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**JAN MATULKA:
THE UNKNOWN MODERNIST EXHIBITION
(Jan Matulka: The Modernist)**

By

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THESIS PROJECT

Presented to the Arts Administration Faculty
at the University of Michigan-Flint
in partial fulfillment of the requirements for the
Master of Arts Administration

August 6, 2020

Jan Matulka: The Unknown Modernist (Jan Matulka: The Modernist) Exhibition

A Thesis

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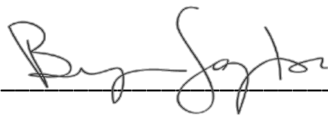
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KEYWORDS

1920s Paris, abstract art, American art history, Armory Show, art, art exhibition, artistic influence, avant-garde, criticism, curating, curatorial best practices, early 20th-century, exhibition design, exhibition planning, history, *le type transatlantique*, modern art, precisionism, provenance, reevaluation of history, scholarship, social realism, surrealism, WPA

ABSTRACT

Although he was active during the height of the avant-garde in Paris and was responsible for germinating the ideas of modern art in the United States, Jan Matulka is unknown to many and left out of the narrative of American art history. Art history is self-perpetuating, and many important figures have been left out or pushed to the periphery. It is the job of a curator to question the status-quo and present new perspectives. This paper discusses the planning and implementation of the exhibition *Jan Matulka: The Unknown Modernist* and accompanying online exhibition catalog at the Flint Institute of Arts. While planning, curatorial best practices were adhered to and are outlined.

INTRODUCTION

This project began in the fall of 2018 when I was looking through the Flint Institute of Arts digital database of nearly 9,000 objects. I was continually drawn to two works in the collection by Czech-American artist Jan Matulka. The works, an oil painting and an etching, were like nothing I had ever seen before—especially from the 1920s. As I began researching the artist, I quickly learned that despite his presence and participation in some of the most impactful moments in the development of modern art, after the 1940s Jan Matulka has continually been left out of the narrative of art history.

The early 20th century in the United States was a crucial period in which the germination of ideas and styles led to the creation of a new American aesthetic. Artists were working in the wake of World War I and, eventually, the looming reality of another World War. It was during this period that artists were experimenting with different approaches to art, working to transform European modernist ideas into a new national modernism. During this period artist Jan Matulka was dividing his time between Paris and New York, two epicenters for the avant-garde. In Paris he immersed himself in the arts, returning to New York with avant-garde ideas. He soon became the first modernist instructor at the Art Students League where he laid the foundation for a new generation of Modern art by introducing young artists to the concepts he had cultivated abroad.

When discussing this period in art history Matulka's name is seldom mentioned among the list of those credited as important participants in the modern American milieu. Despite his presence and participation in some of the most impactful moments in the art world, Matulka has been pushed to the periphery of art history. Scholars have asserted that it was because of his unwillingness to stick to one artistic genre that led to his exclusion from the canon. Rather, it was because of his ability to work in different artistic styles simultaneously, that allowed him to imprint on so many different artists. By 1945, Matulka had all but vanished from the public eye. Whether a conscious decision, or due to circumstance, Matulka faded into the streets of New York and all we are left with are nearly 1,000 works that span a multitude of different styles, leaving scholars with a unique and uncategorizable artist whose legacy outlived his reputation.

In 1979, seven years after his death, the Whitney Museum of American Art held a solo exhibition of Matulka's work. This was the first time since the 1940s that new artworks were shown. After the exhibition at the Whitney and his name was unearthed a few exhibitions were held of his work. When Thomas McCormick Gallery of Chicago took over the estate of Jan Matulka in the 2000s, the gallery focused on reinvigorating the artist with exhibitions including *Jan Matulka: The Global Modernist* (2004-06) which also featured a monograph catalogue. The touring exhibition visited six museums in the southern United States and for the first time, Matulka was receiving exposure. Despite these past exhibitions bringing exposure to an unknown artist, they have all focused on solely on Jan Matulka and the oddities of his work and life. There has been no exhibition that situates Matulka within the larger narrative of art history, comparing and contrasting him with those who were his contemporaries. For this reason, on the advice of my thesis advisors I have changed the title to *Jan Matulka: The Modernist* as he is not unknown, but rather has been pushed to the periphery of the narrative. The exhibition will now be referred to as *Jan Matulka: The Modernist* on all subsequent writings.

I quickly realized that this was partially due to choices made by himself as well as external health and economic forces, but it was continued by the self-perpetuating nature of art history. Through my undergraduate, graduate, and personal experiences, I have realized that those who are deemed interesting enough to write about are and many are left to the wayside. This was the case for Jan Matulka. This exhibition and accompanying online catalog aim to reevaluate the narrative of art history, one that has left Jan Matulka out. The role of the curator has changed drastically since the establishment of the museum as well as the perspectives in which they approach exhibitions and displays. Curator Biere-de Haan writes, "interpretations have become more complex and nuanced."¹ As a potential curator in an increasingly diverse and multicultural society it is my role to explore these nuances in human society and expand on them. Jan Matulka has been long held as a skilled artist, who had a lot of potential, but did not capitalize on it. He has been viewed through the lens of only his life and not those he was interacting with before his subsequent isolation. This exhibition looks at Matulka not only as artist but as a fellow modernist, colleague, and instructor, whose efforts helped proliferate modernism throughout the United States.

¹ Sharon Macdonald, *A companion to museum studies* (West Sussex: Wiley-Blackwell, 2011), 186.

THE PROLIFERATOR OF MODERNISM

Jan Matulka is important not only for his modern artworks and his ability to undulate between different styles almost seamlessly—but also more importantly the lasting influence he had on the next generation of modern artists as their instructor. He is important because of these contributions yet he has not been credited as so. Although his works are in the collections of most major art museums, and there have been posthumous exhibitions of this work, few have situated him in the larger scheme of art history and his larger influence on his students and the overall development of modern art in the United States.

It is important to focus on these seemingly outlier artists and their achievements because of the self-perpetuating nature of art history. This term refers to the how the narrative focuses on rich, white, men as the subjects. But there were others and they were out there, creating art, contributing, yet their stories are more often than not, not focused on. Jan Matulka was an artist who could not keep up with the changing world around him.

In 1935 Matulka joined New York City's mural division of the WPA, organized by his former student Burgoyne Diller. Other members included Stuart Davis and Joseph Rugolo. At the time, the standard for American public murals were realistic scenes that focused on the strength and splendor of the American landscape and people. This sector of the mural division did the opposite by introducing abstract art to the public sphere. In places such as the Hospital for Chronic Diseases, Rikers Island Penitentiary, and the Williamsburg Houses, members of Matulka's division erected large scale abstract works. Matulka's late wife Lida confirmed that he had painted two public murals, however both have been destroyed. Not only did Matulka introduce his students to modernism but he also helped introduce the public to an art form that had been unknown to them before.

PROJECT DESCRIPTION

Dates: July 6—September 6, 2020

This project consists of a physical exhibition at the FIA and an accompanying online catalogue (see Appendix A). The exhibition, titled *Jan Matulka: The Unknown Modernist*, (now referred to as, *Jan Matulka: The Modernist*) is on view at the Flint Institute of Arts in the museum's Dow Gallery. Located within the Charles Stewart Mott Contemporary Wing, the Dow gallery typically presents early 20th century artworks from the FIA's permanent collection, and temporary exhibitions from that time period. The exhibition spans both sides of the gallery. The exhibition features sixteen artworks, twelve by Jan Matulka, and four by his contemporaries including Max Weber, Gerome Kamrowski, George L.K. Morris, and Fannie Hillsmith. Each artwork has an accompanying label (see Appendix B) and there are two didactic panels; an introduction to the exhibition, and a timeline of modern art (see Appendix C).

The catalogue, titled *Jan Matulka: The Unknown Modernist*, can be accessed on the FIA's website under the accompanying exhibition page. The catalogue is linked as a digital PDF document. While in the physical exhibition visitors can access the catalogue via a QR code included on the introductory didactic panel.

The exhibition was originally supposed to open on March 28, 2020 but due to the COVID-19 pandemic, the Flint Institute of Arts facility closed to the public from March 14th to July 6th, 2020. The exhibition will be on view at the Flint Institute of Arts from July 6th through September 6th, 2020.

PURPOSE

The purpose of this exhibition is twofold; to challenge the self-perpetuating narrative of art history by reevaluating a "lesser-known" artists position in it. The exhibition will also contribute to my professional goal of being a Curator of an art museum. According to the Association of Art Museum Curators as related to exhibitions, "Curators conceive and guide exhibitions that

shed new light on and lead to a better understanding of particular works, artists, movements, cultures, or historical moments in the history of art.”²

GOAL

The goal of this exhibition and accompanying catalogue is to re-evaluate Jan Matulka’s position in art history and role in the development of modern art in the United States by demonstrating his importance in the transmission of avant-garde ideas

² Association of Art Museum Curators, *Professional Practices for Art Curators in Nonprofits*. (New York City, NY, 2019), 20.

PROFESSIONAL PRACTICES

While planning the exhibition I consulted the Association of Art Museum Curators (AAMC) Foundation's *Professional Practices for Art Curators in Nonprofits*³ for guidelines on best practices, the American Association of Museum Curators (AAM) Committee's *A Code of Ethics for Curators*⁴. Both documents are widely-considered the authority on standards and ethics for curators. In addition to this, each step was guided and overseen by FIA staff members including the Executive Director, Curator of Collections & Exhibitions, Registrar, and Collections Manager. I conducted research on curating and exhibition practices and I also used the skills and resources I acquired in various exhibition-related classes taught by Dr. Lippert.

³ Association of Art Museum Curators, *Professional Practices*, 22.

⁴ American Association of Museums, *A Code of Ethics for Curators*, Washington, DC, 2009, 5.

EXHIBITION PLANNING

There are several ways in which a curator can begin planning an exhibition. Oftentimes they will start with an idea in mind, a theme that they deem is important and can be supported by works of art. In other cases, a curator can begin with a particular artwork or artist and form there, construct a narrative around them. This is the first crucial decision a Curator must make when planning an exhibition. *The Curators Handbook*, an anthology of essays by experienced curators, suggests that when planning an exhibition, you create an outline that looks at each painting individually as well as at the artist as a whole. You can then make an informed decision as to what information exists, in hopes to avoid repackaging the same message⁵ As I reviewed the works for the exhibition and their provenance, this is something I kept in mind. Although many of the artworks had been in exhibitions, they were only all monographic to Matulka. In order to convey a new message, I made the decision to supplement the exhibition with other modern artists in order to reinforce Matulka's presence and participation in that historical moment.

The AAM Code of Ethics for Curators suggests that curators be creative individuals, which can lead to bringing new propositions to the narrative of art history and understanding. An exhibition is to be used as a platform to assert and argument, which is then supported by the artworks on display. This exhibition does this by not only presenting multiple artworks that have never been on view, or written about in scholarship, but by also situating Jan Matulka with other early American modern artists, which has not been done since before his death. As a society in transition between a historical long-held narrative approach and an increasingly diverse and multicultural one, exhibitions must find a way to shed those existing narratives and explore new ones.⁶

From there, a curator must make decisions as to what works are included in the exhibition. When doing so they must ask themselves questions like; How does this artwork support my argument? and what new connections can be made by including this work? Once the works have been

⁵ Adrian George, *The curator's handbook: Museums, commercial galleries, independent spaces* (London: Thames & Hudson, 2017), 53.

⁶ Eva Insulander, Fredrik Lindstrand, *Setting the ground for engagement-multimodal perspectives on exhibition design* (Designs for Learning, 2021), 5.

chosen the curator can begin to dive deep into each work and artist. Here, they begin the next crucial process of writing text. In choosing the artworks I felt the need to illustrate the diversity of Jan Matulka's skill by choosing works in each of the styles he experimented in. This allowed me to widen the range of Matulka and reinforce his position within each avant-garde style.

One of the last crucial decisions made next is the layout of the exhibition; the placement of the artworks. The curator is orchestrating what is being said as much with the placement of the works as the text. Curators must make decisions about how they are presenting the argument. Chronologically? By style or sub-theme? Oftentimes the decision comes down to what aesthetically works.

For the layout of the exhibition I began by breaking up the works chronologically, as to illustrate Jan Matulka's artistic progression, interspersed with the four artworks by his contemporaries. Instead, the exhibition is broken up into sections. On the left of the gallery are eight works by Jan Matulka, with the introductory didactic panel. On the right side of the gallery are four additional works by Matulka as well as Max Weber, Fannie Hillsmith, Gerome Kamrowski, and George L.K. Morris. Each of these other artists are placed next to a Matulka, to juxtapose the two artworks as well as artist experiences.

I chose to put the large-scale didactic panels on the inner two-walls to create a seamless approach by visitors. *The Curators Handbook* describes this as being essential when in a space with multiple entrances.⁷ Due to the nature of the FIA's Dow Gallery, this was the case. By placing the two large text panels in such a location, no matter which way the visitor enters from it ensures that they have access to the introductory information.

The AAMC defines the curator's primary responsibility as the "care, presentation, interpretation, and acquisition of works of art in the collection." This includes all of the decisions as stated above. By curating an exhibition from inception to completion, I had made all of these decisions as well as considered how those decisions will benefit the advancement of art history and scholarship.

⁷ Adrian George, *The curator's handbook*, 245.

PROVENANCE

For not only legal, but also ethical reasons, establishing the provenance of an artwork before accepting it into the collection, or accepting a loan, is some of the most important research a Curator can conduct. According to the AAMC guidebook:

Provenance studies are indispensable for any object-focused work-not merely for legal considerations such as ownership, title, and authenticity, but for understanding the shifting historical and cultural contexts of appreciation...As custodians of objects, and as a matter of professional ethics, curators must have the utmost concern for an artwork's provenance-its origins, ownership histories, and conditions of procurement at the time of transfer.⁸

In line with this best practice I conducted provenance research on the twelve artworks loaned. I reached out to the estate of Jan Matulka for provenance information on each artwork included in the loan. I then compiled all of the information into a spreadsheet (see Appendix D). Having provenance that is accessible and transparent is essential if questions from visitors arise about the provenance of a work. In addition to this, I included exhibition history and what scholarship has been written about the work. This helped me streamline the research process and also helped me narrow down which works had yet to be written about.

⁸ Association of Art Museum Curators, *Professional Practices*, 15.

LOANS AND COURIER TRIP

Under the guidance of FIA Registrar Peter Ott, I secured a loan of eleven artworks by Jan Matulka from his estate. Negotiating loans and acting as a courier are not in every curator's job description, yet at a smaller non-profit institution like to FIA, this is sometimes necessary. Typically, when asking for a loan a curator will submit a formal request to the institution/gallery with the specific artworks listed. Because of the nature of the FIA's relationship with McCormick gallery, the loans were chosen less formally. The Director of the FIA, John Henry, called Thomas McCormick (with whom he was a close, personal relationship) and asked if he would be willing to loan to an exhibition at the FIA. McCormick agreed and asked that I come to Chicago to pick out the loan.

On February 25th, 2020, I drove to McCormick gallery to choose the loans for the exhibition. At the gallery, McCormick presented me the inventory of Jan Matulka artworks and allowed me to physically choose which artworks to be loaned. I then packed the artworks into my personal vehicle and drove them back to the Flint Institute of Arts. Once back at the FIA they were secured in the painting vault. According to the AAMC guidebook, "Curators and their organizations also need to understand the economics of loans. Curators must be willing to adapt an exhibition to fit the available budget."⁹ Despite not having participated in a courier trip before this was a daunting experience for me, however fiscally driving the artworks myself significantly cut down on the cost of the exhibition. Due to COVID-19, the artworks will be shipped back to Chicago.

⁹ Ibid, 16.

RIGHTS AND REPRODUCTIONS

Under the 1976 Copyright Act, copyright is protected on an artwork for the lifetime of the artist plus 70 years. Jan Matulka's copyright is held by his estate, owned by the McCormick Gallery in Chicago, Illinois. I received verbal permission from the holder of the copyright, Thomas McCormick, to reproduce the artworks by Jan Matulka in the online catalog.

The other three artists whose artworks are included in the catalog are Pablo Picasso, Georgia O'Keeffe, and Stuart Davis. The copyright for these artists is owned by the Artists Rights Society (ARS). Founded in 1987, and located in New York, ARS protects the intellectual property of more than 122,000 artist. I obtained permissions from ARS by contacting representative Jacqueline Simon via email. After sending her a mock-up of the image, and paid the fee, I was granted the permissions (see Appendix E).

DOCUMENTATION PLAN

Once the exhibition is complete it will be photographed by Collections Manager, Heather Jackson. Every exhibition at the FIA is photographed and the images are held in the corresponding digital file. See Appendix F.

GLOBAL PANDEMIC AND SOCIAL UNREST

When I began this project two years ago, I could not have foreseen the challenges that a global pandemic would have on the execution of this exhibition. On March 14th, 2020 the FIA closed to both the public and all non-essential staff. At that time my exhibition was scheduled to open two weeks later on March 28th. We anticipated the museum would be closed for fourteen days and with the help of those essential staff still working in the museum, my exhibition could open on time. I provided the facilities staff with a digital layout of the exhibition and they proceeded to hang the works in the gallery. Despite our efforts, the museum did not open two-weeks later and would not until July 6th, 2020.

As the effects of COVID-19 swept through the nation, the staff at the museum continued to execute our jobs remotely. This “extra” time allowed me to further research the works and artists in the exhibition however, being unable to physically view the artworks presented many challenges. There was also uncertainty as to when the museum would be reopening. Dates were proposed but again the state of the pandemic worsened, and the opening became farther and farther off. On July 15th, after ninety-one days of working remotely, staff was able to resume work in the museum and on July 6th the FIA opened to the public.

During the closure of the museum there became an increased need for online content so that the museum could serve its visitors even when the doors were closed. This included a weekly newsletter, videos of objects in the collection, digital brochures, and the in the case of my project—an online exhibition catalogue. On June 12th, despite the physical exhibition not being open, the online catalogue was launched on the FIA’s website for visitors to view. In that weeks “FIA @ Home” newsletter the exhibition was featured and a link to the catalogue provided.

Once the physical exhibition opened visitors could now not only view the exhibition in person but also access the online catalogue without touching anything in the museum, just their personal phone. As the pandemic continues the emphasis on no-touch experiences are more vital than ever. If the exhibition catalogue had been a printed catalogue it, like the rest of the publicly touched items in the museum would have been removed.

At the beginning of this project I did not fully anticipate how important the online component of the exhibition would be as well as the effectiveness of the QR code. Although you can never assume someone's comfortability with technology, the provided QR code is the fastest and easiest way for visitors to access online information. To use the QR code the visitor focusses their smartphone camera on the code and a link quickly appears that takes them to the online catalogue. If a visitor does not have a smartphone, our website address is provided so that they may access it at home.

In addition to experiencing a collection pandemic, the nation has felt a shift of social unrest as justice was called for the murders of Black Americans such as Ahmaud Arbery, Breonna Taylor, and George Floyd. In the weeks following individuals, companies, institutions, and all aspects of the public were called to evaluate their participation and complacency in the oppression of Black people. This call included the urgency to amplify Black voices as they have been systematically overlooked and hushed for too long. This, and other matters in the museum sphere acted as a lesson on how as curators we can need to be aware of who we are focusing on and what stories we are telling. Although my project did not focus on a person of color, and I cannot change that fact, it illuminated that curators are the catalyst for change in such situations. What we choose to research, what artists we choose to display, speaks mountains as to what and who the museum values. I, and many of my colleagues are working to be aware of our complacency in perpetuating a euro-centric narrative in a public sphere that should be representing all who visit.

APPENDIX A
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JAN MATULKA

THE UNKNOWN MODERNIST

RACHAEL HOLSTEGE
UNIVERSITY OF MICHIGAN-FLINT GRADUATE STUDENT

This online catalogue is published in conjunction with exhibition *Jan Matulka: The Unknown Modernist* presented at the Flint Institute of Arts, Flint, Michigan.

Jan Matulka loans courtesy of McCormick Gallery, Chicago.

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© Georgia O’Keeffe Museum / Artists Rights Society (ARS), New York (page 12)

© Estate of Stuart Davis / Licensed by VAGA at Artists Rights Society (ARS), New York (page 17)

Cover: Double-exposed portrait of Jan Matulka, c. 1920. Jan Matulka papers, 1923-1960. Archives of American Art, Smithsonian Institution.

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PREFACE

I first read the name Jan Matulka while looking through the Flint Institute of Arts database of the nearly 9,000 artworks in their collection. Eager to find a compelling artist or subject to base my research on, I was continually drawn to two works in the collection by Czech-American artist Jan Matulka. The works *Four Nudes in a Landscape* (fig. 4), and *Two Nudes* (cat. 10) were some of the most interesting and well-executed early modern artworks I had seen, yet I had never heard of the artist. As I began my research I realized that although I had never heard the name Jan Matulka, he was connected to some of the most important names and moments in art history.

Due to choices made by himself as well as outside sources, Matulka was lost to history by the 1950s and his name was not resurrected again until after his death. In 1995 the McCormick Gallery, Chicago acquired the artist's estate and eagerly went about promoting Matulka through exhibitions and catalogs. Despite this, Matulka remains nearly unknown in the understanding of modern art. Due to the self-perpetuating

nature of art history, Matulka is continually forgotten. This exhibition looks to reinforce his role in the pivotal decades of the development of modern art and reinforce his importance in the oeuvre of art history.

This catalogue and accompanying exhibition are the product of the thesis requirement for a Masters in Arts Administration at the University of Michigan-Flint. I am grateful to the FIA for allowing me the time, space, and resources to execute this exhibition. I am also grateful to FIA Curator of Collections and Exhibitions Tracee Glab for acting as a mentor and sounding board during the process of this project. Thank you Tom McCormick for the many loans to this exhibition. Your generosity and kindness made this project possible.

Thank you Dr. Linda Johnson for your advice on behalf of the University of Michigan-Flint and for filling in on a moment's notice. I'd also like to take a moment to remember Dr. Sarah Lippert, who acted as my advisor for the beginning of this project and whose efforts will not be forgotten.

Rachael Holstege

*Flint Institute of Arts Curatorial Assistant and
University of Michigan-Flint Graduate Student*

INTRODUCTION

To many, the name Jan Matulka may be unfamiliar. When walking through an art museum you're unlikely to stumble upon one of his paintings in the early modernism gallery—though his works are included in most major collections. Despite his presence and participation in some of the most impactful years in the development of modern art in the United States, due to personal choices as well as health and economic factors, Matulka's role as an influential artist has been pushed to the periphery of history.

From the 1920s to the mid-1940s Jan Matulka was an active participant in the production and propagation of modern art in the United States and Europe. Born in South Bohemia in 1890, at the age of fifteen he began to study art in the nearby increasingly metropolitan city of Prague. Prague was one of the first cities outside of Paris to embrace the avant-garde and young Matulka would have experienced the first inklings of modern art here.

In 1907 Matulka and his family immigrated to the United States and he enrolled in the National Academy of Design in New York

City where he studied for the next nine years. After his conservation academic studies, he began intensely exploring the burgeoning avant-garde through his artworks. He spent much of the 1920s in Paris, experiencing first-hand the development of modern art. He was included in many exhibitions in both New York and Paris and soon Matulka's name was synonymous with modern art.

Despite his success, Matulka never fully embraced the social aspect of art. He thought his works could speak for themselves and was resistant in engaging in the transactional aspect of the business. In 1944 an exhibition at the A.C.A Gallery in New York City would be the last of his current work during his lifetime. Following that exhibition Matulka ceased participating in current events, secluding himself in his apartment though he continued to create artworks until he died in 1972. After the close of the 1940s, there was nearly no mention of Matulka and he gradually became the Unknown Modernist. This catalog and accompanying exhibition reevaluate Jan Matulka's role in modern art through works by him and his contemporaries.

THE YOUNG ARTIST

Jan Matulka was born on November 7, 1890, in the small town of Vlachovo Březí in Southern Bohemia (now known as the Czech Republic). He and his five younger sisters were raised by their parents on a modest dairy farm. At a young age, Matulka realized that he wanted to be an artist and at the age of fifteen began taking art classes in the nearby city of Prague. Prague was, and remains, the largest city in the Czech Republic and has a rich cultural history. Much like Paris, Prague was experiencing a shift in values socially, economically, and artistically. Artists began to grow tired of the conventional, conservative, and old-fashioned approaches to art and were eager for more.

Unable to advance financially in the stagnant economy of Southern Bohemia the Matulkas sold their farm and immigrated to the United States in 1907. The family departed from Germany aboard the *Grosser Kurfurst*, arriving at Ellis Island in the New York harbor. The family settled in the Bronx, New York, a popular borough for newly arrived immigrants.

In 1908 Matulka was accepted into the National Academy of Design in New York City. The Academy followed the accepted academic curriculum of the time, teaching students about the strict principles of subject, composition, and technique, focusing on the idealization of form. Although he thrived at the Academy, like many young artists around the world Matulka yearned to break from the academic tradition that had been so ingrained in him.¹ Having lived in Europe, Matulka was aware of the developing avant-garde and was eager to explore and develop new methods of expression.

At the conclusion of his studies at the Academy in 1917, Matulka was nominated by his instructors for the first Joseph Pulitzer Traveling Scholarship, which was to be awarded to the most promising and deserving student.² He won the scholarship and was awarded a cash prize. With the award money he had planned to return to Europe but ultimately was unable to obtain the proper visa. Instead, he traveled to the American southwest, observing



Figure 1. Jan Matulka, *Untitled Cubist Study*, ca. 1918, cat. no. 13.

the lifestyles of Native American cultures. Matulka was among the first generation of American artists to look inwardly and use the national landscape as a source for inspiration. During this time, he produced various interpretations of Native American ceremonies, often in a Cubist style. For the first time, he was able to discard the structure and rules of academic art and experiment with different forms of representation. *Untitled Cubist Study* (fig. 1) is the earliest

work in the exhibition and one of Matulka's earliest-known efforts in Cubism. Using various shades of vibrant colors, he created the shadows and definitions of the shapes, allowing them to almost seamlessly blend into one another. Likely painted after the conclusion of his studies at the Academy in 1917 and before he returned to Europe, this work would have been a departure from the modest and conservative style he had previously been producing.

LE TYPE TRANSATLANTIQUE

By the end of the 19th century Paris had evolved into the arts and culture capital of the world. A large number of art schools, museums, and exhibition spaces attracted artists from across the globe to visit for artistic inspiration and participation in the developing avant-garde. Jan Matulka was finally able to return to Europe in late 1919, spending six weeks in Paris. For the next six years, he would split his time between New York and Paris, becoming what would be known as *le type transatlantique*—a term for American expatriates who were participating in both the cultures of New York and Europe.³ Matulka joined a group of visual artists including Max Weber, Alexander Calder, as well as literary artists such as F. Scott Fitzgerald and Ernest Hemingway who crisscrossed the Atlantic in search of inspiration.

In Paris, Matulka resided in Montparnasse, the bustling artistic center of the city and home to the many infamous bars, cafés, and cabarets of La Belle Époque including the Moulin Rouge, as seen in one of Matulka's sketches (fig. 2). Drawn in Paris in 1921, this work depicts the legendary cabaret venue,

recognizable by the building's iconic windmill. The Moulin Rouge, which opened in 1889, had become emblematic of Parisian nightlife and modern inclinations. Matulka depicts the work through a lens of contrast. Semi-circles make up the turning blades of the windmill, and figures crowd the street below.

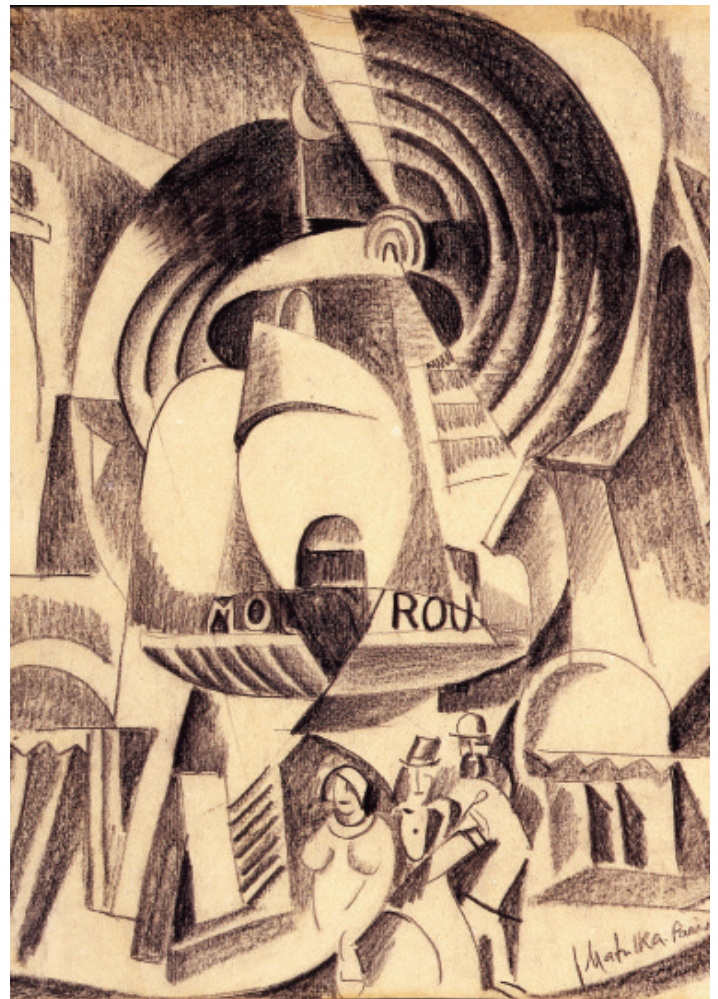


Figure 2. Jan Matulka, *Moulin Rouge*, 1921, cat. no. 9.

Of the many reasons artists took to Paris, one was the city's extensive array of both fine art and ethnographic museums. Seeking to separate themselves from Western academic restraints, artists looked to other cultures for alternate sources of inspiration. In Paris, Matulka frequented the museum at the Palais du Trocadéro, which housed a collection of African art. Although it has never been confirmed that they met, Pablo Picasso is most-famously known to have frequented the museum as well. Picasso, and his development of Cubism, had a considerable amount of influence over Matulka's art. Picasso introduced the world to Cubism with works such as *Les Femmes d'Alger (O. J. R. M.)* (fig. 3). The painting of the five women has been broken into planes by sharp lines and all traditional ideas of perspective have been abandoned. Using *Les Femmes d'Alger (O. J. R. M.)*

d'Avignon as their prototype, Picasso and colleague Georges Braques went on to develop what would be known as Cubism.⁴

Like Picasso, Matulka referenced folk and non-mainstream tradition in his work, a hallmark of modernism. *Four Nudes in a Landscape* (fig. 4) displays Matulka's own affinity for the geometric qualities of African art including the exaggerated proportions and harsh, angular faces of the figures. In this work, Matulka has completely abandoned the rules of figure drawing and proportion that he was taught at the National Academy of Design. Throughout his career Matulka continually referenced Picasso for inspiration, continuing to build upon the artistic pathways that he had opened up for the next generation.



Figure 3. Pablo Picasso, Spanish, 1881-1973, *Les Femmes d'Alger (O.J.) Version O*, 1935, oil on canvas, 96 x 92 inches, Collection of the Museum of Modern Art, New York, Acquired through the Lillie P. Bill Bequest (by exchange), 333.1939



Figure 4. Jan Matulka, *Four Nudes in a Landscape*, 1923, cat. no. 7.

THE NEW SPIRIT

As the 1920s came to a close, the United States was gaining traction as an economic and cultural force. Cities, particularly New York, expanded rapidly as people came from all over, wanting to seize the opportunities a metropolitan setting had to offer.

The beginning of modern art in the United States is thought to have officially started with the International Exhibition of Modern Art (more commonly known as the Armory Show) in 1913. The Armory Show was the first full-scale modern art exhibition in the United States and presented avant-garde works from European and American artists. The exhibition shocked the general public, not ready for the new, unconventional forms of representation artists were exploring. Despite the public's hesitation to accept modern art, the artists of New York City welcomed the break from tradition, using what they had seen at the Armory Show to inspire their own artistic endeavors.⁵ In the coming years, modern art would flourish in New York City.

By the early 1930s, Jan Matulka began spending less and less time abroad. He

made his last trip in 1933 before finally settling into New York City permanently. America was no longer as hostile to the avant-garde and the galleries of New York City were embracing artists who were part of the movement. Despite no longer visiting Paris, there was an upcoming avant-garde in his own city now that he could participate in.

One of the ways Matulka transmitted the avant-garde ideas he had learned in Paris was through Precisionism. In the mid-1920s Matulka began making works in a Precisionist style such as *Arrangement, New York* (fig. 5). Inspired by Cubism, Precisionism became a distinctly American style that focused on the city, machinery, and architecture. These scenes of the urban environment, such as this one, emphasized American ingenuity.⁶ One of the symbols that became synonymous with American progress was the skyscraper. The skyscraper soon became central in depictions of New York City, representing the progress and prosperity of the increasingly industrialized city. Artists like Matulka began to incorporate the skyscraper into their works, creating a modern image of the American landscape.

Before Georgia O’Keeffe was painting her iconic flowers and desert landscapes, she too was using New York City’s rapidly changing landscape as a source for inspiration. In *Radiator Building—Night, New York* (fig. 6), O’Keeffe references the famous skyscraper of the same name. Erected in 1924 the building symbolized the upward mobility of the American people. In the distance, the name Alfred Stieglitz is illuminated in neon. Stieglitz was an American photographer who was central in promoting modern art in New York City. In the early 1900s, Stieglitz opened “291 gallery” to promote photography a fine art but it is known today for hosting early exhibitions of European painters including Picasso, Marcel Duchamp, and Francis Picabia.

Matulka is less precise about representing specific landmarks and more concerned with trying to capture the spirit of the city through space and color. Matulka fills the entire paper with overlapping buildings and structures. Light shoots out from various angles, showing the motion and life of the city. Both works have been angled at a high perspective. The artists did this in order to exemplify the monumentality of the skyscraper in American culture.

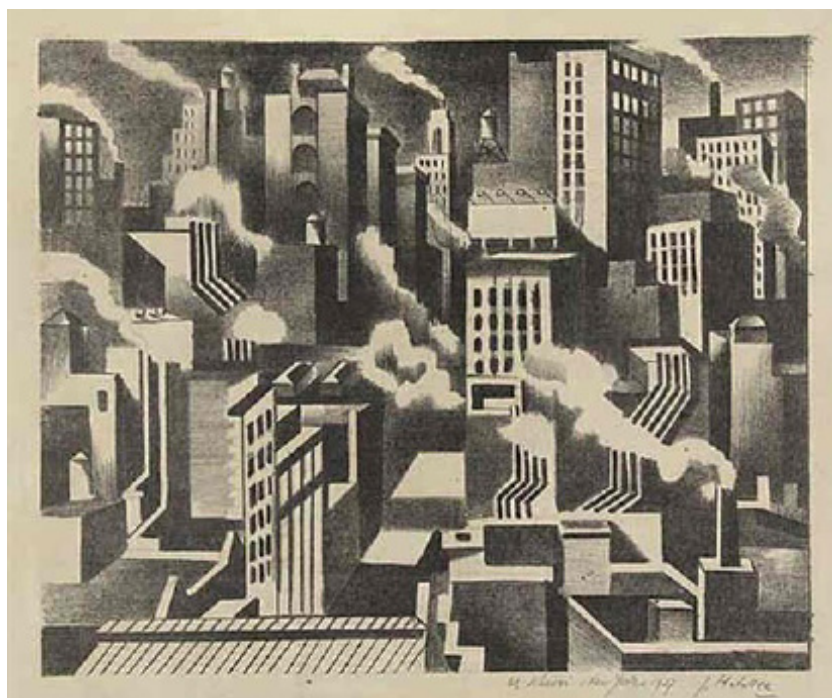


Figure 5. Jan Matulka, *Arrangement, New York*, ca. 1925; printed 2016, cat. no. 3.



Figure 6. Georgia O’Keeffe, American (1887-1986), *Radiator Building—Night, New York*, 1927. Oil on canvas. 48 x 30 inches. Alfred Stieglitz Collection, Co-owned by Fisk University, Nashville, Tennessee, and Crystal Bridges Museum of American Art, Bentonville, Arkansas, ACS. 2012.73. Photography by Edward C. Robinson III.

A LASTING LEGACY

Jan Matulka had an incredible ability to vacillate between different styles and methods of creation, almost seamlessly. Rather than be constrained as one type of artist, he explored the artistic spectrum from realism to abstraction, oftentimes in the same day. He adopted many aspects of modern art movements but never prescribed to a single one.

This ability to create from different perspectives allowed Matulka to be an impactful teacher and mentor to a generation of young artists. One of the most profound aspects of Matulka's career was his brief—but compelling—time teaching at the Art Students League of New York (ASL). On the recommendation of artist Max Weber, Matulka accepted a position teaching art at the school in 1929. At the time Matulka was the only instructor that we know of who was presenting early modernist art to students. Matulka introduced his students to the original avant-garde artists like Picasso, Georges Braque, and Juan Gris. For many, this was their first exposure to such works but the experience would define the trajectory of their future careers as

modern artists. Matulka only taught at the ASL for a few years before the effects of the Depression hit the school and his position was terminated. Despite no longer being on the ASL's payroll, his students continued to study privately with him for years following. This group of young students that Matulka taught, including David Smith, Dorothy Dehner, and Burgoyne Diller, would go on to become some of the most influential modern American artists of their generation.

One of these students, George L.K. Morris would go on to help form the first official group of artists practicing abstract art in New York City. Matulka, Morris, and other like-minded artists came together to create the American Abstract Artists (AAA). The AAA was a group dedicated to exhibiting and promoting a new art form in the United States—abstraction.⁷ Morris served as the president and de-facto spokesperson for the group for many years. He emphasized that abstract art was not a complete break from history but rather was getting back to the true nature of art. In an introduction to an AAA exhibition in 1940, Morris wrote: "Abstract paintings are



Figure 7. Jan Matulka, *Untitled Abstraction*, ca. 1930, cat. no. 11.

a logical beginning. They are not puzzles; they are not difficult to understand; they need only to be looked at, as one might look at a tree or a stone itself, and not as the representation of one. They stand with the independence of architectural shapes, and through very simple means a whole new world is opened.”⁸ An early abstract work, *Untitled Abstraction* (fig. 7) combines the sharp planes of Cubism with the non-representational subject matter of abstraction. By the mid-1930s Matulka was mainly creating works such as this one, experimenting in abstracted forms.

One of the modern movements that Matulka adopted tenets of was Surrealism, though he never claimed the title. Surrealism began in Paris in 1917. Matulka had likely encountered many of the Surrealist artists in the city though he did not begin using aspects of the movement until the 1940s. In *Untitled Study* (fig. 8) Jan Matulka used the Surrealist method of automatic drawing, a technique in which the artist allows his or her subconscious to take over, creating a work of chance and spontaneity. In this work, Matulka has gone back in and emphasized in black the naturally occurring human forms.

Fellow American Gerome Kamrowski began making Surrealist works around the same time as Matulka, such as *Via Space Ward* (fig. 9). In 1932 Kamrowski enrolled in the St. Paul School of Art where student Cameron Booth (who had previously studied with modernist Hans Hofmann) introduced him to Cubism and Surrealism. Booth would later introduce Kamrowski to Hofmann, who would help Kamrowski develop his modernist style through private lessons. In the late 1930s, Kamrowski moved to New York and began meeting with other artists who had similar interests in the avant-garde including Jackson Pollock, William Baziotos, and Robert Motherwell. According to Robert Motherwell, “Kamrowski was the most Surrealist of us all.”⁹



Figure 8. Jan Matulka, *Untitled Study*, 1940-50, cat. no. 14.

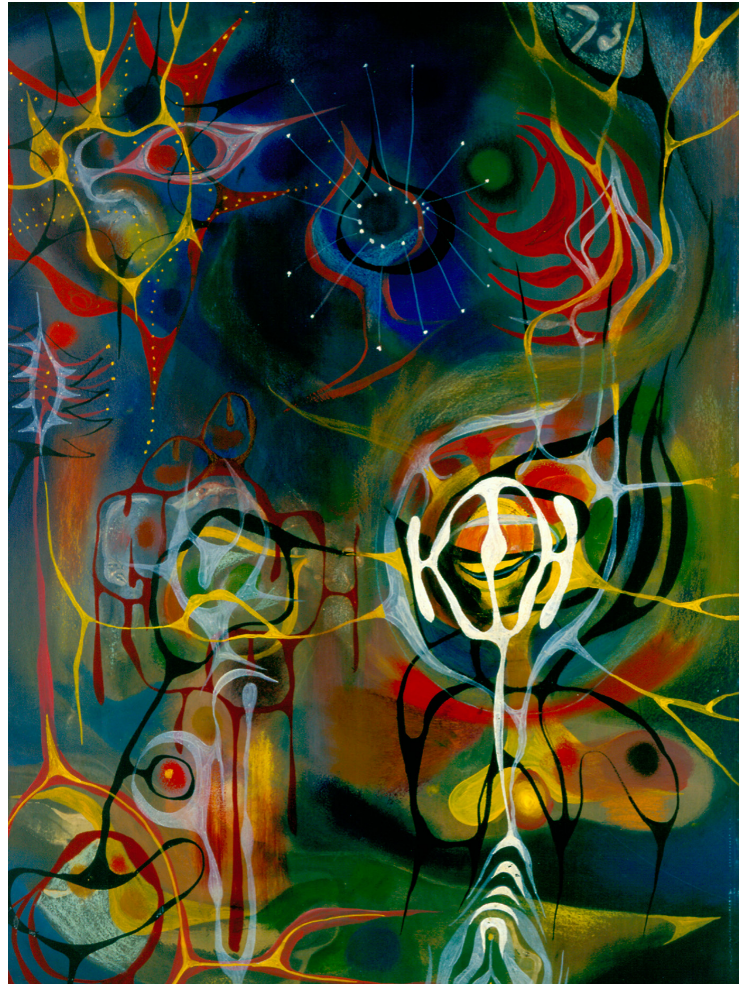


Figure 9. Jerome Kamrowski, *Via Space Ward*, 1948, cat. no. 2.

ABSTRACTED CONCLUSION

Years after meeting instructor Jan Matulka at the Art Students League, former student Burgoyne Diller would head one of the most progressive public art projects. Diller became head of New York City's mural division of the Works Progress Administration's Federal Art Project. Diller would recruit a team of modern artists to join the division including Jan Matulka, Alexander Calder, and Arshile Gorky, bringing abstract art to the larger public.

In an effort to alleviate the difficulties of the Great Depression, President Franklin D. Roosevelt enacted the New Deal (1933), a series of public programs set to stimulate the economy. The Federal Art Project was part of a larger cultural project including music, theater, and literacy and would employ more than 5,000 artists who made more than 15,000 artworks. The mural division was inspired by a program executed by the Mexican government in the early 1920s in which they subsidized the paintings of public murals in the cities. Many of these Mexican artists, such as Diego Rivera, would later gain notoriety in the United States for their commissioned public murals.¹⁰

Most federally sponsored artwork depicted traditional, realistic scenes of American history, industry, and progress. Creators of the program hoped that through art the nation could begin to heal and feel empowered again. Diller's division had the same goal but presented the same themes through non-objective abstraction. Jan Matulka is known to have painted two abstract murals for the program, but both have been destroyed.

One of the artists that worked alongside Jan Matulka and the other muralists was Stuart Davis. Davis and Matulka met early on in their careers and continued to stay connected throughout the years. Matulka sublet his studio in Paris to Davis after he stopped traveling. Davis gained initial notoriety when five of his works (in the Ashcan style) were included in the Armory Show. Davis was just twenty-one years old at the time. Much like Matulka, Davis began in a realist style but eventually segued into total abstraction. *Composition* (fig. 10) is an example of Davis's later work, in which he has disregarded recognizable imagery. Instead, he uses bold colors to form abstract shapes that fill the composition.



Figure 10. Stuart Davis, American 1894-1964, *Composition*, 1964, silkscreen on paper, 20 x 24 inches, Gift of the Betty Parsons Foundation, FIA 1985.54.5



Figure 11. Jan Matulka, *Untitled Abstraction*, 1940-50, cat. no. 12

In June of 1944, an exhibition of ten paintings by Jan Matulka opened at the A.C.A Gallery, New York City. This exhibition would be the last of his current work during his lifetime, although he lived for another thirty years. Once a lively, active participant in the art world, by the mid-1940s Jan Matulka withdrew himself from the public sphere while his contemporaries like Arshile Gorky and Stuart Davis were solidifying their positions in history. Until his death in 1972, Matulka lived in near isolation except for the company of his wife Lida. Due to a myriad of reasons including health and economic hardships, the artist disappeared from the public but nevertheless continued to create works that would remain unseen during his lifetime, such as *Untitled Abstraction* (fig. 11).

Matulka's unavoidable need to create reinforces his position as an artist in the truest sense, drawn to the process and exploration of painting rather than the recognition. After he passed away in 1972 the estate of Jan Matulka acquired a large series of unseen abstract paintings, such as this one, which were finally revealed to the public giving us a rare glimpse into the last thirty years of the artist's life.

ENDNOTES

- 1 Edward Lucie-Smith. *Art of the 1930s: The Age of Anxiety*. London: Weidenfeld and Nicolson, 1985, 50.
- 2 Whitney Rugg. Jan Matulka: *The Global Modernist*. Chicago: Thomas McCormick Gallery, 2004, 5.
- 3 Barbara S. Groseclose and Jochen Wierich. "Internationalizing the History of American Art: Views." Essay. In *Internationalizing the History of American Art: Views*, 130–35. University Park (Pennsylvania): Pennsylvania State University press, 2009., 60.
- 4 Baruch D Kirschenbaum. "Primitivism and Impossible Art." *Art Journal* 31, no. 2 (1971): 168- 72. doi:10.2307/775571, 3.
- 5 Laurette McCarthy. "Armory Show: New Perspectives and Recent Rediscoveries." *Archives of American Art Journal*, no. 3/4 (2012): 22-35., 18.
- 6 Matthew Baigell. *Artist and Identity in Twentieth-Century America*. New York: Cambridge University Press, 2001., 55.
- 7 Stuart Davis "Abstract Art in the American Scene." *Parnassus* 13, no. 3 (1941): 100-03. doi:10.2307/772264., 67.
- 8 Elke Seibert. "'First Surrealists were Cavemen': The American Abstract Artists and their Appropriation of Prehistoric Rock Pictures in 1937." *Getty Research Journal* 11, no. 1 (2019): 17-38.
- 9 Ellen G Landau. "Robert Motherwell among the Surrealists." *Archives of American Art Journal* 56, no. 2 (2017): 4-25.
- 10 Jody Patterson, "Modernism and Murals at the 1939 New York World's Fair." *American Art* 24, no. 2 (2010): 50-73.



Jan Matulka, *House on Cove*, ca. 1935, cat. no. 8

CATALOGUE

Catalogue is organized alphabetically by artist last name and title of artwork.

1. FANNIE HILLSMITH

American, 1911 - 2007

The Molasses Jug, 1949

Mixed media on burlap on masonite

38 x 32 inches

Gift of Mr. and Mrs. Harold Frank, by exchange, FIA
2007.124

2. GEROME KAMROWSKI

American, 1914 - 2004

Via Space Ward, 1948

Oil on board

29 1/4 x 22 inches

Gift of Mr. and Mrs. Kaye Goodwin Frank, FIA 1964.7

3. JAN MATULKA

American, born Czechoslovakia, 1890 - 1972

Arrangement, New York, ca. 1925; printed 2016

Lithograph on Kitakata Natural handmade paper

13 3/8 x 16 1/4 inches

Courtesy of McCormick Gallery, Chicago and the
Estate of Jan Matulka

4. JAN MATULKA

American, born Czechoslovakia, 1890 - 1972

Bather (Nude Bather Seated Facing Window), 1925

Lithograph on thin, laid Japan paper

14 1/2 x 11 inches

Courtesy of McCormick Gallery, Chicago and the
Estate of Jan Matulka

5. JAN MATULKA

American, born Czechoslovakia, 1890 - 1972

Boat on the Shore, ca. 1928

Gouache on paper

15 x 20 inches

Courtesy of McCormick Gallery, Chicago and the
Estate of Jan Matulka

6. JAN MATULKA

American, born Czechoslovakia, 1890 - 1972

Boat Scene in Central Park, 1923

Etching and drypoint on wove paper

10 7/8 x 13 5/8 inches

Courtesy of McCormick Gallery, Chicago and the
Estate of Jan Matulka

7. JAN MATULKA

American, born Czechoslovakia, 1890 - 1972

Four Nudes in a Landscape, 1923

Etching and drypoint on paper

10 3/4 x 13 15/16 inches

Gift of the Estate of Jan Matulka, FIA 2016.5

8. JAN MATULKA

American, born Czechoslovakia, 1890 - 1972

Houses on Cove, ca. 1935

Oil on canvas

22 x 25 inches

Courtesy of McCormick Gallery, Chicago and the
Estate of Jan Matulka

9. JAN MATULKA

American, born Czechoslovakia, 1890 - 1972

Moulin Rouge, 1921

Conte crayon on paper

15 x 12 inches

Courtesy of McCormick Gallery, Chicago and the
Estate of Jan Matulka

10. JAN MATULKA

American, born Czechoslovakia, 1890 - 1972

Two Nudes, c. 1923

Oil on canvas

36 x 27 1/2 inches

Gift of the Estate of Jan Matulka, FIA 2016.4.

11. JAN MATULKA

American, born Czechoslovakia, 1890 - 1972

Untitled Abstraction, ca. 1930

Ink and pencil on vellum

16 x 13 1/2 inches

Courtesy of McCormick Gallery, Chicago and the
Estate of Jan Matulka

12. JAN MATULKA

American, born Czechoslovakia, 1890 - 1972

Untitled Abstraction, 1940-1950

Oil on board

23 1/2 x 17 1/2 inches

Courtesy of McCormick Gallery, Chicago and the
Estate of Jan Matulka

13. JAN MATULKA

American, born Czechoslovakia, 1890 - 1972

Untitled Cubist Study, ca. 1918

Oil on commercial artist's board

8 × 10 inches

Courtesy of McCormick Gallery, Chicago and the Estate of Jan Matulka

14. JAN MATULKA

American, born Czechoslovakia, 1890 - 1972

Untitled Study, 1940-1950

Watercolor/ink and red pencil on paper

11 × 8 1/2 inches

Courtesy of McCormick Gallery, Chicago and the Estate of Jan Matulka

15. GEORGE L.K. MORRIS

American, 1905 - 1975

Rotary Motion, 1938

Oil on canvas

30 × 26 inches

Gift of Mr. and Mrs. Martin Ryerson, by exchange, FIA 2002.2

16. MAX WEBER

American, born Russia, 1881 - 1961

Untitled (Cubist Still Life), ca. 1920

Oil on canvas on board

36 × 30 inches

Bequest of Mary Mallery Davis, by exchange, FIA 2002.5.

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APPENDIX B

p. 45

Jan Matulka: The Unknown Modernist

When discussing the history of modern art, Jan Matulka's name is often left out of the narrative. Unlike more well-known artists such as Pablo Picasso, Georgia O'Keeffe, and Arshile Gorky, Matulka's name has not been repeated in text books and exhibition catalogues. Despite this, Jan Matulka made a significant contribution in the exploration and proliferation of modern art in the United States.

Jan Matulka

American, b. Czechoslovakia, 1890–1972

Two Nudes, ca. 1923

Oil on canvas

In this work Matulka is again using the female figure as his muse. Using bright colors indicative of Fauvism. Considered the first avant-garde movement, Fauve artists used bold colors and drastic brushstrokes in their artworks as a way to break away from the conventional methods of paintings. The artist has used the bright brushstrokes to create drastic angles and curves of the bodies. Both of the figures' faces have sharp, defined features, referencing the African tribal masks Matulka studied in Paris.

Jan Matulka

American, b. Czechoslovakia, 1890–1972

Four Nudes in a Landscape, 1923

Etching and drypoint on paper

Like many early modernists, Jan Matulka went to Paris to participate in the developing world of the avant-garde. Of the many reasons artists took to Paris, one was the city's extensive array of both fine art and ethnographic museums. Seeking to separate themselves from academic restraints, artists looked for alternate sources of inspiration, such as non-Western art. Matulka was inspired by the actions of Pablo Picasso and studied the aesthetics of African art at the Musée d'Ethnographie du Trocadéro.

In this print the direct influence of African aesthetics is apparent by the exaggerated proportions and harsh, angular faces of the figures. This work would have been a departure from the academically accepted approach to figure drawing that he was taught at the National Academy of Design. Although he both painted and drew, Matulka excelled as a draftsman and printmaker as demonstrated in this etching and drypoint.

Jan Matulka

American, b. Czechoslovakia, 1890–1972

Boat Scene in Central Park, 1923

Etching and drypoint on wove paper

This early work by Jan Matulka is an example of his experimentation in the Ashcan School. The Ashcan School was a group of American painters that began in New York in the first decade of the 20th century who aligned through their focus on subject matter. Their subject matter was a direct contrast to that of Impressionism, which focused on beautiful images and idealized scenes. Ashcan artists sought to portray the seemingly mundane moments of life, capturing everyday scenes in a gritty, unvarnished way.

Matulka often reworked imagery again and again, including scenes such as this one which features a nocturnal boating party on the lake in Central Park. Here he uses the technique of etching, using many fine lines that absorb the black ink, to convey the darkness of the nighttime scene.

Jan Matulka

American, b. Czechoslovakia, 1890–1972

Bather (Nude Bather Seated Facing Window), 1925

Lithograph on thin, laid Japan paper

Despite an attempt to break away from the academic traditions of art and move toward abstraction, Jan Matulka was continually drawn to the human figure in his work. He worked with live models all his life, starting at the Academy and continuing through his own teaching at the Art Students League. In works like this one he begins to approach the figure differently, focusing less on creating a realistic composition and instead has exaggerated the features of the figure through highlights of light and dark.

Portrait-painter Raphael Soyer recalled encountering Jan Matulka's work as a student at the National Academy of Design, "When I came to the Academy he was one of the most famous students...a large portrait, several large Sargentesque portraits by Matulka were hanging on the walls. He was a very skillful painter... and the students had great respect for him. More respect than they had for the other teachers."

Jan Matulka

American, b. Czechoslovakia, 1890–1972

Boat on the Shore, ca. 1928

Gouache on paper

In summer of 1923 Jan Matulka and his Lida made their first visit to Gloucester, Massachusetts, a small fishing village in New England. The destination was a popular spot for artists looking for respite outside of New York City. While he was in the area, he would often paint *en plein air*—a French technique of painting outside, first-hand. This work is more literal than many of Matulka's other works and thus has a more flat, academic feel. Although he is portraying a realistic scene he does so through a lens of abstraction. The loosely defined shapes of the buildings vacillate between Cubist and abstract. The boat nearly blends into the water, creating a freely defined composition.

Jan Matulka

American, b. Czechoslovakia, 1890–1972

Untitled Abstraction, ca. 1930

Ink and pencil on vellum

In this work Jan Matulka has combined the sharp planes of Cubism with the non-representational subject matter of abstraction. By the mid-1930s Matulka was mainly creating works such as this one, experimenting in abstracted forms. Although Matulka never prescribed to any specific movement or style, we can see his artistic developments through the artworks in this exhibition, from realistic depictions like *Boat Scene in Central Park* (located in the other side of the gallery) to loose, abstracted forms like this one that morph into the overall composition.

This is another works of Matulka's that was not seen until after his death. It was first seen in the 2004 exhibition *Jan Matulka: The Global Modernist*. Organized by the Montclair Art Museum in New Jersey.

Jan Matulka

American, b. Czechoslovakia, 1890–1972

Houses on Cove, ca. 1935

Oil on canvas

In 1933, to ease the effects of the Great Depression and stimulate the economy, President Franklin D. Roosevelt initiated the New Deal that included a series of social programs called the Works Progress Administration (WPA). Within the WPA was the Federal Art Project (FAP), established in 1935, which Matulka joined in their seminal year and stayed with the project until 1939.

Likely painted during his time working for the FAP, this work aligns more closely with the realism that was the standard of painting in the United States in the 1930s. Throughout his career Matulka vacillated between representational and non-representational imagery, often working in both styles simultaneously. In works such as this one Matulka has used distinctly American imagery (a cove in Massachusetts) and applied European modernist tendencies to the subject. Here he has used the defined shapes of Cubism and the bright, intense colors of the Fauves in his composition.

Jan Matulka

American, b. Czechoslovakia, 1890–1972

Moulin Rouge, 1921

Conte crayon on paper

By the end of the 19th century Paris had become the most culturally rich city in Europe. Artists, writers, and scholars flocked to the city for inspiration. Ernest Hemingway most famously described the city as “a moveable feast.” While living in Paris on-and-off for nearly a decade, Matulka was immersed in the culture of the city, visiting museum, exhibitions, and Sergei Diaghilev’s Ballets Russes.

Drawn in Paris in 1921, this work depicts the iconic Moulin Rouge building, a cabaret venue, and avant-garde hotspot in the city. The building soon became an emblem of Parisian nightlife and modern sensibility. Matulka depicts the work through a lens of contrast. Semi-circles make up the turning blades of the windmill, and figures crowd the street below. This work is rare in the sense that the artist signed, dated, and recorded its location. Matulka was notorious for not dating his works, which has led to a difficult understanding of his body of work.

Jan Matulka

American, b. Czechoslovakia, 1890–1972

Untitled Cubist Study, ca. 1918

Oil on commercial artist's board

From 1908 until 1917 Jan Matulka studied at the National Academy of Design in New York City. The Academy followed the accepted academic protocol of the time, teaching students about the strict rules of style and composition. Matulka, like many young artists, yearned to break from the academic tradition that had been so ingrained in him. Having studied in Prague, Matulka was aware of the developing avant-garde and was eager to explore and develop new methods of expression.

Painted after his graduation from the Academy and before he went to Paris, this work is an early study of a Cubist composition. One of the earliest modernist works by Matulka, and the oldest in the exhibition, this painting represents his experimentation with a non-representational composition. He uses various shades of vibrant colors in order to create the shadows and definitions of the shapes, allowing them to almost seamlessly blend into one another.

Jan Matulka

American, b. Czechoslovakia, 1890–1972

Arrangement, New York, ca. 1926; printed 2016

Lithograph on Kitakata Natural handmade paper

By the early 1930s, Jan Matulka began spending less and less time abroad with his last trip made in 1933. When in New York City, Matulka would transmit the avant-garde ideas he had cultivated in Europe onto the American landscape. In the mid-1920s Matulka began making works in a Precisionist style. Inspired by Cubism, Precisionism became a distinctly American style, focusing on the city, machinery, and architecture. These scenes of the urban environment, such as this one, emphasized American ingenuity. One of the symbols that became synonymous with American progress was the skyscraper. Artists like Matulka began to incorporate the skyscraper into their works, creating a distinctly American landscape.

Jan Matulka

American, b. Czechoslovakia, 1890–1972

Untitled Study, between 1940-1950

Watercolor/ink and red pencil on paper

One of the modern movements that Matulka experimented with was Surrealism. Surrealism began in Paris in 1917. Matulka had likely encountered many of the Surrealist artists in the city though he did not begin using aspect of the movement until the 1940s. In this work Matulka used the Surrealist method of automatic drawing, a technique in which the artist allows his or her subconscious to take over, creating a work of chance and spontaneity. Matulka has gone back in and emphasized in black the naturally occurring human forms.

Like with Surrealism, Matulka frequently took on the artistic tenets and philosophical aspects of various artistic movements, but never aligned himself to one specific style. Scholars have asserted that this unwillingness to brand himself contributed to his eventual anonymity but it also allowed him to break free from the constraints of any specific style or movement.

Jan Matulka

American, b. Czechoslovakia, 1890–1972

Untitled Abstraction, between 1940-1950

Oil on board

In June of 1944 an exhibition of ten paintings by Jan Matulka opened at the A.C.A Gallery, New York City. This exhibition would be the last of Matulka's current work during his lifetime, although he lived for another thirty years. Once a lively, active participant in the art world, by the mid-1940s Matulka withdrew himself from the public sphere while his contemporaries like Arshile Gorky and Stuart Davis were solidifying their positions in history. Until his death in 1972, Matulka lived in near isolation except for the company of his wife Lida. Due to a myriad of reasons including health and economic hardships, the artist disappeared from the public but nevertheless continued to create works that would remain unseen during his lifetime.

Matulka's unavoidable need to create reinforces his position as an artist in the truest sense, drawn to the process and exploration of painting rather than the recognition. After he passed away in 1972 and the estate of Jan Matulka was established a large series of abstract paintings, such as this one, were finally revealed to the public giving us a rare glimpse into the last thirty years of the artist's life.

George L.K. Morris
American, 1905–1975

Rotary Motion, 1938
Oil on canvas

In 1929 Jan Matulka accepted a teaching position at the Art Students League (ASL) in New York City. Although he only taught for two years before his position was eliminated in 1931—due to the economic effects of the Great Depression and conservative leadership at the ASL—the students he taught became some of the most successful and influential artists of the coming decades and included George L.K. Morris, David Smith, and Dorothy Dehner, among others. Matulka exposed his students to European modernists like Picasso, Kandinsky, and Mondrian. He introduced them to the avant-garde ideas he had cultivated in Paris and encouraged them to attend exhibitions of modern art in the city.

Years later in 1936, Matulka and his former student Morris, along with other like-minded artists, came together to create the American Abstract Artists (AAA). The AAA was a group dedicated to exhibiting and promoting a new art form—abstraction. Morris served as the president and de-facto spokesperson for the group for many years. He emphasized that abstract art was not a complete break from history but rather was getting back to the true nature of art. In an introduction to an AAA exhibition in 1940 Morris wrote: “Abstract paintings are a logical beginning. They are not puzzles; they are not difficult to understand; they need only to be looked at, as one might look at a tree or a stone itself, and not as the representation of one. They stand with the independence of architectural shapes, and through very simple means a whole new world is opened.”

Max Weber

American, b. Russia, 1881–1961

Untitled (Cubist Still Life), ca. 1920

Oil on canvas on board

At some point in the mid-1920s Max Weber met Jan Matulka in New York City and the two would stay in contact for the rest of their careers. Weber later secured a teaching position for Matulka at the Art Students League, where he had previously instructed. The two shared a common interest in early Cubism and were among the first American artists to transmit avant-garde European ideas on American soil.

Born in Bialystok, Russia, Max Weber emigrated to the United States in 1891. By 1905 he had once again gone abroad, settling in Paris—the heart of the avant-garde. He enrolled at the Académie Julian where he met fellow American Leo Stein. By then Leo and his sister Gertrude were living at the infamous 27 rue de Fleurus, collecting avant-garde art and hosting artistic and literary salons. Through the Steins' salon Weber met early modernists Pablo Picasso and Henri Matisse, the latter of whom he studied with privately. In 1909 Weber returned to New York where the avant-garde was still a virtually unknown concept. That year the Haas Gallery hosted an exhibition of Weber's work, marking one of the earliest modernist exhibitions in the United States.

Fannie Hillsmith

American, 1911–2007

The Molasses Jug, 1949

Mixed media on burlap on Masonite

Much like Jan Matulka, Fannie Hillsmith interpreted European modernism through an American dialect. Her style combined traditional Cubist motifs with what she called “an early American feeling.” In this work she substituted a humble earthenware for the usual wine bottle and gave some wood grain the look of New England farm furniture. She also flattened the Cubist grid into prismatic colors reminiscent of quilts and added patterns of pink roses that evoke a distinctly American wallpaper. Hillsmith did not visit Europe until 1958, long after she started painting, so everything that she learned about modernity was from artists stateside who had experienced the avant-garde firsthand in Europe.

Born in Boston, Fannie Hillsmith moved to New York City in 1934. Once in New York, she took an interest in the avant-garde and she gradually developed an abstract style. In 1944 she joined the American Abstract Artists, a group co-founded by Matulka and later run by George L.K. Morris. For four years she worked at Atelier 17, an experimental, collaborative printmaking studio. Originally located in Paris, Atelier 17 moved to New York City just as World War II began. Hillsmith worked at the studio alongside other modernist artists including Joan Miro, Alexander Calder, and Marc Chagall.

Gerome Kamrowski

American, 1914–2004

Via Space Ward, 1948

Oil on board

Similar to Jan Matulka, Gerome Kamrowski was integral to the development of modern art in the United States, yet he too has become virtually unknown to us. In 1932 Kamrowski enrolled in the St. Paul School of Art where fellow student Cameron Booth (who had previously studied with modernist Hans Hoffman) introduced him to modern art movements, Cubism and Surrealism. Booth would later introduce Kamrowski to Hoffman, who would help Kamrowski develop his modernist style through private lessons. In the late 1930s Kamrowski moved to New York and began meeting with other artists who had similar interests in the avant-garde including Jackson Pollock, William Baziotis, and Robert Motherwell. According to Robert Motherwell, “Kamrowski was the most Surrealist of us all.”

In 1940 Baziotis, Pollock, and Kamrowski laid canvases on the floor of a New York studio and experimented with dripping quick-drying paint onto it. The works that evolved from this were, in essence, the beginning of Abstract Expressionism. Relying on the Surrealist method of automatic drawing, Abstract Expressionism was a synthesis of the body and the unconscious mind.

APPENDIX C

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TIMELINE OF MODERN ART

DURING JAN MATULKA'S LIFETIME

1890 Jan Matulka is born in Vlachovo Březí, Bohemia

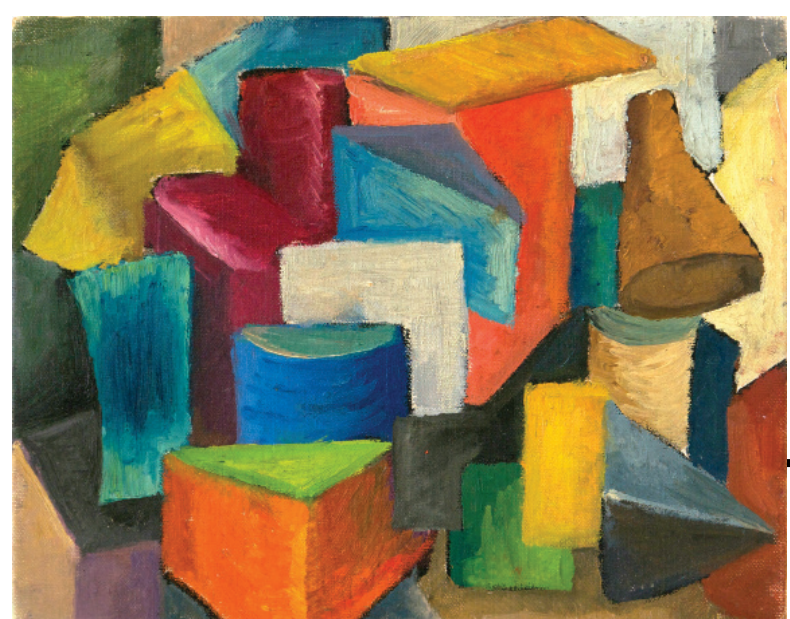
1900



San Francisco Museum of Modern Art

1905 Henri Matisse exhibits *Femme au chapeau (Woman with a Hat)* at the Salon d'Automne in Paris. With works like this, Matisse would usher **Fauvism** into the art world. Fauve artists emphasized the use of color and made visible their expressive brushstrokes.

1918 After graduating from the National Academy of Design, Matulka breaks from the traditional view of art and experiments with new modes of representation, including early forms of **Cubism**.



1920



1923 Inspired by Picasso, Matulka studies African art in Paris and starts including the sharp, angular forms of African art in his work.



At the same time, again using the human body as his muse, Matulka uses the bold colors and swift brushstrokes of **Fauvism**.

1907 Pablo Picasso shows fellow painter Georges Braques his experimental work, *Les Femmes d'Alger (O. J. R. Version O)*. Together the two developed Cubism. Cubist works have no single point of perspective. The composition is broken into planes with sharp, geometric shapes. Picasso also begins incorporating African aesthetics into his work.

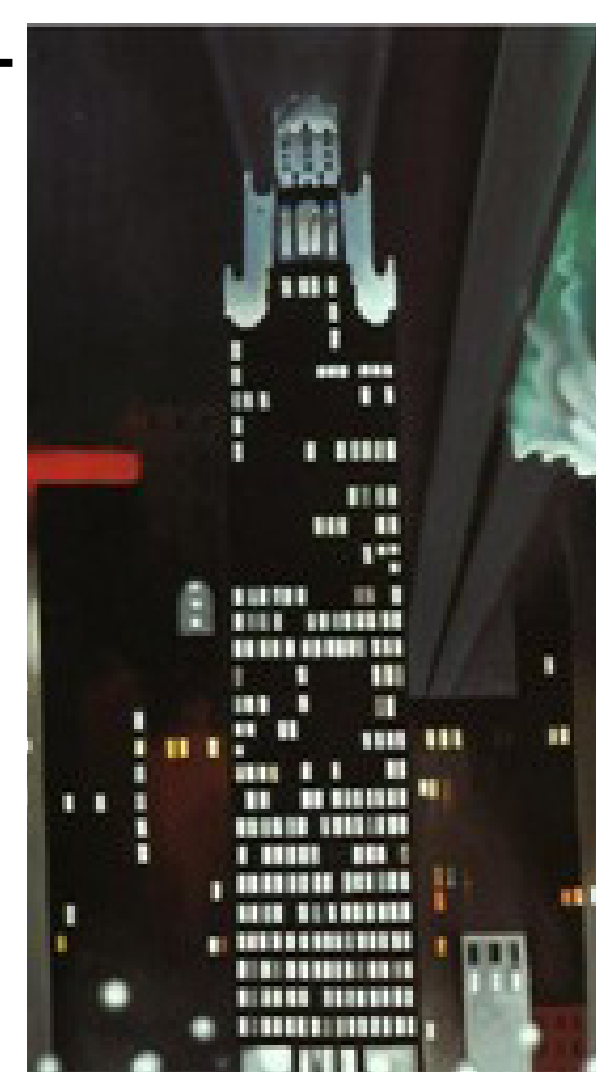


Museum of Modern Art, New York



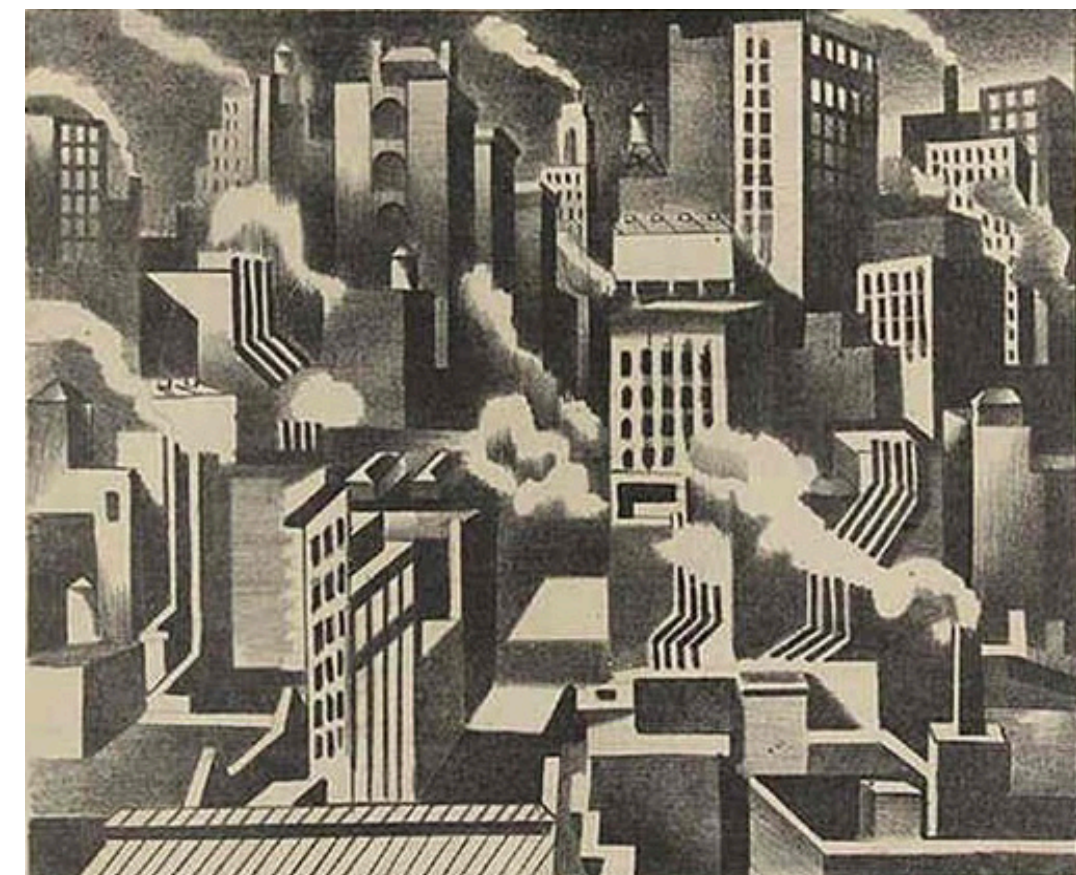
Joan Miró, *Carnival of Harlequin*, 1924-25
Albright-Knox Art Gallery, Buffalo, New York

1924 André Breton writes the *Surrealist Manifesto* in which he defines **Surrealism** as "Psychic automatism in its pure state, by which one proposes to express...the actual functioning of thought...in the absence of any control exercised by reason, exempt from any aesthetic or moral concern."



Crystal Bridges Museum of American Art
Bentonville, Arkansas

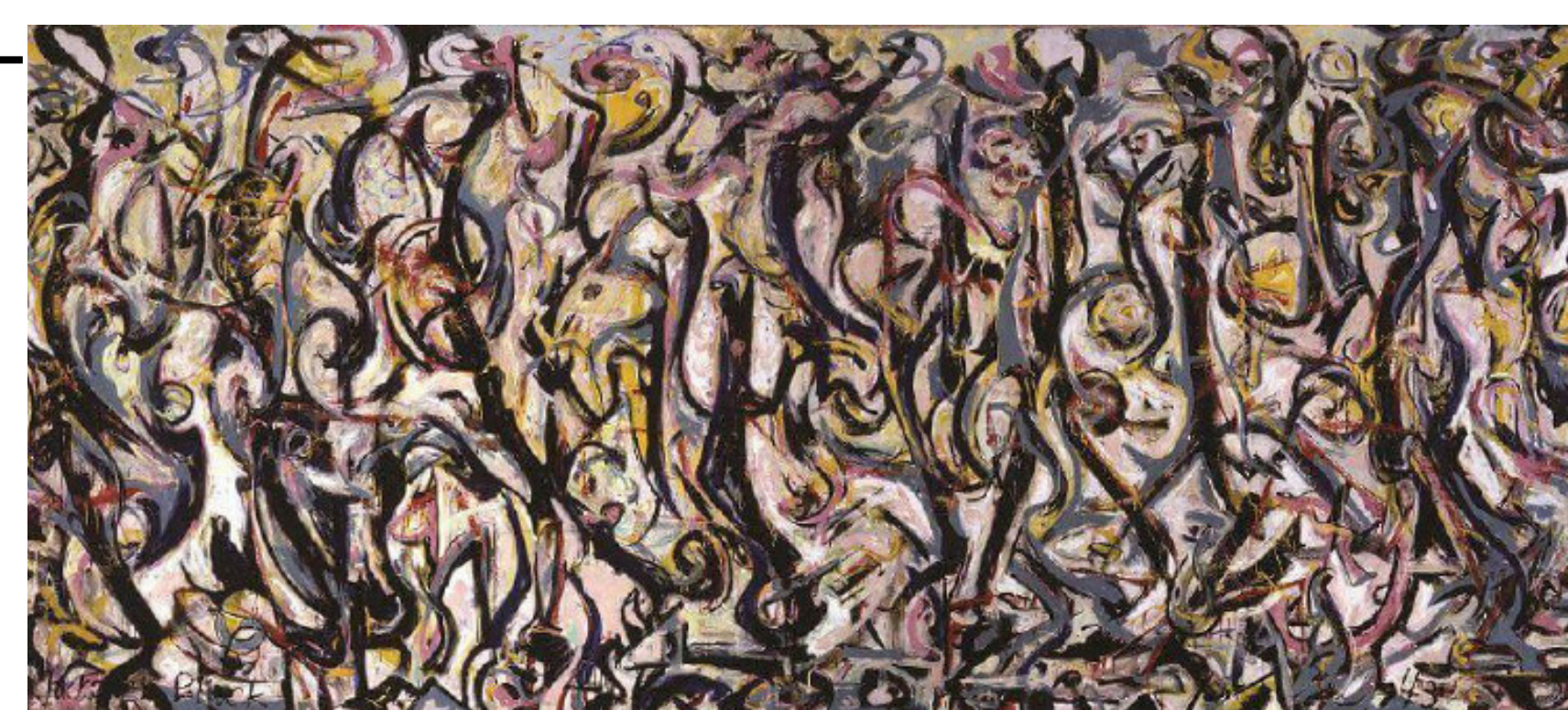
1927 Georgia O'Keeffe paints *Radiator Building-Night, New York* using a **Precisionist** approach. **Precisionism** emphasized geometric form. Inspired by American innovation, works mimicked the precision and accuracy of machines.



1925 Using a **Precisionist** style, Matulka depicts the larger-than-life skyscrapers of New York City.

1940

1944 Last exhibition of new works by Jan Matulka during his lifetime.



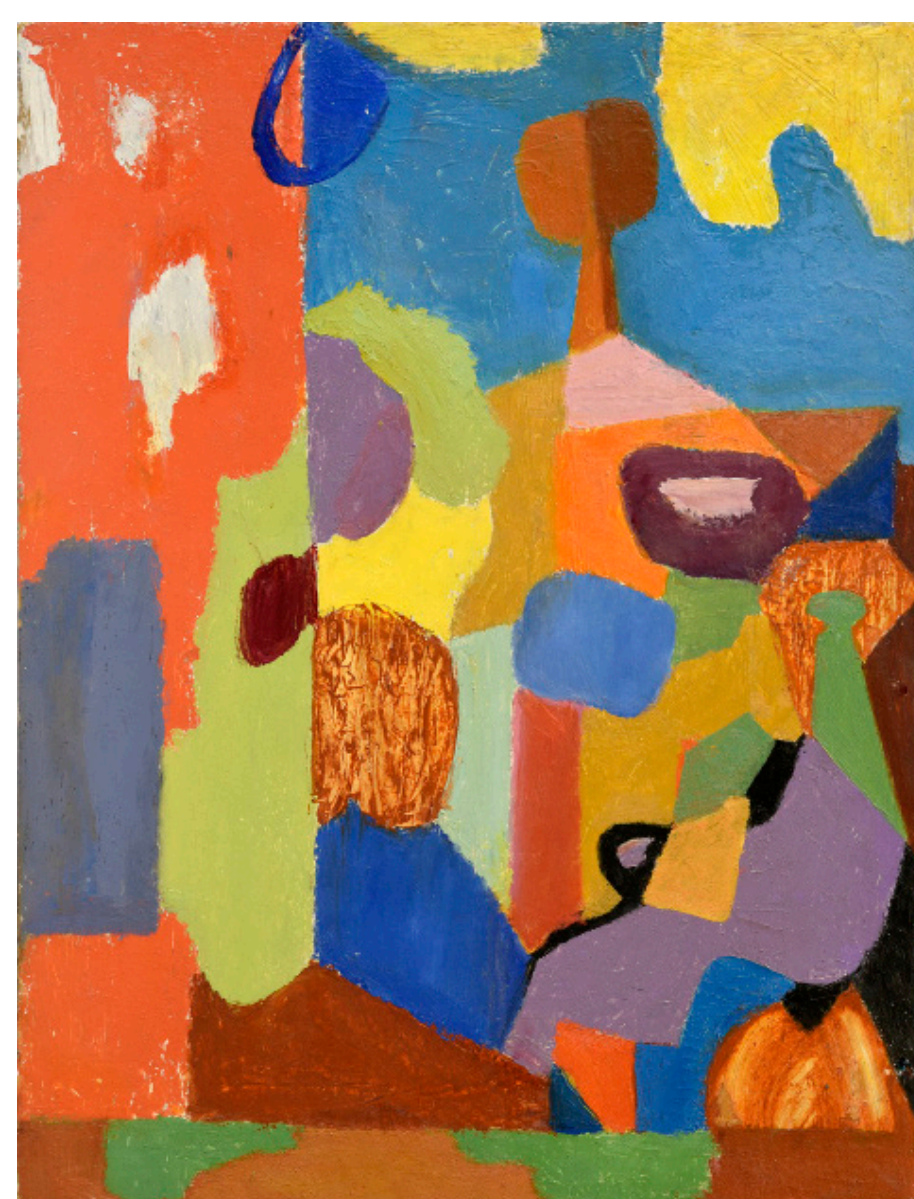
University of Iowa Museum of Art, Iowa City

1943 Jackson Pollock paints *Mural* for the townhome of Peggy Guggenheim. The work is emblematic of the characteristics of **Abstract Expressionism** including gestural brushstrokes, automatic drawing, and monumental scale.

1940-50 Matulka experiments with **Surrealism**, by creating works through the technique of automatic drawing. The use of this method is later adopted by the developing **Abstract Expressionists**.

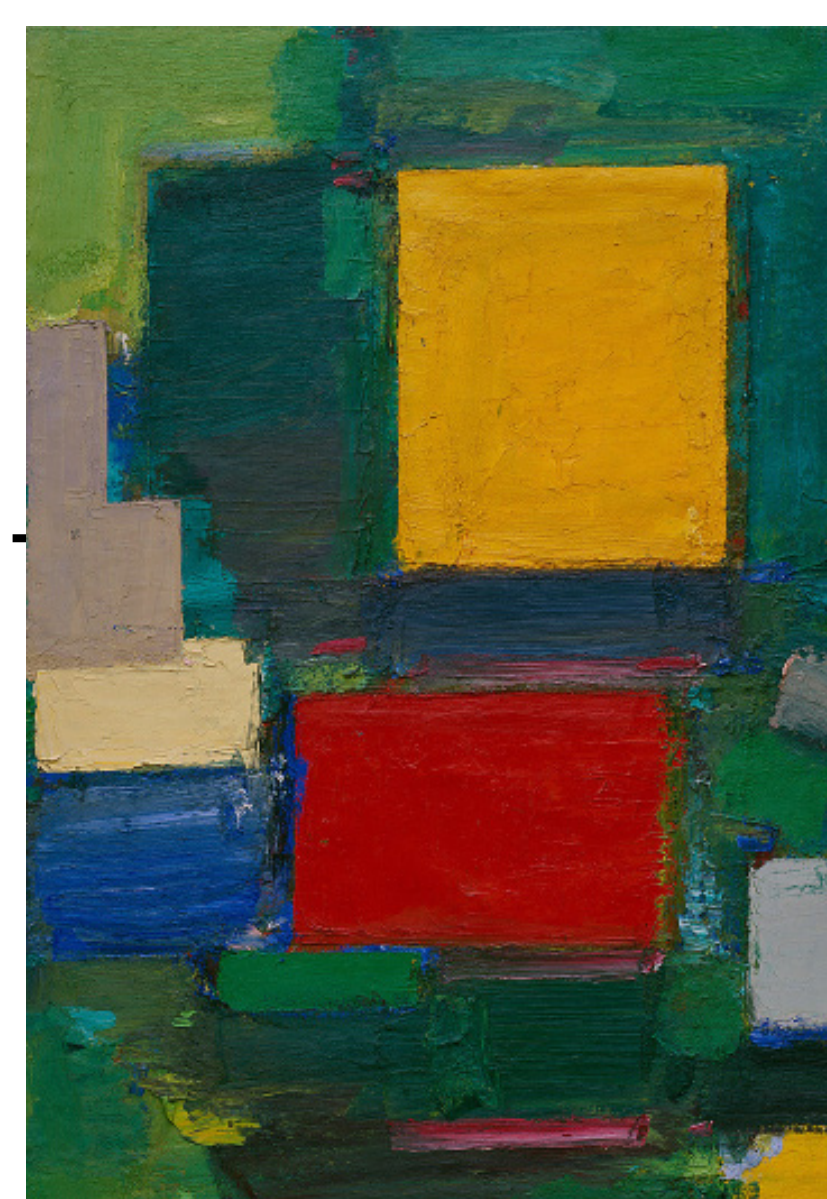


1960



1940-50

Near the end of his life Matulka grew increasingly interested in **Abstraction**. He used seemingly abstract shapes to create recognizable forms.



1959 Hans Hofmann paints *The Gate*, a series of **Abstract** paintings based on architectural forms. Hofmann uses varying colors and abstract shapes to convey the sense of architecture.

1972 Jan Matulka dies in New York City.

In 1944, following the last exhibition of his recent work, Matulka ceased participating in the art world and secluded himself from the outside world. Nevertheless, he continued to create artworks until his death.

JAN MATULKA: THE UNKNOWN MODERNIST



Jan Matulka standing next to one of his paintings, ca. 1920
Photographed by M. Vu Kovic

Jan Matulka was a skilled artist and influential modernist, yet most people do not know his name as well as they do other artists of his time such as Pablo Picasso, Georgia O'Keeffe, or Jackson Pollock. From the 1920s to the mid-1940s Matulka was an active participant in the production and propagation of the avant-garde in the United States and Europe. Despite his presence and participation in some of the most impactful moments in the development of modern art—due to personal choices as well as health and economic factors—he is virtually unknown today.

Born in South Bohemia in 1890, at the age of fifteen he began to study art in the nearby city of Prague. Prague was one of the first cities outside of Paris to embrace the avant-garde, and there young Matulka would have been exposed to these radical, new trends. In 1907 Matulka and his family immigrated to the United States and he enrolled in the National Academy of Design in New York City. He spent much of the 1920s in Paris, experiencing first-hand the development of the contemporary art scene. He was included in many exhibitions in both New York and Paris and soon Matulka's name was synonymous with the modern movement in art.

Despite his success, Matulka never fully embraced the social aspect of the art scene. He thought his works could speak for themselves and was resistant to engage in the transactional aspect of the business. In 1944, following the last exhibition of his recent work, Matulka ceased participating in the art world and secluded himself in his apartment. Nevertheless, he continued to create artworks until his death in 1972.

SCAN THIS CODE to view the online exhibition catalogue and learn more about Jan Matulka and early modern art or visit flintarts.org/events/exhibitions



Open your iPhone or Android camera and focus on the QR code to view.

This exhibition was curated by FIA Curatorial Assistant and University of Michigan-Flint Graduate Student Rachael Holstege in fulfillment of a Master's Degree in Arts Administration.

APPENDIX D

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Artist	Title of Artwork, Year, Medium, Dimensions	Provenance	Exhibition History	Scholarship
Jan Matulka	<i>Two Nudes</i> , c. 1923, oil on canvas, 36 x 27 1/2 in.	Collection of the artist, Estate of Jan Matulka, gifted to FIA	<i>Jan Matulka: The Global Modernist</i> six museum tour (September 2004-June 2006), <i>Jan Matulka: The Unknown Modernist</i> , Flint Institute of Arts (June 5-June 20, 2020)	<i>Jan Matulka: The Global Modernist</i> exhibition catalog (2004)
Jan Matulka	<i>Four Nudes in a Landscape</i> , 1923, Etching and drypoint on paper, 10 3/4 x 13 15/16 in.	Collection of the artist, Estate of Jan Matulka, gift to FIA	<i>Jan Matulka: The Unknown Modernist</i> , Flint Institute of Arts (June 5-June 20, 2020)	<i>Jan Matulka: The Unknown Modernist</i> exhibition catalog (2020)
Jan Matulka	<i>Bather (Nude Bather Seated Facing Window)</i> , 1925, lithograph on thin, laid Japan paper, 14 1/2 x 11 in.	Collection of the artist, Estate of Jan Matulka	<i>Jan Matulka: The Unknown Modernist</i> , Flint Institute of Arts (June 5-June 20, 2020)	
Jan Matulka	<i>Boat Scene in Central Paker</i> , 1923, Etching and drypoint on wove paper, 10 7/8 x 13 5/8 in.	Collection of the artist, Estate of Jan Matulka	<i>Jan Matulka: The Global Modernist</i> six museum tour (September 2004-June 2006), <i>Jan Matulka: The Unknown Modernist</i> , Flint Institute of Arts (June 5-June 20, 2020)	<i>Jan Matulka: The Global Modernist</i> exhibition catalog (2004)
Jan Matulka	<i>Boat on the Shore</i> , ca. 1928, Gouache on paper, 15 x 20 in.	Collection of the artist, Estate of Jan Matulka	Jan Matulka: A Painter's Eye on Cape Ann, Cape Ann Historical Museum (June 1--September 9, 2006), <i>Jan Matulka: The Unknown Modernist</i> , Flint Institute of Arts (June 5-June 20, 2020)	<i>Jan Matulka: A Painter's Eye on Cape Ann</i> exhibition catalog (2006)
Jan Matulka	<i>Untitled Abstraction</i> , ca. 1930, ink and pencil on vellum, 16 x 13 1/2 in.	Collection of the artist, Estate of Jan Matulka	<i>Jan Matulka: The Unknown Modernist</i> , Flint Institute of Arts (June 5-June 20, 2020)	<i>Jan Matulka: The Unknown Modernist</i> exhibition catalog (2020)
Jan Matulka	<i>Houses on Cove</i> , ca. 1935, oil on canvas, 22 x 25 in.	Collection of the artist, Estate of Jan Matulka	<i>Jan Matulka: The Global Modernist</i> six museum tour (September 2004-June 2006), <i>Jan Matulka: The Unknown Modernist</i> , Flint Institute of Arts (June 5-June 20, 2020)	<i>Jan Matulka: The Global Modernist exhibition catalog (2004)</i> , <i>Jan Matulka: Selections from the Estate</i> (1999)
Jan Matulka	<i>Moulin Rouge</i> , 1921, Conte crayon on paper, 15 x 12 in.	Collection of the artist, Estate of Jan Matulka	Jan Matulka: Mystery Paintings, McCormick Gallery (June 22-July 28, 2018), <i>Jan Matulka: The Unknown Modernist</i> , Flint Institute of Arts (June 5-June 20, 2020)	<i>Jan Matulka: Mystery Paintings</i> exhibition catalog (2018), <i>Jan Matulka: The Unknown Modernist</i> exhibition catalog (2020)
Jan Matulka	<i>Untitled Cubist Study</i> , ca. 1918, Oil on commercial artist's board, 8 x 10 in.	Collection of the artist, Estate of Jan Matulka	<i>Jan Matulka: Mystery Paintings</i> , McCormick Gallery (June 22-July 28, 2018), <i>Jan Matulka: The Unknown Modernist</i> , Flint Institute of Arts (June 5-June 20, 2020)	<i>Jan Matulka: Mystery Paintings</i> exhibition catalog (2018), <i>Jan Matulka: The Unknown Modernist</i> exhibition catalog (2020)
Jan Matulka	<i>Arrangement, New York</i> , ca. 1925; printed 2016, Lithograph on Kitakata Natural paper, 13 3/8 x 16 1/4 in.	Estate of Jan Matulka	<i>Jan Matulka: The Global Modernist</i> six museum tour (September 2004-June 2006), <i>Jan Matulka: The Unknown Modernist</i> , Flint Institute of Arts (June 5-June 20, 2020)	<i>Jan Matulka: Selections from the Estate</i> (1999), <i>Jan Matulka: The Unknown Modernist</i> exhibition catalog (2020)
Jan Matulka	<i>Untitled Study</i> , 1940-50, watercolor/ink and red pencil on paper, 11 x 8 1/2 in.	Collection of the artist, Estate of Jan Matulka	Jan Matulka: Mystery Paintings, McCormick Gallery (June 22-July 28, 2018), <i>Jan Matulka: The Unknown Modernist</i> , Flint Institute of Arts (June 5-June 20, 2020)	<i>Jan Matulka: Mystery Paintings</i> exhibition catalog (2018), <i>Jan Matulka: The Unknown Modernist</i> exhibition catalog (2020)
Jan Matulka	<i>Untitled Abstraction</i> , 1940-50, oil on board, 23 1/2 x 17 1/2 in.	Collection of the artist, Estate of Jan Matulka	<i>Jan Matulka: The Global Modernist</i> six museum tour (September 2004-June 2006), <i>Jan Matulka: Mystery Paintings</i> , McCormick Gallery (June 22-July 28, 2018), <i>Jan Matulka: The</i>	<i>Jan Matulka: The Global Modernist</i> exhibition catalog (2004), <i>Jan Matulka: The Unknown Modernist</i> exhibition catalog (2020)

APPENDIX E

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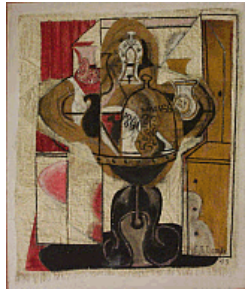
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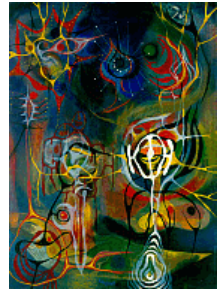
APPENDIX F

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Fannie Hillsmith
 American, 1911 - 2007
 The Molasses Jug, 1949
 Mixed media on burlap on
 masonite
 38 × 32 in. (96.5 × 81.3 cm)
 Gift of Mr. and Mrs. Harold
 Frank, by exchange
 2007.124



Gerome Kamrowski
 American, 1914 - 2004
 Via Space Ward, 1948
 Oil on board
 29 1/4 × 22 in. (74.3 × 55.9
 cm)
 Framed: 32 1/2 × 24 1/2 in.
 (82.6 × 62.2 cm)
 Gift of Mr. and Mrs. Kaye
 Goodwin Frank
 1964.7



Jan Matulka
 American, born
 Czechoslovakia, 1890 - 1972
 Two Nudes, c. 1923
 Oil on canvas
 36 × 27 1/2 in. (91.4 × 69.9
 cm)
 Gift of the Estate of Jan
 Matulka
 2016.4



Jan Matulka
 American, born
 Czechoslovakia, 1890 - 1972
 Four Nudes in a Landscape,
 1923
 Etching and drypoint on paper
 10 3/4 × 13 15/16 in. (27.3 ×
 35.4 cm)
 Gift of the Estate of Jan
 Matulka
 2016.5



Jan Matulka
 American, born
 Czechoslovakia, 1890 - 1972
 Bather (Nude Bather Seated
 facing window), 1925
 Lithograph on thin, laid Japan
 paper
 14 1/2 × 11 in. (36.8 × 27.9
 cm)
 Courtesy of McCormick
 Gallery, Chicago and the



Jan Matulka
 American, born
 Czechoslovakia, 1890 - 1972
 Boat Scene in Central Park,
 1923
 Etching and drypoint on wove
 paper
 10 7/8 × 13 5/8 in. (27.6 ×
 34.6 cm)
 Courtesy of McCormick
 Gallery, Chicago and the



Jan Matulka
 American, born
 Czechoslovakia, 1890 - 1972
 Boat on the Shore, ca. 1928
 Gouache on paper
 15 × 20 in. (38.1 × 50.8 cm)
 Courtesy of McCormick
 Gallery, Chicago and the
 Estate of Jan Matulka
 EXL_Matulka_3



Jan Matulka
 American, born
 Czechoslovakia, 1890 - 1972
 Untitled Abstraction, ca. 1930
 Ink and pencil on vellum
 16 × 13 1/2 in. (40.6 × 34.3
 cm)
 Courtesy of McCormick
 Gallery, Chicago and the
 Estate of Jan Matulka
 EXL_Matulka_4



Jan Matulka
American, born
Czechoslovakia, 1890 - 1972
Houses on Cove, ca. 1935
Oil on canvas
22 × 25 in. (55.9 × 63.5 cm)
Courtesy of McCormick
Gallery, Chicago and the
Estate of Jan Matulka
EXL_Matulka_5



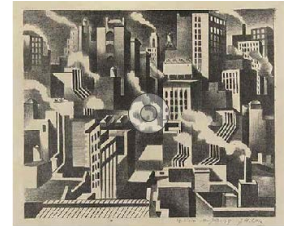
Jan Matulka
American, born
Czechoslovakia, 1890 - 1972
Moulin Rouge, 1921
Conte crayon on paper
15 × 12 in. (38.1 × 30.5 cm)
Courtesy of McCormick
Gallery, Chicago and the
Estate of Jan Matulka
EXL_Matulka_6



Jan Matulka
American, born
Czechoslovakia, 1890 - 1972
Untitled Cubist Study, ca. 1918
Oil on commercial artist's
board
8 × 10 in. (20.3 × 25.4 cm)
Courtesy of McCormick
Gallery, Chicago and the
Estate of Jan Matulka
EXL_Matulka_7



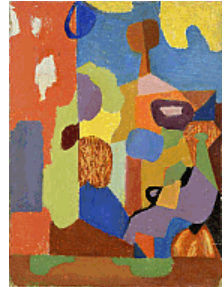
Jan Matulka
American, born
Czechoslovakia, 1890 - 1972
Arrangement, New York, ca.
1925; printed 2016
Lithograph on Kitakata Natural
handmade paper
13 3/8 × 16 1/4 in. (34 × 41.3
cm)
Courtesy of McCormick
Gallery, Chicago and the



Jan Matulka
American, born
Czechoslovakia, 1890 - 1972
Untitled Study, 1940-1950
Watercolor/ink and red pencil
on paper
11 × 8 1/2 in. (27.9 × 21.6 cm)
Courtesy of McCormick
Gallery, Chicago and the
Estate of Jan Matulka
EXL_Matulka_9



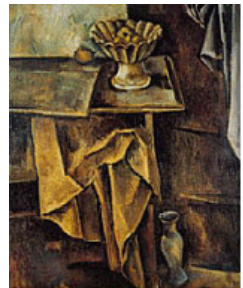
Jan Matulka
American, born
Czechoslovakia, 1890 - 1972
Untitled Abstraction,
1940-1950
Oil on board
23 1/2 × 17 1/2 in. (59.7 ×
44.5 cm)
Courtesy of McCormick
Gallery, Chicago and the
Estate of Jan Matulka



George L. K. Morris
American, 1905 - 1975
Rotary Motion, 1938
Oil on canvas
30 × 26 in. (76.2 × 66 cm)
Gift of Mr. and Mrs. Martin
Ryerson, by exchange
2002.2



Max Weber
American, born Russia, 1881 -
1961
Untitled (Cubist Still Life), ca.
1920
Oil on canvas on board
36 × 30 in. (91.4 × 76.2 cm)
Bequest of Mary Mallery
Davis, by exchange
2002.5



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