The roots of the modern period are generally traced to the late nineteenth century. The completion of the Industrial Revolution, the progress of electronic technology and the necessity for specialization, fragmented the comparatively unified worldviews of the previous era. Automation, wars, revolutions and social upheavals have proceeded during the twentieth century at such a pace, in fact, that men and women have had difficulty keeping up with themselves. While new means of communication and transportation have seemed to shrink the globe, the vast expansion of knowledge has made it impossible to view the world as a whole. Modern art is thus characterized by a plethora of competing styles and methods, by countless "isms" and schisms.

Such diversity in styles is also a consequence of the underlying relativism of modern life. Relativism is a philosophical idea expressing the belief that the only thing that is permanent is change. As opposed to the absolute and immovable space which Newton had described in his observations of physical phenomena, Albert Einstein saw that in a world where everything was changing, observations must be based on the relative position of the observer in order to be valid. In the field of human relations, anthropologists have studied the ways ethical considerations are relative to local customs, and social and economic conditions. Modern art as the mirror of this relativistic world assumes multitudinous shapes in order to reflect the great number of spacial and human images.

In Cubist art, for example (see Kerkam's *Self Portrait No. 1*), bodies are represented from several viewpoints simultaneously. Freed from an exclusive devotion to classical naturalism and Renaissance perspective, modern artists were also able to draw inspiration from a variety of sources, including medieval and non-western forms. From these kinds of inspiration, artists learned the method of abstracting the essence from familiar shapes and forms. Like the Cubists, the Abstract Expressionists (see Rivers' *Drug Store*) continued to acknowledge the two-dimensionality and the shape of their canvas. They did not attempt to create the illusion of deep space and fully rounded forms (though their paintings often have some sense of depth). Similarly, Color-field painters like Paul Jenkins (see his *Phenomena Chinese Calendar*) reduced their works to subtle and sensitive saturations of intense color, with no figural references. The emotional intensity of such works was followed by the irreverence of Pop art (see Rivers' *Drugstore*) and the coolness of Minimalism (as in Freed's *Encasement*).

While it is possible to a certain extent to plot the succession of modern "isms" in terms of a logical development, it is important to keep in mind the flexibility of such a chronology. As is evident from the dates of works in the Museum's *Isms and Others* exhibit, modern artists often choose to take up the challenge set forth by previously existing styles. At one level, it is the repertoire of recognizable styles and "isms" that itself constitutes the modernist era. Modernism, understood as an over-arching stylistic period, has been severely challenged since the 1970s when relativism became even more firmly entrenched, and the whole notion of artistic authorship was challenged by works of.
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Conceptual art—in which a commonly held concept could form the basis of an artwork—and Post-modern art—loosely defined as an eclectic montage of previous styles and approaches (Partially adapted from William Fleming, *Art and Ideas*, New York: Holt, Rinehart, Winston, 1980.)
Charles White (American, 1918-1979)
Birth of Spring, 1961
Charcoal drawing (63.33)
Gift of the Childe Hassam Fund of the American Academy
of Arts and Letters, New York

A Chicago native, Charles White was born in 1918, the son of working class parents. He participated in the “Chicago Renaissance,” a mid-western movement of the 1930s, 40s and 50s that, like the earlier “Harlem Renaissance,” was characterized by socially critical cultural expressions by African Americans. In the late 1940s White began to devote his attention to the creation of monumental finished drawings in charcoal, wash, and ink. His large drawings often took months to complete, and his imagery focused on the social and spiritual lives of African Americans.

The Birth of Spring was created in 1961, during the early years of the American Civil Rights movement. The woman’s somber face and weathered hands testify to a life of physical and emotional pain, yet she rises out of the darkness into the open space above. Historian Peter Clothier described the figure as an “ancestral presence” removed from time and place, “existing somewhere between America and Africa.”
Born in Chicago, Robert Natkin traveled to New York City in the 1950s, where he moved in the same circles as the Abstract Expressionists Willem de Kooning and Mark Rothko. While he claimed that he was more inspired by the color and lyricism of European modernists, such as Paul Klee, Emil Bonnard and Henri Matisse, Natkin adopted many of the intuitive working methods of his American contemporaries. His non-representational paintings are characterized by layers of texture and vibrant color. In 1991, Natkin compared his improvisational working methods to those of a jazz singer. “I feel like a scat artist,” he said, as he described his work on a monumental abstract mural for the lobby of Rockefeller Center in New York City.

Natkin is intrigued by the formal qualities of textiles, and he remembers a childhood dream in which he found himself enveloped in the weave of a Persian rug. His artworks often incorporate fabric patterns into their designs, and the artist sometimes presses rags, clothing and paper towels into the painted surfaces of his pictures. In _Beyond the Sapphire and Sound_, dots, cross-hatched lines, and layers of mesh patterns create a textile-like design infused with light and color.
Paul Jenkins (American, b. 1923)
Phenomena Chinese Calendar, c. 1962
Oil on canvas (67.70)
Gift of Mr. and Mrs. Werner Muensterberger

This painting is most closely related to the type of painting known as Color-Field. It emerged in the early 1960s as a reaction to the intense pathos of Abstract Expressionism (see Rivers' Drugstore which is related to both Abstract Expressionism and Pop Art). Whereas Jackson Pollock and other Abstract Expressionists had aimed for a direct and unmediated expression of their inner selves by means of a dramatic and forceful application of paint, Color Field artists sought to exercise greater control and to create a cool, serene and relatively placid new aesthetic.

Helen Frankenthaler in 1953 and later Morris Louis, worked with a staining acrylic pigment poured onto unprimed, unstretched canvas to create soft, quiet veils of color. Though Jenkins works in oil pigment on primed canvas (canvas which is covered in a white undercoat), his work is visually related to that of Frankenthaler and Morris. His veils of magenta, purple and green are applied with a cloth rag which leaves a residue of subtle textural effects.

Jenkins was born in Kansas City and trained as an artist at both the Kansas City Art Institute and at the Art Students League in New York. About 1960, Jenkins began preceding the title of his paintings with the work "Phenomena," by which he means events, manifestations, and "the capture of ever-changing reality, both in the act of painting and in the final result." As to the often cryptic titles themselves, like Chinese Calendar, he has said: "In my painting I try to find the identity word that will secure an attitude towards the painting rather than provoke a visual object that the eyes will seek out."
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**Thomas Hart Benton** (American, 1889 - 1975)

*Portrait of a Musician*, 1949

Casein ground and egg tempera on panel (67.136)

Anonymous gift

Published: *Handbook*, no. 141

The term Regionalism has come to mean the portrayal of the American scene, consisting especially of rural views that recall the traditionalism and picturesqueness of American life. The movement originated in the 1930s, and its proponents believed in the superiority of representational" over "abstract" art. They believed that art should be accessible to the public in style and subject, and that this was best achieved through the depiction of recognizable, naturalistic forms. Following World War I, there was a revival of interest in purely American themes and a specifically American style. The country had become isolationist, and sought inspiration from within its own borders.

Several reasons have been suggested for this turn. Many had blamed the Europeans for the War which they felt Americans should not have had a part in, and there was a general dislike of European tendencies, including European art. As a result of the financial hardships of the Great Depression of the 1930s, the country became even more absorbed with its own problems as it was forced to cope with poverty, unemployment and the plight of mid-American farmers. While New York City was the national cultural center of these years, middle America fostered new kinds of artistic expressions. Writers such as Willa Cather, Sinclair Lewis and Sherwood Anderson wrote movingly about the lifestyles of middle Americans. Painters rebelled against the elitism of an academic style and chose local subject matter--wheat harvests, cyclones, and gritty farm folk--as worthy of representation. Grant Wood, John Stuart Curry and Thomas Hart Benton are the most famous of the Regionalist painters.

Benton was born in Neosho, Missouri, and was the son of a Missouri congressman. As a child he taught himself to draw and received his first professional employment as a cartoonist for The *Joplin American* at age seventeen. He later received professional training in Chicago, Paris and New York, but returned to Missouri in the 1930s to paint images of daily life. He was active as a mural painter, and was commissioned to create several large murals such as those in the Missouri state capital in Jefferson City.

Throughout his long career, Benton was fascinated by musicians as subjects of his paintings. He made on-the-spot sketches of musicians while they were playing, and then used these to create the finished painting in his studio. In this work, he captured the cool elegance of a Kansas City jazz player engrossed in his playing. Through the hazy background, Benton suggests a kind of melancholy blues tune. His exaggeration of the rhythmical contour of the figure is also suggestive of music and of the unity of musician and instrument.

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Earl Kerkam (American, 1891-1965)
Self Portrait No. 1, c. 1957
Oil on masonite (68.424)
Gift of Dr. and Mrs. Martin H. Stein

This work is an example of the Cubist style first formulated by Georges Braque and Pablo Picasso around 1910. Painters since the Renaissance had thought of the picture as a bounded two-dimensional surface that acted as a window into an imaginary world behind that surface. Generally, three-dimensional objects were convincingly portrayed in one-point perspective (see Melone's Madonna and Child, for example) and with gradual shading from light to dark to create the illusion of roundness or solidity. Painters also used easily understood symbols or signs to guide viewers' eyes. Modern painters such as Braque and Picasso sought new ways to organize and present these symbols. Influenced in part by modern technologies—the development of cinema, etc.—these artists gradually developed new systems of representation which merely suggested their subject matter, and it became a job for the minds and memories as well as the eyes of viewers to decode these signs.

As in the works of Braque and Picasso, Kerkam has broken up his image into separate fragments which suggest facial features: eyes, nose, mouth. Light and shadow are not used to create convincing and coherent illusions of traditional three-dimensional space, but instead signal an "idea" of roundness or three-dimensionality. Lines drawn on the surface help organize the free-floating shards of color into a grid system that echoes the rectangular format of the picture itself. This helps call attention to the fact that the picture is just that, a painted object, rather than an imaginary scene behind the surface of the canvas. Such an emphasis on the literalness of the picture itself was later carried on in the work of the Minimalists (see Douglass Freed's Encasement).

Many artists create self-portraits. Rembrandt and Van Gogh, for example, left numerous such images that allow us to trace their evolving self-perceptions. It is possible to interpret Kerkam's Cubist Self Portrait No. 1 as a recognition of and an homage to his formal predecessors Braque and Picasso, and as a situating of his own place within the artistic legacy of modernism.

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**Larry Rivers** (American, b. 1923)

*Drugstore*, c. 1960

Oil on canvas (69.106)

Gift of Mr. and Mrs. Marvin Small

For Larry Rivers, the process of painting, the painting’s expressive potential and the depicted subject are of equal importance. This places his work at a very interesting juncture between the two seemingly opposing movements of Abstract Expressionism and Pop Art. Throughout the 1950s, Abstract Expressionists had created grand works which glorified individual artist's gestures as they were translated into expressive brush strokes. Though small in scale, the broad sweeps of pigment in *Drugstore* lend the work a grand monumentality, which relates it directly to the Abstract Expressionist aesthetic.

But the work is also connected to Pop Art--which was in part a reaction to the exalting of such abstract gesture--in that it is referential to culture outside the art world and the artist's own psyche. It is not purely a record of the artist's subjective feelings, but is an abstracted depiction of a cultural space, a drugstore. Through the incorporation of the brand name "KODAK," seen in reverse through the drugstore window, the artist expresses an interest in popular cultural phenomena. Pop artists believed that art should be accessible to a broad audience, and hoped to achieve this accessibility through depicting recognizable signs and symbols from popular culture. Such art came along at a time when mass advertising and television were taking a huge leap into American homes. By incorporating advertising images into their work, Pop artists like Andy Warhol and James Rosenquist recognized that the imagery of mass culture, rather than a direct encounter with nature, increasingly defined the norms of experience in the contemporary world.
Moses Soyer (American, 1899-1974)
Dancer, ca. 1930
Oil on canvas (69.1008)
Gift of Mr. and Mrs. Marvin Small

Raised in an artistic and intellectual family, Moses Soyer studied art in New York at Cooper Union, the National Academy of Design, and the Modern School, where Robert Henri and George Bellows influenced him strongly. Henri and Bellows were part of the Ashcan School, a group of artists who specialized in scenes of gritty urban life. Perhaps because of this influence, both Moses Soyer and his twin brother Raphael became noted Social Realist artists, painting the lives of ordinary people during the Depression era and the later twentieth century.

For the most part, the brothers painted with a brushy quality that recalled the styles used by artists of the Ashcan School. Both Soyer brothers also sought to make statements about modern society by portraying workers engaged in everyday activities. After the Depression, Moses Soyer turned to other themes and began to paint ballet dancers, which became a predominant subject in his later art. Dancer is an early manifestation of Soyer’s interest in this theme, and the painting may be an oil sketch for a larger work.
Charles Demuth (American, 1883-1935)

*New England Landscape, No. 8: Mt. Monadnock*

c. 1912-1915

Oil on panel (76.3)

Born in Lancaster County, Pennsylvania, Charles Demuth studied at the Pennsylvania Academy of Fine Arts with the American Impressionist painter William Merrit Chase. In 1904 and again in 1907, Demuth traveled to Paris where he encountered the work of Post-Impressionist artists Paul Gauguin, Paul Cézanne and others. He lived in France between 1912 and 1914 and was undoubtedly influenced by Fauvist painters such as André Derain and Henri Matisse as well as by the Cubists.

With *New England Landscape No. 8: Mt Monadnock*, Demuth brings a Fauve aesthetic to the United States. The artist heightens and exaggerates natural color: sunlight on the grass is painted bright yellow, brown leaves become orange, and gray clouds and shadows are rendered in bright blues and vivid violets.
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**Dwight W. Tryon** (American, 1849-1925)
*C Spring Evening – Sunset*, 1910
Oil on mahogany panel (77.237)
Bess Schooling Memorial Gift

Dwight W. Tryon is considered a major proponent of the American Tonalist movement. Artists associated with this style, such as George Inness and Thomas Dewing, were concerned with the poetic evocation of nostalgia and reverie in landscape. Tones of single colors dominate their works, which often picture the natural world enveloped in a misty atmospheric haze.

Tryon trained in Paris between 1876 and 1879. In France he encountered the landscape paintings of the Barbizon artists, especially admiring the work of Jean-Baptiste-Camille Corot. In the 1880s, when he returned to the United States, Tryon began to suggest atmospheric effects through subtle variations of color tones. By 1910, the artist was working with a pale palette of colors, and works like *Spring Evening – Sunset* suggest an awareness of the innovations of the Impressionists in both Europe and America.
Adja Yunkers’ *Aegean V* series was made after a trip to Greece and was inspired by the bright blues and whites of the Mediterranean landscape. The series consists of eight works, both prints and paintings. The white-on-white collage of this canvas interacts playfully with the band of blue pigment, subtly drawing attention to the intricacies of the outline.
Manuel Espinoza (Venezuelan, b. 1937)
Gran Ofrenda de los Pajaros [Great Offering to the Birds], 1975
Oil on canvas (78.235)
Gift of Mr. W. James Lopp II

Espinoza’s Great Offering reflects the influence of Abstract Expressionism (see also Jenkins’ Drug Store). It is composed of bold gestural strokes, which are expressive of both the inner world of the artist and the work’s frenzied subject matter. The overlapping of forms and the suggestion of shadows, while not intended to construct a fully three-dimensional, illusionistic space, do create a sense of depth that contributes to the work’s powerful formal presence.

In the past, the work of Latin American artists such as Espinoza, was often undervalued and seen as derivative of European and North American modernist innovations. Certainly, artists working in other parts of the world were influenced by these developments. But Latin American artists have also frequently incorporated elements of native tradition into their work, often imbuing it with a powerful spiritual aspect. As Espinoza’s title suggests, this work may refer to ancient cultic ritual. The pedestal-like central form and bright red color are suggestive of blood and sacrificial rites. Light seems to emanate from behind the pedestal form, perhaps symbolizing the power of the Great Offering.
VICTOR VASARELY, Hungarian (b. 1908)
Uzok, 1952
Oil on canvas (81.54)
Gift of Mary C. Hazard in honor of Leland Hazard

Vasarely is known as the founder of the Op Art movement which blossomed for a short period in the 1960s in Europe and the United States. Op is short for optical art. Op paintings are always abstract and are connected with the notion of optical illusions. Their static, two-dimensional surfaces are intended to create the illusion of movement. Vasarely had originally planned a career in medicine but gave it up in order to join the Budapest Bauhaus in 1929. The Bauhaus was a school based on Constructivist ideas, meaning that it was made up of avant-garde artists who took a rational and scientific approach toward art and design. There Vasarely became acquainted with the theories of abstract art. In 1930 he settled in Paris and worked in advertising and commercial art and later began to translate natural shapes into simplified geometric signs in his paintings. His interest in perspective led him to investigate pictorial space not as a two-dimensional entity, but rather as a three-dimensional one, resulting in the execution of pictorial experiments with optical illusion and perception. Vasarely worked with what he termed his "planetary folklore," an alphabet of around thirty colors and geometric form which he combined in infinite ways. He believed that in order to make art more integrated with society, the type of the solitary, "genius" artist--one who created unique, precious objects--should give way to the conceptualist artist, whose designs could be reproduced and widely disseminated through mechanical processes.

Op Art was first widely recognized in 1964, just prior to a Museum of Modern Art exhibition titled "The Responsive Eye." Many critics were not impressed. One complained that Op could have been achieved using objects "taken from the diagrams of Gestalt psychologists [i.e., that it was not art at all]," and dismissed it as "perceptual gimmickry." Because it was so grounded in illusionism (the major premise of art since the Renaissance), it was believed by some to be a step backward from the modern mode of vision (based purely on the expression of the internal rather than external world) first explored by the Abstract Expressionists and followed in the work of the Color Field painters (see Jenkins' Phenomena Chinese Calendar). Much like Pop Art (see Rivers' Drug Store), however, Op became an instant success with the media and the public. The use of flickering patterns and shrill color contrasts proved very appealing to most viewers.
Newell Convers Wyeth (American, 1882-1945)
The Battle of Westport, October 23, 1864, ca. 1921
Study for a mural in the Missouri State Capitol, Jefferson City, Missouri
Oil with pencil and charcoal on canvas (87.30)

Newel Convers ("N.C.") Wyeth was born in Needham Massachusetts in 1882. He is one of the most important painter-illustrators of the first half of the twentieth century, and the patriarch of a family of artists that includes his painter son, Andrew Wyeth. The elder Wyeth specialized in book illustrations as well as large scale mural paintings.

This painting is a study for a lunette decorating the Missouri State Capitol building in Jefferson City. The Capitol Decoration Commission asked Wyeth to paint two murals representing Civil War battles in Missouri. Because both the North and South received strong support in the state during the conflict, Wyeth was asked to paint a Confederate victory (The Battle of Wilson’s Creek), and a Union triumph (The Battle of Westport).

The decisive Battle of Westport took place towards the end of the Civil War. The Confederates made a desperate cavalry charge in an attempt to overtake Union batteries positioned along a ridge near Kansas City. Union forces met the charge and the seven hour cavalry fight was one of the fiercest battles of the war. The battle is sometimes called the “Gettysburg of West.” Northern forces were victorious, and it was the last major Civil War battle in Missouri.
MODERN

Douglass Freed (American, b. 1944)

Encasement, 1983

Oil on canvas, multi-paneled structure (91.336)

The term Minimalism is used to describe a kind of art that aims to reduce painting and sculpture to its essentials. Minimalism first appeared in the 1960s and was the first art movement of international significance pioneered exclusively by American-born artists. Like the Abstract Expressionists (see Rivers' Drugstore), artists working in this tradition create works that are not representational. Minimalist artists carry abstraction to an extreme, however, and focus on the bare-bones of geometric abstraction. The style dominated the art of the late 1960s just as Abstract Expressionism had dominated the art of the 1950s (see Rivers' Drugstore and Jenkins' Phenomena Chinese Calendar)--and as no single style would do in the 1970s, when artists worked in a wide variety of eclectic styles.

Minimalist painting, like Freed's, eliminates representational imagery and illusionistic pictorial space in favor of a single unified image, often composed of smaller parts arranged in a grid-like pattern. Despite the tendency toward mathematically regular compositions, Minimalist painting varies widely. It may be monochromatic, or multi-pigmented, as in the case of Freed's work. In either case, the intention is to reduce painting to its simplest components. As in Color-Field painting, to which Minimalism is closely related (see Jenkins' Phenomena Chinese Calendar), color itself may become the subject.

Freed also makes use of "shaped canvases." Paintings, as we know, are typically rectangular (though paintings on panels of various shapes were popular in Europe during the Renaissance, as in the Student of Benozzo's Processional Cross, and Melone's Madonna and Child). The term shaped canvas was first used to describe the "notched" paintings of Minimalist artists like Frank Stella, exhibited in New York in 1960. In these paintings, symmetrically arranged pinstripes echoed the unconventional shape of the stretched canvas support, though in Freed's work, there is not such a rigid correspondence between the shapes of the canvases and the painting of their surfaces. Freed often combines several of these canvases to form a larger whole, as in Encasement, a bit like a large puzzle. This form also faintly echoes that of medieval polypytch altarpieces (see Flight Into Egypt, for example).
MODERN

Jörg Schmeisser (German, b. Stolp, Pomerania, 1942)

Zustande II, 1984
Etching (92.6.1-7)

Born in Stolp, Pomerania in 1942, Jörg Schmeisser studied studio art at the Fine Arts Academy in Hamburg, Germany, and the Kyoto City Fine Art University in Japan, with an emphasis in drawing and printmaking. He currently holds a position as Head of the Printmaking Workshop at the Canberra School of Art in Australia. Starting in 1965, Schmeisser spent nine summers in Greece and Israel as a draftsman for the University of Missouri archaeological excavations, which were headed by the Weinbergs.

Jörg Schmeisser generally starts with a visual or emotional experience, and his prints stress the importance of craftsmanship during the creative process. He usually finds inspiration for subject matter in his extensive travels, including the summers spent working for the Weinbergs on University of Missouri expeditions. Denounced at times for not including socially conscious themes in his artwork, Schmeisser chooses to communicate affection for his subjects, rather than anger or criticism.
Romare Bearden (American, 1913-1988)

Conjunction, 1979

Color lithograph (92.81)

Romare Bearden grew up in New York City’s Harlem, where he met many of the cultural leaders of the Harlem Renaissance as a child. In the 1930s he studied art at New York University and the Art Students League. Bearden also spent time in Paris, where he was influenced by European modernism and abstraction. In the 1960s Bearden became interested in representing African-American themes in his art. He became famous for his painted collages made up of photostats and cut paper, which represent black people in ambiguous times and spaces.

Conjunction and Bearden’s other color lithographs of the 1970s reflect the artist’s lifelong aesthetic interest in the culture of the Caribbean, where he and his wife Nanette had a home. The bright colors and patterns are distinctly modern, while at the same time they recall the decorative traditions of the West Indian islands and Africa.
Romare Bearden (American, 1913-1988)

Three Women, 1979
Color lithograph (92.82)

Romare Bearden grew up in New York City’s Harlem, where he met many of the cultural leaders of the Harlem Renaissance as a child. In the 1930s he studied art at New York University and the Art Students League. Bearden also spent time in Paris, where he was influenced by European modernism and abstraction. In the 1960s Bearden became interested in representing African-American themes in his art. He became famous for his painted collages made up of photostats and cut paper, which represent black people in ambiguous times and spaces.

Later in his life, Bearden said that his imagery was related to the musical traditions of blues and jazz. His paintings, collages and prints can be compared to musical improvisations in which memories of colors, textures and sounds are mixed together to create compelling works of art. Three Women and Bearden’s other color lithographs of the 1970s use color and shape to draw on this musical interest, while at the same time, they recall the decorative traditions of the West Indian islands and Africa.
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Romare Bearden (American, 1913-1988)
Pilate, 1979
Color lithograph (92.83)

Romare Bearden grew up in New York City’s Harlem, where he met many of the cultural leaders of the Harlem Renaissance as a child. In the 1930s he studied art at New York University and the Art Students League. Bearden also spent time in Paris, where he was influenced by European modernism and abstraction. In the 1960s Bearden became interested in representing African-American themes in his art. He became famous for his painted collages made up of photostats and cut paper, which represent black people in ambiguous times and spaces.

Pilate and Bearden’s other color lithographs of the 1970s reflect the artist’s aesthetic interest in African culture. Bearden expresses this interest through simplified forms inspired by African art and the Synthetic Cubism of Pablo Picasso and Stuart Davis. “I work out of a response and need to redefine the image of man in terms of the Negro experience I know best,” Bearden said of his work. The Caribbean culture depicted in this print provides another aspect of the African experience.
MODERN

Romare Bearden (American, 1913-1988)

*Firebirds*, 1979

Lithograph (92.84)

The art of African-American artist Romare Bearden is derived from European modernism, African tribal forms, Byzantine mosaics, and Chinese calligraphy. In the 1960s he achieved acclaim with the development of his photomontages which addressed African-American political and social themes, genre, street scenes, and jazz musicians. Bearden's art cuts across color boundaries, yet testifies to its cultural heritage. He translated well-known collages into monoprints and graphic works seeking to make his imagery more accessible.

*Firebirds* is now on view in *Isms and Others in the Twentieth Century*. Executed in 1979, this work exemplifies Bearden's style. Bold, flat areas of color create a collage effect that recalls African cloth. Bearden said, "In my work, if anything, I seek connections so that my paintings can't be only what they appear to represent. People in a baptism in a Virginia stream are linked to John the Baptist, to ancient purification, and to their African heritage. I feel this continuation of ritual gives a dimension to the works so that the works are something other than mere designs." *Romare Bearden: The Human Condition*, New York: 1991)

*Firebirds* may be associated with the phoenix, the bird of Egypt thought to be tied to the sun-god. According to legend, the phoenix lived for 500 years. It laid an egg in its nest, set it on fire, and out of the ashes, a new phoenix was born. This relates to ideas about rebirth and resurrection of the dead, and to both pagan and Christian beliefs.
Dale Chihuly (American, b. 1941)  
*Lime Persian Single with Vermilion Lip Wrap* 1993  
Glass (94.1)  
Gift of Museum Associates, Members’ Choice

Dale Chihuly studied sculpture and interior design at the University of Washington, the University of Wisconsin–Madison, and the Rhode Island School of Design. He also learned glassblowing techniques in Murano, Italy, an important international center of glass production. The popularity of Chihuly’s work has helped to blur the lines between fine art and craft. His works are celebrated for their vibrant color, fluid shapes, and the fragility of their blown glass forms.

In his studio in Seattle, Chihuly draws or paints a sketch of each work, then (with the help of his assistants), blows molten glass into shapes to match his original drawings. *Lime Persian Single with Vermilion Lip Wrap* is part of Chihuly’s *Persian* series, which consists of glass sculptures that are smaller and more intensely decorated than the artist’s earlier works.
Ed Paschke (American, 1939-2004)
*Kiss I*, 1996
Oil on linen (97.17)
Gilbreath-McLorn Museum Fund

Ed Paschke studied at the School of the Art Institute of Chicago in the 1960s, where he was influenced by Pop Art and by the works of nineteenth- and twentieth-century artists such as Paul Gauguin, and Pablo Picasso. His paintings contain imagery from the popular culture and explore themes of aggression and physical incongruity in modern life. Paschke often used lurid neon color combinations as part of his anti-aesthetic approach.

In the 1980s, Paschke incorporated electronic media into the creation of many of his works. The use of computer-generated images allowed him to explore technology’s impact on human life. He wrote: “Increased worldwide connections through cyberspace and international multiculturalism have improved communication and enhanced our lives on many levels. It is ironic that these same factors have increased our sense of isolation and detachment. . . . My paintings explore these issues through metaphor and the juxtaposition of symbols.”

*Kiss I* exemplifies Paschke’s style and subject matter. Disembodied heads appear in many of his paintings, signifying the relationships and voids that exist between individuals in the modern world. Paschke’s use of patterning and bright colors call to mind imagery from the internet and the mass media, while the repetition of motifs forces us to question the nature of individuality.
MODERN

Pablo Ruiz y Picasso (Spanish, 1881-1973)

Owl Vase, between 1947 and 1963
Earthenware (99.1)
Gift of Kate Ellen Rogers

Spanish-born artist Pablo Picasso settled in Paris in 1900, eventually becoming one of the twentieth century’s most innovative and influential modernists. As one of the inventors of Cubism, Picasso often abstracted natural forms, radically simplifying observable reality. In the 1940s, 50s and 60s, he adopted an abstract style in which he depicted objects in nature as a witty series of simple lines, shapes and geometric forms.

Picasso began to produce ceramics at the Madoura studio in Vallauris, France, in 1947. His interest in this traditional art form reflected his Mediterranean heritage and allowed him to experiment creatively with slips, glazes, and wheel-thrown pottery forms. Playful shapes characterize Picasso’s ceramic creations, and his output in Vallauris was quite prolific. With the help of assistants, he completed more than one thousand pieces in his first year at the studio.

The owl became a common motif in Picasso’s art beginning in 1946. It appears in prints and drawings from this time period as well as in his ceramics. The Owl Vase is made up of a variety of pottery forms; the main body was created in one piece on the wheel, while the base and the tail were made as separate sections and then joined to the body.
MODERN

**Pablo Ruiz y Picasso** (Spanish, 1881-1973)
*Fish Platter*, between 1947 and 1963
Earthenware (99.2)
Gift of Kate Ellen Rogers

As a child growing up in Málaga, Spain, a city founded in pre-Roman times by the Phoenicians, Picasso became familiar with the forms and styles of ancient pottery. He continued to express an interest in ancient forms when he set up the Madoura ceramics studio in Vallauris, France in 1947. Because of its mineral-rich soil, Vallauris had been an important center for the production of pottery since the time of Roman colonization. Picasso’s presence there in the 1950s and 60s helped to revive the town’s flagging ceramics industry, which had been damaged by the introduction of metal cookware after World War I.

With the *Fish Platter*, Picasso modernizes a common Greek serving dish, often decorated with fish. Picasso, however, subverted the original purpose of the fish platter by treating the fish as a three-dimensional object in relief rather than as a motif to be painted or incised on the platter’s surface. Picasso’s modern version of the fish platter was made in a mold and is glazed with oxide pigments to produce the blues and greens.
Nam June Paik (Korean, 1932-2006)

Anten-nalope, 1996
Multi-media assemblage (2000.2)
Gilbreath-McLorn Museum Fund

Nam June Paik grew up in Seoul, Korea, moving to Tokyo in 1950 during the Korean War. After studying philosophy and music in Germany, he became involved in the Fluxus movement of the 1960s with George Maciunas, Joseph Beuys, John Cage and others. Members of Fluxus organized “performances” that blurred the lines between art, theatre, music and vaudeville. Following the lead of Marcel Duchamp and the Dada artists of the 1910s and 20s, these avant-garde performers placed objects, animals and people in unusual contexts and allowed their movements, actions and reactions to contribute to the meaning of the works.

In the 1960s, Paik’s experience with Fluxus inspired him to become a pioneer of video art. For him, the kinetic television screen was one of the twentieth century’s most universal and enduring icons. For five decades, Paik has been celebrated for his television sculptures and installations.

Anten-nalope is part of a series of animal sculptures Paik designed in the 1990s. The assemblage is made from television cabinets, a vintage phonograph horn, an antique telephone mouthpiece and other components. Paik was inspired by Neolithic cave paintings of animals, and the Anten-nalope encourages viewers to contemplate their relationship with nature in a technological age. Today many people are more familiar with animals on a video screen than they are with actual living creatures.
Charles Rosen (American, 1878-1950)
*Coastal Landscape*, 1908
Oil on canvas (2001.9)

Charles Rosen’s *Coastal Landscape* is an excellent example of American Impressionism. Towards the end of the nineteenth century, American artists such as John Singer Sargent, William Merritt Chase and Childe Hassam encountered Impressionist paintings in Europe and brought the style back to the United States. Like the French Impressionists, they painted out-of-doors, picturing the ordinary in nature rather than the picturesque. They painted with loose brushstrokes and bright colors, attempting to represent the fleeting effects of light and atmosphere in their artworks.

Rosen belongs to the second generation of American Impressionists. Born in Reagantown, Pennsylvania, he studied illustration at the National Academy of Design, but soon became interested in Impressionist painting. He studied with William Merritt Chase and Frank DuMond at the New York School of Art, and in 1903 he moved to New Hope, Pennsylvania, where he became well known for his snowscapes, seascapes and industrial river scenes.

*Coastal Landscape* is typical of Rosen’s early work, reflecting the influence of Chase and DuMond with its loose brushstrokes and unsentimental evocation of the commonplace in the natural world.
Grace Hartigan’s *The Gallow Ball* exemplifies the American Abstract Expressionist style of the 1940s and 50s. The leaders of this movement, Jackson Pollock and Willem de Kooning, often abstracted or abandoned subject matter in order to focus viewers’ attention on expressive and energetic form. Influenced by the Swiss psychoanalyst Carl Jung, many Abstract Expressionists wanted their works to reflect unconscious energies through the gestural act of painting. Artists applied pigment with bold brush strokes and sometimes dripped or poured paint directly onto their canvases.

Born in Newark, New Jersey, Grace Hartigan belongs to the second generation of Abstract Expressionists associated with the New York School. Although trained as a mechanical engineer, she began her career as a painter in the 1940s and was influenced by de Kooning and Pollock. She also admired the expressive paintings of the Spanish masters Diego Velázquez and Francisco Goya.

As one of her earliest works, *The Gallow Ball* reflects Hartigan’s interest in both the warm, dark palette of the Spanish masters and the highly gestural style of the first-generation of Abstract Expressionists. She also incorporated newspaper collage into the painting, a technique first employed by early modernists such as Pablo Picasso.
Sharon Jacques (American, b. 1956)
The Collector, 1999
Acrylic on unstretched canvas (2004.53)
Gilbreath-McLorn Museum Fund

As an artist living in New York in the 1980’s, Sharon Jacques actively exhibited her artwork while working as an educator at New York’s Museum of Modern Art. Her paintings and installations encourage the viewer to think about the individual’s relationship with images in museum settings.

The Collector depicts an anonymous collector’s face at the very center of the canvas, intruding upon a geometric pattern of blacks, whites, and grays. She is placed at eye-level with viewers, encouraging them to participate in a mirror-like exchange of gazes. Paint is applied in transparent glazes so that the collector’s face merges with the field. We look at her as she stares back at us.

The artist describes what she hopes to accomplish in this painting with the following words: “I was interested in conveying the notion that as we perceive, we project. In this case we see a quite literal projection of self (the collector’s self) into the work.”

Jacques designs her unstretched canvases to be pinned to the wall, encouraging viewers to consider how the presentation of museum objects affects our interpretation of them.
Daniel Garber (American, 1880–1958)
River Bank, 1910
Oil on canvas (2004.86)
Transferred from the Office of the Vice Chancellor for Administrative Services

Daniel Garber is one of many early twentieth-century American painters inspired by the nineteenth-century French impressionist style. Like his European predecessors, the Pennsylvania painter was interested in representing transient effects of light and atmosphere in the landscape. River Bank probably depicts a scene near Garber’s home in Buck’s County, Pennsylvania. The broken color and tapestry-like quality of the image suggest the effects of flickering light across the water and river-bank. Garber preferred to paint outdoors, and his plein air paintings are characterized by a fresh, spontaneous style and vibrant color.

Until his death in 1958, Garber continued to produce his luminous landscapes, although by the 1930s his impressionist style was regarded as old fashioned by critics.
Helen Frankenthaler’s first solo exhibition was at the Andre Emmerich Gallery, New York, in 1959, and since that time she has been one of the most highly respected abstract expressionists artists. She made her first lithograph (discounting a few student exercises) in 1961, and has completed a large body of work equal in beauty and significance to her painted canvases. Fluid spontaneity, gestural immediacy, and sumptuous surfaces that seem magically to emerge from the support (whether canvas or paper) are all qualities associated with Frankenthaler’s art. The artist explains, “Since I am essentially a painter, I never feel that work in another medium is a matter of reproducing what is on canvas. Rather it is my translation of my image in a new vocabulary.” Frankenthaler’s images stem from her fascination with accident and control, surface complexity and open spaces, painterliness and calligraphic forms.
The Limited Editions Club of New York commissioned Henri Matisse to illustrate James Joyce’s *Ulysses*. He produced a suite of six soft-ground etchings for an edition for 1,500 books, which were signed by the artists. Special Collections of University of Missouri-Columbia Libraries holds copy number 1078. The Museum’s prints comprise a companion portfolio edition, signed and numbered 5/150.
Jasper Johns- painter, printmaker, and sculptor- is an outstanding figure in post-1945 art. He began in Abstract Expressionists mode, but after meeting Robert Rauschenberg and the composer John Cage, his approach altered radically. Johns is often seen as the father of Pop art and a forerunner of Conceptual art. His works feature a mesh of verbal and visual contradictions that raise questions about artistic preconceptions.

_Good Time Charley_ is based on John’s 1961 painting (encaustic on canvas and found objects) in the collection of the artist. The image of the ruler was photographically transferred from the painting. The title of the painting was derived from the inscription on the slivered drinking cup that Johns had attached to the ruler- a device used in the “making” of the painting. Typically, the contextual imagery remains esoteric.
CONTEMPORARY

American Noir
1992
Jerry Kearns, American (b. 1943)
Serigraph
97.16.7

Appropriation is a common strategy in Postmodern art, and often the original sources are not credited. On the back of this image, however, Kearns indicates the “genealogy” of American Noir:

Frederick E. Church 1856
John Singleton Copley 1778
Jonny Craig 1954
New York Times 1990
This work is an example of the cubist style first formulated by Georges Braque and Pablo Picasso around 1910. Painters since the Renaissance had thought of the picture as a bounded two-dimensional surface that acted as a window into an imaginary world behind that surface. Generally, three-dimensional objects were convincingly portrayed in one-point perspective (see Melone’s *Madonna and Child*, for example) and with gradual shading from light to dark to create the illusion of roundness or solidity. Painters also used easily understood symbols or signs to guide viewers’ eyes. Modern painters such as Braque and Picasso sought new ways to organize and present these symbols. Influenced in part by modern technologies -- the development of cinema, etc. -- these artists gradually developed new systems of representation which merely *suggested* their subject matter, and it became a job for the minds and memories as well as the eyes of viewers to decode these signs.

As in the works of Braque and Picasso, Kerkam has broken up his image into separate fragments which suggest facial features: eyes, nose, and mouth. Light and shadow are not used to create convincing and coherent illusions of traditional three-dimensional space, but instead signal an “idea” of roundness or three-dimensionality. Lines drawn on the surface help organize the free-floating shards of color into a grid system that echoes the rectangular format of the picture itself. This helps call attention to the fact that the picture is just that, a painted object, rather than an imaginary scene behind the surface of the canvas. Such an emphasis on the literalness of the picture itself was later carried on in the work of the Minimalist (see Douglass Freed’s *Encasement*).

Many artists create self-portraits. Rembrandt and Van Gogh, for example, left numerous such images that allow us to trace their evolving self-perceptions. It is possible to interpret Kerkam’s cubist *Self Portrait No. 1* as a recognition of and an homage to this formal predecessors Braque and Picasso, and as a situation of his own place within the artistic legacy of modernism.
Harriet Frishmuth (American, 1880-1980)
*Joy of the Waters*, ca. 1917
Bronze (L-713)
Lent by Virginia W. Crawford

Harriet Frishmuth is best known for her animated sculptures of dancing women, which were often used as fountain and garden statuary in the early twentieth century. Although a native of Philadelphia, Frishmuth spent most of her childhood traveling and attending school in Western Europe. When she was in her twenties she studied for a brief period under Auguste Rodin in Paris, then returned to the United States and studied with several other sculptors, including Gutzon Borglum at the Art Students League. Unlike many other women sculptors of her time, Frishmuth was able to make anatomical studies from actual human bodies, which she saw during her weekly visits to the College of Physicians and Surgeons in New York.

*Joy of the Waters* is one of Frishmuth’s most popular pieces, and she made versions of the statue in two different sizes. This piece is a cast of the smaller version, which was released in an edition of forty-five. It features the sculptor’s favorite model, a famous dancer of the 1920s named Desha. The pose reportedly stemmed from Frishmuth’s request for the model to imagine cold water shooting up through the floor onto her bare feet. The influence of Art Nouveau is apparent here in the exuberant pose, windswept hair, and the long, flowing lines of the body.
Ernst Ludwig Kirchner was a leading member of Die Brücke (The Bridge), the German Expressionist painters’ group formed in 1905 in Dresden. Die Brücke was organized to promote the ideals of modernism among German artists. Instead of convincingly portraying the natural world, the group saw art as a form of self-expression. They valued the creative process itself, calling it a “bridge” between the private individual and the outside world.

Kirchner’s use of color was highly influenced by Matisse and the French Fauves, who were known for bright, wild, and heightened colors in their paintings. He also admired the “primitive” art of Africa and other tribal societies. These influences can be seen in the Portrait of Gerti, where Kirchner portrays the sitter’s face as a schematized mask and represents highlights and shadows on the model’s skin with tones of bright red, green and blue.

Although this painting is dated 1907, Kirchner is known to have pre-dated some of his paintings in order to make his work (and German modernism in general) appear more avant-garde in relation to French modernism. Scholars believe Portrait of Gerti actually dates to around 1911, representing a transition between Kirchner’s Dresden period (characterized by broad, flat areas of color), and his more gestural and expressive Berlin period.
CONTEMPORARY

*Dido in Resolve*
1989
David Ligare, American (b. 1945)
Oil on Canvas (89.6)
Gift of the MU Student Fee Capital Improvements Committee

This painting attests to the continuing relevance of classicism for contemporary art. The story of Dido, the Queen of Carthage, comes from the writings of Virgil’s *Aeneid*. Virgil based his narrative on the true story of Elissa, the Queen of Tyre, who committed suicide rather than marry a man she did not want. In the story, Aeneas, a Trojan prince, stops in Carthage after his departure from Troy. There, partially due to the intervention of the gods, he falls in love with Dido. Dido is strong, independent queen in her own right, who had, until Aeneas’ arrival been faithful to the memory of her dead husband. Dido and Aeneas spend the following winter blissfully together in Carthage, until Mercury, the messenger of the gods, visits Aeneas, and urges him on to Italy to found a new Troy (which later becomes the Roman Empire). Unable to disobey the gods, Aeneas departs, and leaves Dido a desperate woman. Dido has a pyre prepared under the pretext that she wishes to burn the things Aeneas left behind. When the fire is blazing, however, she throws herself onto it. It becomes her own funeral pyre, and she dies cursing Aeneas and the Trojans.

Ligare has chosen not to represent Dido frantically grieving, but when she has exhausted herself and attained an icily-composed resolve to kill herself. Her pose and the painting’s frame refer to ancient Greek general monuments. By means of this formal reference, the artists indicated that Dido id thinking of herself as if already dead and immortalized.

This painting was commissioned from Ligare specifically for the Museum. Because it is a contemporary painting of an ancient subject, and because of it’s central location, it serves as a kind of link between the ancient and modern objects in the Museum’s collection.
As a painter, graphic artists and designer, Alphonse Mucha was one of the leading exponents of Art Nouveau. From his humble beginning as a scene painter in Vienna, Mucha advanced quickly to the Munich Academy (1885) and two years later to the Academies Julian and Colarossi in Paris. Although his fame is based on his association with Paris, where he was popularly taken to be a Hungarian, Mucha was ardent Czech and Slav patriot. He decorated the Burgomaster’s room in the Prague Municipal Hall, designed a window in Prague Cathedral and the first Czechoslovak stamps and banknotes. He worked on his series of vast paintings, The Slav Epic during the 1910s and 1920s. Some were shown in the U.S.A., but they are now in storage in Czechoslovakia.

On New Year’s Day 1895, Mucha received instant fame for his poster Gisomonda for Sarah Bernhardt, with whom he enjoyed a six-year collaborative contract designing posters, sets, and costumes. Mucha is best known for his poster designs, characterized by luxurious, flowing lines, and light, clear colors. Dated 1898, the rare Painting is part of The Arts suite including Poetry, Dance, and Music. It is a twelve-color lithograph (i.e. twelve stones) with gold and sliver printed on stain-weave silk.
Claes Oldenburg, a printmaker, performance artists, sculptor, and writer, has been acclaimed as one of the founders of Pop art. The family of the artists moves from Sweden to Chicago in 1936 following the father’s appointment to the consulship there. Except for four years of study (1946-1950) at Yale University in New Haven, Connecticut, during which time he decided to pursue a career in art, Chicago remained Oldenburg’s home until his move to New York in 1956. Within two years of this move, Oldenburg had become part of a group of artists who challenged the tenets of Abstract Expressionism.

The subject matter of Oldenburg’s work in the early 1960s, such as *The Store* (1961-1962) involved commodities of our materialist culture. By the mid 1960s, Oldenburg turned his attention toward designing projects for imaginary outdoor monuments-eventually producing some of his propositions (including the *Shuttlecocks* on the lawn of the Nelson-Atkins Museum in Kansas City). Oldenburg’s commitment to a democratic art available to all led him in the late 1960s to experiments with printmaking and with the production of sculptural commissions, in part to escape what he considered the commercial manipulation of his work by the art market.

*Spoon Pier* is one of Oldenburg’s fanciful proposals for a public monument, wavering between the probable and the impossible-a challenge to our typical pattern of perceiving objects.
MODERN

Penzoil Eleven
1963
Richard Pettibone, American (b. 1938)
Wood, glass, paper, plastic, paint
Gift of the Howard Lipman Foundation
65.11

*Penzoil Eleven* exemplifies the criteria for pop art as listed by Richard Hamilton, one of the leaders of the movement:

Popular (designed for a mass audience)
Transient (short-term solution)
Low-cost
Mass-produced
Young (aimed at youth)
Witty
Sexy
Gimmicky
Glamorous
Big Business
David Schwarz has combined in his work the art of drawing and the applied science of glass technology. He studied both disciplines in the state of Washington, where he continues to work today. From 1979 to 1982, Schwarz taught glassmaking at the summer program of the Pilchuck Glass School at Stanwood, Washington. He has exhibited his work extensively since 1980; his art included in such notable collections as the Corning Museum of Glass and the Pilchuck Glass School. Of his work, David Schwarz has written the following:

The “Z-Axis, Other Facets” series represents my interest in dealing with architectonic drawings existing in an environment devoid of gravity. The glass form offers a specific atmosphere which causes the light to be diffused and reflected, illuminating the drawings, which give them life...My glass forms are atmosphere for my structures. Because glass is transparent, I can overlap my drawings, using the existing background for a focal point. Since each plane exists in a different place in actual space, it sets up a depth of field, enhancing these illusions of depth. Translucency illuminates the drawings while optics bend and distort distance and clarity. Facets provide a confused optical phenomenon that tricks the eye into seeing objects reduced in size and act as windows allowing the viewer a visual point of entry. As one moves around the piece, the images move, giving them life. The images increase, decrease and bend, distorting distance and reality.
Andres Serrano began his career by exploring Catholicism as an arena in which the body and are converge—and in so doing his work became known to the general public through the scandal caused by *Piss Christ*, 1987. Bodily fluids, especially blood, milk and urine, continue to be a focal point in Serrano’s mature oeuvre in so far as they are strongly coded as human symbols, laden with meaning and taboo. There are social prohibitions both against treating blood as a simple hue, and against its spillage, therefore the abstract form of *Red River #10* seems incapable of containing the content.

In 1993, Serrano Stated: “I am drawn to subjects that border on the unacceptable because I lived an unacceptable life for so long.” This “unacceptable life” apparently began soon after his birth, in 1950, when he was abandoned by his father, a merchant marine that had three other families living in his native Honduras. Brought up in the predominantly Italian Williamsburg section of Brooklyn by an African Cuban mother who did not speak English, and who was hospitalized on a number of occasions for psychosis, Serrano quickly learned the meaning of being both marginalized and emotionally on his own. Perhaps because of difficulties in his life, Serrano found the Metropolitan Museum of Art a safe heaven during his youth; there, he spent hours looking at Renaissance paintings. His attraction to these religious works may have strengthened his involvement in the Catholic Church and contributed to his decision to be confirmed when he was thirteen. Despite his subsequent separation from the Church, which began soon after confirmation, Serrano has not renounced his Christian beliefs. Indeed, much of his work involves a conjunction between the scared and the profane.
Puerto Rican Blue Pigeon
1977
Frank Stella (American b. 1936)
Lithograph and serigraph (80.210)
Purchased with the aid of funds from the National Endowment for the Arts

Frank Stella attended Phillips Academy and then Princeton University (1954-1958), where he studied history and painting under William Seitz and Stephen Greene. In New York during the winter of 1958, the artists began his series of black paintings based on symmetrical and concentric geometries. By 1960, Stella had pioneered the use of shaped canvases. What distinguished Stella’s work of the 1960s, especially in relation to the Abstract Expressionist painting that preceded it, was its cool, “impersonal” look: its straight lines and immaculate surfaces, and its total refusal to indulge in “handwriting” or autographic gestures of any sort. This was painting that kept its emotions tightly buttoned.

What we see in the work of the 1970s, which includes Puerto Rican Blue Pigeon as part of the Exotic Birds series, is a conscious return to expression and gesture. Visually, the work contains gorgeous color and details with expressionist handling. The result is a flamboyant decorative abstraction contained by the parameters of the grid—it is both an inspired analysis of the art that has preceded it and a way of winning new territory in art.

Puerto Rican Blue Pigeon is a 52 color combination screenprint and lithograph hand-printed from 14 hand-cut screens, 8 photo screens and 30 hand-drawn lithographic aluminum plates. The impression is signed and numbered in pencil by the artists and bears the chopmark of the workshop in the lower right margin.
Self-Portrait
1923
Victor Brauner (Romanian, 1903-1966)
Oil on paper (84.4)
Gift of Saul and Gladys Weinberg

Victor Brauner was born in Piatra Neamț, Romania in 1903, and his family moved to Vienna in 1912. He was brought up in an atmosphere of spiritualism (with which his father was obsessed), and attended Evangelistic School in Brailam from 1916-1918. He also attended the school of Fine Arts, Bucharest briefly in 1921.

In 1924, Brauner produced his first *automatiques* and became closely affiliated with the Surrealist movement. Indeed, after visiting Paris in 1930, Brauner settled there permanently in 1932 and was introduced to leading French Surrealists by Yves Tanguy. His best known works were shown in Surrealist exhibitions and often depict iconic images of monsters with human and animal attributes.

Before Victor Brauner became associated in the public’s mind with the Surrealist movement, he was identified with the German Expressionist Ernst Kirchner, Erich Heckel and at times with Max Beckmann. In is *Self-Portrait* from 1923, Brauner uses Expressionists techniques, including distortion of form, but also hints at the inward-looking focus of Surrealism.