

The Museum of Modern Art

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THE MUSEUM OF MODERN ART REISSUES 15 OUT-OF-PRINT TITLES

Fifteen significant out-of-print art books that have been influential in determining much of today's knowledge of modern art, originally published by The Museum of Modern Art between 1935 and 1955, have been republished by Arno Press for the Museum and are now available.

Classics of art scholarship long sought by libraries, scholars, collectors and laymen, the titles provide wide coverage on the art of the past and present in Africa, South America, Japan, Europe and America. The definitive texts, essays and bibliographies cover important areas of architecture, painting, graphic art, sculpture and the film.

This is the first time the Museum has licensed reprints. Of the more than 350 publications issued from the time of the Museum's first exhibition in 1929, many have become highly valued and irreplaceable additions to public and private libraries throughout the world. It is hoped that the success of this republishing program will stimulate interest in its further development, so that future editions may include all major books and catalogs published by the Museum, according to Monroe Wheeler, Director of Exhibitions and Publications.

These reprints of Museum of Modern Art books which are known throughout the world for their high standards of content and design are printed by an offset process. The text and plates have been photographed separately from the original editions and the color and black-and-white plates rescreened in black and white for maximum fidelity. Original errata slips from the first editions have been printed on separate pages and bound into the books. The paper and bindings have been chosen to ensure the long life of these library-grade editions.

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The books being reprinted were selected after consultation with 900 libraries here and abroad. Included are surveys of art movements, such as Alfred H. Barr, Jr.'s Cubism and Abstract Art, published in 1936 and one of the most sought after titles ever issued by the Museum. Masters of Popular Painting (1938) with essays by Holger Cahill, Maximilien Gauthier, Dorothy C. Miller, Jean Cassou and others, presents the work of 22 "modern primitives" dating from the late 19th century to the late 1930s and includes biographies and photographs of such artists as Rousseau, Bouchant, Bombois, Hicks, Pickett and Kane. Contemporary Painters (1948) by James Thrall Soby is a volume of critical essays exploring and analyzing the work of 20 artists including Beckmann, Motherwell, Ben Shahn, Morris Graves and Francis Bacon, and the movements with which they were associated.

Matisse: His Art and His Public (1951) and Picasso: Fifty Years of His Art (1946, reprinted 1955) by Alfred H. Barr, Jr., both landmarks in art publishing history, are among the monographs on individual artists. James Thrall Soby's definitive analysis of the early paintings of Giorgio de Chirico (1955) has remained the authoritative work on this period of his painting, and Soutine (1950) by Monroe Wheeler was the first work on the artist to be published in English. Other monographs include a study and bibliography on van Gogh (1935; bibliography, 1942); Marin (1936) by the late critic Henry McBride, the artist's friend, and the painter Marsden Hartley and E. M. Benson, Marin's biographer; James Ensor by Libby Tannenbaum, published in 1951, two years after the great Belgian artist died at the age of 89; and Feininger-Hartley (1944) with essays by Alois J. Schardt, Alfred H. Barr, Jr., and Monroe Wheeler and excerpts from some of Feininger's early letters and many of Hartley's statements on art and artists.

The art of the past is represented by James Johnson Sweeney's African Negro Art (1935) a succinct account of a major aesthetic discovery of the twentieth century, and Ancient Art of the Andes by René d'Harnoncourt and Wendell C. Bennett, published

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originally to accompany a unique exhibition of treasures from South America presented at the Museum in 1954. In The Architecture of Japan (1955), Arthur Drexler traces the development of Japanese architecture from primitive pit dwellings to contemporary banks.

The Film Index: A Bibliography should be of particular interest to the hundreds of teachers and professors of film whose careers, in most instances, did not exist when it was first published in 1941. Compiled by the Workers of the Writers' Program of the WPA in New York City, this 780-page book with 58 illustrations contains more than 8,500 bibliographical entries. The Museum of Modern Art Film Library and the WPA joined forces with the H. W. Wilson Company to produce this volume. Part I covers the history and technique of film making, including aesthetics of the film, pre-screening history, writing and scenarios, actors, acting and directing, costume and make-up, photography, music, set design, etc. Part II, on types of films, covers the fictional film, animal film, fantasy and religious films, and the factual film, which includes documentaries, newsreels and travel films. A concluding section surveys animated cartoons, silhouette and experimental films.

The prices of these special reprint editions range from \$8.50 to \$24.00, considerably less than these titles cost on the out-of-print book market. The entire set of 15 titles is \$200.

The books are on sale at the Museum Bookstore, 11 West 53 Street, or by mail from Arno Press, Inc., 4 East 43 Street, New York, N.Y. 10017. A descriptive brochure is also available from Arno Press.

Photographs and additional information available from Elizabeth Shaw, Director, and Patricia Kaplan, Assistant, Department of Public Information, The Museum of Modern Art, 11 West 53 Street, New York, N.Y. 10019. Circle 5-8900.