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THE MUSEUM OF MODERN ART

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FOR IMMEDIATE RELEASE

NOTE: The Museum's exhibition Power in the Pacific closes Sunday evening, March 18. It has been seen by more than 60,000 persons since it opened on January 24, an average of approximately 1,400 a day.

NEW TECHNIQUE OF MULTIPLE CIRCULATING EXHIBITIONS ON DISPLAYAT MUSEUM OF MODERN ART

To satisfy, at least in part, the craving for accurate and understandable information both visual and verbal about various phases of art, the Museum of Modern Art, 11 West 53 Street, is preparing in multiple form a series of small, compact but very complete exhibitions to be sold or circulated throughout the country and even abroad. Two of these exhibitions, What is Modern Painting? and Creative Photography, will be shown in the Museum's Auditorium galleries Wednesday, March 7, for a period of three weeks, closing Sunday, March 25.

These multiple shows have been designed by the Museum's Department of Circulating Exhibitions, which sends out approximately seventy-five travelling exhibitions yearly throughout this country, to Canada and occasionally, to England and to various countries in South America. The travelling exhibitions fall into three general classes: the large exhibitions shown first at the Museum of Modern Art in New York; smaller exhibitions either of original material or reproductions especially prepared as travelling shows; and the new multiple exhibitions.

Elodie Courter, who has directed the Museum's Department of Circulating Exhibitions since 1933, explains this new type of exhibition as the direct response to a demand. Miss Courter says:

"The development of the new technique of multiple exhibitions came about as the result of an effort to supply the ever-increasing demand from many parts of the country for small, comprehensive exhibitions which could be transported easily and inexpensively.

"When the Museum began sharing its exhibitions with other institutions, there were but few major museums in the country interested in contemporary art. Today our subscribers to exhibitions include not only museums, colleges and universities, but also secondary schools, clubs, libraries, civic organizations and, at the present time, hospitals and Army camps. It is this latter group operating on very limited budgets whose constant requests for small exhibitions we hope to satisfy with the multiple shows.

"In addition to the need for low-cost shows, the

multiple exhibitions meet another demand equally insistent. Many times in the past we have had to refuse requests for exhibitions because they were wanted in more places than we could accommodate with a single show. Not infrequently we have fifty or sixty requests for a small exhibition. A single exhibition can be sent out to only about eight or nine cities during the season. It is therefore obvious that if we have fifty requests for a certain exhibition, forty or more institutions will be disappointed. With the new multiple exhibitions not only can we supply all these demands but, in cases where the exhibitions are bought instead of rented, the purchasing organization can in turn circulate the exhibition to other organizations in its own locality. We are now working toward the reduction of costs to a point where an exhibition can be purchased as cheaply as a similar one formerly could be rented.

"We have accomplished this in the case of our Creative Photography exhibition which will be shown Wednesday for the first time anywhere. This 12-panel exhibition sells for only \$25.00 and in this way examples of work by some of the finest photographers in the world will be available to the smallest camera club. Technically the process retains more than any other method of mechanical reproduction the quality of the original photographic print.

"The Museum's Department of Circulating Exhibitions was established to extend the facilities for enjoying modern art to as many other institutions in the country as could be reached. By making first-rate material available in multiple form, we hope to widen the range of our service greatly and to enable many more people both in this country and abroad to enjoy it.

"Our multiple exhibitions have already been sent overseas to England, Australia and other countries by the Office of War Information. This is one small step toward the exchange of cultural material between nations which will unquestionably promote good will through understanding."

The first of the Museum's multiple exhibitions was Look at Your Neighborhood, composed of twelve panels, depicting by means of photographs, drawings, diagrams, charts, plans and brief text the inadequacy of haphazard building in our present towns and cities and the need for comprehensive planning to make the postwar world a better living place for the individual, the family and the community. This exhibition rented for \$8.00 for three weeks and sold for \$45.00 a set.

The two multiple exhibitions to be shown Wednesday at the Museum are:

WHAT IS MODERN PAINTING?

Reproductions of modern paintings (31 in full color, 9 in black-and-white) are mounted on thirteen large colored panels with text discussing the pictures in terms of the important trends in painting during the last seventy-five years, under these headings:

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| Variety of Expression | Color as a means of Design and Expression |
| Selecting and Arranging Facts: | The World Transformed |
| Realism | Mystery and Magic |
| Self-taught Artists | Dream and Fantasy |
| Light and Atmosphere; Impressionism | Moral Criticism; Social Criticism |
| Analysis of Form and Space | The Artist Fights |
| Cubism and Abstraction | |

The works reproduced are by such artists as Bonnard, Braque, Cézanne, Dali, Gropper, Homer, Hopper, Kane, Marin, Matisse, Orozco, Picasso, Renoir and van Gogh. In conjunction with this exhibition the Museum publishes a book by Alfred H. Barr, Jr. entitled What is Modern Painting? The book sells for seventy-five cents per copy. The exhibition sells for \$60.00, or rents for \$12.00 for three weeks.

CREATIVE PHOTOGRAPHY

In terms understandable to the amateur, this 12-panel exhibition demonstrates the tremendous possibilities of the camera as a medium of creative expression. Mounted on colored panels, more than two dozen major photographs by Ansel Adams, Edward Weston, Helen Levitt, Berenice Abbott, Weegee, Henri Cartier-Bresson and other outstanding American and European photographers, are reproduced by an extraordinarily accurate process. A group of smaller photographs made particularly for the exhibition by Andreas Feininger, noted photographer who acted as advisor, illustrates certain technical points. The panels also include text and explanatory diagrams under the following headings:

- The photographer is an artist
- He works with a mechanical tool
- His medium is a scale of values
- He selects the subject
- He composes with his camera
- He selects the moment
- The camera records infinite detail
- The camera creates its own perspective
- The camera extends or compresses space
- The camera stops or prolongs motion
- The camera translates color into black-and-white.

This exhibition sells for \$25.00. No rental copies are available.

MUSEUM COLOR REPRODUCTIONS ON VIEW

Hung on the extreme west wall of the second floor gallery is a display of the Museum's larger color reproductions, each of them framed. Monroe Wheeler, Director of the Museum's Department of Publications, comments on them as follows:

"The Museum of Modern Art prides itself upon obtaining in its color reproductions the greatest fidelity to the original possible with the process used. Different reproduction methods are used according to the characteristic qualities of the original.

"The most remarkable recent developments (in the field of color reproduction) have occurred through the use of the silk screen process. Our reproductions of Picasso's Green Still Life, Klee's Around the Fish, and Rouault's Christ Mocked by Soldiers show how this method can reproduce not only the colors but also the surface texture of the original works of art. Done in from twenty-six to fifty-two colors, these three reproductions excel even the finest work produced in Europe before the war. They were made for the Museum by the artist, Albert Urban, and his wife.

"Color reproductions, like phonograph records, are a means of familiarizing a large public with the esthetic pleasures of art; their purpose is that of initiation and education. To be sure, some quality of the original is always lost, and perhaps one of their greatest merits is that, in the end, they teach one not to be satisfied with them or any substitute for an original work of art."

These include:

	<u>Title</u>	<u>Framed</u>	<u>Unframed</u>
THE CARD PLAYERS.	Cézanne. Collotype.	\$7.00	\$ 3.00
ZAPATISTAS.	Orozco, Hand lithography.	7.00	3.00
WOMAN IN WHITE.	Picasso. Offset.	7.00	3.00
MARGOT BERARD.	Renoir. Collotype.	8.00	4.00
SLEEPING GYPSY.	Rousseau. Offset.	7.00	3.00
PINES AND ROCKS.	Cézanne. Collotype.	10.50	5.50
THE STARRY NIGHT.	van Gogh. Collotype.	11.50	5.50
LA GOULUE.	Toulouse-Lautrec. Collotype.	10.50	5.50
RUE DE CRIMEE.	Utrillo. Collotype.	11.50	5.50
AROUND THE FISH.	Klee. Silk screen.	21.00	15.00

(continued)

			<u>Framed</u>	<u>Unframed</u>
GREEN STILL LIFE.	Picasso.	Silk screen.	\$16.50	\$ 10.00 (for members only)
MANCHESTER VALLEY.	Pickett.	Collotype.	23.00	8.00
CHRIST MOCKED.	Rouault.	Silk screen.	35.00	20.00

Members of the Museum may purchase these reproductions at 25% reduction. There is no reduction on frames. Because of wartime conditions, all prices are subject to change. (No trade sales on silk screen prints.) Packing and delivery charges are extra.