thomas Hart Benton, John Steuart Curry, Stuart Davis, Charles Demuth, Edward Hopper, Gaston Lachaise, Maurice B. Prendergast, and John Sloan.
- 1932** "First Biennial Exhibition of Contemporary American Painting" held. This series of invitational exhibitions of works by living American artists becomes a regular feature of the Museum's program.
- 1942** Gertrude Vanderbilt Whitney dies; recognized as the greatest patron of American art of her times.



Robert Henri

Gertrude Vanderbilt Whitney, 1916

Oil on canvas, 50 x 72 inches

Promised gift of Flora Whitney Miller P.32.77

Robert Henri on American Art

There has been much discussion within the last year on the question of a national art in America. We have grown to handle the subject lightly, as though it were a negotiable quantity, something to be noted in the daily record of marketable goods. And the more serious have talked much about "subject" and "technique," as though if these were acquired, this desired thing, a national art, would flourish quickly and beautifully; whereas, as a matter of fact, a national art is not limited to a question of subject or of technique, but is a real understanding of the fundamental conditions personal to a country, and then the relation of the individual to these conditions.

Robert Henri, "Progress in Our National Art Must Spring from the Development of Individuality of Ideas and Freedom of Expression: A Suggestion for a New Art School," *The Craftsman*, January 1909, pp. 387-88.

Marsden Hartley
Painting No. 5, 1914-15
Oil on canvas, 39½ x 31¼ inches
Anonymous gift 58.65



Stuart Davis
House and Street, 1931
Oil on canvas, 26 x 42¼ inches
Purchase 41.3



Marsden Hartley on His Berlin Paintings

The forms are only those which I have observed casually from day to day. There is no hidden symbolism whatsoever in them . . . things under observation, just pictures of any day, any hour. I have expressed only what I have seen. They are merely consultations of the eye . . . my notion of the purely pictural.

Marsden Hartley, Foreword to *Paintings by Marsden Hartley*, exhibition catalogue (New York: Photo-Secession Galleries, 1916), unpaginated.

Stuart Davis on the American Scene

In my own case, I have enjoyed the dynamic American scene for many years past, and all of my pictures (including the ones I painted in Paris) are referential to it. They all have their originating impulse in the impact of the contemporary American environment. . . . Some of the things that have made me want to paint, outside of other paintings, are: American wood and iron work of the past; Civil War and skyscraper architecture; the brilliant colors on gasoline stations, chain-store fronts, and taxi-cabs; the music of Bach; synthetic chemistry; the poetry of Rimbaud; fast travel by train, auto, and aeroplane which brought new and multiple perspectives; electric signs; the landscape and boats of Gloucester, Mass.; 5 ¢ 10 cent store kitchen utensils; movies and radio; Earl Hines hot piano and Negro jazz music in general, etc. In one way or another, the quality of these things plays a role in determining the character of my paintings. Not in the sense of describing them in graphic images, but by predetermining an analogous dynamics in the design, which becomes a new part of the American environment.

Stuart Davis, "The Cube Root," *Art News*, February 1, 1943, pp. 33-34.



Charles Sheeler
River Rouge Plant, 1932
Oil on canvas, 20 x 24 inches
Purchase 32.43



Ad Reinhardt
Number 30, 1938
Oil on canvas, 40½ x 42½ inches
Promised gift of Rita Reinhardt
P.31.77

Charles Sheeler on Painting and Photography

My theories about the technique of painting have changed in direct relation to my changed concept of the structure of a picture. In the days of the art school the degree of success in the employment of the slashing brushstroke was thought to be evidence of the success of the picture. Today it seems to me desirable to remove the method of painting as far as possible from being an obstacle in the way of consideration of the content of the picture. . . . My interest in photography, paralleling that in painting, has been based on admiration for its possibility of accounting for the visual world with an exactitude not equaled by any other medium. The difference in the manner of arrival at their destination—the painting being the result of a composite image and the photograph being the result of a single image—prevents these media from being competitive.

Charles Sheeler, "A Brief Note on the Exhibition," in *Charles Sheeler: Paintings, Drawings, Photographs*, exhibition catalogue (New York: The Museum of Modern Art, 1939), pp. 10–11.

Ad Reinhardt on Abstract Art

Mondrian, like Marx, saw the disappearance of works of art when the environment itself became an aesthetic reality. In its dissatisfaction with ordinary experience, the impoverished reality of present-day society, an abstract painting stands as a challenge to disorder and disintegration. Its activity implies a conviction of something constructive in our own time.

It is more difficult to write or talk about abstract painting than about any other painting because the content is not in a subject matter or story, but in the actual painting activity. Consequently, anyone not actively involved in line, color, and space structures and relationships will find abstract painting difficult to understand, naturally.

Ad Reinhardt, "Abstraction vs. Illustration" (1943), in *Art-as-Art: The Selected Writings of Ad Reinhardt*, ed. Barbara Rose (New York: The Viking Press, Inc., 1975), p. 49.

Works in the Exhibition

This is the last time for at least five years that many of these works from the Permanent Collection of the Whitney Museum of American Art will be exhibited outside the main building in New York City. Beginning in October 1981, they will go on view, along with other outstanding works from the collection, on the third floor of the Museum in a special exhibition sponsored by the Alcoa Foundation.

Dimensions are in inches, height preceding width, preceding depth.

George Bellows (1882–1925)
Dempsey and Firpo, 1924
Oil on canvas, 51 x 63¼
Purchase 31.95

Thomas Hart Benton (1889–1975)
The Lord Is My Shepherd, 1926
Tempera on canvas, 33¼ x 27¾
Purchase 31.100

Charles Biederman (b. 1906)
Painting, New York, January 1936, 1936
Oil on canvas, 51¼ x 38¼
50th Anniversary Gift of the John I. H. Baur Purchase Fund and the Wilfred P. and Rose Cohen Purchase Fund 80.17

Oscar Bluemner (1867–1938)
A Situation in Yellow, c. 1927–29
Oil on canvas, 36 x 50½
Gift of Mr. and Mrs. Harry L. Koenigsberg 67.66

Ilya Bolotowsky (b. 1907)
Study for Mural for Williamsburg Housing Project, New York, c. 1936
Gouache and ink on board, 16¼ x 29½
50th Anniversary Gift of the Edward R. Downe, Jr., Purchase Fund, Mr. and Mrs. William A. Marsteller and the National Endowment for the Arts 80.4

Rosalind Bengelsdorf Browne (1916–1979)
Mural Sketch for Central Nurses Home, Welfare Island, 1938
Casein and tempera on board,
5⅝ x 16½
Gift of the artist 77.114

Patrick Henry Bruce (1881–1936)
Painting, c. 1921–22
Oil on canvas, 35 x 45¾
Anonymous gift 54.20

Charles Burchfield (1893–1967)
Noontide in Late May, 1917
Watercolor and gouache on paper,
21⅝ x 17½
Purchase 31.408

Alexander Calder (1898–1976)
Wire Sculpture by Calder, 1928
Wire, 49½ x 26 x 6
Gift of Howard and Jean Lipman 72.168

Cage within a Cage, 1939
Metal, wood and string, 37½ x 58¾ x 27
Gift of the Howard and Jean Lipman Foundation, Inc. 75.23

John Steuart Curry (1897–1946)
Baptism in Kansas, 1928
Oil on canvas, 40 x 50
Gift of Gertrude Vanderbilt Whitney 31.159

James H. Daugherty (1889–1974)
Three Base Hit, 1914
Gouache and ink on paper, 12¼ x 17⅝
Purchase 77.40

Jo Davidson (1883–1952)
Gertrude Vanderbilt Whitney, c. 1917
Bronze, 20 x 5½ x 4¾
Gift of Flora Whitney Miller 68.24

Gertrude Stein, 1920
Bronze, 31¼ x 23¼ x 24½
Purchase 54.10

Stuart Davis (1894-1964)
Eggbeater, Number 2, 1927
Oil on canvas, 29½ x 36
Gift of Gertrude Vanderbilt
Whitney 31.169

House and Street, 1931
Oil on canvas, 26 x 42½
Purchase 41.3

Willem de Kooning (b. 1904)
Untitled, c. 1937
Gouache and pencil on paper, 6¾ x 13¾
Gift of Frances and Sydney Lewis 77.34

Charles Demuth (1883-1935)
My Egypt, 1927
Oil on composition board, 35¾ x 30
Purchase 31.172

Burgoyne Diller (1906-1965)
Second Theme, 1938
Pencil and crayon on paper, 12½ x 12¾
The List Purchase Fund 79.5

Arthur G. Dove (1880-1946)
Plant Forms, 1915
Pastel on canvas, 17¼ x 23⅞
Gift of Mr. and Mrs. Roy R. Neuberger
51.20

A. E. Gallatin (1882-1952)
Untitled, 1938
Oil on canvas, 20¼ x 24¼
Gift of Philip Morris Incorporated 76.32

William J. Glackens (1870-1938)
Hammerstein's Roof Garden, c. 1901
Oil on canvas, 30 x 25
Purchase 53.46

Marsden Hartley (1877-1943)
Painting No. 5, 1914-15
Oil on canvas, 39½ x 31¾
Anonymous gift 58.65

Landscape, New Mexico, 1919-20
Oil on canvas, 28 x 36
Gift of Frances and Sydney Lewis 77.23

Robert Henri (1865-1929)
Gertrude Vanderbilt Whitney, 1916
Oil on canvas, 50 x 72
Promised gift of Flora Whitney Miller
P.32.77

Edward Hopper (1882-1967)
Night Shadows, 1921
Etching; image 6⅞ x 8⅜, sheet
9⅞ x 11⅞
Gift of Gertrude Vanderbilt Whitney
31.691

Gaston Lachaise (1882-1935)
Dolphin Fountain, 1924
Bronze, 17 x 39 x 25¼
Gift of Gertrude Vanderbilt Whitney
31.41

Robert Laurent (1890-1970)
The Flame, c. 1917
Wood, 18 x 3½ x 3½
Gift of Bartlett Arkell 42.1

George Luks (1867-1933)
Armistice Night, 1918
Oil on canvas, 37 x 68¾
Anonymous gift 54.58

Stanton Macdonald-Wright (1890-1973)
Oriental Synchromy in Blue-Green, 1918
Oil on canvas, 36 x 50
Purchase 52.8

John Marin (1870-1953)
Region of Brooklyn Bridge Fantasy, 1932
Watercolor on paper, 18¾ x 22¼
Purchase 49.8

Reginald Marsh (1898-1954)
Ten Cents a Dance, 1933
Egg tempera on panel, 36 x 48
Bequest of Felicia Meyer Marsh 80.31.10

Alice Trumbull Mason (1904-1971)
Free White Spacing, 1939
Oil on linen, 22 x 27¼
Gift of Emily and Wolf Kahn 75.49

Jan Matulka (1890-1972)
Arrangement with Phonograph, 1929
Oil on canvas, 30 x 40
Gift of Gertrude Vanderbilt Whitney
31.298

Elie Nadelman (1882-1946)
Sur la Plage, 1916
Marble and bronze, 23 x 26¼ x 7½
(with base)
Promised 50th Anniversary Gift of the
Sara Roby Foundation in honor of Lloyd
Goodrich P.3.79

Reuben Nakian (b. 1897)

Seal, 1930

Bronze, 17½ x 9 x 15

Purchase 31.57

Maurice B. Prendergast (1859–1924)

May Day, Central Park, c. 1901

Watercolor on paper, 14½ x 21¾

Purchase (and exchange) 48.19

Sailboat Pond, Central Park, c. 1902

Watercolor on paper, 18¾ x 21¾

Promised 50th Anniversary Gift of an
anonymous donor P.13.80

Ad Reinhardt (1913–1967)

Number 30, 1938

Oil on canvas, 40½ x 42½

Promised gift of Rita Reinhardt P.31.77

Charles Sheeler (1883–1965)

River Rouge Plant, 1932

Oil on canvas, 20 x 24

Purchase 32.43

John Sloan (1871–1951)

Backyards, Greenwich Village, 1914

Oil on canvas, 26 x 32

Purchase 36.153

Sixth Avenue Elevated at Third Street,
1928

Oil on canvas, 30 x 40

Purchase 36.154

Joseph Stella (1877–1946)

Luna Park, 1913

Oil on composition board, 17½ x 23½

Gift of Mrs. Charles A. Goldberg 72.147

*The Brooklyn Bridge: Variation on an
Old Theme*, 1939

Oil on canvas, 70 x 42

Purchase 42.15

John Storrs (1885–1956)

Forms in Space, 1924

Aluminum, brass, copper and wood on

black marble base, 28½ x 5½ x 5½

Gift of Charles Simon 77.58

Composition Around Two Voids, 1932

Stainless steel, 20 x 10 x 6

Gift of Monique Storrs Booz 65.34

Albert Swinden (1901–1961)

*Sketch for Mural, Williamsburg Housing
Project*, c. 1936

Gouache on board, 8 x 11

The John I. H. Baur Purchase Fund and
the M. Anthony Fisher Purchase Fund
81.1

Abraham Walkowitz (1880–1965)

Cityscape, c. 1915

Oil on canvas, 25 x 18

Gift of Philip Morris Incorporated 76.11

Max Weber (1881–1961)

Chinese Restaurant, 1915

Oil on canvas, 40 x 48

Purchase 31.382

Figure in Rotation, 1915, cast 1959

Polychromed bronze, 24½ x 6½ x 7

50th Anniversary Gift of the Edward
R. Downe, Jr., Purchase Fund 80.1

Grant Wood (1892–1942)

Study for Breaking the Prairie,
c. 1935–39

Colored pencil, chalk and pencil on
butcher paper; triptych, 22¾ x 80¼
(overall)

Promised gift of Mr. and Mrs. George D.
Stoddard P.2.76

Whitney Museum of American Art
Fairfield County

One Champion Plaza
Stamford, Connecticut 06921
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Tuesday-Saturday 11:00-6:00
Free Admission

Supported by Champion International Corporation