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MUSEUM OF MODERN ART
730 5th Ave., New York City

for release Friday, March 13/31

With the cooperation of many of the principal museums of Germany and of private collectors in Germany, New York, Detroit, and Hollywood the Museum of Modern Art has been enabled to bring together the most important collection of modern German ^{Painting and Sculpture} ~~art~~ ever assembled outside of Germany for its eleventh loan exhibition ~~consisting of German painting and sculpture~~ which opens to the public at the Museum of Friday morning at 10 o'clock.

The exhibition will include major works in oil and watercolor by twenty painters who have been leaders in one of the most remarkable national developments of ~~the~~ twentieth century art, and important sculpture in stone, brass, bronze, and silver by six outstanding sculptors of modern Germany. While some of the artists have been previously shown in New York, many of them are practically unknown, and it is expected that the exhibition will arouse surprise and controversy by presenting a representative survey of an important aspect of European art which has been unduly obscured in America by the emphasis on French art during and since the war.

Of the seventy works which ^{coming} ~~were loaned~~ from Germany for the exhibition twenty-three ^{are} ~~come~~ from the great public ⁱⁿ ~~collections created by~~ museums, which, ⁱⁿ ~~in~~ Germany, are so notably sympathetic in their reception of modern art. The National Gallery in Berlin and the Folkwang Museum in Essen established a precedent for German museums by lending two of their most valued paintings, both by Daumier, to the Museum of Modern Art for its exhibition of Corot and Daumier last autumn. These museums are again lending important pictures for the German exhibition, and the high quality of the collections of modern painting in German museums will be further evidenced by loans from the ^{Art Museum} ~~Kunsthalle~~, Hamburg,

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the Wallraf-Richartz Museum, Cologne, the Municipal Museum, Munich, the Silesian Museum of Pictorial Arts, Breslau, and the Art Museum, Mannheim.

Among the other notable pictures coming from Germany is a painting, "Cats", by Franz Marc from the collection of Princess Mechtilde Lichnowsky in Berlin. Marc, who was one of the founders of the famous "Blue Rider" group in Munich in 1911, created a sensation in New York when a few examples of his work were shown at the Armory Exhibition in 1913. The Princess Lichnowsky is the wife of the former German Ambassador to London at the outbreak of the War. In addition to the painting from the Princess Lichnowsky's collection, Marc will be represented by five important canvases, from public and private collections in Germany, which will do much to sustain the popular German opinion that Marc's death in the War deprived Europe of one of its most promising painters.

Two other members of the "Blue Rider" group, Paul Klee and Heinrich Campendonk, will be shown in important works. The earlier Dresden group of expressionists, known as the "Bruecke", will be presented more completely than has been possible before in New York. Max Beckmann, one of the most powerful of the modern German painters, will be represented by eight pictures including two important canvases from New York collections, those of Dr. F. H. Hirschland and Mrs. John D. Rockefeller, Jr. Other outstanding painters who will be included are Otto Dix, George Grosz, Carl Hofer and Oskar Kokoschka.

Among the sculptors Rudolf Belling is conspicuous because of the striking modernity of his abstractions, and his use of polished metals. Three highly interesting examples of Belling's work have been loaned to the exhibition by Josef von Sternberg of Hollywood, director of "The Blue Angel", "Morocco" and "Dishonored". One is a partially abstract portrait head of von Sternberg plated in silver. Another is a grotesque head in mahogany, and the third is ^ahighly interesting portrait of Alfred Flechtheim, the Berlin art dealer, treated schematically in bronze.

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A ~~sculpture~~ sculpture portrait of Marlene Dietrich, the star of the last three von Sternberg films, has just been completed by Ernesto de Fiori in time for the exhibition. The remarkable likeness of the portrait is enhanced by a bold use of color, particularly striking because of the infrequency with which contemporary artists resort to this method so much in favor among the Greeks. A bust of Jack Dempsey by de Fiori is also shown.

In addition to Belling and de Fiori the exhibition includes eight works by Kolbe, the most famous of living German sculptors, several of the deeply emotional figures by Ernest Barlach, charming animal figurines by Renee Sintenis and rugged wood sculpture by Gerhard Marcks.

In addition to the Museums already mentioned, the Germany lenders are: Frau ~~Matilda~~ Matilda Beckmann, Frankfort, the Flechtheim Gallery, Berlin, Herr Claus Gebhardt, Elberfeld, the Kestner Gesellschaft, Elberfeld, Herr Bernard Koehler, Berlin, Princess Lichnowsky, Berlin, Neue Kunst Fides, Dresden, Neumann-Nierendorf Gallery, Berlin, Neumann-Franke Gallery, Munich.

The American lenders, in addition to Dr. F.H. Hirschland, and Mrs. John D. Rockefeller, Jr., and Von Sternberg, are: Mr. Ralph Booth, Detroit, Mr. and Mrs. ~~Erich Kohn~~ Erich Cohn, New York, the Detroit Institute of Arts, Miss Katherine Dreier, New York, Dr. and Mrs. Eugene Klein, New York, Mr. J.B. Neumann, New York, Dr. Hermann Post, New York, the Reinhardt Galleries, New York, Dr. W.R. Valentiner, Detroit, Mr. E.M.M. Warburg, New York, and the Weyhe Gallery, New York.

A private viewing for members of the museum was held on Thursday, March 12. ~~It will~~ remain on view through Sunday, April 26th.

During the four weeks of the exhibition of Toulouse-Lautrec and Odilon Redon which recently closed at the museum more than 20,000 visitors were recorded.

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Among the other notable pictures coming from Germany is a painting, "Gate", by Franz Marc from the collection of Princess Rechtilde Lichnowsky in Berlin. Marc, who was one of the founders of the famous "Blue Rider" group in Munich in 1911, created a sensation in New York when a few examples of his work were shown at the Armory Exhibition in 1913. The Princess Lichnowsky is the wife of the former German Ambassador to London at the outbreak of the War. In addition to the painting from the Princess Lichnowsky's collection, Marc will be represented by five important canvases, from public and private collections in Germany, which will do much to sustain the popular German opinion that Marc's death in the War deprived Europe of one of its most promising painters.

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Flechtheim

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Renée

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Toulouse

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