

25

MUSEUM OF MODERN ART
730 Fifth Ave., New York City

FOR RELEASE SUNDAY, OCTOBER 25th.

The Museum of Modern Art will begin its third season of loan exhibitions of American and foreign art with the most complete exhibition of the work of the French master, Henri-Matisse, yet held in the United States. The exhibition will comprise painting, sculpture, watercolors, drawings, and prints carefully chosen to illustrate the painter's development, and will include important examples of his early work and of his brilliant maturity before the war together with outstanding work in his later style. About half the loans have been assembled from museums and private collections in France, England, and Germany, and half from the United States. Opening to the public November 4th the exhibition will be on view through December 6th.

The Matisse exhibition will be followed later in December by the first comprehensive showing in the United States of the work of Diego Rivera, the most noted leader of the recent "Mexican Renaissance" in painting. The exhibition will include frescos painted especially for the Museum of Modern Art, cartoons for some of Rivera's famous frescos in and about Mexico City, studies and cartoons for work in Moscow and San Francisco, as well as oil paintings, watercolors, and drawings.

Of especial interest will be full-sized cartoons of the frescos commissioned by the late Ambassador Dwight W. Morrow for the Palace of Cortez at Quernavaca. It is felt that in following the exhibition of Matisse with that of Rivera the Museum of Modern Art will afford the public an opportunity to compare a modern European and a modern American artist who differ remarkably in style and subject matter as well as in their social, political, and psychological attitude.

The Rivera exhibition, after closing at the Museum of Modern Art will travel to other museums through the country.

Early in February the Museum will open an International Exhibition of Modern Architecture which will include models as well as enlarged photographs and plans representing the most advanced developments of architecture in America and Europe. Five of the leading architects from France, Germany, and Holland, and five from the United States are to be represented by private dwellings, apartment houses, public buildings (such as schools) and large scale housing developments. In addition to the work of contemporary architects a large number of photographs will represent modern architecture all over the world.

In view of the growing interest in modern architectural problems and the current controversies over "functionalism" and the "international style" it is expected that the exhibition at the Museum of Modern Art will help clarify the confusing opinions which obscure the remarkable renaissance of architecture in our time.

After the showing at the Museum of Modern Art the exhibition of Modern Architecture which has met with great enthusiasm on the part of other museums will be shown in many other cities in America.

The fourth exhibition at the Museum of Modern Art which may be entitled "Modern Art: Past and Present" will include painting, sculpture and the graphic arts of many past periods together with modern works of art so that the public may see for itself the remarkable analogies between past tradition and contemporary work which is so often rejected because of supposedly radical innovations.

101

MUSEUM OF MODERN ART
730 Fifth Ave., New York City

An exhibition including more than seventy-five paintings by Henri Matisse together with outstanding examples of his work in sculpture, and a representative collection of drawings and prints will open the third season of loan exhibitions at the Museum of Modern Art on Wednesday, November 4th. The loans, about half of which are from Museums and private collections in France, England, and Germany, and about half from the United States, will constitute the most complete exhibition of the French master yet held in America. Opening to the public on November 4th, the exhibition will be on view through December 6th.

The paintings assembled for the exhibition include important works from every period of Matisse's development. Among those from his student years is the famous "La Desserte", which marked Matisse's first break with academic tradition and caused an outcry on the part of critics and public when it was first exhibited at the "Salon du Champs-de-Mars" in 1897. "La Desserte" is lent for the exhibition at the Museum of Modern Art from the collection of Dr. Curt Friedmann in Berlin.

Matisse became world famous about 1905 as a leader of the Fauves or Wild Beasts, artists who painted large, bold canvasses which shocked the public of twenty-five years ago. The most important example of this period in the exhibition is the large "Women by the Sea", lent by the Folkwang Museum, Essen, Germany. The "Women by the Sea" is similar in power to the famous decorations, "La Danse" and "La Musique" painted for the Russian Shchukine in 1910 and now in the Museum of modern Western Art in Moscow.

Other notable paintings of the "wild beast" period are: "Marguerite Reading" and "Oriental Rugs" from the Art Museum, Grenoble; "The Young Sailor", from the Collection of Hans Seligmann, Berlin; the "Girl with Green Eyes", from the collection of Miss Harriet Levy, San Francisco; the famous "Blue Nude" formerly in the John Quinn Collection, lent for the exhibition from the Cone Collection, Baltimore; and "Goldfish and Sculpture", from the Collection of Professor Hans Purrmann, Berlin.

Just before the war Matisse began to work in more sombre colors perhaps as a reaction from the bright tones of his fauve work. The "Austere" period is represented by the "Interior with Goldfish" from the Collection of Baron Napoleon Gourgard, Paris; the "Italian Woman" from the Collection of Earl Horter, Philadelphia; and "The Window" from the Detroit Institute of Arts.

During the years after the war Matisse working in his studio at Nice painted many pictures in a lighter and more decorative vein. Among these are: "White Plumes" from the Collection of Steven C. Clark, New York; the "French Window at Nice" from the Collection of Josse Bernheim-Jeune, Paris; "Poppies" from the Collection of Mrs. Edouard Jonas, New York; and a painting of beach and cliff painted on a vacation at Etretat and borrowed for the exhibition from Lord Ivor Spencer Churchill, London.

Remarkable among the pictures of this period are a series of large, richly colored still lives. Among those to be shown in the exhibition are: "Anemones and Mirror" from the Phillips Memorial Gallery, Washington; "The Pink Tablecloth" from the Collection of Samuel A. Lewisohn, New York; the "Still Life, Histoires Juives" from the Collection of S. S. White, 3rd, Philadelphia; and a "Still Life with Apples" from the Chester Dale Collection, New York.

Matisse himself has lent many of the finest examples of his most recent paintings including the large "Seated Odalisque" which created such a controversy when first exhibited a few years ago. Another important still life, "The Sideboard" of 1928 is lent by the Luxembourg Museum.

Other and lesser known phases of Matisse's work are carefully represented in the Museum of Modern Art exhibition. A dozen large bronzes from the collections of Dr. Harry Bakwin, Mr. and Mrs. Samuel A. Lewisohn, and Mr. E.M.M. Warburg of New York, and Miss Etta Cone of Baltimore illustrate his sculpture from 1900 to 1931.

About thirty-five lithographs, monotypes, etchings, and woodcuts prove Matisse's versatile mastery of the graphic arts. Among the forty drawings are many from Matisse's own collection never before shown in America.

The exhibition has been selected from the following collections:

In France, M. Gaston Bernheim de Villers, Paris; M. Henri Bernheim-Jeune, Paris; M. Josse Bernheim-Jeune, Paris; Messrs. Bernheim-Jeune et Cie., Paris; M. Jean Biette, Le Havre; M. Etienne Bignou, Paris; Baron Napoleon Gourgaud, Paris; Mme. Hervieu, Paris; and M. Henri Matisse, Paris.

In England: Lord Berners, London; Lord Ivor Spencer Churchill, London; Mr. A.J. MacNeill Reid, London; the Dutchess of Roxburghe, London.

In Germany: The Flechtheim Gallery, Berlin; Dr. Curt Friedmann, Berlin; Professor Oskar Moll, Breslau; Professor Hans Purrmann, Berlin; Hans Seligmann, Berlin.

In New York: Dr. and Mrs. Harry Bakwin, Mr. Stephen C. Clark, Mr. Frank Crowninshield, Mr. Burton Emmett, Mr. A. Conger Goodyear, Miss Belle da Costa Greene, the Marie Harriman Gallery, Dr. F.H. Hirschland, Mrs. Walter Hochschild, Mrs. Edouard Jonas, Messrs. M. Knoedler & Co., New York, London, and Paris, the C.W. Kraushaar Galleries, Mr. Adolph Lewisohn, Mr. & Mrs. Samuel A. Lewisohn, Mrs. Jeremiah D. Maguire, M. Leonide Massine, the Montross Gallery, Mr. J.B. Neumann, Mrs. John D. Rockefeller, Jr., Messrs. Jacques Seligmann & Co., the Valentine Gallery, Mr. E.M.M. Warburg, Mr. E. Weyhe, and Mr. Carl Ziggrosser.

In the United States outside of New York: the Cone Collection, Baltimore, Mr. & Mrs. Earl Horter, Philadelphia, Mr. R. Sturgis Ingersoll, Philadelphia, Miss Harriet Levy, San Francisco, Mr. Robert Treat Paine, 2nd, Boston, Mr. James Soby, Hartford, and Mr. S.S. White, 3rd, Philadelphia.

And from the following Museums here and abroad: the Detroit Institute of Arts, the Folkwang Museum, Essen, Germany, the Art Museum, Grenoble, France, the Luxembourg Museum, Paris, the Phillips Memorial Gallery, Washington.

And anonymous lenders.

Note: Critics and reporters are requested to respect the anonymity of the lenders whose names are not attached to their loans.

110

MUSEUM OF MODERN ART
730 Fifth Ave., New York City

An exhibition including more than seventy-five paintings by Henri Matisse together with outstanding examples of his work in sculpture, and a representative collection of drawings and prints will open the third season of loan exhibitions at the Museum of Modern Art on Wednesday, November 4th. The loans, about half of which are from Museums and private collections in France, England, and Germany, and about half from the United States, will constitute the most complete exhibition of the French master yet held in America. Opening to the public on November 4th, the exhibition will be on view through December 6th.

The paintings assembled for the exhibition include important works from every period of Matisse's development. Among those from his student years is the famous "La Desserte", which marked Matisse's first break with academic tradition and caused an outcry on the part of critics and public when it was first exhibited at the "Salon du Champs-de-Mars" in 1897. "La Desserte" is lent for the exhibition at the Museum of Modern Art from the collection of Dr. Curt Friedmann in Berlin.

Matisse became world famous about 1905 as a leader of the Fauves or Wild Beasts, artists who painted large, bold canvasses which shocked the public of twenty-five years ago. The most important example of this period in the exhibition is the large "Women by the Sea", lent by the Folkwang Museum, Essen, Germany. The "Women by the Sea" is similar in power to the famous decorations, "La Danse" and "La Musique" painted for the Russian Shchukine in 1910 and now in the Museum of modern Western Art in Moscow.

Other notable paintings of the "wild beast" period are: "Marguerite Reading" and "Oriental Rugs" from the Art Museum, Grenoble; "The Young Sailor", from the Collection of Hans Seligmann, Berlin; the "Girl with Green Eyes", from the collection of Miss Harriet Levy, San Francisco; the famous "Blue Nude" formerly in the John Quinn Collection, lent for the exhibition from the Cone Collection, Baltimore; and "Goldfish and Sculpture", from the Collection of Professor Hans Purrmann, Berlin.

Just before the war Matisse began to work in more sombre colors perhaps as a reaction from the bright tones of his fauve work. The "Austere" period is represented by the "Interior with Goldfish" from the Collection of Baron Napoleon Gourgard, Paris; the "Italian Woman" from the Collection of Earl Horter, Philadelphia; and "The Window" from the Detroit Institute of Arts.

During the years after the war Matisse working in his studio at Nice painted many pictures in a lighter and more decorative vein. Among these are: "White Plumes" from the Collection of Steven C. Clark, New York; the "French Window at Nice" from the Collection of Josse Bernheim-Jeune, Paris; "Poppies" from the Collection of Mrs. Edouard Jonas, New York; and a painting of beach and cliff painted on a vacation at Etretat and borrowed for the exhibition from Lord Ivor Spencer Churchill, London.

Remarkable among the pictures of this period are a series of large, richly colored still lives. Among those to be shown in the exhibition are: "Anemones and Mirror" from the Phillips Memorial Gallery, Washington; "The Pink Tablecloth" from the Collection of Samuel A. Lewisohn, New York; the "Still Life, Histoires Juives" from the Collection of S. S. White, 3rd, Philadelphia; and a "Still Life with Apples" from the Chester Dale Collection, New York.

Matisse himself has lent many of the finest examples of his most recent paintings including the large "Seated Odalisque" which created such a controversy when first exhibited a few years ago. Another important still life, "The Sideboard" of 1928 is lent by the Luxembourg Museum.

Other and lesser known phases of Matisse's work are carefully represented in the Museum of Modern Art exhibition. A dozen large bronzes from the collections of Dr. Harry Bakwin, Mr. and Mrs. Samuel A. Lewisohn, and Mr. E.M.M. Warburg of New York, and Miss Etta Cone of Baltimore illustrate his sculpture from 1900 to 1931.

About thirty-five lithographs, monotypes, etchings, and woodcuts prove Matisse's versatile mastery of the graphic arts. Among the forty drawings are many from Matisse's own collection never before shown in America.

The exhibition has been selected from the following collections:

In France, M. Gaston Bernheim de Villers, Paris; M. Henri Bernheim-Jeune, Paris; M. Josse Bernheim-Jeune, Paris; Messrs. Bernheim-Jeune et Cie., Paris; M. Jean Biette, Le Havre; M. Etienne Bignou, Paris; Baron Napoleon Gourgaud, Paris; Mme. Hervieu, Paris; and M. Henri Matisse, Paris.

In England: Lord Berners, London; Lord Ivor Spencer Churchill, London; Mr. A.J. MacNeill Reid, London; the Dutchess of Roxburghe, London.

In Germany: The Flechtheim Gallery, Berlin; Dr. Curt Friedmann, Berlin; Professor Oskar Moll, Breslau; Professor Hans Purrmann, Berlin; Hans Seligmann, Berlin.

THE CHESTER DALE COLLECTION

In New York, Dr. and Mrs. Harry Bakwin, Mr. Stephen C. Clark, Mr. Frank Crowninshield, Mr. Burton Emmett, Mr. A. Conger Goodyear, Miss Belle da Costa Greene, the Marie Harriman Gallery, Dr. F.H. Hirschland, Mrs. Walter Hochschild, Mrs. Edouard Jonas, Messrs. M. Knoedler & Co., New York, London, and Paris, the C.W. Kraushaar Galleries, Mr. Adolph Lewisohn, Mr. & Mrs. Samuel A. Lewisohn, Mrs. Jeremiah D. Maguire, M. Leonide Massine, the Montross Gallery, Mr. J.B. Neumann, Mrs. John D. Rockefeller, Jr., Messrs. Jacques Seligmann & Co., the Valentine Gallery, Mr. E.M.M. Warburg, Mr. E. Weyhe, and Mr. Carl Ziggrosser.

In the United States outside of New York: the Cone Collection, Baltimore, Mr. & Mrs. Earl Horter, Philadelphia, Mr. R. Sturgis Ingersoll, Philadelphia, Miss Harriet Levy, San Francisco, Mr. Robert Treat Paine, 2nd, Boston, Mr. James Soby, Hartford, and Mr. S.S. White, 3rd, Philadelphia.

And from the following Museums here and abroad: the Detroit Institute of Arts, the Folkwang Museum, Essen, Germany, the Art Museum, Grenoble, France, the Luxembourg Museum, Paris, the Phillips Memorial Gallery, Washington.

And anonymous lenders.

Note: Critics and reporters are requested to respect the anonymity of the lenders whose names are not attached to their loans.

FOR RELEASE SUNDAY, NOVEMBER 1 - EVENING PAPERS,
SATURDAY, OCT. 31

112

MUSEUM OF MODERN ART
730 Fifth Ave., New York City

FOR RELEASE SUNDAY, OCTOBER 25th.

The Museum of Modern Art will begin its third season of loan exhibitions of American and foreign art with the most complete exhibition of the work of the French master, Henri-Matisse, yet held in the United States. The exhibition will comprise painting, sculpture, watercolors, drawings, and prints carefully chosen to illustrate the painter's development, and will include important examples of his early work and of his brilliant maturity before the war together with outstanding work in his later style. About half the loans have been assembled from museums and private collections in France, England, and Germany, and half from the United States. Opening to the public November 4th the exhibition will be on view through December 6th.

The Matisse exhibition will be followed later in December by the first comprehensive showing in the United States of the work of Diego Rivera, the most noted leader of the recent "Mexican Renaissance" in painting. The exhibition will include frescos painted especially for the Museum of Modern Art, cartoons for some of Rivera's famous frescos in and about Mexico City, studies and cartoons for work in Moscow and San Francisco, as well as oil paintings, watercolors, and drawings.

Of especial interest will be full-sized cartoons of the frescos commissioned by the late Ambassador Dwight W. Morrow for the Palace of Cortez at Quernavaca. It is felt that in following the exhibition of Matisse with that of Rivera the Museum of Modern Art will afford the public an opportunity to compare a modern European and a modern American artist who differ remarkably in style and subject matter as well as in their social, political, and psychological attitude.

The Rivera exhibition, after closing at the Museum of Modern Art will travel to other museums through the country.

Early in February the Museum will open an International Exhibition of Modern Architecture which will include models as well as enlarged photographs and plans representing the most advanced developments of architecture in America and Europe. Five of the leading architects from France, Germany, and Holland, and five from the United States are to be represented by private dwellings, apartment houses, public buildings (such as schools) and large scale housing developments. In addition to the work of contemporary architects a large number of photographs will represent modern architecture all over the world.

In view of the growing interest in modern architectural problems and the current controversies over "functionalism" and the "international style" it is expected that the exhibition at the Museum of Modern Art will help clarify the confusing opinions which obscure the remarkable renaissance of architecture in our time.

MARKS

The Architectural exhibition ~~was~~ a new departure in the Museum's policy in that its organization is being directed by ~~the~~ member of the Junior Advisory Committee, Mr. Philip C. Johnson. It is hoped that each year one of the museum's exhibitions will be the responsibility of the Advisory Committee, a group made up of the younger supporters of the museum.

- 2 -

After the showing at the Museum of Modern Art the exhibition of Modern Architecture which has met with great enthusiasm on the part of other museums will be shown in many other cities in America.

The fourth exhibition at the Museum of Modern Art which may be entitled "Modern Art: Past and Present" will include painting, sculpture and the graphic arts of many past periods together with modern works of art so that the public may see for itself the remarkable analogies between past tradition and contemporary work which is so often rejected because of supposedly radical innovations.

112

MUSEUM OF MODERN ART
730 Fifth Ave., New York City

FOR RELEASE SUNDAY, OCTOBER 25th.

The Museum of Modern Art will begin its third season of loan exhibitions of American and foreign art with the most complete exhibition of the work of the French master, Henri-Matisse, yet held in the United States. The exhibition will comprise painting, sculpture, watercolors, drawings, and prints carefully chosen to illustrate the painter's development, and will include important examples of his early work and of his brilliant maturity before the war together with outstanding work in his later style. About half the loans have been assembled from museums and private collections in France, England, and Germany, and half from the United States. Opening to the public November 4th the exhibition will be on view through December 6th.

The Matisse exhibition will be followed later in December by the first comprehensive showing in the United States of the work of Diego Rivera, the most noted leader of the recent "Mexican Renaissance" in painting. The exhibition will include frescos painted especially for the Museum of Modern Art, cartoons for some of Rivera's famous frescos in and about Mexico City, studies and cartoons for work in Moscow and San Francisco, as well as oil paintings, watercolors, and drawings.

Of especial interest will be full-sized cartoons of the frescos commissioned by the late Ambassador Dwight W. Morrow for the Palace of Cortez at Quernavaca. It is felt that in following the exhibition of Matisse with that of Rivera the Museum of Modern Art will afford the public an opportunity to compare a modern European and a modern American artist who differ remarkably in style and subject matter as well as in their social, political, and psychological attitude.

The Rivera exhibition, after closing at the Museum of Modern Art will travel to other museums through the country.

Early in February the Museum will open an International Exhibition of Modern Architecture which will include models as well as enlarged photographs and plans representing the most advanced developments of architecture in America and Europe. Five of the leading architects from France, Germany, and Holland, and five from the United States are to be represented by private dwellings, apartment houses, public buildings (such as schools) and large scale housing developments. In addition to the work of contemporary architects a large number of photographs will represent modern architecture all over the world.

In view of the growing interest in modern architectural problems and the current controversies over "functionalism" and the "international style" it is expected that the exhibition at the Museum of Modern Art will help clarify the confusing opinions which obscure the remarkable renaissance of architecture in our time.

After the showing at the Museum of Modern Art the exhibition of Modern Architecture which has met with great enthusiasm on the part of other museums will be shown in many other cities in America.

The fourth exhibition at the Museum of Modern Art which may be entitled "Modern Art: Past and Present" will include painting, sculpture and the graphic arts of many past periods together with modern works of art so that the public may see for itself the remarkable analogies between past tradition and contemporary work which is so often rejected because of supposedly radical innovations.