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THE MUSEUM OF MODERN ART  
NEW YORK

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

SARAH NEWMAYER, PUBLICITY DIRECTOR

October 1, 1940.

TO Art Editors  
Education Editors  
City Editors  
Feature Editors

Dear Sirs:

You are invited to come, or send a representative, to a

PRESS PREVIEW of three educational exhibitions:  
Machine Art; Modern Interiors and  
Original Costume Designs

in the Young People's Gallery  
on the third floor of  
The Museum of Modern Art, 11 W. 53 Street

Wednesday, October 3, from 2 to 6 P.M.

These three exhibitions in the Young People's  
Gallery will open to the public Thursday,  
October 5, for a period of about a month.

The opening of these three exhibitions inaugurates the 1940-41  
season of the Young People's Gallery, which is a part of the Education  
Project of the Museum of Modern Art.

For further information please call me at Circle 5-8900.

Sincerely,

*Sarah Newmeyer*

Sarah Newmeyer  
Publicity Director

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THE MUSEUM OF MODERN ART  
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FOR IMMEDIATE RELEASE

YOUNG PEOPLE'S GALLERY OPENS THREE EXHIBITIONS AT  
MUSEUM OF MODERN ART

Boys and girls of high school age will have their day at the Museum of Modern Art, 11 West 53 Street, on Thursday, October 3, when the Young People's Gallery opens three exhibitions: Machine Art; Modern Interiors; and Original Costume Designs. The Young People's Gallery is part of the Museum's Educational project. For three years, with the cooperation of high schools and private schools in and near New York City, the project has been developing new methods to encourage and facilitate the teaching of art to adolescents in secondary schools. The project has inaugurated a number of activities and has provided a variety of materials to meet the needs and requirements of high school students.

One of these activities is the project's series of rotating exhibitions which it has been sending to public and private schools in and near New York City. In the three years of its work the project has arranged thirty-six of these exhibitions, twenty-eight of which are still on the active list. The three exhibitions which open in the Young People's Gallery at the Museum on Thursday are representative of the project's rotating exhibitions in which a display technique both graphic and practical has been evolved.

For example, the Machine Art exhibition is shown by means of eight large wall panels on which are mounted photographs and text explaining the characteristics of modern industrial design and, in some instances, contrasting it with handcraft objects. When the panels are hung on the walls six specially constructed, demountable tables are set up below them for the display not only of machine-made objects but of actual parts of machines, such as springs, propellers, ball bearings and other machine parts which in their finish and simple design have a beauty which springs purely from function. In addition to these, mass-manufactured objects such as

porcelain vases and plates, tableware, copper and chromium plates, glass ash trays and vases are shown.

The exhibition of Modern Interiors is designed to show functional as well as esthetic values of modern architecture. The exhibition consists of seven large wall panels containing enlarged photographs, plans and explanatory text. An experimental model with adjustable wall and furniture units is provided for the students' study and actual practice in space arrangement.

The exhibition of Original Costume Designs is planned for students of stagecraft interested particularly in costume design for the modern theatre. It consists of a selection of designs by noted contemporaries for recent productions. Among them are Norman Bel Geddes' designs for The Miracle; Jo Mielziner's for Romeo and Juliet; Donald Oenslager's for A Doll's House; Aline Bernstein's for Uncle Tom's Cabin; Robert Edmond Jones' for Susanna, Don't You Cry; and Lee Simonson's for Marco Millions and Volpone.

For the three years of its existence the facilities of the Educational Project have been available only to the high schools and private schools, now twenty-one in number, cooperating with it. With the beginning of the 1940-41 season, however, the project is offering its facilities in the form of memberships and services to schools throughout the country.

School membership privileges include rotating exhibitions sent to the school; conducted tours by a staff member through each new exhibition held in the Museum and in the Young People's Gallery; demonstrations by outstanding artists held in the Young People's Gallery for student groups; student membership cards to the Museum; special rates on Museum educational publications; lectures for teachers; and information and advice on materials and sources for teaching the modern arts. Special services not included in the school memberships include the rotating exhibitions; gallery tours and discussion classes at the Museum; artist demonstrations and other privileges.

Victor D'Amico, director of the Education Project and the Young People's Gallery since its inauguration in 1937, has worked out plans for the project in close cooperation with the teachers

and students of the member schools. He has been guided particularly by the students' written criticism and comments in arranging the rotating exhibitions to meet their needs and interests. Some of the student comments on these exhibitions follow. The age of the students is in parenthesis.

#### The Modern Poster.

Boy (17): Very educational to art students because of the variety of techniques displayed. I have discovered a few helpful facts about poster designing, for instance, how the artist puts his idea across without much wording.

Boy (18): The exhibition showed how posters can be artistic as oil paintings and yet be direct.

Boy (17): In particular I like the subtle color, the symbolism (especially that of Cassandre) and the universal appeal of the poster.

Girl (17): It would be more interesting if these exhibitions were held more often, so that art pupils would become more familiar with these great artists.

Girl (17): Idea for an exhibition: How reality can be distorted and yet retain its pleasing and understandable parts.

Boy (17): As a whole the practice of exhibiting such artistic manifestations is educating and stimulating. I do think though that the material shown should be a little more extensive.

#### Modern Painters.

Girl (16): (On van Gogh's The Old Peasant) Another painting that was quite different was the one of the elderly farmer. There were such bright colors and such a pitiful feeling about it. Variety was one main point that made this exhibition as pleasing as it was.

Girl (15): I liked the exhibition because it was out of the ordinary. The paintings were not ones that we see often and it was nice to have them in the school.

Boy (15): Try having the pictures of just one artist at a time so as to better understand his style.

#### Modern Interiors.

Boy (17): This is a wonderful presentation of an extremely interesting subject. This type of presentation must be an art in itself.

Girl (16): I think this is an excellent subject for an exhibit. It is personally tied up with everyone's everyday living and sensibilities. As far as the art itself is concerned it often seemed cold, although beautiful.

(Comment from teacher: The students were very much interested. We hung the boards in the school foyer and saw crowds around them.)