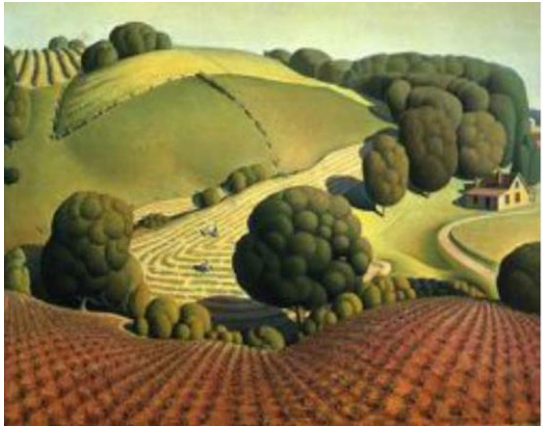


List of objects proposed for protection under Part 6 of the Tribunals, Courts and Enforcement Act 2007 (protection of cultural objects on loan)

**America after the Fall: Painting in the 1930's**  
**25 February 2017 to 4 June 2017**

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<p><b>Artist:</b> Grant Wood</p> <p><b>Title:</b> Young Corn</p> <p><b>Date:</b> 1931</p> <p><b>Medium:</b> Oil on Masonite</p> <p><b>Dimensions:</b> Size: 61 x 75.9 cm</p> <p><b>Lent by:</b> Cedar Rapids Community School District, On Loan To The Cedar Rapids Museum Of Art 2500 Edgewood Rd. NW Cedar Rapids IA IA 52405 USA</p>	
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<p><b>Provenance:</b> Grant Wood's <i>Young Corn</i> was a student commission for the Cedar Rapids Community School District as a memorial to Linnie Schloeman</p> <p>Linnie E. Schloeman was the first woman Superintendent of schools in Benton County. Grant Wood's famous "Young Corn" painting was painted as a memorial to Linnie E. Schloeman. Linnie was a junior high math teacher at Wilson Junior High in Cedar Rapids. Her students and a few teachers collected around \$200 and asked Grant Wood to paint a tribute "Young Corn" at the time of her death in 1930. The sight of the painting is in Iowa County north of High Amana across from the Lenex Cemetery where she is buried.</p> <p><b>*Note that this object has a complete provenance for the years 1933-1945</b></p>
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List of objects proposed for protection under Part 6 of the Tribunals, Courts and Enforcement Act 2007 (protection of cultural objects on loan)

**America after the Fall: Painting in the 1930's**  
**25 February 2017 to 4 June 2017**


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<p><b>Artist:</b> Arthur Dove</p> <p><b>Title:</b> Swing Music (Louis Armstrong)</p> <p><b>Date:</b> 1938</p> <p><b>Medium:</b> Oil and wax emulsion on canvas</p> <p><b>Dimensions:</b> Size: 44.8 x 65.7 cm Framed: 48.3 x 66.7 cm</p> <p><b>Lent by:</b> The Art Institute of Chicago 111 South Michigan Avenue Chicago IL 60603-6404 USA</p>	
<p><b>Provenance:</b> The artist; Alfred Stieglitz Collection, New York; bequeathed through Georgia O'Keeffe to The Art Institute of Chicago, 1949.</p> <p><i>*Note that this object has a complete provenance for the years 1933-1945</i></p>	

List of objects proposed for protection under Part 6 of the Tribunals, Courts and Enforcement Act 2007 (protection of cultural objects on loan)

**America after the Fall: Painting in the 1930's**  
**25 February 2017 to 4 June 2017**

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<p><b>Artist:</b> Georgia O'Keeffe</p> <p><b>Title:</b> Cow's Skull with Calico Roses</p> <p><b>Date:</b> 1931</p> <p><b>Medium:</b> Oil on canvas</p> <p><b>Dimensions:</b> Size: 91.5 x 61 cm Framed: 94.3 x 64.5 cm</p> <p><b>Lent by:</b> The Art Institute of Chicago 111 South Michigan Avenue Chicago IL 60603-6404 USA</p>	 <p>Alfred Stieglitz Collection, gift of Georgia O'Keeffe, 1947.712, The Art Institute of Chicago</p>
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**Provenance:**


Given by the artist to the Art Institute through the Alfred Stieglitz Collection, 1947.

**\*Note that this object has a complete provenance for the years 1933-1945**

List of objects proposed for protection under Part 6 of the Tribunals, Courts and Enforcement Act 2007 (protection of cultural objects on loan)

**America after the Fall: Painting in the 1930's**  
**25 February 2017 to 4 June 2017**

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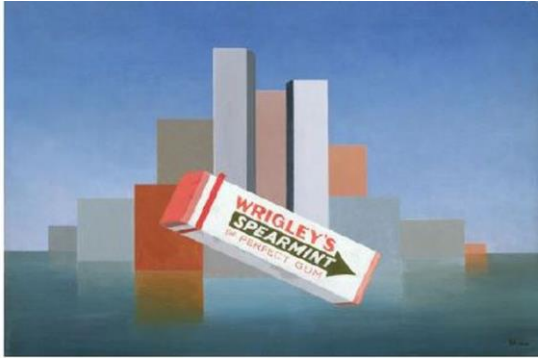
<p><b>Artist:</b> Ilya Bolotowsky</p> <p><b>Title:</b> Study for the Hall of Medical Sciences mural at the 1939 World's Fair in New York</p> <p><b>Date:</b> 1938/39</p> <p><b>Medium:</b> Oil on canvas</p> <p><b>Dimensions:</b> Size: 76.2 x 121.9 cm Framed: 82.9 x 128.3 cm</p> <p><b>Lent by:</b> The Art Institute of Chicago 111 South Michigan Avenue Chicago IL 60603-6404 USA</p>	
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<p><b>Provenance:</b> The artist (b.1907, d.1981); sold through the Washburn Gallery, New York, to the Art Institute of Chicago, 1977.</p> <p><i>*Note that this object has a complete provenance for the years 1933-1945</i></p>
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List of objects proposed for protection under Part 6 of the Tribunals, Courts and Enforcement Act 2007 (protection of cultural objects on loan)

**America after the Fall: Painting in the 1930's**  
**25 February 2017 to 4 June 2017**

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<p><b>Artist:</b> Charles Green Shaw</p> <p><b>Title:</b> Wrigley's</p> <p><b>Date:</b> 1937</p> <p><b>Medium:</b> Oil on canvas</p> <p><b>Dimensions:</b> Size: 76 x 114 cm Framed: 86.4 x 124.1 x 8.9 cm</p> <p><b>Lent by:</b> The Art Institute of Chicago 111 South Michigan Avenue Chicago IL 60603-6404 USA</p>	
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<p><b>Provenance:</b> Collection of the artist; bequeathed to Charles H. Carpenter, New Canaan, CT, 1974; [Washburn Gallery, c. 1974-1978], sold to the Art Institute of Chicago, 1978.</p> <p><b>*Note that this object has a complete provenance for the years 1933-1945</b></p>
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List of objects proposed for protection under Part 6 of the Tribunals, Courts and Enforcement Act 2007 (protection of cultural objects on loan)

**America after the Fall: Painting in the 1930's**  
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<p><b>Artist:</b> Charles Demuth</p> <p><b>Title:</b> ...And the Home of the Brave</p> <p><b>Date:</b> 1931</p> <p><b>Medium:</b> Oil and graphite on fiber board</p> <p><b>Dimensions:</b> Size: 75 x 60 cm Framed: 87.3 x 72.7 cm</p> <p><b>Lent by:</b> The Art Institute of Chicago 111 South Michigan Avenue Chicago IL 60603-6404 USA</p>	 <p>© 2016. The Art Institute of Chicago / Art Resource, NY/ Scala, Florence</p>
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<p><b>Provenance:</b> The artist; bequeathed to Georgia O'Keeffe, Abiquiu, New Mexico, and New York, N.Y., 1935; given by Georgia O'Keeffe to the Art Institute of Chicago, 1948.</p> <p><b>*Note that this object has a complete provenance for the years 1933-1945</b></p>
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List of objects proposed for protection under Part 6 of the Tribunals, Courts and Enforcement Act 2007 (protection of cultural objects on loan)

**America after the Fall: Painting in the 1930's**  
**25 February 2017 to 4 June 2017**

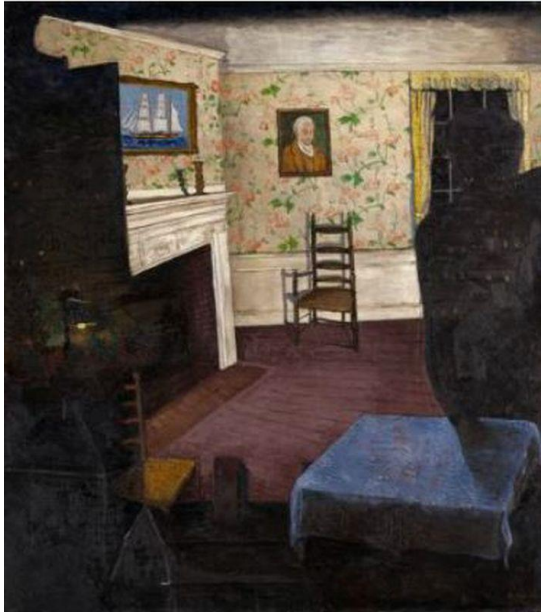
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<p><b>Artist:</b> John Steuart Curry</p> <p><b>Title:</b> Hogs Killing a Snake</p> <p><b>Date:</b> 1930</p> <p><b>Medium:</b> Oil on canvas</p> <p><b>Dimensions:</b> Size: 76.5 x 97 cm Framed: 93 x 113 cm</p> <p><b>Lent by:</b> The Art Institute of Chicago 111 South Michigan Avenue Chicago IL 60603-6404 USA</p>	
<p><b>Provenance:</b> The artist; to Associated American Artists (est. 1934); sold to the Art Institute in 1947.</p> <p><b>*Note that this object has a complete provenance for the years 1933-1945</b></p>	

List of objects proposed for protection under Part 6 of the Tribunals, Courts and Enforcement Act 2007 (protection of cultural objects on loan)

**America after the Fall: Painting in the 1930's**  
**25 February 2017 to 4 June 2017**

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<p><b>Artist:</b> Morris Kantor</p> <p><b>Title:</b> Haunted House</p> <p><b>Date:</b> 1930</p> <p><b>Medium:</b> Oil on canvas</p> <p><b>Dimensions:</b> Size: 94.3 x 84.5 cm Framed: 111.76 x 101.6 cm</p> <p><b>Lent by:</b> The Art Institute of Chicago 111 South Michigan Avenue Chicago IL 60603-6404 USA</p>	
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<p><b>Provenance:</b> The artist; purchased by the Art Institute in 1931</p> <p><b>*Note that this object has a complete provenance for the years 1933-1945</b></p>
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List of objects proposed for protection under Part 6 of the Tribunals, Courts and Enforcement Act 2007 (protection of cultural objects on loan)

**America after the Fall: Painting in the 1930's**  
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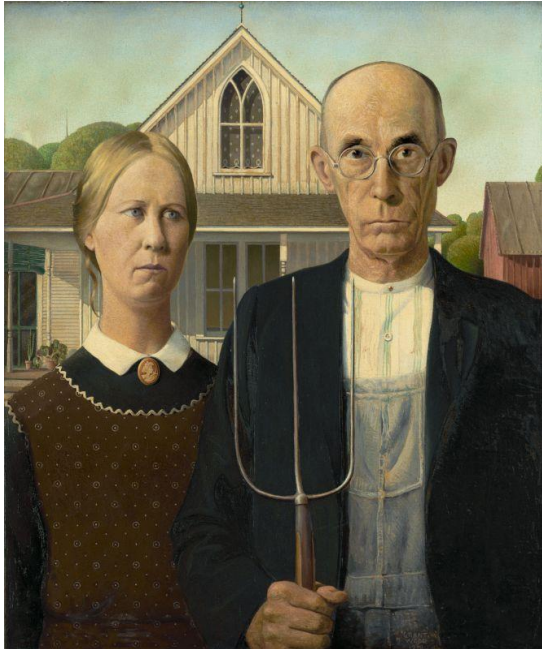
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<p><b>Artist:</b> Doris Lee</p> <p><b>Title:</b> Thanksgiving</p> <p><b>Date:</b> c. 1935</p> <p><b>Medium:</b> Oil on canvas</p> <p><b>Dimensions:</b> Size: 71 x 102 cm Framed: 86 x 116.8 x 6.7 cm</p> <p><b>Lent by:</b> The Art Institute of Chicago 111 South Michigan Avenue Chicago IL 60603-6404 USA</p>	 <p>© 2016. The Art Institute of Chicago / Art Resource, NY/ Scala, Florence</p>
<p><b>Provenance:</b> The artist; purchased by the Art Institute, 1935.</p> <p><b>*Note that this object has a complete provenance for the years 1933-1945</b></p>	

List of objects proposed for protection under Part 6 of the Tribunals, Courts and Enforcement Act 2007 (protection of cultural objects on loan)

**America after the Fall: Painting in the 1930's**  
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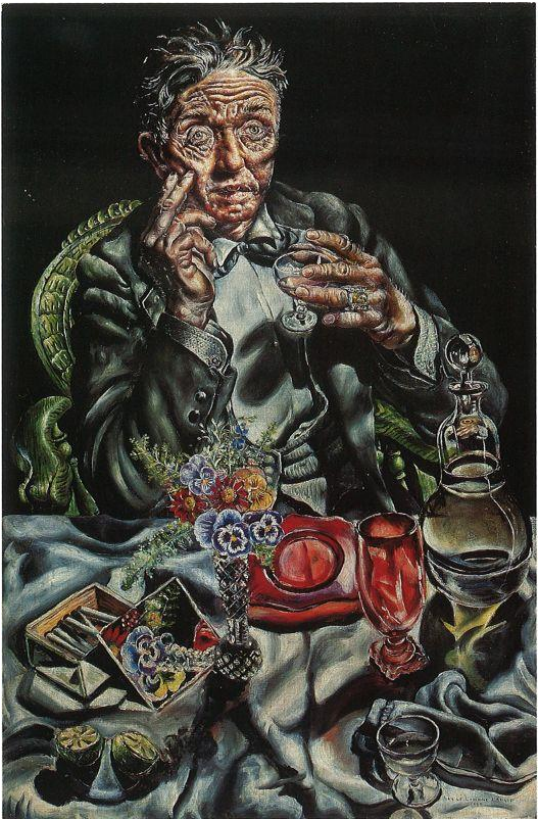
<p><b>Artist:</b> Grant Wood</p> <p><b>Title:</b> American Gothic</p> <p><b>Date:</b> 1930</p> <p><b>Medium:</b> Oil on Beaver Board</p> <p><b>Dimensions:</b> Size: 78 x 65 cm Framed: 91.1 x 80 x 8.3 cm</p> <p><b>Lent by:</b> The Art Institute of Chicago 111 South Michigan Avenue Chicago IL 60603-6404 USA</p>	 <p>Friends of American Art Collection, 1930.934, The Art Institute of Chicago</p>
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<p><b>Provenance:</b> The artist; sold to the Art Institute, November 1930.</p> <p><b>*Note that this object has a complete provenance for the years 1933-1945</b></p>
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List of objects proposed for protection under Part 6 of the Tribunals, Courts and Enforcement Act 2007 (protection of cultural objects on loan)

**America after the Fall: Painting in the 1930's**  
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<p><b>Artist:</b> Ivan Albright</p> <p><b>Title:</b> Self-Portrait</p> <p><b>Date:</b> 1935</p> <p><b>Medium:</b> Oil on canvas</p> <p><b>Dimensions:</b> Size: 77.2 x 50.5 cm Framed: 86.4 x 61 cm</p> <p><b>Lent by:</b> The Art Institute of Chicago 111 South Michigan Avenue Chicago IL 60603-6404 USA</p>	
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<p><b>Provenance:</b> Commissioned by Mary and Earle Ludgin, 1934, Chicago; bequeathed to the Art Institute, 1981.</p> <p>*Note that this object has a complete provenance for the years 1933-1945</p>
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<p><b>Artist:</b> Jackson Pollock</p> <p><b>Title:</b> Untitled</p> <p><b>Date:</b> c. 1938-41</p> <p><b>Medium:</b> Oil on linen</p> <p><b>Dimensions:</b> Size: 56.5 x 127.5 cm Framed: 59.7 x 130.8 cm</p> <p><b>Lent by:</b> The Art Institute of Chicago 111 South Michigan Avenue Chicago IL 60603-6404 USA</p>	
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<p><b>Provenance:</b> Bequeathed by the artist to Lee Krasner Pollock, New York, 1956; bequeathed to the Pollock-Krasner Foundation, 1984; sold through Joan T. Washburn Gallery, New York, to the Art Institute, 1988.</p> <p><b>*Note that this object has a complete provenance for the years 1933-1945</b></p>
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**America after the Fall: Painting in the 1930's**  
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<p><b>Artist:</b> Thomas Hart Benton</p> <p><b>Title:</b> Cotton Pickers</p> <p><b>Date:</b> 1945</p> <p><b>Medium:</b> Oil on canvas</p> <p><b>Dimensions:</b> Size: 81.3 x 121.9 cm</p> <p><b>Lent by:</b></p> <p>The Art Institute of Chicago 111 South Michigan Avenue Chicago IL 60603-6404 USA</p>	
<p><b>Provenance:</b></p> <p>The artist; Robert Schoelkopf Gallery, New York, by 1971; acquired by Sergio Stella, February 8, 1971, by trade; by descent in the family; consigned to Menconi &amp; Schoelkopf Fine Art, LLC, New York, 2012; sold to the Art Institute, 2013.</p> <p><b>*Note that this object has a complete provenance for the years 1933-1945</b></p>	

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**America after the Fall: Painting in the 1930's**  
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<p><b>Artist:</b> Grant Wood</p> <p><b>Title:</b> Daughters of Revolution</p> <p><b>Date:</b> 1932</p> <p><b>Medium:</b> Oil on Masonite</p> <p><b>Dimensions:</b> Unframed: 50.8 x 101.4 cm Framed: 66.6 x 117.9 cm</p> <p><b>Lent by:</b> Cincinnati Art Museum 953 Eden Park Cincinnati Ohio OH 45202 USA</p>	
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<p><b>Provenance:</b></p> <p>The artist; purchased by Maynard Walker, mid-1930s; purchased by Edward G. Robinson, Beverly Hills, CA, via Ferargil Gallery, late-1930s(?) – 1957(?); purchased by Stavros Niarchos, New York, from Edward G. Robinson, 1957 (?) to 1959; purchased by Cincinnati Art Museum, via M. Knoedler &amp; Co, New York, 1959.</p> <p><b>*Note that this object has an incomplete provenance for the years 1933-1945. Extensive research has been carried out in order to fill the gaps, but no further information has been found.</b></p> <p>Publications:</p> <p>W. M. Corn, Grant Wood: The Regionalist Vision, exhibition catalogue, Minneapolis, New York, Chicago, San Francisco, 1983-4, pl. 19</p> <p>E. Shanes, Pop Art, London, 2009, p. 13</p> <p>B. M. Roberts (et al.), Grant Wood: An American Master Revealed, exh. cat., Davenport Museum of Art, Davenport, 1995, cat. 26</p> <p>W. Garrison (ed.), A Treasury of Iowa Tales: Unusual, Interesting and Little Known Stories of Iowa, Nashville, 2000, n. 21</p> <p>S. Stich, Made in U.S.A.: an Americanization in modern art, the '50s &amp; '60s, exh. cat., University Art Museum,</p>
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Berkeley, 1987, p. 16, fig. 3

Featured on Cincinnati Art Museum website:


<http://www.cincinnatiartmuseum.org/about/blog/behind-the-scenes-in-conservation-daughters-of-revolution>



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**America after the Fall: Painting in the 1930's**  
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<p><b>Artist:</b> Joe Jones</p> <p><b>Title:</b> American Justice</p> <p><b>Date:</b> 1933</p> <p><b>Medium:</b> Oil on canvas</p> <p><b>Dimensions:</b> Unframed: 76.2 x 91.44 cm Framed: 93.03 x 107.32 x 5.08 cm</p> <p><b>Lent by:</b> The Columbus Museum of Art 480 East Broad Street Columbus Ohio OH 43215-3886 USA</p>	
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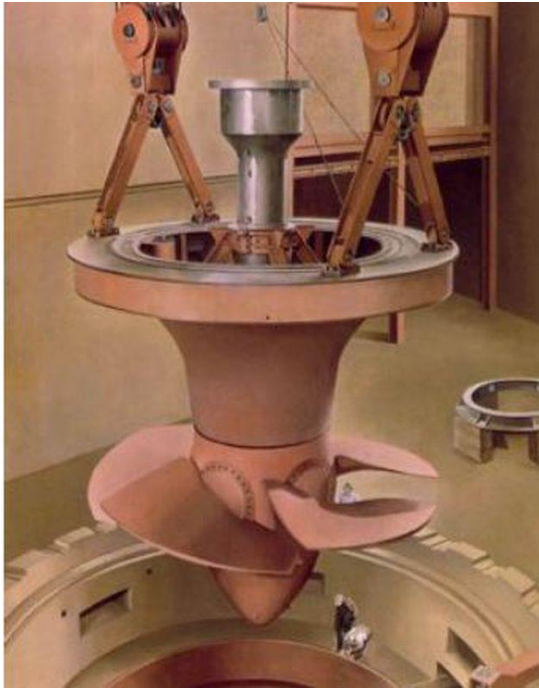
<p><b>Provenance:</b> Dr. Lawrence Ashby, Pekin, Illinois; purchased by F. B. Horowitz Fine Art Ltd, Minnesota, mid-1980s; purchased by Philip J. and Suzanne Schiller, US, mid-1980s; purchased by the Columbus Museum of Art, 2005</p> <p><b>*Note that this object has an incomplete provenance for the years 1933-1945. Extensive research has been carried out in order to fill the gaps, but no further information has been found.</b></p> <p><u>Publications:</u> F. K. Pohl, <i>In the Eye of the Storm: An Art of Conscience, 1930-70: Selections from the Collection of Philip J. &amp; Suzanne Schiller</i>, San Francisco, 1995, p. 126 D. Apel, <i>Imagery of Lynching: Black Men, White Women, and the Mob</i>, New Brunswick, 2004, p. 116 C. D. Higginbotham, <i>Saturday Night at the Savoy: Blackness and the Urban Spectacle in the Art of Reginald Marsh</i>, 2005, p. 350, fig. 51</p> <p>College Art Association Annual Conference, February 3-6, 2016, Washington DC 'Integrating Disruption: Acquiring the Philip J. and Suzanne Schiller Collection of American Social Commentary Art 1930-1970' M. Melissa Wolfe, St. Louis Art Museum</p>
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**America after the Fall: Painting in the 1930's**  
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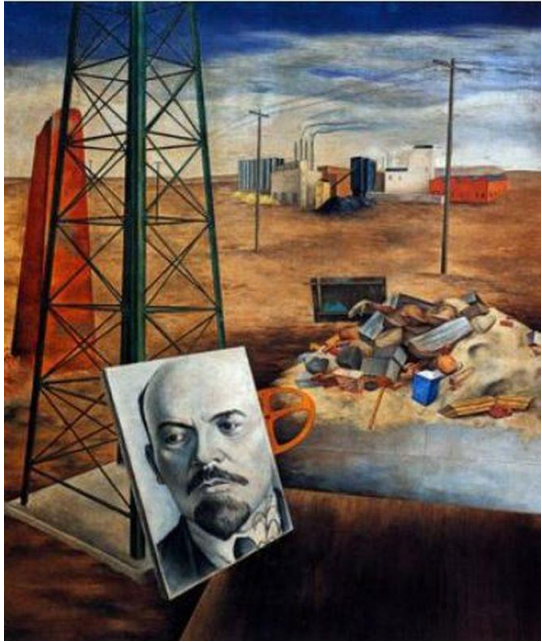
<p><b>Artist:</b> Charles Sheeler</p> <p><b>Title:</b> Suspended Power</p> <p><b>Date:</b> 1939</p> <p><b>Medium:</b> Oil on canvas</p> <p><b>Dimensions:</b> Size: 83.8 x 66 cm Framed: 100 x 81.9 x 5.7 cm</p> <p><b>Lent by:</b> Dallas, Museum Of Art 1717 North Harwood Dallas Texas TX 75201 USA</p>	
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<p><b>Provenance:</b> 1939 Painting commissioned and completed 1940 Downtown Gallery, NY, NY 1944 Smith Co. purchase 1947 Mrs. Burton Tremaine purchase 1952 Smith Co. purchase 1959 Title passed to Allis Chalmers 1962 Beauchamp E. Smith purchase 1977 Donated to York College 1982 Hirsch &amp; Adler Galleries purchase 1982 Edmund Kahn purchase 1985 Mrs. Edmund Kahn donation to DMA</p> <p><b>*Note that this object has a complete provenance for the years 1933-1945</b></p>
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**America after the Fall: Painting in the 1930's**  
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<p><b>Artist:</b> Osvaldo Louis Guglielmi</p> <p><b>Title:</b> Phoenix</p> <p><b>Date:</b> 1935</p> <p><b>Medium:</b> Oil on canvas</p> <p><b>Dimensions:</b> Size: 76.2 x 63.8 cm Framed: 85 x 73.7 x 4.4 cm</p> <p><b>Lent by:</b> Sheldon Museum Of Art, University Of Nebraska-lincoln The Board of Regents of the University of Nebraska 12th And R Streets Lincoln NE 68588-0300 USA</p>	 <p>Photo © Sheldon Museum of Art, University of Nebraska-Lincoln</p>
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<p><b>Provenance:</b> Provenance for O. Louis Guglielmi, Phoenix (Portrait in the Desert; Lenin): Artist's estate; Robert Schoelkopf Gallery; Nebraska Art Association, 1969</p> <p><b>*Note that this object has a complete provenance for the years 1933-1945</b></p>
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**America after the Fall: Painting in the 1930's**  
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<p><b>Artist:</b> George Lovett Kingsland Morris</p> <p><b>Title:</b> Indian Composition No. 6</p> <p><b>Date:</b> 1938</p> <p><b>Medium:</b> Oil on canvas</p> <p><b>Dimensions:</b> Size: 122 x 84 cm Framed: 142 x 101 cm</p> <p><b>Lent by:</b> Brooklyn Museum 200 Eastern Parkway Brooklyn New York NY 11238-6052 USA</p>	 An abstract painting titled 'Indian Composition No. 6' by George Lovett Kingsland Morris. The painting features a central, stylized figure composed of geometric shapes. The figure's head is a large, dark, rounded shape with a yellow 'B' shape inside. The torso is a light gray, angular shape. The figure's arms are long, thin, and dark, extending downwards. The figure's legs are also long, thin, and dark, extending downwards. The figure is holding a large, yellow, oval shape in its hands, which contains a white, angular shape. The background is a light gray, textured surface. The painting is framed by a thin black border.
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<p><b>Provenance:</b> The artist; to Hirschl &amp; Adler Galleries, New York, 1972; to A. B. Closson &amp; Co., Cincinnati, Ohio, 1973; David Findlay Jr., Inc., New York; bequest of Laura L. Barnes and gift of Mr and Mrs Allan D. Emil, by exchange and the Dick S. Ramsay Fund to Brooklyn Museum, New York, 2006.</p> <p><b>*Note that this object has a complete provenance for the years 1933-1945</b></p>
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List of objects proposed for protection under Part 6 of the Tribunals, Courts and Enforcement Act 2007 (protection of cultural objects on loan)

**America after the Fall: Painting in the 1930's**  
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<p><b>Artist:</b> Grant Wood</p> <p><b>Title:</b> The Midnight Ride of Paul Revere</p> <p><b>Date:</b> 1931</p> <p><b>Medium:</b> Oil on Masonite</p> <p><b>Dimensions:</b> Size: 76 x 101.5 cm</p> <p><b>Lent by:</b> The Metropolitan Museum of Art 1000 Fifth Avenue New York NY 10028-0198 USA</p>	 <p>© 2016. Image copyright The Metropolitan Museum of Art / Art Resource / Scala,</p>
<p><b>Provenance:</b> Mr. and Mrs. Cecil M. Gooch, Memphis, Tenn. (1931–50; gift in 1950 to Y. W. C. A.); Y. W. C. A., Memphis (1950; sold through the Maynard Walker Gallery, New York to MMA)</p> <p><a href="http://www.metmuseum.org/art/collection/search/488577">http://www.metmuseum.org/art/collection/search/488577</a></p> <p><b>*Note that this object has a complete provenance for the years 1933-1945</b></p>	

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<p><b>Artist:</b> Edward Hopper</p> <p><b>Title:</b> New York Movie</p> <p><b>Date:</b> 1939</p> <p><b>Medium:</b> Oil on canvas</p> <p><b>Dimensions:</b> Size: 81.9 x 101.9 cm Framed: 99.14 x 119.46 x 3.81 cm</p> <p><b>Lent by:</b> Museum of Modern Art 11 West 53rd Street New York NY 10019-5497 USA</p>	 <p>Given anonymously. Acc. n.: 396.1941.© 2016. Digital image, The Museum of Mo</p>
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<p><b>Provenance:</b> The artist; Frank K. M. Rehn Galleries; 1941, purchased by donor for Museum of Modern Art, New York.</p> <p><b>*Note that this object has a complete provenance for the years 1933-1945</b></p>
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List of objects proposed for protection under Part 6 of the Tribunals, Courts and Enforcement Act 2007 (protection of cultural objects on loan)

**America after the Fall: Painting in the 1930's**  
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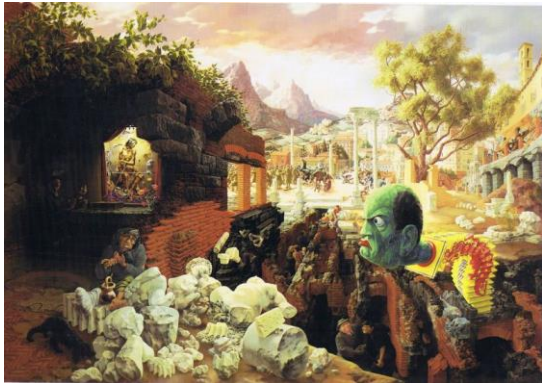
<p><b>Artist:</b> Charles Sheeler</p> <p><b>Title:</b> American Landscape</p> <p><b>Date:</b> 1930</p> <p><b>Medium:</b> Oil on canvas</p> <p><b>Dimensions:</b> Size: 61 x 78.7 cm Framed: 72.4 x 89 x 5.08 cm</p> <p><b>Lent by:</b> Museum of Modern Art 11 West 53rd Street New York NY 10019-5497 USA</p>	 <p>© 2016. Digital image, The Museum of Modern Art, New York/Scala, Florence</p>
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<p><b>Provenance:</b> The artist; Downtown Gallery, New York; 1934, purchased by Abby Aldrich Rockefeller, New York; 1934, The Museum of Modern Art, New York, acquired as gift from Abby Aldrich Rockefeller.</p> <p>Listed in full on Museum of Modern Art website</p> <p><b>*Note that this object has a complete provenance for the years 1933-1945</b></p>
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<p><b>Artist:</b> Peter Blume</p> <p><b>Title:</b> Eternal City</p> <p><b>Date:</b> 1934-37</p> <p><b>Medium:</b> Oil on composition board</p> <p><b>Dimensions:</b> Size: 86.5 x 121.6 cm Framed: 115.57 x 149.94 x 8.89 cm</p> <p><b>Lent by:</b> Museum of Modern Art 11 West 53rd Street New York NY 10019-5497 USA</p>	 <p>© 2016. Digital image, The Museum of Modern Art, New York/Scala, Florence</p>
<p><b>Provenance:</b> 1942, The Museum of Modern Art, acquired from the artist.</p> <p><b>*Note that this object has a complete provenance for the years 1933-1945</b></p>	



List of objects proposed for protection under Part 6 of the Tribunals, Courts and Enforcement Act 2007 (protection of cultural objects on loan)

**America after the Fall: Painting in the 1930's**  
**25 February 2017 to 4 June 2017**

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**Artist:** Edward Hopper

**Title:** Gas

**Date:** 1940

**Medium:** Oil on canvas

**Dimensions:** Unframed: 66.7 x 102.2 cm  
Framed: 83.9 x 119.46 x 3.81 cm

**Lent by:**

Museum of Modern Art  
11 West 53rd Street  
New York  
NY 10019-5497  
USA



© 2016. Digital image, The Museum of Modern Art, New York/Scala, Florence

**Provenance:**

The artist; 1943, The Museum of Modern Art, New York, acquired through Frank K. M. Rehn Galleries, New York.


**\*Note that this object has a complete provenance for the years 1933-1945**



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<p><b>Artist:</b> Reginald Marsh</p> <p><b>Title:</b> In Fourteenth Street</p> <p><b>Date:</b> 1934</p> <p><b>Medium:</b> Egg tempera on board</p> <p><b>Dimensions:</b> Unframed: 91.1 x 101 cm Framed: 105.41 x 115.57 x 5.16 cm</p> <p><b>Lent by:</b> Museum of Modern Art 11 West 53rd Street New York NY 10019-5497 USA</p>	 <p>© 2016. Digital image, The Museum of Modern Art, New York/Scala, Florence</p>
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<p><b>Provenance:</b> The artist; 1957, The Museum of Modern Art, New York, acquired as gift from Felicia Meyer Marsh.</p> <p><b>*Note that this object has a complete provenance for the years 1933-1945</b></p>
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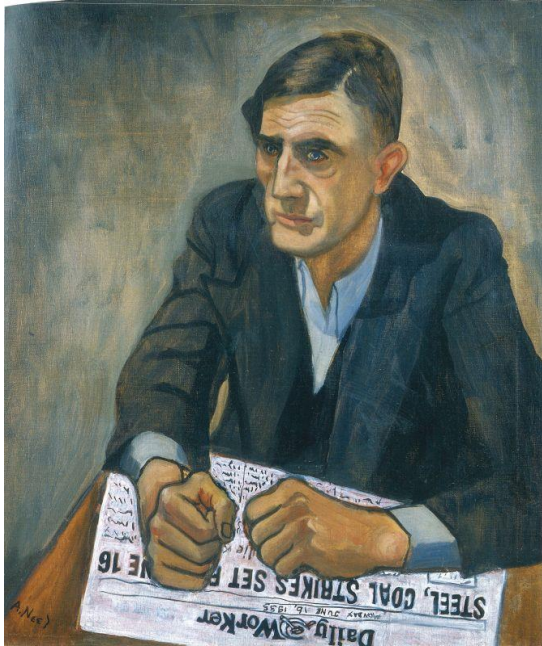
<p><b>Artist:</b> Federico Castellón</p> <p><b>Title:</b> The Dark Figure</p> <p><b>Date:</b> 1938</p> <p><b>Medium:</b> Oil on canvas</p> <p><b>Dimensions:</b> Size: 43 x 66.5 cm Framed: 58.2 x 81.3 x 7 cm</p> <p><b>Lent by:</b> Whitney Museum of American Art 99 Gansevoort Street New York NY 10014 USA</p>	 The painting 'The Dark Figure' by Federico Castellón depicts a dark, hooded figure standing on the right side of the canvas, facing left. The figure's hands are clasped in front of them. To the left of the figure, there is a complex, surreal scene. It features a large, pale, oval face with a wide, open mouth, from which a small, dark, hooded figure is emerging. Above this face, there are several white, circular, ring-like structures. The background is a cloudy sky. The overall style is surreal and expressionistic.
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<p><b>Provenance:</b> 1938-1942 collection of the artist; 1942 Whitney Museum of American Art, New York (purchased from the artist)</p> <p><b>*Note that this object has a complete provenance for the years 1933-1945</b></p>
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<p><b>Artist:</b> Alice Neel</p> <p><b>Title:</b> Pat Whalen</p> <p><b>Date:</b> 1935</p> <p><b>Medium:</b> Oil, ink and newspaper on canvas</p> <p><b>Dimensions:</b> Unframed: 68.6 x 58.4 cm Framed: 73 x 62.9 x 3.2 cm</p> <p><b>Lent by:</b> Whitney Museum of American Art 99 Gansevoort Street New York NY 10014 USA</p>	
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<p><b>Provenance:</b> 1935- collection of the artist; by descent, collection of Dr. Hartley Neel; 1981 Whitney Museum of American Art, new York (gift of Dr. Hartley Neel)</p> <p>*Note that this object has a complete provenance for the years 1933-1945</p>
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<p><b>Artist:</b> Reginald Marsh</p> <p><b>Title:</b> Twenty Cent Movie</p> <p><b>Date:</b> 1936</p> <p><b>Medium:</b> Egg tempera on composition board</p> <p><b>Dimensions:</b> Unframed: 76.2 x 101.6 cm Framed: 92.7 x 117.8 x 4.5 cm</p> <p><b>Lent by:</b> Whitney Museum of American Art 99 Gansevoort Street New York NY 10014 USA</p>	
<p><b>Provenance:</b> 1936-1937 collection of the artist; 1937 Whitney Museum of American Art, New York (purchased from the artist)</p> <p><i>*Note that this object has a complete provenance for the years 1933-1945</i></p>	

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**Artist:** Philip Guston

**Title:** Bombardment

**Date:** 1937

**Medium:** Oil on Masonite

**Dimensions:** Diameter: 106.7 cm  
Framed: 121.9 cm

**Lent by:**

Philadelphia Museum of Art  
26th Street and Benjamin Franklin Parkway  
Box 7646, Philadelphia  
PA 19101-7646  
USA



**Provenance:**

Gift of Musa and Tom Mayer, 2011

**\*Note that this object has an incomplete provenance for the years 1933-1945. Extensive research has been carried out in order to fill the gaps, but no further information has been found.**

Listed on the Philadelphia Museum of Art website:

<https://www.philamuseum.org/collections/permanent/305249.html?mulR=884455440%7C2>

Published:


D. Ashton, A Critical Study of Philip Guston, New York, 1976, p. 24 (at this time in the collection of the artist)

M. Auping, Philip Guston: Retrospective, exhibition catalogue, Fort Worth, San Francisco, New York, London, 2003-04, cat. 4 (at this time in private collection)

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<p><b>Artist:</b> Marvin Cone</p> <p><b>Title:</b> River Bend No. 4</p> <p><b>Date:</b> 1938</p> <p><b>Medium:</b> Oil on canvas</p> <p><b>Dimensions:</b> Unframed: 61 x 76.2 cm</p> <p><b>Lent by:</b></p> <p>Private collection c/o Tim Marlow Artistic Director Royal Academy of Arts Burlington House Piccadilly London W1J 0BD</p>	 <p>(c) Douglas M. Parker Studio</p>
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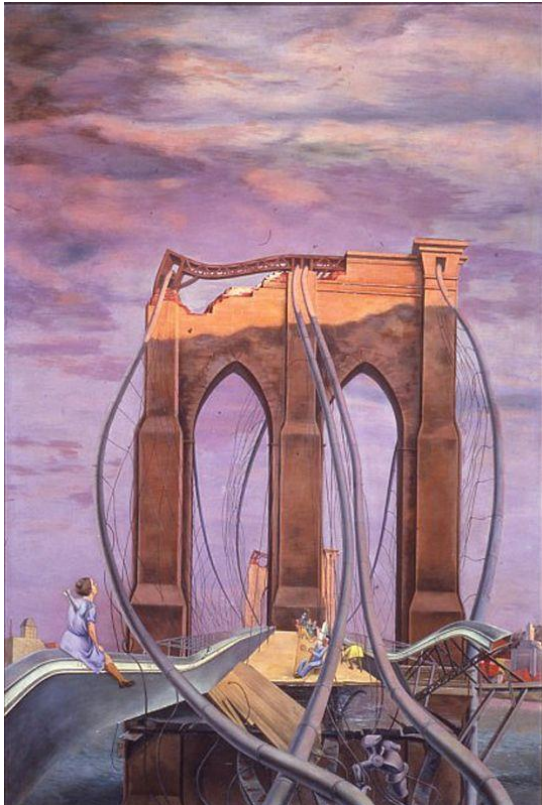
<p><b>Provenance:</b></p> <p>From catalogue raisonné: Estate of the artist; to the Cedar Rapids Country Club; to the Cedar Rapids Museum of Art in 1980.</p> <p>Additional information: Sold to current owner at Jacksons, Cedar Rapids, Iowa, November 29, 2000 (lot 147).</p> <p><b>*Note that this object has a complete provenance for the years 1933-1945</b></p>
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<p><b>Artist:</b> Osvaldo Louis Guglielmi</p> <p><b>Title:</b> Mental Geography</p> <p><b>Date:</b> 1938</p> <p><b>Medium:</b> Oil on masonite</p> <p><b>Dimensions:</b> Size: 91 x 61 cm Framed: 93.4 x 62.9 cm</p> <p><b>Lent by:</b> Private collection c/o Tim Marlow Artistic Director Royal Academy of Arts Burlington House Piccadilly London W1J 0BD</p>	
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**Provenance:**  
The artist; Edith Gregor Halpert, New York (dies 1970); acquired by current owner Sotheby Park-Bernet, New York, sale no.3484, 14 March 1973. lot 137.

**\*Note that this object has a complete provenance for the years 1933-1945**

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<p><b>Artist:</b> Walt Kuhn</p> <p><b>Title:</b> Portrait of the Artist as a Clown (Kansas)</p> <p><b>Date:</b> 1932</p> <p><b>Medium:</b> Oil on canvas</p> <p><b>Dimensions:</b> Size: 81 x 56 cm Framed: 99.1 x 74.9 cm</p> <p><b>Lent by:</b> Private collection c/o Tim Marlow Artistic Director Royal Academy of Arts Burlington House Piccadilly London W1J 0BD</p>	
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<p><b>Provenance:</b> Marie Harriman Gallery, New York. Mr. and Mrs. Spencer Penrose, Colorado Springs, Colo. El Pomar Foundation, 1956. Sotheby's New York, 27 May 1992, sale no. 6305, lot 105. Acquired 1992</p> <p><b>*Note that this object has a complete provenance for the years 1933-1945</b></p>
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<p><b>Artist:</b> Aaron Douglas</p> <p><b>Title:</b> Aspiration</p> <p><b>Date:</b> 1936</p> <p><b>Medium:</b> Oil on canvas</p> <p><b>Dimensions:</b> Size: 152.5 x 152.5 cm Framed: 178.6 x 178.6 x 7 cm</p> <p><b>Lent by:</b></p> <p>San Francisco Fine Arts Museum California Palace of the Legion of Honor, Golden Gate Park 50 Hagiwara Tea Garden Drive San Francisco CA 94118-450 USA</p>	
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<p><b>Provenance:</b></p> <p>Commissioned for the Negro Hall of Life, at the Texas Centennial Exposition, 1936 {Possibly Wiley College, Marshall, Tex.} Thurlow Evans Tibbs, Jr. (1952-1997), Washington, D.C., {by 1987}-until Jan. 1997 Estate of Thurlow E. Tibbs, Jr., 1997 Fine Arts Museums of San Francisco, 11 Dec. 1997</p> <p>On display in Wilsley Court, de Young Museum, Fine Arts Museums of San Francisco</p> <p><i>*Note that this object has an incomplete provenance for the years 1933-1945. Extensive research has been carried out in order to fill the gaps, but no further information has been found.</i></p> <p><u>Publications:</u></p> <p>R. Ater 'Creating a "Usable Past" and a "Future Perfect Society": Aaron Douglas's Murals for the 1936 Texas</p>
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Centennial Exposition' in S. Earle (ed.), *Aaron Douglas: African American Modernist*, exh. cat., Spencer Museum of Art, Lawrence; Frist Center for the Visual Arts, Nashville; Smithsonian American Art Museum, Washington DC; Schomburg Center for Research in Black Culture, New York, 2007-8, pl. 31  
T. Burgard, "Up from Slavery" in T. Burgard, *Masterworks of American Painting at the De Young*, San Francisco, 2005, pp. 341-46.

De Young website:

'*Aspiration* was acquired for the Fine Arts Museums of San Francisco through a unique fund-raising effort. While the painting was on view at the Legion of Honor as a part of the exhibition *Rhapsodies in Black: Art of the Harlem Renaissance* (1998), a cash donation box was placed outside the gallery to encourage contributions for this painting in particular. The result was extraordinary outpouring of community support, which, in addition to major gifts, enabled the Museums to acquire the painting.'

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**Artist:** Paul Sample

**Title:** Church Supper

**Date:** 1933

**Medium:** Oil on canvas

**Dimensions:** Unframed: 102 x 122 cm  
Framed: 117.2 x 137.2 x 3.5 cm

**Lent by:**

Springfield Museums  
21 Edwards Street  
Springfield  
MA  
01103  
USA



**Provenance:**

1933, Artist created work


October 1933, Springfield Museum of Fine Arts (name of the museum at that time) purchased the painting from Macbeth Gallery, New York, NY.

**\*Note that this object has a complete provenance for the years 1933-1945**

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<p><b>Artist:</b> Paul Cadmus</p> <p><b>Title:</b> The Fleet's In!</p> <p><b>Date:</b> 1934</p> <p><b>Medium:</b> Tempera on canvas</p> <p><b>Dimensions:</b> Unframed: 76.2 x 152.4 cm Framed: 168.9 x 85.7 x 5.7 cm</p> <p><b>Lent by:</b> Collection of U.S. Navy Naval Historical Center Washington Navy Yard Bldg 67 805 Kidder Breese SE Washington DC 20374 5060 USA</p>	 A satirical painting by Paul Cadmus titled 'The Fleet's In!'. It depicts a group of people in 1930s attire. A man in a blue suit and cap, possibly a sailor or official, is being embraced by a woman in a red dress. Other figures in various outfits are scattered around, some looking on, others interacting. The style is characteristic of the Social Realism movement, with bold outlines and a focus on social commentary.
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<p><b>Provenance:</b> The painting was created in 1934 as part of the Public Works of Art Project, a government program under which artists were employed by the United States Government to create artworks which then became property of the government. Custody of the moveable paintings was allocated to various institutions. The Navy became custodian of "The Fleet's In!" in 1934</p> <p><b>*Note that this object has a complete provenance for the years 1933-1945</b></p>
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<p><b>Artist:</b> Helen Lundeborg</p> <p><b>Title:</b> Double Portrait of the Artist in Time</p> <p><b>Date:</b> 1935</p> <p><b>Medium:</b> Oil on fiberboard</p> <p><b>Dimensions:</b> Size: 121 x 102 cm Framed: 138.4 x 118.1 x 7.3 cm</p> <p><b>Lent by:</b> Smithsonian American Art Museum MRC970, P.O 37012 Washington, DC 20013 USA</p>	 <p>© 2016. Photo Smithsonian American Art Museum/Art Resource/Scala, Florence</p>
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<p><b>Provenance:</b> The artist; Smithsonian American Art Museum, 1978, purchase</p> <p><b>*Note that this object has a complete provenance for the years 1933-1945</b></p>
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<p><b>Artist:</b> William H Johnson</p> <p><b>Title:</b> Street Life, Harlem</p> <p><b>Date:</b> 1939</p> <p><b>Medium:</b> Oil on plywood</p> <p><b>Dimensions:</b> Unframed: 116 x 98 cm Framed: 132.1 x 112.7 x 6 cm</p> <p><b>Lent by:</b> Smithsonian American Art Museum MRC970, P.O 37012 Washington, DC 20013 USA</p>	 <p>© 2016. Photo Smithsonian American Art Museum/Art Resource/Scala, Florence</p>
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**Provenance:**


William H. Johnson; The Harmon Foundation, NYC; 1967, Smithsonian American Art Museum, gift of the Harmon Foundation.

**\*Note that this object has a complete provenance for the years 1933-1945**

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<p><b>Artist:</b> Grant Wood</p> <p><b>Title:</b> Death on the Ridge Road</p> <p><b>Date:</b> 1935</p> <p><b>Medium:</b> Oil on masonite</p> <p><b>Dimensions:</b> Size: 81.6 x 99.2 cm Framed: 99 x 117 cm</p> <p><b>Lent by:</b> Williams College Museum Of Art 15 Lawrence Hall Drive Suit 2 Williamstown MA 02167 2566 USA</p>	
<p><b>Provenance:</b> The artist; to Ferargil Galleries, New York, 1935; to Maynard Walker gallery, New york, 1937; to Cole Porter, 1937; to present collection, 1947</p> <p><b>*Note that this object has a complete provenance for the years 1933-1945</b></p>	



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<p><b>Artist:</b> Joe Jones</p> <p><b>Title:</b> Roustabouts</p> <p><b>Date:</b> 1934</p> <p><b>Medium:</b> Oil on canvas</p> <p><b>Dimensions:</b> Size: 63.5 x 76 cm</p> <p><b>Lent by:</b></p> <p>Worcester Art Museum 55 Salisbury Street Worcester Masachusetts MA 01609-3123 USA</p>	 <p>© Estate of Joe Jones, used with permission.</p>
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<p><b>Provenance:</b></p> <p>The artist; A. C. A. Gallery, New York; purchased 1935 Aldus C. Higgins; 1936, acquired by the Worcester Art Museum as a gift from the collection of Aldus C. Higgins. (Exhibited in the 'Second Biennial Exhibition of American Painting of Today', Worcester Art Museum, 1 Nov – 15 Dec 1935, listed as being in the collection of Aldus C. Higgins)</p> <p><b>*Note that this object has a complete provenance for the years 1933-1945</b></p>
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