



Henri-Matisse

an exhibition of master prints

Allen was
Chancellor for
23 months

It is with great satisfaction that I announce the creation of the Grunwald Graphic Arts Foundation within the Dickson Art Center, on the Los Angeles Campus of the University of California. This Foundation, now established, and accepted by the Regents, is the result of a munificent gesture on the part of Mr. and Mrs. Fred Grunwald of this city.

Mr. Grunwald has assembled, over the years, such a collection of fine prints as can only result from scholarship and a restless search for whatever is best in a chosen field. There came a time when the impulse to share this accumulating treasure led Mr. and Mrs. Grunwald to consider in what manner this collection might be administered for the greatest good of all. They concluded that education was their primary concern – the education of this generation and those to come. They wished this collection to serve the many and the few, the public and the scholar, and to be permanently available for research. They understood the possibilities which we offered here, just as we understood the obligation which their generous offer entailed. Accordingly, a Foundation was established, to be administered by the Library and the Art Department, as an extension of the Art Galleries and the Art Library. This print exhibition inaugurates the functioning of the Foundation, which starts off with great riches, and will, I am confident, grow progressively, for such generosity stimulates other generousities.

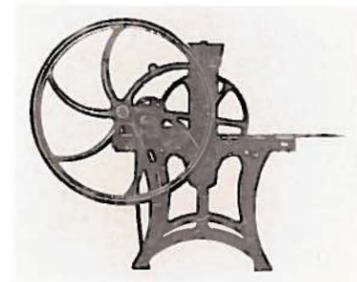
It would be hard to imagine a vehicle of education more appropriate to our requirements and circumstances, for a print collection of this quality and extent is at once pliable and compact, and in small compass brings the significance of many men of genius familiarly before the eye. This liaison with great men is a prime function of education. Contact with them breeds understanding, offers inspiration through excellence, and inculcates humility – ends the University always seeks.

May the coming generations here at U. C. L. A. realize that the donors were looking forward to them, and reflect on the sources of this understanding, humility, and wisdom. I salute the donors for their generous act.

R.B. Allen

Chancellor

DICKSON ART CENTER
University of California at Los Angeles



announcing the establishment of the

Grunwald Graphic Arts Foundation

The Grunwald Collection

"A collector is a specialist. When I was a young man I bought instinctively what appealed to me: the prints of the artists who were well known in Germany in the nineteen-twenties. Later on, the better half of my small collection was confiscated, and when I was able to collect again, as an American, I worked with a plan in mind. I systematically picked out the artists who would be my special field: the German pre-Expressionists and Expressionists, say, from Munch through Kirchner; and the French printmakers from the Impressionists to the present time, from Lautrec to Matisse, and Picasso, and the younger men working in Paris. I was fascinated by Villon and bought him early and late. Georges Adam has particularly interested me. I have collected Chagall. A few years ago I began to collect the contemporary Italians, and I have a growing interest in the Americans, some of them artists nearby."


FRED GRUNWALD

Fred Grunwald was born in Dusseldorf in Germany, May 15, 1898. His father was an editor of a paper for the textile trade. There were three children, two boys and a girl. Grunwald's father used to take them regularly to the concert hall and to the art gallery, the *Kunsthalle*, where he was their self-appointed guide. Grunwald remembers an exhibition of German Impressionists which centered for him on a painting, *The Blinding of Samson*, by Lovis Corinth. For Grunwald's father this painting was an intolerable smear, but the boy came back on his own to see it. This was the beginning of a life interest, and doubtless the beginning of independence.

Fred Grunwald went to the Gymnasium in Dusseldorf. He was 16 when the war broke out and two years later he was in the artillery. Before the end of the war he was seriously wounded, and he was hospitalized for the next two years. During this time he read widely and his interest in art returned and developed.

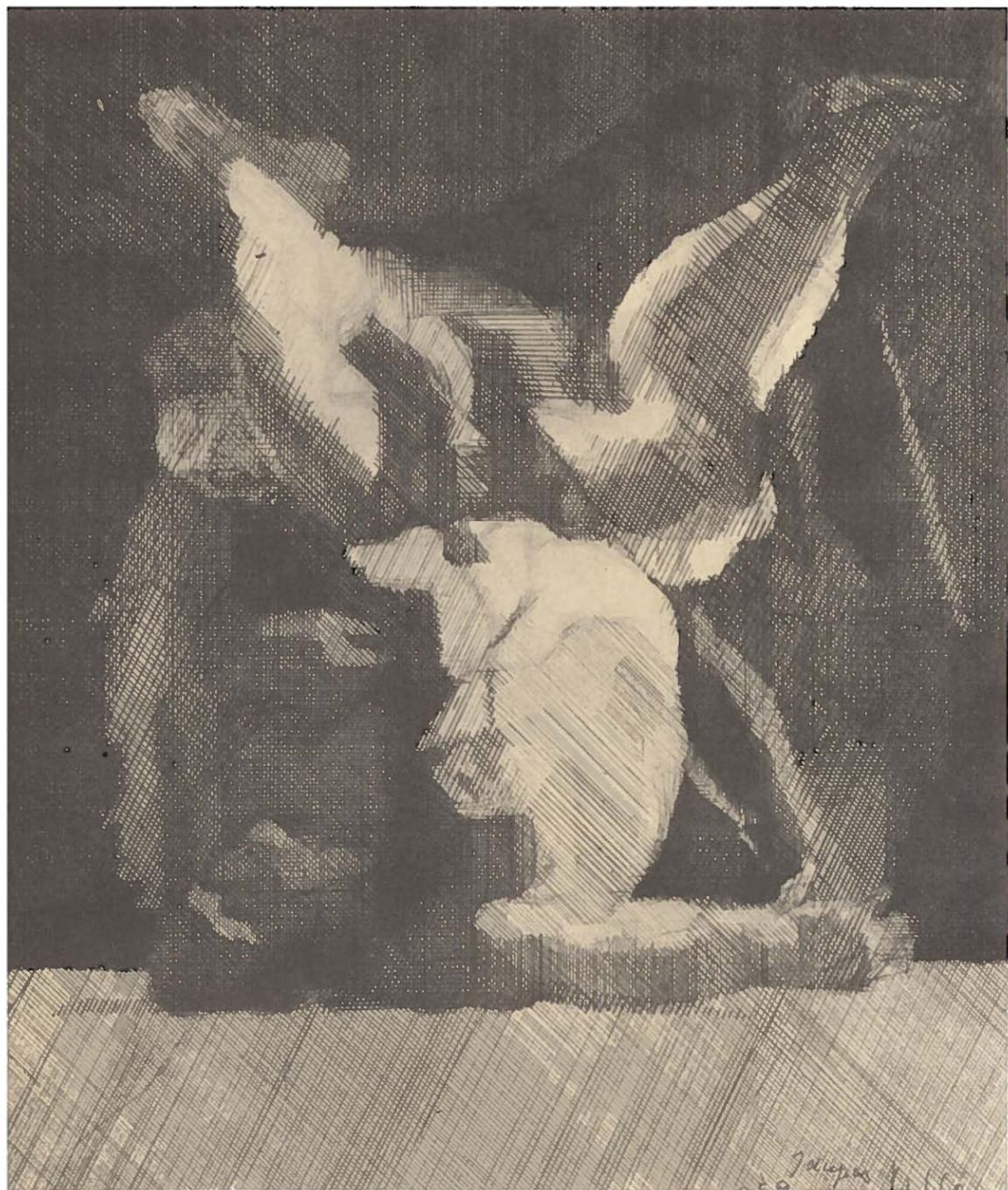
After his discharge from the hospital, he went into the shirt manufacturing business. In the evening he went to a school of business law and later he studied law at the University of Cologne.

He began collecting prints from the day he was out of the hospital, first the work of Kathe Kollwitz, then of Liebermann. At that time he was also interested in Jaeckel, and Meidner; Gotheim, Orlich, Slevogt, Klinger, Corinth, Hans Meid, and Hans Thoma. He had etchings by the Swedish artist Anders Zorn, prints by the American Joseph Pennell. But soon his interest took another direction and he began collecting Franz Marc and Lehmbruck. Later in the nineteen-twenties he was absorbed in the work of the Expressionists and acquired first Pechstein, then Schmidt-Rottluff and Kirchner. By 1933 he had seven or eight hundred prints. The next year the Nazis seized half of them—the better prints, of course, since they were confiscating the Expressionists, primarily, as "degenerate art."



MME. LE MARGOUM, MODISTE – Henri de Toulouse-Lautrec

lithograph



THE WRESTLERS – Jacques Villon

etching

Two years before, in 1932, Grunwald had set up in business for himself, with a factory for manufacturing shirts. He sold it in 1938. During these six years, he helped many to escape the Nazis and he was twice imprisoned. He was a powerful political speaker, and he fought for justice openly and covertly, long after there was hope of obtaining it. Finally it was time for him to leave Germany, and he came to America with his wife and children in March of 1939. He had saved little or nothing from a lifetime's work. Yet he brought to his new country what remained of his collection and, as it proved, the character which made it possible for him to survive and prosper.

Grunwald's connections in America were slight and fortuitous. By double good fortune, Los Angeles was suggested to him and he came here at once. In August of that same year, 1939, he opened a one-man business in the employment at which he had succeeded before. The years of the Second World War were lean, but then his business grew rapidly. He succeeded again, and he is now one of the largest sports shirt manufacturers in California, where so much of the sports clothes industry is located. He is a designer and creator, and his business still takes its color from the personality of one man.

It was 1947 before Grunwald felt himself in a position to begin collecting again. The acquisition of the Gypsy series of prints by Otto Mueller celebrated his return to his life interest. In the summer of 1950 he was in Europe, when he was able to settle his claim for restitution of his property, and compensation for the depredations inflicted upon him. With the means obtained from this source, he chose to expand his collection, and in particular, to restore to it the German Expressionist prints which he had lost. The collection grew rapidly at this time and reached such proportions that he could recognize it as a life work.

It was time, he then felt, to set limitations in order to create a mature collection. In the building up of the German side of his collection he has relied entirely on himself, and with the zest of the collector he has auction catalogues always at hand. Again, as becomes the experience of the collector, dealers now advise him when an important and rare example is to come on the market. His collecting of French prints has been mainly through dealers with whom he has built up a relation of respect and trust.

His instinct has been to concentrate on quality and rarity and to strive for an exhaustive completeness in the work of the major artists, although the lesser figures are well represented. Grunwald was in Europe again in 1953 extending his collection and it was then that he began to acquire the contemporary Italians. At about this time, too, he branched out into the American field which he had been gradually studying. And it is precisely in the American field, where his acquisitions have not yet become so all-inclusive, that one can see a mature and informed taste at work, choosing here and there, with the realization that a collection is a personal thing – if it is to be a work of art in itself – and that a collector must have the assured courage of his convictions.



LE REPAS FRUGAL - Pablo Picasso

drypoint

Since 1953 Fred Grunwald has been hampered in his movements by a severe illness, from which he has steadily, gradually recovered. By remote control – and with the constant help of his son-in-law – he has continued to direct his business, and now, for this past year, is back at his desk. But perhaps it is not quite the same man who is back, for he has undergone an inner ordeal just as he has supported earlier outward trials. Grunwald has always been a public-spirited man, and his impulse was to make some gesture in return for the opportunities of a new free life. And the instinct for sharing, which seems to go with collecting, and to grow with a developing taste for what is great, this interest sobered into a desire to achieve some lasting good. In short, Grunwald has matured as a philanthropist, moving from generous impulse to useful purpose, just as he moved in his collecting from early impulse to mature plan.

His first endeavors were to be generous to all. He lent, and then he began to give, and it gradually became known to a few and then to more what sort of collection this modest man possessed. Grunwald gave to the Los Angeles County Museum, to Mills College, to the University of Southern California, and to the University of California, Los Angeles. He made possible major exhibitions of prints, both at the County Museum and at the Art Galleries of the University of California; but all this while he was searching for a clearer purpose in giving and he sensed the need of that concentration which makes for significance. His overriding purpose, he finally decided, was the enrichment of education; and his interest, he realized, was in youth. In his collecting he had turned toward what was new in the world, and as an educator he turned toward the coming generation.

Accordingly, he determined that his collection would best serve his purpose if it were administered as a Foundation by the University of California, Los Angeles. This choice was realistically and practically made. Yet Fred Grunwald's guiding impulse was to express "my gratefulness to the University which has given my children their education." His son, Dr. Ernest Max Grunwald, now professor of chemistry at Florida State University, was awarded his doctorate at U. C. L. A.; his daughter, Mrs. Lottie Grunwald Talpis, graduated from U. C. L. A., as did her husband, Stanley Talpis. The daughter of the present Mrs. Grunwald, Mrs. Gloria Herz Goldberg, graduated from U. C. L. A.; and her husband, Dr. Robert Calvin Goldberg received his doctorate from the University of California, Berkeley. A younger son, Howard Stanley Herz, is still a student at U. C. L. A.

The Grunwald Graphic Arts Foundation, now established, and accepted by the Regents of the University of California, will be administered by the Library and the Art Department of the Los Angeles campus. In future plans, a Print Room will form at once an extension of the Art Galleries and of the Art Library, bridging over between the world of the original image and the printed symbol, and providing a rich resource in that structuring of knowledge and experience which the word *university* signifies.



THREE KINGS – Emil Nolde

lithograph

This location of the Grunwald Foundation within the University diversifies the uses to which the collection can be put; for the prints assembled here are reserved for scholarship, available to the forming student, to the University at large, and to the public. These holdings will be administered with the generosity characteristic of the donor, and institutions which wish to borrow and profit will be most willingly served. By the same token, nothing exclusive or private is intended in the setting up of the Foundation, which will be added to and enlarged, it is hoped, by gifts from other donors whose interests may be widely diverse. Indeed, important gifts of prints from other sources have already been allocated to the Foundation, and it is to be foreseen that the collection will be enriched by gifts drawn from many other sources besides those furnished by the founder.

It should be emphasized that for Fred Grunwald the collection – now the Grunwald Foundation – is a living thing: in fact, the guiding purpose in his life. Far from considering complete, he has been and is stimulated to round it out and to add to it; to develop it and nurture it, in short, to treat it as the work of art which it is.

One of the first to be aware of the growing significance of the Grunwald Collection was Jacob Zeitlin. But it was Professor Karl With, of the Art Department at U.C.L.A., who came to know collector and collection intimately. Doctor With, in pre-war Germany, had pioneered in many fields of the arts and was one of the leading spirits in the new museology, and he knew personally many of the artists who bulk large in the collection. The empathy between museum man and collector was on the broad base of shared recollections and tastes, and soon there was a joint purpose. There is no doubt that Karl With's passionate dedication to teaching, and his enthusiasm for youth, had their effect upon Fred Grunwald. It was evident to both men that the collection could be made a major resource for education in art. It was Dr. With who first suggested the setting up of the Grunwald Graphic Arts Foundation.

Little has been said of Fred Grunwald's private life. It is a modest, happy, and domestic one, essentially forthright and genial. His gift to the University is not a solitary gesture: it comes jointly from Mrs. Grunwald and Fred Grunwald together, who have made the same sacrifices, and asked the same sacrifices from their children, to make this possible. In every way, the Grunwald Foundation is a joint philanthropy.

FREDERICK S. WIGHT



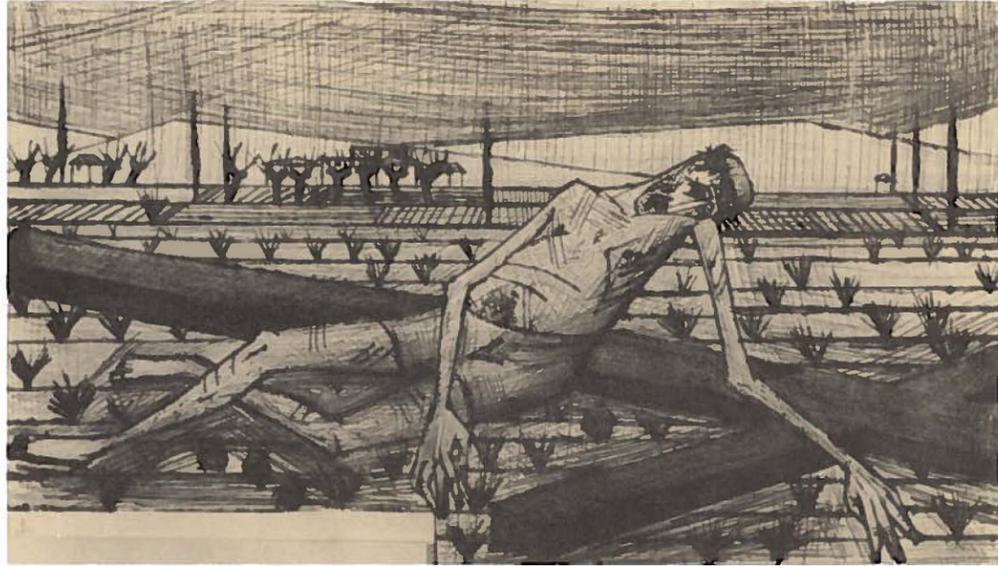
ABSIDE DE NOTRE DAME
Charles Meryon
etching



COMPOSITION
Joan Miró
colored etching



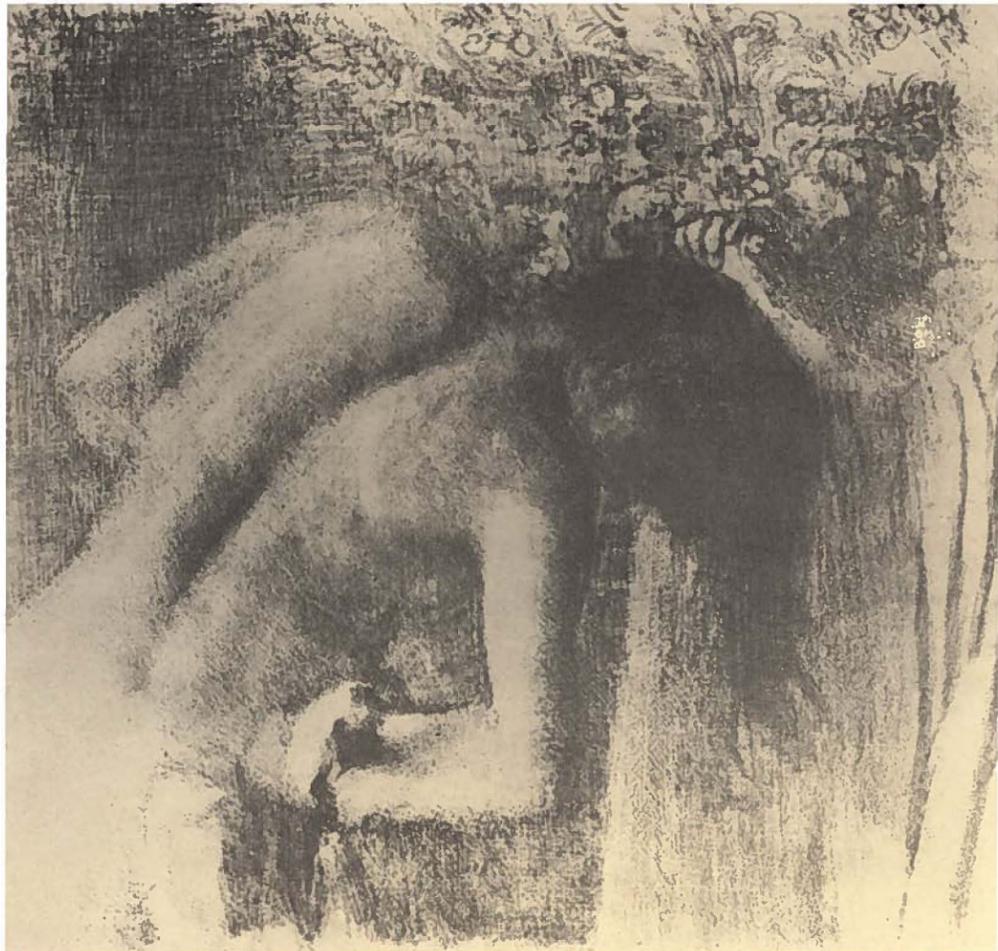
THE KIDNAPPING OF EUROPA – Paul Gauguin
woodcut



From the series,
THE PASSION OF CHRIST
Bernard Buffet
drypoint



MISERES HUMAINES
Paul Gauguin
woodcut



**FEMME NUE DEBOUT
A LA TOILETTE**
Edgar Degas
lithograph



THE SISTERS
Schmidt-Rottluff
woodcut

- Adam, Henri Georges (1904-)
LA DAME
engraving
- Baumeister, Willi (1889-)
1075
serigraph
- Baumeister, Willi (1889-)
1078
serigraph
- Baumeister, Willi (1889-)
PHANTOM II
serigraph
- Beckmann, Max (1884-1950)
MAIN-RIVER LANDSCAPE
etching
- Besnard, Albert (1849-1934)
FEMME A LA PELEISSE
etching and drypoint
- Bonnard, Pierre (1867-1947)
THE ORCHARD
color lithograph
- Braque, Georges (1881-)
From the series, THEOGONIE
etching
- Buffet, Bernard (1928-)
From the series, THE PASSION OF CHRIST
drypoint
- Campigli, Massimo (1895-)
TWO WOMEN
color lithograph
- Cassatt, Mary (1845-1926)
THE MANICURE
drypoint
- Cézanne, Paul (1829-1906)
LES PETITS BAIGNEURS
color lithograph
- Cézanne, Paul (1829-1906)
THE BATHERS
lithograph
- Cézanne, Paul (1829-1906)
THE BATHERS
color lithograph
- Cézanne, Paul (1829-1906)
TÊTE DE FEMME
etching
- Chagall, Marc (1887-)
NUE A L'EVENTAIL
etching
- Chagall, Marc (1887-)
THE ACROBAT
drypoint
- Chagall, Marc (1887-)
THE WOODCHOPPER AND MERCURY
(From Lafontaine's Fables) *etching*
- Clavé Antoni (1913-)
THE MIRACULOUS FISH
color lithograph
- Degas, Edgar (1834-1917)
LA SORTIE DU BAIN
lithograph
- Degas, Edgar (1834-1917)
FEMME NUE DEBOUT A LA TOILETTE
lithograph
- Degas, Edgar (1834-1917)
MARY CASSATT AT THE LOUVRE
drypoint and aquatint
- Ensor, James, baron (1860-1949)
THE ENTRY OF CHRIST INTO BRUSSELS
etching
- Ernst, Max (1891-)
DANSE
lithograph
- Faiss, Fritz (1905-)
FOUR BATHING WOMEN
monotype
- Faiss, Fritz (1905-)
BIANCA
woodcut
- Feininger, Lyonel (1871-1956)
NEW YORK
lithograph
- Frasconi, Antonio (1919-)
ROCK POOL
woodcut
- Gauguin, Paul (1848-1903)
TAHITIAN LANDSCAPE
monotype
- Gauguin, Paul (1848-1903)
TE PO
woodcut
- Gauguin, Paul (1848-1903)
MISERES HUMAINES
woodcut
- Gauguin, Paul (1848-1903)
THE KIDNAPPING OF EUROPA
woodcut
- Gauguin, Paul (1848-1903)
LE SOURIRE
woodcut
- Gauguin, Paul (1848-1903)
LE CALVAIRE BRETON
woodcut
- Gleizes, Albert (1881-)
ABSTRACT COMPOSITION
lithograph
- Goya, Francisco José de (1746-1828)
OTRAS LEYES POR EL PUEBLO
etching and aquatint
- Goya, Francisco José de (1746-1828)
HILAN DELGADO from LOS CAPRICHOS
etching and aquatint
- Goya, Francisco José de (1746-1828)
TODOS CAERAN from LOS CAPRICHOS
etching and aquatint
- Goya, Francisco José de (1746-1828)
SOPLONES from LOS CAPRICHOS
etching and aquatint
- Goya, Francisco José de (1746-1828)
QUIEN LO CREYARA from LOS CAPRICHOS
etching and aquatint
- Gris, Juan (1887-1927)
STILL LIFE
block print
- Gromaire, Marcel (1892-)
BUVEURS
etching
- Heckel, Erich (1883-)
MOURNING
woodcut
- Heckel, Erich (1883-)
CHILD LYING DOWN
drypoint
- Jones, John Paul (1924-)
UNTITLED, 1955
etching
- Kandinsky, Wassily (1886-1944)
ABSTRACT COMPOSITION
color lithograph
- Kandinsky, Wassily (1886-1944)
COMPOSITION NO. 2
drypoint
- Kirchner, Ernst Ludwig (1880-1938)
SEATED NUDE
lithograph
- Kirchner, Ernst Ludwig (1880-1938)
TWO FRIENDS
woodcut
- Klee, Paul (1879-1940)
BIRD COMEDY
lithograph
- Klee, Paul (1879-1940)
BEARDED MAN
lithograph
- La Fresnaye, Roger de (1885-1925)
STILL LIFE
lithograph
- Léger, Fernand (1881-)
THE JUGGLER
color lithograph
- Manessier, Alfred (1911-)
COMPOSITION
color lithograph
- Manet, Édouard (1832-1883)
LES GITANOS
etching
- Manet, Édouard (1832-1883)
LOLA DE VALENCE
etching and aquatint
- Marc, Franz (1880-1916)
STEER
woodcut
- Marc, Franz (1880-1916)
RECONCILIATION
woodcut
- Matisse, Henri (1869-1954)
ODALISQUE
lithograph
- Matisse, Henri (1869-1954)
WOMAN'S HEAD
etching
- Matisse, Henri (1869-1954)
BALCONY IN NICE
etching
- Matisse, Henri (1869-1954)
TWO RESTING ODALISQUES
lithograph
- Matisse, Henri (1869-1954)
HEAD
aquatint
- Matisse, Henri (1869-1954)
MARIE JOSE, ROBE JAUNE
color aquatint
- Matisse, Henri (1869-1954)
EAU FORTE
etching
- Meryon, Charles (1821-1868)
ABSIDE DE NOTRE DAME
etching
- Miró, Joan (1893-)
COMPOSITION
color aquatint
- Modigliani, Amedeo (1884-1920)
RECLINING NUDE
engraving
- Morandi, Giorgio (1890-)
LANDSCAPE
etching
- Morandi, Giorgio (1890-)
STILL LIFE
etching
- Mueller, Otto (1874-1930)
GYPSY TYPES
color lithograph
- Munch, Edvard (1863-1944)
THE LAST HOUR
woodcut
- Nolde, Emile (1867-)
SERVANT
woodcut
- Nolde, Emile (1867-)
PROFILE STUDY
etching and aquatint
- Nolde, Emile (1867-)
THREE KINGS
lithograph
- Picasso, Pablo (1881-)
THE FAWN
lithograph

- Picasso, Pablo (1881-)
LE REPAS FRUGAL
etching
- Picasso, Pablo (1881-)
SALOME
drypoint and etching
- Picasso, Pablo (1881-)
PORTRAIT OF A WOMAN
etching
- Picasso, Pablo (1881-)
THE WINGED DRAGON
etching
- Picasso, Pablo (1881-)
SCULPTOR WORKING AT THE WINDOW
etching
- Picasso, Pablo (1881-)
TWO NUDES
etching
- Pissarro, Camille (1831-1903)
PAYSANNE AU Puits
etching
- Renior, Auguste (1841-1919)
PIERRE RENOIR EN FACE
lithograph
- Rouault, Georges (1871-)
QUI NE SE GRIME PAS?
aquatint
- Rouault, Georges (1871-)
ESQUISSE DE S. JEAN BAPTISTE
lithograph
- Rouault, Georges (1871-)
JESUS
aquatint
- Rouault, Georges (1871-)
BAPTISM
aquatint
- Rouault, Georges (1871-)
GRIMACING MAN
aquatint
- Schmidt-Rottluff, Karl (1884-)
THE SISTERS
woodcut
- Toulouse-Lautrec, Henri de (1864-1901)
ELSA, THE VIENNESE GIRL
color lithograph
- Toulouse-Lautrec, Henri de (1864-1901)
FEMME A LA GLACE
color lithograph
- Toulouse-Lautrec, Henri de (1864-1901)
JOCKEYS
color lithograph
- Toulouse-Lautrec, Henri de (1864-1901)
IRISH AND AMERICAN BAR
color lithograph
- Toulouse-Lautrec, Henri de (1864-1901)
POSTER FOR THE MAGAZINE "ELLES"
color lithograph
- Toulouse-Lautrec, Henri de (1864-1901)
MARCELE LENDER EN BUSTE
color lithograph
- Toulouse-Lautrec, Henri de (1864-1901)
GUY AND MERALY in the show,
PARIS QUI MARCHE
lithograph
- Toulouse-Lautrec, Henri de (1864-1901)
LENDER AND AUGUEZ in the show,
LE CHANT DE LA CHANCE
lithograph
- Toulouse-Lautrec, Henri de (1864-1901)
CARNIVAL
lithograph
- Toulouse-Lautrec, Henri de (1864-1901)
LE COIFFEUR
color lithograph
- Toulouse-Lautrec, Henri de (1864-1901)
MME. LE MARGOUM, MODISTE
lithograph
- Villon, Jacques (1875-)
CAMILLE RENAULT
engraving, drypoint, and etching
- Villon, Jacques (1875-)
AFTER A SCULPTURE
OF DUCHAMP-VILLON (his brother)
etching
- Villon, Jacques (1875-)
BACKGAMMON PLAYERS
color aquatint
- Villon, Jacques (1875-)
THE WRESTLERS
etching
- Villon, Jacques (1875-)
HOMME LISANT
etching
- Villon, Jacques (1875-)
STILL LIFE
etching and engraving
- Vlaminck, Maurice de (1876-)
LANDSCAPE
woodcut
- Vuillard, Jean Édouard (1868-1940)
MATERNITY
color lithograph
- Wayne, June (1918-)
TOWER OF BABEL-A
lithograph
- Wayne, June (1918-)
TOWER OF BABEL-B
lithograph
- Wayne, June (1918-)
THE FIRST CRITIC from THE FABLES
lithograph



designed / june smith - don chipperfield