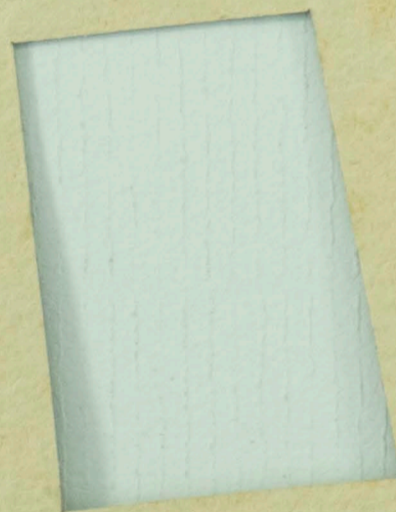


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Acknowledgment

We gratefully acknowledge the generous loans made to this exhibition by the following museum and private collectors: The Carnegie Institute, Pittsburgh, Pa., Miss Barbara F. Babcock, New York, N. Y., Dr. Donn D. Beeman, Hollywood, Calif., Mr. and Mrs. Fred Caston, Flushing, N. Y., Mr. and Mrs. Peter D. Curry, Winnipeg, Canada, Mrs. Charles Suydam Cutting, New York, N. Y., Mr. Herbert Mayer, Greenwich, Conn., Mr. and Mrs. Hans Neuman, Caracas, Venezuela, Mr. G. David Thompson, Pittsburgh, Pa., Mr. Billy Wilder, Hollywood, Calif., and Private Collector, Caracas, Venezuela.

MARCH 8 thru

WORLD HOUSE GALLERIES • 987 MADISON AVENUE • NEW YORK 21

APRIL 2, 1960

Contemporânea

... The Biblical story of the creation is an excellent parable of movement. The work of art, too, is above all a process of creation, it is never experienced as a mere product. A certain fire, an impulse to create, is kindled, is transmitted through the hand, leaps to the canvas, and in the form of a spark leaps back to its starting place, completing the circle—back to the eye and further (back to the source of the movement, the will, the idea). The beholder's activity, too, is essentially temporal. The eye is made in such a way that it focuses on each part of the picture in turn; and to view a new section, it must leave the one just seen. Occasionally the beholder stops looking and goes away—the artist often does the same thing. If he thinks it worth while, he comes back—again like the artist.

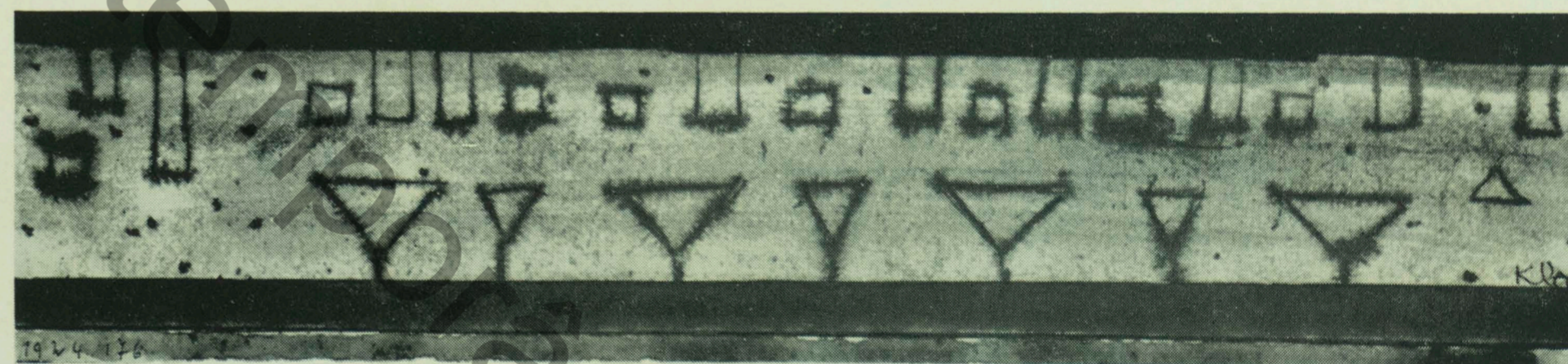
... Formerly we used to represent things visible on earth, things we either liked to look at or would have liked to see. Today we reveal the reality that is behind visible things, thus expressing the belief that the visible world is merely an isolated case in relation to the universe and that there are many more other, latent realities. Things appear to assume a broader and more diversified meaning, often seemingly contradicting the rational experience of yesterday. There is a striving to emphasize the essential character of the accidental.

... Art is a simile of the Creation. Each work of art is an example, just as the terrestrial is an example of the cosmic. The release of the elements, their grouping into complex sub-divisions, the dismemberment of the object and its reconstruction into a whole, the pictorial polyphony, the achievement of stability through an equilibrium of movement, all these are difficult questions of form, crucial for formal wisdom, but not yet art in the highest circle. In the highest circle an ultimate mystery lurks behind the mystery, and the wretched light of the intellect is of no avail. One may still speak reasonably of the salutary effects of art. We may say that fantasy, inspired by instinctual stimuli creates illusory states which somehow encourage or stimulate us more than the familiar natural or known supernatural states, that its symbols bring comfort to the mind, by making it realize that it is not confined to earthly potentialities, however great they may become in the future; that ethical gravity holds sway side by side with impish laughter at doctors and parsons. But, in the long run, even enhanced reality proves inadequate. Art plays an unknowing game with ultimate things, and yet achieves them!

Cheer up! Value such country outings, which let you have a new point of view for once as well as a change of air, and transport you to a world which, by diverting you, strengthens you for the inevitable return to the grayness of the working day. More than that, they help you to slough off your earthly skin, to fancy for a moment that you are God; to look forward to new holidays, when the soul goes to a banquet in order to nourish its starved nerves, and to fill its languishing blood vessels with new sap.

Let yourself be carried on the invigorating sea, on a broad river or an enchanting brook, such as that of the richly diversified, aphoristic graphic art.

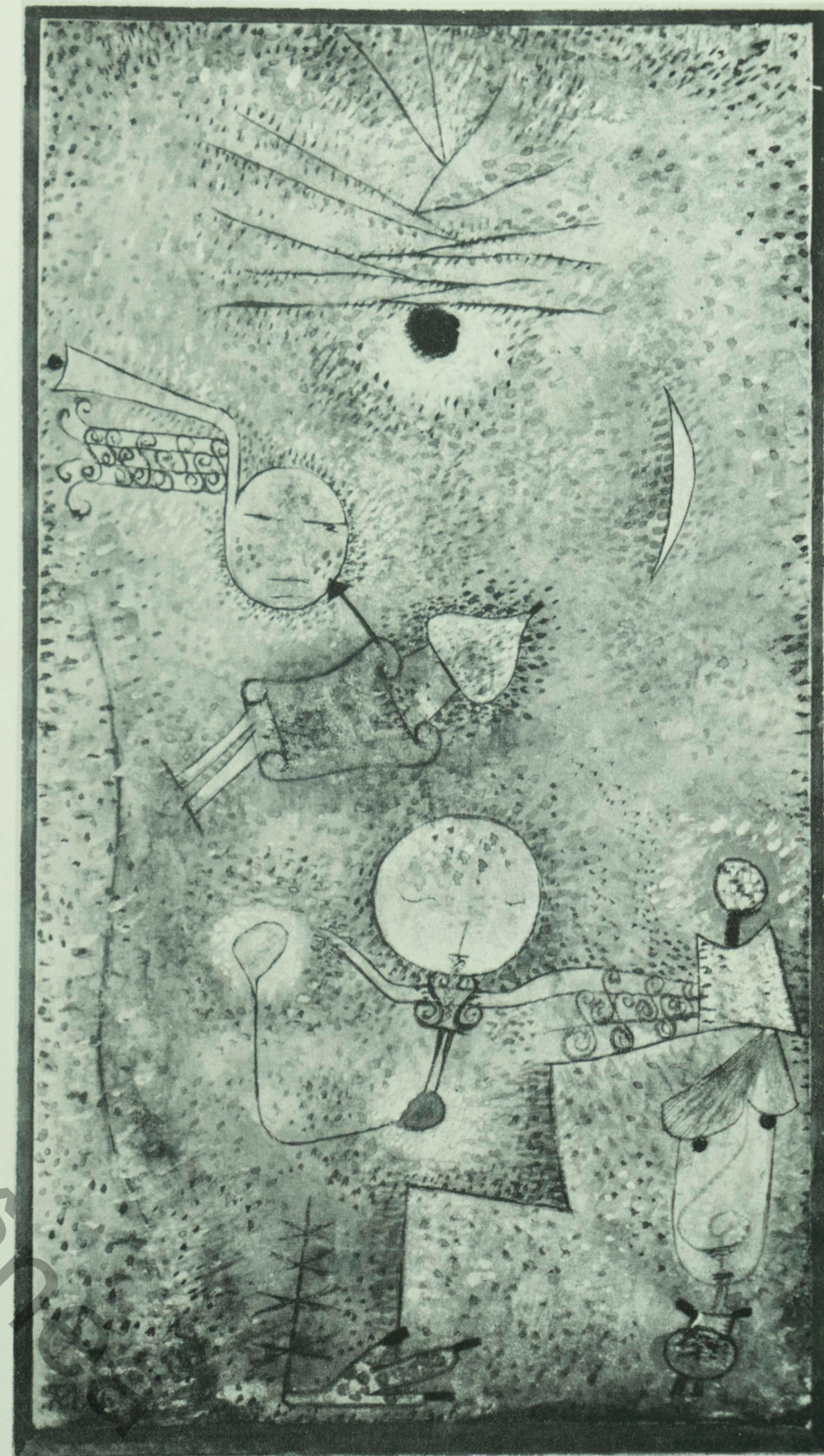
Excerpts reprinted from "The Inward Vision" by Paul Klee
by permission of the publishers, Harry N. Abrams, Inc.



15 Komposition 1924 176
Composition



24 Tänzerin 1930 G. 8
Dancer



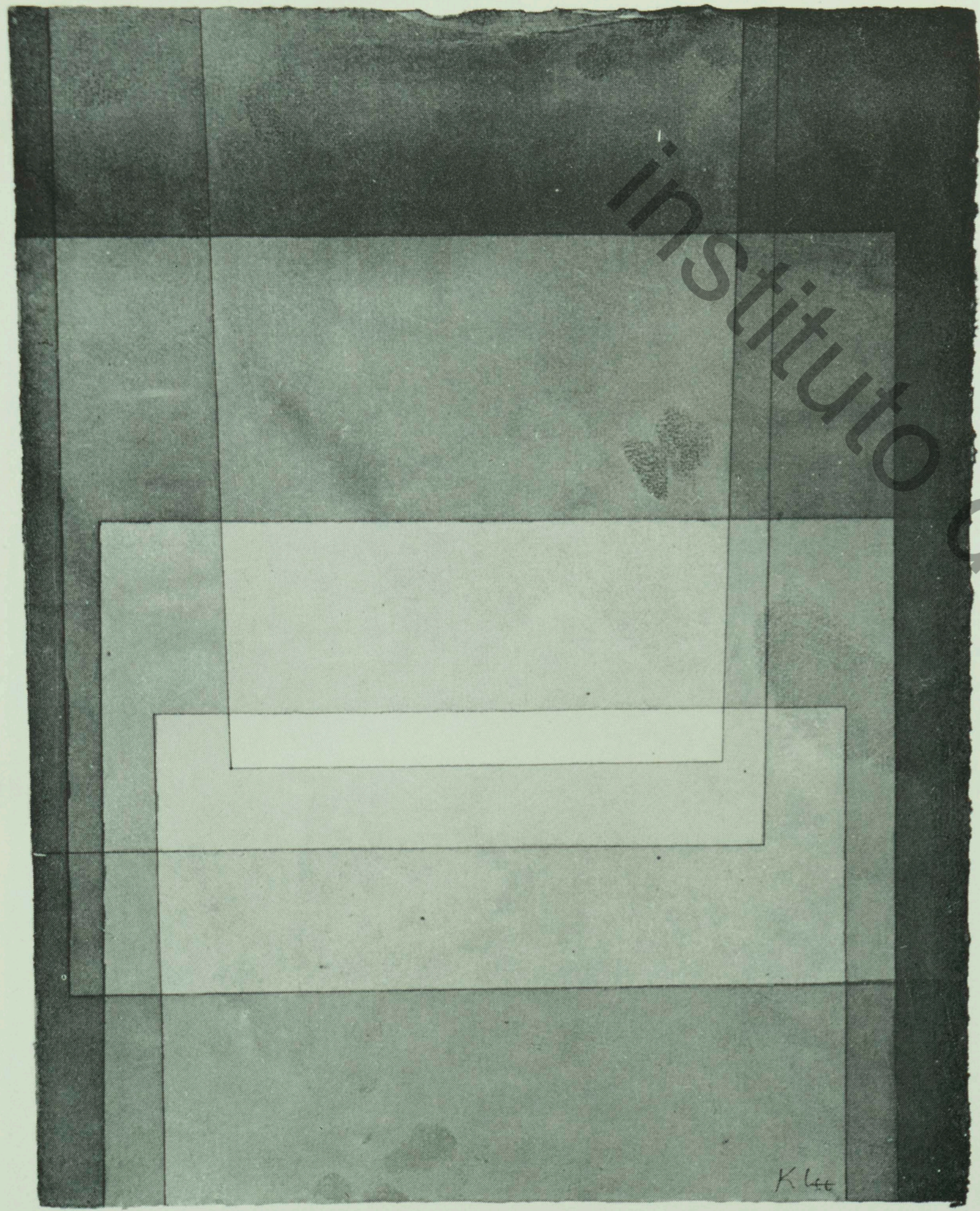
10 Schicksale um die Jahreswende 1922 113
Fates at the Turn of the Year



36 *Walpurgisnacht* 1935 QUI
Walpurgis Night

42 *Spielt mit dem Roten Ball* 1938 32
Playing with the Red Ball





22 *Maassvoller Aufbau* 1930 X. 9
Proportioned Construction

26 *Heiliger Bezirk* 1932 L. 19
Sanctuary

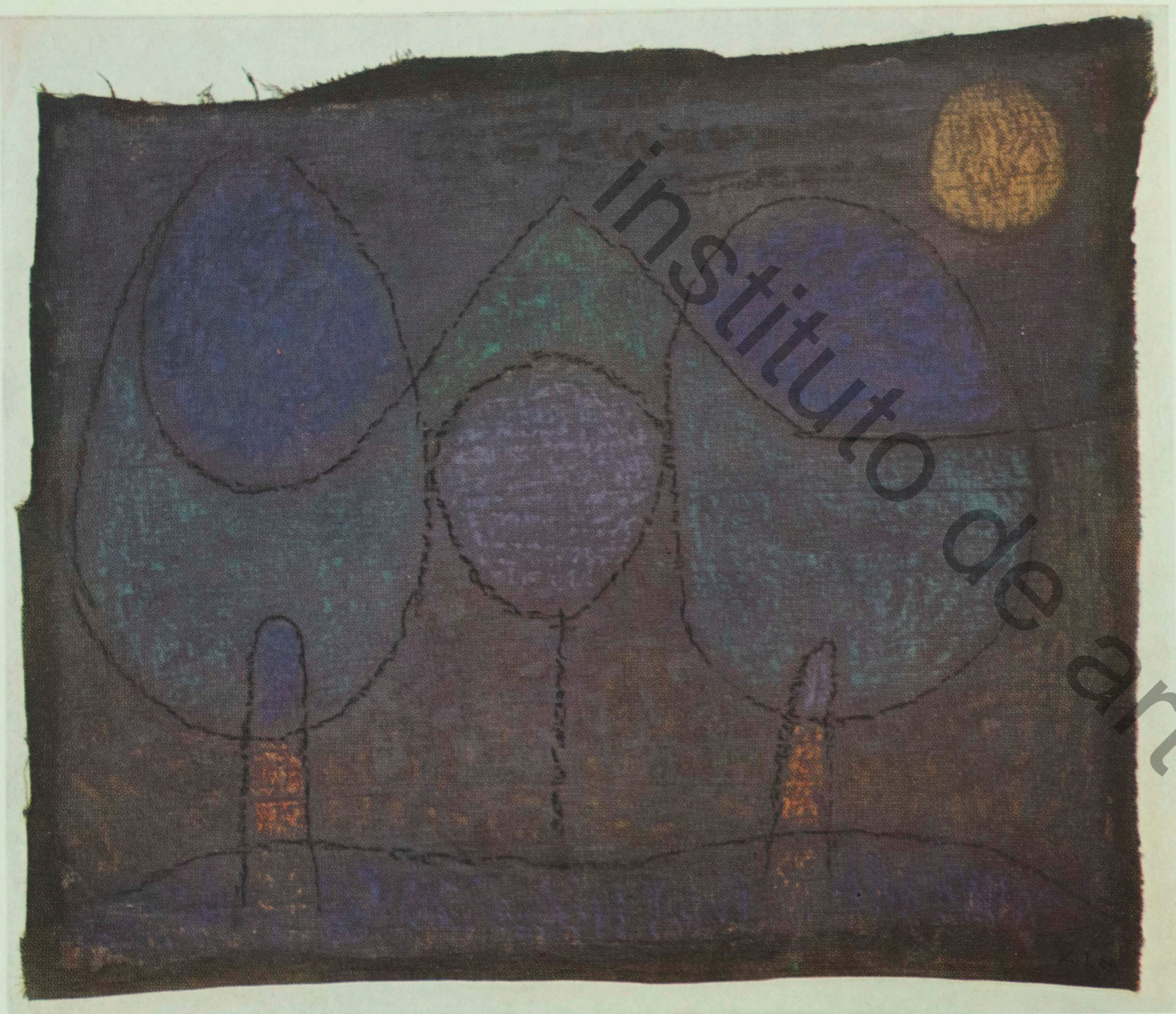




25 *Bildniss Frau Bl. 1931 N. 19*
Portrait of Frau Bl.

5 *Schilt-Schiffe 1919 249F*
Marsh Boats

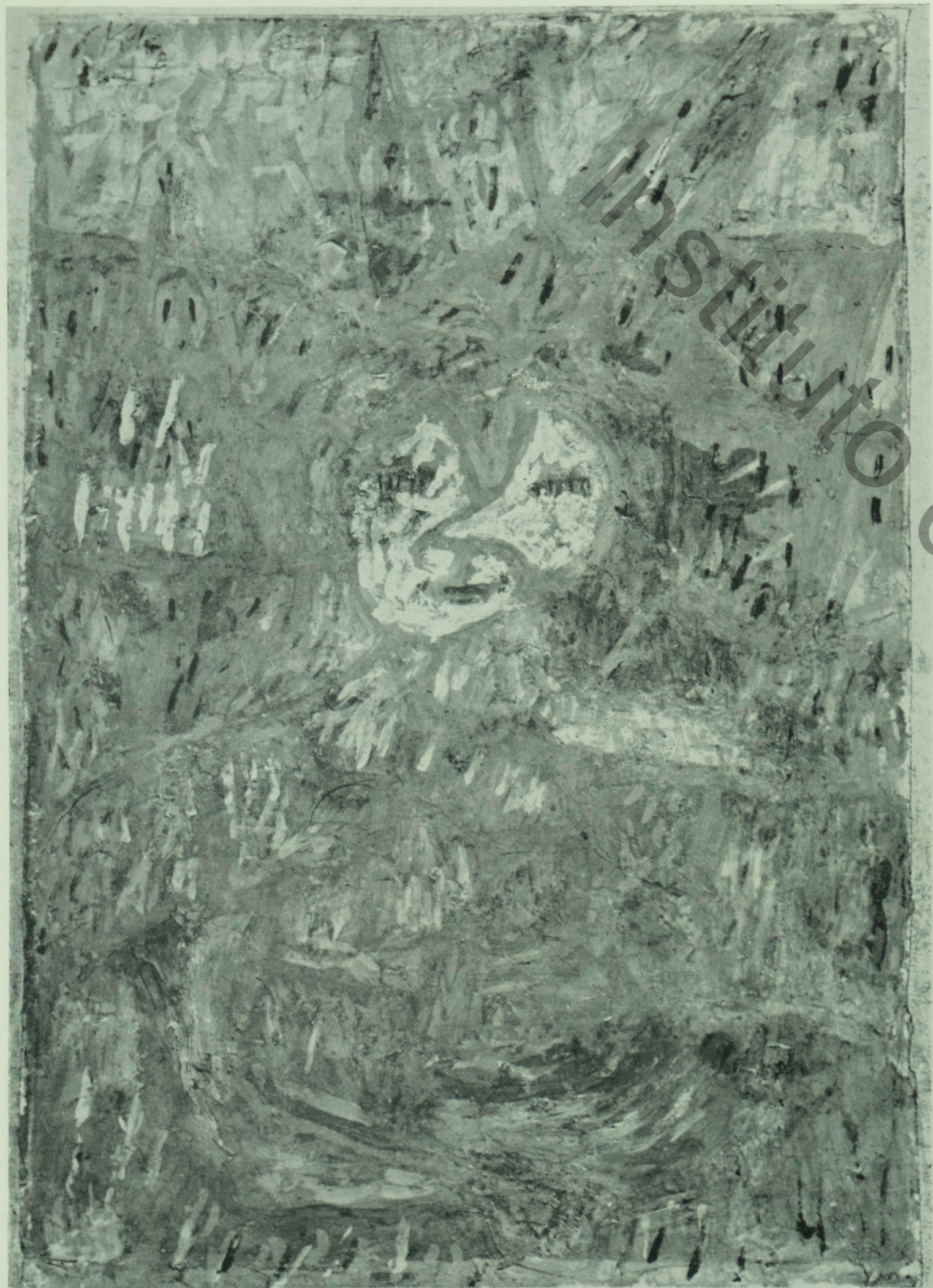




29 *Bäume am Wasser* 1933 H. 2
Trees by the Water

47 *In Stellung* 1939 VV 6
In Position



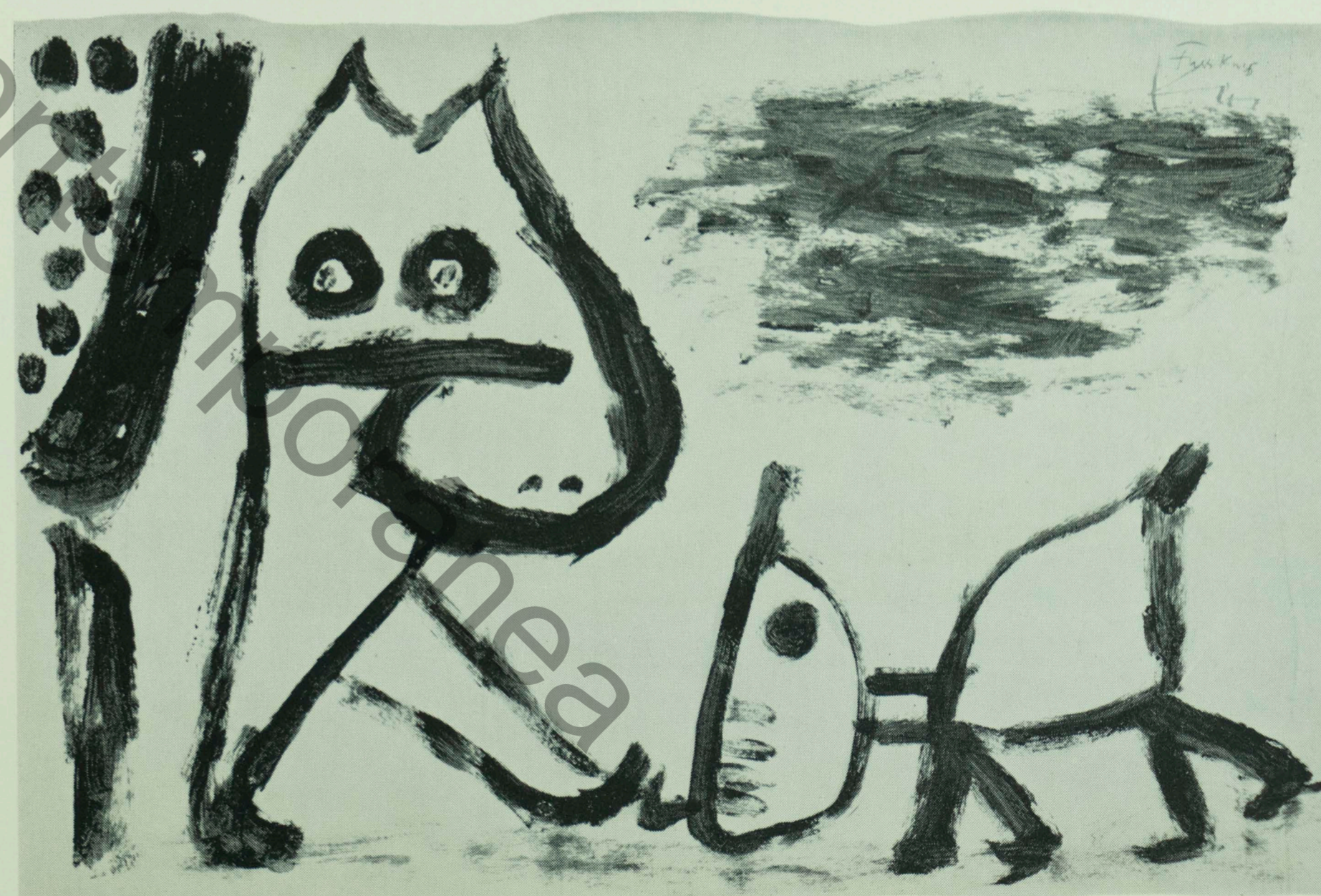


39 *Pierrette* 1937 14
Pierrette



49 *Drei Bäume* 1940 M 11
Three Trees

48 *Fuss Kuss* 1940 X 8
Foot Kiss





Catalogue

- | | | | |
|----|--|------------|-----------|
| 1 | <i>Ausserhalb München-Schwabing</i> 1910 36
<i>Outside of Munich-Schwabing</i> | watercolor | 4 x 9 |
| 2 | <i>Häuser in Marokko</i> 1915 153
<i>Houses in Morocco</i> | watercolor | 5½ x 7¾ |
| 3 | <i>Plan zu einem Haus</i> 1917 No. 99
<i>Plan for a House</i> | gouache | 8½ x 8⅛ |
| 4 | <i>Erleuchtung Zweier Sektierer</i> ca. 1918
<i>Enlightening of Two Sectarians</i> | watercolor | 8½ x 6½ |
| 5 | <i>Schilf-Schiffe</i> 1919 249F
<i>Marsh Boats</i> | oil | 12 x 15⅝ |
| 6 | <i>Treppen auf Blau mit Zwei Figuren</i> 1920 87
<i>Staircase on Blue with Two Figures</i> | gouache | 9½ x 8 |
| 7 | <i>Die Zeichnung mit dem X Fehler</i> 1922 G. 8
<i>The Drawing with the Mistake X</i> | ink | 9¾ x 12¾ |
| 8 | <i>Die Zeichnung ohne Fehler</i> 1922 99
<i>The Drawing without Mistake</i> | ink | 13 x 10 |
| 9 | <i>Palast Rot Violett/Gelbgrüne Diametral Stufung</i> 1922 65
<i>Palace Red Violet/Yellow-Green Diametric Shading</i> | watercolor | 11⅝ x 13⅞ |
| 10 | <i>Schicksale um die Jahreswende</i> 1922 113
<i>Fates at the Turn of the Year</i> | watercolor | 18¼ x 11½ |
| 11 | <i>Guter Fischplatz III</i> 1923 No. 36
<i>Good Spot for Fishing</i> | oil | 9¾ x 13½ |
| 12 | <i>Nord See Insel</i> 1923 180
<i>North Sea Island</i>
<i>Lent by Mr. Herbert Mayer, Greenwich, Conn.</i> | watercolor | 14¾ x 21½ |

- 13 *Scene unter Mädchen* 1923 212
Scene with Girls gouache 11 x 13 $\frac{1}{4}$
- 14 *Station der Hochbahn* 1923 No. 127
The "EI" Station watercolor 5 $\frac{1}{2}$ x 9 $\frac{1}{2}$
- 15 *Komposition* 1924 176
Composition watercolor 17 $\frac{7}{8}$ x 8 $\frac{1}{8}$
- 16 *Structural I* 1924 125
Structural I watercolor 12 x 5 $\frac{1}{2}$
Lent by Mr. G. David Thompson, Pittsburgh, Pa.
- 17 *Herabstossender Vogel* 1925 R. 9
Descending Bird watercolor 10 $\frac{1}{4}$ x 12 $\frac{1}{4}$
Lent by Mr. and Mrs. Hans Neuman, Caracas, Venezuela
- 18 *Garten des Ordens* 1926 L. 1
Monastery Garden watercolor 8 $\frac{3}{4}$ x 4 $\frac{3}{4}$
- 19 *Felsen Kammer* 1929 E. 3
Rock Room watercolor 10 $\frac{1}{4}$ x 12 $\frac{1}{2}$
Lent by Mr. Billy Wilder, Hollywood, Calif.
- 20 *Kleines Tiergespenst* 1929 3. H. 7
Little Animal Monster watercolor 12 $\frac{1}{4}$ x 9
Lent by Miss Barbara F. Babcock, New York, N. Y.
- 21 *Festlich-Ernst* 1930 D. 8
Gaily Serious watercolor 12 $\frac{1}{2}$ x 9 $\frac{1}{2}$
Lent by Mr. and Mrs. Fred Caston, Flushing, N. Y.
- 22 *Maassvoller Aufbau* 1930 X. 9
Proportioned Construction watercolor 13 $\frac{3}{4}$ x 10 $\frac{1}{4}$
- 23 *Rinde* 1930 P. 10
Bark gouache 11 x 13 $\frac{1}{4}$
- 24 *Tänzerin* 1930 G. 8
Dancer oil 13 $\frac{1}{2}$ x 9
- 25 *Bildniss Frau Bl.* 1931 N. 19
Portrait of Frau Bl. watercolor 23 $\frac{1}{2}$ x 15 $\frac{1}{2}$

- 26 *Heiliger Bezirk* 1932 L. 19
Sanctuary watercolor 24 $\frac{3}{4}$ x 18 $\frac{1}{8}$
- 27 *Nach "Dreier Verworrenheit"* 1931 K. 11
(Der Untere Teil Umproiciert)
Variation on "Confusion of Three"
(The Lower Part Projected) ink 18 x 18
- 28 *Spuk am frühen Tag* 1932 W. 13
Early Morning Spook crayon 16 $\frac{7}{8}$ x 12 $\frac{3}{4}$
- 29 *Bäume am Wasser* 1933 H. 2
Trees by the Water pastel 17 $\frac{1}{2}$ x 20 $\frac{1}{4}$
- 30 *Grenze einer Wanderung* 1933 H. 8
Boundaries of a Walk watercolor 8 $\frac{1}{8}$ x 12 $\frac{7}{8}$
- 31 *Junger Mann am Vorabend* 1933 H. 13
Young Man on the Eve mixed media 21 $\frac{1}{2}$ x 15 $\frac{3}{4}$
- 32 *Kind im Sessel* 1933 N. 4
Child on a Chair watercolor 16 $\frac{1}{2}$ x 12 $\frac{1}{2}$
Lent by Mr. Herbert Mayer, Greenwich, Conn.
- 33 *Streit um den Kopf* 1933 L. 14
Quarrel for the Head watercolor 19 $\frac{1}{2}$ x 11 $\frac{3}{4}$
- 34 *Vom Baum* 1933 H. 8
Part of a Tree gouache 8 x 13
- 35 *Zwillinge* 1933 H. 5
Twins watercolor 14 x 19
- 36 *Walpurgisnacht* 1935 QUI
Walpurgis Night gouache 20 x 18 $\frac{3}{4}$
- 37 *Ansteigende Villen* 1937 No. 1
Houses on a Hill mixed media 8 $\frac{1}{4}$ x 5 $\frac{1}{2}$
Private Collection, Caracas, Venezuela
- 38 *Paar unter Bäumen* 1937 20
Couple under Trees pastel 21 $\frac{3}{8}$ x 12 $\frac{3}{4}$
Lent by Dr. Donn D. Beeman, Hollywood, Calif.

39	<i>Pierrette</i> 1937 14 <i>Pierrette</i>	oil	11 $\frac{5}{8}$ x 8
40	<i>Sonnen Untergang</i> 1937 L. 4 <i>Sunset</i> <i>Lent by Mr. and Mrs. Peter D. Curry, Winnipeg, Canada</i>	watercolor	11 x 9
41	<i>Nacht Blüte</i> 1938 <i>Night Blossom</i>	mixed media	12 $\frac{3}{4}$ x 11 $\frac{1}{4}$
42	<i>Spielt mit dem Roten Ball</i> 1938 32 <i>Playing with the Red Ball</i>	pastel	14 $\frac{1}{4}$ x 13
43	<i>Alte Frau darf Versuchen</i> 1939 HI 11 <i>Old Woman May Taste</i> <i>Lent by Mrs. Charles Suydam Cutting, New York, N. Y.</i>	gouache	24 x 17 $\frac{1}{2}$
44	<i>Ein Narr Macht Schule</i> 1939 OP 20 <i>A Fool Has Followers</i> <i>Lent by Carnegie Institute, Pittsburgh. Leisser Art Fund.</i>	gouache	23 $\frac{3}{4}$ x 17 $\frac{3}{4}$
45	<i>Frucht Schale II</i> 1939 WW 18 <i>Fruit Bowl</i>	gouache	8 $\frac{1}{4}$ x 13
46	<i>Gebärde eines Antlitzes II</i> 1939 LM 17 <i>Gesture of a Countenance</i>	gouache	24 $\frac{1}{4}$ x 18 $\frac{1}{4}$
47	<i>In Stellung</i> 1939 YV 6 <i>In Position</i>	gouache	19 $\frac{3}{4}$ x 13 $\frac{3}{4}$
48	<i>Fuss Kuss</i> 1940 X 8 <i>Foot Kiss</i>	gouache	13 $\frac{3}{4}$ x 19 $\frac{3}{4}$
49	<i>Drei Bäume</i> 1940 M 11 <i>Three Trees</i>	gouache	12 $\frac{1}{2}$ x 17

All dimensions are in inches.
Height precedes width.

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