

Modern and Contemporary Galleries (Jun - Dec PDP Rotation),
June 30, 2014-December 1, 2014

CHECKLIST OF THE EXHIBITION

Bart van der Leck, designer
Dutch, 1876-1958
Hans Christian Andersen, author
Danish, 1805-1875
The Flax (Het Vlas), 1941
Relief print on wove paper
Edgar J. Lownes Fund 2003.7

Bart van der Leck designed every element of this small book, including the typeface, in a style that reflects his involvement with the De Stijl artists decades earlier. Adhering closely to their austere aesthetic, he limited himself to primary colors and black and white, and to straight lines and rectangular shapes. The letterforms and figurative illustrations, all built from straight lines that do not touch, recount Hans Christian Andersen's fairy tale *The Flax*. The story follows the plant's life from its flowering, cutting, and processing into linen, its recycling into clothing and paper, and its death in flames.



Peter Saul
American, b. 1934
Dogpatch, 1961
Crayon and collage on paper
Bequest of Richard Brown Baker 2009.92.208

In this visceral crayon drawing, Peter Saul spews out a composition of military paraphernalia—a submarine, gun, bombs—that mingles with and transforms into phallic images. Even in this early work, the irreverent social commentary that became Saul's hallmark is already in evidence



Dogpatch likely refers to a gritty industrial and residential neighborhood on the eastern edge of San Francisco where the artist studied as a graduate student at the San Francisco Art Institute from 1950 to 1952. *Dogpatch* was a shipbuilding site during World War II.

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Esther Bubley

American, 1921-1998

Strong Man on Grand Chance Roundup for the feature "Life' Tours the Children's TV Shows," December 24, 1951

Gelatin silver print

Gift of Mark Pollack 2011.88.2

Esther Bubley, a noted photojournalist, took on several magazine assignments that focused on children. This image, shot for one of her more lighthearted essays, was cropped and printed as a full page in a story on children's television programs in *Life* magazine. The strongman, 9-year-old Paul Oudinot, lifts his brother and sister in an act for the Philadelphia show Grand Chance Roundup. The children competed for a week of work at Hamid's Steel Pier, an entertainment venue in Atlantic City.



Christina Ramberg

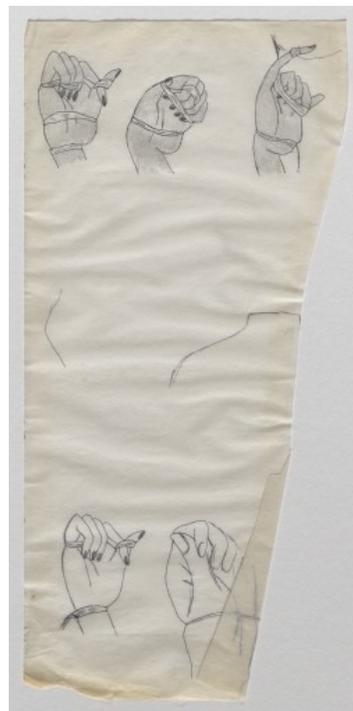
American, 1946-1995

Untitled (Five Hands), ca. 1971

Ink, graphite, colored pencil and ballpoint pen on tissue

Helen M. Danforth Acquisition Fund 2012.111.2

The work of Chicago-based artist Christina Ramberg addresses the way the female body is transformed in the name of beauty. Binding undergarments were an early inspiration for Ramberg, and she made countless drawings and paintings of body parts, especially under constraint. This drawing of hands might on first glance suggest sign-language illustrations or the instruction cards found on airplanes, but the insistent twisting gestures and polished nails redirect our attention to issues of bondage and sexuality, which Ramberg also explored.



Lill Tschudi

Swiss, 1911-2001

Sailor's Holiday, 1932

Color linocut on paper

Gift of Joanna Saltonstall 2012.126.1

Lill Tschudi was among a group of artists associated with London's Grosvenor School of Modern Art who saw linoleum—the matrix for



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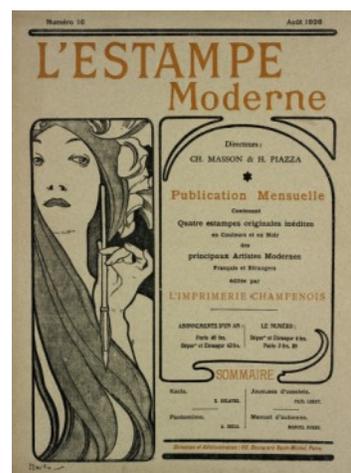
this print—as a distinctly modern material ideal for the creation of images that captured the vitality of contemporary life. Tschudi's image, with its rhythmic repetition of colors and simplified shapes, portrays a gathering of five sailors, at least two with accordions, caught in an animated celebration of song.

Elizabeth Murray, artist
American, 1940-2007
Universal Limited Art Editions, printer
44, Two O O One, 2001
Color lithograph on paper
Gift of Exit Art 2012.133.9.4

Elizabeth Murray's jammed-packed composition of cartoon faces, abstracted body parts, and tool-like objects conveys the energy of her celebrated shaped and three-dimensional canvases. Her subject matter was typically drawn from everyday life, often kitchen accessories. In this case she seems to have juxtaposed organic fleshly shapes with what seem to be manufactured objects. Lush pastel colors separate the disparate elements while Murray's expressive drawing holds them within the confines of the rectangle. Her buoyant presentation often masked serious topics; here we may see her wrestling with health challenges.

Alphonse Mucha
Czechoslovakian, 1860-1939
Wrapper for L'Estampe Moderne, No. 16, August 1898
Letterpress in red and black ink on gray paper
Gift of Ruth Fine and Larry Day 2012.136.110

Alphonse Mucha's sinuous, asymmetrical images appeared on all manner of advertisements, from theater posters to biscuit tins, so that by the end of the 19th century his style was virtually synonymous with the ornamental and highly stylized forms of Art Nouveau. This sheet is his design for a wrapper for *L'Estampe Moderne*—a folio of four lithographs published monthly between May 1897 and April 1899 by Imprimerie Champenois. The subscription publication was intended to promote the art of lithography and make contemporary prints available to a wider audience. This folder held work by Eugène Delâtre, Henri-Gabriel Ibels, Paul Leroy, and Manuel Robbe.



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Otto Morach
Swiss, 1887-1973
Possibly Wolfsberg, printer
A. Welti-Furrer AG, Taxameter (A. Welti-Furrer Co., Taxameter), ca. 1926
Color lithograph on paper
Gift of Mr. and Mrs. Rowland Hazard 26.149

This poster by Otto Morach, an advertisement for a taxi company, portrays limousines departing from one of Zurich's landmarks, the Grossmünster, or Great Church. Morach's abstract design, strong diagonals, and bold sans-serif lettering at the bottom of the poster convey the modern and dynamic nature of the company and brought poster design into the realm of avant-garde art. Produced only a few years after the first graphic-design course was taught in Zurich, Morach's poster follows a growing interest in graphic design as a discrete artistic discipline.



Edvard Munch, designer
Norwegian, 1863-1944
The Kiss, 1902
Woodcut on tan wove paper
Mary B. Jackson Fund 39.033

Between 1889 and 1944, Edvard Munch created multiple versions of *The Kiss* in prints, drawings, and paintings. As he revised and simplified the composition, he reduced the lovers' shared physical and emotional connection to a flattened icon. In 1902, Munch executed his most abstracted version of the motif to date, replacing the couple's surroundings with a flat pattern of wood grain.



To enhance the grain, he likely soaked the background block in water or filed away the softer areas with a tool such as a wire brush, raising the ridges. He inked the background block in gray and the cutout portion containing the kissing couple in black.

Aaron Siskind
American, 1903-1991
Pleasures and Terrors of Levitation 491, Pleasures and Terrors of Levitation, 1954
Gelatin silver print
Gift of Aaron Siskind 73.011.4

Aaron Siskind isolated and framed images to give them fresh and expanded meaning. In his series *Pleasures and Terrors of Levitation*, divers, often kids horsing around, hurtled through space to reflect emotional states. Siskind explained: The thing that stimulated me



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most was . . . this title. . . . That helped me determine . . . that the picture had to be square, that the ground had to be negative, no clouds and that kind of stuff, and the figure itself was not to have too much detail. . . . In order to get that kind of a picture of the kids diving in the lake, I had to be there at a certain time so that the sun was not too far in the west and it would hit them. And, I would get a fully delineated figure.

Roy De Forest

American, 1930-2007

Rafting on the Missouri, 1977

Pastel, colored pencil and graphite with artist's frame

Mary B. Jackson Fund 77.048

In this drawing, man and dog, the main protagonists of Roy De Forest's oeuvre, are pictured rafting on the river, crudely silhouetted against agitated blue waters. The raft leaves behind purple rings that seem to propel its passengers toward a new American frontier while a mysterious man on the bluff watches. De Forest embraced a loose style of mark-making and vibrant color that referenced comics, folk art, and children's drawings, creating a whimsical world unto itself.



Manuel Alvarez Bravo

Mexican, 1902-2002

The Little Clown (El payasito), 1929

Platinum print

Nancy Sayles Day Collection of Modern Latin American Art 79.030

Manuel Álvarez Bravo captures a clown incongruously alone on a street corner filled with signs battling to reach consumers, his solitude heightened by the stark contrast of his pale costume against the darkened doorway. The clown's job is to incite laughter, yet here he wears a stoic gaze, disconnected from other people.

