

THE MUSEUM OF MODERN ART

44925 - 33
11 WEST 53RD STREET, NEW YORK 19, N. Y.

TELEPHONE: CIRCLE 5-8900

FOR IMMEDIATE RELEASE

EXHIBITION OF AMERICAN BATTLE PAINTING OPENS AT MUSEUM OF MODERN ART

Under the auspices of the Armed Services Program of the Museum of Modern Art an exhibition of American Battle Painting: 1776-1918 will be held at the Museum from September 27 through November 12. Planned in collaboration with the National Gallery of Art in Washington, the exhibition reveals the continuing American tradition, from the Revolutionary War through World War I, of the use of artists to record war.

For the many contemporary American artists who are now interpreting their nation's bitterest struggle, it is hoped that American Battle Painting: 1776-1918 will provide encouragement, as the exhibition demonstrates the overwhelming documentary value of our visual records of past wars and emphasizes the need of preserving the chronicles made by artists of the present war. The exhibition was assembled by Pvt. Lincoln Kirstein, now in service in France, and by Mrs. Margaret D. Garrett of the staff of the National Gallery in Washington.

The exhibition includes paintings by Trumbull, Peale, Eastman Johnson, Winslow Homer, David Blythe, Conrad Wise Chapman, Alfred Sully, Remington, Sargent, Henry N. Walke, Adalbert Johann Volck, Glackens, Peixotto, Wallace Morgan, Harvey T. Dunn, Kerr Eby and others. George Harding, who is now a combat artist with the Marines, is represented by a drawing made when he was an official artist in World War I. A study for the picture which generations of American school children have known--George Washington Crossing the Delaware--will also be shown. Another extremely interesting part of the exhibition is a group of sketches and maps made by some of West Point's most distinguished graduates: Jefferson Davis, 1828, Robert E. Lee, 1829, William T. Sherman, 1840, and Ulysses S. Grant, 1843. George Gordon Meade, 1835, the hero of Gettysburg, made a careful sketch of a peaceful little town.

The foreword of the catalog to the exhibition reads in part

as follows:

"So far as is known, this exhibition is the first to present American Battle Painting as a continuous tradition, from the Revolution through the first World War. Art relating to the present war has been left to the judgment of a later day, when the pictorial records can be gathered and appraised with surer perspective (let us hope they will not be too widely scattered or carelessly preserved). Yet this exhibition is directly related to military art today: one of its main purposes is to emphasize the overwhelming precedent which history furnishes for the use and role of American artists in time of war.

"The material included is of inestimable value as historical documentation. But this is not the point which decided the two museums to hold the exhibition. Viewed purely as works of art, a number of these paintings deserve high rank. Some of them--the battlepieces of West and Trumbull, the Civil War scenes of Winslow Homer--have held this rank for a long time. Others, like Glackens' sketches of the Spanish-American campaign, have been consistently neglected. And even those pictures in the show which are of journalistic rather than esthetic interest, demand a more critical attention than they have thus far been given.

"No one can foretell what direction art will take in the peace to come. A new dependence on outer reality, as opposed to inner vision, may or may not become common among our leading artists. But it seems unlikely that war as a subject for painters will again be so widely and summarily dismissed as it was during the decades between the first and second World Wars."

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GERMAN PROPAGANDA FILMS 1934 - 1940

This assemblage of four rough working prints, prepared from material in the Museum of Modern Art Film Library's archives, provides a guide to Nazi propaganda film developments from 1934 through 1940.

The Nazis have, since soon after their accession to power, consciously and energetically used motion pictures to publicize their achievements and aims, to spread their doctrines and - since the war - to celebrate and affirm their conquests in such a manner as to inspire their own people, alarm their neighbors or discredit their opponents. Never before have films been used so boldly as a weapon of offence, or employed with such regard for the psychological effects of this medium upon the subconscious. Above all, the dual powers of communication that the film possesses have been most ably and unscrupulously utilized - the photographic images saying one thing while the spoken commentary makes a different or even a contradictory suggestion. The use of music and sound (introducing menace as in the Polish material, or gaiety as in the Brussels sequence) is equally deserving of study.

Propaganda films of this kind were by no means intended exclusively for domestic audiences. Newsreels already provided with Spanish and with English sound-tracks have been steadily exported. In the case of the documentary of the Polish campaign, FELDZUG IN POLEN, special versions were prepared and shown to the authorities in Oslo and in Bucharest at appropriate moments. The English version used here, as made in Berlin under the title of BAPTISM OF FIRE, omits anti-Jewish footage included in the original.

This kind of propaganda film output represents a consistent and formidable activity carried on under the strictest guidance. Millions of feet were shot, some probably slightly after the event. Calculated choice and study determined the selection and juxtaposition of the shots. Equally calculated commentary and music were added. And although the high death-rate among German newsreel cameramen on the various fronts has been widely publicized - no doubt in order to affirm the authenticity of the material - it is remarkable that all traces of actual death are, in fact, carefully absent from all the war-time films.

The compilation shown here - not to be regarded as a finished job of editing - was prepared for the use of research students and officials in government informational services, who have since made wide use of the source material from which it was drawn. The original films represented here were:

1934-36 DER TRIUMPH DES WILLENS, produced by N.S.D.A.P., directed by Leni Riefenstahl, photographed by Sepp Allgeier assisted by 39 cameramen and assistants.

A five-reel version of the 10½ reel official documentary of the Nazi Party Meeting in Nuremberg in 1934, issued in 1936 but never shown publicly in the U.S.A. or Great Britain. Some speeches or commentary in German have been omitted or supplemented by exact translation in the form of over-printed English subtitles. Hitler's reference to "a dark shadow" refers to the party purge early in 1934.

1937 FLIEGER, FUNKER, KANONIERE, produced by Ufa, directed by Martin Rikli.

Abbreviated version of a two-reel short with an introductory speech by Goering on the creation of the German air-force, followed by scenes of aerial manoeuvres, dive-bombing, etc. The German commentary is supplemented by English subtitles.

1940 BAPTISM OF FIRE

A three-reel version of the 6½ reel English version of FELDZUG IN POLEN, documentary on the Polish campaign. It is often reminiscent of TRIUMPH DES WILLENS.

1940 NEWSREELS

Typical German newsreels covering the conquest of Holland, Belgium and France and the opening phase of the Battle of Britain have been put together here in rough chronological order. The propagandist element is very marked, as when the commentary alleges that "Jewish warmongers and Paris plutocrats" owned the cars shown abandoned on the roads in France, or when shots of English cadets at drill in peacetime are represented as the army which England, after the fall of France, is hurriedly trying to raise.

NOTE:
For additional material on the German propaganda film see "PROPAGANDA AND THE NAZI WAR FILM" by Siegfried Kracauer, copies obtainable at the front desk.

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AMERICAN BATTLE PAINTING 1776 - 1918

September 27 - November 12, 1944

REVOLUTIONARY WAR

The Battle of Bunker's Hill. c. 1785-86

By John TRUMBULL (1756-1843)

Oil, 19 $\frac{3}{4}$ x 29 $\frac{3}{4}$ "

Lent by the Estate of Joseph Warren, Boston

Battle of Bunker's Hill and Burning of Charlestown

By an unknown artist

Oil, 21 x 28"

Lent by Harry Stone, New York

Naval Action off Spuyten Duyvil

By Dominique SERRES, the Elder (1722-1793)

Oil, 29 x 45"

Lent by Sir Harry Hague through courtesy of M. Knoedler & Co., Inc.

Study for "Washington Crossing the Delaware" c. 1850

By Emanuel LEUTZE (1816-1868)

Oil, 15 x 24"

Lent by Hall Park McCullough, North Bennington, Vt.

Washington and Lafayette at the Battle of the Brandywine

By an unknown artist

Oil, 21 x 31 $\frac{1}{4}$ "

Lent by Colonial Williamsburg

Meeting of the Generals of the American and French Armies at Yorktown after the Surrender

By James PEALE (1749-1831)

Oil, 21 $\frac{3}{4}$ x 29"

Lent by the Maryland Historical Society, Baltimore

George Washington Reviewing the Western Army at Fort Cumberland, Maryland, on October 18, 1794

Attributed to Edward SAVAGE (1761-1817)

Oil, 24 x 37 $\frac{1}{2}$ "

Lent by Victor D. Spark, New York

WAR OF 1812

The Valiant Attack and Capture of the American Flotilla on Borgne Bay, December 14, 1814

By T. L. HORNBROOK (active 1836-1864)

Oil, 23 $\frac{1}{2}$ x 35 $\frac{1}{2}$ "

Lent by the Chicago Historical Society

The Fight between the "Constitution" and the "Java" (The "Java" in a Sinking State). c. 1813

By Nicholas POCOCK (1740-1821)

Oil, 24 x 32"

Lent by Harry Shaw Newman, New York

The Fight between the "Constitution" and the "Java" (The "Java" Totally Dismasted). c. 1813

By Nicholas POCOCK (1740-1821)

Oil, 24 x 32"

Lent by Harry Shaw Newman, New York

Bombardment of Fort McHenry, September 13, 1814

By an unknown artist

Watercolor, 15 $\frac{1}{2}$ x 23 $\frac{1}{2}$ "

Lent by The Municipal Museum of the City of Baltimore

MEXICAN WAR

The Battle of Buena Vista

By James WALKER (1819-1889)
Oil, 24 x 40"
Lent by Victor D. Spark, New York

The Battle of Buena Vista

By an unknown artist
Oil, 27 x 34"
Lent by Harry MacNeill Bland, New York

The Landing at Tobasco. 1847

By Henry N. WALKE (1808-1896)
Watercolor, 18 x 25 $\frac{1}{2}$ "
Lent by Mrs. Henry G. Bartol, New York

The Naval Expedition under Commodore Perry Ascending the Tobasco River. 1847

By Henry N. WALKE (1808-1896)
Watercolor, 18 x 25 $\frac{1}{2}$ "
Lent by the U. S. Naval Academy Museum, Annapolis

A Landing Party in Mexico. 1847

By Henry N. WALKE (1808-1896)
Watercolor, 18 x 25 $\frac{1}{2}$ "
Lent by the U. S. Naval Academy Museum, Annapolis

WAR BETWEEN THE STATES (CONFEDERATE)

President Lincoln and Some of His Cabinet. 1861

By Adalbert Johann VOLCK (1828-1912)
Drawing, 9 x 12"
Lent by George M. Anderson, Baltimore

Study for "Vicksburg Canal." 1861-63

By Adalbert Johann VOLCK (1828-1912)
Drawing, 7 x 9"
Lent by George M. Anderson, Baltimore

Study for "General Stuart's Return from Pennsylvania." 1861-63

By Adalbert Johann VOLCK (1828-1912)
Drawing, 6 $\frac{1}{2}$ x 10 $\frac{1}{4}$ "
Lent by The Maryland Historical Society, Baltimore

Study for "Smuggling Medicines." 1861-63

By Adalbert Johann VOLCK (1828-1912)
Drawing, 7 x 9"
Lent by George M. Anderson, Baltimore

The Flag of Sumter. 1863

By Conrad Wise CHAPMAN (1842-1913)
Oil, 10 x 14"
Lent by the Confederate Memorial Literary Society, Richmond

Battery Bec. 1863

By Conrad Wise CHAPMAN (1842-1913)
Oil, 10 x 14"
Lent by the Confederate Memorial Literary Society, Richmond

Entrance to Fort Sumter. 1863

By Conrad Wise CHAPMAN (1842-1913)
Oil, 10 x 14"
Lent by the Confederate Memorial Literary Society, Richmond

Fort Sumter. 1863

By Conrad Wise CHAPMAN (1842-1913)
Oil, 10 x 14"
Lent by the Confederate Memorial Literary Society, Richmond

Lt.-Col. E. M. Morrison in the Trenches at the Howlett House Line. 1864

By NEWMAN
Drawing, 15 x 10"
Lent by the Confederate Memorial Literary Society, Richmond

WAR BETWEEN THE STATES (UNION)

The Army of the Potomac. 1865

By James HOPE (1818-1892)
Oil, 18 x 41 3/4"
Lent anonymously

General Doubleday Watching His Troops Cross the Potomac. 1863

By David G. BLYTHE (1815-1865)
Oil, 30 1/4 x 40 "
Lent by the National Museum of Baseball, Cooperstown, N. Y.

A Ride for Liberty - The Fugitive Slaves. c. 1862-63

By Eastman JOHNSON (1824-1906)
Oil, 21 3/4 x 26 1/4"
Lent by The Brooklyn Museum, New York

Study for "The Wounded Drummer Boy." c. 1870

By Eastman JOHNSON (1824-1906)
Oil, 26 1/4 x 21 1/2"
Lent by the Fine Arts Society of San Diego

Guerrilla Warfare, Civil War. 1862

By Albert BIERSTADT (1830-1902)
Oil, 15 x 17 3/4"
Lent by The Century Association, New York

The Dispatch Rider

By an unknown artist
Oil, 14 1/4 x 10 1/2"
Lent by Harry MacNeill Bland, New York

Young Soldier in a Field Cape. c. 1862

By Winslow HOMER (1836-1910)
Oil, 13 3/4 x 6 3/4"
Lent by the Cooper Union Museum for the Arts of Decoration, New York

Officers at Camp Benton, Maryland. c. 1861

By Winslow HOMER (1836-1910)
Oil, 21 x 33"
Lent by The Public Library of the City of Boston

Playing Old Soldier. 1863

By Winslow HOMER (1836-1910)
Oil, 16 x 12"
Lent by the Museum of Fine Arts, Boston

Army Teamsters. 1866-

By Winslow HOMER (1836-1910)
Oil, 17 3/4 x 28 1/2"
Lent by Harold T. Pulsifer, Brunswick, Me.

Camp of the Seventh Regiment, N. G. S. N. Y., near Frederick, Maryland, 1863

By Sanford Robinson GIFFORD (1823-1880)
Oil, 17 1/2 x 29 3/4"
Lent by The Seventh Regiment, New York

Libby Prison. 1863

By David G. BLYTHE (1815-1865)
Oil, 24 x 36"
Lent by Alfred E. Meyer, Sr., Carnegie, Pa.

City Point, Virginia, Headquarters of General Grant. 1865-72

By Edward Lamson HENRY (1841-1919)
Oil, 29 3/4 x 61"
Lent by the Addison Gallery of American Art, Andover, Mass.

Defiance: Inviting a Shot before Petersburg, Virginia. 1864

By Winslow HOMER (1836-1910)
Oil, 12 x 18"
Lent by the Whitney Museum of American Art, New York

Review of the Grand Army of the Republic. 1865

By James WALKER (1819-1889)
Oil, 25 x 30"
Lent by Victor D. Spark, New York

INDIAN CAMPAIGNS

Fort Snelling on the Upper Mississippi. c. 1838

By Seth EASTMAN (1808-1875)

Oil, 22 x 30"

Lent by John Gordon Campbell, Madison, N. J.

The Battle of White Stone Hills, Dakota. c. 1865

By Alfred SULLY (1820-1879)

Oil, 22 x 29 3/4"

Lent by Mrs. Albert Walter Sully, New York

Engagement between White Soldiers and Indians. c. 1870

By SITTING BULL (c. 1834-1890)

Watercolor, 10 x 12"

Lent by the U. S. National Museum, Washington

Reno's Retreat, June 25, 1876. 1894-95

By WHITE BIRD (born c. 1861)

Watercolor, 30 x 25"

Lent by the U. S. Military Academy Museum, West Point, N. Y.

SPANISH-AMERICAN WAR

Arrival of Arizona Cowboys, Tampa. 1898

By William J. GLACKENS (1870-1938)

Drawing, 19 x 18"

Lent by Charles W. Kraushaar, New York

General Lecret and Colonel Figuetti Inspecting Cuban Recruits. 1898

By William J. GLACKENS (1870-1938)

Drawing, 14 x 22 1/2"

Lent by Charles W. Kraushaar, New York

Driving Government Mules to Corral, Tampa. 1898

By William J. GLACKENS (1870-1938)

Drawing, 11 3/4 x 15 1/2"

Lent by Henry E. Schnackenberg, New York

Troops Landing at Daiquiri. 1898

By William J. GLACKENS (1870-1938)

Drawing, 12 1/4 x 18"

Lent by Charles W. Kraushaar, New York

The Scream of Shrapnel at San Juan Hill, Cuba, July 1, 1898. 1898

By Frederic REMINGTON (1861-1909)

Oil, 35 1/4 x 60 3/4"

Lent by the Yale University Art Gallery, New Haven

The Night after San Juan: Attending the Wounded. 1898

By William J. GLACKENS (1870-1938)

Drawing, 22 x 15"

Lent by Charles W. Kraushaar, New York

The Surrender of General Toral to General Shafter. 1898

By William J. GLACKENS (1870-1938)

Drawing, 18 1/2 x 20 3/4"

Lent by Charles W. Kraushaar, New York

Santiago de Cuba, July 17, 1898. 1898

By William J. GLACKENS (1870-1938)

Drawing, 18 1/4 x 20 1/2"

Lent by Charles W. Kraushaar, New York

WORLD WAR I

American Wounded Making Their Way to the First-Aid Station in a Village on the Marne. 1918

By George HARDING (1882-)

Drawing, 18 x 26"

Lent by the U. S. National Museum, Washington

American Officers' Mess, Chateau-Thierry. 1918

By W. J. DUNCAN (1881-1941)
Drawing, 17 x 13"
Lent by the U. S. National Museum, Washington

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Troops Resting after a Long March near Sanzey. 1918

By Wallace MORGAN (1873-)
Drawing, 18 $\frac{1}{2}$ x 45"
Lent by the U. S. National Museum, Washington

American Soldiers Billeted in an Old Benedictine Monastery, Toul Sector. 1918

By Ernest PEIXOTTO (1869-1940)
Watercolor, 12 x 14"
Lent by the U. S. National Museum, Washington

Morning on the Marne. 1918

By Harvey T. DUNN (1884-)
Drawing, 23 x 29"
Lent by the U. S. National Museum, Washington

The Road, near Arras. 1918

By John Singer SARGENT (1856-1925)
Oil, 15 x 29 $\frac{1}{2}$ "
Lent by the Museum of Fine Arts, Boston

Shadows

By Kerr EBY (1889-)
Drawing, 16 x 22"
Lent by the National Gallery of Art, Washington

September 13, 1918. Saint Mihiel. 1935

By Kerr EBY (1889-)
Drawing, 58 x 85"
Lent by the artist

The End of the War: Starting Home. 1930-33

By Horace PIPPIN (1888-)
Oil, 25 x 32 $\frac{1}{2}$ "
Lent by the Philadelphia Museum of Art

UNITED STATES MILITARY ACADEMY

Unless otherwise stated, the following works are lent by the United States Military Academy, West Point, N. Y.

Copy from the Antique

Drawing. By Jefferson DAVIS (Class of 1828)

Map of La Sierra Gorda, Mexico

Drawing. By Robert E. LEE (Class of 1829)
Lent by the Confederate Memorial Literary Society, Richmond

View of a Town

Drawing. By George G. MEADE (Class of 1835)

Copy from the Antique

Drawing. By Charles F. WOOSTER (Class of 1837)

Copy from the Antique

Drawing. By William T. SHERMAN (Class of 1840)

U. S. Arsenals

Drawing. By James G. BENTON (Class of 1842)

Trading with Indians

Drawing. By Ulysses S. GRANT (Class of 1843)

A Cadet Picnic at West Point

Drawing. By James A. McNeill WHISTLER (Class of 1855)
Lent by Philip B. Perlman, Baltimore

Fort Shaw on the Sun River, Montana

Drawing. By a member of General I. V. D. Reeve's staff (1868)

A View of the Hudson from West Point. 1869

Oil. By Robert W. WEIR (Professor of Drawing, 1846-76)
Lent by Victor D. Spark, New York

Field Howitzer

Drawing. By Isaac W. LITTELL (Class of 1883)

Gatling Gun

Drawing. By Edmund S. WRIGHT (Class of 1886)

Gatling Gun

Drawing. By Wirt ROBINSON (Class of 1887)

Gruson Turret

Drawing. By Peyton C. MARCH (Class of 1888)

Perspective View - Seacoast Gun

Drawing. By Sidney S. JORDAN (Class of 1889)

10-Horse Baxter Engine

Drawing. By Lawson M. FULLER (Class of 1891)

Emplacements for Two 12-Inch B. L. Rifles

Drawing. By Francis F. LONGLEY (Class of 1902)