

THE MUSEUM OF MODERN ART

11 WEST 53 STREET, NEW YORK 19, N. Y.

TELEPHONE: CIRCLE 5-8900

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No. 22
For Release:
Wed., March 9, 1960

Press Preview:
Tues., March 8, 1960
11 a.m. - 4 p.m.

Claude Monet: Seasons and Moments, an exhibition of more than 100 landscapes by the French artist (1840-1926) will be on view at the Museum of Modern Art, 11 West 53 Street, from March 9 through May 15. The show includes the largest selection from the artist's famous series pictures ever shown together. In these pictures the same subject - haystacks, cathedrals, London, Venice scenes and water lilies - were repeated at different hours of the day or times of the year.

William Seitz, a professor of art at Princeton University, is guest director of the exhibition in which the development of Monet's work during 60 years is traced from general representations of season and light to paintings which attempt to capture increasingly specific moments of weather and atmosphere. These series paintings remain the most controversial of Monet's works, Mr. Seitz points out in the catalog*.

Black and white photographs taken by Mr. Seitz of the actual sites painted by Monet and a series of color photographs of the artist's water garden at his house in Giverny taken by Alexander Liberman, are included in the exhibition. Comparison of the pictures with their sites shows that although Monet closely retained the relative position of the objects in the landscapes he transformed them into painting terms, treating the objects simply as surfaces receiving and reflecting light.

Claude Monet was born in 1840 in Paris but spent his youth in Le Havre. By the age of 16 he was already known locally as a caricaturist. Shortly after this his eyes were suddenly opened to nature and he became a devoted painter of landscape. For almost 70 years he produced a virtually unbroken succession of pictures. The unparalleled diversity of his work, Mr. Seitz says, derives directly from the diversity of nature.

The exhibition opens with seascapes of Sainte Adresse and Trouville. Other early pictures in the exhibition are scenes of Argenteuil, St. Lazare Station and views of Vetheuil.

While living at Vetheuil Monet painted the Seine from his studio boat at every season and hour of the day over a period of three years. A painting of the studio boat itself is included along with paintings made from it. It was probably at this time that he began to use a slotted box containing several canvases to facilitate painting the same scene under different light conditions. As he returned to the

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*All the quotations are from the catalog, Claude Monet: Seasons and Moments by William Seitz. 64 pages, 44 plates (9 in color). Published by the Museum of Modern Art, New York; distributed by Doubleday and Co., Inc. \$3.50 cloth, \$1.95 paper.

site day after day, he selected the painting which best corresponded to the light at that time, worked on it until the light changed, and then replaced it with another.

In 1880 Monet announced his independence of the Impressionist group. Views of Etretat, Belle-Ile-en-Mer and Antibes reveal the change in subject and style which occurred in his paintings after this time. Sites became more dramatic, space more two dimensional, brush strokes smaller and there is an increasing tendency to ignore the different colors of individual objects in a picture in favor of the color evoked by the light permeating the scene. The beginning of the series method can be seen in these paintings.

The first of the well-known series was the haystacks, ^{nine} ~~nine~~ of which are included in the exhibition. According to Mr. Seitz, this series "marks an outpost of realism, specific in both time and place, and simultaneously foreshadows the autonomy of pure painting." Wassily Kandinsky, who is generally credited with painting the first purely abstract expressionist picture, was greatly affected by a Monet Haystack he saw on exhibition in Moscow in 1895. He wrote "...what was absolutely clear to me was the unsuspected power, previously hidden from me, of the palette, which surpasses all my dreams. Painting took on a fabulous strength and splendor. And at the same time unconsciously, the object was discredited as an indispensable element of the picture..."

Despite their naturalism the nine paintings from the Poplar series in the exhibition demonstrate the geometric aspect in Monet's paintings as opposed to the curvilinear style which reached its climax in the 20th century water landscapes. In order to finish painting the poplar series, Monet had to buy the trees which the town of Limetz had put up for auction. He made an arrangement with a lumber dealer, who wanted the wood. Monet agreed to pay the surplus if the bidding went above the dealer's price on condition that the poplars would be left standing for a few months while he completed his series.

Beginning in the winter of 1892 Monet painted the Rouen Cathedral, upper Normandy's most famous building. Six dated 1894, are included in the exhibition.

Fourteen paintings have been selected from the series Monet painted during visits to London each winter from 1899 to 1901. The artist was fascinated by the fog, without which he said London would not be a beautiful city. "...it is a mass, an ensemble, and it is so simple...its regular and massive blocks become grandiose in that mysterious mantle...How could the English painters of the nineteenth century have painted bricks that they did not see--that they could not see?" Atmosphere rather than bridges and buildings is the real subject of these paintings.

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The Venice pictures, eight of which are shown, have a blue-violet tone, and like many of the late water landscapes do not constitute a real cycle of light. Although dated 1908 many of them, to Monet's dissatisfaction, were completed from memory after his return to Giverny, some as late as 1912. These palaces are the last of Monet's architectural work and, according to Mr. Seitz, are the "purest examples of the levitational predisposition that ties his art to that of the 20th century."

In 1890 Monet built a water garden at his home in Giverny. This was the subject of a series that began in 1899 with paintings of the Japanese footbridge and continued until his death in 1926. Fourteen water garden paintings are shown including pictures of lilies, wisteria, agapanthus, yellow iris and weeping willows.

Monet was over 70 and partially blinded by cataracts when he began the huge paintings which were to be installed around the walls of a large oval salon. The Museum of Modern Art's recently acquired 14' triptych, which was placed on view early this year with the opening of the Museum's 30th Anniversary Drive, is a variant of one of the panels in the Orangerie in the Tuilleries the year after Monet's death.

The paintings in the exhibition have been borrowed from more than 75 public and private collections here and abroad for the exhibition which will be shown at the Los Angeles County Museum from June 14 through August 7.

For further information, photographs, and color transparencies contact Elizabeth Shaw, Publicity Director, Museum of Modern Art, 11 West 53 St., N.Y.C. CI 5-8900.

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FOR IMMEDIATE RELEASE
March 16, 1960

The J. H. Wittemore Company in Naugatuck has loaned two paintings to the Museum of Modern Art, New York, for its major spring exhibition, Claude Monet: Seasons and Moments on view through May 15. The pictures are from the French artist's famous Haystack series begun in 1884.

William Seitz, a professor of art at Princeton University, is guest director of the show in which the development of Monet's work from 1865 to 1926 is traced from general representations of season and light to paintings which attempt to capture increasingly specific moments of weather and atmosphere.

The exhibition includes the largest selection of Monet's series pictures ever shown together. In these pictures the same subject - haystacks, cathedrals, London, Venice and the artist's water garden - was repeated at different hours of the day and times of the year.

According to Mr. Seitz, the haystack series "marks an outpost of realism, specific in both time and place, and simultaneously foreshadows the autonomy of pure painting." Wassily Kandinsky, who is generally credited with painting the first purely abstract expressionist picture, was greatly affected by a Monet Haystack he saw on exhibition in Moscow in 1895. He wrote "... what was absolutely clear to me was the unsuspected power, previously hidden from me, of the palette, which surpasses all my dreams. Painting took on a fabulous strength and splendor. And at the same time unconsciously, the object was discredited as an indispensable element of the picture..."

More than 75 private collectors, museums and galleries have loaned works to the exhibition. The show coincides with the Museum of Modern Art's 30th Anniversary Fund Drive. It will also be seen at the Los Angeles County Museum from June 14 through August 17.

Photographs and additional information are available from Elizabeth Shaw, Publicity Director, Museum of Modern Art, 21 West 53rd Street, New York, N. Y., CI5-8900.

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FOR IMMEDIATE RELEASE
March 16, 1960

Mr. and Mrs. Walter Bareiss of Greenwich have loaned a painting entitled "The Japanese Footbridge" (1920-22) to the Museum of Modern Art, New York, for its major spring exhibition Claude Monet: Seasons and Moments, on view through May 15. The footbridge, from which Monet often contemplated his watergarden, was the subject of a series of paintings, six of which are shown.

The exhibition includes the largest selection of the French artist's series pictures ever shown together. In these pictures the same subject - haystacks, cathedrals, London, Venice, the footbridge and watergarden - was repeated at different hours of the day and times of the year.

William Seitz, a professor of art at Princeton University, is guest director of the show in which the development of Monet's work from 1865 to 1926 is traced from general representations of season and light to paintings which attempt to capture increasingly specific moments of weather and atmosphere.

Mr. and Mrs. Bareiss are among the more than 75 private collectors, museums and galleries who have loaned works to the exhibition. The show coincides with the Museum of Modern Art's 30th Anniversary Fund Drive. It will also be seen at the Los Angeles County Museum from June 14 through August 17.

Photographs and additional information are available from Elizabeth Shaw, Publicity Director, Museum of Modern Art, New York City, N. Y., CI 5-8900.

Sent to:
Stamford Advocate
Greenwich Times

FOR IMMEDIATE RELEASE
March 15, 1960

Mr. and Mrs. George Lawrence Simmonds of Highland Park and the Art Institute of Chicago have loaned four paintings to the Museum of Modern Art, New York, for its major spring exhibition Claude Monet: Seasons and Moments, on view through May 15. The Simmonds' pictures, "The Road from Granval," (1883) and "Palazzo Dario, Venice" (1908), "Two Haystacks" (1891) and "Haystacks, Setting Sun" (1891), owned by the Art Institute of Chicago, are among the more than 100 landscapes shown.

William Seitz, a professor of art at Princeton University, is guest director of the show in which the development of Monet's work from 1865 to 1926 is traced from general representations of season and light to paintings which attempt to capture increasingly specific moments of weather and atmosphere.

The exhibition includes the largest selection of Monet's series pictures ever shown together. In these pictures the same subject - haystacks, cathedrals, London, Venice and the artist's water garden - was repeated at different hours of the day and times of the year.

Mr. and Mrs. Simmonds and the Art Institute are among the more than 75 private collectors, museums and galleries who have loaned works to the exhibition. The show coincides with the Museum of Modern Art's 30th Anniversary Fund Drive. It will also be seen at the Los Angeles County Museum from June 14 through August 17.

Photographs and additional information are available from Elizabeth Shaw, Publicity Director, Museum of Modern Art, 21 West 53rd Street, New York City, N. Y., CI 5-8900.

FOR IMMEDIATE RELEASE
March 15, 1960

Mr. and Mrs. Henry J. Heinz, 2nd of Pittsburgh and the Carnegie Institute have loaned two paintings to the Museum of Modern Art, New York for its major spring exhibition, Claude Monet: Seasons and Moments, on view through May 15. The Heinz' picture, Palazzo Dario, Venice, and View of Le Havre from Sainte-Adresse owned by the Carnegie Institute are among the 100 landscapes shown.

William Seitz, a professor of art at Princeton University, is guest director of the show in which the development of Monet's work from 1865 to 1926 is traced from general representations of season and light to paintings which attempt to capture increasingly specific moments of weather and atmosphere.

The exhibition includes the largest selection of Monet's series pictures ever shown together. In these pictures the same subject - haystacks, cathedrals, London and Venice, also the artist's water garden - was repeated at different hours of the day and times of the year.

More than 75 private collectors, museums and galleries have loaned works to the exhibition. The show coincides with the Museum of Modern Art's 30 Anniversary Fund Drive. It will also be seen at the Los Angeles County Museum from June 14 through August 17.

Photographs and additional information are available from Elizabeth Shaw, Museum of Modern Art, 21 West 53rd Street, New York City, N. Y., CI 5-8900.

Sent to: Pitt. Sun-Telegraph

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FOR IMMEDIATE RELEASE
March 15, 1960

Dr. and Mrs. Ernest Kahn of Cambridge and the Fogg Museum at Harvard University have loaned two paintings to the Museum of Modern Art for its major spring exhibition Claude Monet: Seasons and Moments, on view through May 15. The Kahn's picture entitled "The Contarini Palace, Venice" (1908) and "The Cliff at Etretat (La Porte d'Amont)" (c. 1868) are among the 166 landscapes shown.

William Seitz, a professor of art at Princeton University, is guest director of the show in which the development of Monet's work from 1865 to 1926 is traced from general representations of season and light to paintings which attempt to capture increasingly specific moments of weather and atmosphere.

The exhibition includes the largest selection of Monet's series pictures ever shown together. In these pictures the same subject - haystacks, cathedrals, London, Venice and the artist's water garden - was repeated at different hours of the day and times of the year.

Mr. and Mrs. Kahn and the Fogg Museum are among the more than 75 private collectors, museums and galleries who have loaned works to the exhibition. The show coincides with the Museum of Modern Art's 30th Anniversary Fund Drive. It will also be seen at the Los Angeles County Museum from June 14 through August 17.

Photographs and additional information are available from Elizabeth Shaw, Museum of Modern Art, 21 West 53rd Street, New York City, N. Y., CI 5-8900.

Sent to:

Cambridge Tribune
Chronicle & Sun
Courier

Boston Globe
Herald

Christian Science Monitor

SPECIAL TO CINCINNATI PAPERS

164
FOR IMMEDIATE RELEASE
March 14, 1960

Mr. and Mrs. H. E. Coombe of Cincinnati have loaned a painting entitled "Poplars on the River Epte" (c. 1891) to the Museum of Modern Art, New York for its major spring exhibition, Claude Monet: Seasons and Moments, on view from March 9 through May 15.

The exhibition of 100 landscapes includes the largest selection of Monet's series pictures ever shown together. In these pictures the same subject haystacks, cathedrals, poplars, London, Venice and the water garden, were repeated at different hours of the day or times of the year.

In order to finish painting the poplar series, Monet had to buy the trees which the town of Limetz had put up for auction. He made an arrangement with a lumber dealer, who wanted the wood. Monet agreed to pay the surplus if the bidding went above the dealer's price on the condition that the poplars would be left standing for a few months while he completed his series.

William Seitz, a professor of art at Princeton University, is guest director of the exhibition in which the development of Monet's work - from 1865 to 1926 - is traced from general representations of season and light to paintings which attempt to capture increasingly specific moments of weather and atmosphere.

Mr. and Mrs. Coombe are among the more than 75 private collectors, museums and galleries who have loaned works to the exhibition. The show coincides with the Museum of Modern Art's 30th Anniversary Fund Drive. It will also be seen at the Los Angeles County Museum from June 14 to August 17.

Photographs and additional information are available from Elizabeth Shaw, Museum of Modern Art, 21 West 53rd Street, New York City, N. Y., CI 5-8900.

Sent to (1) Carl Jensen
Cincinnati Times-Star
700 Broadway
Cin. Ohio
(2) Edward Carberry
Cin. Post

(3) Mary Alexander
Cin. Enquirer
Cin. Ohio

SPECIAL TO CLEVELAND PAPERS

105
FOR IMMEDIATE RELEASE
March 14, 1960

Mr. and Mrs. Dudley S. Blossom, Jr., of Cleveland and the Cleveland Museum of Art have loaned two paintings to the Museum of Modern Art, New York for its major spring exhibition, Claude Monet: Seasons and Moments, on view through May 15. The Blossoms' painting, "Morning on the Seine" (1897) and "Madame Monet in a Red Capeline" (c. 1872) owned by the Cleveland Museum are among the more than 100 paintings shown.

William Seitz, a professor of art at Princeton University, is guest director of the show in which the development of Monet's work - from 1865 to 1926 - is traced from general representations of season and light to paintings which attempt to capture increasingly specific moments of weather and atmosphere. The exhibition includes the largest selection of Monet's series pictures ever shown together. In these pictures the same subject - haystacks, cathedrals, London, Venice and the artist's water garden - was repeated at different hours of the day and times of the year.

More than 75 private collectors, museums and galleries have loaned works to the exhibition. The show coincides with the Museum of Modern Art's 30th Anniversary Fund Drive. It will also be seen at the Los Angeles County Museum from June 14 through August 17.

Photographs and additional information are available from Elizabeth Shaw, Museum of Modern Art, 21 West 53rd Street, New York City, N. Y., CI 5-8900.

Sent to:

- (1) Paul B. Metzler
Cleve Plain Dealer
6th & Superior
- (2) James Frankel
Cleve Press & News

106
FOR IMMEDIATE RELEASE
March 15, 1960

Mr. and Mrs. Hugh N. Kirkland of Santa Barbara have loaned a painting entitled "Argenteuil: River with Figures" (1868?) to the Museum of Modern Art, New York, for its major spring exhibition, "Claude Monet: Seasons and Moments," on view through May 15.

William Seitz, a professor of art at Princeton University, is guest director of the show in which the development of Monet's work from 1865 to 1926 is traced from general representation of season and light to paintings which attempt to capture increasingly specific moments of weather and atmosphere. The exhibition includes the largest selection of Monet's series pictures ever shown together. In these pictures the same subject - haystacks, cathedrals, London, Venice and the artist's water garden - was repeated at different hours of the day and times of the year.

Monet's pictures of Argenteuil are his best known and most popular works. Many of them were painted from his studio boat.

Mr. and Mrs. Kirkland are among the more than 75 private collectors, museums and galleries who have loaned works to the exhibition. The show coincides with the Museum of Modern Art's 30th Anniversary Fund Drive. It will also be seen at the Los Angeles County Museum from June 14 through August 17.

Photographs and additional information are available from Elizabeth Shaw, Museum of Modern Art, 21 West 53rd Street, New York City, N. Y., CI 5-8900.

Sent to :

Santa Barbara News Press
Alma May Cook, Herald & Express, L.A.
Jack Massard, The Examiner, L.A.
H. J. Seldis, L.A. Times

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FOR IMMEDIATE RELEASE
March 15, 1960

The Philadelphia Museum of Art, Reverend Theodore Pitcairn of Bryn Athyn and Mr. and Mrs. William Coxe Wright of St. Davids, have loaned four paintings to the Museum of Modern Art, New York, for its major spring exhibition, Claude Monet: Seasons and Moments, on view through May 15. Reverend Pitcairn's early seascape "The Terrace at the Seaside, Sainte-Adresse" (1886), the Wrights' view of Antibes (1888), and two pictures from the French artist's poplar series owned by the Philadelphia Museum are among the 100 landscapes shown.

The exhibition includes the largest selection of Monet's series pictures ever shown together. In these pictures the same subject - haystacks, cathedrals, London, Venice and the artist's water garden - was repeated at different hours of the day and times of the year.

In order to finish painting the poplar series, Monet had to buy the trees which the town of Limetz had put up for auction. He made an arrangement with a lumber dealer who wanted the wood. Monet agreed to pay the surplus if the bidding went above the dealer's price on condition that the poplars would be left standing for a few months while he completed his series.

William Seitz, a professor of art at Princeton University, is guest director of the show in which the development of Monet's work from 1865 to 1926 is traced from general representation of season and light to paintings which attempt to capture increasingly specific moments of weather and atmosphere.

More than 75 private collectors, museums and galleries have loaned works to the exhibition. The show coincides with the Museum of Modern Art's 30th Anniversary Fund Drive. It will also be seen at the Los Angeles County Museum from June 14 through August 17.

Photographs and additional information are available from Elizabeth Shaw, Museum of Modern Art, 21 West 53rd Street, New York City, N. Y., CI5-8900.

FOR IMMEDIATE RELEASE
March 15, 1960

Paintings from three St. Louis art collections have been borrowed by the Museum of Modern Art, New York, for its major spring exhibition Claude Monet: Seasons and Moments on view through May 15. Mr. and Mrs. Mahlon B. Wallace have loaned pictures entitled "Palazzo da Mula, Venice" (1908) and "Waterloo Bridge" (1902); the City Art Museum of St. Louis, "Charing Cross Bridge" (1903). These are from the series Monet painted during trips to London and Venice. "Water Lilies," one of 14 pictures selected for the exhibition from the artist's 27 year cycle of paintings of his water garden, has been lent by Mr. and Mrs. Joseph Pulitzer, Jr.

The exhibition of 100 landscapes includes the largest selection of Monet's series pictures ever shown together. In these pictures the same subject - haystacks, cathedrals, London, Venice and the artist's water garden - was repeated at different hours of the day and times of the year.

William Seitz, a professor of art at Princeton University, is guest director of the show in which the development of Monet's work from 1865 to 1926 is traced from general representations of season and light to paintings which attempt to capture increasingly specific moments of weather and atmosphere.

More than 75 private collectors, museums and galleries have loaned works to the exhibition. The show coincides with the Museum of Modern Art's 30th Anniversary Fund Drive. It will also be seen at the Los Angeles County Museum from June 14 through August 17.

Photographs and additional information are available from Elizabeth Shaw, Museum of Modern Art, 21 West 53rd Street, New York City, N. Y., CI 5-8900.

Sent to:
St. Louis Post-Dispatch

THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

Buckley, Mrs. C. Sager, Miss M. Eichelberger, Mrs. C. Hill, Mrs. W. Ronald, Mrs. W. Hinrichs, Mrs. D. Colville, Mrs. F. Herington, Mrs. J. Finger, Mrs. F. Beller, Mrs. A. Knoepfle, Mrs. A. Southard, Mrs. M. Suarez, Mrs. R. Cook, Mrs. H. Platte, Mrs. A. Roehm, Mrs. S. Smith, Mrs. J. K. Macomber, Mrs. H. Van Wagner, Mrs. G.W.K. Grange, Mrs. S. J. Voorhies, Mrs. A. Martin, and Mrs. R. Liptrott.

For additional information please contact Elizabeth Shaw, Publicity Director, Museum of Modern Art, 11 West 53rd Street, New York, New York. CI 5-8900

Sent to: N.Y. Newsday
Press
News Owl - (Rockwell Centre)