

Labels list for Object Package: IM-JKO-EXH-Circus/Cinema/Performance

Object Number52.21

Label Type: *Wall Label Extended* **Label Color:** *White*

Jacques Lipchitz

American (born Lithuania), 1891–1973

Toreador, 1914–15

Bronze

The John Cowles Foundation Fund 52.21

Having met Picasso in 1913, Lipchitz was among the first sculptors to extend the principles of Cubist painting to sculpture. In 1914 he took a trip to Madrid and Mallorca, Spain, and began work on some models for Spanish-themed sculptures, including Toreador. According to the artist's account, the bronze was inspired by the famous bullfighter José Gómez Ortega, known as "Joselito el Gallo" (Little Joe the Rooster). Still a teenager, Joselito introduced a new daredevil technique into bullfighting, which required him to remain statue-like during the bull's charge and avoid the deadly horns by a surprise move in the last split second. Joselito remained victorious for years, until a bull stabbed him to death in 1920 at age twenty-five.

Object Number58.33

Label Type: *Wall Label Extended* **Label Color:** *White*

Juan Gris

Spanish, 1887–1927

Seated Harlequin, c. 1920

Oil on canvas

Gift of Mr. and Mrs. John Cowles 58.33

Harlequin is a character in the Commedia dell'arte, a form of Italian theater in which masked actors perform broad, humorous sketches. Most figures in commedia are based on social stereotypes of 1500s Italy. Harlequin is a mischievous servant dressed in a diamond-patterned costume who vies against the clown character Pierrot for the love of Colombina, a servant girl.

Gris and other modern artists—including Picasso—commonly used Harlequin and other Commedia dell'arte figures as subject matter. The layered meanings of Harlequin fit well with the Cubist configuration of the figure from different viewpoints, where no one fixed perspective is shown.

Recent conservation of this picture was made possible by a generous contribution from Al and Dena Naylor through the Adopt-a-Painting program.

Object Number61.6

Label Type: *Wall Label Extended* **Label Color:** *White*

Walt Kuhn

American, 1877–1949

Sandy, 1946

Oil on canvas

The John R. Van Derlip Fund 61.6

Walt Kuhn's works exhibit a realism that was dramatically new in the early years of the 1900s, and which continued to be a major stylistic characteristic for the artist throughout the thirties and forties. Kuhn designed costumes for circuses and theatrical productions and chose subjects from the people he met there. Sandy portrays a clown in his costume and Pierrot hat. All background is eliminated, emphasizing the bright, simple colors, bold brushstrokes, and the subject's revealing posture. The clown was a favorite motif of 20th-century painting, an expression of tragedy and man's lost dignity hidden behind a mask of makeup. Kuhn clarified the significant meaning behind the seemingly simplistic clown with his artist statement: "If all those who go to my show see nothing but the subject, then my whole endeavor as an artist is in vain."

Labels list for Object Package: IM-JKO-EXH-Circus/Cinema/Performance

Object Number74.36.10 **Label Type: Wall Label Extended Label Color: White**

James VanDerZee

American, 1886–1983

Portrait of an Actor, Harlem, 1929 (printed 1974)

From "Eighteen Photographs" portfolio

Gelatin silver print (printed 1974)

The Stanley Hawks Memorial Fund 74.36.10

VanDerZee famously documented the lives of African Americans living in Harlem, New York City, in the 1920s and 1930s, including many artists, authors, musicians, and actors, such as this unnamed actor in a dapper suit. The Harlem Renaissance of the early 20th century saw artists and intellectuals from the black community form a new creative culture in Harlem, pushing the boundaries of art and influencing the future of art on a national and international level.

Object Number77.68.3 **Label Type: Wall Label Extended Label Color: White**

August Sander, Photographer

German, 1876–1964

Gunther Sander, Printer

Circus Artists, Cologne, 1926

Gelatin silver print

The Mr. and Mrs. Harrison R. Johnston Jr. Fund 77.68.3

In this image, the cast of circus performers, situated unmistakably offstage, is seen as individuals with everyday human expressions. We are given a rare glimpse into their lives that we would not be able to see from a seat in the audience. Sander was known to allow the subjects of his portraits time to relax before posing, giving them the opportunity to reveal their true personalities and present themselves as they chose to be seen. The way each sitter looks at the camera tells more about his or her disposition than a simple snapshot could.

Object Number82.28.20 **Label Type: Wall Label Extended Label Color: White**

Edward Steichen

American (born Luxembourg), 1879–1973

The Isadora Duncan Dancers of Moscow, 1929

From "Vanity Fair," April 1929

Gelatin silver print (printed 1929)

Bequest of Edward Steichen by direction of Joanna T. Steichen and George Eastman House 82.28.20

Isadora Duncan was an American modern dancer and choreographer who toured with Loie Fuller (whose inventive signature dance, reinterpreted in the form of a sculptural lamp, can be seen in this gallery). Both Duncan and Fuller are considered founders of modern dance. The lighting in this photograph highlights the dancers' bare skin and flowing garments to create texture and drama, a method Steichen used as one of the first modern fashion photographers. Duncan's unique dance style emphasized freedom of the body and a move away from the rigidity of ballet. She was inspired by the art and dress of classical Greece, performing barefoot and with draping, flowing costumes to allow for natural movement.

Object Number83.166.12 **Label Type: Wall Label Extended Label Color: White**

Clement Haupers

American, 1900–1982

Night Club Dancers, Paris, 1928

Pen and brush and ink on paper

Gift of Dr. and Mrs. John E. Larkin, Jr. 83.166.12

Following his studies at the Minneapolis School of Art (now Minneapolis College of Art and Design), Minnesota native Clement Haupers studied in Paris at the Grande Chaumière and at Académie Colarossi, two schools that catered to visiting American artists. While there, he frequented the raucous and risqué Parisian nightclubs, making lively, spontaneous drawings of the female dancers and other performers. Their partial nudity and the artist's on-the-spot execution bring to mind similar depictions of nightlife and performers by French artist Henri de Toulouse-Lautrec in the 1890s.

Labels list for Object Package: IM-JKO-EXH-Circus/Cinema/Performance

Object Number86.18.2

Label Type: *Wall Label Extended* **Label Color:** *White*

Robert Frank

American (born Switzerland), born 1924

Valencia (Bullfight), 1950

Gelatin silver print

The Christina N. and Swan J. Turnblad Memorial Fund 86.18.2

What has been a venerated tradition in Spanish culture, the bullfight, is seen here from a modern perspective. Frank obscures the costumed toreador, eliminates human facial expressions, and makes the sword-stabbed bull the focal point of the photograph. In doing so, he offers an unromantic look at a sport that remains popular in Spain, despite outcry against the inhumane treatment of animals.

Object Number98.276.12.7

Label Type: *Wall Label Extended* **Label Color:** *White*

T. Lux Feininger, Photographer

American, 1910–2011

Rudolf Kicken Gallery, Publisher

Bauhaus Band, c. 1929

From "Bauhaus I" portfolio, 1985. Per Accession form:

Double Set: Portfolio #6 and #7, published by Rudolf Kicken Gallery, 1984-85. Set no. 15 in an edition of 70. Each set comprised of 10 photographs.

Gelatin silver print (printed 1984)

The Modernism Collection, gift of Norwest Bank Minnesota 98.276.12.7

T. Lux Feininger studied photography and painting at the Bauhaus art and design school in Dessau, Germany, starting in 1926.

He also participated in the Bauhaus student jazz band, three members of which are shown here. Feininger produced several photographs documenting the band as well as the experimental theater productions of Bauhaus students. These images provide a window into the creative, experimental, humorously antic world the artist would have known during his time at the Bauhaus, a school that became recognized for incorporating fine arts, craft, and technology in its pragmatic approach to design.

Object Number98.276.76

Label Type: *Case Label Internal* **Label Color:** *White*

Raoul-Francois Larche

French, 1860–1912

Table lamp, c. 1900

Gilt bronze

The Modernism Collection, gift of Norwest Bank Minnesota 98.276.76

American dancer Loie Fuller (1863–1928) developed her own modern dance in Paris in the 1890s, becoming famous for her "Serpentine Dance," which created its effect from the swirling motion of her fluid garments. On November 5, 1892, Fuller made her debut at the Paris music hall the Folies Bèrgere. She designed a special podium with movable mirrors and rows of colored lightbulbs. She overwhelmed the audience with this kaleidoscopic combination of light, color, and motion. The French sculptor François-Raoul Larche designed several Fuller lamps, including this one, to capture the spirit of her famous dance.

Object Number2002.113

Label Type: *Wall Label Extended* **Label Color:** *White*

Pablo Picasso

Spanish (active France), 1881–1973

After the Lance, 1959

Après la Pique

Color linocut; Edition of 50, plus 20 AP

Gift of the Harriet Hanley Estate 2002.113

In 1958, Picasso moved with Jacqueline Roque (who would become his second wife in 1961) to the Château de Vauvenargues in the South of France. There they were close to the village of Vallauris, which had recently begun to permit bullfighting. Picasso and Roque were passionate about the bullfight, and he now returned to this subject, which had fascinated him earlier in his career.

Après la Pique depicts the moment when the picador (on the blindfolded horse) has thrust his sharpened lance into the bull's neck to weaken its shoulder muscles. For this dynamic image of power and struggle, Picasso chose the relief printmaking technique of linoleum cut, using this simple medium to explore form and contrast in expressive ways.

Labels list for Object Package: IM-JKO-EXH-Circus/Cinema/Performance

Object Number2009.20

Label Type:

Label Color:

Fernand Léger

French, 1881–1955

La Fin du monde, filmée par L'Ange N.-D. (The End of the World, Filmed by the Angel of Notre Dame)

Blaise Cendrars

Éditions de la Sirène, Paris

Color pochoir (gouache) illustrations, line block prints of ink drawings, and letterpress; bound volume; Edition of 1,200

The Putnam Dana McMillan Fund 2009.20

La Fin du monde was originally developed as a screenplay by the modernist poet and author Blaise Cendrars, but it was published as a novel when funding for the film project fell through. Conceived as a satire, Cendrars's story features God in the guise of an American industrialist, who out of sheer boredom orchestrates an apocalyptic war on earth for the amusement of the god Mars.

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Fernand Léger, collaborating with his friend Cendrars, contributed a series of witty, exuberant Cubist-inspired illustrations and other designs for the project. His illustrations are hand colored in gouache with brush and stencils. Léger also designed the book's experimental typography, which he skillfully merged with his illustrations to reflect the chaotic vigor of modern life. Like Cendrars, Léger was captivated by the creative possibilities of filmmaking and set the tempo and progression of the book's illustrations to simulate the fast-paced rhythm and dynamic nature of a motion picture.

Object Number2014.124.1

Label Type: Wall Label Extended **Label Color:** White

Max Beckmann

German, 1884–1950

Der Ausrufer, from "Jahrmarkt", 1921 (published 1922)

Jahrmarkt (Annual Fair)

Drypoint; From deluxe edition of 75 on Japan paper

Gift of Alfred and Ingrid Lenz Harrison in celebration of the 100th anniversary of the Minneapolis Institute of Arts 2014.124.1

Max Beckmann's Jahrmarkt (Annual Fair) is a series of prints that imagines the world as a traveling carnival teeming with an eclectic cast of actors, dancers, and circus entertainers who perform in the theater of life. Beckmann casts himself as a carnival barker in this print, the series' opening image, ringing a small bell to announce the show, and cajoling viewers to enter the Circus

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Beckmann, a curious realm of outsiders and misfits. Many of the characters are friends and acquaintances of the artist; he even includes his wife, Minna, in the series, who famously appears along with Beckmann balancing on a tightrope. As the scenes of the portfolio unfold, a pageant of players takes the stage: a sharpshooter, a snake charmer, exotic dancers, and other circus performers.

The series was inspired in part by Beckmann's visits to the Prater, a Viennese amusement park, where he observed and sketched the performers and visitors alike. Celebrated for its incisive observations on the human condition, Jahrmarkt is a brilliant example of Beckmann's mature graphic style and a seminal publication of German Expressionism.

Object Number2014.124.2

Label Type:

Label Color:

Max Beckmann

German, 1884–1950

Garderobe, from "Jahrmarkt", 1921 (published 1922)

Jahrmarkt (Annual Fair)

Drypoint; From deluxe edition of 75 on Japan paper

Gift of Alfred and Ingrid Lenz Harrison in celebration of the 100th anniversary of the Minneapolis Institute of Arts 2014.124.2

Labels list for Object Package: IM-JKO-EXH-Circus/Cinema/Performance

Object NumberB.82.1

Label Type:

Label Color:

Henri Matisse
French, 1869–1954
Edmond Vairel , (stencils)
Draeger Frères, Paris, France
Jazz, 1947

Henri Matisse
Tériade

Color pochoir (stencilled) illustrations; lithographed text; Edition of 270, plus 20 HC
Gift of Bruce B. Dayton B.82.1

Henri Matisse's intuitive approach to art is brilliantly realized in Jazz, his best known and most compelling book project. Inspired by Matisse's own memories of the circus, folk tales, and voyages, the book's vivid hand-painted illustrations are chromatic and rhythmic improvisations, the visual equivalent of jazz music distilled into pure form. He created the images by cutting paper that had first been painted with gouache (opaque watercolor), a process he called "drawing with scissors." His cut-paper designs were then converted into metal stencils, which provided the guides for the hand-painting process. The text is Matisse's own musings on various topics, printed from his own handwriting.

Object NumberB.83.18

Label Type: Case Label Internal

Label Color: White

Vassily Kandinsky
Russian, 1866–1944
F. Bruckmann , (woodcuts)
Poeschel and Trepte
Sounds, 1913

Klänge

Vassily Kandinsky

R. Piper & Co.

Color woodcuts, black and white woodcuts; letterpress; Edition of 345

Gift of Bruce B. Dayton B.83.18

Klänge (Sounds) evokes the range of Vassily Kandinsky's artistic vision, from Russian folk art and Viennese Art Nouveau (Jugendstil) to his pioneering abstractions, which profoundly influenced the direction of 20th-century art. Featuring poems written by the artist, the book explores the correlation between the senses of sight and hearing. Kandinsky was believed by some to have had synesthesia, a condition in which individuals may "hear" color or "see" sounds. Though it was never confirmed that he possessed this ability, Kandinsky advanced the idea of a visual music, the painterly equivalent of a symphony, which is simultaneously seen and heard. Kandinsky intended his poems for Sounds to be read aloud, and in fact the Zurich Dadaists recited them as part of their raucous performances at the Cabaret Voltaire, a popular nightclub and center for avant-garde entertainment.

Object NumberL2014.234.2

Label Type: Wall Label Extended

Label Color: White

Milton Avery
American, 1885–1965
Acrobats, 1931

Gouache on paper

Myron Kunin Collection of American Art L2014.234.2

Working with watercolor and gouache (opaque watercolor) on paper inspired Avery to produce simplified, spontaneous, and fluid designs. He used these unpretentious materials to depict the subject of urban entertainment, and his Theater series focused on acrobats, jugglers, singers, and dancers. Seen against a dark background, the lithe bodies of a male and female performer, rendered in flat, curved forms, balance in poses that are both graceful and playful.

Labels list for Object Package: IM-JKO-EXH-Circus/Cinema/Performance

Object NumberL2014.234.25 **Label Type:** Wall Label Extended **Label Color:** White

John Steuart Curry

American, 1897–1946

The Flying Codonas, 1933

Oil on canvas

Myron Kunin Collection of American Art L2014.234.25

Frustrated by economic troubles caused by the Great Depression (1929–39), Curry spent three months in 1932 traveling with the Ringling Brothers and Barnum & Bailey Circus as it embarked upon its spring tour, stopping in several states on the East Coast. He was particularly taken by the strength and bravery of the aerialists, and executed numerous sketches of the trapeze acts of the Flying Codonas troupe in rehearsal and performance; his interest in these performers continued after he returned home, and he adapted many sketches drawn on site at the circus into finished paintings and prints.

Object NumberL2014.234.54 **Label Type:** Wall Label Extended **Label Color:** White

Walt Kuhn

American, 1877–1949

Angna Enters, 1924

Oil on canvas

Myron Kunin Collection of American Art L2014.234.54

Walt Kuhn, who designed sets and costumes and directed musical acts for Broadway revues, developed relationships with many entertainers of the day. This personal understanding of his subjects is reflected in his portraits of individuals from circus and theater troupes. Angna Enters, the so-called Dance Mime, became internationally known during the 1920s for her unique performance style, which incorporated character vignettes, political satire, and modern dance.

Object NumberL2014.234.62 **Label Type:** Wall Label Extended **Label Color:** White

Reginald Marsh

American, 1898–1954

Star Burlesque, 1933

Tempera on Masonite

Myron Kunin Collection of American Art L2014.234.62

The star, dancing before grim figures in the audience, has the classical proportions of a Greek or Renaissance sculpture, yet her spangled G-string transforms what might otherwise have been a nude into a naked woman. Marsh's subjects embody a revolt against Victorian prudery, as they trade delicate draped garments for showy ruffles. In depicting these working-class entertainments, Marsh revealed the blatant sexuality of the new American society.

Object NumberL2014.234.66 **Label Type:** Wall Label Extended **Label Color:** White

Elie Nadelman

American, 1885–1946

Acrobat, 1916

Bronze

Myron Kunin Collection of American Art L2014.234.66

Acrobats, aerialists, and athletes were compelling subjects for the sculptor Elie Nadelman, who was fascinated by individuals that inhabited the margins of mainstream society. Moreover, the bodies of these figures presented Nadelman with the challenge of depicting movement. Acrobat, a somewhat tubular male figure wearing a bodysuit, represents suspended movement—and the relationship among balance, stability, and the force of gravity that is crucial to the success of such performers.

Object NumberP.11,603

Label Type:

Label Color:

Emma Bormann

Austrian, 1877–1974

Circus, c. 1920–1925

Woodcut

Anonymous Gift, 1938 P.11,603

Labels list for Object Package: IM-JKO-EXH-Circus/Cinema/Performance

Object NumberP.11,747

Label Type: Wall Label Extended **Label Color:** White

El Lissitzky (Lazar Markovich Lissitzky)

Russian, 1890–1941

Leunis & Chapman, Hannover, Germany

Troublemaker, 1920-1921 (published 1923)

Zankstifter

Plate seven from *Figurines: The Three-Dimensional Design of the Electro-Mechanical Show: Victory over the Sun*

Figurines: The Three-Dimensional Design of the Electro-Mechanical Show: "Victory over the Sun", Leunis & Chapman, Hannover, Germany, 1923

Leunis & Chapman, Hannover, Germany

Color lithograph; Edition of 75

Gift of J.B. Neumann, 1941 P.11,747

This work is part of a series of lithographs that El Lissitzky published as a portfolio. They were partially inspired by images of puppets he had created the previous year. The series is based on an avant-garde Futurist-inspired opera called *Victory over the Sun* (1913), which was cryptically described as an "electromechanical peep show." The unconventional opera included nonsense lyrics written by Aleksei Kruchenykh; music by H. W. Matyushim; and sets and costumes designed by Kazimir Malevich.

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In describing the print portfolio, Lissitzky stated: "The text of the opera compelled me to preserve something of the anatomy of the human body in my puppets. The color of the individual sections of these pages are to be regarded . . . as equivalent to materials; that is to say when the designs are put into effect, the red, yellow, or black parts of the puppets are not painted correspondingly, but rather are they made in corresponding material, for example, in bright copper, dull iron, and so on. The further adaptation and application of the ideas and forms set down here I leave to others while I proceed to my next task."

Object NumberP.12,554

Label Type: Wall Label Extended **Label Color:** White

Pablo Picasso

Spanish (active France), 1881–1973

Atelier Roger Lacourière, Paris, France

The Large Bullfight, with Female Bullfighter, September 8, 1934

La Grande corrida, avec femme torero

Atelier Roger Lacourière, Paris, France

Etching on vellum; Edition of 50 (1939, unsigned), plus 5 proofs

The Miscellaneous Works of Art Purchase Fund P.12,554

Emerging from Spanish tradition, the bullfight is a central and symbolic theme in Picasso's work. Since the 19th century, there have been women with legendary careers as bullfighters. Picasso's female bullfighter appeared in his work only between 1933 and 1935, with each representation bearing the face of his mistress Marie-Thérèse Walter. Among Picasso's largest prints, *La Grande corrida* presents the passion, violence, and drama of the bullfight as a metaphor for his deteriorating relationship with his wife, Olga, and his desire for Marie-Thérèse. First printed in 1939, the etching was never formally published, but fifty unsigned impressions are known. Mia's impression is one of only three printed on vellum (calfskin).

Object NumberP.13,788

Label Type: Wall Label Extended **Label Color:** White

Jacques Villon

French, 1875–1963

The Small Equilibrist, 1914

Le Petit Equilibriste

Drypoint; Edition of 50

The John R. Van Derlip Fund, 1966 P.13,788

Though nearly impossible to decipher, Jacques Villon's composition portrays a circus equilibrist (acrobat) performing a handstand. The nearly abstract image bears the strong influence of the Cubism of Picasso and Braque, in which forms are fragmented and reassembled in multiple, shifting points of view. Here, Villon creates a complex pattern of alternating dark and light planes that simultaneously describes the subject while heightening the ambiguity of the depicted space. A sense of motion is implied by the flickering arrangement of darks and lights.

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Object NumberP.69.161

Label Type: Wall Label Extended **Label Color:** White

Conrad Felixmüller
German, 1897–1977
The Acrobat, 1921

Drypoint and etching; Edition of 5

The Mr. and Mrs. Hall James Peterson Fund P.69.161

Conrad Felixmüller came to prominence in Germany in the late 1910s when the emotional intensity of Expressionism began to give way to a more objective vision of modern life. The Acrobat depicts a female trapeze artist who poses for the artist while a clown steals her spot on the trapeze and swings over her head, much to the delight of the crowd behind them. Felixmüller seemed drawn to the circus, a separate realm where the bizarre and unusual were commonplace. Indeed, this topsy-turvy world seemed an apt metaphor for the chaotic conditions that wracked German society in the wake of World War I.

Object NumberP.74.3.2

Label Type:

Label Color:

Heinrich Campendonk
German, 1889–1957
Seated Harlequin, 1922
Sitzender Harlekin

Woodcut; Not published

Gift of funds of Miss Flora Grabow P.74.3.2

Object NumberP.98.33.32

Label Type: Wall Label Extended **Label Color:** White

Piet (Pieter) Zwart
Dutch, 1885–1977

International Film Festival, 1928

ITF: Internationale Tentoonstelling op Filmgebied

Color photolithograph

The Modernism Collection, gift of Norwest Bank Minnesota P.98.33.32

Piet Zwart's poster advertises an avant-garde film festival at The Hague in Holland, with offerings from nine countries.

International film festivals were a new attraction in the late 1920s and signaled the emergence of film as a form of modern art. As a designer, Zwart was particularly influenced by the geometric arrangements and primary colors common to the modernist De Stijl movement as well as the avant-garde typographic experimentation of Russian Constructivism.