

Pamela Colman Smith

b. 1878; London, United Kingdom

d. 1951; Bude, United Kingdom

Rider-Waite-Smith Tarot Deck, 1909 (printed c. 1920–30)

Tarot cards

Frances Mulhall Achilles Library, Special Collections, Whitney Museum of American Art, New York SC.2021.6.1–80

In 1909, Pamela Colman Smith was commissioned to design a set of seventy-eight tarot cards by A. E. Waite, the leader of the Independent and Rectified Rite of the Golden Dawn, a secret, mystical society to which Smith belonged. Known as the Rider-Waite-Smith tarot deck, it was the first to feature fully illustrated, symbolic images on each card and integrated Judeo-Christian ideas into a visual vocabulary that often drew heavily on occult magic. Stylistically, the designs in the deck reflect the era's widespread embrace of the sinuous, organic lines of Art Nouveau and the patterned, flowing patterns of Japanese prints. Smith used the style in her tarot cards and in watercolors such as *The Wave* (also on view in this gallery) to suggest the existence of a mystical occult world beyond the visible one.

Hear about the fascinating artist behind these tarot cards.



Elie Nadelman

b. 1882; Warsaw, Poland

d. 1946; Riverdale, NY

Standing Female Figure, c. 1925–26

Standing Female Figure, c. 1925–26

Galvano-plastique

Purchase with funds from The Lauder Foundation, Evelyn and Leonard Lauder
Fund 98.53, 99.90.2

Hear how technical innovation and democratic spirit
merge in these sculptures.

 804

Henrietta Shore

b. 1880; Toronto, Ontario

d. 1963; San Jose, CA

Trail of Life, c. 1923

Oil on canvas

Purchase with funds from the Painting and Sculpture Committee 2022.13

Agnes Pelton

b. 1881; Stuttgart, Germany

d. 1961; Cathedral City, CA

Sea Change, 1931

Oil on canvas

Gift of Lois and Irvin Cohen 99.64

Artist Carrie Moyer examines the expressive effect of Pelton's use of color.

 803

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 803

Ben Benn

b. 1884; Kamenets-Podolsky, Ukraine

d. 1983; New York, NY

Cowboy and Horse, 1917

Oil on canvas

Gift of the artist 70.51

Albert Bloch

b. 1882; St. Louis, MO

d. 1961; Lawrence, KS

Mountain, 1916

Oil on cardboard

Blanche A. Haberman Bequest 69.40

In *Mountain*, Albert Bloch uses intense color, the faceted forms of Cubism, and the image of a solitary figure walking up a hill toward a distant church to symbolize humanity's journey to a higher, spiritual realm of consciousness. In deciding to forgo realism in favor of employing nonnaturalistic forms and colors to communicate his feelings, Bloch aligned with the artists Wassily Kandinsky and Franz Marc, whom he had met soon after moving to Munich in 1909. When these artists founded the German Expressionist Blaue Reiter (Blue Rider) group in 1911, they asked Bloch to join. He participated in the group's debut exhibition that December and in every subsequent Blaue Reiter presentation, making him the only American member of that legendary group. Bloch continued to create opulently colored, symbolic work until 1921, when he left Munich and returned to the United States.

Oscar Bluemner

b. 1867; Prenzlau, Germany

d. 1938; Braintree, MA

Space Motive, a New Jersey Valley, 1913–14

Oil on linen

Purchase with funds from Mrs. Muriel D. Palitz 78.2

Oscar Bluemner

b. 1867; Prenzlau, Germany

d. 1938; Braintree, MA

Old Canal Port, 1914

Oil on canvas

Gift of Gertrude Vanderbilt Whitney 31.114

Oscar Bluemner

b. 1867; Prenzlau, Germany

d. 1938; Braintree, MA

#8. June – Moon, 1927

Watercolor and gouache on paper mounted
on fiberboard

Charles Simon Bequest 96.60.9

Patrick Henry Bruce

b. 1881; Campbell County, VA

d. 1936; New York, NY

Painting, c. 1921–22

Oil on canvas

Gift of an anonymous donor 54.20

In 1904 Patrick Henry Bruce moved to Paris, where he created works such as *Painting*. Using bold planes of color and crisply demarcated geometric forms, Bruce depicts everyday objects as if he were seeing each one from a different perspective. The painting's monumental, architectonic forms combine with the vertical bar at the left of the composition to assert the flatness of the canvas—while simultaneously creating the illusion that these objects exist in deep space. This assertive composition reflects the era's dynamism and confidence in the new. Despite the enthusiastic acclaim his art received from the Parisian avant-garde, financial difficulties during the Depression forced Bruce to return to the United States in 1936.

Charles Burchfield

b. 1893; Ashtabula, OH

d. 1967; West Seneca, NY

Sunlight in Forest, 1916

Watercolor and graphite pencil on paper

Purchase with funds from the Drawing Committee 2002.331

E. E. Cummings

b. 1894; Cambridge, MA

d. 1962; North Conway, NH

Noise Number 13, 1925

Oil on canvas

Purchase with funds from the Painting and Sculpture Committee 93.98

Stanton Macdonald-Wright

b. 1890; Charlottesville, VA

d. 1973; Los Angeles, CA

Oriental – Synchrony in Blue-Green, 1918

Oil on linen

Purchase 52.8

Like many American artists during this time, Stanton Macdonald-Wright encountered modern art firsthand in Paris. By 1913, he had teamed up with Morgan Russell, a fellow American expat, to create a movement they called Synchronism, a conflation of “symphony” and “chroma.” As the name suggests, the two artists considered painting to be a synesthetic form of color-music that could induce emotional responses without the need for narrative or literal representation. Moreover, they used the spatial properties of color to create the impression of three-dimensionality on the two-dimensional canvas. At first, Macdonald-Wright’s Synchronist works were abstract compositions of pure color. Gradually, he began to introduce semi-abstract figurative imagery, as in this painting, whose twisting, three-dimensional forms he said represented a group of opium smokers. Like many Europeans and Americans at the time, the artist associated opium use with Asia and the Middle East, perhaps prompting the title *Oriental – Synchrony in Blue-Green* (which refers to a broad regional designation that is now considered dated).

John Covert

b. 1882; Pittsburgh, PA
d. 1960; Pittsburgh, PA

Resurrection, 1916

Oil, gesso, and piled fabric on plywood

Gift of Charles Simon 64.18

Arthur B. Davies

b. 1862; Utica, NY
d. 1928; Florence, Italy

Day of Good Fortune, c. 1914

Oil on canvas

Gift of Mr. and Mrs. Arthur G. Altschul 71.228

Stuart Davis

b. 1892; Philadelphia, PA
d. 1964; New York, NY

Egg Beater No. 1, 1927

Oil on linen

Gift of Gertrude Vanderbilt Whitney 31.169

In an archival recording, Davis describes his attitude toward abstraction.

 812

Isami Doi

b. 1903; Ewa, HI

d. 1965; Kalaheo, HI

The Stream, c. 1925

Moonlight, 1924

Linocut

Purchase with funds from the Print Purchase Fund 2021.129, 2021.128

With bold, angular forms and decorative stylization, Isami Doi's *The Stream* and *Moonlight* embody the glamour of Art Deco, a style that, during its peak in the 1920s, signified luxury and a celebration of modernity. Born to Japanese immigrants, Doi was the first Hawaiian artist to achieve recognition on the mainland, eventually including a solo exhibition at the California Palace of the Legion of Honor in San Francisco and membership in Edith Halpert's prestigious Downtown Gallery in New York, where Doi had moved in 1923. While enrolled at Columbia University, he attended the uptown art school of German émigré Winold Reiss, who also taught Aaron Douglas (whose work is on view nearby). Reiss encouraged both artists to use flat patterns and present silhouetted figures in black and white, as if they were scissor-cut images.

Imogen Cunningham

b. 1883; Portland, OR

d. 1976; San Francisco, CA

Magnolia Blossom, 1925

Gelatin silver print

Promised gift of Sondra Gilman Gonzalez-Falla and Celso Gonzalez-Falla to the Whitney Museum of American Art and The Gilman and Gonzalez-Falla Arts Foundation P.2014.56

Pamela Colman Smith

b. 1878; London, United Kingdom

d. 1951; Bude, United Kingdom

The Wave, c. 1903

Watercolor, brush and ink, and graphite pencil on paper

Gift of Mrs. Sidney N. Heller 60.42

Aaron Douglas

b. 1899; Topeka, KS

d. 1979; Nashville, TN

Selections from *Emperor Jones*, 1926

Bravado, 1926

Flight, 1926

Surrender, 1926

Woodcut

Promised gift of Crystal McCrary and Raymond J. McGuire to the Whitney Museum of American Art, New York, and The Studio Museum in Harlem

Aaron Douglas moved to Harlem from the Midwest in 1925 and quickly became the most sought-after graphic artist of the Harlem Renaissance, designing covers for the two leading African American magazines and jackets for books by Black writers. The three woodcuts on view were based on gouaches he made to illustrate scenes from Eugene O'Neill's *The Emperor Jones*, which had premiered in 1920 and was revived in 1925 with Douglas's friend Paul Robeson—now well known for his acting, singing, and civil rights work, but then a newcomer—in the title role. The prints typify Douglas's signature style: flat, abstracted silhouettes in black and white fashioned after Art Deco, folk art cutouts, and Egyptian tomb paintings. Simplified versions of these images accompanied Alain Locke's 1926 article "The Negro and the American Stage" in *Theater Arts Monthly* as well as his 1927 book *Plays of Negro Life*.

Hear about Douglas's unique approach to Black American history.



801



851 Access

Manierre Dawson

b. 1887; Chicago, IL

d. 1969; Sarasota, FL

Brown Array, 1912–13

Oil and pen and ink on cardboard

Gift of the artist 69.54

As a high school student in Chicago, Manierre Dawson discovered painter Arthur Wesley Dow's influential instruction manual *Composition*, which taught art students not to imitate nature but to create harmonious arrangements of line, color, and hue. Even after he began studying civil engineering and started to work as an architect, Dawson continued painting, composing abstractions using boldly colored lines, grids, and parabolas that he credited to his technical training. In works such as *Brown Array*, angular, interlocking geometric shapes of similar hue create the sensation of movement across the canvas. After these paintings appeared in the Chicago presentation of the Armory Show—the pivotal 1913 exhibition that introduced European modernism to the United States—Dawson quit his job so that he might devote himself to his art, even buying a fruit farm in Michigan to free himself from the financial burdens of city life. At first, he successfully divided his time between art and agriculture, but, eventually, the demands of farming prevailed. His last dated painting is from 1920.

Arthur Dove

b. 1880; Canandaigua, NY

d. 1946; Centerport, NY

Plant Forms, c. 1912

Pastel on canvas

Purchase with funds from Mr. and Mrs. Roy R. Neuberger 51.20

In 1912 Arthur Dove became one of the first American artists to publicly embrace modernist abstraction, exhibiting a radical series of pastel drawings, including this one, at Alfred Stieglitz's 291 gallery in New York. With a vocabulary of overlapping and interlocking organic forms, these works portray the universal rhythms Dove sensed in nature. Calling his technique "extraction," he sought to distill the inner essence of his subjects rather than analyze their outer physical form. "I would rather look at nature than to try to imitate it," he remarked.

Curator Barbara Haskell discusses Dove's elemental approach to nature.

 805

Charles Duncan

b. 1887; New York, NY

d. 1970; Seacaucus, NJ

Untitled, c. 1916–24

Oil, opaque watercolor, graphite pencil, and wax crayon on board

Purchase with funds from Mr. and Mrs. William A. Marsteller and the Charles Simon Purchase Fund 80.45a–b

Yun Gee

b. 1906; Kaiping, China

d. 1963; New York, NY

Street Scene, 1926

Oil on board

Lawrence H. Bloedel Bequest 77.1.18

Yun Gee immigrated to San Francisco in 1921. Introduced to European modernism at the California School of Fine Arts, he embraced color as a carrier of spatial and emotional properties. Gee was an integral member of San Francisco's avant-garde, helping to cofound the Modern Gallery and the Chinese Revolutionary Artists' Club, where he taught young Chinese painters technique and color theory. In his paintings of San Francisco's Chinatown, such as *Street Scene*, Gee combined Cubist structure with a high-key palette, rhythmically balancing his color-forms to inflect scenes of everyday life with an animated vitality. Even after leaving San Francisco in 1927, Gee remained committed to using European modernism to depict his experiences and identity as a Chinese American. Asked once why he did not paint using conventional Chinese techniques, he replied, "Because I am living in a modern industrial society."



853 Access

Marsden Hartley

b. 1877; Lewiston, ME

d. 1943; Ellsworth, ME

Painting, Number 5, 1914–15

Oil on linen

Gift of an anonymous donor 58.65

Marsden Hartley traveled to Europe in 1912 and settled in Paris, where he quickly assimilated the fractured forms of Cubism and the vivid colors of Fauvism. A year later, he relocated to Berlin, where he became enthralled with the city's crowds, gay subculture, and military pageantry. Shortly after World War I broke out, Karl von Freyburg, a German officer in the Royal Guards with whom Hartley was in love, was killed. Devastated by this loss, Hartley juxtaposed images he associated with Freyburg, including German imperial flags, military emblems, fragments of the Royal Guards' uniforms, and a chessboard, to create abstract portraits of him. By the time Hartley completed *Painting, Number 5*, the series had become as much of an abstract evocation of the German military and the tragic cost of war as a specific memorial to Freyburg.

Adam D. Weinberg, the Museum's Alice Pratt Brown Director, unpacks the personal meanings of this painting



811



854 Access

Marsden Hartley

b. 1877; Lewiston, ME

d. 1943; Ellsworth, ME

Forms Abstracted, 1914

Oil on canvas with wood frame

Gift of Mr. and Mrs. Hudson D. Walker and exchange 52.37a–b

Blanche Lazzell

b. 1878; Madsville, WV

d. 1956; Bourne, MA

Four Boats, 1919 (printed 1925)

Woodcut

Gift of Leslie J. Garfield in memory of his wife Johanna Garfield T.2021.230

Blanche Lazzell was the most prominent member of a group of Massachusetts artists known as the Provincetown Printers. Founded in 1916, the organization was known for its development of the white-line woodcut, which entailed incising a design into a single block of wood and applying color to the raised areas, resulting in white lines between forms in the finished print. In *Four Boats*, Lazzell used a Cubist organization of flat planes of color to transform the Provincetown waterfront into a rhythmic interplay of abstract, softly hued shapes. Lazzell used the same block to make other prints with the same design but different colors. As she explained, "I do not try to make duplicates... I use perfect freedom as to color and values."

John Marin

b. 1870; Rutherford, NJ

d. 1953; Addison, ME

White Horses – Sea Movement off Deer Isle, Maine, 1926

Watercolor and charcoal on paper

Gift of an anonymous donor 54.61

Taizo Kato

b. 1887; Tokyo, Japan

d. 1924; Los Angeles, CA

Bowl with Two Flowers, c. 1920

Gelatin silver print

Purchase with funds from the Photography Committee 2022.7

Lois Mailou Jones

b. 1905; Boston, MA

d. 1998; Washington, DC

Textile Design for Cretonne, 1928

Watercolor on paper

Smithsonian American Art Museum, Washington, DC; bequest of the artist
2006.24.10

Beginning in 1926 Lois Mailou Jones created commercially produced textile designs—like this one for the upholstery fabric cretonne—inspired by the art and aesthetics of a wide variety of non-Western cultures, including a number of Asian, African, and Indigenous North American traditions. Jones, who was Black, initially chose design as a career because designers were typically anonymous, and she felt this would mitigate gender and racial discrimination. Eventually, however, this lack of recognition led her to pursue fine art instead. As she said, “I realized I would have to think seriously about changing my profession if I were to be known by name.”

Elie Nadelman

b. 1882; Warsaw, Poland

d. 1946; Riverdale, NY

Spring, c. 1911 (cast 1966)

Bronze

Purchase with funds from Charles Simon 69.140

Louise Nevelson

b. 1899; Kiev, Ukraine

d. 1988; New York, NY

Untitled, 1928

Chalk on paper

Gift of the artist 69.220

Carl Newman

b. 1858; Philadelphia, PA

d. 1932; Abington, PA

Untitled (Bathers), c. 1917

Oil on linen

Gift of Milton and Gertrude Luria 77.2

Isamu Noguchi

b. 1904; Los Angeles, CA

d. 1988; New York, NY

Paris Abstraction, 1927–28

Gouache and graphite pencil on paper

Gift of The Isamu Noguchi Foundation, Inc. 94.33

Isamu Noguchi received a Guggenheim Fellowship in 1927 to study stone and wood carving in Paris and travel through Asia. He felt these experiences would help him become “an interpreter of the East to the West,” a goal that reflected his Japanese and American ancestry and childhood spent between Japan and the United States. Once in France he assisted sculptor Constantin Brancusi, who inspired him to create abstract artworks, beginning with a series of black-and-white gouaches—including *Paris Abstraction*—which he executed shortly after concluding his apprenticeship. These drawings, which Noguchi called “studies in a sculptural outline,” led to his first abstract sculptures, for which he would become world-renowned.

Georgia O'Keeffe

b. 1887; Sun Prairie, WI

d. 1986; Santa Fe, NM

Music, Pink and Blue No. 2, 1918

Oil on canvas

Gift of Emily Fisher Landau in honor of Tom Armstrong 91.90

In her abstract paintings, Georgia O'Keeffe invented an original language of form and color that she likened to music in its ability to portray emotions beyond conscious grasp. Rather than depicting the outward, tangible forms of nature, she worked to evoke the experience of being in nature, enveloped by infinitude and a wonder that can not be expressed in words. Using a vocabulary of undulating, biomorphic forms and a technique of gently feathering her strokes of vibrant color into one another, she created animate works that suggest the flowing rhythms of the natural world.

Art historian Wanda Corn discusses O'Keeffe's ambivalence toward gendered readings of her work.

 810  852 Access

Georgia O'Keeffe

b. 1887; Sun Prairie, WI

d. 1986; Santa Fe, NM

Flower Abstraction, 1924

Oil on canvas

50th Anniversary Gift of Sandra Payson 85.47

Chiura Obata

b. 1885; Okayama, Japan

d. 1975; Berkeley, CA

*Silence, Last Twilight on an Unknown Lake,
Johnson Peak, 1930*

Woodblock print

Gift of Gyo Obata 2015.17

In the summer of 1927 the influential San Francisco-based artist and teacher Chiura Obata spent six weeks hiking and camping in Yosemite and the High Sierra. Emotionally affected by the landscape's grandeur and what he perceived as its manifestation of rhythm and harmony, Obata made roughly one hundred sketches in watercolor and Japanese sumi ink. A year later, on a return visit to Japan, he used the watercolors to create a portfolio of thirty-five woodblock prints, of which this work is an example. Over eighteen months, and with the aid of thirty-two wood carvers and eighteen printers, Obata created prints that faithfully reproduced the saturated color, three-dimensional space, and individual brushstrokes of his watercolors. Their synthesis of Eastern and Western traditions radiate the reverence Obata felt for what he called America's "Great Nature."

Hear about Obata's artistic and emotional responses to Yosemite National Park.

 807

Walter Pach

b. 1883; New York, NY

d. 1958; New York, NY

Untitled (Cubist Still Life), 1914

Watercolor and graphite pencil on paper

Gift of Francis Steegmuller in memory of Gerda and Beatrice Stein 85.22

Henry Lyman Sayen

b. 1875; Philadelphia, PA

d. 1918; Philadelphia, PA

Valley Falls II, c. 1915

Oil on linen

Gift of the National Collection of Fine Arts, Smithsonian Institution by exchange 71.218

Charles G. Shaw

b. 1892; New York, NY

d. 1974; New York, NY

Self Portrait, c. 1930

Oil on canvas

Gift of Charles H. Carpenter, Jr. P.94.11

Nancy Elizabeth Prophet

b. 1890; Warwick, RI

d. 1960; Providence, RI

Congolais, 1931

Cherry

Purchase 32.83

Nancy Elizabeth Prophet created most of her work between 1923 and 1934 while living in France, where she was one of the first Black American sculptors to receive international acclaim. She carved *Congolais* after seeing African sculpture in Paris's 1931 Colonial Exposition, an enormous display of the cultures and lifestyles in France's territories meant to valorize the country's imperialist exploits. She was likely drawn to the subject by her friend W. E. B. Du Bois, an author and sociologist who urged Black American artists to look to Africa to develop a distinctive cultural style. The sculpture's title notwithstanding, the bust's distinctive braided coiffure references Maasai warriors from parts of Kenya and Tanzania. By emphasizing the figure's forehead and contemplative expression, Prophet imbued *Congolais* with a strong sense of spirituality but also of melancholy and longing.

Agnes Pelton

b. 1881; Stuttgart, Germany

d. 1961; Cathedral City, CA

Ahmi in Egypt, 1931

Oil on canvas

Purchase with funds from the Modern Painting and Sculpture Committee 96.175

Artist Carrie Moyer discusses Pelton's imaginative landscape.



813



850 Access

Harry Shigeta

b. 1887; Ueda, Japan

d. 1963; Los Angeles, CA

Drying Drums in Paper Mill, c. 1930–35

Gelatin silver print

Purchase with funds from the Photography Committee 2022.6

Georgia O’Keeffe

b. 1887; Sun Prairie, WI

d. 1986; Santa Fe, NM

Black and White, 1930

Oil on canvas

Purchase with funds from Mr. and Mrs. R. Crosby Kemper in honor of the Museum’s 50th Anniversary 81.9

Joseph Stella

b. 1877; Muro Lucano, Italy
d. 1946; Queens, NY

Der Rosenkavalier, 1913–14
Oil on linen

Gift of George F. Of 52.39

Joseph Stella

b. 1877; Muro Lucano, Italy
d. 1946; Queens, NY

Nativity, 1919–20
Oil pastel and oil on paper

Purchase 31.469

Florine Stettheimer

b. 1871; Rochester, NY
d. 1944; New York, NY

Sun, 1931
Oil on canvas with frame

Purchase 73.36a–b

Curator Barbara Haskell describes Stettheimer's highly personal painting.

 809

Henry Fitch Taylor

b. 1853; Cincinnati, OH

d. 1925; Plainfield, NH

The Parade-Abstracted Figures, c. 1913

Gouache and graphite pencil on board

Gift of Mrs. Frances K. Buell in memory of Alice B. Sprague 70.49

Helen Torr

b. 1886; Roxbury, PA

d. 1967; Bay Shore, NY

From a Flower, 1932

Oil on canvas

Crystal Bridges Museum of American Art, Bentonville, AR

Jay Van Everen

b. 1875; Mount Vernon, NY

d. 1947; Monterey, MA

Abstract Landscape, c. 1924

Oil on canvas

Gift of Mr. and Mrs. Henry M. Reed 68.32

William Zorach

b. 1887; Jurbarkas, Lithuania

d. 1966; Bath, ME

Woods in Autumn, 1913

Oil on canvas

Gift of an anonymous donor 71.221a-b

Adele Watson

b. 1873; Toledo, OH

d. 1947; Pasadena, CA

Untitled (Mountain Island Monk), c. 1935–45

Oil on canvas

Gift of Lydia E. Ringwald 2020.176

Adele Watson

b. 1873; Toledo, OH

d. 1947; Pasadena, CA

Untitled (Figure Floating on a Lake), c. 1916–25

Oil, wax crayon, and graphite pencil on board

Gift of Lydia E. Ringwald 2021.9

Adele Watson

b. 1873; Toledo, OH

d. 1947; Pasadena, CA

Untitled (Figure Floating on a Lake), c. 1916–25

Oil, wax crayon, and graphite pencil on board

Gift of Lydia E. Ringwald 2021.9

Edith Clifford Williams

b. 1885; Ithaca, NY

d. 1971; Bridgetown, Barbados

Two Rhythms, 1916

Oil on canvas

Philadelphia Museum of Art; The Louise and Walter Arensberg
Collection, 1950

Marguerite Zorach

b. 1887; Santa Rosa, CA

d. 1968; Brooklyn, NY

Landscape with Figures, c. 1913

Gouache and watercolor on silk

Purchase with funds from Mary and Garrett Moran T.2022.201

Richmond Barthé

b. 1901; Bay St. Louis, MS

d. 1989; Pasadena, CA

African Dancer, 1933

Plaster

Purchase 33.53

Hear about how remarkable it would have been for a Black artist to sculpt a Black nude in the 1930s.

 808

Stanton Macdonald-Wright

b. 1890; Charlottesville, VA

d. 1973; Los Angeles, CA

Synchromy in Blue, 1916

Oil on canvas

Gift of the Kiley Family in memory of Erhard Weyhe 2021.155

Max Weber

b. 1881; Bialystok, Poland

d. 1961; Great Neck, NY

Chinese Restaurant, 1915

Oil, charcoal, and collaged paper on linen

Purchase 31.382

Marsden Hartley

b. 1877; Lewiston, ME

d. 1943; Ellsworth, ME

Landscape, New Mexico, 1919–20

Oil on canvas

Purchase with funds from Frances and Sydney Lewis 77.23

Gaston Lachaise

b. 1882; Paris, France

d. 1935; New York, NY

Dolphin Fountain, 1924

Bronze

Gift of Gertrude Vanderbilt Whitney 31.41

Gaston Lachaise

b. 1882; Paris, France

d. 1935; New York, NY

Nude with Drapery, 1922–32

Graphite pencil on paper

Purchase 38.44