

INTERNATIONAL EXHIBITION  
OF MODERN ART

ASSEMBLED BY SOCIÉTÉ ANONYME



BROOKLYN MUSEUM

NOVEMBER 19, 1926, TO JANUARY 1, 1927

BROOKLYN MUSEUM  
CATALOGUE  
OF  
AN INTERNATIONAL EXHIBITION OF  
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## INTRODUCTION

The aim of the Société Anonyme is educational. It is an international organization for the promotion of the study of the experimental in art, for students in America and renders aid to conserve the vigor and vitality of the new expression of beauty in the art of today.

The dominant thought in assembling these groups exhibited here, was to show how universal Modern Art has become, and that, instead of dying out as its enemies are constantly proclaiming from the house-tops, it is growing in volume, strength and vigor as the years pass on. One fact stands out especially clearly, and that is, that it is not dependent on the reputation of a few well-known names, but has a vitality and strength of its very own.

With our aim in view, the Société Anonyme laid special emphasis on bringing over vital groups with a new vision for the student in America to study. We are very grateful to the Brooklyn Museum for opening its doors to us to enable a larger body of students to come.

The groups of importance are as follows:

Mondrian from Holland with his international group standing for clarification.

Pevsner and Gabo from Russia standing for depth in sculpture in contrast to mere circumference.

Léger from Paris with his international group working out the problems of the Intérieurs Mécaniques.

De Chirico from Italy and his group working out the problems of his Intérieurs Métaphysiques.

Malevitch represented here by Lissitzky with his group the Suprematists.

And the International Group of Constructivists which also had its beginning in Russia.

When one considers that the gathering together of all these works has been done out of love, one realizes the vigor and vitality of the Modern Art Movement. Only cosmic forces can bring forth such a response, for no one has the patience, the perseverance, to devote so much time and energy to a passing thing. This selection is the outgrowth of the thought and assistance given by Kandinsky of Russia, Mondrian of Holland, Campendonk and Kurt Schwitters of Germany, Bragaglia and Pannaggi of Italy, Léger of Paris and special thanks should be given for the indefatigable energy which Marcel Duchamp rendered in gathering the works together in Paris and Helma Schwitters, the wife of Kurt Schwitters, in Germany.

If any young talent has been safeguarded through this Exhibition from misdirected efforts and has been helped to remain true to himself and not to feel the need to compromise with the public, that does not yet understand, we will feel that we have served our purpose.

KATHERINE S. DREIER,

President Société Anonyme.

## POLAND

### MADAM HALICKA

- 157 Baigneuses
- 158 Sur la Plage

### LOUIS MARCOUSSIS

- 159 Citron et Poisson. (Water Color)
- 160 Constellation. (Water Color)
- 161 Escal. (Water Color)
- 162 Oiseau Mort. (Water Color)
- 163 Painting on Glass. Frame by Legrain

## ROUMANIA

### BRANCUSI

- 164 Leda. (Sculpture)

*Lent through the courtesy of Katherine S. Dreier*

## RUSSIA

### ALADJALOV

- 165 Construction
- 166 Elevator Train
- 167 Harlequin and Woman
- 168 Ukelele Blues

### ARCHIPENKO

- 169 Metal Relief
- 170 The Bather

### FEIGA BLUMBERG

- 171 Meditation
- 172 The Night Ramblers

### DAVID BURLIUCK

- 173 The Eye of God
- 174 Horse and Driver
- 175 Radio Sketch
- 176 Star Spider
- 177 Advent of Mechanical Man
- 178 Horse
- 179 Boats at Rockport
- 180 Gloucester Sailors
- 181 Harlem River Bridge

### CICKOWSKY

- 182 Russian Legend

### GABO

- 183 Construction 1920
- 184 Construction for an Observatory I
- 185 Construction for an Observatory II

### KANDINSKY

- 186 Weisser Punkt
- 187 Small Yellow, No. 324—1926
- 188 Abstract Interpretation
- 189 Whimsical Line, No. 279—1924
- 190 Gaiety, No. 265—1924
- 191 Rote Tiefe, No. 316—1925

LISSITZKY

- 192 L. N. 31  
193 Proun 2 P. R.  
194 Proun 80  
195 Proun 99  
196 el Proun 97  
197 W. B. Proun 98  
198 Proun 100  
199 Proun 95

PEVSNER

- 200 Abstract Portrait of Duchamp  
*Lent through the courtesy of Katherine S. Dreier*  
201 The Head  
202 Torso

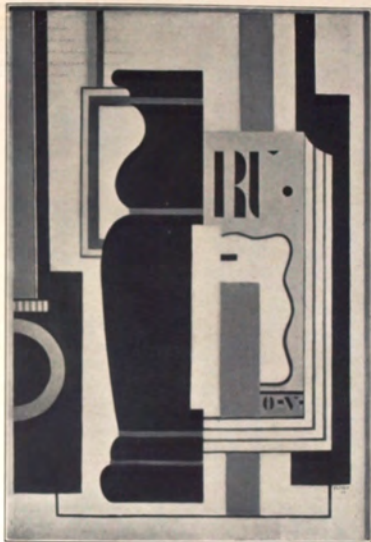
VASILIEFF

- 203 Child with Rooster  
204 Laying the Cards  
205 Russian Tea

SPAIN

JUAN GRIS

- 206 Abstraction in Yellow and Blue I  
207 Abstraction in Yellow and Blue II  
208 No. 5133  
*Lent through the courtesy of Leonore Rosenberg, Paris*  
209 Grey, Green and Black



Abstraction, 1925  
Fernand Léger



PAUL KLEE

- 223 No. 2—1923. (Water Color)  
224 No. 144—1923. (Water Color)  
225 No. 131—1924. (Water Color)  
226 No. 156—1924. (Water Color)  
227 No. 158—1924 (Water Color)  
228 No. 5—1925. (Water Color)  
229 No. 8—1925. (Water Color)

UNITED STATES

MRS. H. E. B. BRONSON

- 230 Bedspread made in 1877

JOHN COVERT

- 231 Ex Act  
232 Temptation of St. Anthony  
233 Vocalization

JAMES DAUGHERTY

- 234 Wall Decoration

STUART DAVIS

- 235 Still Life

DEMUTH

- 236 Modern Conveniences



Gutfreund  
Industry

DEMUTH (continued)

- 237 Pacquet Boat, Paris  
*Lent through the courtesy of Ferdinand Howald*
- 238 Nospmas Megiap Nospmas  
*Lent through the courtesy of the Daniel Gallery*

DICKINSON

- 239 Abstraction  
*Lent through the courtesy of the Daniel Gallery*
- 240 Industry  
*Lent through the courtesy of Mrs. Force*
- 241 Still Life  
*Lent through the courtesy of Mrs. Harry Payne Whitney*

ARTHUR DOVE

- 242 Chinese Music
- 243 Moon and Sea
- 244 The Nigger goes a-fishing  
*Lent through the courtesy of The Intimate Gallery*

KATHERINE S. DREIER

- 245 At a Stravinsky Program
- 246 Unknown Forces

EILSHEMIUS

- 247 Benches, Central Park
- 248 Central Park
- 249 Rhythm
- 250 The Dream
- 251 The Fountain

PAUL GAULOIS

- 252 Construction in Blue  
253 Solar Eclipse

MARSDEN HARTLEY

- 254 Rubber Plant, 1920  
*Lent through the courtesy of Katherine S. Dreier*  
255 New Mexico  
256 Still Life  
*Lent through the courtesy of The Intimate Gallery*

KARL KNATHS

- 257 Barnyard  
*Lent through the courtesy of The Daniel Gallery*

LOUIS LOZOWICK

- 258 Play  
259 Work  
260 Industrial Architecture  
261 Beauty in Industry. (Drawing)  
262 Machine Ornament III. (Drawing)

JOHN MARIN

- 263 New York  
264 Blue and Gold, Maine  
265 Camden across the Bay  
266 Lower Manhattan  
*Lent through the courtesy of The Intimate Gallery*



Red Cat  
Heinrich Campendonk



GEORGIA O'KEEFFE

- 267 Abstraction II.  
268 The Maple Tree

*Lent through the courtesy of The Intimate Gallery*

WALTER PACH

- 269 Flowers  
270 Venus

WALLACE PUTNAM

- 271 Baby  
272 Depression  
273 Mother and Child

MAN RAY

- 274 Arc de Triomphe, Paris  
275 Rayographs

NILES SPENCER

- 276 The Studio Table

*Lent through the courtesy of The Daniel Gallery*

JOSEPH STELLA

- 277 Herons  
278 Venus

*Lent through the courtesy of Dudensing Galleries*

- 279 The Brooklyn Bridge, 1917

*Lent through the courtesy of Katherine S. Dreier*

ALFRED STIEGLITZ

- 280 Equivalent No. 177, 1923
- 281 Equivalent No. 178, 1923
- 282 Equivalent No. 227, 1924
- 283 Equivalent No. 314, 1925
- 284 Spiritual America, 1923
- 285 American Girl, 1919
- 286 Death Struggle
- 287 Portrait of a family

JOHN STORRS

- 288 Stone Study in Form I.
- 289 Stone Study in Form II.
- 290 Stone Study in Form III.
- 291 New York (Cover Design)

VAN EVEREN

- 292 Lady in Abstract

WALKOWITZ

- 293 Rutgers Square
- 294 The Park

MAX WEBER

- 295 Contemplation
- 296 Egyptian Pot
- 297 Retirement

MARGUERITE ZORACH

- 298 Family Supper
- 299 New York  
*Lent through the courtesy of Mrs. Lathrop Brown*
- 300 Portrait

WILLIAM ZORACH

- 301 Mother and Child (Sculpture in Wood)  
*Lent through the courtesy of Mrs. Lathrop Brown*
- 302 Floating Figure (Sculpture in Wood)
- 303 Head (Sculpture in Stone)
- 304 Young Boy (Sculpture in Wood)
- 305 Misty Morning (Water Color)
- 306 New England Houses (Water Color)
- 307 Early Morning (Water Color)