

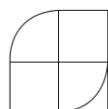
The Library of Professor Jack Flam

Impressionism & Post-Impressionism;
Matisse, Picasso & the Art of the 20th Century; Primitivism
in Modern Art



Professor Jack Flam, Distinguished Professor Emeritus of Art and Art History at Brooklyn College; Distinguished Emeritus Professor of 19th- and 20th-Century European and American Art, The Graduate Center of the City University of New York; Art critic of the Wall Street Journal, 1984 to 1992; President, Dedalus Foundation, 2002-2024; College Art Association's Distinguished Scholar 2025

3,991 titles in circa 4,095 volumes



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The Library of Professor Jack Flam. Impressionism & Post-Impressionism; Matisse, Picasso & the Art of the 20th Century; Primitivism in Modern Art

Jack Flam's personal art history library stands as both an extraordinary scholarly resource and a direct reflection of his distinguished career as one of the leading historians and critics of modern art. Comprising 3,991 titles in approximately 4,095 volumes, the library spans Impressionism, Post-Impressionism, modern and postwar art, extending from the late nineteenth century through contemporary practice. It contains monographs, exhibition catalogues, artists' writings, critical theory, and foundational art-historical texts, embodying decades of sustained research, teaching, and curatorial engagement.

The exceptional depth of the library reflects Flam's influential scholarship, particularly on Henri Matisse. With over 450 books devoted to Matisse, the collection underscores his standing as one of the preeminent Matisse scholars of his generation. Flam edited and translated Matisse's writings and correspondence, and wrote some of his most important and widely cited books, including *Matisse on Art* (1973), *Matisse: The Man and His Art* (1986), and *Matisse: A Retrospective* (1988), publications that have shaped modern understanding of Matisse's artistic development and critical reception. The library's 317 titles on Pablo Picasso further reflect Flam's engagement with the central figures of modernism, complemented by strong holdings on Paul Cézanne, Édouard Manet, Claude Monet, Vincent van Gogh, Paul Gauguin and Henri de Toulouse-Lautrec.

Also significant is the collection's strength in twentieth-century postwar art. With 80 titles on Robert Motherwell, the library reflects Flam's close scholarly relationship with the artist and his authoritative writings on Abstract Expressionism, reinforced by material on figures such as Willem de Kooning, Jackson Pollock and Jasper Johns, situating American modernism within an international and historical context. Flam's broader contributions to the field are also represented through numerous edited volumes and exhibition catalogues that have shaped critical discourse on modern and contemporary art.

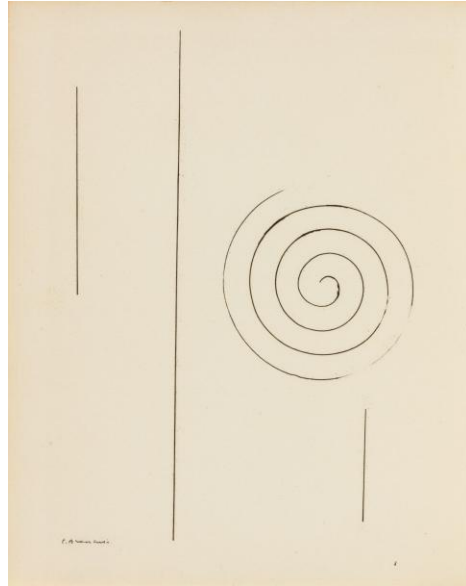
Flam's library is complemented by a group of over 250 books on the arts of Africa, Oceania, and the Americas. This focus reflects his sustained study of so-called "primitive" art and its influence on modern Western artists, a subject to which he made a lasting contribution with Daniel Shapiro in their book *Western Artists/African Art* (1994), and through his landmark edited volume *Primitivism and Twentieth-Century Art: A Documentary History* (2003), which assembled key primary texts documenting Western artists' engagement with African and other non-Western artistic traditions.

Flam's professional accomplishments further enhance the significance of the library. He served for many years as Distinguished Professor Emeritus of Art and Art History at Brooklyn College and The Graduate Center of the City University of New York, and has

been the recipient of numerous honors and fellowships, among them a Guggenheim Fellowship, and the College Arts Association's Distinguished Scholar in 2025. Flam's appointment as a Chevalier de l'Ordre des Arts et des Lettres acknowledged his contributions to French art and culture, and gave him international recognition. He has also played a central role in the stewardship of modern art through his long association with the Dedalus Foundation, serving as a member of its Board of Directors beginning in 1991 and as President from 2002 to 2024.

Jack Flam's personal library is a carefully constructed intellectual archive that documents a lifetime of scholarship, critical inquiry, and professional leadership. Its breadth and exceptional depth make it an invaluable resource for advanced research in Impressionism, modern and postwar twentieth-century art movements, while also offering a unique window into the scholarly legacy of one of the most influential art historians of the modern era.

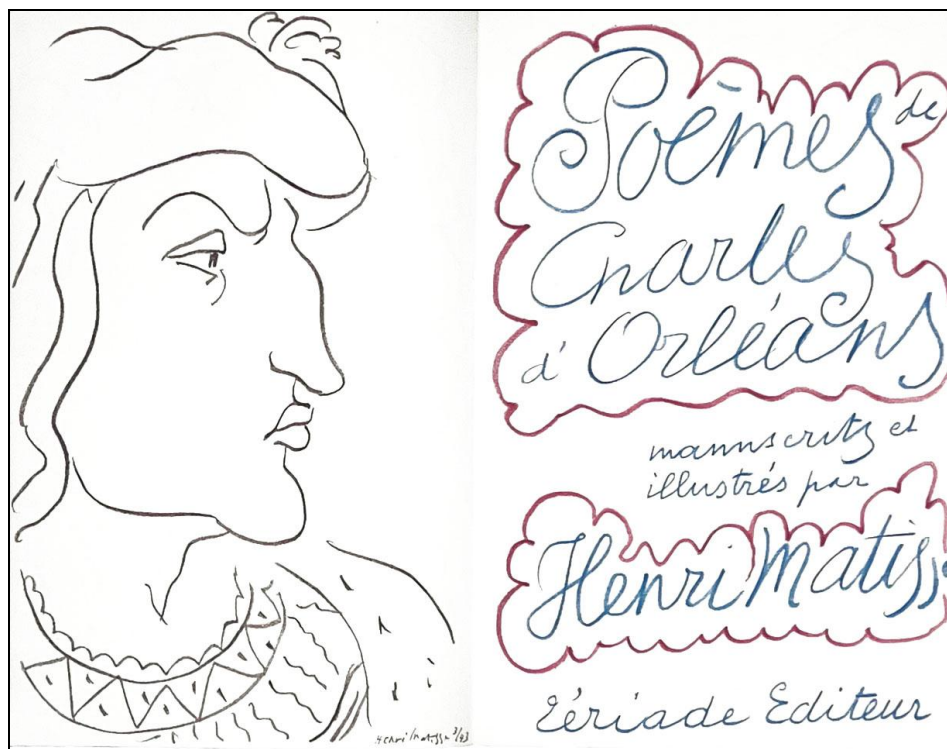
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A SELECTION OF RARE BOOKS IN THE LIBRARY OF JACK FLAM



- 121 **(BRANCUSI, CONSTANTIN)** Joyce, James. **Tales Told of Shem and Shaun: Three Fragments from Work in Progress.** Frontispiece portrait of Joyce by Brancusi. One of the few examples of original Brancusi graphic art. Paris (The Black Sun Press), 1929.



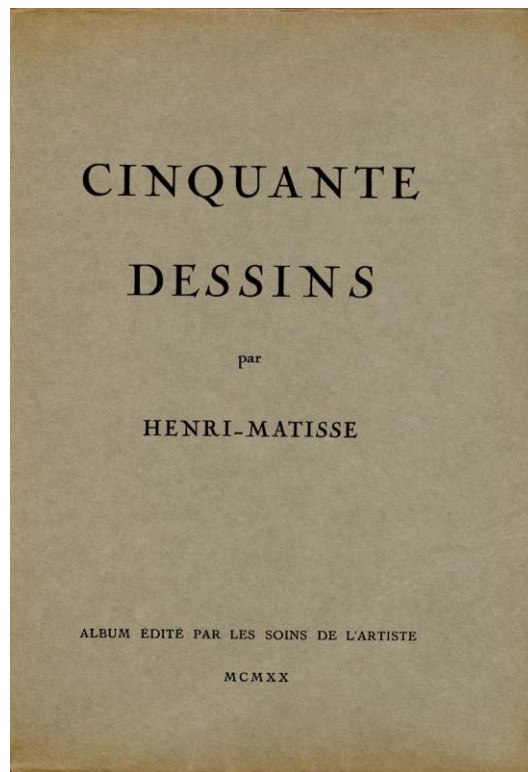
- 1129 **MATISSE, HENRI.** **Florilège des amours de Ronsard.** 127 original lithographs. Paris (Albert Skira), [1948]



- 1135 **MATISSE, HENRI. Poèmes de Charles d'Orléans.** Manuscrits et illustrés par Henri Matisse. 54 original color lithographs, with lithographed text by the artist. Matisse's last illustrated book. Paris (Tériade), 1950.



- 1136 **MATISSE, HENRI. Portraits.** 1 original lithograph, Monte-Carlo (André Sauret, Éditions du Livre), 1954.



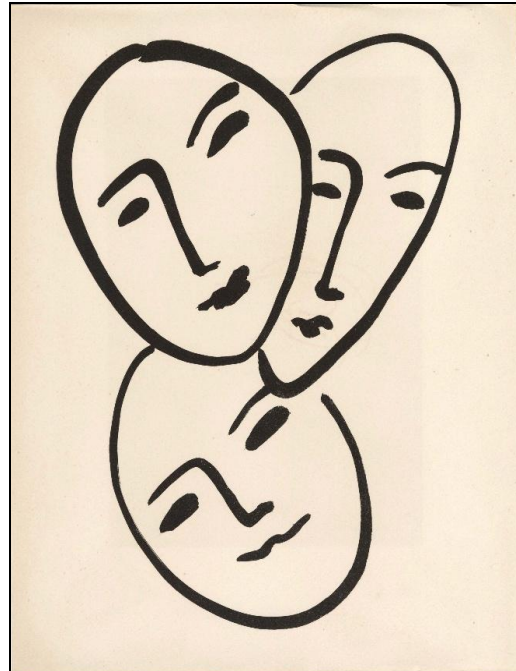
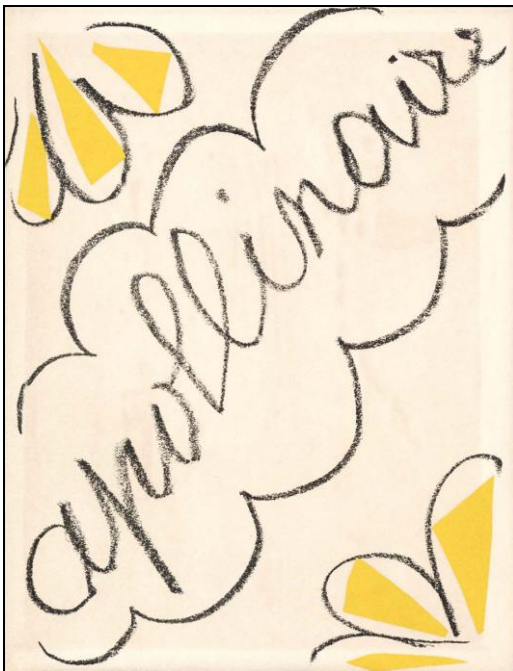
- 1195 **Cinquante dessins par HENRI-MATISSE.** Album publié par les soins de l'artiste. 50 collotype plates with tissue guards. 4to. One of 1000 copies on Hollande van Gelder, from the limited edition of 1003 in all. "Cinquante dessins," was published by Matisse himself. Very rare. WorldCat lists only 1 copy (National Museum of Art, Oslo). Paris (Privately Printed), 1920.



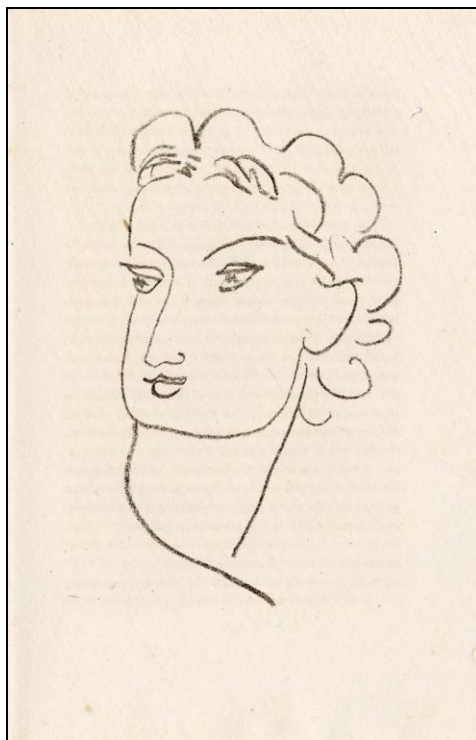
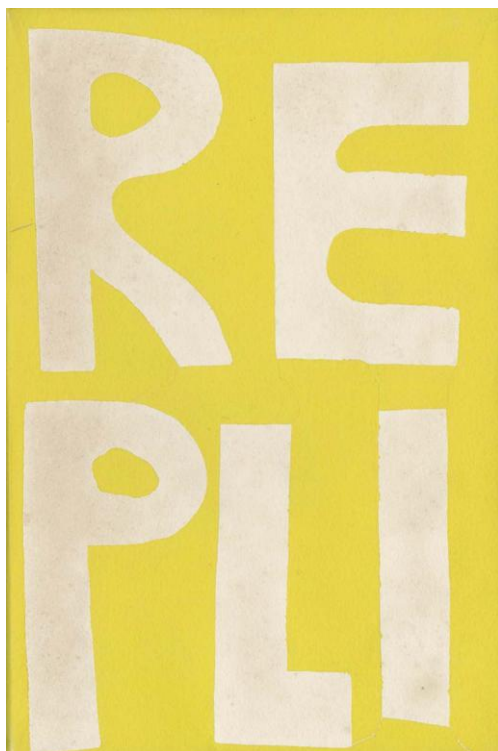
- 1297 **HENRI MATISSE dessins: Thèmes et variations.** Précédés de "Matisse-en-France" par Aragon. Frontispiece linogravure and 3 lithographic ornaments, designed by Matisse. Paris (Martin Fabiani, éditeur), 1943.



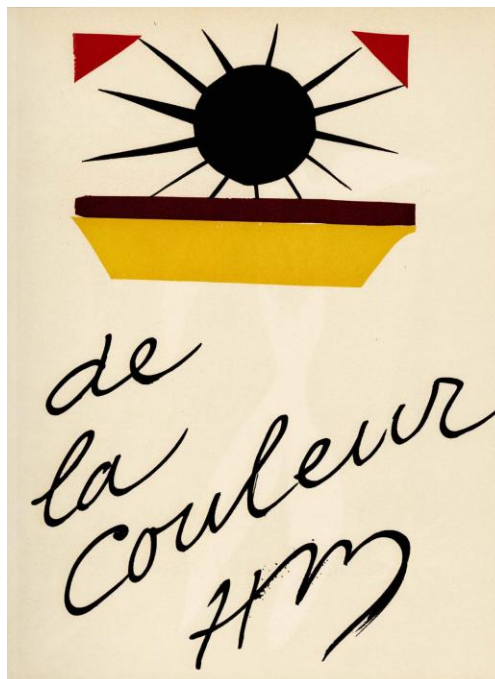
- 1308 **(MATISSE, HENRI)** Joyce, James. **Ulysses**. 6 original soft-ground etchings by Matisse hors texte. The only book by Matisse published in America. It is also the only instance of soft-ground etching in Matisse's graphic work. New York (The Limited Editions Club), 1935.



- 1483 Rouveyre, André. **Apollinaire**. **HENRI MATISSE**. Frontis. aquatint and 7 lithographs black on cream (6 hors texte, 1 cul-de-lampe). 3 decorated initials in red. Extra suite of 8 lithographs in folder. Presentation copy, inscribed in the justification "à Georges Mourlot,/ avec cette gratitude/ envers vous deux où/ je me sens si intimement/ votre ami,/ Andr. Rouveyre/ juillet 1952." Paris (Raison d'Être), 1952.



- 1484 Rouveyre, André. **Repli: Gravures de HENRI MATISSE.** 12 original lithographs hors texte, of which 6 printed on white stock and 6 on grey. 6 linocut lettrines and culs-de-lampe (2 printed in red, 4 in black). Wrapper, printed in yellow pochoir with a cut-out composition designed by Matisse. This copy inscribed "Exemplaire B réservé à l'Éditeur." Paris (Éditions du Bélier), 1947.



- 1520 Verve. Vol. IV, No. 13. **[MATISSE:] De la couleur.** (54)pp. Prof. illus. (16 color plates). Folio. Paper-covered green boards, designed by Matisse. Glassine d.j. Original color cover, title page and frontispiece (La Chute d'Icare) designed by Matisse. Paris (Éditions de la Revue Verve), 1945.



- 1524 **Verve. Vol. IX, Nos. 35 et 36. Dernières oeuvres de MATISSE 1950-1954.** 40 color lithographs (8 double-page, 2 triple, 3 quadruple) of gouache cutouts by Matisse. Orig. orange pictorial boards designed by Matisse
Paris (Mourlot Frères), 1958.



- 2117 Sabartés, Jaime. **PICASSO: Toreros.** 153, (1)pp., 4 original lithographs (1 color).
New York/Monte-Carlo (George Braziller/ André Sauret), 1961.



- 2506 Joyant, Maurice. **HENRI DE TOULOUSE-LAUTREC, 1864-1901**. 2 vols., as follows:
[I]: Peintre. 307, (3)pp., 2 original drypoint etchings ("Portrait de Charles Maurin") and ("Portrait de M.X."), Paris (H. Floury), 1926-1927.















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Monographs on artists p. 1 – 161
General Works p. 161 – 233
African & Oceanic Art, Art of the Americas p. 234 – 250

- 1 Wessel, Viveca. **IVAN AGUÉLI: Porträtt av en rymd.** 191pp. Prof. illus. Lrg. 4to. Boards. D.j. Presentation copy, inscribed by the author.
Stockholm (Författarförlaget), 1988.
- 2 Ash, Russell. **Sir LAWRENCE ALMA-TADEMA.** (94)pp. 64 illus. (40 color). Folio. Cloth. D.j.
New York (Harry N. Abrams), [1990].
Freitag 126
- 3 Paris. Musée des Arts Décoratifs. **Souvenir d'AMAN-JEAN (1859-1936).** April-May 1970. Text by François Aman-Jean. 58, (2)pp. 8 illus. Wraps.
Paris, 1970.
- 4 ANDERSEN, WAYNE. **The This is how I want you to remember me Series.** [Forbidden Fantasies of the Straight White Male]. (24)pp. Prof. illus. 4to. Wraps.
Boston (Fabriart Limited), 1995.
- 5 Besançon. Musée des Beaux-Arts. **ALBERT ANDRÉ, 1869-1954.** June-Sept. 1986. (44)pp. Prof. illus. 4to. Wraps.
Besançon, 1986.
- 6 Welsh-Ovcharov, Bogomila. **The Early Work of CHARLES ANGRAND and His Contact with Vincent Van Gogh.** 63pp. 32 illus. Sm. 4to. Wraps. D.j. (cloth). Presentation copy, inscribed by the author.
Utrecht/The Hague (Éditions Victorine), 1971.

- 7 Debon, Claude & Read, Peter. **Les dessins de GUILLAUME APOLLINAIRE.** (Les Cahiers dessinés.) 157, (3)pp. Prof. illus. 4to. Stiff wraps. With an inscribed card from Peter Read inserted. Paris (Buchet/Chastel), 2008.
- 8 Bourg-en-Bresse. Musée de Brou. **ADOLPHE APPIAN (1818-1898), peintre et graveur de l'école lyonnaise.** June-Sept. 1997. Texts by Jacques Gruyer, Marie-Dominique Nivière, Marie-Félicie Perez. 143, (1)pp. 90 plates, text illus. Oblong 4to. Wraps. Bourg-en-Bresse, 1997.
- 9 Brunhammer, Yvonne. **ANDRÉ ARBUS, architecte-décorateur des années 40.** Avec la participation de Marie-Laure Perrin. 399pp. Prof. illus. Sm. folio. Cloth. D.j. Paris (Éditions Norma), 1996.
- 10 ARENELLA, ROY. **As Seeing: Photographs.** 85, (3)pp. Prof. illus. Sm. 4to. Wraps. Brooklyn, New York (Pressed Wafer), 2015.
- 11 Fineberg, Jonathan. **A Troublesome Subject: The Art of ROBERT ARNESON** 270pp. Prof. illus. Lrg. 4to. Boards. Berkeley/Los Angeles (University of California Press), 2013.
- 12 Bremen. Kunsthandel Wolfgang Werner. Graphisches Kabinett. **HANS ARP: Dada, Art Concret.** Sept.-Nov. 1991. Katalog: Maria Wegener, Wolfgang Werner. (48)pp. Prof. illus. (partly color). Sq. 4to. Wraps. D.j. Bremen, 1991.
- 13 New York. Sidney Janis Gallery. **An ARP Garden of Marbles and Bronzes.** Oct. 1971. (16)pp. 14 illus. Lrg. 4to. Wraps. New York, 1971.
- 14 New York. The Museum of Modern Art. **ARP.** Edited with an introduction by James Thrall Soby. Articles by Jean Hans Arp, Richard Huelsenbeck, Robert Melville, Carola Giedion-Welcker. 126pp. 114 illus. (2 color). 4to. Cloth. D.j. New York, 1958.
Freitag 323; Lucas p. 121
- 15 (ARP, JEAN) Tzara, Tristan. **Cinéma calendrier du coeur abstrait maisons.** Bois par Arp. (Book Arts.) (80)pp. 19 illus. 4to. Boards. Slipcase. Reprint of the Paris 1920 edition, limited to 1000 copies. English-language translation by Mary Ann Caws loosely inserted as issued. Ann Arbor (Thomas Press), [1982].
- 16 New York. Gagosian Gallery. **RICHARD ARTSCHWAGER.** Jan.-March 2008. Text by John Yau. 52, (4)pp. Prof. illus. Lrg. sq. 4to. Boards. New York, 2008.
- 17 Schwarz, Dieter (editor). **RICHARD ARTSCHWAGER: Texts and Interviews.** 142, (2)pp. 45 plates. Lrg. 8vo. Wraps. Winterthur/Düsseldorf (Kunstmuseum Winterthur/ Richter Verlag), 2003.
- 18 ASHER, ELISE. **The Visionary Gleam: Texts and Transformations.** (108)pp. 47 plates (mostly in color). Sm. oblong 4to. Wraps. Presentation copy, inscribed by the artist. Riverdale-on-Hudson (The Sheep Meadow Press), 1994.
- 19 Trottenberg, Arthur D. (editor). **A Vision of Paris. The Photographs of EUGÈNE ATGET.** The words of Marcel Proust. Photographs from the collection of Berenice Abbott. 211, (5)pp. 120 sepia-toned gravure plates. Lrg. 4to. Cloth. D.j. Reissue of the 1963 edition. New York (The Macmillan Company), 1980.
Freitag 339
- 20 Breeskin, Adelyn Dohme (introduction). **MILTON AVERY.** (80)pp. 139 illus. (12 color). Lrg. sq. 4to. Wraps. Published in conjunction with an exhibition at The National Collection of Fine Arts, Smithsonian Institution, Dec. 1969-Jan. 1970. Greenwich, Connecticut (New York Graphic Society), 1969.
- 21 Haskell, Barbara. **MILTON AVERY.** 223, (1)pp. 147 illus. (partly in color). Text figs. 4to. Wraps. Published in conjunction with an exhibition at the Whitney Museum of American Art, New York. New York (Whitney Museum of American Art), 1982.
- 22 Hobbs, Robert. **MILTON AVERY.** Introduction: Hilton Kramer. 263pp. Prof. illus. (numerous color). Sm. oblong folio. Cloth. D.j. New York (Hudson Hills Press), 1990.
- 23 London. Victoria Miro. **MILTON AVERY.** June-July 2017. Text by Edith Devaney. 116pp. Prof. illus. 4to. Boards. Also shown at Art Basel, June 15-18, 2017. London, 2017.

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- 24 Fineberg, Jonathan. **ALICE AYCOCK Drawings: Some Stories Are Worth Repeating.** With an introduction by Terrie Sultan. 160pp. 104 plates (partly color). Oblong 4to. Boards. D.j. Published in conjunction with exhibitions at the Parrish Art Museum, Southampton, New York, April-July 2013, and three other venues. Southampton, New York (Parrish Art Museum), 2013.
 - 25 LaGrange, Georgia. La Grange College. Lamar Dodd Art Center. **MIROSLAW BACA: The Dance in Sculpture.** Published on the occasion of the exhibition Miroslaw Baca: The Dance in Sculpture. Tad Mike: Sostenuto. Sept.-Dec. 2015. (142)pp. Prof. illus. Sq. 4to. Boards. Edition limited to 1500 copies. Two parts, bound dos-à-dos. LaGrange, Georgia, 2015.
 - 26 Davies, Hugh M. & Yard, Sally. **FRANCIS BACON.** (Modern Masters Series. 9.) 128pp. Prof. illus. (partly color). 4to. Cloth. D.j. New York (Abbeville Press), 1986.
Marmor/Ross R65
 - 27 Faerna, José Maria (editor). **BACON.** (Great Modern Masters.) 64pp. 82 illus. (68 color). Lrg. 4to. Boards. D.j. New York (Harry N. Abrams), 1995.
 - 28 New Haven. Yale Center for British Art. **FRANCIS BACON: A Retrospective.** Guest curator: Dennis Farr. Co-curator: Massimo Martino. With essays by Dennis Farr, Michael Peppiatt, Sally Yard. Jan.-March 1999. 175 illus. (114 color). Lrg. 4to. Cloth. D.j. The exhibition subsequently traveled to four additional venues. New York (Harry N. Abrams/ The Trust for Museum Exhibitions), 1999.
 - 29 New York. Marlborough, **FRANCIS BACON: Paintings.** Nov.-Dec. 2002. Text by Robert Rosenblum. 29, (1)pp. Prof. illus. 4to. Wraps. New York, 2002.
 - 30 Peppiatt, Michael. **L'amitié Leiris BACON: Une étrange fascination.** Traduit par Patrice Cotensin. 85pp. Frontis. Sm. 8vo. Wraps. Edition limited to 1200 copies. Paris (L'Échoppe), 2006.
 - 31 Washington. Hirshhorn Museum and Sculpture Garden. **FRANCIS BACON.** An exhibition organized by James T. Demetrian with essays by Lawrence Gowing and Sam Hunter. Oct. 1989-Jan. 1990. 187pp. Frontis., 59 color plates, 12 figs. 4to. Wraps. The exhibition subsequently traveled to two additional venues. Washington, D.C., 1989.
 - 32 Paris. Musée National Picasso. **BACON PICASSO: The Life of Images.** March-May 2005. (Le Petit Journal des grandes expositions. No. 373.) 15pp. 34 illus. 4to. Self-wraps. Paris (Réunion des Musées Nationaux), 2005.
 - 33 Baldassari, Anne. **BACON. PICASSO: La vie des images.** 237, (3)pp. 180 illus. 4to. Wraps. D.j. Published in conjunction with an exhibition at the Musée Picasso, Paris. Paris (Flammarion), 2005.
 - 34 Wilkes-Barre, Pennsylvania. Wilkes University. Sordani Art Gallery. **The Graphic Art of PAUL BACON.** Exhibition curated by Stanley I. Grand. Essays by Hank O'Neal, Stanley I Grand. Introduction by Bob Greene. May-June 1999. 48pp. 50 illus., figs. Oblong 4to. Wraps. Edition limited to 1500 copies. Wilkes-Barre, Pennsylvania, 1999.
 - 35 Daniel, Malcolm. **The Photographs of ÉDOUARD BALDUS.** With an essay by Barry Bergdoll. 293pp. 177 illus. Lrg. oblong 4to. Cloth. D.j. Published in conjunction with an exhibition at The Metropolitan Museum of Art, New York, Oct.-Dec. 1994. New York/Montreal (The Metropolitan Museum of Art/ Canadian Centre for Architecture), 1994.
 - 36 BALTHUS. **Vanished Splendors: A Memoir.** As told to Alain Vircondelet. Introduction by Joyce Carol Oates. xxvii, (1), 237, (3)pp., 16 plates (8 color). Frontis. Sm. 4to. Boards. D.j. New York (Ecco), 2002.
 - 37 Chicago. Museum of Contemporary Art. **BALTHUS in Chicago.** 8pp. 11 illus. 4to. Wraps. Chicago, [1980].
 - 38 Leymarie, Jean. **BALTHUS.** (42)pp., 74 plates (56 tipped-in color). 3 text illus. Sq. 4to. Cloth. D.j. Slipcase. New York (Skira/ Rizzoli), 1990.
 - 39 New York. Pierre Matisse Gallery. **BALTHUS.** Jan. 1957. (1)p., 13 plates. Lrg. 8vo. Wraps. New York, 1957.
 - 40 New York. E.V. Thaw & Co. **Drawings by BALTHUS.** Nov.-Dec. 1963. Text by John Rewald. (32)pp. Prof. illus. Sm. 4to. Wraps. New York, 1963.

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- 41 Paris. Galerie Claude Bernard. **BALTHUS: Dessins et aquarelles.** Oct. 1971. (60)pp. 5 tipped-in color plates. 30 illus. hors texte (5 color). Tall 4to. Wraps. D.j.
Paris, 1971.
 - 42 Paris. Musée des Arts Décoratifs. **BALTHUS.** May-June 1966. Text by Gaëtan Picon. 61pp. Prof. illus. 4to. Wraps.
Paris, 1966.
Freitag 472
 - 43 Rewald, Sabine. **BALTHUS.** 176pp. 211 illus. (51 color plates). 4to. Wraps. Published in conjunction with an exhibition at The Metropolitan Museum of Art, New York, Feb.-May 1984.
New York (The Metropolitan Museum of Art/ Harry N. Abrams), 1984.
 - 44 Beverly, Massachusetts. Montserrat College of Art. **WILL BARNET: My Father's House.** Foreword by John Updike. Catalog by Katherine French. Oct.-Nov. 2004. 28pp. 27 illus. (partly color). Oblong 4to. Wraps.
Beverly, Massachusetts, 2004.
 - 45 New York. Alexandre Gallery & Rockland, Maine. The Farnsworth Art Museum. **WILL BARNET: The Nineties. Including new print editions.** Christopher B. Crosman, introduction. April-May/ Aug.-Nov. 2002. (44)pp. 49 illus. (partly color). Oblong 4to. Wraps.
New York, 2002.
 - 46 Brooklyn. The Brooklyn Museum. **FRÉDÉRIC BAZILLE, Prophet of Impressionism.** Nov. 1992-Jan. 1993. Texts by A. Jourdan and D. Vatuone, E.W. Easton, G. Barral, P. Bonafoux, D.W. Pitman, F. Daulte, J.-P. Marandel. 176pp. 54 plates, 102 figs. 4to. Stiff wraps.
Brooklyn, 1992.
 - 47 Aristophanes. **Lysistrata. Illustrated by AUBREY BEARDSLEY.** 99, (5)pp. 9 tipped-in illus. Lrg. 4to. Boards, 1/4 cloth. Acetate d.j. Edition limited to 750 numbered copies.
London (Beardsley Press), 1927.
 - 48 Bezzola, Tobia & Homburg, Cornelia (editors). **MAX BECKMANN and Paris: Matisse, Picasso, Braque, Léger, Rouault.** 240pp. Prof. illus. Lrg. 4to. Boards. D.j. Published in conjunction with exhibitions at the Kunsthaus Zürich, Sept. 1998-Jan. 1999 and The Saint Louis Art Museum, Feb.-May 1999.
Köln (Taschen), 1998.
 - 49 Billeter, Felix. **MAX BECKMANN und Günther Franke.** (Hefte des Max Beckmann Archivs. 4.) 133, (1)pp. 80 illus. Tall 4to. Wraps. Published in conjunction with an exhibition at the Staatsgalerie moderner Kunst, München, Jan.-April 2000.
München (Bayerische Staatsgemäldesammlungen/ Max Beckmann Archiv), 2000.
 - 50 Buenger, Barbara Copeland (editor). **MAX BECKMANN: Self-Portrait in Words. Collected writings and statements, 1903-1950.** Edited and annotated by Barbara Copeland Buenger; with new translations by Barbara Copeland Buenger and Reinhold Heller and assistance from David Britt. xvi, 418pp., 16 plates, 8 maps. Sm. 4to. Boards, 1/4 cloth. D.j.
Chicago/London (The University of Chicago Press), 1997.
 - 51 Frankfurt. Städtisches Kunstinstitut und Städtische Galerie. Graphische Sammlung. **MAX BECKMANN: Die Triptychen im Stadel.** April-June 1981. Introduction by Klaus Gallwitz. xxiv, 117, (1)pp. Prof. illus. 4to. Wraps.
Frankfurt, 1981.
 - 52 New York. The Museum of Modern Art. **MAX BECKMANN.** By Peter Selz. With contributions by Harold Joachim and Perry T. Rathbone. 160pp. 121 illus. (13 color). Sq. 4to. Wraps.
New York, 1964.
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 - 53 Paris. Musée National d'Art Moderne. **MAX BECKMANN.** Sept.-Oct. 1968. Text by Günter Busch. (88)pp., 128 plates (partly in color). Sm. 4to. Wraps.
Paris, 1968.
Spalek 2021
 - 54 Saint Louis. Saint Louis Art Museum & Los Angeles. Los Angeles County Museum of Art. **MAX BECKMANN Retrospective.** Sept.-Nov. 1984/ Dec. 1984-Feb. 1985. Edited by Carla Schulz-Hoffmann, Judith C. Weiss. Contributors: Walter Barker, Peter Beckmann, James D. Burke, Wolf-Dieter Dube, Peter Eikemeier, Charles Werner Haxthausen, Bruno Heimberg, Stephan Lackner, Christian Lenz, Sarah O'Brien-Twohig, Doris Schmidt, Carla Schulz-Hoffmann, Peter Selz, Cornelia Stabenow. 482pp. 557 illus. (partly in color). Lrg. 4to. Wraps.
Saint Louis/München/New York (Prestel-Verlag/ W.W. Norton & Company), 1984.
 - 55 Selz, Peter. **MAX BECKMANN: The Self-Portraits.** Afterword by Nathan Oliveira. (Gagosian Gallery/Rizzoli, New York Publications. 4.) 117, (3)pp. Prof. illus. Lrg. 4to. Stiff wraps.
New York (Gagosian Gallery/ Rizzoli), 1992.

- 56 Spieler, Reinhard. **MAX BECKMANN, 1884-1950: The Path to Myth.** 200pp. Prof. illus. Lrg. 4to. Stiff wraps. Köln (Benedikt Taschen), 1995.
- 57 New York. Hunter College. The Bertha and Karl Leubsdorf Art Gallery & Wilmington. Delaware Art Museum. **A Peep Into the Past: MAX BEERBOHM Caricatures.** Curated and with an essay by N. John Hall. March-April/May-June 1987. (56)pp. 37 plates. 4to. Wraps. New York/Wilmington, 1987.
- 58 Hart-Davis, Rupert. **A Catalogue of the Caricatures of MAX BEERBOHM.** 258pp. 100 illus. 4to. Cloth. D.j. Cambridge (Harvard University Press), 1972.
- 59 Genève. Galerie D. Benador. **BELLMER!** Text by Patrick Waldberg. (Catalogue 27.) (22)pp. Prof. illus. Tall 8vo. Dec. pink felt wraps. Genève, 1966.
- 60 Masson, Céline. **La fabrique de la poupée chez HANS BELLMER.** Le "faire-oeuvre perversif," une étude clinique de l'objet. Préface de Paul-Laurent Assoun. (Collection L'Oeuvre et la Psyché.) 490pp. Lrg. 8vo. Wraps. Paris (L'Harmattan), 2000.
- 61 Morgan, Robert C. **A HANS BELLMER Miscellany.** Poem by Timothy Baum. 75, (3)pp. 42 illus. (38 color plates). Lrg. 4to. Cloth. D.j. Edition of 2000 copies. Published in conjunction with an exhibition at Jan Turner Gallery, Los Angeles, May-June 1993. Malmö/New York (Anders Malmberg/ Timothy Baum), 1993.
- 62 Paris. Daniel Cordier. **HANS BELLMER, ou l'écorceur écorché.** Dec. 1963. Par Patrick Waldberg. (10)pp., 4 folding plates. Tall 8vo. Wraps. Paris, 1963.
- 63 Pieyre de Mandiargues, André. **Le trésor cruel de HANS BELLMER.** (Collection "Le Plan des Sources." Vol. 1.) 219, (3)pp. Prof. illus. (partly in color). Lrg. 4to. Cloth. D.j. Paris (Le Sphinx-Veyrier), 1980.
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- 828 Montauban. Musée Ingres. **Les dessins d'INGRES au Musée de Montauban: Les portraits.** Par Daniel Ternois. (Inventaire Général des Dessins des Musées de Province. 3.) (162)pp. 213 illus. 4to. New boards, 1/4 cloth; orig. wraps. bound in. Paris (Centre National de la Recherche Scientifique), 1959.
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- 829 Paris. Musée du Louvre. **Le Bain turc d'INGRES.** Catalogue rédigé par Hélène Toussaint; étude au Laboratoire de Recherche des Musées de France par Suzy Delbourgo. (Les Dossiers du Département des Peintures. 1.) 55pp. Prof. illus. Sm. sq. 8vo. Wraps. Paris, 1971.
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- 839 Bernstein, Roberta. **JASPER JOHNS: Redo an Eye.** xi, (1), 335pp. 394 illus. (374 color). Lrg. 4to. Cloth. D.j. Signed by the author on the title-page. New York/New Haven (The Wildenstein Plattner Institute/ Yale University Press), 2017.
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- 1038 Drutt, Matthew. **KAZIMIR MALEVICH: Suprematism**. 267, (3)pp. Prof. illus. Lrg. sq. 4to. Cloth. D.j. Published in conjunction with an exhibition at the Deutsche Guggenheim, Berlin, Jan.-April 2003, and two other venues. New York (Guggenheim Museum), 2003.
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- 1128 MATISSE, HENRI. **Écrits et propos sur l'art**. Texte, notes et index établis par Dominique Fourcade. Nouvelle édition, revue et corrigée. (Collection Savoir: Sur l'art.) 365, (3)pp. Lrg. 8vo. Wraps.
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- 1129 MATISSE, HENRI. **Florilège des amours de Ronsard**. 185, (5)pp., loose signatures, as issued. 127 original lithographs in sanguine (2 on covers, 1 frontis., 27 full-page hors texte of which 1 double-page, 98 in text of which 1 double-page). Folio. Orig. illus. wraps. Glassine d.j. Orig. slipcase (boards, 1/4 purple suede). Edition limited to 250 numbered copies, signed by the artist and the publisher (of a total edition limited to 320 copies).
The Renaissance poet Pierre de Ronsard (1524–1585) was one of Matisse's favorite authors. Inspired by Ronsard's love sonnets, a selection of which appears in this book, Matisse created elegant illustrations, all printed in a sanguine tone, featuring sensual depictions of women, intimate portraits, and floral and other natural motifs. "Skira has recorded the difficulties which beset the publication of this book for seven years. In 1941, in the South of France, Matisse told Skira of his desire to illustrate Ronsard with about thirty lithographs. The publisher, who had brought out Matisse's splendid Mallarmé nine years earlier was anxious to proceed. Because of the war, production was to begin in Zurich, where the artist spent several months on preliminary sketches and layout. A trial printing showed the type to be unsuitable, so the pages were reset with an old Caslon type from the printer Kundig in Geneva. By 1945 Matisse had completed his drawings, which now numbered one hundred twenty-six instead of thirty, as he had originally planned. The war over, production was transferred to Paris, but soon halted by two disasters: the old type was no longer usable and the paper had yellowed. Finally, at the Haas Foundry in Basel there were located original Caslon punches, from which new type was cut, and a slightly tinted Arches paper was obtained. Not until 1948 was the book completed (slightly delayed once more while Matisse perfected the design of the slip case). In spite of these vicissitudes, the precision and care exercised over seven years are evident in the combination of delicacy, strength, and spaciousness" (The Artist and the Book).
Paris (Albert Skira), [1948].
Duthuit 25; Nice: Matisse, l'art du livre, pp. 58-63; The Artist and the Book 201; Rauch 173; Skira, Vingt ans, pp. 9-14; Stern 69
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Duthuit 28; Nice p. 64ff.; The Artist and the Book 202; Chapon p. 297f.; Splendid Pages p. 190; Rauch 174; Stern 73; Cramer 36; Tériade .39; Hommage à Tériade p. 130ff.; Garvey/Wick 35; Barr pp. 252f., 560; Mornand-Thomé p. 305; Bibliothèque Nationale: 50 livres illustrés depuis 1947, no. 10
- 1136 MATISSE, HENRI. **Portraits**. 149, (1)pp. 1 original lithograph, 93 plates (33 tipped-in color). Lrg. 4to. Orig. stiff wraps. Illus. d.j. Glassine d.j. Chemise. Slipcase (boards). Edition limited to 2850 numbered copies. The lithograph, covers and color plates printed by Mourlot under supervision by the artist. Monte-Carlo (André Sauret, Éditions du Livre), 1954.
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New York, [1945].

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- 1410 New York. Albert Loeb & Krugier Gallery Inc. **MATISSE: Drawings.** (Taurus. 5.) (16)pp. Prof. illus. Portfolio. Lrg. 4to. Wraps. Contents loose as issued. New York, 1967.
- 1411 New York. Marlborough. **MATISSE: The Essence of Line. Selected prints: 1900-1950.** With essays by Marilyn McCully. Foreword by Tara K. Reddi. Notes on paper by Sarah Bertalan and chronology by Marilyn McCully & Michael Raeburn. Sept.-Oct. 2013. (62)pp. Prof. illus. 4to. Wraps. The exhibition was subsequently shown at Marlborough London and Madrid. New York, 2013.
- 1412 New York. Montross Gallery. **HENRI MATISSE Exhibition.** [Paintings, Drawings, Etchings, Lithographs and Sculpture]. 20th Jan.-Feb. 27th. (6)pp., 10 plates. Frontis. Lrg. 8vo. Wraps. Catalogue of 74 items. Organized by Walter Pach, this was Matisse's first fully representative one-artist show in New York. New York, 1915.
- 1413 New York. The Museum of Modern Art. **HENRI MATISSE.** Nov. 1951-Jan. 1952. Introduction by Alfred H. Barr, Jr. 32pp. 35 illus. 4to. Orig. dec. wraps. Glassine d.j. The exhibition subsequently traveled to three additional venues. New York, 1951.
- 1414 New York. The Museum of Modern Art. **HENRI MATISSE: A Retrospective.** [By] John Elderfield. Sept. 1992-Jan. 1993. 480pp. 412 illus. (mostly in color). Lrg. 4to. Cloth. D.j. New York, 1992.
Freitag 7935; Gombrich: Story of Art, p. 654
- 1415 New York. The Museum of Modern Art. **HENRI-MATISSE: Retrospective Exhibition.** Nov.-Dec. 1931. With a brief text by the artist. 61, (3)pp., 59 plates with numerous illus. 4 text illus. Sm. 4to. Wraps. Edition limited to 1500 copies. New York, 1931.
Freitag 7966
- 1416 New York. The Museum of Modern Art. **MATISSE in the Collection of The Museum of Modern Art. Including Remainder Interest and Promised Gifts.** [By] John Elderfield. With additional texts by William S. Lieberman and Riva Castleman. 232pp. 130 illus. (34 color). Sq. 4to. Cloth. D.j. New York, 1978.
Freitag 7968
- 1417 New York. The Museum of Modern Art. **MATISSE in the Collection of The Museum of Modern Art. Including Remainder Interest and Promised Gifts.** [By] John Elderfield. With additional texts by William S. Lieberman and Riva Castleman. 232pp. 130 illus. (34 color). Sq. 4to. Cloth. D.j. New York, 1978.
Freitag 7968
- 1418 New York. Reiss Cohen. **HENRI MATISSE: The Graphic Works.** Fall 1972. (48)pp. 112 illus. Oblong 4to. Wraps. New York, 1972.
- 1419 New York. Paul Rosenberg & Co. **Loan Exhibition of Paintings by HENRI MATISSE.** April-May 1954. (Catalogue no. 88.) (24)pp. 18 plates (1 color). 4to. Wraps. New York, 1954.
- 1420 New York. Curt Valentin Gallery. **The Sculpture of HENRI MATISSE.** Feb. 1953. (22)pp. 33 illus. Sm. 8vo. Wraps. New York, 1953.
- 1421 Nice. Galerie des Ponchettes. **HENRI MATISSE.** Jan.-March 1950. [Matisse à Nice]. Texts by Georges Salles and J. Cassarini. 35, (5)pp. Prof. illus. Orig. wraps. Edition limited to 1000 copies. "Cet exemplaire a été imprimé spécialement pour M. Jean Cassou." Nice, 1950.
- 1422 Nice. Galerie des Ponchettes. **MATISSE et Tahiti.** July-Sept. 1986. (Cahiers Henri Matisse. 1.) 157, (1)pp. Prof. illus. 4to. Wraps. Nice (Musée Matisse), 1986.
- 1423 Nice. Musée des Beaux-Arts, Jules Cheret. **MATISSE photographies.** July-Sept. 1986. (Cahiers Henri Matisse. 2.) 159pp. Prof. illus. 4to. Wraps. Nice, 1986.
- 1424 Nice. Musée Matisse. **Le bleu de l'été: MATISSE, un siècle de couleurs.** Text by Marie-Thérèse Pulvenis de Séligny. July-Sept. 2000. 63, (1)pp. Prof. illus. Lrg. 8vo. Boards. Paris (Réunion des musées nationaux), 2000.
- 1425 Nice. Musée Matisse. **HENRI MATISSE: Du mot au dessin.** Commissaire: Marie-Thérèse Pulvenis de Séligny. March-June 2004. (reConnaître.) 62, (2)pp. Prof. illus. Lrg. 8vo. Wraps. With a note from Marie-Thérèse Pulvenis de Séligny inserted.

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- Nice/Paris (Musée Matisse/ Réunion des musées nationaux), 2004.
- 1426 Nice. Musée Matisse. **HENRI MATISSE: L'art du livre**. July-Sept. 1986. Introduction by Youri Roussakov. Texts by Jérôme Peignot and Christian Arthaud. (Cahiers Henri Matisse. 3.) 143, (1)pp. Prof. illus. (partly in color). 4to. Wraps. Nice (Musée Matisse), 1986.
- 1427 Nice. Musée Matisse. **HENRI MATISSE Sculptures**. Préface de Jean Leymarie. July-Sept. 1974. 43, (1)pp. Numerous illus. Sq. 4to. Wraps. Nice, 1974.
- 1428 Nice. Musée Matisse. **MATISSE d'aujourd'hui**. Conception: Xavier Girard. (Cahiers Henri Matisse. 5.) 219, (3)pp. Prof. illus. 4to. Wraps. "...les actes du Colloque...Nice en juin 1987." Nice, Cimiez (Musée Matisse), 1993.
- 1429 Nice. Musée Matisse. **MATISSE et l'antiquité**. Textes de Marie-Thérèse Pulvenis de Séligny, Danièle Mouchot, Paul-Louis Rinuy. April-Aug. 1999. 77pp. Prof. illus. Lrg. 4to. Stiff wraps. Nice, 1999.
- 1430 Nice. Musée Matisse. **MATISSE: Femmes et fleurs**. Textes de Marie-Thérèse Pulvenis de Séligny, Dominique Szymusiak, Christoph Schreier, Achim Sommer. June-Aug. 1998. 77pp. Prof. illus. Lrg. 4to. Stiff wraps. Nice, 1998.
- 1431 Nice. Musée Matisse. **MATISSE: Une fête en Cimmérie. Représentation du visage dans l'œuvre de Matisse**. June-Sept. 2003. Texts by Claude Duthuit, Claudine Grammont, Marie-Thérèse Pulvenis de Séligny, Isabelle Monod-Fontaine. 71, (1)pp. Prof. illus. Lrg. 4to. Stiff wraps. Nice, 2003.
- 1432 Nice. Musée Matisse. **Musée MATISSE Nice: Conservation, restauration, pour l'avenir d'une collection**. April-June 2003. Texts by Marie-Thérèse Pulvenis de Séligny, Élisabeth Moggetti, Hélène Barbier. (reConnaître.) 62, (2)pp. Prof. illus. Lrg. 8vo. Wraps. Nice/Paris (Musée Henri Matisse/ Réunion des musées nationaux), 2003.
- 1433 Nice. Musée Matisse. **Le noir et le blanc de l'automne: MATISSE, un siècle de couleurs**. Oct.-Dec. 2000. 64pp. Prof. illus. Lrg. 8vo. Boards. Paris (Réunion des musées nationaux), 2000.
- 1434 Nishinomiya-shi. Otani Kinen Bijutsukan. **Machisu to sono shuhen ten: 20-seiki bijutsu no kyosho tachi / MATISSE et ses amis**. April-May 1981. (164)pp. Prof. illus. Sq. 4to. Wraps. The exhibition subsequently traveled to three additional venues. Nishinomiya (Kobe Shimbun-sha), 1981.
- 1435 Noël, Bernard. **MATISSE**. 38, (2)pp., 80 color plates. Sq. 8vo. Wraps. Paris (Fernand Hazan éditeur), 1983.
- 1436 O'Brian, John. **Ruthless Hedonism: The American Reception of MATISSE**. xiii, (1), 284pp. 87 illus. Sm. 4to. Cloth. D.j. Chicago/London (The University of Chicago Press), 1999.
- 1437 O'Brian, John. **Ruthless Hedonism: The Reception of MATISSE in America, 1929-1954**. (4), 337, (1)pp., 134 plates. Lrg. 8vo. Wraps. Ph.D. Thesis, Harvard University, 1990, in microfilm photocopy. Ann Arbor, Michigan (UMI Dissertation Information Service), 1991.
- 1438 Orienti, Sandra. **MATISSE**. (Twentieth-Century Masters.) 96pp. 41 color plates, 20 figs. Lrg. 4to. Cloth. D.j. London/New York (Hamlyn), 1972.
- 1439 Pallucchini, Rodolfo (editor). **HENRI MATISSE**. (Edizioni della Fondazione Premi Roma per le Arti. Pittura: Artisti stranieri. 1.) 18, (2)pp., 45 plates. Sm. 4to. Wraps. Published in conjunction with an exhibition at the Palazzo Barberini, Roma. Roma (Fondazione Premi Roma per le Arti), 1950.
- 1440 Paris. Bernheim Jeune-Dauberville. **Chefs-d'œuvre de MATISSE**. May-July 1958. Text by J. and H. Dauberville. (22)pp., 8 plates. Sm. 4to. Wraps. Paris, 1958.
- 1441 Paris. Bernheim-Jeune & Cie. **Exposition HENRI MATISSE**. 6-20 May 1924. (8)pp. 6 illus. 12mo. Orig. wraps. Glassine d.j. Catalogue of 39 paintings, and an unspecified number of drawings. Paris, 1924.
- 1442 Paris. Bernheim-Jeune & Cie. **Exposition HENRI-MATISSE**. 15 Oct.-6 Nov. 1920. Introduction by Charles Vildrac. (32)pp. 19 illus. 12mo. Orig. wraps. Glassine d.j. Catalogue of 58 pictures, primarily from Nice 1920 and Etretat 1921. Paris, 1920.

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- 1443 Paris. Bernheim-Jeune & Cie. **Exposition HENRI-MATISSE**. 24 February-15 March 1922. (4)pp. (=one folding sheet). 1 plate. 12mo. Orig. wraps. Glassine d.j. Catalogue of 39 paintings. Paris, 1922.
- 1444 Paris. Bernheim-Jeune & Cie. **Exposition HENRI-MATISSE: Tableaux du Maroc et sculptures**. 14-19 April 1913. (12)pp. 6 figs. 12mo. Orig. wraps. Glassine d.j. Catalogue of 24 paintings and sculptures. Paris, 1913.
- 1445 Paris. Bernheim-Jeune & Cie. **Œuvres récentes de HENRI-MATISSE. Catalogue**. 2-6 May 1919. (20)pp. 12 illus. 12mo. Orig. wraps. Glassine d.j. Catalogue of 36 paintings, dating from 1914 to 1919. Paris, 1919.
- 1446 Paris. Bernheim Jeune & Cie. **Tableaux & dessins de HENRI-MATISSE**. [Exposition Henri-Matisse]. 14-22 Feb. 1910. 11pp. 5 plates. 12mo. Orig. wraps. Catalogue of 91 items. The artist's first exhibition at Bernheim Jeune. Extensive pencilled annotations. Paris, 1910.
- 1447 Paris. Bibliothèque Nationale. **HENRI MATISSE: Donation Jean Matisse**. Catalogue établi par Françoise Woimant avec la collaboration de Marie-Cécile Miessner. March-June 1981. 190, (2)pp. 165 illus. 4to. Wraps. Paris, 1981.
- 1448 Paris. Bibliothèque Nationale. **MATISSE: L'œuvre gravé**. 2e édition revue. Text by E. Dennerly and J. Guichard-Meili. 131, (5)pp. Prof. illus. Sm. 4to. Wraps. Paris, 1970.
- 1449 Paris. Centre Georges Pompidou, Musée national d'art moderne. **Dation Pierre MATISSE**. Commissaires: Isabelle Monod-Fontaine et Claude Laugier assistés de Marthe Ridart et Christiane Rojouan. 143pp. Prof. illus. Lrg. 4to. Stiff wraps. Paris, 1992.
- 1450 Paris. Centre Georges Pompidou. **HENRI MATISSE, 1904-1917**. Feb.-June 1993. Texts by Y.-A. Bois, D. Fourcade and I. Monod-Fontaine, C. Laugier, E. de Chasse. 532pp. 151 color plates, numerous text and reference illus. Lrg. stout 4to. Cloth. D.j. Paris, 1993.
- 1451 Paris. Centre Georges Pompidou, Musée national d'art moderne. **HENRI MATISSE: Jazz**. Commissaire: Isabelle Monod Fontaine. Catalogue réalisé avec la collaboration de Pierre Gaillard. (Expositions itinéraires.) (12)pp. (=one folding sheet). Prof. illus. Sm. folio. Self-wraps. Paris, 1979.
- 1452 Paris. Centre Georges Pompidou. **MATISSE: Œuvres de Henri Matisse**. Catalogue établi par Isabelle Monod-Fontaine, Anne Baldassari, Claude Laugier. (Collections du Musée National d'Art Moderne.) 421pp. Most prof. illus. Lrg. 4to. Cloth. D.j. Paris, 1989.
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- 1453 Paris. Galerie Dina Vierny. **MATISSE**. April-June 1970. Preface by Pierre Schneider. (10)ff., 36 plates. Lrg. 4to. Stiff wraps. Paris, 1970.
- 1454 Paris. Galerie Dina Vierny. **MATISSE**. June-July 1982. Text by Dominique Fourcade. 112pp. Prof. illus. Lrg. 4to. Boards. Paris, 1982.
- 1455 Paris. Galerie Louis Carré. **HENRI MATISSE: Dessins à l'encre de Chine. Fusains (œuvres récentes)**. 10-30 Nov. 1941. (6)pp. 1 double-page plate, 3 figs. Tall 8vo. Self-wraps. Paris, 1941.
- 1456 Paris. Galeries Georges Petit. **HENRI-MATISSE**. 16 juin-25 juillet 1931. 51, (7)pp., 24 collotype plates. 4to. Boards. Orig. d.j. Glassine d.j. Paris, 1931.
- 1457 Paris. Grand Palais. **HENRI MATISSE: Exposition du centenaire**. Catalogue rédigé par Pierre Schneider avec la collaboration de Tamara Préaud. April-Sept. 1970. 319, (1)pp. Prof. illus. Sq. 4to. Wraps. (covers detached; disbound). Paris, 1970.
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- 1458 Paris. Grand Palais. **HENRI MATISSE: Exposition du centenaire**. Catalogue rédigé par Pierre Schneider avec la collaboration de Tamara Préaud. April-Sept. 1970. Deuxième édition, revue et corrigée. 319, (1)pp. Prof. illus. Sm. sq. 4to. Wraps. With: Henri Matisse. Reproductions I & II. 2 parts. 12 + 12 color plates, loose in 2 portfolios (wraps.), as issued. Paris, 1970.
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- 1459 Paris. Institut du Monde Arabe. **Le Maroc de MATISSE**. Oct. 1999-Jan. 2000. Texts by Claude Duthuit, Rémi Labrusse, Isabelle Monod-Fontaine, Pierre Schneider, Albert Kosténévitch, Claudine Grammont, Christine Peltre. 255, (1)pp. 96 plates, 108 text illus. Sm. folio. Cloth. D.j.
Paris (Institut du Monde Arabe/ Gallimard), 1999.
- 1460 Paris. Institut supérieur des carrières artistiques. **A propos de l'Exposition HENRI MATISSE, 1869-1954, qui se tient à Paris au Grand Palais du 21 avril au 21 septembre 1970, les étudiants de l'ICART ont dressé la liste aussi complète que possible des œuvres portant le nom de Matisse que l'on peut trouver aujourd'hui quand on a envie d'avoir un Matisse chez soi**. [Matisse chez soi]. 12ff. Sm. 4to. Wraps. (covers detached).
Paris (ICART), 1970.
- 1461 Paris Match. Hors-série: **Le Maroc de MATISSE**. 44, (6)pp. Prof. illus. Lrg. 4to. Wraps.
Paris (Institut du Monde Arabe), 1999.
- 1462 Paris. Musée d'Art Moderne de la Ville de Paris. **Autour d'un chef-d'oeuvre de MATISSE: Les trois versions de la Danse Barnes (1930-1933)**. Nov. 1993-March 1994. 174pp. Prof. illus. 4to. Stiff wraps.
Paris, 1993.
- 1463 Paris. Musée d'Art Moderne de la Ville de Paris. **HENRI MATISSE: La Danse**. Text by Sabine Massenet. 49, (1)pp. Prof. illus. Lrg. oblong 4to. Boards, spiral-bound.
Paris (Paris-Musées/ Gallimard Jeunesse), 1993.
- 1464 Paris. Musée d'Art Moderne de Paris. **MATISSE et Marguerite: Le regard d'un père**. Commissariat: Isabelle Monod-Fontaine, Hélène de Talhouët, Charlotte Barat-Mabille. April-Aug. 2025. 245, (3)pp. Prof. illus. Lrg. 4to. Wraps.
Paris (Paris musées), 2025.
- 1465 Paris. Musée des Arts Décoratifs. **HENRI MATISSE: Les grandes gouaches découpées**. March-May 1961. Catalogue edited by François Mathey. 74, (2)pp. 13 color plates (3 double-page), text illus. 4to. Orig. dec. wraps. Printed by Mourlot.
Paris, 1961.
- 1466 Paris. Musée du Luxembourg & Humlebaek. Louisiana Museum of Modern Art. **MATISSE: A Second Life**. March-July/ Aug.-Dec. 2005. 255pp. Prof. illus. 4to. Wraps.
Paris/Humlebaek, 2005.
- 1467 Paris. Musée National d'Art Moderne. **HENRI MATISSE: Dessins et sculpture**. May-Sept. 1975. Introduction by Dominique Bozo. Text by Dominique Fourcade. 248, (4)pp. Prof. illus. Sq. 4to. Wraps.
Paris, 1975.
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- 1468 Paris. Musée National d'Art Moderne. **MATISSE: Oeuvres de Henri Matisse (1869-1954)**. Catalogue établi par Isabelle Monod-Fontaine. (Collections du Musée National d'Art Moderne.) 191, (1)pp. Prof. illus. (many color). Lrg. 4to. Wraps. Catalogue of the works in the Centre Georges Pompidou.
Paris, 1979.
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- 1469 Paris. Musée National d'Art Moderne. **Rétrospective HENRI MATISSE**. July-Nov. 1956. Text by Jean Cassou. 35pp., 31 plates. 4to. Wraps.
Paris, 1956.
- 1470 Paris. Paul Rosenberg. **Exposition d'œuvres récentes de HENRI MATISSE**. 2-30 May 1936. (8)pp. 3 plates. Tall 8vo. Wraps. Catalogue of 27 paintings and an unspecified number of drawings.
Paris, 1936.
- 1471 Percheron, René & Brouder, Christian. **MATISSE: From Color to Architecture**. 380, (2)pp. 396 illus. (247 color). Lrg. 4to. Cloth. D.j. Slipcase.
New York (Harry N. Abrams), 2004.
- 1472 Phéline, Christian & Baréty, Marc (editors). **MATISSE-Sembat: Correspondance. Une amitié artistique et politique, 1904-1922**. Textes rassemblés et transcrits par Christian Phéline et Marc Maréty. Préface de Marc Baréty. Notes établies par Christian Phéline. 223pp. Illus. Wraps. Glassine d.j.
Lausanne (La Bibliothèque des Arts), 2004.
- 1473 Philadelphia. Philadelphia Museum of Art. **HENRI MATISSE: Retrospective Exhibition of Paintings, Drawings and Sculpture**. Organized in collaboration with the artist. 50pp., 80 plates. 4to. Wraps. (spine chipped).
Philadelphia, 1948.
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- 1474 Pleynet, Marcelin. **HENRI MATISSE: Qui êtes-vous?** 243, (1)pp. Frontis. Wraps.
Lyon (La Manufacture), 1988.

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- 1475 Le Point: Revue artistique et littéraire. Quatrième année, XXI. Numéro spécial: **MATISSE**. Texts by Jules Romains, René Huyghe, Henri Matisse, Jean Puy, George Besson, Raymond Cogniat. 46pp. Prof. illus. Sm. 4to. Wraps. D.j. Colmar/[Lanzac, par Souillac (Lot)] (Les Éditions du Point), [1939].
- 1476 Revol, Jean. **Contre MATISSE: Petits exercices de thérapie**. (Essais.) 77pp. 12mo. Wraps. Paris (Éditions de La Différence), 1993.
- 1477 Robinson, Anette & Bréda, Isabelle. **MATISSE au Musée national d'art moderne Centre Georges Pompidou**. (Tableaux choisis.) 215, (3)pp. Prof. illus. Lrg. 8vo. Wraps. Paris (Éditions Scala/ Centre Georges Pompidou), 1993.
- 1478 [Roger-Marx, Claude (preface).] **Les dessins d'HENRI MATISSE**. (Galerie d'Estampes. 5.) (4)pp., 30 plates. Folio. Orig. boards (front-cover detached), spiral-bound. Paris (Les Éditions Braun), [1939?].
- 1479 Roma. Accademia di Francia, Villa Medici. **HENRI MATISSE**. Nov. 1978-Jan. 1979. 211, (1)pp. Prof. illus. (partly in color). Sm. sq. 4to. Wraps. Texts by Jean Leymarie, Giulio Carlo Argan, and the artist; catalogue by Isabelle Monod-Fontaine. Roma (Edizioni dell'Elefante), 1978.
- 1480 Roma. Musei Capitolini. **MATISSE: "La révélation m'est venue de l'Orient."** Sept. 1997-Jan. 1998. 397, (1)pp. 276 illus., text and reference figs. Lrg. 4to. Wraps. Firenze (Artificio), 1997.
- 1481 Romm, Alexander. **HENRI MATISSE**. Translated by Chen I-wan. 73, (1)pp., 34 plates (4 color). Wraps. Glassine d.j. Moscow (Ogiz-Izogiz), 1937.
- 1482 Romm, Alexander. **MATISSE: A Social Critique**. Translated by Jack Chen. 96pp., 32 plates (2 tipped-in color). 30 illus. Lrg. 8vo. Cloth. D.j. New York (Lear), 1947.
- 1483 Rouveyre, André. **Apollinaire. HENRI MATISSE**. 86, (2)pp., loose signatures, as issued. Frontis. aquatint, 7 lithographs black on cream (6 hors texte, 1 cul-de-lampe). 3 decorated initials in red. Extra suite of 8 lithographs in folder. Folio. Orig. dec. wraps. after a cutout by the artist, the upper cover flower petal in black crayon with yellow cut-outs inside the petals, the title 'Apollinaire' in black letters diagonally across; lower cover black and yellow flowers. Slipcase (boards) after a cut-out by the artist with white letters on blue ground on the upper cover and white algae shape on white ground on lower cover; spine yellow. One of 300 copies on vélin d'Arches, although with the extra suite of original lithographs as the edition of 30 copies on grand vélin d'Arches. Presentation copy, inscribed in the justification "à Georges Mourlot,/ avec cette gratitude/ envers vous deux où/ je me sens si intimement/ votre ami,/ Andr. Rouveyre/ juillet 1952." Paris (Raison d'Être), 1952.
Duthuit 31; Nice: Matisse, l'art du livre, pp. 68-71
- 1484 Rouveyre, André. **Repli: Gravures de HENRI MATISSE**. 163, (7)pp. 12 original lithographs hors texte, of which 6 printed on white stock and 6 on grey. 6 linocut lettrines and culs-de-lampe (2 printed in red, 4 in black). 4to. Portfolio; all contents loose, as issued. Wrapper, printed in yellow pochoir with a cut-out composition designed by Matisse. Publisher's chemise and slipcase (heavy boards, 1/4 cloths). One of 20 copies on Arches reserved for the collaborators, signed by Matisse, Rouveyre, and the publisher in the justification, from the edition of 335 in all. This copy inscribed "Exemplaire B réservé à l'Éditeur." Lithographs printed by Mourlot Frères, gravures by Feuquet et Baudier.
A cycle in two parts, commemorating, in poems and images, the end of a love affair between Rouveyre--shown in six portraits by Matisse--and an unnamed woman, similarly depicted in brilliantly elegant line drawings, to whom the poet had dedicated two other works in the 1930s. The lemon-yellow design of the wrapper recalls the cutouts of Matisse's "Jazz," published in the same year.
Paris (Éditions du Bélier), 1947.
Duthuit, Claude: Henri Matisse: Catalogue raisonné des ouvrages illustrés 20; Musée Matisse: Henri Matisse: L'art du livre (Nice, 1986), p. 52f.
- 1485 Rusakov, Iu.A. **Anri Matiss: Iskusstvo knigi. Katalog vystavki iz sobraniia Ermitazha./ HENRI MATISSE: L'art du livre. Catalogue de l'exposition collection de l'Ermitage**. 83, (1)pp. Prof. illus. Wraps. Presentation copy, inscribed by the author. Leningrad ("Iskusstvo," Leningradskoe Otdelenie), 1980.
- 1486 Russell, John. **MATISSE, Father & Son**. The story of Pierre Matisse, his father, Henri Matisse, his gallery in New York, and the artists that he introduced to America - among them, Joan Miró, Alberto Giacometti, Balthus, and Jean Dubuffet; based upon unpublished correspondence. 415pp., 8 color plates. Numerous text illus. Sm. 4to. Cloth. D.j. New York (Harry N. Abrams), [1999].
- 1487 Russell, John. **MATISSE, Father & Son**. 415pp., 8 color plates. Numerous text illus. Sm. 4to. Wraps. Uncorrected proof copy. New York (Harry N. Abrams), [1999].
- 1488 Russell, John. **MATISSE, père & fils**. 415pp., 8 color plates. Numerous text illus. Sm. 4to. Cloth.

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- Paris (Éditions de La Martinière), [1999].
- 1489 Russell, John. **The World of MATISSE 1869-1954.** (Time-Life Library of Art.) 190pp. Prof. illus. (partly color). Lrg. 4to. Boards, 1/4 cloth. Slipcase. New York (Time Inc.), 1969.
- 1490 Saint-Paul. Fondation Maeght. **A la rencontre de MATISSE.** Text by L. Aragon. 47, (103)pp. Prof. illus. Sm. sq. 4to. Wraps. Saint-Paul, 1969.
- 1491 San Francisco. John Berggruen Gallery. **HENRI MATISSE: An Exhibition of Drawings.** Feb.-March 1982. xii, (4)pp., 41 plates. 4to. Wraps. San Francisco, 1982.
- 1492 San Francisco. John Berggruen Gallery & Los Angeles. Margo Leavin Gallery. **HENRI MATISSE: An Exhibition of Selected Drawings in Homage to Frank Perls.** Sept.-Oct./ Nov.-Dec. 1975. 28pp. 44 illus. 4to. Wraps. San Francisco/Los Angeles, 1975.
- 1493 San Francisco. San Francisco Museum of Art. **HENRI-MATISSE: Paintings, Drawings, Sculpture.** Jan.-Feb. 1936. Text by G.L. McCann Morley. (4)pp. (=one lrg. folding sheet). 3 plates. Lrg. 8vo. Self-wraps. Catalogue of 31 paintings and 4 sculptures. San Francisco, 1936.
- 1494 Sankt-Peterburg. Gosudarstvennyi Ermitazh. **ANRI MATISS i vydaishchiesia datskie sobirатели: Proizvedeniia zhivopisi iz kollektsii Gosudarstvennogo khudozhestvennogo Muzeia (Kopengagen).** Text by Kasper Monrad. 82pp. 31 color plates, 2 text illus., 31 catalogue figs. Lrg. 4to. Wraps. Edition limited to 2200 copies. Sankt-Peterburg, 1998.
- 1495 Schneider, Pierre. **MATISSE.** 752pp. 930 illus. (220 color). Lrg. stout 4to. Cloth. D.j. New York (Rizzoli), 1984.
- 1496 Schneider, Pierre, et al. **MATISSE: Visages découvertes, 1945-1954.** [Par] Pierre Schneider, Claude Duthuit, Jackie Matisse Monnier, Paul Matisse. 191pp. 129 plates, numerous text illus. Lrg. 4to. Stiff wraps. Paris (Mona Bismarck Foundation. Adam Biro), 1996.
- 1497 **Seize tableaux de HENRI-MATISSE, 1922-1923.** (4)pp., 16 plates. Title-page fig. Sm. folio. Orig. wraps. Glassine d.j. Paris (Les Éditions Bernheim-Jeune), [1923].
- 1498 Sellier, Marie. **M comme MATISSE.** 59pp. Prof. illus. Lrg. oblong 8vo. Boards. Paris (Centre Georges Pompidou/ Réunion des Musées Nationaux), 1993.
- 1499 Selz, Jean. **MATISSE.** 94, (2)pp. 76 illus. (53 color). Lrg. 4to. Cloth. New York (Crown Publishers), [1964].
Freitag 7976
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- 2556 Washington. National Gallery of Art. **ÉDOUARD VUILLARD**. [By] Guy Cogeval with Kimberly Jones, Laurence des Cars, Mary Anne Stevens. Contributions by Dario Gamboni, Elizabeth Easton, Mathias Chivot. Jan.-April 2003. xviii, 501pp. 463 color plates, 95 illus. Sm. stout folio. Cloth. D.j. The exhibition subsequently traveled to three further venues. Washington, 2003.
- 2557 München. Haus der Kunst & Paris. Orangerie des Tuileries. **EDOUARD VUILLARD, K.-X. ROUSSEL**. March-May/ May-Sept. 1968. 335, (1)pp. Prof. illus. (partly color). Lrg. 8vo. Wraps. München, 1968.
- 2558 Belmont, California. Notre Dame de Namur University. Wiegand Gallery. **JOHN WALKER: Oceans, Tidepools and Plein Air Paintings**. March-April 2002. Essay by Carl Belz. Curated by Robert Poplack and Charles Strong. (48)pp. 18 color plates, 1 text illus. Lrg. 4to. Wraps. Belmont, California, 2002.
- 2559 Birmingham. Ikon Gallery. **JOHN WALKER: New Paintings**. Dec. 2019-Feb. 2020. Curated by Jonathan Watkins assisted by Thomas Ellmer. 59, (1)pp. Prof. illus. Sm. sq. 4to. Stiff wraps. Birmingham, 2019.
- 2560 Boston. Boston University. Art Gallery. **A Theater of Recollection. Paintings and Prints by JOHN WALKER**. With a poem by Rosanna Warren; essay by John R. Stomberg. Sept.-Oct. 1997. 42pp. Prof. illus. 4to. Wraps. The exhibition subsequently traveled to five additional venues. Boston, 1997.
- 2561 Boston. Nielsen Gallery. **JOHN WALKER: A Survey of Paintings 1970-2008 Including Works from the Edward R. Broida Trust**. March-April 2008. 64pp. Prof. illus. Lrg. 4to. Wraps. Edition limited to 750 copies. Boston, 2008.
- 2562 Brunswick. Bowdoin College Museum of Art. **A Maine Tidal Cove: Paintings by JOHN WALKER**. June-Sept. 2001. Text by Katy Kline. (6)pp. (=one folding sheet). 3 color plates, 1 text illus. 4to. Self-wraps. Brunswick, Maine, 2001.
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New York, 2009.
- 2570 New York. Knoedler & Company. **JOHN WALKER: Time and Tides**. Essay by Jack Flam. Jan.-March 2001. 19, (1)pp. 8 plates (2 folding). Tall 4to. Stiff wraps.
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- 2571 New York. Knoedler & Company & Boston. Nielsen Gallery. **JOHN WALKER: Seal Point Series**. Statement by John Walker; essay by Dushan Petrovich. Sept.-Nov. 2006. (124)pp. 80 color plates, text illus. Oblong 4to. Cloth. D.j.
New York/Boston, 2006.
- 2572 Basel. Fondation Beyeler. **ANDY WARHOL: Series and Singles**. Mit Beiträgen von/ with essays by Ernst Beyeler, Georg Frei, Peter Gidal, Edward Sanders. Guest curator: Georg Frei. Sept.-Dec. 2000. 216pp. 106 color illus. Lrg. 4to. Cloth. D.j. Parallel texts in German and English.
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- 2574 De Salvo, Donna. **ANDY WARHOL: From A to B and Back Again**. With essays by Jessica Beck, Okwui Enwezor, Trevor Fairbrother, Hendrik Folkerts, Branden W. Joseph, Barbara Kruger, Glenn Ligon, Michael Sanchez, and Lynne Tillman and a conversation between Bill Horrigan and Bruce Jenkins. 400pp. Prof. illus. Sm. folio. Cloth. D.j. Published in conjunction with exhibitions at the Whitney Museum of American Art, New York, Nov. 2018-March 2019, and two additional venues.
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New York (Robert Miller), n.d.
- 2578 London. Tate Modern. **ANDY WARHOL Retrospective**. [By] Heiner Bastian. With essays by Kirk Varnedoe, Donna De Salvo, Peter-Klaus Schuster, Antje Dallmann. Feb.-April 2002. 319, (1)pp. 239 illus. (partly color). Lrg. 4to. Wraps.
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- 2594 New York. Hunter College. Times Square Gallery. **SANFORD WURMFELD: Color Visions 1966-2013**. Feb.-April 2013. Curated by William C. Agee with Rotem Linial, Bridget McCarthy, Theresa Andrea Morrison, Joan Reutershan, Nicoline Strøm-Jensen assisted by Constance DeJong, Gabriele Evertz. Organized by Susan Crile with Lisa Corinne Davis. Feb.-April 2013. 159, (1)pp. 68 color plates, numerous text illus. Lrg. 4to. Stiff wraps. New York, 2013.

GENERAL WORKS

- 1 **ADAM, PETER. Art of the Third Reich**. 332pp. 321 illus. (33 color plates). 4to. Cloth. D.j. New York (Harry N. Abrams), 1992.
- 2 **ADAMS, LAURIE. Art on Trial: From Whistler to Rothko**. xix, (1), 236pp. 25 plates. Lrg. 8vo. Boards. New York (Walker and Company), 1976.
- 3 **ADAMS, LAURIE SCHNEIDER. Art and Psychoanalysis**. xiv, (2), 366pp. 135 illus. Sm. 4to. Boards, 1/4 cloth. D.j. New York (IconEditions), 1993.
Gombrich: Story of Art, p. 643 (citing 1988 edition)
- 4 **ADAMS, LAURIE SCHNEIDER. The Methodologies of Art: An Introduction**. xvii, (3), 236pp., 4 color plates. 73 text figs. Lrg. 8vo. Wraps. New York (HarperCollins), 1996.
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- 9 **ADLIN, JANE. Vanities: The Art of the Dressing Table.** With contributions from Lori Zabar. (The Metropolitan Museum of Art Bulletin. Vol. 71#2.) 48pp. Prof. illus. in color. 4to. Wraps. New York (The Metropolitan Museum of Art), 2013.
- 10 **ALARCÓ, PALOMA & WARNER, MALCOLM. The Mirror & the Mask: Portraiture in the Age of Picasso.** With essays by Francisco Calvo Serraller, John Klein, William Feaver. xv, (1), 338, (4)pp. 220 color illus. Lrg. 4to. Stiff wraps. Published in conjunction with exhibitions at the Museo Thyssen-Bornemisza, Fundación Caja, Madrid, Feb.-May 2007 and the Kimbell Art Museum, Fort Worth, Texas, June-Sept. 2007. Fort Worth, Texas/Madrid (Kimbell Art Museum/ Museo Thyssen-Bornemisza), 2007.
- 11 **ALBANY, NEW YORK. THE SAGE COLLEGES. OPALKA GALLERY. New York School: Another View.** 60pp. Prof. illus. 4to. Wraps. Albany, 2005.
- 12 **ALBERT-BIROT, PIERRE. Larountala.** Polydrame en deux parties, composé en 1917-1918. 92, (2)pp. 1 full-page original woodcut (frontispiece). Lrg. 8vo. Wraps. Glassine d.j. One of 120 numbered copies on Arches, from the limited edition of 124 in all. Albert-Birot's elaborate 'polydrame,' with musical score by Germaine Albert-Birot, entails a cast of more than 50 characters, including the sixteenth-century ceramic artist Bernard Palissy, policemen, clowns, children, dancers, and a tiger. The striking, primitivistic woodcut composition depicts a bearded writer facing out from a table, like a seated Sumerian scribe. Presentation copy, inscribed "A André Salmon, avec le meilleur souvenir de l'auteur, Pierre Albert-Birot, Octobre 1919." A fine, fresh copy. Paris (Éditions "Sic"), 1919.
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- 14 **ALTSHULER, BRUCE. The Avant-Garde in Exhibition: New Art in the 20th Century.** 288pp. 205 illus. (58 color). 4to. Cloth. D.j. New York (Henry N. Abrams), 1994.
- 15 **AMERICAN FEDERATION OF ARTS. The Landscape in Twentieth-Century American Art: Selections from The Metropolitan Museum of Art.** Introduction by Robert Rosenblum. Catalogue texts by Lowery Stokes Sims and Lisa M. Messinger. 174pp. Prof. illus. in color. 4to. Cloth. D.j. The exhibition traveled to 7 different venues. New York (The American Federation of Arts/ Rizzoli), 1991.
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- 18 **ANDERSEN, WAYNE. German Artists and Hitler's Mind: Avant-Garde Art in a Turbulent Era.** v, 443, (1)pp. Over 160 illus. 4to. Cloth. D.j. Presentation copy, inscribed by the author. Boston/Geneva (Editions Fabriart), 2007.
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- 20 **(ANDERSON COLLECTION) SAN FRANCISCO. SAN FRANCISCO MUSEUM OF MODERN ART. Celebrating Modern Art: The Anderson Collection.** With essays by Neal Benezra, Bill Berkson, Michael Brenson, John Elderfield, Jack Flam, Gary Garrels, Rachel Teagle and contributions by Michael Auping, Peter Boswell, Julia Brown, David Cateforis, T.J. Clark, Valerie Fletcher, Walter Hopps, Branden W. Joseph, Carolyn Kastner, William Rubin. Oct. 2000-Jan. 2001. 397, (1)pp. Prof. illus. (numerous color). Sm. folio. Cloth. D.j.
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Princeton (Princeton University Press), 1993.
- 25 **ANTLIFF, MARK & LEIGHTEN, PATRICIA. Cubism and Culture.** (World of Art.) 224pp. 183 illus. (58 color). Lrg. 8vo. Wraps.
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- 26 **ANTLIFF, MARK & LEIGHTEN, PATRICIA (EDITORE). A Cubism Reader: Documents and Criticism, 1906-1914.** xvii, (3), 690pp. 52 illus. Stout 4to. Wraps.
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Toulouse (Toguna), 1999.
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Paris (Gallimard), 1960.
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- 29 **APOLLINAIRE, GUILLAUME. Correspondance avec les artistes, 1903-1918.** Édition établie, présentée et annotée par Laurence Campa et Peter Read. 944pp. 17 plates. Stout 4to. Wraps. D.j. With an inscribed note from L. Campa inserted.
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- 32 **APOLLINAIRE, GUILLAUME. The Cubist Painters: Aesthetic Meditations 1913.** Second revised edition. (The Documents of Modern Art. 1.) 65, (1)pp. 12 illus. 4to. Wraps. (soiled).
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 - 37 **(APOLLINAIRE, GUILLAUME) DÉCAUDIN, MICHEL (EDITOR). Guillaume Apollinaire, 1962.** Études et informations réunies par Michel Décaudin. [Le cubisme et l'esprit nouveau]. (La Revue des Lettres Modernes. 69-70.) 110, (2)pp. Wraps. Texts by Michel Décaudin, L.-C. Breunig, Scott Bates, J.-C. Chevalier, Pär Bergman, R. Shattuck. Paris (Revue des Lettres Modernes), 1962.
 - 38 **(APOLLINAIRE, GUILLAUME) RIOTTOT EL-HABIB, BÉATRICE & GILLE, VINCENT. Apollinaire: Critique d'art.** 261, (3)pp. Prof. illus. (partly color). Lrg. 4to. Cloth. D.j. Published in conjunction with an exhibition at the Pavillon des Arts, Paris, Feb.-May 1993. Paris (Paris-Musées/ Gallimard), 1993.
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 - 40 **ARAGON, LOUIS. Les collages.** Max Ernst, peintre des illusions. La peinture au défi. John Heartfield et la beauté révolutionnaire. Adolphe Hoffmeister et la beauté d'aujourd'hui. Le "thème secondaire." Collages dans le roman et dans le film. Le ciel découpé. (Collection Miroirs de l'art. Textes de critique d'histoire de l'art.) 148, (2)pp. Illus. Tall 8vo. Wraps. Paris (Hermann), 1965.
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 - 42 **THE ARMORY SHOW: INTERNATIONAL EXHIBITION OF MODERN ART 1913. VOL. II: PAMPHLETS.** Introduction by Bernard Karpel. (226)pp. Lrg. 8vo. Cloth. New York (Arno Press), 1972.
 - 43 **ARNASON, H.H. History of Modern Art: Painting, Sculpture, Architecture.** Second edition, revised and enlarged. 740pp. 1549 illus. (291 color). Lrg. 4to. Cloth. D.j. Englewood Cliffs, N.J./ New York (Prentice Hall/ Harry N. Abrams), 1977.
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 - 45 **ARNHEIM, RUDOLF. Art and Visual Perception: A Psychology of the Creative Eye.** The new version. x, 508pp. 281 text figs. 4to. Wraps. Berkeley/Los Angeles (University of California Press), 1974.
 - 46 **ASHTON, DORE. À Rebours: La rebelión informalista/ The Informal Rebellion [1939-1968].** 386, (12)pp. Prof. illus. Lrg. 4to. Wraps. Parallel texts in Spanish and English. Published in conjunction with exhibitions at the Centro Atlántico de Arte Moderno, Las Palmas, and the Museo Nacional Centro de Arte Reina Sofia, Madrid. Las Palmas/Madrid (Centro Atlántico de Arte Moderno/ Museo Nacional Centro de Arte Reina Sofia), 1999.
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 - 49 **ASHTON, DORE (EDITOR). Twentieth-Century Artists on Art.** xiii, (1), 302, (2)pp. Illus. Sm. 4to. Wraps. New York (Pantheon Books), 1985.
 - 50 **ASLIN, ELIZABETH. The Aesthetic Movement: Prelude to Art Nouveau.** 192pp. 121 illus. (numerous color). 4to. Cloth. D.j.

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Chatou, Yvelines, 1992-2001.
 - 52 **ATHENS. ETHNIKE PINAKOTHEKE MOUSEION ALEXANDROU SOUTZOU. Apo ton Theotokopoulo ston Sezan: Aristourgemata tes Europaikes zographikes apo ten Ethnike Pinakotheke tes Ouasinkton kai to Metropolitiko Mouseio Technes tes Neas Yorkes.** / From El Greco to Cézanne: Masterpieces of European Painting from the National Gallery of Art, Washington and the Metropolitan Museum of Art, New York. Dec. 1992-April 1993. 312pp. 72 color plates, numerous text and reference illus. 4to. Wraps. Parallel texts in Greek and English.
Athens, 1992.
 - 53 **ATKINS, ROBERT. Artspoke: A Guide to Modern Ideas, Movements, and Buzzwords, 1848-1944.** 223, (1)pp. Text illus. Sm. 4to. Cloth. D.j.
New York (Abbeville Press), 1993.
 - 54 **ATLANTA. HIGH MUSEUM OF ART. The Advent of Modernism: Post-Impressionism and North American Art, 1900-1918.** Essays by Peter Morrin, Judith Zilczer and William C. Agee. 200pp. 60 color plates, numerous text illus. 4to. Wraps.
Atlanta, 1986.
 - 55 **ATLANTA. HIGH MUSEUM OF ART. Impressionism: Paintings Collected by European Museums.** Curator: Ann Dumas. Feb.-May 1999. 271pp. 147 plates (107 color). Lrg. 4to. Cloth. D.j. The exhibition subsequently traveled to the Seattle Art Museum and the Denver Art Museum. Presentation copy, inscribed by Ann Dumas.
New York (Harry N. Abrams), 1999.
 - 56 **ATLANTA. HIGH MUSEUM OF ART. Van Gogh to Mondrian: Modern Art from the Kröller-Müller Museum.** Managing curator: David A. Brenneman. Essays by Piet de Jonge, Nancy J. Troy. Contributions by Wim de Wit, Stephen Harrison, Janet S. Rauscher, Marek Wieczorek. Oct. 2004-Jan. 2005. 184pp. Prof. illus. in color. Lrg. 4to. Wraps.
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 - 57 **ATTENBOROUGH, DAVID. The Tribal Eye.** 144pp. Prof. illus. 4to. Cloth. D.j.
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 - 58 **AURIER, G.-ALBERT. Le symbolisme en peinture: Van Gogh, Gauguin et quelques autres.** Textes réunis et présentés par Pierre-Louis Mathieu. 85pp. Wraps. Edition limited to 850 copies on bouffant.
Caen (L'Échoppe), 1991.
 - 59 **AUSTIN. UNIVERSITY OF TEXAS. HUMANITIES RESEARCH CENTER. Baudelaire to Beckett: A Century of French Art & Literature. A catalogue of books, manuscripts and related material drawn from the collections of the Humanities Research Center.** Selected and described by Carleton Lake. 204, (2)pp. Prof. illus. Sm. 4to. Wraps.
Austin, 1976.
 - 60 **BAER, NANCY VAN NORMAN. The Art of Enchantment: Diaghilev's Ballets Russes, 1909-1929.** With contributions by Joan Acocella, John E. Bowlt, Elena Bridgman, Lynn Garafola, Dale Harris, Simon Karlinsky, Nicoletta Misler, Richard Robson, Richard Taruskin. 159pp. Prof. illus. 4to. Wraps. Published in conjunction with an exhibition at the M.H. de Young Museum, San Francisco, Dec. 1988-Feb. 1989.
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 - 62 **BALAKIAN, ANNA. The Symbolist Movement: A Critical Appraisal.** (Studies in Language and Literature.) viii, (4), 208, (2)pp. Cloth. D.j.
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 - 63 **BALL, HUGO. Flight Out of Time.** Edited with an introduction, notes, and bibliography by John Elderfield. Translated by Ann Raimés. (The Documents of 20th-Century Art. 11.) Ixiv, 254pp. Illus. Lrg. 8vo. Cloth. D.j.
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 - 64 **BALTIMORE. THE BALTIMORE MUSEUM OF ART. Paintings, Sculpture and Drawings in the Cone Collection.** Revised edition. Preface by Charles Parkhurst. Foreword by Adelyn D. Breeskin. Texts by George Boas and Gertrude Rosenthal. 75, (1)pp. 73 illus. (15 color). Sm. 4to. Wraps.
Baltimore, 1967.

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- 65 **BALTIMORE. THE BALTIMORE MUSEUM OF ART & BALTIMORE. THE WALTERS ART MUSEUM. The Essence of Line: French Drawings from Ingres to Degas.** Essays by Jay McKean Fisher, William R. Johnston, Kimberly Schenck, Cheryl K. Snay. June-Sept. 2005. 389pp. 106 plates, text and reference illus. Lrg. 4to. Wraps. The exhibition subsequently traveled to two additional venues. Philadelphia (The Pennsylvania State University Press), 2005.
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- 67 **BANK, MIRRA. Anonymous Was a Woman.** 128pp. Prof. illus. 4to. Wraps. New York (St. Martin's Press), 1979.
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- 71 **(BARNES, ALBERT C.) BOUBLIL, ALAIN. L'étrange docteur Barnes: Portrait d'un collectionneur américain.** 350, (2)pp., 8 plates. Sm. 4to. Wraps. Paris (Albin Michel), 1993.
- 72 **(BARNES, ALBERT C.) GREENFELD, HOWARD. The Devil and Dr. Barnes: Portrait of an American Art Collector.** viii, (2), 306, (2)pp., 16 plates. Sm. 4to. Boards, 1/4 cloth. D.j. New York (Viking), 1987.
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- 633 **LOS ANGELES. LOS ANGELES COUNTY MUSEUM OF ART. The Spiritual in Art: Abstract Painting, 1890-1985.** Organized by Maurice Tuchman and Judi Freeman, in collaboration with Carel Blotkamp, Flip Boel, John E. Bowlt, Charlotte Douglas, Charles C. Eldredge, Robert Galbreath, Linda Dalrymple Henderson, Roe-Carol Washton Long, Sixten Ringbom, W. Jackson Rushing, Harriett Watts, Robert P. Welsh. Nov. 1986-March 1987. 435, (1)pp. 524 illus. (119 color). Lrg. sq. 4to. Wraps. Los Angeles/New York (Los Angeles County Museum of Art/ Abbeville Press), 1986.
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- 635 **LOS ANGELES. MUSEUM OF CONTEMPORARY ART. Individuals: A Selected History of Contemporary Art, 1945-1986.** Essays by K. Linker, D. Kuspit, H. Foster, R.J. Onorato, G. Celant, A. Bonito Oliva, J.C. Welchman, T. Lawson. Organized by Julia Brown Turrell. Edited by Howard Singerman. 371pp. Prof. illus. Lrg. 4to. Wraps. New York (Abbeville Press), 1986.
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- 725 **NEW YORK. CDS GALLERY. Mexican Masters.** Oct.-Dec. 1990. 50pp. Prof. illus. Sq. 4to. Wraps.
New York, 1990.
- 726 **NEW YORK. CHRISTIE'S. Important Paintings and Sculpture from a European Estate.** Sale, Nov. 7, 1995. 67pp. Prof. illus. 4to. Cloth. D.j.
New York, 1995.
- 727 **NEW YORK. CHRISTIE'S. Important Prints from the Collection of John Wesley Warrington.** Sale, Nov. 6, 1996. 73pp. Prof. illus. 4to. Wraps.
New York, 1996.
- 728 **NEW YORK. CHRISTIE'S. Impressionist and Modern Drawings and Watercolors.** Sale, May 11, 1989. 175, (3)pp. Prof. illus. 4to. Wraps.
New York, 1989.
- 729 **NEW YORK. CHRISTIE'S. Impressionist and Modern Paintings, Drawings and Sculpture (Part I).** Sale, Nov. 7, 1995. 157pp. Prof. illus. 4to. Wraps.
New York, 1995.
- 730 **NEW YORK. CHRISTIE'S. Impressionist and Post-Impressionist Art.** Sale, Nov. 8, 1999. 164pp. Prof. illus. 4to. Wraps.
New York, 1999.
- 731 **NEW YORK. COLNAGHI. Claude to Corot: The Development of Landscape Painting in France.** Edited by Alan Wintermute. Essays by Michael Kitson, Philip Conisbee, Marianne Roland Michel, Kimerly Rorschach, Peter Galassi. 289pp. 65 color plates, numerous reference illus. Oblong 4to. Wtaps.
New York, 1990.
- 732 **NEW YORK. PHILIPPE DAVERIO GALLERY LTD. Scuola romana: Romantic Expressionism in Rome, 1930-1945.** Foreword by Paolo Baldacci. 112pp. 95 illus. Sm. 4to. Wraps. D.j.
Milano (Arnoldo Mondadori/ Edizioni Philippe Daverio), 1987.
- 733 **NEW YORK. DAVID FINDLAY JR., INC. Image to Gesture, 1945-1969: California Postwar Abstraction.** Text by Peter Frank. Dec. 2013. (24)pp. Prof. illus. Sm. 4to. Wraps.
New York, 2013.
- 734 **NEW YORK. TIBOR DE NAGY GALLERY. The Jane Street Gallery: Celebrating New York's First Artist Cooperative.** Curated by Jennifer Samet. Introduction by Irving Sandler. June-July 2003. 23, (1)pp. Prof. illus. (partly color). Oblong 4to. Wraps.
New York, 2003.
- 735 **NEW YORK. DI DONNA. Surrealism in Mexico.** With texts by Tere Arcq, Jennifer Field, Salomon Grimberg, Erin O'Neill. April-June 2019. 136pp. Prof. illus. Lrg. 4to. Boards.
New York, 2019.
- 736 **NEW YORK. DI DONNA. The Surrealist Collage: Where Dreams and Reality Meet.** In collaboration with Timothy Baum. April-June 2025. 168pp. Prof. illus. Sq. 4to. Boards, 1/4 cloth.
New York, 2025.

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- 737 **NEW YORK. ISIDORE DUCASSE FINE ARTS. Inventions surréalistes: Collages, frottages, fumages, cadavres exquis.** March-June 1992. 39, (1)pp. Prof. illus. Tall 4to. Wraps. New York, 1992.
- 738 **NEW YORK. ANDRÉ EMMERICH GALLERY. The Green Mountain Boys: Caro, Feeley, Noland, and Olitski at Bennington in the 1960s.** Jan.-Feb. 1998. Text by Alan Solomon. (6)pp. (=one folding sheet). Illus. Lrg. 4to. Self-wraps. New York, 1998.
- 739 **NEW YORK. ANDRÉ EMMERICH GALLERY. Painting in Provincetown: Milton Avery, Hans Hofmann, Jack Tworlov.** June-July 1998. Text by Robert Hobbs. (6)pp. (one folding sheet). 4 illus. 4to. Self-wraps. New York, 1998.
- 740 **NEW YORK. THE EQUITABLE GALLERY & NEW YORK. THE SPANISH INSTITUTE. Spain, Espagne, Spanien: Foreign Artists Discover Spain, 1800-1900.** Curated by Suzanne L. Stratton. July-Sept. 1993. 142pp. 50 plates, 49 text figs. Oblong 4to. Wraps. New York, 1993.
- 741 **NEW YORK. EX LIBRIS. Futurism.** Introduction by Giovanni Lista. ([Catalogue]. 9.) (80)pp. Text illus. Sm. 4to. Wraps. New York, 1982.
- 742 **NEW YORK. EX LIBRIS & NEW YORK. PRAKAPAS GALLERY. Words-in-Freedom: Drawings by the Italian Futurists. Marinetti and the Early Futurist Circle, 1911-1930. An exhibition of works on paper.** Nov.-Dec. 1985. Preface by Arthur A. Cohen. Text by Luce Marinetti. (20)pp. 16 illus. Sm. 4to. raps. New York, 1985.
- 743 **NEW YORK. FORUM GALLERY. Nineteen Americans: A Tribute to Alfred H. Barr, Jr.** Feb.-March 1990. Text by Terence Dewsnap. 27, (1)pp. 5 plates. 4to. Wraps. Homage to the original 1929 Museum of Modern Art exhibition "Paintings by Nineteen Living American," including 21 of the original works exhibited. New York, 1990.
- 744 **NEW YORK. FRANKLIN FURNACE & ALDIS BROWNE FINE ARTS, LTD. Cubist Prints | Cubist Books.** Exhibition organized and catalogue edited by Donna Stein. With contributions by Ron Padgett and George Peck. (Flue. Vol. 4, Issues 1 & 2.) 128pp. 96 illus. Sm. sq. 4to. Wraps. New York, 1983.
- 745 **NEW YORK. GALLERY SCHLESINGER. Ghosts & Live Wires: Balthus, Brancusi, Brassai, Calder, Duchamp, Walker Evans, Giacometti, Anne Harvey, Leger, Raymond Mason, Masson, Matisse, Miro, Pascin, Picasso, Man Ray, Carl van Vechten.** An exhibition curated by Steven Harvey. Feb. 1990. Texts by Edward A. Burns, Sidney Geist, Dorothy Dudley, Steven Harvey. (50)pp. Sm. 4to. Wraps. Edition limited to 111 numbered copies. New York, 1990.
- 746 **NEW YORK. GRUENEBAUM GALLERY & GIMPEL-WEITZENHOFFER GALLERY. Three Generations of American Painting: Motherwell, Diebenkorn, Edlich.** Sept.-Oct. 1976. 42pp. 16 plates (13 color). 4to. Wraps. New York, 1976.
- 747 **NEW YORK. THE SOLOMON R. GUGGENHEIM MUSEUM. Art of This Century: The Guggenheim Museum and Its Collection.** Texts by Thomas Krens, Bruce Brooks Pfeiffer, Andrea Feeser, Lisa Dennison, Michael Govan, Jennifer Blessing, Diane Waldman, Nancy Spector, and Clare Bell. 339, (1)pp. 130 plates, 122 illus. (partly color). Folio. Cloth. D.j. New York, 1993.
- 748 **NEW YORK. GUGGENHEIM MUSEUM. The Great Utopia: The Russian and Soviet Avant-Garde, 1915-1932.** Sept.-Dec. 1992. Texts by P. Wood, V. Rakitin, J.A. Sharp, A. Shatskikh, C. Lodder, N. Adaskina, A. Lavrent'ev, H. Gassner, E. Kovtun, I. Lebedeva, C. Douglas, V.E. Barnett, S. Dzhaferova, M. Tupitsyn, S. Compton, N. Lobanov-Rostovsky, E. Rakitin, A. Strigalev, C. Cooke. 732pp. 733 illus., numerous text illus. Lrg. stout 4to. Cloth. D.j. The exhibition was previously shown at two additional venues. New York (Guggenheim Museum), 1992.
- 749 **NEW YORK. THE SOLOMON R. GUGGENHEIM MUSEUM. The Italian Metamorphosis, 1943-1968.** Organized by Germano Celant. Oct. 1994-Jan. 1995. xx, 727, (11)pp. Prof. illus. (numerous color). Lrg. stout 4to. Wraps. The exhibition subsequently traveled to two additional venues. New York, 1994.
- 750 **NEW YORK. GUGGENHEIM MUSEUM. Picasso and the Age of Iron.** Curated by Carmen Giménez; essays by Dore Ashton, Francisco Calvo Serraller. March-May 1993. 331, (3)pp. 124 plates, 116 text figs. Lrg. 4to. Cloth. D.j. New York, 1993.
- 751 **NEW YORK. ARNOLD HERSTAND & COMPANY. Surrealism: From Paris to New York.** May-Summer 1990. Text by Martin Friedman; curated by Shane Dunworth. (15)pp., 33 color plates. Sm. 4to. Wraps. New York, 1990.

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- 752 **NEW YORK. SIDNEY JANIS GALLERY. Exhibition Cubism 1910-1912.** Jan.-Feb. 1956. (28)pp. 32 illus. (2 color). 4to. Wraps.
New York, 1956.
- 753 **NEW YORK. SIDNEY JANIS GALLERY. Who Framed Modern Art, or, The Quantitative Life of Roger Rabbit.** Jan.-Feb. 1991. Curated by Collins & Millazzo. (28)pp. 12 color plates. Oblong 4to. Wraps.
New York, 1991.
- 754 **NEW YORK. THE JEWISH MUSEUM. Painting a Place in America: Jewish Artists in New York, 1900-1945. A tribute to the Educational Alliance Art School.** Edited by Norman L. Kleeblatt and Susan Chevlowe. May-Sept. 1991. 208pp. 16 color plates, 107 illus. 4to. Wraps.
New York/Bloomington (The Jewish Museum/ Indiana University Press), 1991.
- 755 **NEW YORK. KNOEDLER & COMPANY. The Collector as Patron in the Twentieth Century.** Part One: The Collector as Patron. An exhibition of postwar paintings from the collections of Bea and Phil Gersh, Agnes Gund, Marieluise Hessel, Bebe and Crosby Kemper, Mary and Jim Patton. Irving Sandler, curator. Part Two: Profiles in Patronage. An archival exhibition featuring American collector-patrons from Henry Clay Frick through mid-century. DeCourcy E. McIntosh, curator. May-July 2000. 57pp. Prof. illus. in color. Sq. 4to. Wraps.,
New York, 2000.
- 756 **NEW YORK. KNOEDLER & COMPANY. Pasted Pictures: Collage and Abstraction in the Twentieth Century.** By E. A. Carmean, Jr. Feb.-March 2000. (12)pp. 9 color illus. 4to. Wraps.
New York, 2000.
- 757 **NEW YORK. JAN KRUGIER GALLERY & GENÈVE. GALERIE JAN KRUGIER. Victor Hugo and the Romantic Vision: Drawings and Watercolors.** May-July 1990. Text by Jean Leymarie. (Taurus. 106.) 97pp. 83 illus. 4to. Boards, 1/4 cloth.
New York, 1990.
- 758 **NEW YORK. JANIE C. LEE & LONDON. KATE GANZ, LTD. Master Drawings, 1520-1990.** 177, (3)pp. 65 color plates. Sq. 4to. Wraps.
New York/London, 1991.
- 759 **NEW YORK. THE METROPOLITAN MUSEUM OF ART. American Paradise: The World of the Hudson River School.** Introduction by John K. Howat. Oct. 1987-Jan. 1988. xviii, (1), 347pp. 257 illus. (85 color). Lrg. 4to. Cloth. D.j.
New York (The Metropolitan Museum of Art), 1987.
Marmor/Ross M563
- 760 **NEW YORK. THE METROPOLITAN MUSEUM OF ART. French Paintings: A Catalogue of the Collection of The Metropolitan Museum of Art. III: XIX-XX Centuries.** By Charles Sterling and Margaretta M. Salinger. x, 278pp. Prof. illus. 4to. Wraps.
New York (The Metropolitan Museum of Art), 1967.
Arntzen/Rainwater M171
- 761 **NEW YORK. THE METROPOLITAN MUSEUM OF ART. Impressionism: A Centenary Exhibition.** Dec. 1974-Feb. 1975. Preface by Jean Châtelain, Thomas Hoving; foreword by Hélène Adhémar, Anthony M. Clark; introduction by René Huyghe; catalogue by Anne Dayez, Michel Hoog, Charles S. Moffett. 219pp. Prof. illus. Sq. 4to. Wraps.
New York, 1974.
- 762 **NEW YORK. THE METROPOLITAN MUSEUM OF ART. Twentieth Century French Drawings from the Robert Lehman Collection.** Catalogue by George Szabo. (68)pp. 63 plates. 4to. Wraps.
New York, 1981.
- 763 **NEW YORK. THE METROPOLITAN MUSEUM OF ART. Twentieth-Century Modern Masters: The Jacques and Natasha Gelman Collection.** Edited by William S. Lieberman; catalogue by Sabine Rewald. Contributions by D. Ades, J. Ashbery, J. Dupin, J. Golding, L. Gowing, W.S. Lieberman, P. de Montebello, P. Schneider, and G. Tinterow. Dec. 1989-Apr. 1990. xv, (1), 360pp. Prof. illus. Lrg. 4to. Wraps.
New York, 1989.
- 764 **NEW YORK. MORGAN LIBRARY & MUSEUM. Mannerism and Modernism: The Kasper Collection of Drawings and Photographs.** Foreword by William M. Griswold. Preface by Kasper. Introduction by Rhoda Eitel-Porter. Jan.-May 2011. 275, (5)pp. Prof. illus. Lrg. 4to. Cloth. D.j.
New York (The Morgan Library & Museum), 2011.
- 765 **NEW YORK. THE PIERPONT MORGAN LIBRARY. New York Collects Drawings and Watercolors, 1900-1950.** Foreword by Charles E. Pierce, Jr. Introduction by William M. Griswold. Essays by Jack Flam, Carol Selle. Catalogue by Emily Braun [et al.] May-Aug. 1999. 339pp. 140 color plates. Lrg. 4to. Cloth. D.j.
New York, 1999.

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- 766 **NEW YORK. THE PIERPONT MORGAN LIBRARY. New York Collects Drawings and Watercolors, 1900-1950.** Foreword by Charles E. Pierce, Jr. Introduction by William M. Griswold. Essays by Jack Flam, Carol Selle. Catalogue by Emily Braun [et al.] May-Aug. 1999. 339pp. 140 color plates. Lrg. 4to. Wraps. New York, 1999.
- 767 **NEW YORK. THE MUSEUM OF MODERN ART. Art in Our Time: A Chronicle of The Museum of Modern Art.** Edited by Harriet S. Bee and Michelle Elligott. 256pp. 556 illus. (171 color). Lrg. 4to. Cloth. D.j. New York, 2004.
- 768 **NEW YORK. THE MUSEUM OF MODERN ART. Art of the Forties.** Edited by Riva Castleman. With an essay by Guy Davenport. Feb.-April 1991. 160pp. 173 illus. (48 color). 4to. Wraps. New York, 1991.
- 769 **NEW YORK. THE MUSEUM OF MODERN ART. Art of the Twenties.** Edited by William S. Lieberman. 142, (2)pp. Prof. illus. Oblong 4to. Wraps. (Front cover chipped with crease at upper right corner). New York, 1979.
- 770 **NEW YORK. THE MUSEUM OF MODERN ART. Cubism and Abstract Art: Painting, Sculpture, Constructions, Photography, Architecture, Industrial Art, Theatre, Films, Posters, Typography.** [By] Alfred H. Barr, Jr. Catalogue by Dorothy C. Miller and Ernestine M. Fantl. 249, (1)pp. 223 illus. 4to. Cloth. New York, 1936.
Arntzen/Rainwater I237; Lucas p. 71
- 771 **NEW YORK. THE MUSEUM OF MODERN ART. First Loan Exhibition: Cézanne, Gauguin, Seurat, Van Gogh.** Nov. 1929. Foreword by Alfred H. Barr, Jr. 52, (2)pp., 98 plates. Lrg. 4to. Wraps. New York, 1929.
Freitag 4098, 4536
- 772 **NEW YORK. THE MUSEUM OF MODERN ART. Information.** July-Sept. 1970. Edited by Kynaston McShine. 207, (1)pp. Prof. illus. Lrg. 4to. Wraps. A landmark conceptual art exhibition. New York, 1970.
- 773 **NEW YORK. THE MUSEUM OF MODERN ART. Primitivism in 20th Century Art: Affinity of the Tribal and the Modern.** Edited by William S. Rubin. 2 vols. xv, 689, (1)pp. 1087 illus. (378 color). Lrg. 4to. Cloth. D.j. Slipcase. New York, 1984.
Marmor/Ross I287
- 774 **NEW YORK. THE MUSEUM OF MODERN ART. The School of Paris: Paintings from the Florence May Schoeborn and Samuel A. Marx Collection.** Preface by Alfred H. Barr, Jr. Introduction by J. T. Soby. Notes by L.R. Lippard. 55, (1)pp. 45 illus. (15 color). Sq. 4to. Wraps. New York, 1965.
- 775 **NEW YORK. THE MUSEUM OF MODERN ART. Seurat to Matisse: Drawing in France. Selections from the collection of The Museum of Modern Art.** Edited by William S. Lieberman. 103pp. Prof. illus. Lrg. oblong 8vo. Full leather; orig. wraps. bound in. New York, 1974.
- 776 **NEW YORK. THE MUSEUM OF MODERN ART. The William S. Paley Collection.** [By] William Rubin and Matthew Armstrong. Feb.-May 1992. xi, (1), 180pp. 234 illus. (73 color). Lrg. 4to. Cloth. D.j. New York, 1992.
- 777 **NEW YORK. THE MUSEUM OF MODERN ART & CHICAGO. THE ART INSTITUTE OF CHICAGO. Odilon Redon/ Gustave Moreau/ Rodolphe Bresdin.** By John Rewald, Harold Joachim, Dore Ashton. Dec. 1961-Feb. 1962/ March-April 1962. 184pp. Prof. illus. Sq. 4to. Boards. D.j. New York, 1962.
Freitag 1339
- 778 **NEW YORK. NATIONAL ACADEMY OF DESIGN & LITTLE ROCK. THE ARKANSAS ARTS CENTER. Powerful Expressions: Recent American Drawings.** Curated by Townsend Wolfe. Essay by Jack Flam. Oct. 1996-Jan. 1997/ Jan-March 1997. 84pp. Prof. illus. Sm. sq. 4to. Wraps. New York (National Academy of Design), 1996.
- 779 **NEW YORK. FRANCIS M. NAUMANN FINE ART. Daughters of Dada: Beatrice Wood, Clara Tice, Mina Loy, Katherine S. Dreier, Florine Stettheimer, Baroness Elsa von Freytag-Loringhoven.** June-July 2006. (4)pp. (=one folding sheet). Illus. 4to. Self-wraps. New York, 2006.

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- 780 **NEW YORK. NEW YORK PUBLIC LIBRARY. French Book Art/ Livres d'artistes: Artists and Poets in Dialogue.** May-Aug. 2006. Organized jointly by the Bibliothèque littéraire Jacques Doucet, Paris, and the New York Public Library. 22pp. illus. (partly color). Sm. 4to. Wraps. New York, 2006.
- 781 **NEW YORK. BETTY PARSONS GALLERY & NEW YORK. MARILYN PEARL GALLERY. American Abstract Artists: The Language of Abstraction.** Text by Susan Larson. June-Aug. 1979. (68)pp. Prof. illus. 4to. Wraps. New York, 1979.
- 782 **NEW YORK. MICHAEL ROSENFELD GALLERY. Aspects of American Abstraction, 1930-1942.** Feb.-March 1993. Text by Gail Stavitsky. 16pp. 16 color illus. 4to. Wraps. New York, 1993.
- 783 **NEW YORK. MICHAEL ROSENFELD GALLERY. The WPA Era: Urban Views & Visions.** May-June 1992. Text by Francis V. O'Connor. 16pp. 12 color plates. Oblong 4to. Wraps. New York, 1992.
- 784 **NEW YORK. SALANDER-O'REILLY GALLERIES. A Gallery's Perspective: Modernist Painting and Sculpture in America: The Past 25 Years at Salander-O'Reilly.** Nov.-Dec. 1999. Text by Lawrence B. Salander. (64)pp. 58 color plates. 4to. Cloth. D.j. New York, 1999.
- 785 **NEW YORK. JACQUES SELIGMANN & CO., INC. 1910-12: The Climactic Years in Cubism.** Oct.-Nov. (16)pp. 2 plates. 4to. Wraps. New York, n.d.
- 786 **NEW YORK. ANITA SHAPOLSKY GALLERY. Artists of the 50s: The Development of Abstraction.** Nov. 1998-Jan. 1999. Text by Pilar Díaz. 12pp. 10 plates. Wraps. New York, 1998.
- 787 **NEW YORK. BRUCE SILVERSTEIN GALLERY. De-Formations.** [A group show featuring André Kertész's Distortions]. In collaboration with Damon Brandt. Feb.-April 2015. (32)pp. 28 plates. Wraps. New York, 2015.
- 788 **NEW YORK. SNYDER FINE ART. The Museum of Non-Objective Painting: American Abstract Art.** March-April 1996. 32pp. 16 color plates, text figs. Sm. sq. 4to. Wraps. New York, 1996.
- 789 **NEW YORK. SOTHEBY'S. The Collection of Samuel and Luella Maslon.** 91pp. Prof. illus. 4to. Wraps. New York, 2002.
- 790 **NEW YORK. SOTHEBY'S. Impressionist and Modern Paintings, Drawings, and Sculpture, Part I.** Sale, Nov. 3, 1993. (Sale 6490.) (144)pp. Prof. illus. 4to. Wraps. New York, 1993.
- 791 **NEW YORK. SOTHEBY'S. The Kenneth Tyler and Tyler Graphics Collection: Contemporary Prints and Multiples.** Sale, May 6, 2000. (Sale 7463.) 188pp. Prof. illus. 4to. Wraps. New York, 2000.
- 792 **NEW YORK. SPANIERMAN GALLERY. America Gone Modern: From the Twenties to the Sixties.** March-April 2000. Text by Lisa N. Peters. (56)pp. 36 color plates. Oblong 4to. Wraps. New York, 1998.
- 793 **NEW YORK. SPANIERMAN GALLERY. The Spencer Collection of American Art.** June 1990. 63, (1)pp. 29 color plates. Oblong 4to. Wraps. New York, 1990.
- 794 **NEW YORK. SPANIERMAN GALLERY. Ten American Painters.** Essays by W.H. Gerdts, S. Dugan, R.G. Pisano, L. Buckley, S. Hobbs, K.M. Burnside, R.J. Boyle, H.B. Weinberg, C. Lowrey, L.N. Peters, D. Bolger. May-June 1990. 187pp. 142 illus. Oblong 4to. Wraps. New York, 1990.
- 795 **NEW YORK. HOLLIS TAGGART GALLERIES. Inheriting Cubism: The Impact of Cubism on American Art, 1909-1936.** Text by John Cauman. Nov. 2001-Jan. 2002. 111, (1)pp. 39 color plates, 34 text illus. Lrg. 4to. Wraps. New York, 2001.
- 796 **NEW YORK. WHITNEY MUSEUM OF AMERICAN ART. 1985 Biennial Exhibition.** March-June 1985. Foreword by Tom Armstrong. 180pp. Prof. illus. Lrg. 4to. Wraps. New York, 1985.

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- 797 **NEW YORK. WHITNEY MUSEUM OF AMERICAN ART. 1987 Biennial Exhibition.** [By] Richard Armstrong, John G. Hahnhardt, Richard Marshall and Lisa Phillips. March-July 1987. 213, (3)pp. Prof. illus. Lrg. 4to. Wraps. New York, 1987.
- 798 **NEW YORK. WHITNEY MUSEUM OF AMERICAN ART. 1991 Biennial Exhibition.** [By] Richard Armstrong, John G. Hanhardt, Richard Marshall, Lisa Phillips. April-June 1991. 391, (1)pp. Prof. illus. 4to. Wraps. New York, 1991.
- 799 **NEW YORK. WHITNEY MUSEUM OF AMERICAN ART. The New Sculpture 1965-75: Between Geometry and Gesture.** [Hesse, Smithson, Tuttle, Nauman, Serra, Le Va, Saret, Sonnier, Benglis, Shapiro]. Organized and edited by Richard Armstrong and Richard Marshall. With essays by Richard Armstrong, John G. Hanhardt, Robert Pincus-Witten. Feb.-June 1990. 355pp. Prof. illus. Lrg. 4to. Wraps. New York, 1990.
Marmor/Ross K336
- 800 **NEW YORK. WHITNEY MUSEUM OF AMERICAN ART AT PHILIP MORRIS. Abstraction Before 1930: Selections from the Permanent Collection of the Whitney Museum of American Art.** [By] Kathleen Monaghan. March-May 1991. (8)pp. (=one folding sheet). 8 color illus. Sq. 4to. Self-wraps. New York, 1991.
- 801 **NEW YORK. WHITNEY MUSEUM OF AMERICAN ART, DOWNTOWN AT FEDERAL RESERVE PLAZA. The Charade of Mastery: Deciphering Modernism in Contemporary Art.** Oct. 1990-Jan. 1991. Texts by Sarah Morris, Richard W. Quinn, Julia Reschop. 18, (2)pp. 14 illus. Sm. sq. 4to. Wraps. New York, 1990.
- 802 **NEW YORK. WHITNEY MUSEUM OF AMERICAN ART, DOWNTOWN AT FEDERAL RESERVE PLAZA. Coney Island of the Mind: Images of Coney Island in Art and Popular Culture 1890-1960.** Feb.-April 1989. 20pp. Prof. illus. Oblong 4to. Wraps. New York, 1989.
- 803 **NEW YORK. WHITNEY MUSEUM OF AMERICAN ART, DOWNTOWN AT FEDERAL RESERVE PLAZA. Painting and Photography of the Stieglitz Circle.** Feb.-May 1992. Text by Amy Mizrahi Zorn. 20pp. 15 illus. 4to. Wraps. New York, 1992.
- 804 **NEW YORK. WILDENSTEIN & CO., INC. Art in Early XIX Century France. [Consulat, Empire, Restauration].** April-May 1982. Exhibition and catalogue by Georges Bernier. 125, (5)pp. 72 plates. 7 illus. Lrg. 4to. Wraps. New York, 1982.
- 805 **NEWHALL, BEAUMONT. The History of Photography from 1839 to the Present Day.** Revised and enlarged edition. 215pp. 210 illus. Lrg. 4to. Cloth. D.j. New York (The Museum of Modern Art), 1964.
Arntzen/Rainwater O36
- 806 **NICHOLAS, LYNN H. The Rape of Europa: The Fate of Europe's Treasures in the Third Reich and the Second World War.** x, 498pp. Prof. illus. Sm. 4to. Boards, 1/4 cloth. D.j. New York (Alfred A. Knopf), 1994.
- 807 **NICHOLLS, PETER. Modernisms: A Literary Guide.** xiii, (1), 368pp. Lrg. 8vo. Wraps. Berkeley/Los Angeles (University of California Press), 1995.
- 808 **NOCHLIN, LINDA. Impressionism and Post-Impressionism 1874-1904.** (Sources and Documents in the History of Art Series.) ix, (1), 222pp. Sm. 4to. Wraps. Englewood Cliffs (Prentice-Hall), 1966.
Arntzen/Rainwater H6 & I252; Marmor/Ross H8; Gombrich: Story of Art, p. 639
- 809 **NOCHLIN, LINDA. Realism.** (Style and Civilization.) 283, (5)pp. 134 illus. Wraps. Harmondsworth (Penguin Books), 1977.
Gombrich: Story of Art, p. 652 (citing 1971 edition); Arntzen/Rainwater I23
- 810 **NOCHLIN, LINDA. Realism and Tradition in Art 1848-1900.** (Sources and Documents in the History of Art Series.) x, 189pp. Sm. 4to. Wraps. Englewood Cliffs (Prentice-Hall), 1966.
Arntzen/Rainwater H6 & I254; Marmor/Ross H8; Gombrich: Story of Art, p. 639
- 811 **NOËL, BERNARD & HOURNON, JEAN. Les arts en Seine: Le paradis des impressionnistes. La Grenouillère. Le bal des canotiers. La Maison Fournaise.** 159pp. Prof. illus. 4to. Stiff wraps. Paris (Les Presses Franciliennes), 2004.

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- 812 **NORD, PHILIP. Impressionists and Politics: Art and Democracy in the Nineteenth Century.** (Historical Connections.) x, (4), 136pp. Lrg. 8vo. Wraps. Londo/New York (Routledge), 2000.
- 813 **NORMAN, GERALDINE. Nineteenth Century Painters and Painting: A Dictionary.** 240pp. 469 illus. (32 color). Lrg. sq. 4to. Cloth. D.j. Berkeley/Los Angeles (University of California Press), 1977.
- 814 **NOUSCHI, ANDRÉ & OLIVESI, ANTOINE. La France de 1848 à 1914.** Nouvelle édition. [L'évolution politique et sociale de la Deuxième République à la Première Guerre Mondiale]. (Fac. Histoire.) 444pp. Illus. Lrg. 8vo. Wraps. Paris (Nathan), 2004.
- 815 **LE NOUVEL IMAGIER. Le nouvel imagier.** Publié sous le patronage de la Société de la Gravure sur Bois Originale. Comité de direction: Auguste Lepère, Pierre Gusman, Jacques Beltrand, P.E. Colin, J.E. Laboureur. 1914. 100, (2)pp. Prof. illus. in original woodcut (partly in color), by Auguste Lepère, J.E. Laboureur, Pierre Gusman, Paul-Émile Colin, Jacques Beltrand, Émile Bernard, and others. Signatures loose, as issued. 4to. Publisher's chemise (marbled wraps., with supralibros title). New fitted cloth clamshell case. One of 200 hand-numbered copies on uncut vélin, from the limited edition of 321, printed by Frazier-Soye. Completion of the edition was not accomplished until after the War. Specimen prospectus laid in. This copy with an autograph letter, signed, from Pierre Gusman to the distinguished collector and dealer Henri M. Petiet, 1918, regarding the publication. Paris (R. Roger & F. Chernoviz, Éditeurs), 1914-1920.
- 816 **NOVAK, BARBARA. Nature and Culture: American Landscape and Painting, 1825-1875.** x, (2), 323, (1)pp. 149 illus. 4to. Cloth. D.j. New York (Oxford University Press), 1980.
- 817 **NOVOTNY, FRITZ. Painting and Sculpture in Europe, 1780-1880.** (The Pelican History of Art.) 479pp. 333 illus. Lrg. 8vo. Wraps. Harmondsworth/Baltimore (Penguin Books), 1978. *Arntzen/Rainwater 118 & 1255; Chamberlin 452; Lucas p. 36*
- 818 **O'BRIEN, MAUREEN C. In Support of Liberty: European Paintings at the 1883 Pedestal Fund Art Loan Exhibition.** 208pp. 38 color plates, 93 illus., numerous text figs. Lrg. 4to. Wraps. Published in conjunction with exhibitions at The Parrish Art Museum, Southampton, New York, June-Sept. 1986 and the National Academy of Design, New York, Sept.-Dec. 1986. Southampton, New York/New York (The Parrish Art Museum/ National Academy of Design), 1986.
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- 820 **OLSON, ROBERTA J.M. Ottocento: Romanticism and Revolution in 19th-Century Italian Painting.** Essays by Piero Dini, M. Antonella Fusco, Luisa Martorelli, Fernando Mazzocca, Robert J.M. Olson, Gianna Piantoni, Claudio Poppi, Rosanna Maggio Serra, and Ettore Spalletti. 292, (2)pp. 4to. Wraps. Published in conjunction with an exhibition at the Walters Art Gallery, Baltimore, Nov. 1992-Jan. 1993 and two other venues. New York/Firenze (The American Federation of Arts/ Centro Di), 1992. *Marmor/RossM386*
- 821 **OSTER, DANIEL & GOULEMOT, JEAN. La vie parisienne: Anthologie des mœurs du XIXe siècle.** 354, (2)pp. Prof. illus. Folio. Cloth. D.j. [Paris] (Sand / Conti), 1989.
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- 825 **PARIS. CENTRE GEORGES POMPIDOU. GRANDE GALERIE. Art & Pub: Art & Publicité, 1890-1990.** Oct. 1990-Feb. 1991. 560, (4)pp. Prof. illus. Sm. stout 4to. Stiff wraps. Paris, 1990.

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- 827 **PARIS. CENTRE GEORGES POMPIDOU, MUSÉE NATIONAL D'ART MODERNE. Donation Louise et Michel Leiris: Collection Kahnweiler-Leiris.** Nov. 1984-Jan. 1985. 238pp. Prof. illus. Lrg. 4to. Wraps. Paris, 1984.
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- 832 **PARIS. CENTRE GEORGES POMPIDOU, MUSÉE NATIONAL D'ART MODERNE. Qu'est-ce que la sculpture moderne?** Commissaire général: Dominique Bozo. July-Oct. 1986. 447pp. Prof. illus. Lrg. 4to. Wraps. Paris, 1986.
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- 837 **PARIS. GALERIES NATIONALES DU GRAND PALAIS. Un ami de Cézanne et van Gogh: Le docteur Gachet.** Jan.-April 1999. 301, (3)pp. Prof. illus. Lrg. 4to. Wraps. The exhibition subsequently travelled to two additional venues. Paris (Réunion des Musées Nationaux), 1999.
- 838 **PARIS. GRAND PALAIS. Centenaire de l'Impressionnisme.** Sept.-Nov. 1974. Commissaires généraux: Hélène Adhémar, Anthony M. Clark. 277, (3)pp. Prof. illus. (numerous color plates). Sm. sq. 4to. Wraps. Paris (Éditions des musées nationaux), 1974.
- 839 **PARIS. GALERIES NATIONALES DU GRAND PALAIS. De Corot aux Impressionnistes, donations Moreau-Nélaton.** Commissariat général: Françoise Cachin, Pierre Rosenberg assistés de Jean-Pierre Cuzin, Anne Distel, François Fossier, Vincent Pomarède, Arlette Sérullaz. April-July 1991. xvi, 329pp. 457 illus., figs. Sm. folio. Cloth. D.j. Paris (Réunion des Musées nationaux/ Bibliothèque nationale), 1991.
- 840 **PARIS. GRAND PALAIS. De Renoir à Matisse: 22 chefs-d'œuvre des musées soviétiques et français.** June-Sept. 1978. Text by H. Adhémar; catalogue by Anne Distel and Michel Hoog. 55pp. 24 illus. Sm. sq. 4to. Wraps.

Paris, 1978.

- 841 **PARIS. GALERIES NATIONALES DU GRAND PALAIS. L'impressionnisme et le paysage français.** Feb.-April 1985. Texts by R. Brettell, S. Schaefer, S. Gache-Patin, F. Heilbrun. 400pp. 137 color plates, 91 figs. Lrg. 4to. Wraps. The exhibition was previously shown at two American venues.
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- 842 **PARIS. GALERIES NATIONALES DU GRAND PALAIS. Le japonisme.** May-Aug. 1988. Texts by Shuki Takashina, Geneviève Lacambre, Akiko Mabuchi, Caroline Mathieu. 341, (1)pp. Prof. illus. Lrg. 4to. Stiff wraps.
Paris, 1988.
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Paris, 1974.
- 844 **PARIS. GALERIES NATIONALES GRAND PALAIS. Paris-Barcelone de Gaudí à Miró.** Oct. 2001-Jan. 2002. 669, (27)pp. Prof. illus. Sm. folio. Boards. The exhibition was subsequently shown at the Museu Picasso, Barcelona, Feb.-May 2002.
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- 846 **PARIS. HÔTEL DROUOT. Catalogue des tableaux modernes par Bianka, Chagall, Choumanovitch, Hermine David, Derain, Dufy, Foujita, Kiki, Kisling, Koyanagui, Kruysen, Luce, Mané-Katz, du Marboré, Pierre Marseille, Henri-Matisse, Pascin, de la Patellière, Peské, Picabia, Papazoff, Radda, Rouault, Savinio, Segonzac, Soutine, Utrillo, Suz. Valadon; aquarelles, dessins, gouaches, par Bourdelle, Dignimont, Foujita, Mané-Katz, Pascin, de la Patellière, Peské, appartenant à M. R[amond].** Commissaire-priseurs: F. Lair Dubreuil, P. Motel. Expert: Jos Hessel. Sale, April 29, 1931. 15, (1)pp. 8 plates. Sm. 4to. Wraps. Partly priced in crayon.
Paris, 1931.
- 847 **PARIS. HÔTEL DROUOT. Catalogue des tableaux par Besnard, Bonnard, Cézanne, Fantin-Latour, Henri-Matisse, Marquet, Monet, Redon, Renoir, Roussel, Signac, Sisley, van Dongen, van Gogh, Vuillard appartenant à M. Henry Bernstein.** F. Lair Dubreuil, commissaire-priseur. J. & G. Bernheim-Jeune, experts. Sale, June 8, 1911. 28, (2)pp., 16 heliogravure plates with tissue guards. Tall 4to. Orig. boards (disbound; spine torn).
Paris, 1911.
- 848 **PARIS. MUSÉE DU LOUVRE. Donation Picasso: La collection personnelle de Picasso.** Introduction by Jean Leymarie. 120pp. 51 plates (12 color). Sm. sq. 4to. Wraps.
Paris, 1978.
- 849 **PARIS. MUSÉE DU LOUVRE. Peintures: École française XIX siècle.** Par Charles Sterling et Hélène Adhémar. 4 vols. Prof. illus. 4to. Cloth.
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Arntzen/Rainwater M175
- 850 **PARIS. MUSÉE DU LOUVRE. CABINET DES DESSINS. Dessins français du XIXe siècle du Musée Bonnat à Bayonne.** Feb.-April 1979. Introduction by Maurice Sérullaz; preface by Vincent Ducourau. Catalogue by Vincent Ducourau and Arlette Sérullaz. (69e Exposition.) 93, (3)pp. Prof. illus. Sm. sq. 4to. Wraps.
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Arntzen/Rainwater L12
- 851 **PARIS. MUSÉE DU LOUVRE. CABINET DES DESSINS. Donations Claude Roger-Marx.** Nov. 1980-April 1981. 111, (5)pp. Prof. illus. Sq. 4to. Wraps.
Paris, 1980.
- 852 **PARIS. MUSÉE CARNAVALET. Paris raconté par l'image d'Épinal.** May-Aug. 1990. 127pp. Prof. illus. Lrg. 8vo. Stiff wraps.
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- 853 **PARIS. MUSÉE D'ART MODERNE DE LA VILLE DE PARIS. La beauté exacte: De Van Gogh à Mondrian. Art: Pays-Bas: XXe siècle.** March-July 1994. Texts by J. Bank, W.E. Krul, M. Bax, F. Leeman, J.L. Schefer, S. Krebs, J.-L. Andral, R. Welsh, R.E.O. Ekkart, F. van Burkom, J. Vovelle, C. Blok, J. Stumpel, J. van Es, E. van Straaten, E. Michaud, H. Damisch, K. Broos. 342pp. Prof. illus. Lrg. 4to. Stiff wraps.
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- 854 **PARIS. MUSÉE D'ART MODERNE DE LA VILLE DE PARIS. La donation Germaine Henry Robert Thomas: Peintures, sculptures et objets d'art.** (Collections de la Ville de Paris.) (54)pp. Prof. illus. Sm. sq. 4to. Wraps.
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- 855 **PARIS. MUSÉE D'ART MODERNE DE LA VILLE DE PARIS. Le fauvisme, ou "l'épreuve du feu:" Éruption de la modernité en Europe.** Oct. 1999-Feb. 2000. 491pp. 215 color plates, numerous text illus. Lrg. 4to. Boards. Texts by Suzanne Pagé, Jean-Claude Lebensztejn, Georges Roque, Philippe Dagen, John Elderfield, Juliette Laffon, Jack Flam, Jean-Louis Andral, Carla Schulz-Hoffmann, Jana Claverie, Mariann Gergely, Hans Janssen, Gérard Audinet, Jean-Claude Marcadé, Albert Kosténévitch.
Paris (Paris musées), 1999.
- 856 **PARIS. MUSÉE D'ART MODERNE DE LA VILLE DE PARIS. Figures du moderne, 1905-1914: L'expressionnisme en Allemagne. Dresde, Munich, Berlin.** Nov. 1992-March 1993. Comité sous la direction de Suzanne Pagé: Georg-W. Költzsch, Armin Zweite, Aline Vidal, Lionel Richard. 463, (1)pp. Prof. illus. (numerous color plates). Lrg. 4to. Boards.
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- 857 **PARIS. MUSÉE D'ORSAY. Allegro barbaro: Béla Bartók et la modernité hongroise, 1905-1920.** Oct. 2013-Jan. 2014. 272pp. Prof. illus. 4to. Boards.
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- 858 **PARIS. MUSÉE D'ORSAY. Aux origines de l'abstraction 1800 | 1914.** Nov. 2003-Feb. 2004. 358, (2)pp. Prof. illus. Lrg. 4to. Wraps.
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- 859 **PARIS. MUSÉE D'ORSAY. Champfleury: L'art pour le peuple.** Catalogue établi et rédigé avec le concours de Geneviève Lacambre. March-June 1990. (Les Dossiers du Musée d'Orsay. 39.) 68pp. Prof. illus. Sm. 4to. Wraps.
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- 860 **PARIS. MUSÉE D'ORSAY. Le Chat Noir, 1881-1887.** Catalogue rédigé et établi par Marie Oberthür. Feb.-May 1992. (Les Dossiers du Musée d'Orsay. 47.) 70, (2)pp. Prof. illus. Sm. 4to. Wraps.
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- 861 **PARIS. MUSÉE D'ORSAY. Les Salons caricaturaux.** Catalogue établi et rédigé par Thierry Chabanne. Oct. 1989-Jan. 1990. (Les Dossiers du Musée d'Orsay. 41.) 63pp. Prof. illus. Sm. 4to. Wraps.
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- 862 **PARIS. MUSÉE D'ORSAY. Sanguines du XIXe siècle de Delacroix à Maurice Denis.** Catalogue établi et rédigé par Arlette Sérullaz avec la collaboration de Lorraine Mailho. June-Sept. 1994. (Les Dossiers du Musée d'Orsay. 54.) 109, (3)pp. Prof. illus. Wraps.
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- 863 **PARIS. MUSÉE D'ORSAY. "Les Temps Nouveaux," 1895-1914. Un hebdomadaire anarchiste et la propagande par l'image.** Catalogue établi et rédigé par Aline Dardel. (Les Dossiers du Musée d'Orsay. 17.) 64pp. Prof. illus. 4to. New cloth; orig. wraps. bound in.
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- 864 **PARIS. MUSÉE DES ARTS DÉCORATIFS. Les années "25."** 2 vols. I: Art Déco/Bauhaus/Stijl/Esprit Nouveau. March-May 1966. Introduction by F. Mathey. 124, (4)pp. II: Collections du Musée des Arts Décoratifs. Catalogue rédigé par Yvonne Brunhammer. 159pp. Prof. illus. Wraps. D.j.
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- 870 **PARIS. MUSÉE NATIONAL D'ART MODERNE. Le futurisme, 1909-1916.** Sept.-Nov. 1973. Texts by Jean Leymarie, Guido Ballo, Françoise Cachin-Nora, Franco Russoli, Luciano de Maria. 167pp. Prof. illus. Sm. sq. 4to. Wraps.
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- 871 **PARIS. MUSÉE NATIONAL D'ART MODERNE & MÜNCHEN. HAUS DER KUNST. Le fauvisme français et les débuts de l'expressionnisme allemand./ Der französische Fauvismus und der deutsche Frühexpressionismus.** Jan.-March/ March-May 1966. 398pp. 283 illus. (partly color). Wraps. Parallel texts in French and German. Paris/München, 1966.
- 872 **[PARIS. SALON. 1872.] Le Salon de 1872, peint et dessiné par Bertall.** (Le Grelot au Salon. Supplément au Grelot 1872. 3e livraison.) 24pp. Prof. illus. (partly in color). Sm. folio. Orig. illus. wraps. Paris, 1872.
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- 875 **PASSUTH, KRISZTINA. Les avant-gardes de l'Europe centrale, 1907-1927.** Avec la collaboration de Dominique Moyen. 327, (1)pp. Prof. illus. 4to. Wraps. Paris (Flammarion), 1988.
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- 877 **PAULHAN, JEAN. La peinture cubiste.** Texte établi et présenté par Jean-Claude Zylberstein. (Collection Folio / Essais.) 240, (4)pp., 8 color plates. Wraps. Paris (Denoël), 1990.
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- 887 **PIERRE, JOSÉ. Tracts surréalistes et déclarations collectives, 1922-1939. I: 1922-1939.** Précédés d'un texte d'André Breton. xxiii, (1), 541, (3)pp. 4to. Boards. D.j. Paris (Le terrain vague/ Eric Losfeld, éditeur), 1980.
- 888 **PIERRE, JOSÉ (EDITOR). Investigating Sex: Surrealist Discussions, 1928-1932.** Translated by Malcolm Imrie. With an afterword by Dawn Ades. vii, (1), 215pp. Illus. Sm. 4to. Wraps.

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- 890 **PLEYNET, MARCELIN. Les modernes et la tradition.** [Cézanne, Courbet, Giacometti, Matisse, Monet, Picasso, Pollock, Proust]. (L'Infini.) 276pp. Lrg. 8vo. Wraps. D.j. Presentation copy, inscribed by the author. Paris (NRF/ Gallimard), 1990.
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- 892 **POGGI, CHRISTINE. In Defiance of Painting: Cubism, Futurism, and the Invention of Collage.** (Yale Publications in the History of Art.) xv, (3), 312pp. 147 illus. 4to. Cloth. D.j. New Haven/London (Yale University Press), 1992.
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- 894 **PONGE, FRANCIS. Treize lettres à Castor Seibel.** 39pp. Frontis. Wraps. Edition limited to 800 copies on bouffant (from a total edition limited to 830 copies). Paris (L'Échoppe), 1995.
- 895 **PORTLAND, MAINE. PORTLAND MUSEUM OF ART. Seurat to Severini: Masterworks on Paper from the Robert and Maurine Rothschild Family Collection.** June-Oct. 1992. Essay by Kenneth Wayne. 12pp. Prof. illus. 4to. Wraps. Portland, Maine, 1997.
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- 1124 **(WOODNER COLLECTION) WASHINGTON. NATIONAL GALLERY OF ART. The Touch of the Artist: Master Drawings from the Woodner Collection.** Edited by Margaret Morgan Grasselli. Oct. 1995-Jan. 1996. 412pp. 112 plates, numerous text illus. Lrg. sq. 4to. Cloth. D.j. New York (Harry N. Abrams), 1995.
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- 1129 **WUPPERTAL. VON DER HEYDT-MUSEUM. Bildführer: Eine Auswahl neuerer Gemälde des Von der Heydt-Museums Wuppertal.** Herausgegeben von Sabine Fehleemann. 173pp. 285 illus. 4to. Wraps. Wuppertal, 1996.
- 1130 **YAMANAKA TIROUX (EDITOR). Hommage à Paul Éluard.** Numéro spéciale de L'Étoile de Mer. (38)pp., 1 photographic plate (reproducing Éluard manuscripts). Line-drawn portrait of Baudelaire, from Matisse. Flexible boards. Glassine d.j. Édition de tête: one of 50 numbered copies on japon impérial, from the edition of 300 copies in all. Texts--in French, Japanese and English--by Éluard (translated by Tiroux Yamanaka), André Breton and Éluard ("Le jugement originel"), René Char (translated by Seiichi Fujiwara), Junzaburo Nishiwaki ("Le cerveau combustible," "Aegean Sea"), Tiroux [Chiru] Yamanaka ("Jouer au feu," etc.), Katue Kitasono ("Opera poetica"), Hajimé Cato and Sadam Asoh ("Sacràcaux").
"[A] une ou deux exceptions près, la plupart des poètes japonais accueillent le surréalisme comme une variété de style, ou comme un savoir, alors même que ceux eux le terrain favorable à son apparition fait défaut. Un homme comme Yamanaka Chiru, par exemple, est plus un bon théoricien, un bon initiateur du surréalisme qu'un vrai 'pratiquant.' Il entretient une correspondance avec Breton, notamment, et en 1937 organise avec Takiguchi Shuzo l'Exposition internationale du surréalisme, intitulée en japonais 'Exposition d'oeuvres surréalistes de l'étranger'" (Tsuruoka Yoshihisa, in "Japon des avant-gardes"). A very fine copy. Very rare.
Kobe (Éditions de l'Étoile de Mer), 1934.
Centre Georges Pompidou: Japon des avant-gardes 1910/1970 (Paris, 1986), pp. 193 (illus.), 516, cf. p. 176
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- 1133 **ZERNER, HENRI (EDITOR). The Crisis in the Discipline.** (Art Journal. Vol. 42#4.) (90)pp. Prof. illus. 4to. Wraps. New Yrk (College Art Association), 1982.
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Lucas p. 99
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- 1136 **ZÜRICH. KUNSTHAUS. Nabis und Fauves: Zeichnungen, Aquarelle, Pastelle aus Schweizer Privatbesitz.** Oct. 1982-Jan. 1983. 179pp. 192 illus. Lrg. 4to. Stiff wraps. The exhibition subsequently traveled to two additional venues. Zürich, 1982.

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- 1138 **ZUG. GALERIE GMURZYNSKA. Aspects of Futurism**. May-July 1995. 59, (3)pp. Prof. illus. Sm. 4to. Wraps. Zug, 1995.
- 1139 **ZWEITE, ARMIN. The Blue Rider in the Lenbachhaus, Munich: Masterpieces by Franz Marc, Vassily Kandinsky, Gabriele Münter, Alexei Jawlensky, August Macke, Paul Klee**. Commentaries and biographies by Annegret Hoberg. 288pp. 198 illus. (121 color). Lrg. 4to. Cloth. D.j. München (Prestel-Verlag), 1989.

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Berkeley/Los Angeles (University of California Press), 1971.
Biebuyck 264
- 120 **LEM, F.-H. *Sudanese Sculpture*.** 110pp. 64 plates. Lrg. 4to. Boards. D.j.
Paris (Arts et Métiers Graphiques), 1949.
Lucas p. 13
- 121 **LESLAU, CHARLOTTE & LESLAU, WOLF. *African Proverbs*.** Decorations by Jeff Hill. 61pp. Figs. Boards.
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- 122 **LEUZINGER, ELSY. *Africa: The Art of the Negro Peoples*.** Second edition. (Art of the World.) 247, (1)pp. 60 tipped-in color plates, 144 text illus. Sm. 4to. Cloth. D.j.
New York (Crown), 1967.
Arntzen/Rainwater 13; Biebuyck 267; Burt 180; Cole/Thompson 252

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- 123 **LEUZINGER, ELSY. The Art of Black Africa.** 378pp. Prof. illus. 4to. Cloth. D.j.
London (Studio Vista), 1972.
- 124 **LOMMEL, ANDREAS. Masks: Their Meaning and Function.** 227, (1)pp. 163 illus. (39 color). Lrg. 4to. Cloth. D.j.
London (Elek Books), 1972.
- 125 **LOMMEL, ANDREAS. Prehistoric and Primitive Man.** (Landmarks of the World's Art.) 176pp. 105 illus. 4to. Cloth. D.j.
New York (McGraw-Hill), 1966.
Biebuyck 269; Hanson & Hanson 521
- 126 **LONDON. ROYAL ANTHROPOLOGICAL INSTITUTE. Traditional Art of the British Colonies.** June-July 1949. Text by
William Fagg. 18pp., 23 plates. Wraps.
London, 1949.
- 127 **LOS ANGELES. LOS ANGELES COUNTY MUSEUM OF ART. Male and Female: The Couple in African Sculpture.**
Exhibition organized and essay written by Herbert M. Cole. March-Oct. 1983. (Los Angeles County Museum of Art: Ethnic Arts
Series. 1.) 29pp. 9 plates, 1 map. Wraps.
Los Angeles, 1983.
- 128 **LOS ANGELES. LOS ANGELES COUNTY MUSEUM OF ART. Riders of Power in African Sculpture.** Exhibition organized
and essay written by Herbert M. Cole. Nov. 1983-May 1984. (Los Angeles County Museum of Art: Ethnic Arts Series. 2.) 27pp.
10 plates, 1 map. Wraps.
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- 129 **LOS ANGELES. LOS ANGELES COUNTY MUSEUM OF ART. Sculpture of Black Africa: The Paul Tishman Collection.**
Oct. 1968-Jan. 1969. Catalogue by Roy Sieber and Arnold Rubin. 150pp. Prof. illus. Tall 4to. Wraps.
Los Angeles, 1968.
Biebuyck 532
- 130 **LOS ANGELES. UNIVERSITY OF CALIFORNIA. MUSEUM AND LABORATORIES OF ETHNIC ARTS AND
TECHNOLOGY. ETHNIC ART GALLERIES. Art of New Guinea: Sepik, Maprik and Highlands.** Text by Ralph C. Altman.
75pp. Prof. illus. 4to. Wraps.
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- 131 **LOS ANGELES. UNIVERSITY OF CALIFORNIA. MUSEUM AND LABORATORIES OF ETHNIC ARTS AND
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Indonesia, the South Seas and Asia: An exhibition. May-June 1968. 35, (1)pp. Prof. illus. 4to. Wraps.
Los Angeles, 1968.
Hanson & Hanson 320
- 132 **LOS ANGELES. UNIVERSITY OF CALIFORNIA. MUSEUM AND LABORATORIES OF ETHNIC ARTS AND
TECHNOLOGY. Ralph C. Altman Memorial Exhibition.** April-June 1968. 35pp. Prof. illus. 4to. Wraps.
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Hanson & Hanson 689
- 133 **LUSCHAN, FELIX VON. Die Altertümer von Benin.** (Staatliche Museen zu Berlin. Veröffentlichungen aus dem Museum für
Völkerkunde. 8-10.) 3 vols. xi, (1), 521, (1)pp., 26 plates. 889 text illus.; 129 superb heliogravure plates, loose in two portfolios,
as issued. Folio. Boards, 3/4 cloth. Very rare.
Berlin (Georg Reimer), 1919.
- 134 **MCCARTHY, FREDERICK D. Australian Aboriginal Rock Art.** With a foreword by A.P. Elkin. Second edition. 72pp. 48 illus.
(partly color). Sm. 4to. Wraps.
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- 135 **MACK, JOHN (EDITOR). Masks: The Art of Expression.** 224pp. 150 color illus. Lrg. 4to. Cloth. D.j.
New York (Harry N. Abrams), 1994.
- 136 **MCNAUGHTON, PATRICK R. Secret Sculptures of Komo: Art and Power in Bamana (Bambara) Initiation Associations.**
(Working Papers in the Traditional Arts. A Publication of the Institute for the Study of Human Issues, Philadelphia. 4.) 55,
(1)pp. 12 illus. hors texte. 4to. Wraps.
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- 137 **MATHESON, SUSAN B. (EDITOR). African Art at Yale.** (Yale University Art Gallery Bulletin. 2005.) 223pp. Prof. illus. 4to.
Wraps.
New Haven (Yale University Art Gallery), 2005.
- 138 **MEAUZÉ, PIERRE. African Art: Sculpture.** 219, (1)pp., 1 folding map. Prof. illus. Sm. folio. Cloth. D.j.
Cleveland/New York (The World Publishing Company), 1968.

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- 139 **MELBOURNE. NATIONAL GALLERY OF VICTORIA. Aboriginal and Oceanic Decorative Art.** Feb.-March 1980. 56pp. 63 illus. Sq. 4to. Wraps. Melbourne, 1980.
Hanson & Hanson 4
- 140 **MIAMI. UNIVERSITY OF MIAMI. LOWE ART MUSEUM. The Art of the Navajo: From the Alfred I. Barton Collection.** Aug.-Nov. 1975. 24pp. Illus. Sm. oblong 4to. Wraps. Miami, 1975.
- 141 **MILES, CHARLES. Indian and Eskimo Artifacts of North America.** Introduction by Frederick J. Dockstader. xii, 244pp. Prof. illus. 4to. Cloth. D.j. New York (Bonanza Books), 1963.
- 142 **MILWAUKEE. UNIVERSITY OF WISCONSIN. UNIVERSITY ART MUSEUM. Melanesian Art: Dialogue with the Spirits.** By Linda Brazeau. Sept.-Nov. 1984. 32pp. 14 illus. 4to. Wraps. Milwaukee, 1984.
- 143 **MINNEAPOLIS. WALKER ART CENTER. Art of the Congo.** Objects from the collection of the Koninklijk Museum voor Midden-Afrika/Musée Royal de l'Afrique Centrale, Tervuren, Belgium. Nov.-Dec. 1967. Texts by Martin Friedman, Clark Stillman and Albert Maesen. 71, (1)pp. Prof. illus. 4to. Wraps. Minneapolis, 1967.
Biebuyck 711
- 144 **MINNEAPOLIS. WALKER ART CENTER & MINNEAPOLIS. THE MINNEAPOLIS INSTITUTE OF ARTS. American Indian Art: Form and Tradition.** Oct.-Dec. 1972. Texts by A.H. Whiteford, G. Vizenor, M. Friedman, D. Gebhard, V. Scully, W.N. Fenton, R.E. Ritzenthaler, T.J. Brasser, F.J. Dockstader, R. Conn, B. Holm, R.T. Coe, D.J. Ray. 154pp. Prof. illus. Lrg. sq. 4to. Wraps. Minneapolis, 1972.
- 145 **MINOTAURE. ANNÉE 1, NO. 2 (NUMÉRO SPECIAL). Mission Dakar-Djibouti, 1931-1933.** Numéro spéciale. Revue artistique et littéraire. Directeur-Administrateur: Albert Skira. Directeur artistique: E. Tériade. (12), 87, (1)pp. Prof. illus. (2 full-page color plates). 1 monochrome hors texte. Lrg. 4to. Dec. wraps., designed for this issue by G.-L. Roux. Texts by P. Rivet, G.H. Rivière, M. Griaule, E. Lutten, A. Schaeffner, D. Lifszyc, M. Leiris. Wear to spine as usual, with surface missing; small tear in front cover. Paris (Albert Skira), 1933.
Gershman p. 51; Ades p. 279ff., 12.131; Biro/Passeron p. 282f.; Nadeau p. 327f.; Jean, Autobiography 131; Rubin 470; Reynolds p. 113ff. (illus.); Milano p. 562ff.; The Art Press p. 37ff.; Chevretil Desbiolles p. 296; Heller, Stephen: Merz to Emigre and Beyond, p. 149ff. (illus.)
- 146 **MONTI, FRANCO. African Masks.** (Cameo.) 158pp. 69 color plates, 1 double-page map. Cloth. D.j. London/New York (Paul Hamlyn), 1969.
- 147 **MOORE, DAVID R. Melanesian Art in the Australian Museum.** 61pp. Prof. illus. Lrg. 4to. New boards. Sydney (Australian Museum), 1968.
Hanson & Hanson 4115
- 148 **MOVIUS, HALLAM L., JR., ET AL. Three Regions of Primitive Art.** [By] Hallam L. Movius, Jr., S. Kooijman, George Kubler. Preface by Robert Goldwater. (The Museum of Primitive Art. Lecture Series. 2.) 75, (3)pp., 42 plates. Text illus. Boards. D.j. New York (The Museum of Primitive Art), 1961.
- 149 **NANIBUSH, WANDA & UHLYARIK, GEORGIANA (EDITORS). Moving the Museum: Indigenous + Canadian Art at the AGO.** 265, (3)pp. Prof. illus. Lrg. sq. 4to. Boards. Published in conjunction with an exhibition at the Art Gallery of Ontario, Toronto, 2018.
Toronto/Fredericton, New Brunswick (Art Gallery of Ontario/ Goose Lane), 2023.
- 150 **NEALE, MARGO. Yiribana: An introduction to the Aboriginal and Torres Strait Islander Collection, The Art Gallery of New South Wales.** 143pp. 64 plates, figs. 4to. Wraps. Sydney (The Art Gallery of New South Wales), [1994].
- 151 **NEW ORLEANS. ISAAC DELGADO MUSEUM OF ART. New Orleans Collects: African Art.** Feb.-March 1968. (12)pp., 26 plates. Sm. 4to. Wraps. New Orleans, 1968.
- 152 **NEW ORLEANS. TULANE UNIVERSITY. NEWCOMB COLLEGE. ART DEPARTMENT. Traditional Art of Africa.** Feb. 1969. Exhibition arranged and catalog edited by Peggy McDowell. 10pp. Illus. Sq. 4to. Self-wraps. New Orleans, 1969.

- 153 **NEW YORK. THE AFRICAN-AMERICAN INSTITUTE. Art from Zaïre: 100 Masterworks from the National Collection / L'art du Zaïre: 100 chef-d'oeuvre de la Collection National.** Catalogue text by Joseph Cornet. Translation and introduction by Irwin Hersey. 132, (2)pp. 100 plates (partly color). 4to. Wraps. Parallel texts in English and French. New York, 1975.
- 154 **NEW YORK. THE CENTER FOR AFRICAN ART. The Art of Collecting African Art: Ernst Anspach, Arman, John and Nicole Dintenfass, Jean and Noble Endicott, George and Gail Feher, Gaston T. deHavenon and Family, Brian and Diane Leyden, Danie and Marian Malcolm, Franklin and Shirley Williams.** Essays by Robert and Nancy Nooter. Introduction by Susan Vogel. 64pp. Prof. illus. Lrg. 4to. Wraps. Published in conjunction with an exhibition at The Center for African Art, New York. New York (The Center for African Art), 1988.
- 155 **NEW YORK. THE CENTER FOR AFRICAN ART. ART/artifact: African Art in Anthropology Collections.** With essays by Arthur Danto, R.M. Gramly, Mary Lou Hultgren, Enid Schildkrout, Jeanne Zeidler. Introduction by Susan Vogel. Description of the exhibition by Susan Vogel. Symposium contributions by Arthur Danto, James Faris, Kim Levin, Thomas McEvilley. Second edition. 211, (1)pp. Prof. illus. (numerous color). Lrg. 4to. Wraps. New York (Prestel Verlag), 1989.
Marmor/Ross 1633
- 156 **NEW YORK. COLUMBIA UNIVERSITY. Early Chinese Art and the Pacific Basin: A Photographic Exhibition.** Aug.-Sept. 1967. xvi, 152pp. Prof. illus. Sm. sq. 4to. Wraps. New York, 1967.
- 157 **NEW YORK. FURMAN GALLERY. Masterworks of Primitive Art: America, Oceania, Africa, Middle East.** Nov. 1962. (4)pp. & 16 plates, loose in folder as issued. 12mo. Wraps. New York, 1962.
- 158 **NEW YORK. THE SOLOMON R. GUGGENHEIM MUSEUM. Africa: The Art of a Continent. 100 Works of Power and Beauty.** June-Sept. 1996. viii, 191pp. Prof. illus. in color. Lrg. 4to. Cloth. D.j. New York, 1996.
- 159 **NEW YORK. PAUL KASMIN GALLERY. Arman the Collector: The Artist's Collection of African Art.** Nov. 2013-Jan. 2014. Text by Adrian Dannatt. (16)pp. 23 color illus. Self-waps. New York, 2013.
- 160 **NEW YORK. M. KNOEDLER & CO. Bronzes and Ivories from the Old Kingdom of Benin.** Nov.-Dec. 1935. Introduction by Georges-Henri Rivière. Text by Louis Carré. (36)pp. Prof. illus. 4to. Wraps. Cover title: The Art of the Kingdom of Benin. New York, 1935.
- 161 **NEW YORK. THE METROPOLITAN MUSEUM OF ART. Art of Oceania, Africa and the Americas from the Museum of Primitive Art.** May-Aug. 1969. Catalogue by Douglas Newton, Tamara Northern, Robert Goldwater, Julie Jones. (272)pp. Prof. illus. Sm. sq. 4to. Wraps. New York, 1969.
Hanson & Hanson 40
- 162 **NEW YORK. THE METROPOLITAN MUSEUM OF ART. Masterworks from the Museum of the American Indian, Heye Foundation.** Oct.-Dec. 1973. Introduction by Frederick J. Dockstader. 63, (1)pp. Prof. illus. 4to. Wraps. New York, 1973.
Karpel A-276
- 163 **NEW YORK. THE MUSEUM OF PRIMITIVE ART. The Art of the Asmat, New Guinea Collected by Michael C. Rockefeller.** Notes by A.A. Gerbrands. Photographs by Eliot Elisofon. (12)pp. Prof. illus. Lrg. 4to. Self-wraps. New York, 1962.
- 164 **NEW YORK. THE MUSEUM OF PRIMITIVE ART. Bambara Sculpture From the Western Sudan.** With an introduction by Robert Goldwater. 64pp. 112 illus. Lrg. 4to. Cloth. D.j. New York, 1960.
- 165 **NEW YORK. THE MUSEUM OF PRIMITIVE ART. The Clark and Francis Stillman Collection of Congolese Sculpture.** Nov. 1965-Feb. 1966. Text by Tamara Northern. (10)pp., 11 plates. 4to. Wraps. New York, 1965.
Biebuyck 713
- 166 **NEW YORK. THE MUSEUM OF PRIMITIVE ART. The Herbert Baker Collection.** 44pp. Prof. illus. 4to. Wraps. New York, 1969.
Hanson & Hanson 397
- 167 **NEW YORK. THE MUSEUM OF PRIMITIVE ART. The John and Dominique de Menil Collection.** 64pp. 71 illus. Lrg. 4to. Boards. D.j.

New York, 1962.

- 168 **NEW YORK. THE MUSEUM OF PRIMITIVE ART. Masks and Sculptures from the Collection of Gustave and Franyo Schindler.** (40)pp. 52 illus. Lrg. 4to. Wraps.
New York, 1966.
- 169 **NEW YORK. THE MUSEUM OF PRIMITIVE ART. New Guinea Art in the Collection of The Museum of Primitive Art.** Text by Douglas Newton. (Handbooks. 2.) (34)pp., 132 plates. Boards, 1/4 cloth. D.j.
New York, 1967.
Hanson & Hanson 4192
- 170 **NEW YORK. THE MUSEUM OF PRIMITIVE ART. Sculpture from Africa in the Collection of The Museum of Primitive Art.** Text by Robert Goldwater. (32)pp. 30 plates. Wraps.
New York, 1963.
- 171 **NEW YORK. THE MUSEUM OF PRIMITIVE ART. Sculpture from the South Seas in the Collection of The Museum of Primitive Art.** Text by Douglas Newton. (32)pp. 24 plates. Lrg. 8vo. Wraps.
New York, 1962.
Hanson & Hanson 754
- 172 **NEW YORK. THE MUSEUM OF PRIMITIVE ART. Senufo Sculpture from West Africa.** Feb.-May 1963. (10)pp. 14 illus. Lrg. 4to. Wraps. The exhibition subsequently traveled to two additional venues.
New York, 1963.
- 173 **NEW YORK. THE MUSEUM OF PRIMITIVE ART. Three Regions of Melanesian Art: New Guinea and the New Hebrides.** Texts by Anthony Forge and Raymond Clausen. (20)pp. 22 illus. 4to. Wraps.
New York, 1960.
- 174 **NEW YORK. F. ROLIN & CO. African Ivories.** May-June 1978. Catalogue by Marie-Eliane d'Udekem and Marguerite Klobe. 36pp. Prof. illus. Lrg. 8vo. Wraps.
New York, 1978.
- 175 **NEW YORK. F. ROLIN & CO. Traditional African Metal Works.** Oct.-Nov. 1977. Catalog by Marie-Eliane d'Udekem and Marguerite Klobe. 56pp. 54 illus. Lrg. 8vo. Wraps.
New York, 1977.
- 176 **NEW YORK. H.F. SACHS, INC. African Bronzes from Ifé and Benin.** Text by James Johnson Sweeney and H.F. Sachs. Nov.-Dec. 1941. (16)pp. 9 illus. Lrg. 4to. Wraps.
New York, 1941.
- 177 **NEWTON, DOUGLAS. Art Styles of the Papuan Gulf.** 100pp. 265 illus. 4to. Boards.
New York (The Museum of Primitive Art), 1961.
Arntzen/Rainwater 1637; Hanson & Hanson 4183
- 178 **NEWTON, DOUGLAS. Malu: Openwork Boards of the Tshuosh Tribe.** (The Museum of Primitive Art: Studies. 2.) 8pp., 4 plates. 4to. Wraps.
New York (The Museum of Primitive Art), 1963.
- 179 **NUNLEY, JOHN W. Moving with the Face of the Devil: Art and Politics in Urban West Africa.** xxiv, 281, (3)pp., 8 color plates. 74 illus. 4to. Cloth. D.j. Presentation copy, inscribed by the author.
Urbana/Chicago (University of Illinois Press), 1987.
- 180 **OLIVER, PAUL (EDITOR). Shelter in Africa.** 240pp. Prof. illus. 4to. Cloth. D.j.
New York/Washington, D.C. (Praeger Publishers), 1971.
- 181 **PARIS. CHRISTIE'S. Art africain, océanien et précolombien.** Sale, Dec. 8, 2004. 176pp. Prof. illus. 4to. Wraps.
Paris, 2004.
- 182 **PARIS. MUSÉE DE L'HOMME. Arts connus et arts méconnus de l'Afrique Noire: Collection Paul Tishman.** Texts by Éric de Dampierre, Michel Leiris, Jacqueline Delange. (40)pp., 135 plates. 4to. Wraps.
Paris, 1966.
- 183 **PARIS. MUSÉE DES ARTS DÉCORATIFS. Ouvertures sur l'art africain.** May-June 1986. [By] Robert Bordaz, Yvonne Brunhammer, Guy Murlon. Preface by René Hughe. 88pp. Prof. illus. in color. Sq. 4to. Wraps.
Paris (Éditions Dapper Paris), 1986.
- 184 **PARIS. MUSÉE DES ARTS DÉCORATIFS. Sura Dji: Visages et racines du Zaïre.** May-Aug. 1982. 165, (3)pp. Prof. illus. Tall 4to. Wraps.
Paris, 1982.

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- 185 **PARRINDER, GEOFFREY. *African Mythology*.** 139, (2)pp. Prof. illus. (partly in color). 4to. Cloth. D.j.
London (Paul Hamlyn), 1967.
- 186 **PECKHAM, STEWART. *From This Earth: The Ancient Art of Pueblo Pottery*.** xi, (1), 169pp. 174 illus., figs. Sq. 4to. Wraps.
Santa Fe (Museum of New Mexico Press), 1990.
- 187 **PENNEY, DAVID W. *Indigenous Beauty: Masterworks of American Indian Art from the Diker Collection*.** Contributions from Janet Catherine Berlo, Bruce Bernstein, Barbara Brotherton, Joe D. Horse Capture, Susan Secakuku. 191, (1)pp. Prof. illus. in color. Sq. 4to. Boards. D.j. Published in conjunction with an exhibition organized by the American Federation of Arts and shown at the Seattle Art Museum, Feb.-May 2015, and three additional venues.
New York (Skira Rizzoli/ American Federation of Arts), 2015.
- 188 **PERROIS, LOUIS & SIERRA DELAGE, MARTA. *Art of Equatorial Guinea: The Fang Tribes*.** 177pp. 103 illus. (31 color). Lrg. 4to. Cloth. D.j.
[Barcelona]/New York (Fundación Folck/ Rizzoli), 1990.
- 189 **PHILADELPHIA. PHILADELPHIA MUSEUM OF ART. *African Sculpture from the University Museum, University of Pennsylvania*.** [By] Allen Wardwell. Nov. 1986-Feb. 1987. 151, (1)pp. 72 plates (partly color), reference illus. 4to. Wraps.
Philadelphia, 1986.
Marmor/Ross K434
- 190 **PHILADELPHIA. UNIVERSITY OF PENNSYLVANIA. THE UNIVERSITY MUSEUM. *Africa: The African Collections of the University Museum*.** By H.A. Wieschhoff. (Bulletin. Vol. 11#1-2.) 76pp. 26 plates. Wraps.
Philadelphia, 1945.
Gaskin 4362
- 191 **PHILADELPHIA. UNIVERSITY OF PENNSYLVANIA. THE UNIVERSITY MUSEUM. *African Tribal Sculpture*.** April-Sept. 1956. By Margaret Plass. 57pp., 41 plates, 1 folding map. Sm. 4to. Wraps.
Philadelphia, 1956.
- 192 **POIGNANT, ROSLYN. *Oceanic Mythology: The Myths of Polynesia, Micronesia, Melanesia, Australia*.** 141pp. Prof. illus. (24 color). 4to. Cloth. D.j.
London (Paul Hamlyn), 1967.
- 193 **PRESTON, GEORGE NELSON. *Sets, Series & Ensembles in African Art*.** Introduction: Susan Vogel. Catalogue: Polly Nooter. 96pp. 82 illus. (14 color). Lrg. 4to. Cloth. D.j. Published in conjunction with an exhibition at The Center for African Art, New York, July-Oct. 1985.
New York (The Center for African Art/ Harry N. Abrams), 1985.
- 194 **[RADIN, PAUL.] *African Folktales and Sculpture*.** Folktales selected and edited by Paul Radin with the collaboration of Elinore Marvel. Introduction by Paul Radin. Sculpture selected with an introduction by James Johnson Sweeney. (Bollingen Series. XXXII.) xxi, (3), 357, (3)pp., 1 folding map, 187 plates. Lrg. 4to. Cloth. Photographs by Walker Evans. Second edition, revised, with additions; second printing.
New York (Pantheon Books), 1966.
Chamberlin 996; Lucas p. 14; Cole/Thompson 263; Gaskin 523; Green 68
- 195 **RADIN, PAUL. *Primitive Religion: Its Nature and Origin*.** x, (2), 322, (18)pp. Wraps. First published New York 1937.
New York (Dover Publications), n.d.
- 196 **RAVENHILL, PHILIP L. *Dreams and Reverie: Images of Otherworld Mates Among the Baule, West Africa*.** 102pp. 27 color plates. 4to. Cloth. D.j.
Washington/London (Smithsonian Institution Press), 1996.
- 197 **RAWSON, PHILIP (EDITOR). *Primitive Erotic Art*.** (World History of Erotic Art.) 310pp. 219 illus. Lrg. 4to. Cloth. D.j.
New York (G.P. Putnam's Sons), 1973.
- 198 **REDFIELD, ROBERT. *The Primitive World and its Transformations*.** (Cornell Paperbacks.) ix, (1), 185pp. Wraps.
Ithaca, New York (Cornell University Press), 1977.
- 199 **REDFIELD, ROBERT, ET AL. *Aspects of Primitive Art*.** [By] Robert Redfield, Melville J. Herskovits, and Gordon F. Ekholm. (New York. Museum of Primitive Art. Lecture Series. No. 1.) 100pp. 12 illus. Boards. D.j.
New York (Museum of Primitive Art), 1959.
Arntzen/Rainwater R47
- 200 **REYERO, MANUEL. *Collection précolombienne*.** (60)pp., 154 color plates. Sm. folio. Cloth. D.j.
[México] (Fundación Cultural Televisa), 1978.

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- 201 **ROBBINS, WARREN M. African Art in American Collections./ L'art africain dans les collections américaines.** With the assistance of Robert H. Simmons. xv, (1), 237, (1)pp. 347 illus. 4to. Cloth. D.j.
New York (Frederick A. Praeger), 1966.
- 202 **ROCHESTER, MICHIGAN. OAKLAND UNIVERSITY. THE UNIVERSITY ART GALLERY. African Art Collected by G. Mennen Williams.** Feb.-March 1968. Foreword by Chancellor D.B. Varner. Introduction by John Galloway. (24)pp. Prof. illus. Sm. 4to. Wraps.
Rochester, Michigan, 1968.
- 203 **(ROCKEFELLER COLLECTION) NEWTON, DOUGLAS. Masterpieces of Primitive Art: The Nelson A. Rockefeller Collection.** Photographs by Lee Boltin. Foreword by André Malraux. Introduction by Nelson A. Rockefeller. 263, (1)pp. 254 color plates. Lrg. 4to. Cloth. D.j.
New York (Alfred A. Knopf), 1978.
Hanson & Hanson 609; Biebuyck 485; Berlo 964
- 204 **ROY, CHRISTOPHER D. Art and Life in Africa: Selections from the Stanley Collection.** xiv, 202pp. 135 plates (partly color). Lrg. 4to. Wraps. Published in conjunction with an exhibition at The University of Iowa Museum of Art, Iowa City, April-Aug. 1985.
Iowa City (The University of Iowa Museum of Art), 1985.
Marmor/Ross 1689
- 205 **ROY, CHRISTOPHER D. Kilengi: Afrikanische Kunst aus der Bareiss-Sammlung.** Herausgegeben von Carl Haenlein. 424, (2)pp. Prof. illus. in color. Sm. folio. Cloth. D.j. Published in conjunction with an exhibition at MAK, Österreichisches Museum für angewandte Kunst, Wien, Nov. 1997-Jan. 1998.
Wien, 1997.
- 206 **SAINT LOUIS. CITY ART MUSEUM. Sculpture of Black Africa: The Paul Tishman Collection. Special addendum.** Aug.-Oct. 1971. 54, (2)pp. Prof. illus. Tall 4to. Wraps.
Saint Louis, 1971.
- 207 **SAN FRANCISCO. CALIFORNIA ACADEMY OF SCIENCES. Hopi Kachina: Spirit of Life.** Edited by Dorothy K. Washburn. 158pp. 16 color plates, 71 text figs., 181 catalogue illus. 4to. Wraps.
San Francisco, 1980.
- 208 **SAN FRANCISCO. M.H. DE YOUNG MEMORIAL MUSEUM. Art of the South Pacific Islands.** A loan exhibition. Sept.-Nov. 1953. Text by Paul S. Wingert. 64pp. 127 illus. (102 photogravure hors texte). 4to. Wraps.
San Francisco, 1953.
- 209 **SAN FRANCISCO. M.H. DE YOUNG MEMORIAL MUSEUM. Traditional Art of Africa, Oceania, and the Americas.** By Jane Powell Dwyer and Edward Bridgeman Dwyer. vi, (2), 39, (1), 39, (9)pp. Prof. illus. 4to. Wraps.
San Francisco, 1973.
- 210 **SANTA BARBARA. SANTA BARBARA MUSEUM OF ART. Arts of New Guinea.** Foreword by Thomas W. Leavitt. 32pp. Prof. illus. 4to. Wraps.
Santa Barbara, 1964.
Hanson & Hanson 2883
- 211 **SANTA BARBARA. UNIVERSITY OF CALIFORNIA. THE ART GALLERIES. African Arts of Transformation.** An exhibition organized by Herbert M. Cole with Patricia Crane, Debrah Battaglia Jones, Barbara Strong. Nov.-Dec. 1970. 71pp. Prof. illus. Tall 4to. Wraps. Edition limited to 600 copies. From the library of Douglas Fraser, annotated in red, inscribed "To Jack: This is perhaps a historic copy. I gave it to Doug for his criticisms, which you will of course find within.... Cheers, Skip, 17 March '76."
Santa Barbara, 1970.
- 212 **SARASOTA. RINGLING SCHOOL OF ART AND DESIGN. SELBY GALLERY. Papua New Guinea: Art and Cultural Traditions. Selections from the Hellmich Collection.** Curated by Christina Hellmich Behrmann. Nov.-Dec. 1990. (34)pp. Prof. illus. Sm. 4to. Boards.
Sarasota, 1990.
- 213 **SEGY, LADISLAV. African Sculpture Speaks.** 254pp. 276 illus. Lrg. 4to. Cloth.
New York (A.A. Wyn), 1952.
Chamberlin 999; Lucas p. 14; Biebuyck 292; Cole/Thompson 266; Gaskin 665; Green 76; Johnson 2133
- 214 **SHAW, THURSTAN. Archaeology and Nigeria.** An expanded version of an inaugural lecture delivered at the University of Ibadan on 29 November 1963. 33pp. Frontis. Tall 8vo. Wraps.
Ibadan (Published for The Institute of African Studies by Ibadan University Press), 1963.
- 215 **SHAW, THURSTAN. Nigeria: Its Archaeology and Early History.** (Ancient Peoples and Places. 88.) 216pp. 147 illus. Sm. 4to. Cloth.
London (Thames and Hudson), 1978.

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- 216 **SHAW, THURSTAN, ET AL. (EDITORS). The Archaeology of Africa: Food, Metals and Towns.** Edited by Thurstan Shaw, Paul Sinclair, Bassey Andah, Alex Okpoko. (One World Archaeology. 20.) xxxvi, (2), 857pp. Prof. illus. Sm. stout 4to. Wraps. London/New York (Routledge), 1993.
- 217 **SIEBER, ROY. African Furniture & Household Objects.** 279pp. Prof. illus. Lrg. 4to. Wraps. Published in conjunction with exhibitions at the Indianapolis Museum of Art, April-May 1980, and four subsequent venues. New York/Bloomington (The American Federation of Arts/Indiana University Press), 1980. *Marmor/Ross P406*
- 218 **SIEBER, ROY & RUBIN, ARNOLD. Sculpture of Black Africa: The Paul Tishman Collection.** 150, (38)pp. Prof. illus. Tall 4to. Wraps. Published in conjunction with an exhibition circulated by the International Exhibitions Foundation to The High Museum of Art, Atlanta, Georgia and five additional venues, 1970-1971. First published in conjunction with an exhibition at the Los Angeles County Museum of Art, Oct. 1968-Jan. 1969. N.p. (International Exhibitions Foundation), 1970. *Biebuyck 532*
- 219 **SIEBER, ROY & WALKER, ROSLYN ADELE. African Art in the Cycle of Life.** 155pp. 84 plates, reference illus. Lrg. sq. 4to. Wraps. Published in conjunction with an exhibition at the National Museum of African Art, Washington, D.C., Sept. 1987-March 1988. Washington, D.C./London (Smithsonian Institution Press), 1987. *Marmor/Ross I693*
- 220 **STRATHERN, ANDREW & STRATHERN, MARILYN. Self-Decoration in Mount Hagen.** (Art and Society Series.) 208pp. 31 color illus. hors texte. 83 text illus. Sm. 4to. Cloth. London (Gerald Duckworth & Co.), 1971.
- 221 **SURGY, ALBERT DE. Fétiches: Objets enchantés, mots réalisés.** (Systèmes de Pensée en Afrique Nore. Cahier 8.) 303, (17)pp. Text illus. Sm. 4to. Wraps. Paris (École Pratique des Hautes Études [Section des Sciences Religieuses]), 1987.
- 222 **SUTTON, PETER (EDITOR). Dreamings: The Art of Aboriginal Australia.** [By] Peter Sutton, Christopher Anderson, Philip Jones, François Dussart, Steven Hemming. 266pp. 260 illus., catalogue figs. Lrg. sq. 4to. Wraps. Published in conjunction with exhibitions at The Asia Society Galleries, New York, Oct.-Dec. 1988, and three additional venues. New York (George Braziller/ The Asia Society Galleries), 1988.
- 223 **SWEENEY, JAMES JOHNSON (EDITOR). African Negro Art.** 58pp., 81 plates with 100 illus. Sm. 4to. Boards, 1/4 cloth. Edition limited to 2000 copies. New York (The Museum of Modern Art), 1935. *Lucas p. 14; Gaskin 4339*
- 224 **TEAGUE, LYNN S. Textiles in Southwestern Prehistory.** xiii, (1), 210pp. Prof. illus. Lrg. 4to. Cloth. D.j. Albuquerque (University of New Mexico Press), 1998.
- 225 **TERVUREN. MUSÉE ROYAL DE L'AFRIQUE CENTRALE. Africa Museum Tervuren, 1898-1998.** Dec. 1998. INtroduction by Dirk Thys van den Audenaerde. 311pp. Prof. illus. in color. Tall 4to. Boards. Tervuren, 1998.
- 226 **TERVUREN. MUSÉE ROYAL DE L'AFRIQUE CENTRALE. Catalogus der uitgaven van het Koninklijk Museum voor Midden-Afrika.** / Catalogue des Éditions du Musée Royal de l'Afrique Centrale. 63pp. Sm. 4to. Wraps. Loosely inserted: Bijvoegsel/Supplément 1974. 5pp. And: Bijvoegsel/Supplément 1975. 6pp. Self-wraps. Tervuren, 1974.
- 227 **TERVUREN. MUSÉE ROYAL DU CONGO BELGE. Catalogues illustrés des collections ethnographiques du Musée du Congo Belge.** Par J. Maes. (Annales du Musée du Congo Belge. Ethnographie. Série VI.) 6 parts in 2 vols. I, 1: Les appuis-tête du Congo Belge. I, 2: Les trépieds et appuis-dos du Congo Belge. I, 3: Les allume-feu du Congo Belge. 140pp., 17 superb collotype plates, 3 folding maps. 19 text illus. II, 1: Fetischen of tooverbeelden uit Kongo. II, 2: Kabila- en grafbeelden uit Kongo. II, 3: Kabila- en grafbeelden uit Kongo: Addenda. 219, (1)pp., 37 superb collotype plates, 1 map. 79 text illus. Folio. New cloth. Rare. From the library of Sture Lagercrantz. Tervuren, 1929-1939.
- 228 **TERVUREN. MUSÉE ROYAL DU CONGO BELGE. Umbangu: Art du Congo au Musée Royal du Congo Belge.** Introductory texts by L. Cahan and A. Maesen. (L'Art en Belgique. III.) (28)pp., 50 color plates. Portfolio. Lrg. 4to. Boards. Contents loose, as issued. N.p. ("Cultura"), n.d.
- 229 **THOMPSON, ROBERT FARRIS & CORNET, JOSEPH. Four Moments of the Sun: Kongo Art in Two Worlds.** (22)pp. Numerous text illus. Lrg. 4to. Wraps. Published in conjunction with an exhibition at the National Gallery of Art, Washington, D.C., Aug. 1981-Jan. 1982.

Washington (National Gallery of Art), [1981].

- 230 **TORINO. MUSEO CIVICO. Africa, America, Oceania: Le collezioni etnologiche.** Texts by A. Serena Fava, E. Cerulli, M.G. Parodi da Passano, L. Faldini, G. Della Ragione. 154, (4)pp. Prof. illus. Lrg. 4to. Wraps.
Torino, 1978.
- 231 **TORRENCE, GAYLORD, ET AL. Art of Native America: The Charles and Valerie Diker Collection.** [By] Gaylord Torrence with contributions by Ned Blackhawk and Sylvia Yount. 231, (1)pp. 200 color illus. Lrg. 4to. Cloth. D.j. Published in conjunction with an exhibition at The Metropolitan Museum of Art, New York, Oct. 2018-Oct. 2019.
New York (The Metropolitan Museum of Art), 2018.
- 232 **TROWELL, MARGARET. Classical African Sculpture.** Third, revised, edition. 101, (3)pp., 48 plates. 2 maps. Sm. 4to. Cloth. D.j.
New York/Washington, D.C. (Praeger Publishers), 1970.
- 233 **TROWELL, MARGARET & NEVERMANN, HANS. African and Oceanic Art.** (Panorama of World Art.) 263, (1)pp. Prof. illus. (numerous color). Sm. sq. 4to. Cloth.
New York (Harry N. Abrams), n.d.
- 234 **TURNBULL, COLIN M. The Mountain People.** 309pp., 10 plates. Lrg. 8vo. Cloth. D.j.
New York (Simon and Schuster), 1972.
- 235 **TURNER, VICTOR. The Forest of Symbols: Aspects of Ndembu Ritual.** (Cornell Paperbacks.) xii, (2), 405pp. 20 illus. hors texte. Frontis., 11 diagrams. Lrg. 8vo. Wraps.
Ithaca/London (Cornell University Press), 1982.
- 236 **UNDERWOOD, LEON. Bronzes of West Africa.** viii, 32pp., 64 plates. Sm. 8vo. Cloth.
London (Alec Tiranti), 1949.
Gaskin 1459; Green 136; Johnson 2136; Ben-Amos p. 11
- 237 **UNDERWOOD, LEON. Figures in Wood of West Africa.** / Statuettes en bois de l'Afrique occidentale. xlix, (1)pp., 48 plates. Cloth. Parallel texts in English and French
London (Alec Tiranti), 1951.
Biebuyck 298; Gaskin 1427
- 238 **VANSINA, J. Le royaume Kuba.** (Koninklijk Museum voor Midden-Afrika, Tervuren, België: Annalen. Reeks in-8°. Wetenschappen van de mens. 49.) ix, (1), 196pp. 8 illus. hors texte. 4 maps, 14 tables. Tall 4to. Wraps.
Tervuren (Koninklijk Museum voor Midden-Afrika), 1964.
- 239 **VOGEL, SUSAN. Africa Explores: 20th Century African Art.** Assisted by Ima Ebong. Contributions by Walter E.A. van Beek, Donald John Cosentino, Ima Ebong, Bogumil Jewsiewicki, Thomas McEvilley, V.Y. Mudimbe. 294, (4)pp. Prof. illus. (partly color). Lrg. 4to. Wraps. Published in conjunction with an exhibition at The Center for African Art, New York.
New York/ Munich (The Center for African Art/ Prestel), 1991.
Marmor/Ross 1698
- 240 **VOGEL, SUSAN (EDITOR). For Spirits and Kings: African Art from the Paul and Ruth Tishman Collection.** Translations and additional research by Kate Ezra. Photographs by Jerry L. Thompson. 256pp. 150 plates, 49 figs. 4to. Cloth. D.j. Published in conjunction with an exhibition at The Metropolitan Museum of Art, New York, June-Sept. 1981.
New York (The Metropolitan Museum of Art), 1981.
- 241 **WARDWELL, ALLEN. Ancient Eskimo Ivories of the Bering Strait.** 132pp. 166 illus. (partly color). Lrg. oblong 4to. Cloth. D.j. Published in conjunction with an exhibition organized by the American Federation of Arts, circulated July 1986-Jan. 1988.
New York (Hudson Hills Press/ American Federation of Arts), 1986.
- 242 **WARDWELL, ALLEN. Island Ancestors: Oceanic Art from the Masco Collection.** Photographs by Dirk Bakker. xiii, (1), 282pp. Prof. illus. Lrg. 4to. Wraps. Published in conjunction with exhibitions at the Kimbell Art Museum, Fort Worth, Texas, Sept.-Dec. 1994 and three additional venues.
Seattle/Detroit (University of Washington Press/ The Detroit Institute of Arts), 1994.
- 243 **WASHINGTON. NATIONAL GALLERY OF ART. The Art of the Pacific Islands.** [By] Peter Gathercole, Adrienne L. Kaeppler, Douglas Newton. July-Oct. 1979. 365pp. Prof. illus. 4to. Wraps.
Washington, 1979.
Hanson & Hanson 316; Marmor/Ross 1703
- 244 **WASHINGTON. NATIONAL GALLERY OF ART. The Far North: 2000 Years of American Eskimo and Indian Art.** Text by Henry B. Collins, Frederica de Laguna, Edmund Carpenter, Peter Stone. March-May 1973. 290pp. 366 illus. (13 color plates). Sq. 4to. Wraps.
Washington, 1973.

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- 245 **WASHINGTON. NATIONAL MUSEUM OF AFRICAN ART, SMITHSONIAN INSTITUTION. African Art in Color.** May-Oct. 1983. 11, (3)pp. 12 illus. Tall 4to. Wraps.
Washington, D.C., 1983.
- 246 **WASHINGTON. NATIONAL MUSEUM OF AFRICAN ART, SMITHSONIAN INSTITUTION. African Emblems of Status.** Oct. 1982-April 1983. (16)pp. 13 illus. Tall 4to. Wraps. Checklist of the exhibition, (6)pp. (=one folding sheet), loosely inserted, as issued.
Washington, D.C., 1982.
- 247 **WASHINGTON. MUSEUM OF AFRICAN ART. The deHavenon Collection.** Foreword by Warren M. Robbins; text by Gaston T. de Havenon. (240)pp. 243 illus., figs. 4to. Wraps.
Washington, 1971.
Biebuyck 558
- 248 **WASHINGTON. NATIONAL MUSEUM OF AFRICAN ART, SMITHSONIAN INSTITUTION. From the Earth: African Ceramic Art.** May-Oct. 1983. 13pp. 8 illus. Tall 4to. Wraps.
Washington, D.C., 1983.
- 249 **WASHINGTON. SMITHSONIAN INSTITUTION. The Language of African Art.** May-Sept. 1970. (24)pp. 35 illus. Sm. sq. 4to. Wraps.
Washington, 1970.
- 250 **WASSING, RENÉ S. African Art: Its Background and Traditions.** xii, (1)pp. 244 illus. (24 color). Lrg. 4to. Cloth. D.j. First published New York 1968.
New York (Leon Amiel Publishers), n.d.
Biebuyck 313; Burt 364
- 251 **WENTINCK, CHARLES. Modern and Primitive Art.** 30pp., 79 plates. Sq. 4to. Boards.
Oxford (Phaidon), 1978.
- 252 **WEST LAFAYETTE, IN. PURDUE UNIVERSITY. DEPARTMENT OF CREATIVE ARTS. African Art: From the Collections of The Art Institute of Chicago, Mr. and Mrs. Charles Bird, Bloomington, Indiana, Mr. Svend Holsoe, Greencastle, Indiana, Indiana University.** April 1970. Text by Tony Vevers. (24)pp. 7 plates. Sm. 8vo. Wraps.
West Lafayette, Indiana, 1970.
- 253 **WILLETT, FRANK. African Art.** (Praeger World of Art Paperbacks.) 288pp. 261 illus (61 color). Lrg. 8vo. Wraps.
New York/Washington, D.C. (Praeger), 1971.
Arntzen/Rainwater 1598; Biebuyck 315; Burt 376
- 254 **WINGERT, PAUL S. Art of the South Pacific Islands.** 64pp., 48 plates with 102 illus. 22 text figs, 3 maps. 4to. Cloth. D.j. "The material in this book was first used in the catalogue issued for the 1953 loan exhibition of the art of the South Pacific Islands held at the M.H. de Young Memorial Museum, San Francisco."
New York (The Beechhurst Press), 1953.
Marmor/Ross 1741
- 255 **WINGERT, PAUL S. An Outline Guide to the Art of the South Pacific.** (8), 61pp., 2 plates. Sm. 4to. Boards, 1/4 cloth.
New York (Columbia University Press), 1946.
Chamberlin 572; Hanson & Hanson 883
- 256 **WINGERT, PAUL S. Primitive Art: Its Traditions and Styles.** xxii, 420pp. 126 illus. 4to. Cloth. D.j.
New York (Oxford University Press), 1962.
Arntzen/Rainwater 1588; Lucas p. 14; Gaskin 622; Cole/Thompson 279
- 257 **WOMERSLEY, HAROLD. Legends and History of the Luba.** (African Primary Texts.) xvii, (1), 102pp. 4to. Wraps.
Los Angeles (Crossroads Press, University of California-Los Angeles), 1984.
- 258 **WOODBURN, JAMES. Hunters and Gatherers: The Material Culture of the Nomadic Hadza.** 59, (1)pp. 32 plates (6 color). Sm. oblong 4to. Wraps.
London (British Museum), 1970.
- 259 **WORCESTER. WORCESTER ART MUSEUM. Aboriginal Art from Australia: Bark Paintings and Sculpture.** Lent by the National Gallery of South Australia, Adelaide. Catalogue by Charles P. Mountford. Feb.-April 1966. 96pp. Prof. illus. Sm. 4to. Wraps.
Worcester, 1966.
- 260 **ZÜRICH. MUSEUM RIETBERG. Afrikanische Skulpturen./ African Sculpture.** Beschreibender Katalog / a descriptive catalogue by Elsy Leuzinger. 326pp. Prof. illus. Sq. 4to. Boards (corners slightly bumped). Parallel text in German and English.
Zürich, 1963.

Jack Flam - CV

EDUCATION:

A.B., Rutgers University, 1961.

A.M., Columbia University, 1963.

Ph.D., New York University, 1969.

PROFESSIONAL EXPERIENCE:

Recent and Current Positions:

Distinguished Professor Emeritus of Art and Art History, Brooklyn College and the Graduate School, City University of New York.

President and CEO of the Dedalus Foundation, 2002-2024.

Member of the Board of Directors, Dedalus Foundation, New York, since 1991.

Teaching History:

Rutgers University, Newark College of Arts and Sciences: Instructor in Art, 1962-1966.

University of Florida, College of Architecture and Fine Arts: Assistant Professor of Art, 1966-1969. Associate Professor of Art, 1969-1972.

Independent Scholar, based in Paris, 1972-1975.

Brooklyn College of the City University of New York: Associate Professor of Art, 1975-1979. Professor of Art, 1980-1991. Distinguished Professor of Art, 1991-2010.

Graduate School and University Center, CUNY: Associate Professor of Art History, 1979-80; Professor of Art History, 1980-1991. Distinguished Professor of Art History, 1991-2010.

Columbia University, Adjunct Professor of Art History, 1988-1989.

AWARDS AND HONORS:

Participant in National Endowment for the Humanities Grant for the study of African Art, 1969.

Founder's Day Certificate, University Honors Scholar, New York University, 1970.

College of Architecture and Fine Arts Research Grant, University of Florida, 1970.

Grant-in-Aid, American Center for Artists and Students, Paris, 1972-1974.

Participant in National Endowment for the Arts Grant, research and travel, for Matisse cutouts exhibition, 1976-1977.

City University Research Foundation research award, 1979-80.

John Simon Guggenheim Memorial Foundation Fellowship, 1979-80.

Ingram-Merrill Foundation Research Grant, 1980.

City University Research Foundation travel award, 1983.

Elected Honorary Member, Pi Delta Phi, National French Honor Society, 1983.

City University Research Foundation research award, 1985-86; renewed 1987-88.

National Endowment for the Humanities, Senior Fellowship for University Teachers, 1987-88.

Manufacturers Hanover-Art/World First Prize for Distinguished Newspaper Art Criticism, 1987.

College Art Association of America, Charles Rufus Morey Award for distinguished scholarship in the history of art, 1988.

College Art Association of America, 2025 Distinguished Scholar.

Listed, *Who's Who in the World*, *Who's Who in America*, *Who's Who in the East*, *Who's Who in American Art*, *Who's Who in the Humanities*, *International Who's Who of Authors and Writers*, and *Contemporary Authors*.

MEMBERSHIP IN PROFESSIONAL SOCIETIES:

College Art Association of America. (Committees: Charles Rufus Morey Award Committee, 1989. Millard Meiss Publication Fund Committee, 1988-1996; chairman of Meiss Committee, 1990-1996. Distinguished Teaching in Art History Award Committee, 1998-2000; chairman of committee, 1999-2000.)

International Association of Art Critics. Member since 1980. Member of Board of Directors of United States Section, 1990-1996.

Catalogue Raisonné Scholars Association. Member since 2001.

SPECIAL PROJECTS:

Series editor, "The Documents of Twentieth Century Art," published by G.K. Hall and Co., 1981-1993. Series editor for the following titles: *The Dada Painters and Poets*, new ed., 1981; *Kandinsky, Complete Writings on Art*, 2 vols., 1982; *Marcel Duchamp, Notes*, 1983; *Joan Miró, Selected Writings and Interviews*, 1986; *The New Art, The New Life: The Writings of Piet Mondrian*, 1986; *German Expressionism Documents from the End of the Wilhemine Empire to the Rise of National Socialism*, 1993.

The Documents of Twentieth Century Art series is now being published by the University of California Press. Series editor for the following titles: *Matisse on Art* (rev. ed.), 1995; *Hugo Ball: Flight out of Time: A Dada Diary* (rev. ed.), 1996; *Robert Smithson: The Collected Writings*, 1996; *Pop Art: A Critical History*, 1997; *The Collected Writings of Robert Motherwell*, 1999; *Conversations with Cézanne*, 2001; *Henry Moore: Writings and Conversations*, 2002; *Primitivism and Twentieth Century Art: A Documentary History*, 2003; *The Cubist Painters*, 2004; *The Writings of Robert Motherwell*, 2007; *Russian and Soviet Views of Modern Western Art*, 2009; *Philip Guston, Collected Writings, Lectures, and Conversations*, 2011; *David Smith: Collected Writings, Lectures, and Interviews*, 2018; *The Basquiat Reader: A Critical Anthology* (2021); *Gordon Matta Clark, An Archival Sourcebook* (2022); *Modern Sculpture: Artists in Their Own Words* (2022); *A Handbook of Latinx Art* (2024); *Black Artists in Their Own Words* (forthcoming 2025).

Art Critic, *The Wall Street Journal*, 1984-1992.

Member, Fine Arts Jury, John Simon Guggenheim Memorial Foundation, 1987-2000.

Member, Advisory Board, *Source: Notes in the History of Art*, 1988- present.

Juror, Samuel H. Kress Foundation Travel Fellowships, 1990-1995.
Member, Arts Advisory Committee, Cathedral of St. John the Divine, New York, 1992-98.
Member, Public Art Committee, Bryant Park Restoration Corporation, New York, 1992-2018.
Director, Robert Motherwell Catalogue Raisonné Project, 2006-2013.
Member, Committee of Selection, Pollock-Krasner Foundation, 1991-1995; 2016-2018.
Member, International Advisory Board, Department of Art History, European University of St Petersburg, 2014-2019.
Member, Wildenstein Plattner Institute Advisory Board, 2017- present.
Member, Advisory Council, PhD Program in Creativity, University of the Arts, Philadelphia, 2018-2024.

EXHIBITIONS CURATED:

“Henri Matisse Paper Cut-Outs.” (Co-curator.) National Gallery of Art, Washington, D.C.; Detroit Institute of Arts; St. Louis Art Museum. Fall 1977-Spring 1978.
“Robert Motherwell Drawings: A Retrospective, 1941 to the Present.” Janie C. Lee Gallery, Houston, Texas. Fall 1979.
“Artists Choose Artists.” CDS Gallery, New York. Fall 1983.
“Richard Diebenkorn: Ocean Park.” Gagosian Gallery, New York. Fall 1992. (Co-curator.)
“Matisse: Image into Sign.” The St. Louis Art Museum. February-April, 1993.
“Matisse: The Dance.” National Gallery of Art, Washington, D.C. Spring-Fall 1993. (Expanded version, “Matisse, *La danse*,” Musée d'Art Moderne de la Ville de Paris, November 1993-March 1993. Modified version, Philadelphia Museum of Art, March 1994-June 1994.)
“Western Artists / African Art.” (Co-curator.) Museum for African Art, New York. May-August, 1994.
“The Paintings of Judith Rothschild: An Artist's Search.” (Co-curator.) Metropolitan Museum of Art, New York. May-September 1998. Phillips Collection, Washington, D.C., May-August 1999; San Francisco Museum of Modern Art, October 25, 2001-January 19, 2002.
“Judith Rothschild.” (Co-curator.) State Russian Museum, Saint Petersburg, June - September 2002. Von der Heydt-Museum, Wuppertal, Germany, November 2003-January 2004.
“Judith Rothschild.” Galerie Gmurzynska, Cologne. May-July 2003.
Consulting Curator, “Matisse-Derain, Collioure 1905.” Musée d'art moderne de Céret, and Musée Matisse, Le Cateau, June-December 2005.
Consulting Curator, “Matisse in Transition: Around Laurette.” Norton Museum of Art, West Palm Beach, Florida, January-March 2006.
Co-organizer and consulting curator, “Come Together, Surviving Sandy, Year 1.” Industry City, Sunset Park, Brooklyn, NY, October-December 2013.

PUBLICATIONS

BOOKS, CATALOGUES, ARTICLES, AND REVIEWS:

African Tribal Art from the Jay C. Leff Collection. Gainesville: University of Florida Gallery, 1967.

"Introduction," *African Art*. Gainesville: University of Florida Gallery, 1967.

"The Style of Matisse's *Piano Lesson*: Its Significance to His Art and to His Theory of Art." Ph.D. dissertation, New York University, 1969.

West African Art from the Rosenbloom Collection. Gainesville: University of Florida Gallery, 1970.

"Some Aspects of Style Symbolism in Sudanese Sculpture." *Journal de la Société des Africanistes*, 40, 2 (1970), 137-50.

"Matisse's *Backs* and the Development of his Painting." *Art Journal*, 30, 4 (Summer 1971), 352-61.

"The Symbolic Structure of Baluba Caryatid Stools." *African Arts*, 4, 2 (Winter 1971), 54-59.

Review of *Art and Aesthetics in Primitive Societies*, edited by Carol Jopling. *Leonardo*, 5, 4 (1972), 363-64.

"Matisse in 1911: At the Crossroads of Modern Painting." In *Actes du XXIIe Congrès International d'Histoire de l'Art, Budapest, 1969*. Vol. 2, pp. 421-30. Budapest: Akademiai Kiado, 1972.

The Norton Matisse. West Palm Beach: Art Museum of The Palm Beaches, 1973.

Matisse on Art. London: Phaidon Press, 1973. (Paperback edition, New York: E.P. Dutton, 1978; paperback reprint, University of California Press, 1994.)

Review of *The Arts of Black Africa*, by Elsy Leuzinger. *Leonardo*, 6, 3(1973), 271-72.

Review of *The Arts of Black Africa*, by Jean Laude. *Leonardo*, 6, 4 (1973), 373.

Review of *Masks: Their Meaning and Function*, by Andreas Lommel. *Leonardo*, 7, 3 (1974), 277.

"Some Observations on Matisse's Self Portraits." *Arts Magazine*, 49, 9 (May 1975), 50-52.

"Matisse in Two Keys." *Art in America*, 63, 4 (July-August 1975), 83-86.

"Graphic Symbolism in the Dogon Granary: Grains, Time, and a Notion of History." *Journal of African Studies*, 2, 1 (Spring 1976), 35-50.

Addie Herder, Collage Constructions. Purchase, New York: Neuberger Museum, 1976.

"Addie Herder." In *Addie Herder Collage Constructions*. New York: Gruenebaum Gallery, 1976.

"Visual Convention, Simile and Metaphor in the *Mona Lisa*." *Storia dell'Arte*, 29 (1977), 15-28. (Co-author with Laurie Schneider.)

Review of *African Art as Philosophy*, by Douglas Fraser. *Art Bulletin*, 49, 2 (June 1977), 262-63.

Henri Matisse Paper Cut-Outs. St. Louis and Detroit: The St. Louis Art Museum and the Detroit Institute of Arts, 1977. (Co-author with J. Cowart, D. Fourcade, and J.H. Neff.)

"Jazz." First published in *Henri Matisse Paper Cut-Outs*, pp. 37- 47. Reprinted in *Henri Matisse Paper Cut-Outs*, National Gallery of Art Color Slide Program, Washington, D.C., 1978, pp. 17-24.

"The Significance of Matisse's Subject Matter." Published in cassette form as Part 3 of *Henri Matisse Paper Cut-Outs*, National Gallery of Art Color Slide Program, Washington, D.C., 1978.

Robert Motherwell Drawings, A Retrospective, 1941 to the Present. Houston: Janie C. Lee Gallery, 1979.

"Luba Hemba." *African Arts*, 13, 1 (November 1979), 89.

"Graham Nickson and Chromatic Figuration." *Arts Magazine*, 55, 2 (October 1980), 148-51; reprinted in *Graham Nickson: Private Myths*, Naples, Florida: Naples Museum of Art, 2007, pp. 24-29.

"John Walker: Objective Abstraction." *Arts Magazine*, 55, 4 (December 1980), 156- 60.

"Foreword." In *The Dada Painters and Poets*, edited by Robert Motherwell. New edition. Boston: G.K. Hall and Co., 1981.

"Dada Old and New." *Arts Magazine*, 56, 4 (December 1981), 66-67.

John Walker. Washington, D.C.: The Phillips Collection, 1982.

Graham Nickson: Drawing into Color. Storrs, Connecticut: The William Benton Museum of Art, 1982.

"Matisse in Morocco." *Connoisseur*, 211, 846 (August 1982), 74-86.

Henri Matisse Über Kunst. Zurich: Diogenes Verlag, 1982. (German translation of *Matisse on Art*.)

"Signs and Symbols in Traditional Metal Art of the Western Sudan." In *The Art of Metal in Africa*, edited by M.-T. Brincard, pp. 19-30. New York: The African-American Institute, 1982.

"Objects, Objectivity, and Centricity." *African Arts*, 16, 2 (February 1983), 25, 96-97.

"Preface." In *El Negro*, by Raphael Alberti and Robert Motherwell. Bedford, N.Y.: Tyler Graphics, Ltd., 1983.

Matt Phillips. New York: Marilyn Pearl Gallery, 1983.

Artists Choose Artists II. New York: CDS Gallery, 1983.

Robert Motherwell. New York: Abbeville Press, 1983. (Co-author with Dore Ashton.)

Review of *Jazz*, by Henri Matisse, and *Cinéma calendrier du coeur abstrait. Maisons*, by Tristan Tzara. *Artforum*, 20, 6 (February 1984), 72-73.

"The Spell of the Primitive." *Connoisseur*, 214, 871 (September 1984), 124-131.

"Matisse and the Fauves." In "Primitivism" in *20th Century Art: Affinity of the Tribal and the Modern*, edited by William Rubin. Vol. 2, pp. 211-29. New York: The Museum of Modern Art, 1984. (German translation, "Matisse und die Fauvisten," in *Primitivismus in der Kunst des*

zwanzigsten Jahrhunderts, Munich, Prestel-Verlag, 1984, pp. 218-247. Italian translation, "Matisse e i fauves," in *Primitivismo nell'arte del XX secolo*, vol. 1, Milan, Arnoldo Mondadori, 1985, pp. 211-240. French translation, "Matisse et les fauves," in *Le primitivisme dans l'art du 20e siècle: les artistes modernes devant l'art tribal*, Paris, Flammarion, 1987, pp. 211-239; 2nd French ed., 1991, vol. 1, 211-239.)

Reviews of *The Golden Age: Dutch Painters of the Seventeenth Century*, by Bob Haak; *Images of a Golden Past: Dutch Genre Painting of the 17th Century*, by Christopher Brown; *19th-Century Art*, by Robert Rosenblum and H.W. Janson; *Cézanne and the End of Impressionism*, by Richard Shiff; *A toute épreuve*, by Paul Eluard and Joan Miro. *Artforum*, 23, 4 (December 1984), 2-3, 76-77, 79.

"The Evocation of Unseen Forces." *The Sciences*, 25, 4 (July-August 1985), 52-53.

"Robert Motherwell's Collage Prints." In *Robert Motherwell: The Collaged Image*, pp. 7-25. Minneapolis: The Walker Art Center, 1985.

"New Masters." *Connoisseur*, 216, 890 (March 1986), 76-83.

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- “Bravura Brushwork: Susan Rothenberg.” *The Wall Street Journal*, 7 October 1985, 20.
- “The Worst Great Painter of the 19th Century: Renoir at the Museum of Fine Arts.” *The Wall Street Journal*, 10 October 1985, 30.
- “The Language of Straight Lines: 'Contrasts of Form' at MOMA.” *The Wall Street Journal*, 25 October 1985, 29.
- “Christmas Books: Art.” *The Wall Street Journal*, 3 December 1985, 28.
- “How Can You Not Like Jennifer Bartlett?” *The Wall Street Journal*, 11 December 1985, 28.
- “Snaking Through Modern Sculpture.” *The Wall Street Journal*, 24 December 1985, 7.
- “Staring at Fischl.” *The Wall Street Journal*, 6 January 1986, 18.
- “Chuck Close Discovers Finger Painting.” *The Wall Street Journal*, 18 March 1986, 28.
- “Abstract Master Embraces the Figure [Anthony Caro].” *The Wall Street Journal*, 20 May 1986, 26.
- “The Graphic Jasper Johns.” *The Wall Street Journal*, 25 June 1986.
- “Italian 'Primitive,' Pre-Hitler Realists: Enzo Cucchi and German Drawings at the Guggenheim.” *The Wall Street Journal*, 1 July 1986.
- “Sticks and Stones: Richard Long at the Guggenheim, David Hockney at the International Center of Photography.” *The Wall Street Journal*, 26 September 1986, 28.
- “From Flashing Signs to the Furniture Look.” *The Wall Street Journal*, 28 October 1986, 32.
- “Art Auction: Spike Sells Out, Wistfully.” *The Wall Street Journal*, 10 November 1986, 20.
- “Morris Louis at MOMA.” *The Wall Street Journal*, 19 November 1986, 30.
- “A Rare Look at Matisse's Early Years.” *The Wall Street Journal*, 2 December 1986, 30.
- “Van Gogh's Last, Turbulent Work at Met Museum.” *The Wall Street Journal*, 11 December 1986, 30.
- “Christmas Books: Art.” *The Wall Street Journal*, 16 December 1986, 32.
- “From the Attic to the Brooklyn Museum: 'The Machine Age in America, 1918-1941,' and 'The Pursuit of Beauty: Americans and the Aesthetic Movement.'” *The Wall Street Journal*, 6 January

1987, 26.

“David Salle: Neither a Hoax Nor a Genius.” *The Wall Street Journal*, 29 January 1987, 26.

“Angst and Introspection: Oskar Kokoschka Retrospective at the Guggenheim.” *The Wall Street Journal*, 4 February 1987, 28.

“Jasper Johns: New Paintings, 'The Seasons'.” *The Wall Street Journal*, 27 February 1987, 12.

“Paul Klee at MOMA: A Show Worth the Wait.” *The Wall Street Journal*, 10 March 1987, 28.

“Old Artists, New Styles.” *The Wall Street Journal*, 25 March 1987, 28.

“Pop Piety: The Sanctification of Warhol.” *The Wall Street Journal*, 7 April 1987, 32.

“Breaking the Rules: Sculptor Nancy Graves.” *The Wall Street Journal*, 17 April 1987, 13.

“Apples to Video: Retro at the Whitney.” *The Wall Street Journal*, 29 April 1987.

“The Gallery: Getting Small at MOMA.” *The Wall Street Journal*, 19 May 1987, 28.

“All Things Big and Small: Joan Miro's Vast Vision.” *The Wall Street Journal*, 28 May 1987, 28.

“The Wyeth Show: Of Hype and Helga.” *The Wall Street Journal*, 12 June 1987, 12.

“Major German Exhibition Shows Off the Art of Today: Documenta 8, Sculpture Project.” *The Wall Street Journal*, 13 August 1987.

“Smithsonian Goes Underground . . . With Museums for African and Asian Art.” *The Wall Street Journal*, 6 October 1987, 32.

“Stargazing: MOMA puts Stella in Retrospective: Frank Stella, Works from 1970 to 1987.” *The Wall Street Journal*, 22 October 1987, 36.

“The Gallery: The Real Lucian Freud.” *The Wall Street Journal*, 11 November 1987, 24.

“The Gallery: Georgia O'Keeffe Centennial Show.” *The Wall Street Journal*, 19 November 1987, 28.

“Christmas Books: A Holiday Sampler: Art.” *The Wall Street Journal*, 8 December 1987, 34.

“Assessing an Enigmatic Painter: Anselm Kiefer Retrospective at Art Institute of Chicago.” *The Wall Street Journal*, 16 December 1987, 25.

“The Gallery: Faking it for Real.” *The Wall Street Journal*, 22 January 1988.

“The Restless Wunderkind: David Hockney Retrospective.” *The Wall Street Journal*, 29 February 1988, 19.

“L.A.'s Growing Art Scene.” *The Wall Street Journal*, 9 March 1988, 24.

“A Cézanne Treasure.” *The Wall Street Journal*, 16 March 1988, 28.

“The Gallery: Joan Mitchell, East Europe's Avant-Garde.” *The Wall Street Journal*, 29 March 1988, 28.

“Bold, Original Abstraction [Elizabeth Murray].” *The Wall Street Journal*, 15 June 1988, 22.

“The Gallery: A Trio of Paris Shows on Japan.” *The Wall Street Journal*, 12 July 1988, 30.

“Around the World in One Day: Venice Biennale.” *The Wall Street Journal*, 2 August 1988, 18.

“The Gallery: The Fifties Through French Eyes.” *The Wall Street Journal*, 9 August 1988, 25.

“Braque from Beginning to End.” *The Wall Street Journal*, 17 August 1988, 18.

“What's News in the Early Fall Art Season.” *The Wall Street Journal*, 28 September 1988, 22.

“The Gallery: Philip Guston.” *The Wall Street Journal*, 5 October 1988, A30.

“The Gallery: Small But Special Look at Poussin.” *The Wall Street Journal*, 10 November 1988, A20.

“The Gallery: The Heretical Art of Gerhard Richter.” *The Wall Street Journal*, 22 November 1988, A18.

“Intellect Over Inclination: Umberto Boccioni, Francisco Ribalta.” *The Wall Street Journal*, 2 December 1988, A13.

“Christmas Books: A Holiday Sampler: More Art.” *The Wall Street Journal*, 6 December 1988, A22.

“Degas Retrospective: The Master on View at New Met Galleries.” *The Wall Street Journal*, 27 December 1988, A9.

“Courbet Reconsidered: A Revolutionary Revisited.” *The Wall Street Journal*, 28 December 1988, A5.

“The Gallery: Warhol, Superstar and Artist.” *The Wall Street Journal*, 21 February 1989, A18.

“Museums Merged, Feud or No: Fine Arts Museums of San Francisco.” *The Wall Street Journal*, 6 March 1989, A10.

“Making the Gallery Rounds.” *The Wall Street Journal*, 22 March 1989, A12.

“The Gallery: MOMA's 'Artist's Choice'.” *The Wall Street Journal*, 26 April 1989, A14.

“The View from the Cutting Edge: Whitney Museum Biennial.” *The Wall Street Journal*, 10 May 1989, A16.

“Global Art, Getting the Big Picture: Magiciens de la Terre.” *The Wall Street Journal*, 25 July 1989, A16.

“Impressionist Gems in Philadelphia: Annenberg Exhibits.” *The Wall Street Journal*, 4 August 1989, A 6.

“New Faces in Fiction.” *The Wall Street Journal*, 30 August 1989, A8.

“The Making of a Modern Art Revolution. Picasso and Braque: Pioneering Cubism.” *The Wall Street Journal*, 26 September 1989, A24.

“Madrid Treasures at Met: Velazquez.” *The Wall Street Journal*, 11 October 1989, A16.

“Savoring the Flavor of Everyday Life. 'A Careless Widow and Other Stories' by V.S. Pritchett, 'After You've Gone' by Alice Adams.” *The Wall Street Journal*, 13 November 1989, A8.

“Christmas Books: A Holiday Sampler: Art.” *The Wall Street Journal*, 5 December 1989, A20.

“X-Ray View of Classical CDs.” *The Wall Street Journal*, 20 December 1989, A12.

“The Gallery: Grandiose and Apocalyptic.” *The Wall Street Journal*, 24 January 1990, A12.

“Park Avenue Art at the Met: The Gelman Collection.” *The Wall Street Journal*, 16 March 1990, A12.

“Matisse's Sojourn in Exotic Morocco: Matisse in Morocco.” *The Wall Street Journal*, 21 March 1990, A12.

“Decades of Decay: 'The New Sculpture, 1965-1975'; 'Culture and Commentary.’” *The Wall Street Journal*, 25 April 1990, A12.

“Life in Soft and Sharp Focus: 'Friend of My Youth' by Alice Munro, 'At the Gates of the Animal Kingdom' by Amy Hempel.” *The Wall Street Journal*, 7 May 1990, A12.

“A Passionate Eccentric: Albert Pinkham Ryder at the National Museum.” *The Wall Street Journal*, 9 May 1990, A12.

“The Gallery: Blacks in American Art.” *The Wall Street Journal*, 25 May 1990, A15.

“Soviet Artists in America: Toiling for Dollars ... And Looking Like Provincials. 10 + 10: Contemporary Soviet and American Painters.” *The Wall Street Journal*, 12 June 1990, A18.

“Impressive Impressionists: The Passionate Eye and Masterpieces of Impressionism and Post-Impressionism.” *The Wall Street Journal*, 2 July 1990, A7.

“Mixed-Up-Media: The Same New Thing. The Biennale.” *The Wall Street Journal*, 25 July 1990, A10.

“Figuring the Abstraction: De Stael Retrospective at the Phillips Collection.” *The Wall Street Journal*, 8 August 1990, A9.

“The Gallery: Hans Hofmann Retrospective.” *The Wall Street Journal*, 14 August 1990, A14.

“An Abundance of Nudes: Renoir: The Great Bathers.” *The Wall Street Journal*, 26 September 1990, A14.

“Boob Tubes and Microchips in a New Light: 'From Receiver to Remote Control: The TV Set'; 'Information Art: Diagramming Microchips'.” *The Wall Street Journal*, 5 October 1990, A16.

“Mexican Art Over Three Millenia.” *The Wall Street Journal*, 9 October 1990, A20.

“The Gallery: High and Low at MoMA.” *The Wall Street Journal*, 24 October 1990, A10.

“The Gallery: 'Wild Beasts' and Their Landscape.” *The Wall Street Journal*, 20 November 1990, A18.

“Titian in Almost All His Glory.” *The Wall Street Journal*, 28 November 1990, A20.

“Christmas Books: A Holiday Sampler: Art.” *The Wall Street Journal*, 4 December 1990, A16.

“Abstracting Reality: Robert Rauschenberg: The Silkscreen Paintings, 1962-64.” *The Wall Street Journal*, 23 January 1991, A10.

“Trying to Be With It: Jacques Lipchitz: A Life in Sculpture.” *The Wall Street Journal*, 1 March 1991, A6.

“CDs: A Guide to the Guide.” *The Wall Street Journal*, 11 March 1991, A12.

“Encore for Master Draftsman: The Drawings of Jasper Johns.” *The Wall Street Journal*, 18

March 1991, A12.

“The Gallery: Aunt MoMA's '40s Cache.” *The Wall Street Journal*, 1 April 1991, A10.

“Pluralistic and Perky: The Whitney Biennial.” *The Wall Street Journal*, 22 May 1991, A12.

“From Tribal to Global Village. Africa Explores: 20th-Century African Art.” *The Wall Street Journal*, 24 June 1991, A9.

“Impressionists, Expressionists, Degenerates: Art Book Roundup.” *The Wall Street Journal*, 5 July 1991, A5.

“Utterly Abstract: Ad Reinhardt.” *The Wall Street Journal*, 9 August 1991, A7.

“North American Indian Art and Ritual.” *The Wall Street Journal*, 17 October 1991, A20.

“Art From All Over in the Time of Columbus. Circa 1492: Art in the Age of Exploration.” *The Wall Street Journal*, 31 October 1991, A20.

“Christmas Books: A Holiday Sampler: Art.” *The Wall Street Journal*, 3 December 1991, A12.

“Schools of Paris: French Art in New York.” *The Wall Street Journal*, 23 December 1991, A7.

“Armchair Activism at MOMA: Dislocations.” *The Wall Street Journal*, 31 December 1991, A5.

“Art: A Pioneer of Abstraction [Stuart Davis].” *The Wall Street Journal*, 15 January 1992, A10.

“MoMA Gets Former CBS CEO's Art Trove: The William S. Paley Collection.” *The Wall Street Journal*, 3 March 1992, A12.

“A Painter's Life Revealed in Correspondence: 'Letters of Gustave Courbet' edited by Petra ten-Doesschate Chu.” *The Wall Street Journal*, 29 May 1992, A9.

“An Artist's Life Seen Through Still Lives: Picasso and Things.” *The Wall Street Journal*, 15 July 1992, A11.

“The Gallery: Matisse Takes Over MoMA.” *The Wall Street Journal*, 23 September 1992, A12.

“This Is Not a Hype: Magritte.” *The Wall Street Journal*, 5 October 1992, A10.

“A History of Love: 'The Culture of Love: Victorians to Moderns' by Stephen Kern.” *The Wall Street Journal*, 28 January 1993, A12.

SELECTED PAPERS AND PUBLIC LECTURES

“A University Collects.” Inauguration of Stephen C. O'Connell as President, University of Florida, October 1968.

“Matisse's *Back IV*: Imagery and Sources.” College Art Association Annual Meeting, Boston, January 1969.

“Cézannesque Phases in the Art of Matisse.” Faculty Arts and Civilization Seminar, University of Florida, January 1969.

“The Visual Arts of the Sub-Saharan Peoples of Africa: Symbolism and the Mechanics of Style.” National Endowment for the Arts faculty development seminar at Bethune-Cookman College, Daytona, Florida, May 1969.

“Matisse in 1911: At the Crossroads of Modern Painting.” 22nd International Congress of the History of Art, Budapest, September 1969.

“Method in the Study of African Art: Form as Symbol.” National Gallery of Art, in conjunction with the College Art Association Annual Meeting, Washington, D.C., January 1970.

“Sexuality and Cosmogony in African Sculpture.” Faculty Arts and Civilization Seminar, University of Florida, May 1970.

“Matisse's *Jazz*: Sources and Symbolism.” College Art Association Annual Meeting, New York City, January 1973.

“Graphic Sign into Sculptural Form in Dogon Architecture.” Third Triennial Symposium on Traditional African Art, Columbia University, New York City, April 1974.

“Recurrent Themes in the Art of Matisse.” Baltimore Museum of Art, March 1976.

“The Kneeling Woman, Menial and Matriarch: The Luba of Zaire.” Symposium on The Image of Woman in African Art, Harvard University, Cambridge, Mass., April 1976.

“Motifs and Metaphors in the Art of Matisse.” Smithsonian Institution, Matisse symposium, Washington, D.C., December 1976.

“Matisse and Bergson.” College of Letters, Wesleyan University, Middletown, Connecticut, March 1977.

“Cubism as a Form of Poetic Syntax.” College of Letters, Wesleyan University, Middletown, Connecticut, March 1977.

“The Significance of Matisse's Subject Matter: A Reevaluation.” National Gallery of Art, Washington, D.C., October 1977.

“Matisse's Paintings, 1910-1930: Instinct and Intellect.” The Museum of Modern Art, New York City, November 1978.

“Form and Symbol in the Art of Matisse.” New York Studio School, New York City, February 1979.

“African Art and African Philosophy.” University of Southern Louisiana, April 1980.

“Matisse and Modernism.” University of Southern Louisiana, April 1980.

Panelist, Symposium on Problems of Method in Twentieth Century Studies, Center for

Advanced Study in the Visual Arts, National Gallery of Art, Washington, D.C., January 1981.

“Delacroix and Morocco.” School of Visual Arts Summer Program in Morocco, Tangier, July 1981.

“Matisse and Morocco.” School of Visual Arts Summer Program in Morocco, Tangier, July 1981.

“Another Look at Cubism.” Bard College, Annandale-on-Hudson, New York, October 1981.

“Narrative and Ethical Structures in African Art.” Black Art and Literature Series in honor of the City University of New York's 20th anniversary, Brooklyn, New York, December 1981.

Moderator and Panelist. “African Arts in and out of Context.” Brooklyn College Humanities Institute, New York City, December 1981.

“Matisse in Morocco.” School of Visual Arts, New York City, March 1982.

“Matisse in Morocco.” Kean College, New Jersey, April 1982.

“Primitive Art: Its Effects on Modern French Art.” International Foundation for Art Research, New York City, April 1982.

Panelist, “The Social Responsibility of the Artist.” Symposium at The Cooper Union, New York City, April 1982.

Workshop Leader, Visual Arts, “Arts in Transition: Creative Responses.” Co-sponsored by the Congressional Arts Caucus, the U.S. Conference of Mayors, and the Brooklyn College Humanities Institute, Brooklyn, New York, April 1982.

Moderator, “Africa and the African Diaspora.” Symposium sponsored by the Brooklyn College Humanities Institute, Brooklyn, New York, May 1982.

“Kafka and the Kafkaesque.” “Kafka Unorthodox” symposium, The Cooper Union, New York City, March 1983.

“The Creation of Symbols in the Art of Matisse.” Bard College, Matisse symposium, Annandale-on-Hudson, N.Y., May 1983.

“Abstraction and Style in the Art of Robert Motherwell.” Albright-Knox Art Gallery, Buffalo, New York, October 1983.

Panelist, “Ethics in the Art World.” International Art Critics Association symposium, New York Cultural Center, New York City, May 1984.

“Matisse and the Creation of Symbols.” Matisse symposium, Kimbell Art Museum, Fort Worth, Texas, June 1984.

“The Art of Robert Motherwell.” Seattle Art Museum, Seattle, Washington, August, 1984.

“Bonnard and Matisse.” Dallas Museum of Art, Dallas, Texas, October 1984.

“Matisse: Themes and Variations.” For the Arts Council of Great Britain, at The Royal Art Society, London, October 1984.

“The Creation of Symbols in the Art of Matisse.” Courtauld Institute, London, October 1984.

“Primitive Art and Modern Art.” St. Martin's School of Art, London, October 1984.

“Bonnard in the History of Twentieth Century Art.” Slade School of Fine Art, University of London, October 1984.

“Style and Abstraction in the Art of Robert Motherwell.” Solomon R. Guggenheim Museum, New York City, January 1985.

“Primitive Art and Modern Art: Points of Contact.” C.W. Post College, February 1985.

“Matisse: Themes and Variations.” The Museum of Modern Art, New York City, March 1985.

“The Discovery of Primitive Art.” Dallas Museum of Art, Dallas, Texas, June 1985.

“The Art of Robert Motherwell.” Walker Art Center, Minneapolis, October 1985.

“The Art of Robert Motherwell.” Sioux City Art Center, Sioux City, Iowa, February 1986.

“Style and Abstraction in the Art of Robert Motherwell.” Dartmouth College, Hanover, N.H., May 1986.

“Matisse and the Creation of Symbols.” The Metropolitan Museum of Art, New York City, October 1986.

Panelist, “Aspects of Modernism.” Symposium, Boston Athenaeum, Boston, January 1987.

“Matisse's Technique.” Columbia University School of the Arts, New York City, February 1987.

“The Sculpture of Matisse.” Recent Scholarship and Criticism in Modern Sculpture symposium, Meadows Museum and Gallery, Southern Methodist University, Dallas, Texas, April 1987.

“The Art of Robert Motherwell.” Hurlbutt Gallery, Greenwich Public Library, Greenwich, Connecticut, May 1987.

“Les Sujets de Matisse: Thèmes et Variations.” Musée Matisse, Carrefour Universitaire Méditerranéen, Nice, France, June 1987.

“Tribal Art and Modern Art.” Otis-Parsons School of Art, Los Angeles, February 1988.

“Invitation à Jack Flam” lectures: “Matisse et la Création des Symboles” and “La Sculpture de Matisse.” Musée National d'Art Moderne, Centre Georges Pompidou, Paris, France, April 1988.’

“Henri Matisse: Sculptor?” New York Studio School, New York, October 1988.

Discussant, session on “Europe and Africa: Africa and Europe.” College Art Association Annual Meeting, San Francisco, February 1989.

“Questions of Meaning in Abstract Painting.” Julia Babson Annual Lecture, Montclair Art Museum, Montclair, New Jersey, October 1989.

Guest Participant, “Pioneering Cubism” Seminar. The Museum of Modern Art, New York, November 1989.

“Artists Visions.” Series of four lecture-interviews with artists Nancy Graves, Robert Motherwell, Kenneth Noland, and Philip Pearlstein. Sponsored by the 92nd Street Y and the Solomon R. Guggenheim Museum, New York. Given at the Guggenheim Museum, November 1989.

“Interpreting Matisse.” Daniel H. Silberberg lecture series, Institute of Fine Arts, New York University, February 1990.

“Maurice Prendergast and French Painting.” Whitney Museum of American Art, New York, June 1990.

“Matisse's Method.” The Metropolitan Museum of Art, New York, June 1990.

“Matisse and the Idea of Fauvism.” Symposium on the Fauve Landscape, Los Angeles County Museum of Art, October 1990.

“Matisse's Method.” Otis-Parsons School of Art, Los Angeles, October 1990.

“Matisse: The Hierarchy of Sensations.” Weatherspoon Art Gallery, University of North Carolina, Greensboro, October 1990.

“Interpreting Modern Painting.” New York Studio School, New York, November 1990.

“The New Pluralism: Is it Really New?” and “Matisse's Method.” Wichita State University, Wichita, April 1991.

Moderator, “African Art as a Political and Social Statement.” International Symposium on 20th Century African Art, The Center for African Art, New York, October 1991.

“Seurat: Mind over Matter.” The Cosmopolitan Club, New York, October 1991.

Panelist, “Museums and Exhibitions.” National Symposium on Art Criticism, National Gallery of Art, Washington, D.C., October 1991.

“Seurat.” The New York Studio School, New York, November 1991.

“Matisse, Sculptor?” The State University of New York at Purchase, April 1992.

“Rethinking Matisse.” CUNY Academy for the Humanities and Sciences, New York, October 1992.

“Crosscurrents of Modernism: Innovation and Reaction,” and “Matisse's Method.” Salas Nacionales de Cultura, Buenos Aires, Argentina, November 1992.

“Matisse's Late Work.” The Museum of Modern Art, New York, November 1992.

“The Revival of Prints in Post-War America: The Case of Robert Motherwell.” Symposium on the Role of Prints in American Art, Graduate Center, CUNY, December 1992.

Panelist, “On Matisse: Critical Conversations II.” Triangle Artists Workshop, New York, January 1993.

“Matisse” and “The Sculpture of Picasso.” Christie's Art Course, New York. January and March 1993.

Co-chairman of Symposium, “Robert Motherwell: A Modern Artist in America.” Henri Peyre Institute for the Humanities, CUNY, New York, March 1993.

“Matisse: Image into Sign.” The St. Louis Art Museum, April 1993.

“Matisse and the Barnes Mural.” National Gallery of Art, Washington, D.C., May 1993.

“Myths of Impressionism” and “Van Gogh.” Christie's Art Course, New York, September and October 1993.

“Baudelaire and Matisse.” Symposium, “Charles Baudelaire: The Poet and his Painters,” Heckscher Museum, Huntington, Long Island, October 1993.

“Cézanne and the Reinvention of Painting.” The Hermitage Foundation, Chrysler Museum of Art, Norfolk, Virginia, November 1993.

“Reflections on Impressionism.” The New York Studio School, New York, December 1993.

“The Art of Matisse” and “Picasso and Matisse as Sculptors.” Christie's Art Course, New York, January and March 1994.

“Twentieth Century Art in America: An Overview.” Sotheby's Course in American Art, New York, March 1994.

“The Evolution of the Barnes Murals” and “Matisse and the Barnes Murals.” Philadelphia Museum of Art, March 1994.

“How Pictures Acquire Meaning.” Phi Beta Kappa Lecture, Brooklyn College, May 1994.

“Myths of Impressionism,” “Forms of Impressionism,” and “Van Gogh.” Christie's Art Course, New York, September and October 1994.

Panelist, “Origins of Impressionism.” Symposium sponsored by Christie's Education and Bard School of Curatorial Studies, New York, October 1994.

“The Art of Matisse” and “Picasso and Matisse as Sculptors.” Christie's Art Course, New York, January and February 1995.

“Matisse and *The Joy of Life*.” Philadelphia Museum of Art, April 1995.

“The Question of André Derain.” New York Studio School, New York, May 1995.

“Myths of Impressionism,” “Forms of Impressionism,” and “Van Gogh.” Christie's Art Course, New York, October 1995. (Repeated 1996-1999.)

“Style and Abstraction in the Art of Robert Motherwell.” Denver Art Museum, Denver, Colorado, November 1995.

“Late Matisse.” Symposium in Honor of Yves Bonnefoy, Graduate Center, CUNY, New York, April 1996.

Panelist, “*Cathedral* at the Cathedral.” Cathedral of St. John the Divine, New York, May 1996.

“Late Matisse.” High Museum of Art, Atlanta, October 1996.

“Issues in Impressionism,” “Impressionist Painting: Questions of Meaning,” and “Van Gogh: A Modern Icon.” Christie's Art Course, New York, October and November 1996.

“Abstract Expressionism and the Role of Painting in Modern Culture.” Museum of Contemporary Art, Tokyo, Japan, March 1997.

“Matisse and the Language of Signs.” Duncan Phillips Lecture, The Phillips Collection, Washington, D.C., March 1997.

Co-Organizer and Moderator, Symposium on “Art and the Sacred.” Cathedral of St. John the Divine, New York, March 1997.

“Picasso, Public and Private.” Symposium on. “Picasso and Modernism,” Graduate School and University Center, CUNY, February 1998.

“The African Object and Western Art.” Museum for African Art, New York, March 1998.

“Reading Pictures.” The Wolfe Institute, Brooklyn College, March 1998.

“Bonnard.” Panelist, New York Studio School, New York, April 1998.

“Abstraction versus Figuration in American Painting: The Case of Judith Rothschild.” Metropolitan Museum of Art, New York, May 1998.

Panelist, “About Bonnard, A Panel on Pierre Bonnard.” The Museum of Modern Art, New York, October 1998.

“Edouard Manet: The Painter of Modern Life.” Christie’s Art Course, New York, October 1998.

“Endgames.” Matisse and Picasso Symposium, Kimbell Art Museum, Fort Worth, Texas, February 1999.

“Beckmann and Matisse.” Beckmann in Paris Symposium, St. Louis Art Museum, February 1999.

“Questioning Realities: The Twentieth-Century Drawing.” Pierpont Morgan Library, New York, June 1999.

“Ingres and Matisse.” Ingres and Portraiture, an International Symposium, Metropolitan Museum of Art, New York, October 1999.

“Artists in Paris Before the Great War.” Metropolitan Museum of Art, New York, March 2000.

“The Variety of Matisse’s Imagery.” Matisse Revisited Symposium, Denver Art Museum, April 2000.

Panel Moderator, “American Drawing in the Mid-Twentieth Century: A Symposium.” The Museum of Modern Art, New York, December 2000.

“Matisse’s Ultimate Method.” Lecture at the Baltimore Museum of Art, April 2001.

“Matisse et Picasso devant la mort.” Lecture at Galeries Nationales du Grand Palais, Paris, November 2002.

Organizer and Chairperson, “Matisse Picasso: A Symposium.” The Museum of Modern Art, New York, March 2003.

Co-Organizer and Moderator, “Matisse Picasso: Poetry, Prose, Letters, and Film.” The Museum of Modern Art, New York, April 2003.

“On the Development of Judith Rothschild’s Paintings.” Von der Heydt-Museum, Wuppertal, Germany, November 2003.

“Henri Matisse and the American Cut-Out.” American Cutout Symposium, New York Studio School, November 2003.

“Writing about Matisse and Picasso.” Brooklyn College Alumni Association, March 2004.

“The Paintings of Judith Rothschild.” Galerie Gmurzynska, Cologne, Germany, May 2004.

“Henri Matisse: Fauve?” Matisse et Derain à Collioure Symposium. Musée d’art moderne de Céret, June 2005; also modified version at Musée Matisse, Le Cateau-Cambrésis, October 2005.

“Matisse’s Representations of Women: The Feminine and the Eternal-Feminine.” Kunstsammlung Nordrhein-Westfalen, Düsseldorf, December 2005.

“Matisse in Transition: Around Laurette.” Norton Museum of Art, West Palm Beach, Florida, January 2006.

“Picasso, Primitivism, and American Art.” Picasso and American Art Symposium, Whitney Museum of American Art, New York, October 2006.

“Picasso’s Women and American Artists.” Picasso at the Whitney Museum Conference, New York, November 2006.

“André Derain and the Idea of Modern Art.” Statens Museum for Kunst, Copenhagen, Denmark, April 2007.

“Drawing Connections, Framing Questions.” Morgan Library and Museum, New York, November 2007.

“African Art and Modernism.” Metropolitan Museum of Art, New York, February 2008.

Panelist, “The Artist as Philanthropist.” Art Basel Conversations, Miami, Florida, December 2008.

Panelist, “Pierre Bonnard: Possessive Space.” New York Studio School, February 2009.

Panelist, “Rethinking Oceanic Art.” Los Angeles County Museum of Art, February 2009.

“Courbet, ethnographie, réalisme et vérité.” Courbet, peinture et politique colloquium, Université de Franche-Comté, Saline Royale d’Arc-et-Senans, September 2009.

Keynote Address, “Modernist Primitivism: The Heart of the Matter.” Symposium, African Art, Modernist Photography, and the Politics of Representation, University of Maryland, College Park, and The Phillips Collection, Washington, D.C., November 2009.

Panelist, “Matisse Radical Invention.” Art Institute of Chicago, April 2010.

“Matisse and Sublimation.” Scholars Day Presentation, Museum of Modern Art, New York, September 2010.

“A Feminine Mystique: The Special Qualities of the Cone Matisses.” Gertrude and David Fogelson Lecture, The Jewish Museum, New York, May 2011.

Moderator, “Artist’s Archives.” Symposium co-sponsored by the Dedalus Foundation and the Council of Artists Foundations, New York, October 2011.

Panelist, Symposium on Artist-Endowed Foundations. Hauser Center for Nonprofit Organizations, Harvard University, November 2011.

Panelist, “Warhol Board Stops Authenticating: Issues and Fallout.” International Foundation for Art Research, New York, December 2011.

“Picasso as Draftsman: Reinventing the World.” Two Seminars given at The Frick Collection, New York, December 2011.

Moderator, “Artist Oral History: Strategies and Goals.” Symposium at the Museum of Modern Art, New York, March 2012.

Panelist, “Catalogues Raisonnés: An Exploration of the Model.” Symposium sponsored by the

Art Dealers Association of America, Park Avenue Armory, New York, March 2012.

Panelist, "To Authenticate or Not to Authenticate." Symposium co-Sponsored by the Catalogue Raisonné Scholars Association and Christie's, New York, March 2012.

Panelist, "Robert Motherwell." American Association of Art Appraisers, New York, April 2012.

Panelist, "The Art of the Original: Authenticity in the Age of Reproduction." Symposium at New York University Law School Art Law Society, April 2012.

Panelist, "Authenticity Issues and the Law." Symposium at the Appraisers Association of America Art Law Day, at New York University, November 2012.

Panelist, "Sponsoring Oeuvre Documentation." Seminar for Artist-Endowed Foundation Leaders at the New School for Public Engagement, November 2012.

Co-organizer, speaker, and panel moderator, "Art, Memory, and Historical Consciousness," symposium on oral history at The Museum of Modern Art, New York, November 2012. Co-sponsored by the Dedalus Foundation, The Museum of Modern Art Archives, and the Columbia University Center for Oral History.

"Thinking with the Hand: Six Centuries of Drawings." The Frick Collection, New York, January 2013.

"Courbet's Modernity." New York Studio School, March 2013.

"How, When, and Why African Art Came to New York: A Conversation." With Yaelle Biro, Metropolitan Museum of Art, New York, June 2013.

"History, Goals, and Programs of the Dedalus Foundation." The Artist As Philanthropist Symposium, Sponsored by the Henry Moore Foundation, London, October 2013.

"Robert Smithson 2.0." New York Studio School, March 2014. Panelist, with Phyllis Tuchman and Yasmil Raymond.

"The New Life of the Catalogue Raisonné" Keynote lecture, New York University Law School Symposium, Art Crime and Cultural Heritage: Fakes, Forgeries, and Looted and Stolen Art." New York University Law School, June 2014.

Moderator, Panel on "The Artist as Educator, Exploring two Identities." Co-sponsored by the Dedalus Foundation and the New York City Museum Educators Roundtable (NYCMER), New York, October 28, 2015.

"On the Importance of Giving Opinions." Session on Art and the Law, 59th Conference, Union Internationale des Avocats, Valencia, Spain, October 30, 2015.

Moderator. "Robert Motherwell." Archives of American Art, Washington, D.C., December 5, 2015.

Moderator, Panel on "Connecting the Drips: The Restoration of Three Jackson Pollock Paintings." With James Coddington, Jennifer Hickey, Pepe Karmel. The Dedalus Foundation, New York, March 2, 2016.

"Running an Artist-Endowed Foundation." A Thoughtful Approach to Establishing a Foundation, symposium organized by JP Morgan Chase, New York, March 8, 2016.

The Aspen Institute Artist-Endowed Foundations Initiative, Seminar on Strategy for New Artist

Foundation Leaders. Panelist in sessions on Legacy, Stewardship, Public Benefit, and Governance. New York, June 6, 2016.

"Clifford Ross in Conversation with Jack Flam and Phong Bui." *The Brooklyn Rail*, September 13, 2016.

"Closed Door Session: Post-Litigation Leadership: Reflections on Lessons Learned: Estate Settlement, Art Authentication, and Copyright Infringement." The Aspen Institute Artist-Endowed Foundations Initiative, Issues & Innovations in Practice and Policy, Morgan Library and Museum, New York, November 7, 2016.

Panelist, Intellectual Property Session. The Aspen Institute Artist-Endowed Foundations Initiative, Leaders Seminar. Richard Avedon Foundation, New York, May 2017.

"Donald Judd and Yayoi Kasuma." Presentation with Judith E. Stein, Judd Foundation, New York, October 2017.

"Motherwell and Kootz." Lecturer and Panel Moderator, for Symposium in conjunction with the exhibition, *Dealer's Choice: The Samuel Kootz Gallery 1945-1966*. Fralin Museum of Art, University of Virginia, Charlottesville, November 2017.

"An Appreciation: Charles C. Bergman (1933-2018)." And Panelist, session on "Fiduciary Concerns: Conversations with Artists about their Intentions." 2018 Artist-Endowed Foundations Leadership Forum. MoMA PS1, New York, November 18, 2018.

Panelist. "Artists Extend Their Reach." Organized by *The Brooklyn Rail*, Brooklyn, N.Y., January 30, 2019.

Panelist. "Artists and Collectors' Estates: Legacy or Issue." Liberalex International Art Law Conference. Christie's, New York, September 19, 2019.

Speaker. "Reprography Rights and Image Stewardship," Artist-Endowed Foundations Leadership Forum, Issues & Innovations in Practice & Policy. November 18, 2020, via Zoom.

"Abstract Expressionism in a Global Context." Conversation with Pepe Karmel. IFAR Evening, International Foundation for Art Research, New York, January 14, 2021, via Zoom.

Panelist. "A Tribute to Barbara Rose," New Social Environment #258, *The Brooklyn Rail*, March 19, 2021, via Zoom.

"Long-term Stewardship Planning." Seminar on Strategy for Artist-Endowed Foundation Leaders, May 4, 2021, via Zoom.

Panelist, "Abstract Cartography," New Social Environment #363, *The Brooklyn Rail*, August 13, 2021, via Zoom.

"Graham Nickson. Time in its Place." Public Program, with Christina Kee. New York Studio School, November 6, 2024.

PRINCIPAL RADIO AND TELEVISION INTERVIEWS:

Interviewed by Diane Kelder on "Writer's Review," CUNY Television, October 1987.

"Images of Blacks in American Art." Interview on "The Eleventh Hour," WNET-TV, New York, May 1990.

"Computer Art." Interview on "Future Watch," Cable News Network, November 1990.

Interview about Robert Motherwell, “All Things Considered,” National Public Radio, July 1991.
Interviews. In “Robert Motherwell and the Abstract Expressionists: Storming the Citadel,” in the Public Broadcasting System's “American Masters” series. First broadcast nationally, August 1991.

Interview about Kwakiutl Potlatches, Mark Forsyth Program, Canadian Broadcasting Corporation, January 1992.

Interview for, “Great Artists of the Twentieth Century: Henri Matisse,” British Broadcasting Corporation series, March 1998.

“Matisse and Picasso.” The Todd Mundt Show. National Public Radio, March 2003.

“Picasso, Derain et Matisse.” Jean Daive, Peinture Fraîche. France-Culture, June 2005.

“Come Together, Surviving Sandy, Year 1.” Interviewed with Phong Bui, by Zoe Floud, Art Wave, WKCR, December 2013.

Interviews in, “Matisse et Picasso: La couleur et le dessin.” Directed by Jarmila Buzkova, French TV 5, broadcast May 2014.

“\$80 Million Con.” Interviewed by Anderson Cooper, on *60 Minutes*. Broadcast May 22, 2016.

Interviews in, “Artistic License to Steal.” *American Greed*, CNBC. Broadcast August 20, 2018.

Interviewed in, “Fancy Galleries, Fake Art.” NPR Podcast, produced by Gisele Regatao for “Reveal.” Broadcast January 25, 2019.

Interviewed in, “Becoming Matisse.” BBC Documentary, directed by Hugo McGregor. Broadcast April 2020.

Interviewed in, “Made You Look: A True Story About Fake Art.” Documentary directed by Barry Avrich. Broadcast April 2020.