

THE MUSEUM OF MODERN ART

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COMMITTEE ON ART EDUCATION TO HOLD 7TH ANNUAL 3-DAY CONFERENCE,
"ART EDUCATION 1949 - FOCUS FOR WORLD UNITY", LECTURE AND SYMPOSIUM
OPEN TO PUBLIC ON MARCH 19.

The Committee on Art Education, sponsored by the Museum of Modern Art, will hold, as part of its 7th Annual Conference, two major events on Saturday, March 19, to which the public is invited: an address by Dr. Meyer Schapiro, ART AND THE UNITY OF MANKIND, and a symposium, THE ARTIST'S POINT OF VIEW, led by four painters. Tickets may be obtained at the Museum for \$1.50 for each session plus 30¢ federal tax. Dr. Schapiro's lecture will begin at 10 A.M. in the auditorium of the Central High School of Needle Trades, 225 West 24 Street, between 7th and 8th Avenues. The symposium with Balcomb Greene, Robert Motherwell, Ben Shahn and Ruth Reeves as moderator will be held at 2 P.M. in the same auditorium.

Dr. Meyer Schapiro, who will give the Conference's keynote address, ART AND THE UNITY OF MANKIND, is Professor in the Departments of Fine Arts and Archeology at Columbia University. As an outstanding scholar concerned with art problems and present day issues, he also lectures at the New School for Social Research and is a frequent contributor to art journals. He will discuss both the positive and negative aspects of a realistic endeavor to seek unity through art. His address should be of special interest to a public which is becoming increasingly aware of art as a means of communication.

Participants in the symposium, THE ARTIST'S POINT OF VIEW, are all painters with an active interest in social as well as art problems of today. Balcomb Greene, an abstract painter, teaches painting at Carnegie Institute of Technology in Pittsburgh. Robert Motherwell teaches painting in New York and is editor of the Wittenborn-Schultz series of books on modern art and artists. Ben Shahn has made of his art a social instrument for comment on contemporary issues. The Museum recently held a one-man exhibition of his paintings. Ruth Reeves, moderator for the symposium, is a textile designer as well as a painter. She teaches at Cooper Union in New York. The Committee feels that a symposium with artists is of importance because they are among the

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interpreters of their time. As artists they express their points of view visually through their work, but this meeting will offer the opportunity to hear them and engage in discussion with them.

"ART EDUCATION 1949 - FOCUS FOR WORLD UNITY" is the title of this year's Conference. Victor D'Amico, Director of the Museum's Educational Program and Chairman of the Committee on Art Education, states the theme of the Conference as follows:

"The Committee believes that a respect for the integrity of the individual as a creative being is essential for the establishment of world order. While it does not imply that art education can or should attempt to accomplish this alone, it does hope that it can help to make fertile ground for the growth of this ideal."

The Committee on Art Education is one of the largest art education organizations in the country with a membership of over 1,000 members who come from all over the country to attend the sessions of the Annual Conference. In addition to the two public meetings, the Conference will present numerous sessions for members: films of value to art teachers; discussions of art in the school program at nursery, elementary and college levels in the small town and the large city; of the training of the art teacher; of UNESCO and art education; of the museum's place in education and of the question: "Can industry and art education co-operate to develop taste?"

MUSEUM EXHIBITS PICTURES FOR CHILDREN AGED 3 - 12 YEARS.

An exhibition of reproductions and serigraphs having special appeal for children aged 3 - 12 years of age will open to the public on March 21 in the Museum of Modern Art, 11 West 53 Street, and will remain on view in the Young People's Gallery until April 17.

These pictures were chosen by a group of teachers representing the Committee on Art Education for the Museum's Educational Program. The show is being given in response to many requests received by the Museum from parents and school teachers for recommendations of pictures to be hung for children either in the home or in classrooms. This group of teachers based their choices on the esthetic qualities of the pictures, their own experience with the responses of children to subject matter, schools of painting, color, etc. and considerations of size, price and availability.

From the group of teachers who selected these color reproductions and original serigraphs comes the following statement:

"The paintings are arranged in three groups, the first made up of pictures which have dominant appeal to children in the age range from 3 - 8 years. The subject matter, clear color and simplicity of forms were some of the governing factors in choosing this group which includes Miro's Summer and Klee's Yellow Donkey. The second group was selected for children aged 9 - 12 years. Subject matter was the major consideration in making this selection. Some of these were not selected for the younger age level because, although the content is appealing, the colors are perhaps too subtle to appeal to the younger children. In this group are reproductions of Gauguin's Ta Matete, Cézanne's Pines and Rocks, Orozco's Zapatistas, Renoir's Little Circus Girls, Degas' Yellow Harlequin and Modigliani's Girl in Pink. The third group is intended to appeal to the entire age range from 3 - 12 years. Among these pictures are Hicks' The Peaceable Kingdom, Picasso's Pierrot and Harlequin, Grosz's Manhattan, Marin's Lower Manhattan from the River, Rouault's Pierrot, Chagall's Green Violinist, Matisse's Young Girl and Seurat's Grande Jatte. Every little girl enjoys identifying herself with the subject of this Matisse painting and in Seurat's Grande Jatte all children find familiar material to which they respond readily."

The teachers felt that young children often react intuitively to the forms and colors of abstract and non-objective paintings, while older children learn to like them. They emphasized, however, that no selection is absolute and that individual backgrounds may provide differences and overlappings in their response to pictures.

The exhibition contains 61 pictures in all, 13 in the first group, 9 in the second group and 39 in the third. The pictures are lent through the courtesy of F. A. R. Gallery, National Serigraph Society and Raymond and Raymond. For the convenience of the public, all prices will be listed.