

*Emerging Modernisms: American and European Art, 1900–1950*  
Bowdoin College Museum of Art

June 29, 2019 through January 5, 2020

The arrival and adoption of new technologies in the first half of the twentieth century brought enormous changes to Europe and the United States. Technological innovations transformed individuals and their relationship to others and the world at large. They included electricity, the telephone, the airplane, and the X-ray. These breakthroughs were accompanied by social revolutions and political conflicts. And they prompted artists to develop new strategies to describe a world in rapid transformation and to articulate both the wonder and trepidation attending to these changes. Artists explored new idioms for describing the visible—and previously invisible—world, which included the use of photography for fine art, an emphasis on color and form, and the emergence of pictorial abstraction.

ROCKWELL KENT  
American, 1882–1971

*Telephones [or The Party Wire (?)]*, ca. 1920  
pen and ink

Museum Purchase with Funds Donated Anonymously  
1971.79.44

JOHN SLOAN  
American, 1871–1951

*X-Rays*, 1926  
etching and aquatint

Bequest of George Otis Hamlin  
1961.69.17

*Jewelry Store Window*, 1906  
etching

Bequest of George Otis Hamlin  
1961.69.126

With a wry sense of humor, American artists John Sloan and Rockwell Kent reflect upon new inventions and their impact upon modes of socializing and entertainment. *Jewelry Store Window* suggests the way in which the electrification of streetlamps opened up the potential for nocturnal rambles through urban areas. If Sloan's 1906 print suggests companionship, his 1926 depiction of the new technology of radiology suggests alienation, as physicians carefully study his organs with seemingly little regard for him as an individual. By a similar token, Rockwell Kent's

*Party Wire* seems to question the value of the telephone—often arranged on a multi-user “party” line in its early years. Precarious in its installation, the tangled line seems to fix its users in positions apart from one another and simultaneously raises prescient questions about the relationship of new communications technologies to personal privacy.

JOHN SLOAN  
American, 1871–1971

*Portrait of George Otis Hamlin*, 1918  
etching

Bequest of George Otis Hamlin  
1961.69.168

This lilliputian portrait of George Otis Hamlin, one of John Sloan’s most important supporters, was created by etching a penny and creating a print from its reworked surface. The playful likeness simultaneously evokes the tradition of commissioning medallion portraits, launched during the Renaissance, to honor civic leaders and the related use of such images to endorse currency. Indeed, Abraham Lincoln’s profile had only been added to the coin in 1909, less than a decade before Sloan reclaimed the object as an unconventional “plate,” which the artist may have understood in part as an homage to Duchamp’s “readymade” artworks. The implicit reference to Lincoln, whose portrait was erased to make way for that of Hamlin, points to yet another witticism: George Hamlin’s great uncle, Hannibal Hamlin, served as Vice-President to Lincoln during his first term in office. Sloan’s association of Hamlin with the newly designed tender proved prescient. Just five years later, in 1923, Hamlin purchased nineteen paintings by Sloan, providing a windfall to the cash-strapped artist, and securing for Hamlin a group of works that he would later bequeath to Bowdoin.

JOHN SLOAN  
American, 1871–1971

*Arch Conspirators*, 1917  
etching

Bequest of George Otis Hamlin  
1961.69.30

John Sloan’s 1917 etching depicts a chilly January evening when the artist and his wife Dolly, together with Marcel Duchamp, poet Gertrude Drick, and actors Russell Mann, Betty Turner, and Charles Ellis climbed to the top of the Washington Square Arch. From above the city the “arch conspirators,” possibly influenced by the bellicose language of World War I, approved Drick’s declaration proclaiming Greenwich village “a free republic, independent of uptown.” Amidst toasts to the break-away republic the comrades brandished red, white, and blue balloons. Three months later Duchamp would publicly “break away” from traditional tenets of art-making with his bold attempt to enter Fountain—a mass-manufactured urinal rotated onto its back and signed with the pseudonym “R. Mutt”—into the Society of Independent Artists’ inaugural

exhibition. Duchamp's skillful defense of the object in the wake of its scandalous rejection would transform artmaking from that point forward by introducing a new class of object, "the readymade," the significance of which resided not in the skill exhibited in its making, but in the idea with which the artist associated with it.

ALFRED STIEGLITZ  
American, 1864–1946

*The Steerage*, 1906  
photogravure

Museum Purchase, Lloyd O. and Marjorie Strong Coulter Fund  
2015.13

As magazine editor, gallerist, and the champion of numerous modernist artists, Alfred Stieglitz was a highly visible presence in the New York art world and the leading advocate in America for photography as a fine art medium. *The Steerage* pictures passengers whose limited financial means consigned them to the least expensive section of the ship. Pablo Picasso admired the photograph, as its abstract, nearly cubist composition had much in common with his own visual experiments. More than two decades later, Stieglitz described his memory of the moment when he created this picture: "Coming to the end of the [first-class deck] I stood alone, looking down. . . . The scene fascinated me . . . I saw shapes related to one another—a picture of shapes, and underlying it, a new vision that held me: simple people; the feeling of ship, ocean, sky; a sense of release that I was away from the mob called the 'rich.' Rembrandt came into my mind and I wondered would he have felt as I did."

Pablo Picasso  
Spanish, 1881–1973

*Tête d'Homme*, 1912  
etching

Museum Purchase, Lloyd O. and Marjorie Strong Coulter Fund  
1996.83

Pablo Picasso's etching demonstrates the artist's commitment to new visual forms and techniques. Between 1911 and 1912, in collaboration with Georges Braque, Picasso revolutionized the rendition of pictorial space. Describing the achievement of Cubism, the contemporary poet and critic Guillaume Apollinaire opined that the new pictorial strategy revealed previously undocumented aspects of reality and experience, writing: "The fourth dimension would spring from three known dimensions: it represents the immensity of space eternalizing itself in all directions at any given moment. It is space itself." The reproductive medium of etching, which permitted Picasso to play with mark-making, testifies to the artist's energetic spirit of innovation. Through his ongoing experimentation, Picasso contributed to the

evolution of new ways of seeing and understanding, characteristic of the technological and social transformations of the new century.

GERTRUDE STEIN  
American, 1874–1946

*Pablo Picasso*; published in *Camera Work*, special number (August 1912), 1909  
printed page

Private Collection

Portraiture in verse traditionally had relied on a description of a subject's physical appearance. Gertrude Stein, the American expatriate and catalyst for the international avant-garde, changed all that. In works like "Pablo Picasso"—composed in the years after the artist painted her—no description occurs at all; the poems, instead, rely on the repetitive, almost nonsensical, narration of action. Stein played a pivotal role in dissociating the portrait subject (individual) from the portrait object (depiction). Her innovations within the realm of literature inspired many later developments in the visual arts.

MARIUS DE ZAYAS  
American, 1880–1961

*Portrait of Theodore Roosevelt from a set of Six Photogravures*, ca. 1912–13, from *Camera Work*, no. XLVI, ca. 1913  
photogravure

Museum Purchase, Lloyd O. and Marjorie Strong Coulter Fund  
2017.29.5

MARIUS DE ZAYAS  
American, 1880–1961

*Portrait of Paul Haviland from a set of Six Photogravures*, ca. 1912–13, from *Camera Work*, no. XLVI, ca. 1913  
photogravure

Museum Purchase, Lloyd O. and Marjorie Strong Coulter Fund  
2017.29.4

MARIUS DE ZAYAS  
American, 1880–1961

*Portrait of Mrs. Eugene Meyer, Jr. from a set of Six Photogravures*, ca. 1912–13, from *Camera Work*, no. XLVI, ca. 1913

photogravure

Museum Purchase, Lloyd O. and Marjorie Strong Coulter Fund  
2017.29.3

MARIUS DE ZAYAS  
American, 1880–1961

*Portrait of Francis Picabia from a set of Six Photogravures*, ca. 1912–13, from *Camera Work*,  
no. XLVI, ca. 1913  
photogravure

Museum Purchase, Lloyd O. and Marjorie Strong Coulter Fund  
2017.29.2

MARIUS DE ZAYAS  
American, 1880–1961

*Two Friends from a set of Six Photogravures*, ca. 1912–13, from *Camera Work*, no. XLVI, ca.  
1913  
photogravure

MARIUS DE ZAYAS  
American, 1880–1961

*Portrait of Alfred Stieglitz from a set of Six Photogravures*, ca. 1912–13, from *Camera Work*, no.  
XLVI, ca. 1912  
photogravure

Museum Purchase, Lloyd O. and Marjorie Strong Coulter Fund  
2017.29.6 and 2017.29.1

A celebrated caricaturist early in his career, the Mexican artist Marius de Zayas became part of the circle of artists who clustered around “291,” the New York gallery of the photographer, publisher, and promoter of modern art Alfred Stieglitz. The work of de Zayas was highlighted in three exhibitions by Stieglitz between 1909 and 1913. One of the first artists to equate “likeness” with abstraction that revealed the inner qualities of the sitter, de Zayas sought to find pictorial strategies to describe the invisible reality that animated the individuals in our midst. His use of numerical equations (with no known mathematical significance) was intended to capture the enduring spirit of Agnes Meyer and Alfred Stieglitz, whose physical appearance would be subject to change. The artist’s depiction of President Theodore Roosevelt may play in part off of the politician’s published response to the 1913 Armory Show, which introduced the American public to modern art, prompting among many viewers derision and even alarm at the shock of abstraction.

MARIUS DE ZAYAS, PAUL HAVILAND, AGNES ERNEST MEYER and ALFRED STIEGLITZ

*291 (magazine), Issue No. 3, May 1915*  
print periodical

Gift of Hilton and Esta Kramer  
2014.29

A short-lived, but intellectually and aesthetically influential publication, *291* appeared in nine issues between 1915 and 1916. It was named after Alfred Stieglitz's pioneering New York art gallery, best known by its Fifth Avenue address. While Stieglitz offered his support to the publication, it was managed primarily by the artist Marius de Zayas, the writer Agnes E. Meyer, and the photographer Paul Haviland. *291* published avant-garde poetry, commentary, and visual art. The design of this issue, with a cover by Abraham Walkowitz, is considered particularly innovative and bold.

JOHN MARIN  
American, 1872–1953

*On the Brooklyn Bridge Facing Manhattan, ca. 1912–1913*  
graphite

Gift of Mr. and Mrs. John Marin Jr.  
1983.20.1

John Marin had worked in the field of architecture until Alfred Stieglitz encouraged him in 1909 to turn to art full-time. Marin was captivated by the Brooklyn Bridge and featured it in many of his New York views. This drawing reveals how Marin developed a crystalline pictorial structure out of the angles, lines, and sheer magnitude of the bridge, echoing Cubist innovations. Completed in 1883, the Brooklyn Bridge epitomizes the technical advancements of the modern era, requiring feats of engineering as well as the application of new materials and construction techniques. Moreover, this drawing celebrates the dynamism and energy of the modern metropolis. Discussing his work in the journal *Camera Work*, Marin said that he tried to “express graphically what a great city is doing. Within the frames there must be a balance, a controlling of these warring, pushing, pulling forces.”

JOHN MARIN  
American, 1872–1953

*Sea and Rocks, 1943*  
graphite

Gift of Mr. and Mrs. John Marin Jr.  
1983.20.3.

In 1914, Marin spent his first summer in Maine. This marked the start of an involvement with Maine's rocky coast that would last the rest of his life. In this study for a larger painting, Marin uses swirling, expressive lines to convey the sea's constant movement, and jagged, dark lines to create the formidable rock face. The density of marks, both in the rocks and the sea, lend intensity to the scene. Although Marin was initially influenced by Cubism, in his later works, such as *Sea and Rocks*, he began to depart from the rigidity of that precedent and allowed the energy of the subject to dictate the work's composition. Marin's loose and abstract lines, elements seen in this work, were important influences on the younger generation of New York artists who established the Abstract Expressionist movement.

#### MARGUERITE THOMPSON ZORACH

American, 1887–1968

*The Family Evening*, ca. 1924  
oil on canvas

Gift of Dahlov Ipcar and Tessim Zorach  
1979.77.

Marguerite Thompson Zorach was among the first women admitted to Stanford University. She left before graduating, however, to pursue an artistic education in France, where she met her husband, fellow artist William Zorach. In Paris she absorbed the lessons of modernism gleaned from artists such as Henri Matisse, André Derain, and the Fauvists, a group of painters that favored exuberant color, modern design, and expressive brushwork. She and her husband eventually settled in New York, where they exhibited in the landmark 1913 International Exhibition of Modern Art, colloquially known as the Armory Show. Following a visit to the home of sculptor Gaston Lachaise in Georgetown, Maine, in the summer of 1922, the Zorachs purchased a nearby property. It was there that she painted *The Family Evening*.

#### WILLIAM ZORACH

American, 1889–1966

*Spirit of the Dance*, 1932  
cast bronze

Museum Purchase  
1953.4

Commissioned in 1930, *Spirit of the Dance* was created by William Zorach for the newly designed Radio City Music Hall in New York. Although he had originally intended the work to be thirty-six inches high, as seen here, the scale of the setting for which it was destined inspired him to enlarge it by three times and to cast it in the modern material of aluminum. The sculptor created a second version in bronze (now at the Portland Museum of Art). After learning that *Spirit of the Dance* had been deemed "immoral" and removed from view at Radio City Music

Hall, Zorach exhibited the large plaster model for the work at other venues in New York. *Spirit of the Dance* became a sensation. The work was soon reinstated at Radio City Music Hall, and Zorach responded to this “tremendous amount of acclaim and notoriety,” as he recalled the public response in his 1967 autobiography, by editioning the work in two sizes.

WALTER PACH  
American, 1883–1958

*An Evening at Diego Rivera’s House, Mexico*, 1923  
oil on canvas

*Portrait of Frida Kahlo*, 1933  
oil on linen

Gifts of Francis M. Naumann and Marie T. Keller  
2017.56

Walter Pach helped shape the notion of modernism in the United States and beyond. The prolific artist, curator, and author is best known today as one of the organizers of the 1913 Armory Show, together with Walter Kuhn and Henry McBride, which introduced American audiences to European abstraction and modernism more broadly. He later collaborated with Marcel Duchamp and Walter Arensberg to establish the Society of Independent Artists in 1916. In the early 1920s, Pach visited Mexico, where he was impressed by the work of artists such as José Orozco, Diego Rivera, Frida Kahlo, and Rufino Tamayo. His enthusiasm for Mexican modernism would lead him to help create a Mexican chapter of the Society of Independent Artists and would inspire him to write extensively about Diego Rivera.

WALTER PACH  
American, 1883–1958

*untitled (View of Massachusetts Hall, Bowdoin College)*, 1934  
watercolor and pencil

Museum Purchase, Jane H. and Charles E. Parker, Jr. Fund  
2016.15.1

Walter Pach observed in 1948: “the museum, which to many people seems to look only backward, is in reality one of our chief means of looking forward.” Pach lectured and taught at Bowdoin College in the 1930s and was a Bowdoin parent. His son Raymond was a member of the class of 1936. Walter Pach commemorated his relationship to the school and its Museum in his book *The Art Museum in America* and produced a series of watercolor sketches. These include a depiction of Massachusetts Hall, the College’s oldest building and first home to its collection of fine art, opposite a less clearly defined Winthrop Hall.

The Institute for Art at Bowdoin



In 1927, Walter Pach participated in an Institute for Art at Bowdoin, which included leading figures in the field such as Alfred Barr, William Ivins, and Violet Oakley. The idea for a series of biennial institutes began in 1923 and originated with President Kenneth C. M. Sills, Class of 1901, who saw them as a way to bring to campus outstanding figures in politics, the arts and humanities, and the natural and social sciences. Speakers were selected by the faculty in departments that were most closely linked to the theme of the program. The institutes took place over a two-week period in May. Following a public lecture in the evening, there would be an informal roundtable meeting the following morning to allow students to meet with the speaker.

John Cross, Secretary of Development and College Relations at Bowdoin College

WALTER PACH  
American, 1883–1958

*Untitled (View of the Bowdoin Campus)*, ca. 1936  
watercolor and pencil

Museum Purchase, Jane H. and Charles E. Parker Jr. Fund  
2016.15.3.1

This watercolor depicts the back of the Chapel, Maine Hall, Winthrop Hall, Adams Hall, the heating plant, and Sargent Gymnasium. As John Cross notes, “the perspective for the painting is from what would have been a second-floor window on the north side of the Moulton Union,” suggesting that this drawing may date to the winter of 1936, when Pach taught at Bowdoin.

GUY PÈNE DU BOIS  
American, 1884–1958

*The Life Soldier*, 1922  
oil on panel

Gift of Walter K. Gutman, Class of 1924  
1966.37

The two somewhat cylindrical figures can hardly be called an intimate couple; their wooden movements seem to preclude meaningful interaction. A single light casts the shadow of the woman’s head on the soldier’s chest as a subtle indicator of their ambiguous relationship. During the 1920s, Guy Pène du Bois was preoccupied with themes and places of contemporary urban life: cafés and restaurants, theater performers and flappers, and—as seen here—men and women in private moments observed in undescribed public spaces. His “narrative of inaction,” to use curator Barbara Haskell’s phrase, has been compared to similar visual strategies in Edward Hopper’s work. Both artists represent a trend toward order and objectivity that was widespread in American and European art of the 1920s. As a painter and art critic, Pène du Bois emerged from Robert Henri’s circle and participated in the groundbreaking Armory Show of 1913.

GUSTAV GUSTAVOVICH KLUTSIS  
Russian, 1895–1938

*Working Men and Women—Everyone to the Election of Soviets*, 1930  
lithograph

Generously lent by Svetlana and Eric Silverman '85, P'19

In the new Soviet Union, avant-garde artists like Gustav Klutsis questioned painting's ability to represent reality in a moment of flux. They searched for the most effective means to communicate, while simultaneously waging a war against outlived bourgeois and aristocratic aesthetics. Photomontage provided a viable new language. Combining camera-derived factual content with political function, it delivered a new aesthetic necessary for expressing Socialist "truths." Reprinted quickly, cheaply, and in large print runs, posters designed with the photomontage technique were the opposite of "fine art," which seemed increasingly outmoded due to its perceived reliance on traditional academic techniques. Iconoclastic artists welcomed the revolutionary events of October 1917 and initially identified with the regime. "A new artistic form is a protest against the old, and in that struggle, lays the life and development of art," wrote Roman Jacobson, a pioneering Russian linguist and theoretician, in 1919.

VALENTINA NIKIFOROVNA KULAGINA  
Russian, 1902–1987

*International Working Women's Day is the Day of Judging of Socialist Competition*, 1930  
lithograph

Generously lent by Svetlana and Eric Silverman '85, P'19

In the years after the Russian Revolution, posters depicted women as active, strong, young, and often somewhat androgynous. The Bolsheviks' goal was to liberate all women and men from discrimination and exploitation, from sexual prejudice, and from gender stereotypes. In their view, class, not gender, was the cause of inequality in social relations, and such divisions were to be eliminated in Soviet society. According to Russian politician Alexandra Kollontai, Communism would deliver women from "domestic slavery, so that their lives could be richer, fuller, happier and freer." Artist Valentina Kulagina studied at the State Free Art Studios where she built a reputation as an exhibition designer. She cut short her education at the urging of her then-teacher and future husband Gustav Klutsis. After he was arrested in 1938, she too disappeared from public view.

EL LISSITZKY  
Russian, 1890–1941

*Proun 2B*, 1921  
lithograph

Museum Purchase, Lloyd O. and Marjorie Strong Coulter Fund  
2018.18

Created in the wake of Russian Revolution of 1917, which overthrew the nation's imperial government in favor of rule by the people, El Lissitzky's abstract composition demonstrates the artist's desire to apply groundbreaking utopian aspirations to art making. The word "Proun" is an acronym signifying, in Russian, "Project for the Affirmation of the New." This work, part of a portfolio of "Proun" lithographs, affirms the artist's dedication to a non-objective art evocative of new methods of understanding materiality, space, and the creative process itself.

BERENICE ABBOTT  
American, 1898–1991

*Controlled Distortion (Self-Portrait)*, 1930 (printed later)  
gelatin silver print

Museum Purchase, Lloyd O. and Marjorie Strong Coulter Fund  
1998.6

American Berenice Abbott moved to Paris in 1921, where she served as a darkroom assistant to Man Ray. She eventually became a master photographer in her own right, as well as an inventor of equipment such as the distortion easel, patented in 1951. Projecting the negative of a 1930 portrait onto photographic paper mounted on the flexible easel, she created distorted variations of her own likeness. Her cool self-confidence prevents a reading of the results as a statement of psychological conflict; the images instead appear to be playful experiments. Abbott was a proponent of straight photography and was firmly set against manipulation in her own creative work. The small handful of distorted self-portraits she made were created to advertise and sell the distortion easel, rather than for her own artistic self-expression.

BERENICE ABBOTT  
American, 1898–1991

*Daily News Building, 42nd Street between 2nd and 3rd Avenue*, 1935  
gelatin silver print

Museum Purchase, Gridley W. Tarbell II Fund  
1994.16

One of the photographs in Berenice Abbott's *Changing New York* series, done with the support of the Works Project Administration, this photograph both captures the rapidly changing skyline of the city as a whole and marks, through its title, the transformation of specific neighborhoods as well. As curator Andrea Rosen notes, the vertigo-inducing angle from which the photographer captured the new building—from the equally dizzying vantage point of the recently completed

fifty-six-story Chanin Building—may deliberately reflect Abbott’s own fear of heights. As she observed later in her career: “While reality is the subject matter of the photographer, it follows that the knowledge of how far the camera can go, and the choice of subject, lead the photographer into the subjective. He cannot help equating the objective world with his self.”

MARCEL DUCHAMP

American, 1887–1968

*Bouche-Évier (Sink Stopper)*, 1964

silver

Gift of John C. Pickard, Class of 1922

1967.68

Marcel Duchamp’s delightful *Bouche Évier*, or *Sink Stopper*, playfully confronts the viewer with a query the artist first posed to himself in 1913: “Can one make a work of art that is not a work of art?” Duchamp’s interrogation of the very nature of art would lead to his invention of the ready-made, a work of art consisting of an everyday object transformed by virtue of being removed from its ordinary environment and signed by the artist. This multiple, which derived from a lead sink stopper created by the artist, undermines the expectation that a work of art be a unique original. In a final conceptual twist, Duchamp here transforms a humble, utilitarian object into treasure by rendering it in a precious material, playing up its visual resemblance to coins and medals and raising questions about the cultural value historically placed on art objects.

MARCEL DUCHAMP

American, 1887–1968

*Monte Carlo Bond*, 1924 (printed 1938)

color offset lithograph

Museum Purchase, Greenacres Acquisition Fund

2015.1

In 1938, Duchamp was asked by the editors of *XXe Siècle* for a contribution to their magazine. He readily accepted, for he was anxious to produce a facsimile of his *Monte Carlo Bond* (1924) for inclusion in his autobiographical *Bête-en-valise*. Featuring a photograph taken by Man Ray, Duchamp playfully transformed his hair and face by the application of soapsuds. He assumes the guise of the god Mercury, with his hair appearing as an imitation of the god’s winged helmet. The bond, authorized with signatures by the artist and his female alter-ego Rose Sélavy, also alludes to alchemy, with the intrinsic pairing of elements male (Duchamp) and female (Rose Sélavy), associated with the element of Mercury. Duchamp designed the bond as part of a system to beat the roulette tables in Monte Carlo. Duchamp’s unconventional approach to “playing” the market, if a spoof of sorts, was not without philosophical significance for the artist, who would

later write to his brother-in-law Jean Crotti: “Throughout history artists have been like gamblers at Monte Carlo, and the blind lottery causes some to stand out and others to be ruined.”

MAN RAY  
American, 1890–1976

*Untitled*, 1921  
gelatin silver print

Museum Purchase, Lloyd O. and Marjorie Strong Coulter Fund  
1988.17

Photograms are camera-less images produced by placing objects onto photographic paper. Depending on the exposure time, the transparency of the object used, and the distances between object, paper, and light, the process may produce clearly defined silhouettes or nearly unrecognizable blurs. While the process had existed since photographic paper was invented, Man Ray claimed to have discovered the technique, which he described as “startlingly new and mysterious,” by accident and called his own versions “rayographs.” Developed alongside other “Dada” artistic strategies, which often courted chance and always defined conventional techniques, Man Ray’s use of ubiquitous objects, such as what appears here to be an electrical mixer, also references his friend Marcel Duchamp’s invention of the readymade.

BEATRICE WOOD  
American, 1893–1998

*The Intellectuals* [sic], 1994  
colored pencil

Archival Collection of Marion Boulton Stroud and Acadia Summer Arts Program, Mt. Desert Island, Maine. Gift from the Marion Boulton “Kippy” Stroud Foundation  
7.2018.323

After receiving an artistic education in Paris in the years leading up to World War One, Beatrice Wood connected with avant-garde circles in New York, befriending several French émigré artists, including Marcel Duchamp, who encouraged her to draw. Wood’s involvement with Dadaism, an approach to art deliberately eschewing traditional academic and social standards, is evident in this work executed late in her career. Playfully misspelling the word “Intellectual,” the artist, who harkens back to the style of her youth, pairs up the brilliant individuals alluded to her title. An exception is the young woman who appears at the work’s center (possibly a surrogate for the artist) who appears smitten with a young man who is similarly unimpressed with the sycophants. The composition casts into doubt whether she will be able to connect with him—he does not return her gaze—just as Wood’s love for Duchamp remained unrequited despite a lifelong friendship.

ROMARE HOWARD BEARDEN  
American, 1911–1988

*Christ Taken by Soldiers*, 1945–46  
oil and gesso on Masonite

Private Collection

A talented artist as well as a social worker, Romare Bearden created his visual work with a political consciousness. Depicting Christ's arrest by soldiers, leading to his crucifixion and resurrection—events known as the Passion of Christ—this painting is open to many metaphorical readings, particularly in the wake of World War Two and in the light of the many social and political challenges faced by African Americans.

ANDREW NEWELL WYETH  
American, 1917–2009

*Night Hauling*, 1944  
tempera on Masonite

Gift of Mrs. Ernestine K. Smith, in memory of her husband, Burwell B. Smith  
1985.59

*Night Hauling* was painted by the twenty-seven-year-old Andrew Wyeth at the height of World War Two. Set against the Maine coast in Port Clyde, where Wyeth's family summered, it depicts a shadowy lobsterman hauling in a trap under cover of darkness, the scene lit only by the figure's concealed lamp and the water's startling nocturnal phosphorescence. Wyeth originally called the painting *The Poacher*, a title that allows us entry into the work's literal narrative, while denying none of its mystery and ritual. Typical of the artist's work from this period, *Night Hauling* pushes realism to the brink of surrealist fantasy. The son of famed illustrator N. C. Wyeth, Andrew Wyeth emerged at mid-century as one of America's most popular painters.

MARSDEN HARTLEY  
American, 1877–1943

*After the Storm, Vinalhaven*, 1938–1939  
oil on Academy board

Gift of Mrs. Charles Phillip Kuntz  
1950.8

Like many of Marsden Hartley's late marine landscapes, *After the Storm, Vinalhaven* expresses the artist's sympathetic response to the elemental strength of his native land. The subject is the rocky seacoast in the vicinity of Vinalhaven Island in Maine's Penobscot Bay. In the foreground,

wind-whipped waves lash unyielding stone, storm clouds pass overhead, and, in the distance, a pine-covered shoreline broods in solid silence. The movement of wind and water is plainly evident through the artist's use of dynamic diagonal lines and short choppy brushstrokes. Overall, the impression is one of contained power as the force of the storm balances the strength of the rock. Born in Lewiston, Hartley led a peripatetic existence for much of his life before returning to Maine in 1937. A pioneering modernist, he desired at his career's end to be known as "the painter of Maine."

## ROCKWELL KENT

American, 1882–1971

*Greenland People, Dogs, and Mountains*, ca. 1932–1935  
oil on canvas

Museum Purchase with Funds Donated Anonymously  
1971.77

Although reluctant to identify himself as a "modernist," Rockwell Kent's spare painterly style, influenced by his early training as an architect, reflects an affinity for abstract qualities of color and form. An avid adventurer, this painting may reflect an episode described by the artist in his book *N by E*: "One day as I sat at work I heard a gunshot, and looking up, saw two kayaks and an umiak or women's boat filled with people approaching my camp. . . . I invited them all up to my tent. . . . in little time we were all drinking hot coffee with lots of sugar in it and eating rye bread spread extremely thick with butter. . . . Presently, the repast having been finished, the guests arose, thanked me cordially and took their departure. . . . Two men got into their kayaks and the third enthroned himself on the top of the household goods in the stern of the umiak; the women, as usual, manned the oars."

## ROY RUDOLPH DECARAVA

American, 1919–2009

*Child in Window, Clothesline, New York*, 1950  
gelatin silver print

Gift of Samuella Shain  
1992.40

Drawing attention through his title to a child, whose face presses against the glass of the window near the center of the image, Roy DeCarava reveals a subtle, but powerful presence. With his keen powers of observation, DeCarava captures the dignified aspiration of the youth, over whose small frame bright white laundry shines out like a banner. A native of Harlem, DeCarava, originally trained as a painter, turning to photography in the late 1940s. In 1952, he became the first African American photographer to earn a Guggenheim fellowship, determined to express the lived experience of black Americans. Reflecting later in life upon his career, DeCarava

mused: “It doesn’t have to be pretty to be true. But if it’s true it’s beautiful. Truth is beautiful. And so my whole work is about what amounts to a reverence for life itself.”

MARCEL DUCHAMP, HENRI-PIERRE ROCHÉ, and BEATRICE WOOD  
publishers

*The Blind Man*, 1917, nos. 1 and 2  
print periodical

Collection of Roger L. Conover, Class of 1972

*The Blind Man*, published in 1917 by Marcel Duchamp, Henri Pierre Roché, and Beatrice Wood, exemplified the spirit of “Dadaism,” which boldly questioned the legitimacy of traditional political and aesthetic hierarchies with seemingly “absurd” artistic gestures. While the association of a sightless individual with a visual arts magazine—a connection played up by Al Frueh in the drawing used on the first issue’s cover—was typically “dada,” the title also alluded to a “second sight” that renders apparent truths obfuscated by the distractions of the physical world. Although only two issues of the journal appeared, *The Blind Man* proved extremely influential. Its first issue publicized the Society of Independent’s inaugural exhibition, intended to encourage avant-garde art by guaranteeing that any artist paying the required fee could show their work. Far from celebrating the pioneering exhibition, however, the second issue, which featured Marcel Duchamp’s *Chocolate Grinder* (1914) on the cover, protested its hypocritical exclusion of the revolutionary artwork, *Fountain* (1917), consisting of a urinal presented on its back and signed “R. Mutt,” a pseudonym for Duchamp. The enduring significance of this publication to multiple generations is suggested by the provenance of the rare first volume, which was given by Roché to the scholar Michel Sanouillet, who worked directly with Marcel Duchamp to compile the first edition of the artist’s writings, *Marchand du Sel* (1959), and by him to Roger L. Conover, former Executive Editor at MIT Press.

ALFRED STIEGLITZ, *Fountain* by R. Mutt, and “The Richard Mutt Case,” MARCEL DUCHAMP, HENRI-PIERRE ROCHÉ, and BEATRICE WOOD

*The Blind Man*, May 1917, no. 2, pp. 4-5.  
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*Fountain*, which represented one of Duchamp’s first “readymades,” a form of art relying upon the appropriation of a mass-produced object, publicly introduced Duchamp’s influential conviction that the idea behind the work was more important than the technical skill manifested in its creation, a principle now widely embraced by contemporary artists. Indeed, to this end, the original urinal itself, later recreated and editioned, no longer exists, making this photograph by Stieglitz its only official pictorial record. To create the infamous sculpture, Duchamp purchased



a urinal and placed it on a pedestal on its back, and signed it with the pseudonym, “R. Mutt.” In response to the uproar the art work produced, and its resulting rejection from the 1917 Independents exhibition—which had been organized on the premise that all entries would be included—Duchamp and his friends, Henri Pierre Roché and Beatrice Wood, penned the accompanying article that detailed the fictitious artist’s intent. “The Richard Mutt Case” emphatically declared: “Whether Mr. Mutt with his own hands made the fountain or not has not importance. He CHOSE it. He took an ordinary article of life, placed it so that its useful significance disappeared under the new title and point of view—created a new thought for that object.”