

Murals by American painters and photographers

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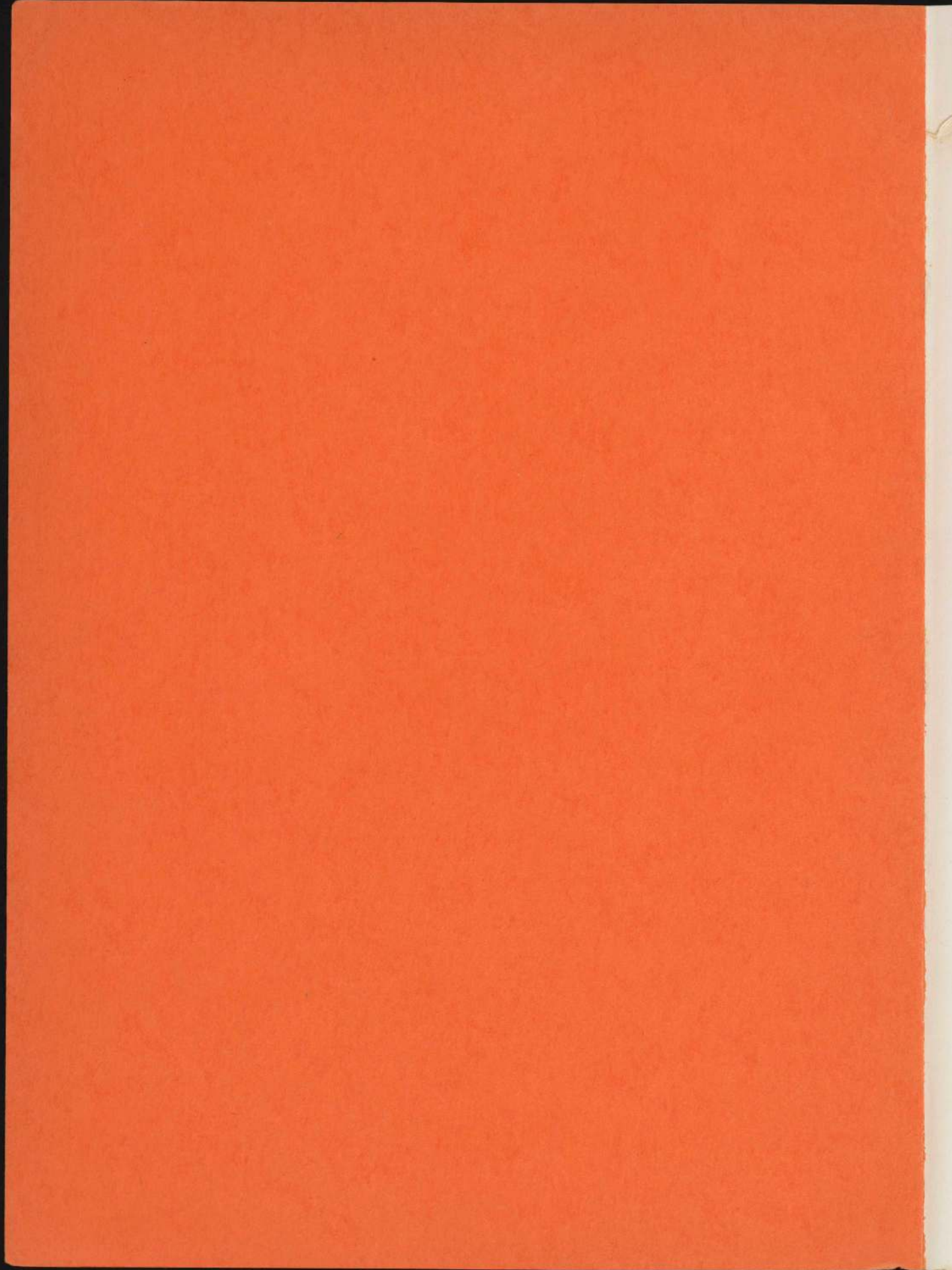
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The Museum of Modern Art's exhibition history—from our founding in 1929 to the present—is available online. It includes exhibition catalogues, primary documents, installation views, and an index of participating artists.

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MUSEUM OF MODERN ART

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NEW YORK, MAY, 1932

FOREWORD

STIMULATED in part by Mexican achievement, in part by recent controversy and current opportunity, American interest in mural decoration has increased astonishingly during the past year. Further to develop this interest and particularly to encourage American artists to study the possibilities of this medium of artistic expression, the Advisory Committee of the Museum has organized the present Exhibition.

Some sixty-five American painters and photographers, few of whom have made their reputation as mural designers, were invited to submit examples of their work. In order to approximate the difficulties of an actual commission, each artist was asked to design a horizontal composition in three parts, the whole study to measure twenty-one inches high by four feet wide. One section of the study was to be carried through to completion on a large panel to measure seven feet high by four feet wide. Any practicable medium was permissible. The subject was to be some aspect of "The Post-War World."

No other restrictions were placed upon the artists. The subject matter, its interpretation and the technique used are entirely the artist's own choice. The Committee has undertaken to make no selection among the pictures submitted, and no judgments are passed upon the relative merits of the themes chosen by the artists.

While the Exhibition will interest the general public, it is hoped that architects and others responsible for the selection of mural designers will study these paintings and photographs with special reference to the possibilities of beautifying future American buildings through the greater use of mural decoration.

The Advisory Committee, which was charged by the Museum with full responsibility for the organization and presentation of the Exhibition, wishes to thank the artists who have contributed their work. Thanks are also due to Mr. Julien Levy, who has generously given direction to the photomural section.

For the Advisory Committee,

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LINCOLN KIRSTEIN,

*Chairman, Exhibition Committee
and Director of the Exhibition.*

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MURAL PAINTING

THE decoration of walls by means of mural painting is as old as the stupendous bison in the palaeolithic caves of Altamira, but the intention and function of mural painting has constantly changed. Prehistoric man recorded the giant bulls either as aid to an increase of power in their hunt or as some magic ward against the perils of famine, without much idea of making their caverns more "attractive." The byzantine mosaics of Hagia Sophia and Ravenna are symbols of dogma and walls of incandescent praise. Giotto's amethyst frescoes in Padua praise Christ the man and His mother, confirming the tradition for the decoration of wall surfaces in the West. As the Christian religion became more and more personalized, and abstract symbols of the Scripture took on everyday Florentine concreteness, mural painting shifted from its pure hieratic sobriety into the domestic academies of Benozzo Gozzoli and Ghirlandajo. The secularizing of the walls followed the popularizing of the Church, and people began to be satisfied with walls which were merely decorative backgrounds, a more congenially rich atmosphere against which to live. The element of praise and testimony was diminished and free decoration, the synthetic use of vegetable forms and fantastic classical fragments in Pompeian combinations culminated in Raphael's Villa Madama and marked the emergence of that bastard form of adornment—interior decoration.

Mural painting, when used as an integral part of interior architecture, produces an atmosphere of increasing richness. The walls may vibrate with the fluid expression of a pictorial and dramatic background, an intense if subdued shuttling of the fabric of a lyrical design which can enhance in its increasing beauty, the breathing of the men who take this background as their home. White walls are as fair as painted ones, but there are certain casual rooms of ceremony or leisure where an organic decoration is as necessary as the sheltering roof. One remembers the Piccolomini Library in Sienna and the ballroom that Rubens created for Marie di Medici. A blank wall suits a cloister, but in a monumental vaulted hall, or in a room of state, the blankness merely refers to the blank imaginations of the men who conceived it.

Architects have often been reluctant to accept mural painting as an essential or even as a desirable element in their interiors. Most of their objections to mural painting come from the fact that in the past too many rooms designed as

ORIGINS
AND
DEVELOP-
MENT

THE PLACE
FOR MURALS

DIFFICULTIES
AND OBJEC-
TIONS

bare boxes with a cornice, were thereafter delivered into the hands of a mural painter. Perhaps the room was inherently unsuited for his painting. Hence the certain discrepancies in scale which could never be resolved even by skillful painters. Often the murals were more important than the architecture of the room which enclosed them, as the Vatican Stanze or the Arena Chapel at Padua, or the Ministry of Education in Mexico City, the colonnades of which enclose the fine Riveras. The disadvantages of mural painting in public buildings are always cited more glibly than their advantages, but architects often forget that there are comparatively few rooms in the world which were designed to be decorated by specific works. The Scuola di S. Rocco in Venice, by Tintoretto, is a good example of one which was so planned.

It is to a great extent the responsibility of our architects whether the future of mural painting will be black or white. If the intention of the architect is clear, the painter can freely fulfill his commands. All the other objections to wall decoration can then be summarily disposed of. Architects, eager to delegate the responsibility for their chill marble halls have expressed the fear that if a painter is set loose he will "destroy the surface of the wall, and make the room look smaller," as if the first were a misfortune and the second made any difference. However, in those two objections can be found the root of the great restrictions from which mural painting too long has suffered.

Wall decoration is perforce applied upon the surface of the wall. It is not bas-relief. Nevertheless, suggestions of an enlarged atmosphere can be obtained without having the painting stand out from the walls. Masaccio did it immemorably; so to a lesser degree have Rubens and Rivera. Tiepolo, in a miracle of exuberance, used his wall as a screen of paint and pushed his people infinitely out into the blue and straw-pale sky. Somehow our architects have a Puritanical heritage which arbitrarily states that piercing a wall is a deceit; that the wall must be maintained in the sincerity of its honest flat surface. They invoke the name of Puvis de Chavannes as a shibboleth and proceed to commission state capitols, railroad stations, banks and boardrooms, with weak blue and white echoes of Puvis' skim-milk shadows of the faded frescos of Florence. The enlargement of a room's atmosphere, whether accomplished by linear or aerial perspective, should not necessarily be deplored for its daring, but rather appreciated as an injection of excitement into the vapid echoes that irritate most of our painted rooms.

For the history of mural painting in North America is not a particularly

inspiring record. We have only a few brilliant exceptions to gainsay the tedium of academic memories of Venice and Rome, thinned out with the discreet draperies of the Columbian Exhibition of 1892. John LaFarge's great bay in the Church of the Ascension on Fifth Avenue is perhaps the most distinguished religious painting of the Nineteenth Century; while, recalling Perugino and Raphael, it never depends on a stylization of their superficial attitude. John Singer Sargent's vault and walls in the Boston Public Library have a richness of texture and a mesh of imaginative iconography that is unique in this country in its appropriateness to the locale. The Columbian Exposition, the Congressional Library in Washington, the Boston Public Library, the Appellate Courts Building of New York, the State Capitol at Albany, and scores of other public buildings were filled with pompous echoes of Venice and Rome, or genteel costume illustrations.

The Twentieth Century American Academy at Rome has produced a tradition of mural painting which means "murals" to most contemporary American architects. To say that they are academic hardly disposes of them. Ghirlandajo was academic and so is Rivera, inasmuch as every piece of their work conforms to a more or less presupposed attitude of competent, formularized and rather abstracted rigidity. Each new panel is handled in the same intelligent and workmanlike way. There is none of the risky daring that might result in a "brilliant failure." The School of Rome is academic but it is the academy of a particularly strangled, debased and flat archaicism—the dilution of models already diluted. Far more significant are the murals by Thomas Benton in the New School for Social Research, and by Boardman Robinson in the Kauffman Department Store in Pittsburgh.

Perhaps it is the problem of iconography which has crippled our artists. Robbed of the symbols of Christian dogma we have tried to rely on an imposed set of civic values. "Freedom," "Justice," "The Melting Pot," "The Spirit of Liberty," are as devoid of real meaning as the ideas which they attempt to convey. Sargent's assumption of a frankly literary background, in the Boston Public Library, is far more satisfactory. Mexico has the advantage of a rich religious legend of Aztec, Conquistador and Socialist revolutions from which to draw. We too have the backgrounds of an exciting past, but without any real symbolic figures. The pioneering West, New Bedford's whaling and our mechanical ingenuity are subject matter enough, providing we find artists with an organized imagination. Raphael had the ordered hierarchies of Aristotle to

MURALS IN
THE UNITED
STATES

THE NINE-
TEENTH
CENTURY

THE SCHOOL
OF ROME

ICONOGRA-
PHY AND
SUBJECT
MATTER

help arrange the grouping of his figures in the "School of Athens." We have the anarchy of the tabloids, industrial implements and passing people in the street, without any spiritual values to integrate them into a lyric expression of our contemporaneity.

But whether or not we have universal symbols we have walls, and for the present event, this is more important. Easel painting has become ingrown, inorganic. The accidental vision on the private wall, bought by whatever patron happens along, is as unsatisfactory to the ambition of an artist occupied with all the potentials of a permanent appeal as with the great mass of people who, if given such a chance, would look at paintings.

ECONOMIC
CONSIDERA-
TIONS

Our building methods, our subservience to the speed which property must realize in order to triple its value are not very propitious to mural painting, or even to architecture. The marble companies can offer their flat, chilly slabs. These immaculate vitreous panels are shot up to the lobby ceiling quickly and neatly, with gratitude for their lack of upkeep and no thought of their lack of warmth or imagination. It goes without saying that if there were more interest on the part of the architects there would be more mural painting in America. It has taken Mexico to show us the way.

MEDIUMS
AND
TECHNICS

The scratch with a bone knife on the wall of a cave which outlined the antlers of a prehistoric stag may have been the first means by which the decorations of walls were realized. Later the rock's surface was stained with earth colors. The Egyptians incised their hieratic silhouettes into their sandstone walls and filled in the shapes with flat fields of color which have mostly disappeared. Perhaps the Cretans used *buon fresco* for the first time. Real fresco, the process of painting in earth colors on a wet plaster wall which incorporates the pigment into the very fabric of the building, is the most permanent and respected of mural mediums and has been used by great decorators from the days of the Tauro-machies of Knossos, through Giotto and Michelangelo to Rivera and Orozco. The Byzantines inlaid bits of glass and stone to form mosaics upon their walls and the gothic cathedral builders created, in piercing their walls, a flat decoration of transparent pieced and colored windows. Since the Renaissance, for practical reasons such as speed and portability, mural artists have chosen to paint in oil on canvas panels that could be applied to the wall by nails or coatings of white lead, and removed if the building was to perish. Recently, espe-

cially in the schools of Mexico City, Harvard and Fontainebleau, there has been a renaissance of interest in true fresco.

The contemporary enthusiasm for synthetic materials has left its mark upon mural painting and there is a broad field for the artist who now wishes to create new modes of expression for himself. The factors of permanence at low cost of upkeep, ease of installation and high speed of creation are preëminent in the eyes of commissioning architects. In the present exhibition not only the older methods of buon fresco and oil on canvas have been used, but also wax encaustic, egg and watercolor tempera on various wood and pressed-wood boards, and even the innovation of transparent panels of chalked celluloid welded between two plates of transparent glass.

NEW
METHODS
AND
MATERIALS

LINCOLN KIRSTEIN

PHOTO-MURALS

THE photographer is particularly well equipped to meet the problems of mural decoration as posed by the modern architect and builder. The photographers in the present exhibition were invited only three weeks before the preliminary sketches were due. In the time elapsing between filing the plans for a building and the final preparation of the wall, the enlargements would be executed, projected, developed, fixed, backed with canvas, and eventually mounted, or hung as wall-paper is hung, glazed with a transparent varnish by the house painter. The cost of execution for such murals would be minimum. When it is considered that the life of a modern building is usually something under seventy-five years, it is often desirable to secure the best possible decoration with the least expenditure. Furthermore, the photo-murals are mounted on canvas so that they may be stripped easily from the walls to be installed in a new location, or renewed every several years with decoration of immediate topical interest for our shifting modern life. Thus the new medium satisfies at once three primary requisites of modern building: speed, economy, and flexibility.

The use of photographs for wall decoration was made possible only recently by the perfecting of a sensitized paper in large sheets, which would reproduce,

ORIGIN OF PHOTO-MURALS when exposed to a projected image from a negative, the original tones with the original scale of values in enlarged size. This facility was extensively employed by movie directors in Hollywood as an economy to replace the painted backdrop, and by interior decorators to enlarge drawings, old engravings, etc. The history of photo-mural repeats in a condensed span of time the history of photography, first as a primitive in the service of economic realism, then self-consciously imitating painting and the graphic arts; yesterday using the actual photographic medium as basis for expression, and only today in this present exhibition inviting recognized artists in the medium to study the new problem and contribute their projects.

PHOTO-MURALS AS DECORATION A good photo-mural is not merely the mechanical enlargement of a small photograph. The enlarged mural is a new and independent production, and the photographer who does not visualize in advance the final scale of his picture will usually be surprised and dismayed by the results. Not only must all the precepts of the mural painter be kept well in mind, but additional and unsuspected difficulties arise. For the original photograph may completely lose its identity when enlarged, the essential forms becoming almost unrecognizable when dissipated over a greater area. Conversely an unimportant shape in the small photograph may gain impressive dramatic force by progressive exaggeration. It is difficult to stretch a single, simple photograph over a large space and maintain interest, but it is dangerous to enlarge a complicated negative, as the photographer has little control over the minor bits in his picture, and just as the peculiar virtues of a photograph are dramatized by enlargement, so are any faults equally exaggerated. One solution may be the use of what is called "montage". . . the cutting out and reassembling of parts from separate pictures. In this method there is always the chance that the result will appear disjointed and arbitrary.

As there exists no traditional solution to aid the photographer past these primary difficulties, an attempt has been made to divide the problem so that each photographer concentrates in the present exhibition more or less on one particular aspect of the photo-mural (while they must all answer one question in common: what can the photograph present that is not better rendered in paint?)

JULIEN LEVY

MURAL PAINTINGS

Large panels measure seven feet high by four feet wide; the small studies, illustrated at bottom of each page, measure about 21 inches high by 48 inches wide.

BECKER

Maurice Becker, painter and cartoonist. Born in Russia in 1889. Arrived in U. S. A. in 1891. Educated in New York public schools, and in a lithographer's studio, 1907. Studied under Robert Henri and Homer Boss, 1908-15. Cartoonist, 1911-20. Exhibited in the Armory Show, New York, 1913. One-man shows in New York at J. B. Neumann Gallery, 1924-31; Whitney Studio Club, 1924-28; Delphic Studios, 1930; New School for Social Research, 1932.

Large panel

Tribute to Einstein

based on left-hand section of Study

Study for three-part composition (below)

left: A Tribute to Einstein

center: The Spirit of Peace

right: The Victory of the Conscientious Objectors

Medium: Oil on canvas

BERLANDINA

Jane Berlandina (Mrs. Henry Howard), painter and lithographer. Born in Nice, France, 1898. Educated at the Ecole National des Arts Décoratifs, Nice, 1914-19. Fresco painting with Paul Baudoin, Nice, 1915. Paris, 1919-28. One-man shows at the Brummer Galleries, New York, 1929-30. Georgette Passedoit Gallery, 1931-32. At present a lecturer on Modern French Art at the University of California.

Large panel (illustrated at right)

Radio Publicity

based on central panel of Study

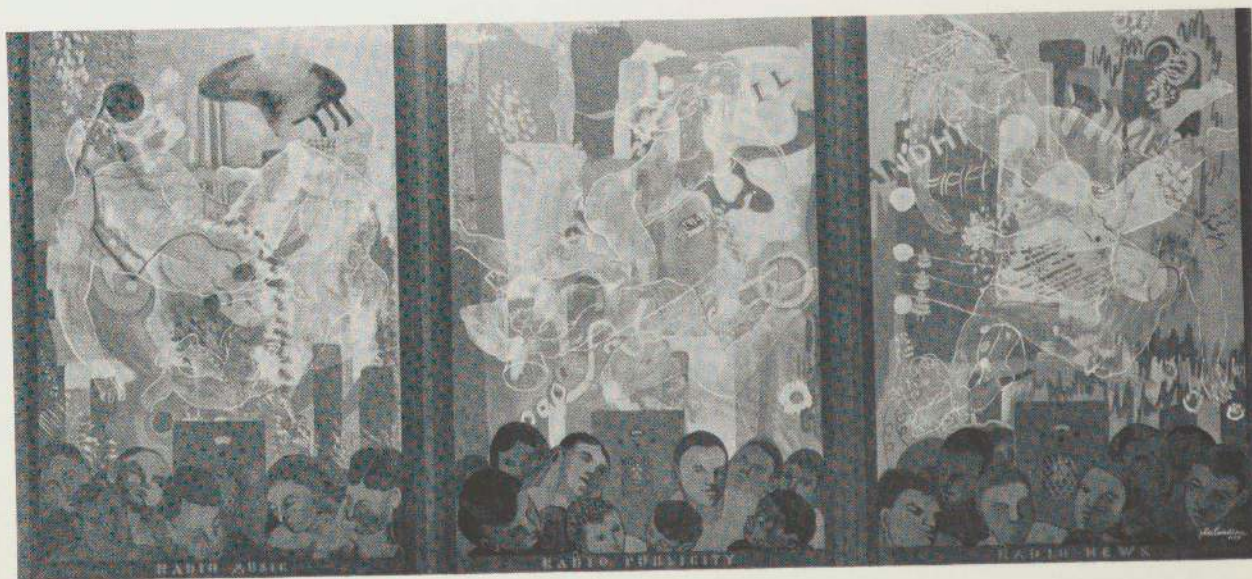
Study for three-part composition (below)

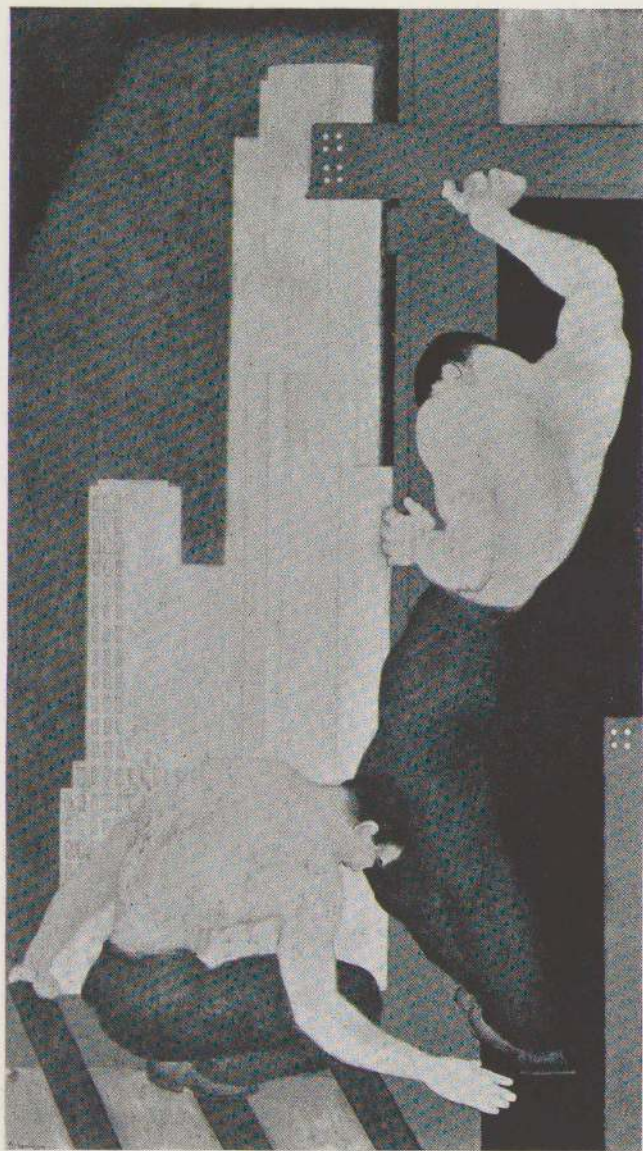
left: Radio Music

center: Radio Publicity

right: Radio News

Medium: Tempera on presswood panel.





BIBERMAN

Edward Biberman, painter. Born in Philadelphia, 1904. Graduated from the University of Pennsylvania, 1924. Studied at the Pennsylvania Academy of Fine Arts under McCarter and Carles, 1924-26. Worked alone in Europe, 1926-29. One-man shows, Galerie Zak, Paris, 1929; Neue Kunsthandlung, Berlin, 1929; Montross Gallery, New York 1931, 32; Arts Club of Chicago, 1932. Represented in the Pennsylvania Academy of Fine Arts (John Lambert Purchase Prize, 1931).

Large panel (illustrated at left)

Bodies of Men and Fabric of Building
based on right-hand section of Study

Study for three-part composition (below)

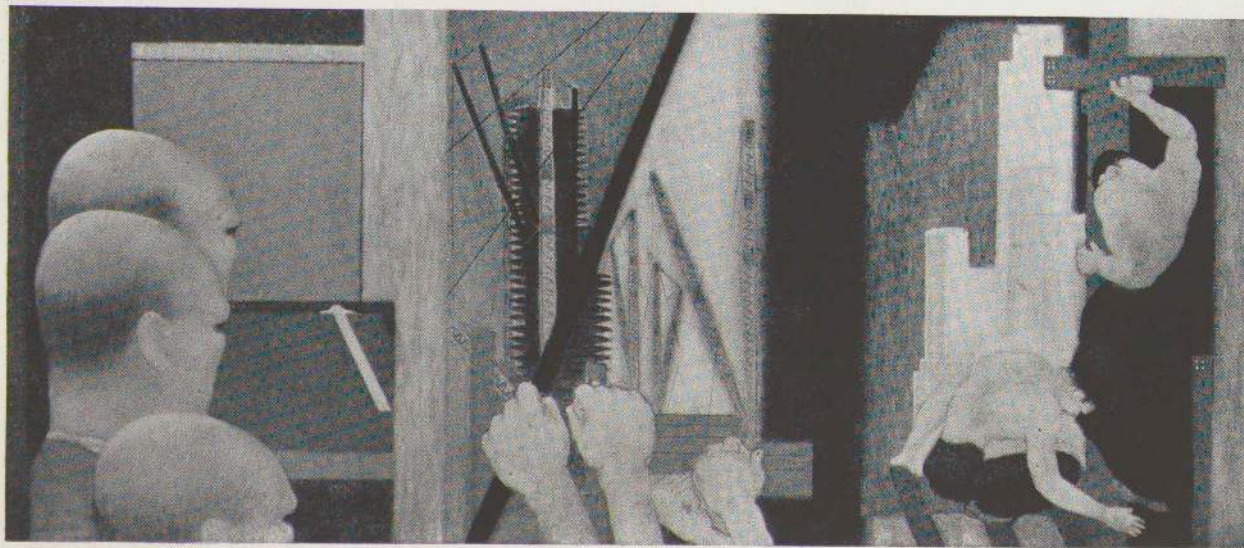
Genesis of the Skyscraper

left: Beginning of the Concept

center: Human Hands and Steel

right: Bodies of Men and Fabric of the Building

Medium: Large panel, oil on gesso grounded presswood; study, oil on canvas.



BIDDLE

George Biddle, painter and lithographer. Born in Philadelphia, 1885. Studied in the Pennsylvania Academy of Fine Arts, in Paris, and in Munich. Served in the War and spent two years in a Polynesian village. Lived in the American West and Southwest and in Mexico. Represented in the permanent collections of the Pennsylvania Academy of Fine Arts, and the Art Institute of Chicago. One-man shows at the Frank K. M. Rehn Gallery, 1928, '29, '30.



Large panel (illustrated at right)

Plowing

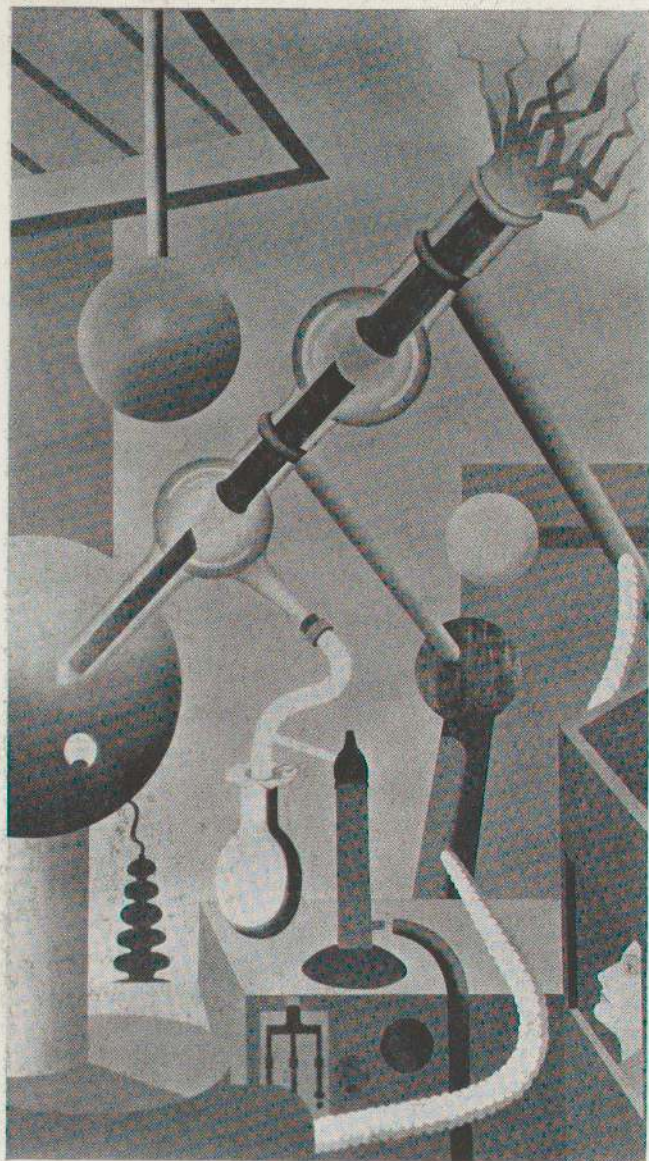
based on central section of Study

Study for three-part composition (below)

Labor—Black and White

Medium: Large panel, true fresco (watercolor on wet plaster); study, tempera on gesso-grounded wood.





BILLINGS

Henry Billings, painter and mural decorator. Born, New York City, 1901. Studied, Art Students' League, 1918-20. First one-man show at the Daniel Gallery, 1928. Exhibition of sample murals in relief and metal, Squibb Building, New York, 1932. Represented in the Gallery of Living Art, New York University, and the Whitney Museum of American Art.

Large panel (illustrated at left)

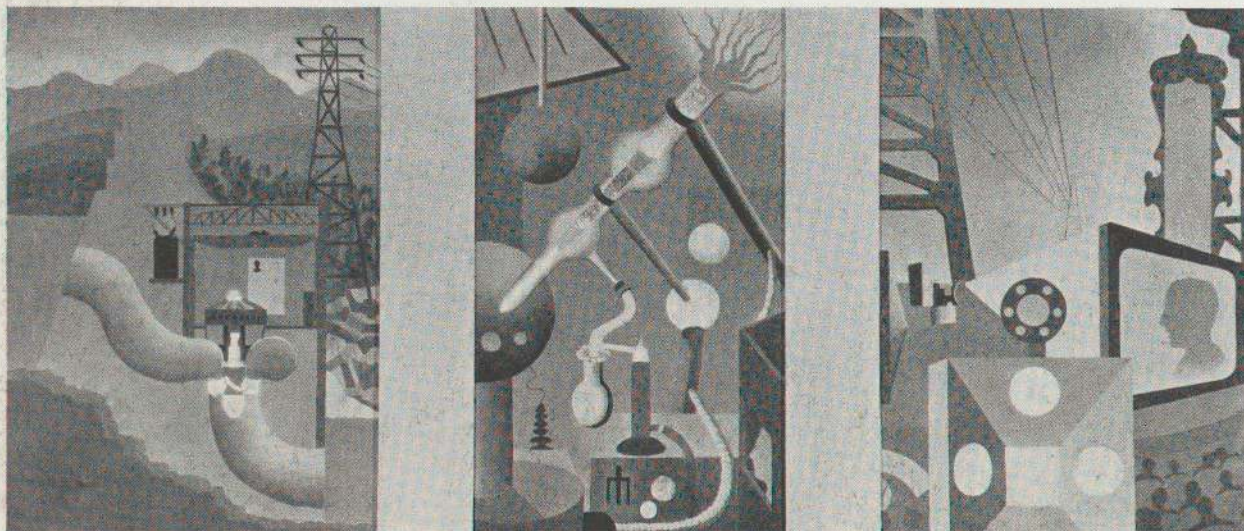
Electrical Research
based on central section of Study

Study for three-part composition (below)

Electricity in Modern Life

left: Source of Electrical Power
center: Electrical Research
right: Electrical Amusements, particularly Television

Medium: Oil paint and metal leaf upon prepared wood.



BOUCHÉ

Louis Bouché, painter and mural decorator. Born in New York, 1896. Studied in Paris at La Grande Chaumière and L'Ecole des Beaux-Arts, 1910-15, and at the Art Students' League, New York, 1915-16. One-man show at the Valentine Gallery, 1932. At present the Assistant Director of the New York School of Interior Decoration. Represented in the permanent collection of the Gallery of Living Art, New York University, the Whitney Museum of American Art, and the Phillips Memorial Gallery, Washington.

Large panel (illustrated at right)

Locomotive Engine

based on detail of central section of Study

Study for three-part composition (below)

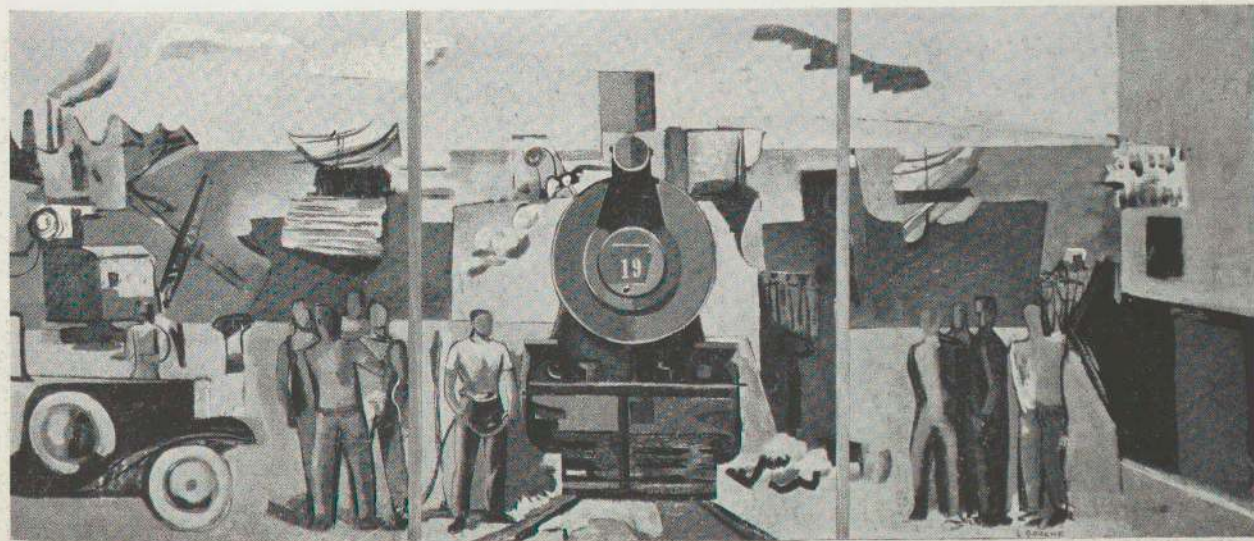
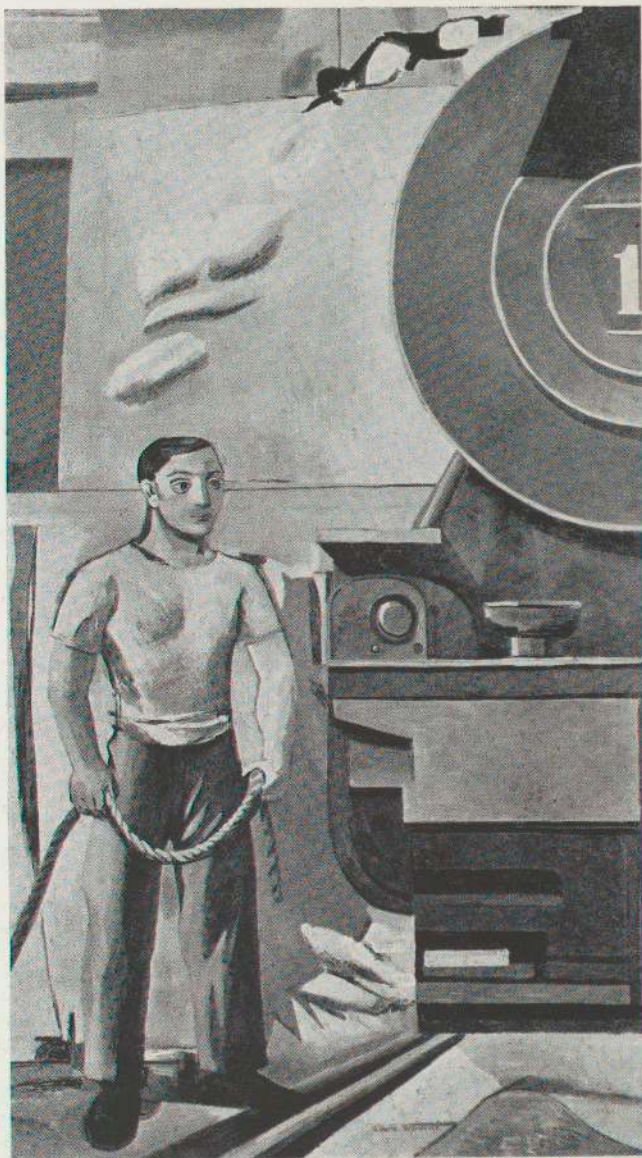
The Apotheosis of Transportation

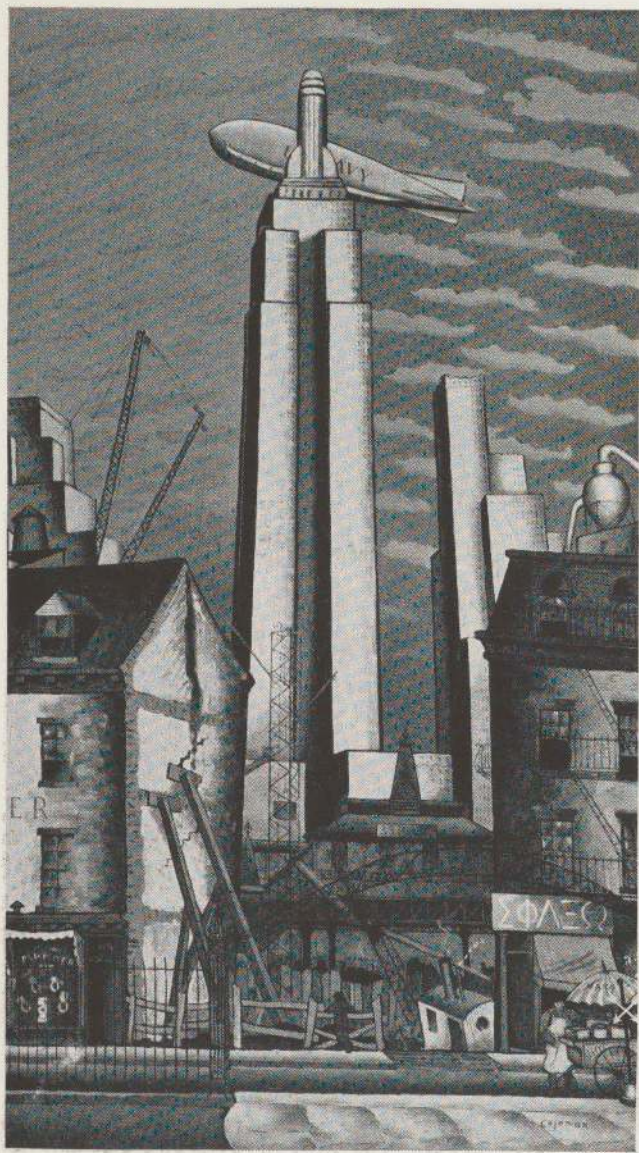
left: Automobile and Hydraulic Traction

center: Locomotive Engine

right: Shipping

Medium: Oil on canvas.





COLEMAN

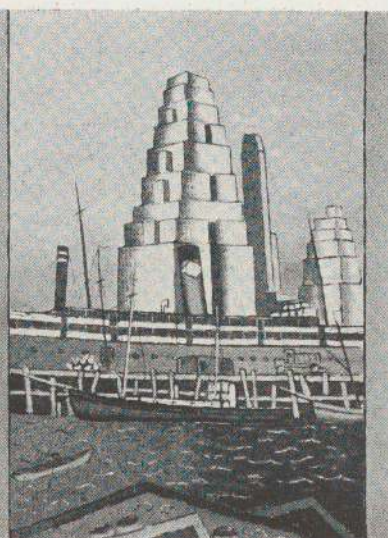
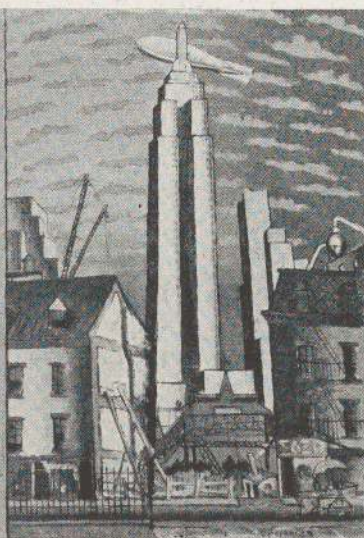
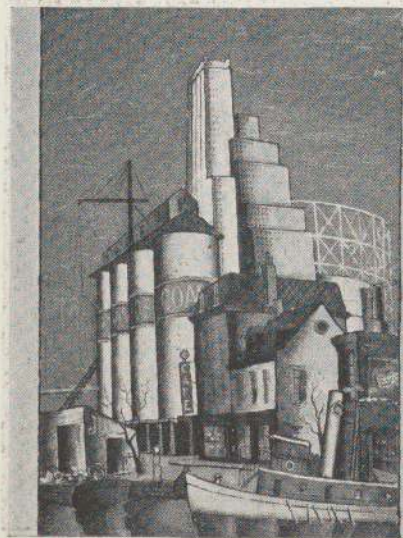
Glenn Coleman, painter and lithographer. Born, Springfield, Ohio, 1887. Came to New York, 1900. Studied with Robert Henri and Everett Shinn. One of the first Independents. Exhibited in the Armory Show, New York, 1913; made drawings for the old *Masses*. One-man show, Downtown Gallery, New York, 1931, etc. Represented in the permanent collections of the Luxembourg, Brooklyn Museum, Newark Museum, Whitney Museum of American Art, the Gallery of Living Art, New York University, and the Phillips Memorial Gallery, Washington.

Large panel (illustrated at left)

The Old and the New
based on central section of Study

Study for three-part composition (below)
Manhattan; the Old and the New

Medium: Oil on canvas.



JAMES E. DAVIS

James Edward Davis, painter. Born in Clarksburg, West Virginia, 1901. Was graduated from Princeton University, 1923. Pupil of André L'hôte, Paris, 1924-25, 1926-27. One-man shows in New York at S. P. R. Galleries, 1930, 1932.

Large panel (illustrated at right)

Boxing

based on central section of Study

Study for three-part composition (below)

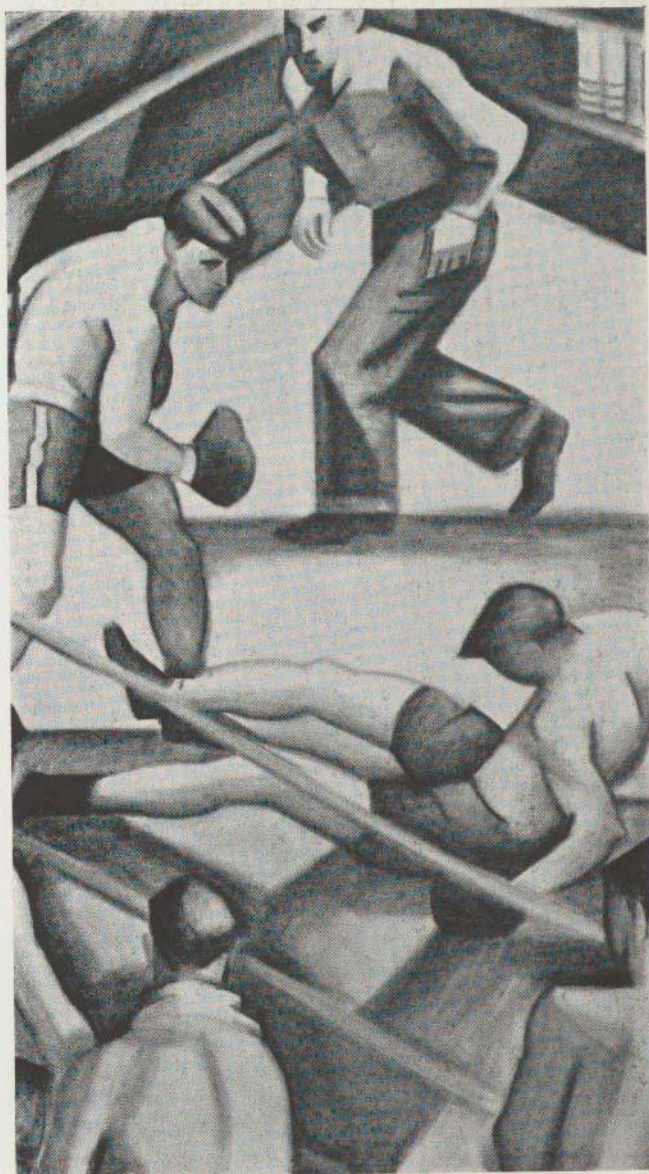
Sport

left: Swimming

center: Boxing

right: Track and Field

Medium: Pastel on celluloid welded between two sheets of unbreakable glass giving a permanent and easily cleaned surface. (The large panel is in pastel on tracing paper.)





STUART DAVIS

Stuart Davis, painter and lithographer. Born in Philadelphia, 1892. Studied with Robert Henri, 1910-12. Exhibited in the Armory Show, 1913. One-man show at the Whitney Club, 1920, '26, '29; Downtown Gallery, 1927, '31, '32. Represented in the Whitney Museum of American Art, Newark Museum, Los Angeles Museum, Phillips Memorial Gallery, Washington, and Pennsylvania Academy Gallery, Philadelphia. At present an instructor at the Art Students' League, New York.

Large panel (illustrated at left)

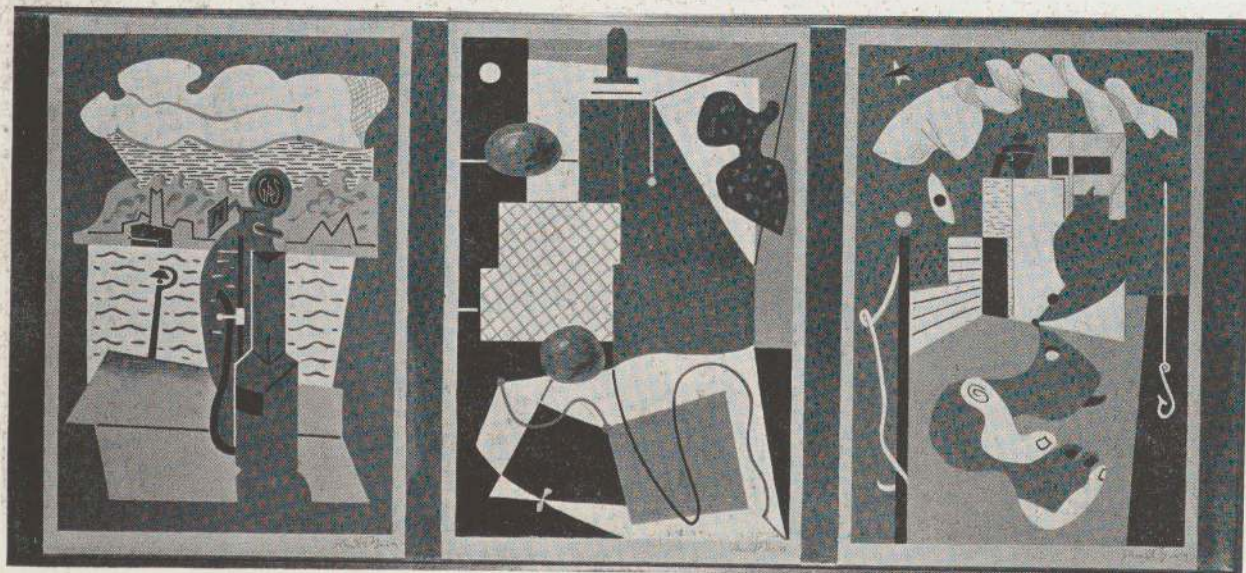
Abstract Vision of New York: a building, a derby hat, a tiger's head, and other symbols.

based on central section of Study

Study for three-part composition (below)

Abstract Vision of New York

Medium: Oil laid on canvas with palette knife.



EVERGOOD

Philip Evergood, painter and engraver. Born in New York, 1901. Educated at Eton College, Windsor, 1915-19, Trinity Hall, Cambridge, England, 1919-21. Studied art at the Slade School, London, and under Howard Thomas, sculptor, 1921-23; Art Students' League, New York, 1923-24; the Academie Julien, Paris, 1924; and at the British Academy, Rome, 1925. One-man shows in New York at the Dudensing Galleries, 1927; Montross Gallery, 1929.

Large panel (illustrated at right)

The Angel of Peace Offering the
Fruit of Knowledge to the World
based on central section of Study

Study for three-part composition (below)

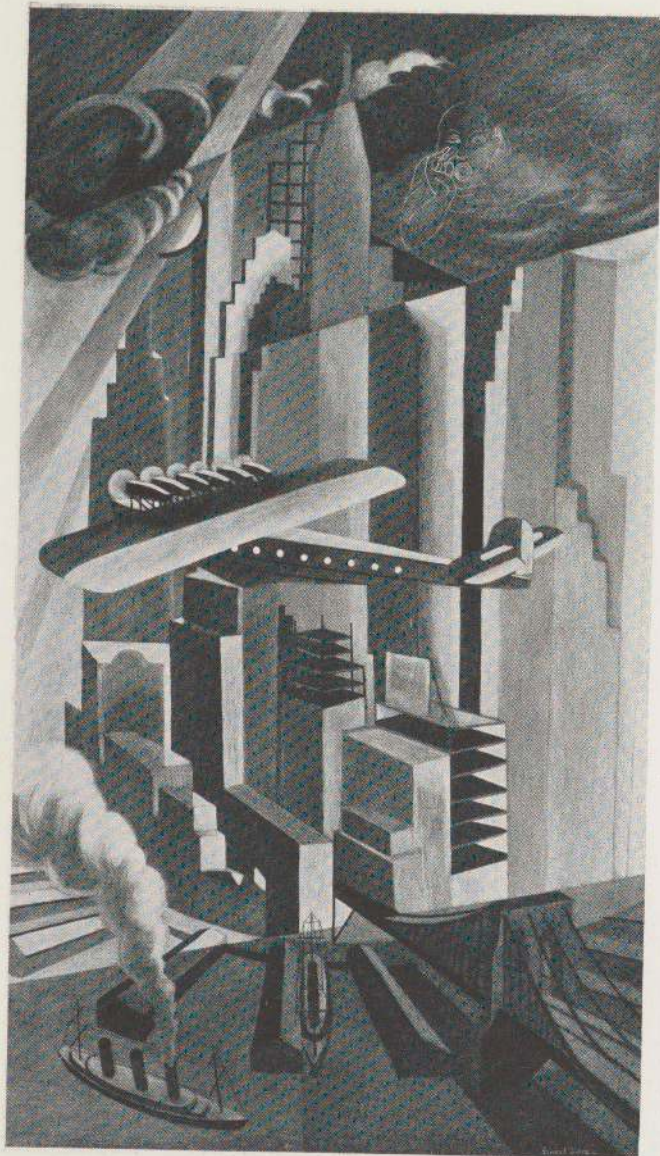
left: The Advance of Medicine and
Agriculture

center: The Angel of Peace

right: Apotheosis of Ancient and
Modern Learning

Medium: Oil on canvas.





FIENE

Ernest Fiene, painter, etcher, and lithographer. Born in the Rhineland, Germany, 1894. Educated at the National Academy of Design, 1915-19, and in etching and lithography at the Art Students' League, New York, 1924-25. At present an instructor in drawing, painting, and etching at the Westchester County Center. One-man shows in New York at Whitney Studio Club, 1923; Frank K. M. Rehn Gallery, 1926, '30, '31; The Downtown Gallery, 1928; and in Chicago at the Arts Club, 1930. Represented in the permanent collection of the Boston Museum of Fine Arts, the Phillips Memorial Gallery, Washington, the Newark, Los Angeles and San Francisco Museums, and the Whitney Museum of American Art.

Large panel (illustrated at left)

Aviation

based on left-hand section of Study

Study for three-part composition (below)

Mechanical Progress

left: Aviation

center: Television

right: Steel Structure

Medium: Tempera on gesso grounded wooden panels.



GASSNER

Mordi Gassner, painter and mural decorator. Born in New York, 1899. Educated at New York School of Fine and Applied Art under Howard Giles and Felicie Waldo Howells, 1916-19; Art Students' League, New York, 1918; Brooklyn Institute of Arts and Science, 1917-19. Exhibited in New York at Art Centre, 1928, and at the Brooklyn Museum, 1932 (June to October). Guggenheim Fellowship, 1928-30; worked in Florence.

Large panel

Abstract or Geometric Art

based on central section of Study

Study for three-part composition (below)

The Three Categories of Modernist Art

left: The Archaistic

center: The Mathematical Abstract

right: The Psychological

Medium: Oil on canvas.

YUN GEE

Yun Gee, painter and sculptor. Born in Canton, China, 1906. Studied painting under the Chinese master Chu, 1918-19. Came to San Francisco in 1921. Studied at the California Art School, 1923-25. Founded the Revolutionary Art Club, 1926. Left for Paris, 1927. One-man shows, Galerie Carmine, and Bernheim-Jeune. Returned to New York in 1930.

Large panel

Wheels: Industrial New York

Study for three-part composition (below)

left: Merry-Go-Round

center: Sun Bathers

right: Modern Apartment

Medium: Oil on canvas.

GELLERT

Hugo Gellert, painter and graphic artist. Born in Budapest, 1892. Studied at the National Academy of Design, New York, 1908-13. One-man shows in New York at the Kevorkian Galleries, 1923, and J. B. Neumann's, 1926. Draws for the *New Yorker*, the *New Masses*, and many other periodicals.

Large panel (completed too late for illustration)

Last Defenses of Capitalism

based on left-hand section of Study

Study for three-part composition (below)

The Triumph of Lenin

Medium: chalk on celotex sized with plaster

GOODMAN

Bertram Goodman, painter and mural decorator. Born in New York City, 1904. Studied drawing at the Art Students' League, 1923; with Mahonri Young, 1924; with Harry Wickey, 1925. Exhibited at the Brooklyn Museum, 1925-29; at the Art Institute of Chicago, 1931.

Large panel

Pneumatic Drilling

based upon right-hand section of Study

Study for three-part composition (below)

Makers of Skyscrapers

left: Riveting

center: Excavation

right: Pneumatic Drilling

Medium: Oil on canvas

GROPPER

William Gropper, painter, graphic artist and illustrator. Born in New York City, 1897. Studied under Robert Henri and George Bellows, 1912-14, and at the New York School of Fine and Applied Arts, under Howard Giles, 1918. Staff artist for *New York Tribune*, 1917-19, *World*, 1925-28, *Morning Freiheit*, 1922-32. Exhibited at Berkeley Museum, Berkeley, California, 1931; John Reed Club, New York, 1932; Decora Gallery, New York, 1932. Has illustrated seventeen books and written three. Represented in Museum of Modern Western Art, and Museum of the Revolution, Moscow, U. S. S. R.

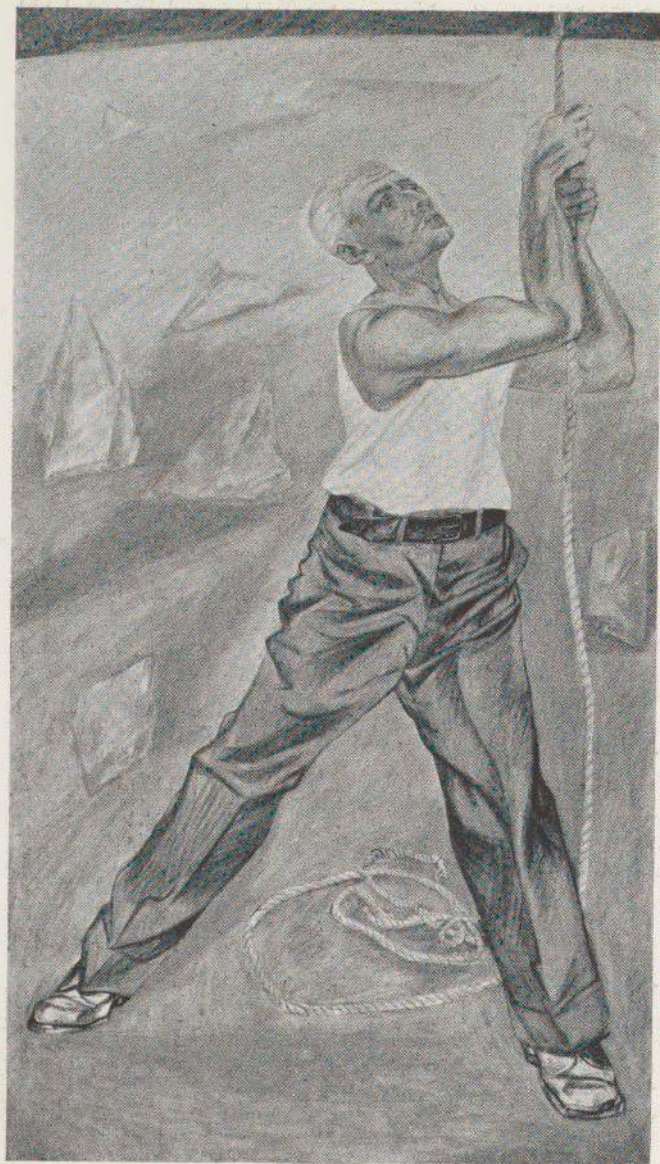
Large panel

based on central section of Study

Study for three-part composition (below)

Class Struggle in America Since the War

Medium: large panel, oil on canvas;
study, a photograph of drawings



HIRSCH

Stefan Hirsch, painter. Born in Nuremberg, Germany, of American parents, 1899. Studied in the University of Zurich, and with Hamilton Easter Field in Brooklyn. Represented in the Worcester Museum, Whitney Museum of American Art, Phillips Memorial Gallery, Washington, Preston Harrison Collection, Los Angeles, and the Field Foundation in Brooklyn. One-man shows in New York at the Bourgeois Galleries, and two at the Downtown Gallery in 1928 and 1930.

Large panel (illustrated at left)

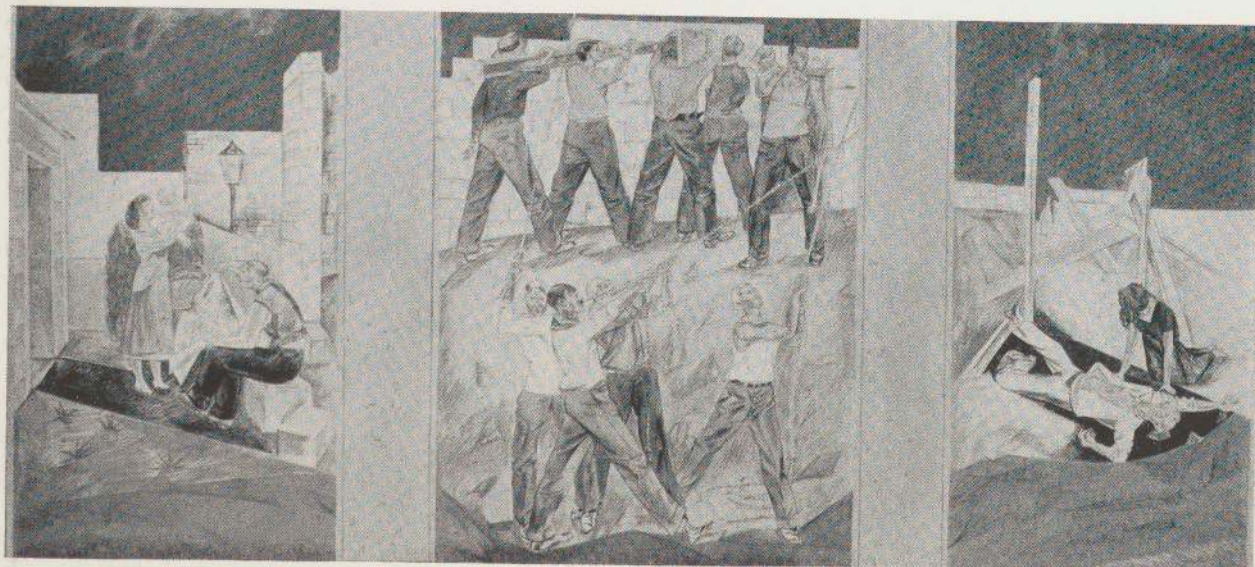
The Builder at Work

based on detail of central section of

Study for three-part composition (below)

Tragedy of the Builder

Medium: Large panel, true fresco (watercolor on wet plaster); study.



KANTOR

Morris Kantor, painter and lithographer. Born in Russia, 1896. Came to the United States in 1909. Studied under Homer Boss, 1916-17. Exhibited at the Brummer Gallery, 1929. One-man shows at Rehn Gallery, New York, 1930, '32; Logan medal and First Prize, Chicago Art Institute, 1931. One-man show, Chicago Art Institute, 1932. Represented in permanent collection of the Chicago Art Institute, the Phillips Memorial Gallery, Washington, Whitney Museum of American Art, Gallery of Living Art, New York University.

Large panel (illustrated at right)

Union Square, New York
based on central section of Study

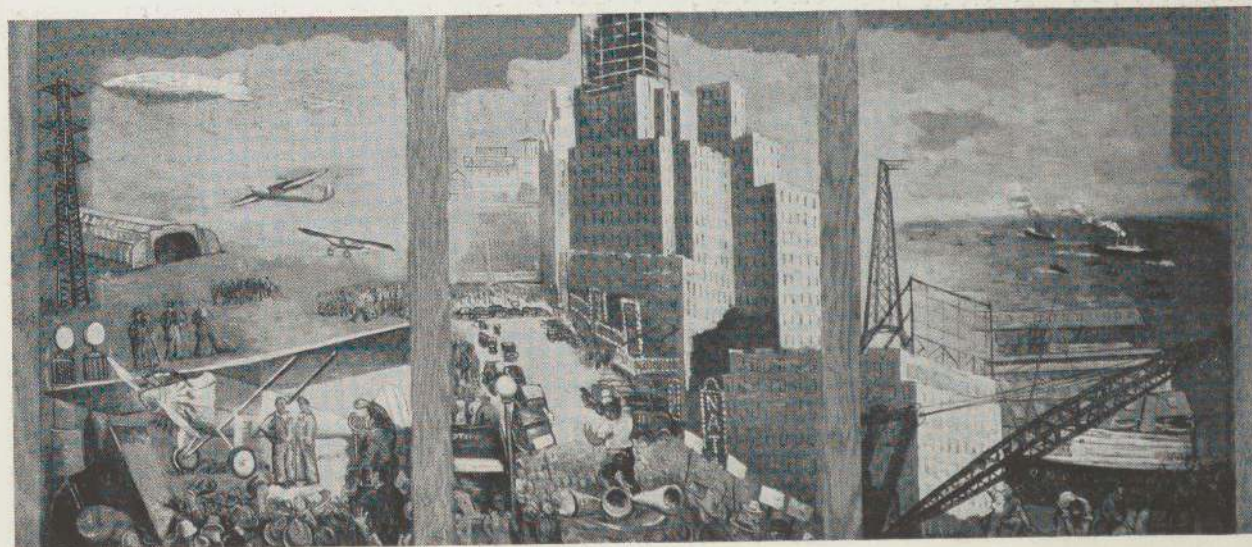
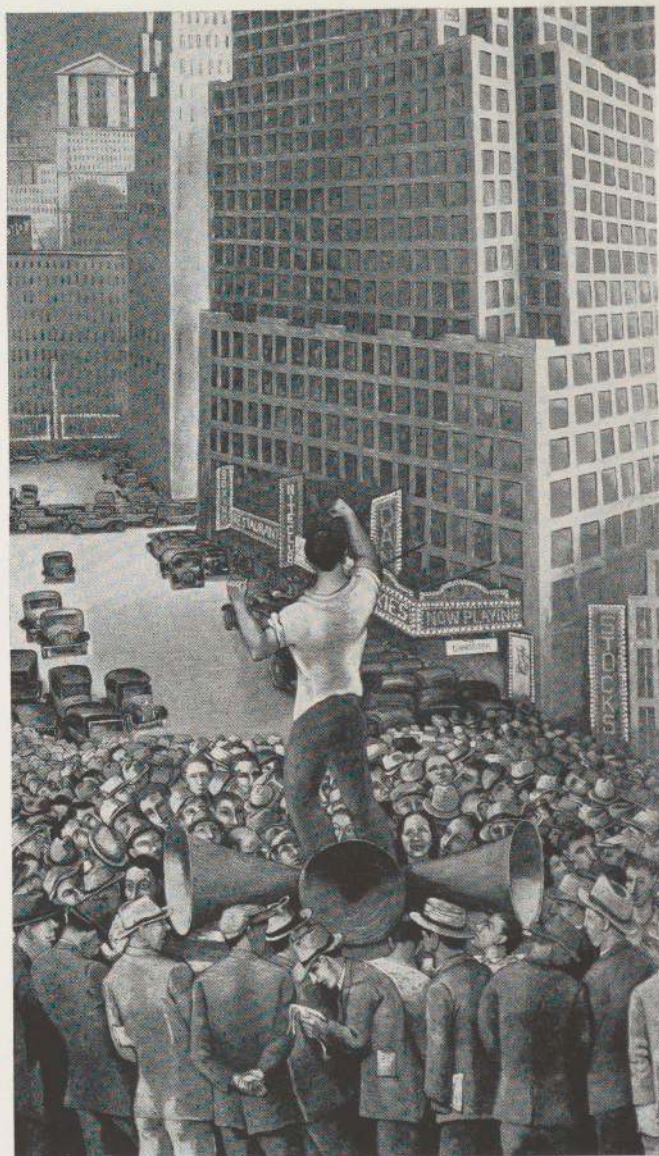
Study for three-part composition (below)

left: Airways

center: Union Square

right: New York Harbor

Medium: Oil on canvas



KNATHS

Karl Knaths, painter. Born in Eau Claire, Wisconsin, 1891. Graduate of the Art Institute, Chicago. One-man shows: Phillips Memorial Gallery, Washington, 1929; Daniel Gallery, New York, 1930; Downtown Gallery, New York, 1931; Phillips Memorial Gallery, Washington, 1931, where he is permanently represented as well as in the Gallery of Living Art, New York University.

Large panel

The Sea

based on right-hand section of Study

Study for three-part composition (below)

left: Architecture

center: Abstract Design

right: The Sea

Medium: Large panel, oil on canvas;
Study, watercolor on celotex.

KOPMAN

Benjamin Kopman, painter and graphic artist. Born in Russia, 1887. Studied at the National Academy of Design. One-man shows in Chicago at the Thurber Galleries, 1920; in New York at the Weyhe Gallery, 1925; at J. B. Neumann's, 1929, '31. Represented in the Brooklyn Museum, the Philadelphia Academy, the Whitney Museum of American Art, and the Metropolitan Museum Print Room.

Large panel (illustrated at right)

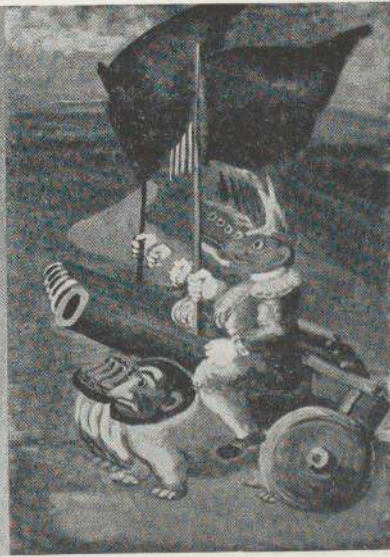
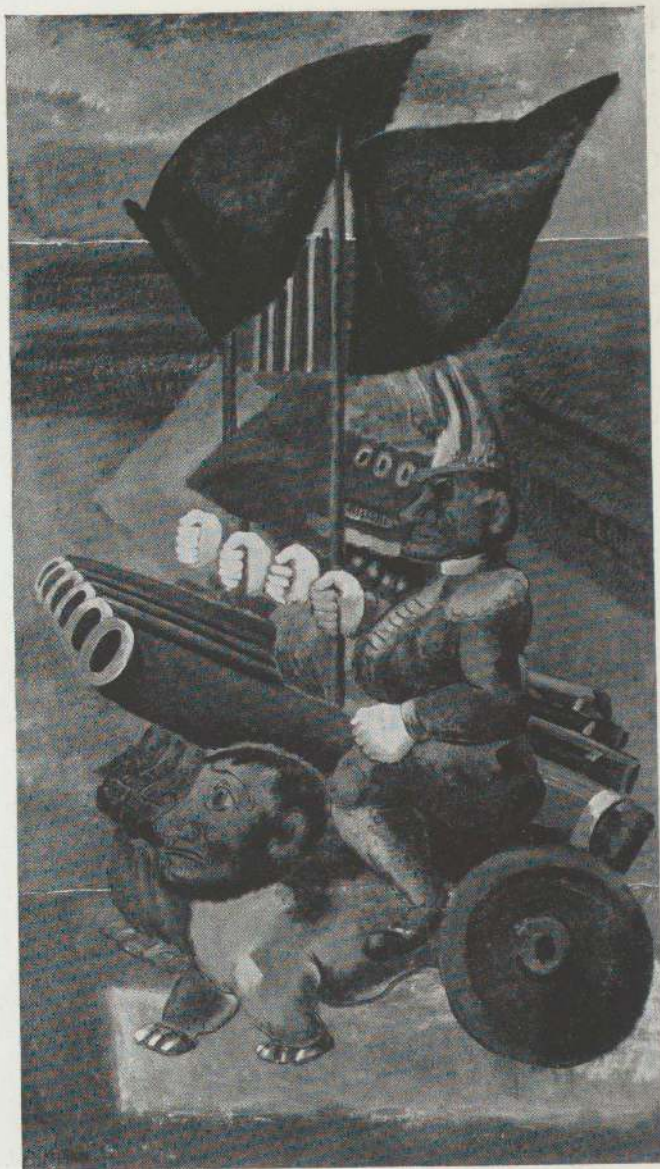
Parade

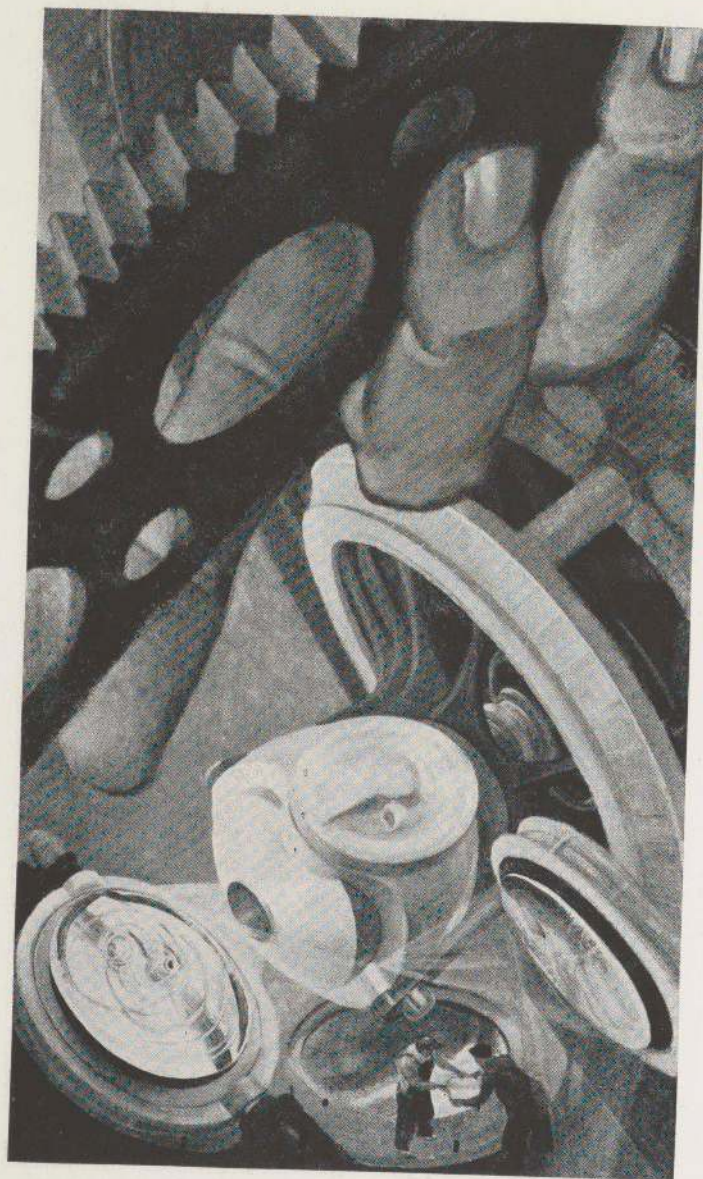
based on central section of Study

Study for three-part composition (below)

Vision of the Militaristic State

Medium: Oil on cardboard.





LAFARGE

Thomas LaFarge, painter and mural decorator. Born in Paris, 1904, of American parents. Educated in Switzerland and at Harvard; Yale School of Fine Arts, 1923-24. Worked in collaboration with his father, Bancel LaFarge, on mural decorations, 1925-30. One-man shows in Boston, 1924, '26, '28, '31; in New York 1930, and in Washington, 1932.

Large panel (illustrated at left)

Man's Eye and Telescopic Television
based on central section of Study

Study for three-part composition (below)

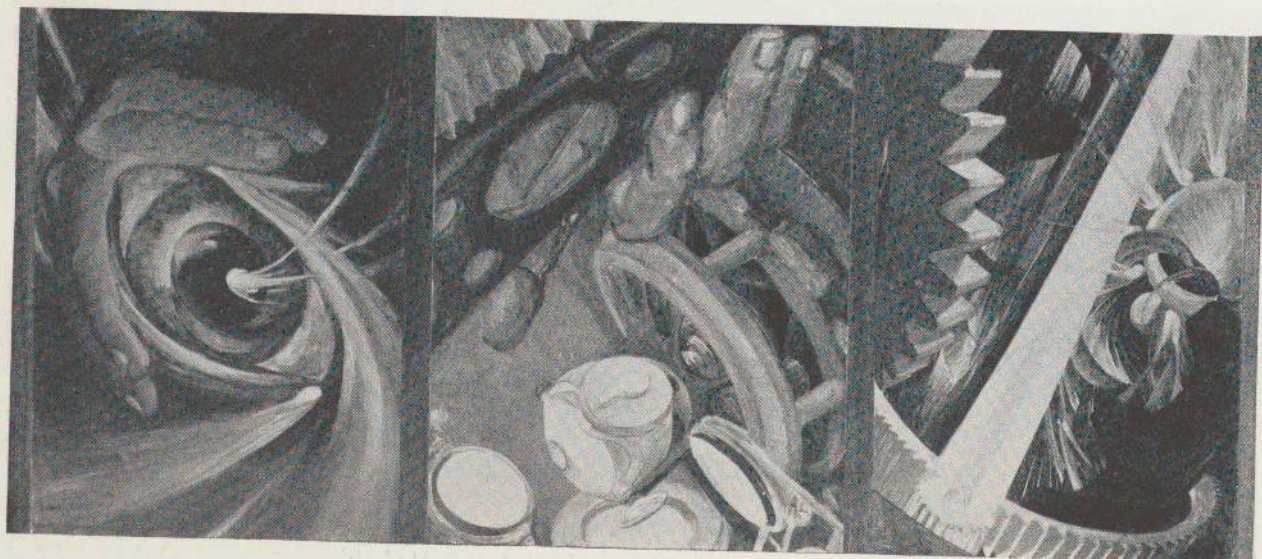
Telescopic Television

left: God's Eye

center: Man's Eye and Telescopic Television

right: The Resulting Comprehension of the Universe

Medium: Large panel, wax encaustic on composition board; Study, tempera on gesso ground.



LANING

Edward Laning, painter. Born in Petersburg, Illinois, 1906. Studied at the Art Students' League, New York, 1926-30, chiefly under Kenneth Hayes Miller. Exhibited at the Dudensing Galleries at various times during the past two years. At present an instructor at the Art Students' League, New York.

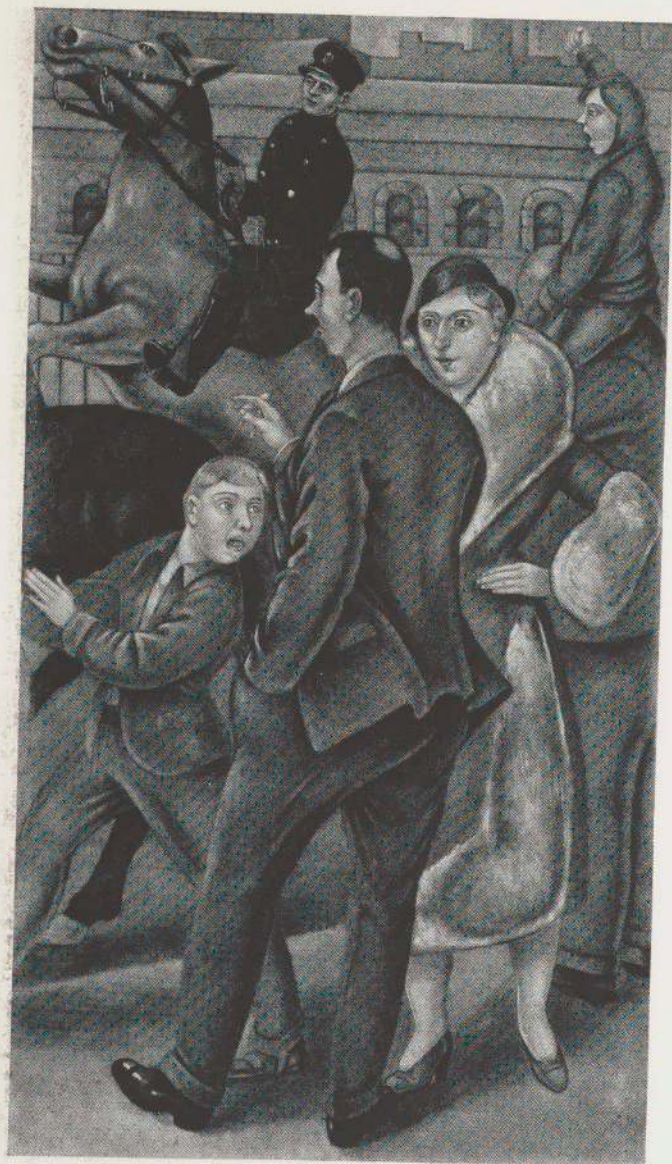
Large panel

based on right-hand section of Study.

Study for three-part composition (below)

Broadway

Medium: Tempera on wood



LEWIS

Monty Lewis, painter and mural decorator. Born in Cardiff, South Wales, 1906. Educated at the Art Students' League, New York, 1924-27. Tiffany Foundation Fellowship, 1928. Worked with various mural painters, 1929. Guggenheim Fellowship, 1930. Eighteen months abroad, living in Florence over a year. Exhibited in New York at the G. R. D. Galleries, 1929, '30. One-man show at the Newhouse Galleries, 1932; Baltimore Museum of Art, 1932. Decorations in home of Philip Roosevelt, Oyster Bay, Long Island, 1929-30.

Large panel (illustrated at left)

based on detail of central section of *Study*

Study for three-part composition (below)

New York Holiday

Medium: Large panel, oil on paper;
study, pencil on paper.



LITTLEFIELD

William Littlefield, painter and graphic artist. Born in Roxbury, Massachusetts, 1902. Educated at the Roxbury Latin School and Harvard College. In Paris, 1925-28. Folio of boxing lithographs published in Paris, 1928. One-man shows at John Becker Gallery, New York, 1931; Albright Gallery, Buffalo, 1931; Baltimore Museum of Art, 1931; Gordon Gallery, Detroit, 1931.

Large panel (illustrated at right)

Victory of Truth (David and Goliath)
based on left-hand section of Study

Study for three-part composition (below)

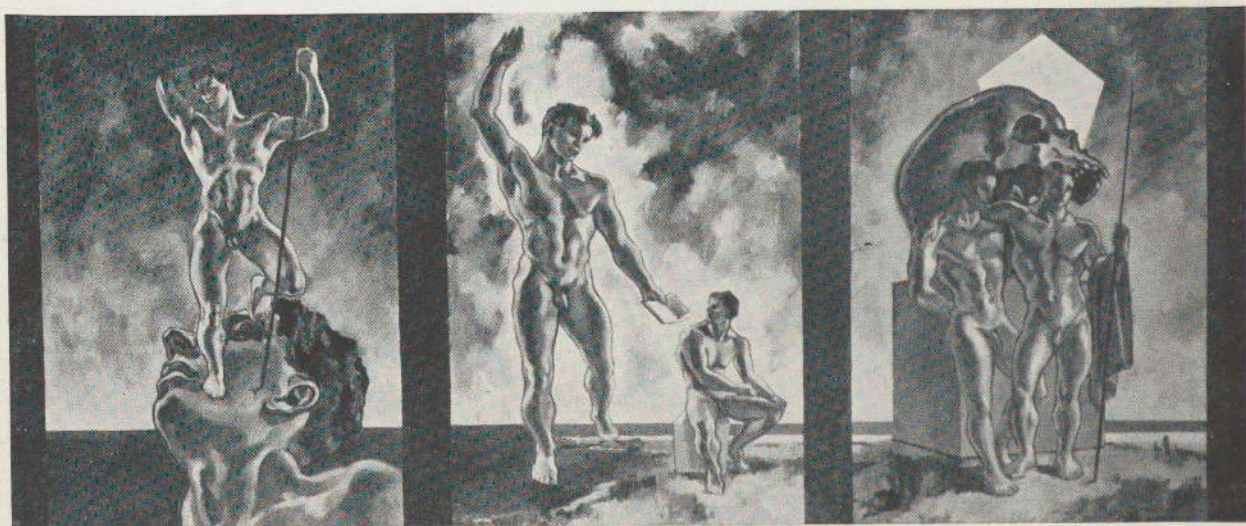
A Modern Allegory on Universal Symbols

left: Victory of Truth (David and Goliath)

center: Revelation (St. John and the Angel on the Island of Patmos)

right: Fraternity (David and Jonathan on the Eve of David's Victory over Goliath)

Medium: Mussini transparent oil glaze on canvas.





MARSH

Reginald Marsh, painter, etcher and illustrator. Born in Paris, 1898, of American parents, Educated at Lawrenceville School, 1926, and Yale University, 1920. Studied painting with Kenneth Hayes Miller, 1927-28. One-man shows at Frank Rehn Galleries, 1931, '32. Represented in the permanent collections of the Whitney Museum of American Art, the Metropolitan Museum of Art, etc.

Large panel (illustrated at left)
based on right-hand section of Study

Study for three-part composition (below)
Post-War America

Medium: Tempera on composition board.



MATULKA

Jan Matulka, painter and graphic artist. Born at Prague, Czecho-Slovakia, 1892. Came to the United States in 1907. Studied at the National Academy of Design, winning the Pulitzer Scholarship in Columbia University. He traveled over the United States, Mexico, Canada, and the Bahamas. To Paris in 1918. Returned to the United States in 1924 and has held one-man shows in New York at Columbia University, the Art Centre, and the Frank K. M. Rehn Gallery.

Large panel

Nudist Colony

based on a section of Study

Study for three-part composition (below)

Television

(Completed too late for illustration)

Medium: Oil on canvas.



NICOLAIDES

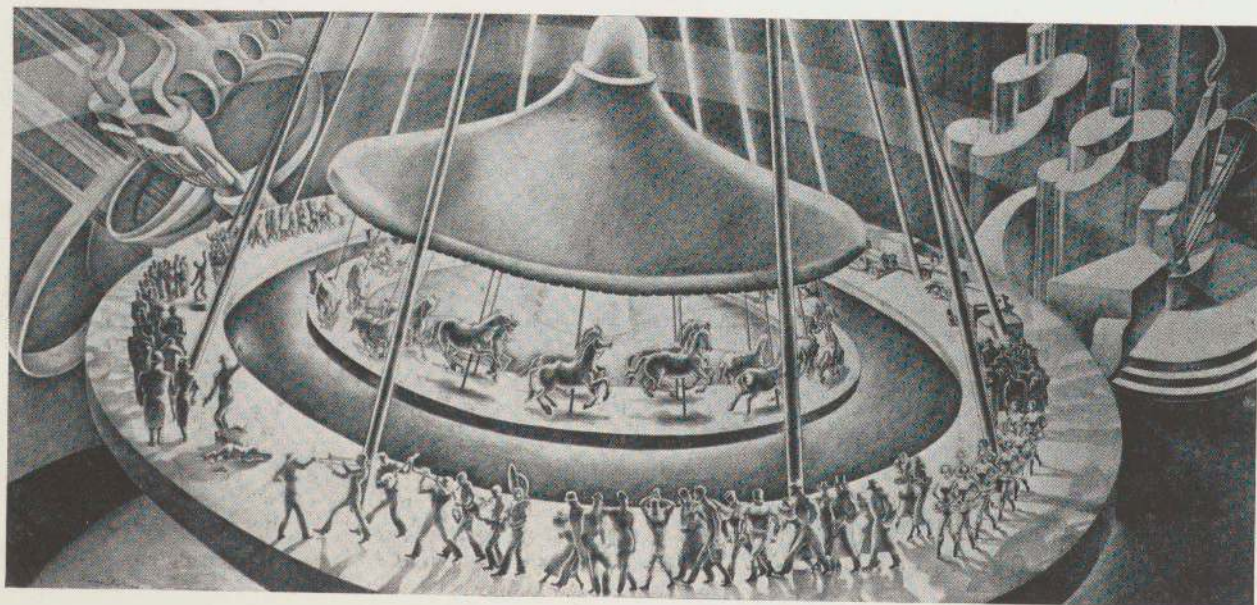
Kimon Nicolaides, painter. Born in Washington, D. C., 1892. Studied at the Art Students' League, New York, 1914-16. Exhibited at Bernheim-Jeune, Paris, 1922; Whitney Studio Club, 1922. At present an instructor at the Art Students' League, New York. Represented in the Whitney Museum of American Art.

Large panel (illustrated at left)
based on right-hand section of Study

Study for composition (below)

Manhattan Merry-Go-Round, a circular procession of wrestlers, New Yorkers, chorus girls, gangsters, etc., led by a jazz band.

Medium: large panel, color glazed over under painting of black and white.



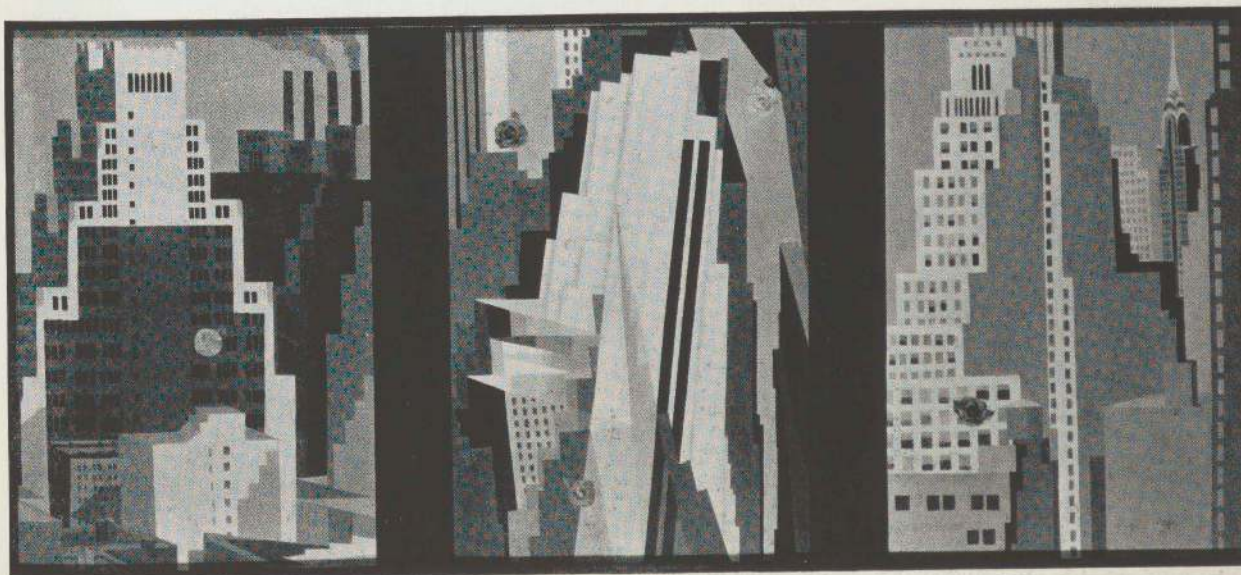
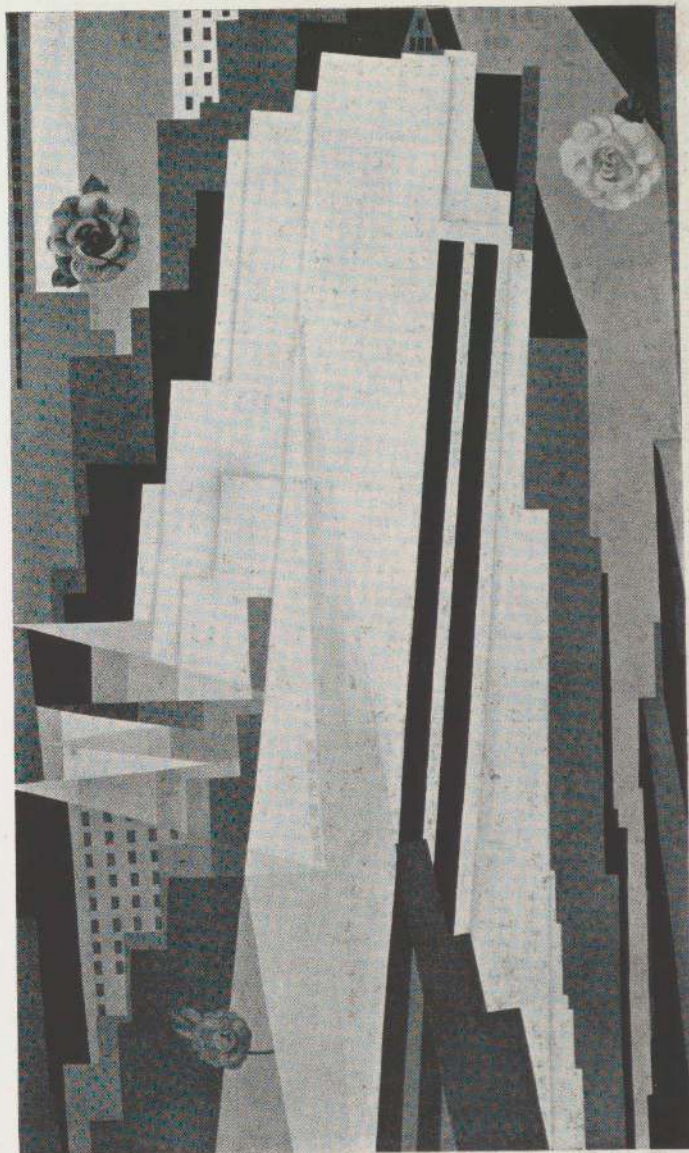
O'KEEFFE

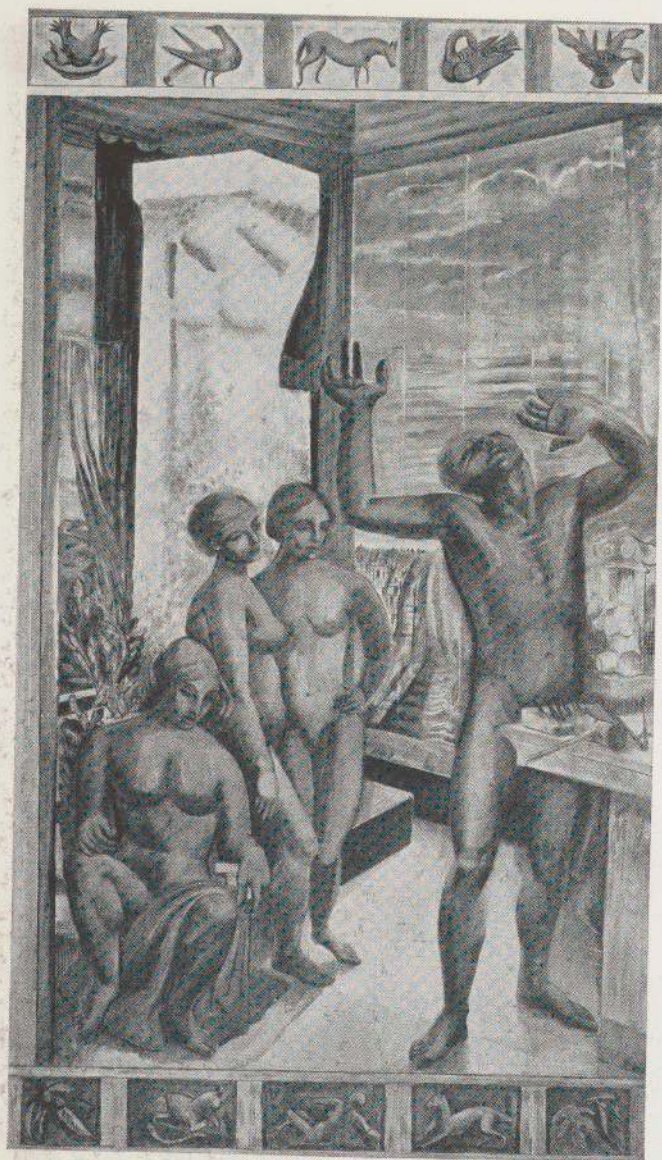
Georgia O'Keeffe, painter. Born in Sun Prairie, Wisconsin, 1887. Studied in the Chicago Art Institute under John Vanderpoel; later at the Art Students' League, New York, under Cox, Chase, and Mora. Yearly one-man exhibitions at Alfred Stieglitz' Gallery. Represented in the permanent collection of the Brooklyn Museum, The Barnes Foundation, the Whitney Museum of American Art, and the Phillips Memorial Gallery, Washington.

Large panel (illustrated at right)
based on central section of Study

Study for three-part composition (below)
Manhattan

Medium: Oil on canvas.





POOR

Henry Varnum Poor, painter and ceramic artist. Born in Kansas, 1888. Educated at Stanford University, 1910. Studied in London and Paris. First one-man show in San Francisco, 1917; in New York, at Kevorkian's, 1920. First pottery show at Montross, 1921. Pottery in permanent collections of the Metropolitan Museum of Art, New York; Art Institute of Chicago, San Francisco, etc.

Large panel (illustrated at left)

The Arts and Crafts

based on central section of Study

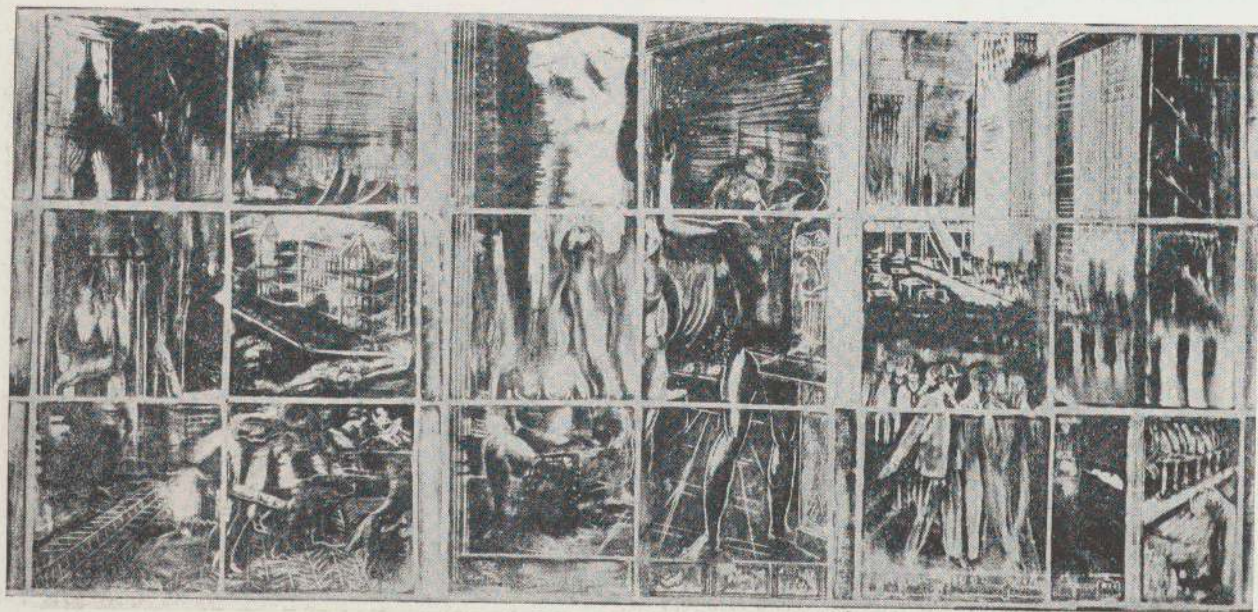
Study for three-part composition (below)

left: Home Life in the Country

center: The Arts and Crafts

right: The City

Medium: The Study is in glazed tile; the large panel, in true fresco (water-color on wet plaster). The artist proposes to do murals in glazed tile.



REISMAN

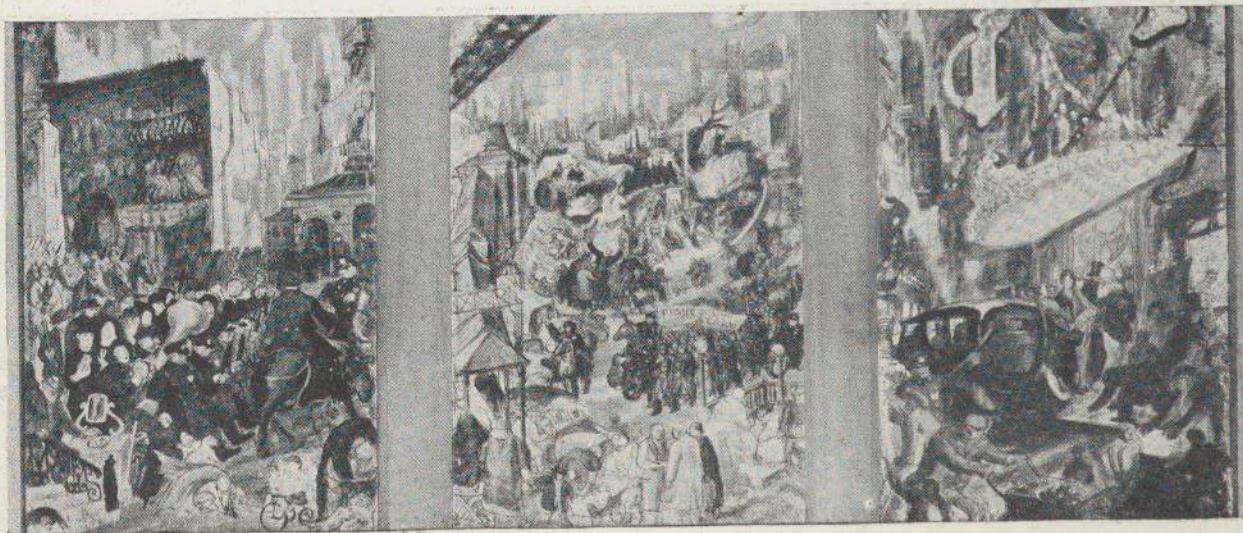
Philip Reisman, painter and graphic artist. Born in Warsaw, Poland, 1904. Came to America at the age of four. Studied at the Art Students' League, New York, under Wallace Morgan and George Bridgeman, 1920-25. Illustrated for Collier's Weekly, 1926-27. Studied under Harry Wickey, 1927-29. Etchings in the permanent collections of the Bibliothèque Nationale, Paris, and the Metropolitan Museum of Art.



Large panel (illustrated at right)
based on central section of Study

Study for three-part composition (below)
The Post-War World

Medium: Tempera on wood.





SHAHN

Ben Shahn, painter and lithographer. Born in Russia, 1898. Apprenticeship as a lithographer, 1913-17. Academic education at New York University and the College of the City of New York. Studied at the National Academy of Design, 1925, '28-'29. One-man exhibitions at the Downtown Gallery, 1930, '32.

Large panel (illustrated at left)
based on right-hand section of Study

Study for three part composition (below)
The Passion of Sacco and Vanzetti

Medium: emulsion of oil and tempera on canvas sized with gesso and mounted on pressed wood



STERNE

Maurice Sterne, painter, sculptor and graphic artist. Born at Libau, Latvia, 1878. Studied art at Cooper Union 1893-94, National Academy of Design 1895-99. Paris 1904-07, Italy and Greece. Has spent much time in Italy and Dutch East Indies as well as in America. Represented in the Metropolitan Museum of Art; Boston Museum of Fine Arts; Carnegie Institute, Pittsburgh; Corcoran Gallery, Washington; Phillips Memorial Gallery, Washington; Art Institute of Chicago; Cleveland Museum of Art; Brooklyn Museum; Detroit Museum; Worcester Museum; Rhode Island School of Design; Tate Gallery, London; Berlin Museum; Wallraf-Richartz Museum; Museum of Cologne; Ulm Museum; Uffizi Gallery, Florence.

Large panel (completed too late for illustration)

Metal-Work

based on section of Study

Study for three-part composition (below)

Television

Agriculture

Textiles

Metal-Work

Medium: Oil on canvas.



THOMAS

Byron Thomas, painter. Born in Baltimore, Maryland, 1902. Studied at the Art Students' League, 1923-25. Exhibited at the Anderson Gallery with the Tiffany Group, 1929, '30, '31. One-man show at the Ferargil Galleries, 1930. Represented in the Indianapolis Museum.

Large panel (illustrated at left)

Riveting

based on central section of Study

Study for three-part composition (below)

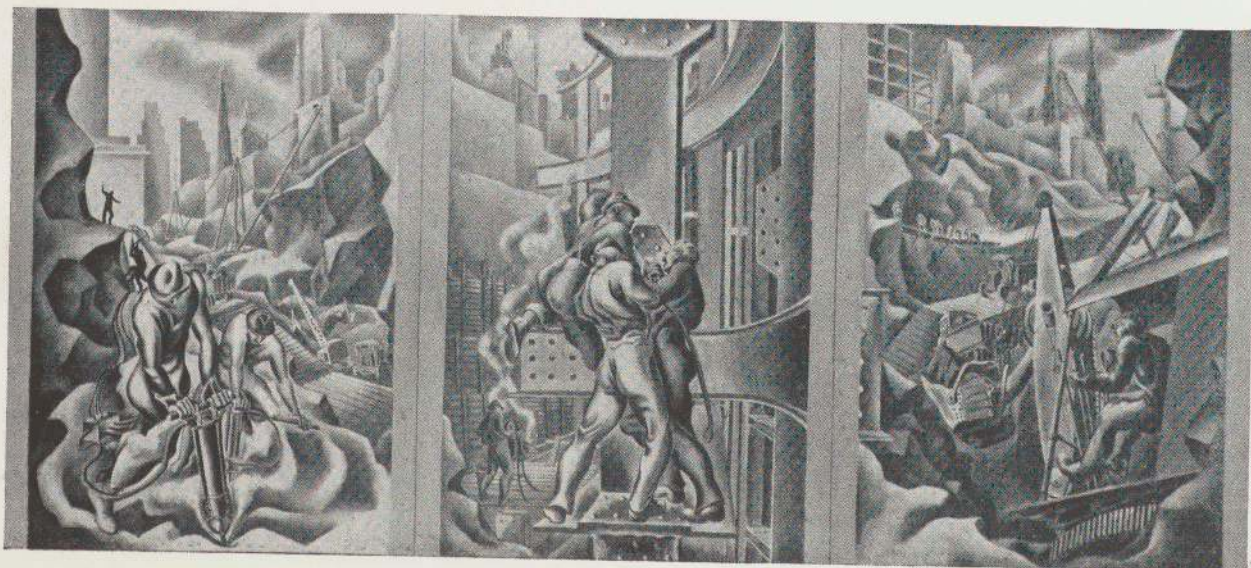
The Excavation and Construction of
Radio City

left: Pneumatic Drilling

center: Riveting

right: Excavation

Medium: Oil on canvas.



WATKINS

Franklin Watkins, painter and mural decorator. Born in New York City, 1894. Educated at the University of Virginia, 1911-12, and studied at the Pennsylvania Academy of Fine Arts, 1916-17, '20-'21. One year in Europe on Academy scholarships. Represented in the Pennsylvania Academy of Fine Arts, and the Whitney Museum of American Art. First Prize Carnegie International Exhibition, Pittsburgh, 1931. Murals in the Rodin Museum, Philadelphia.

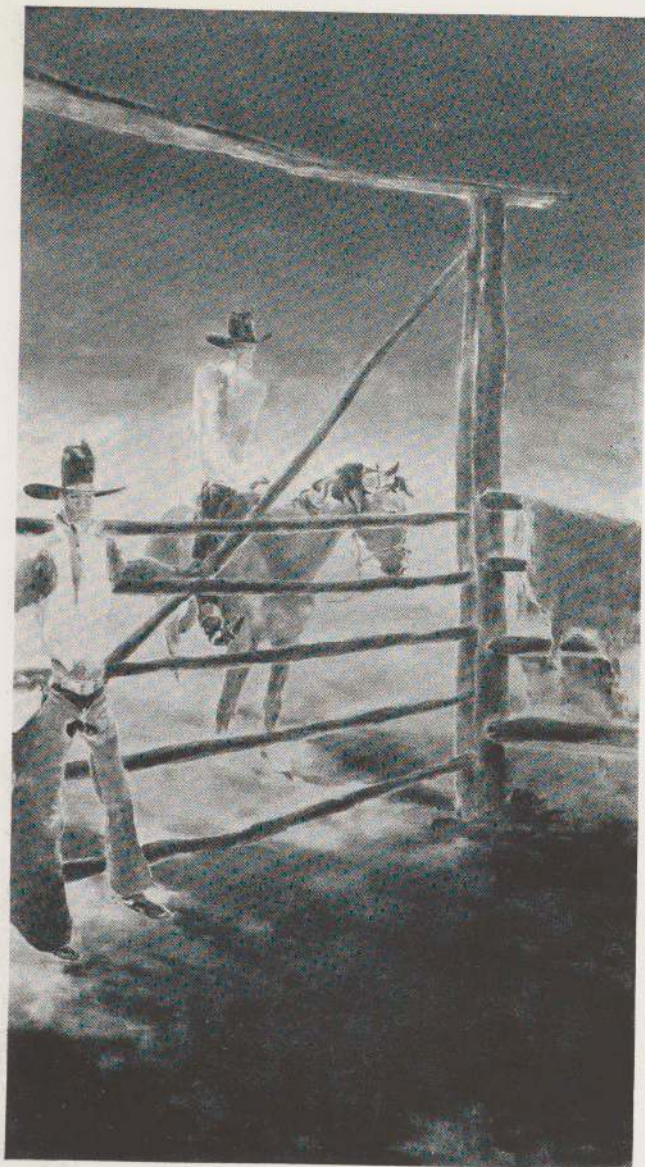
Large panel (illustrated at right)
based on central section of Study

Study for three-part composition (below)

The Spirit of Man, Crushed by the
Machine, Nourishing the Tree of
Life

Medium: Oil on canvas.





WOOD

Thomas M. Wood, mural decorator and worker in cut iron. Born in Big Horn, Wyoming, 1903. Studied at the Grand Central School of Art, 1926-27.

Large panel (illustrated at left)
based on left-hand section of Study

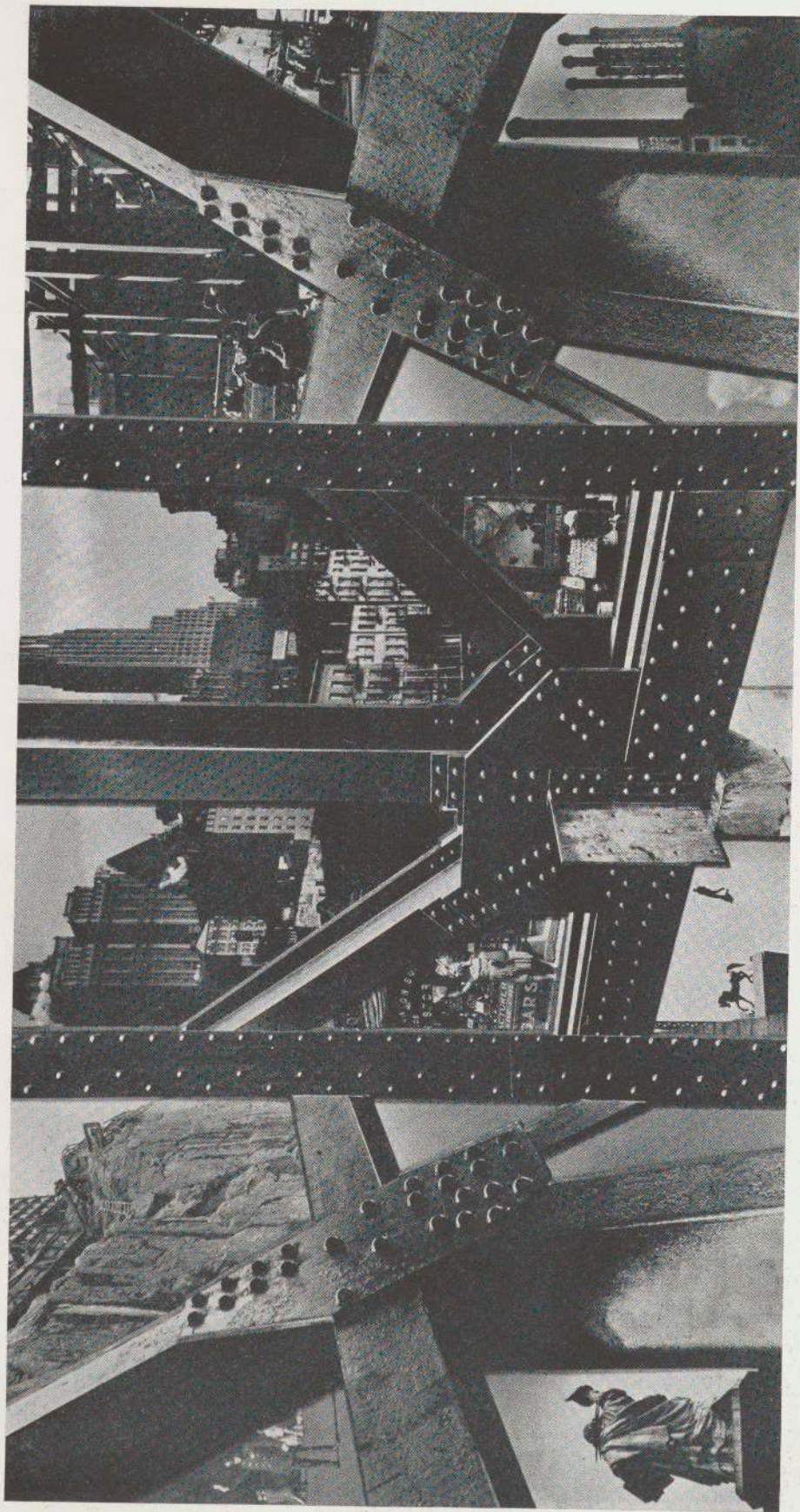
Study for three-part composition (below)
Persistence of the West

Medium: Oil on canvas.



PHOTO-MURALS

The photo-murals are designed for a space seven feet high by twelve feet long.



ABBOTT

Photo-Mural

NEW YORK

Technique: "montage," the combining and mounting of sections of different photographs to form one composition; in this mural the photographs of steel girders and plates are mounted in relief

Berenice Abbott, photographer. Born in Springfield, Ohio, 1898. Studied art in Paris and Berlin; photography with Man Ray in Paris. Her work has been included in many European exhibitions of photography. Photographs by her are in the Museum of the City of New York.



BRATTER

Photo-Mural

THREE NEWSPAPER SERVICES

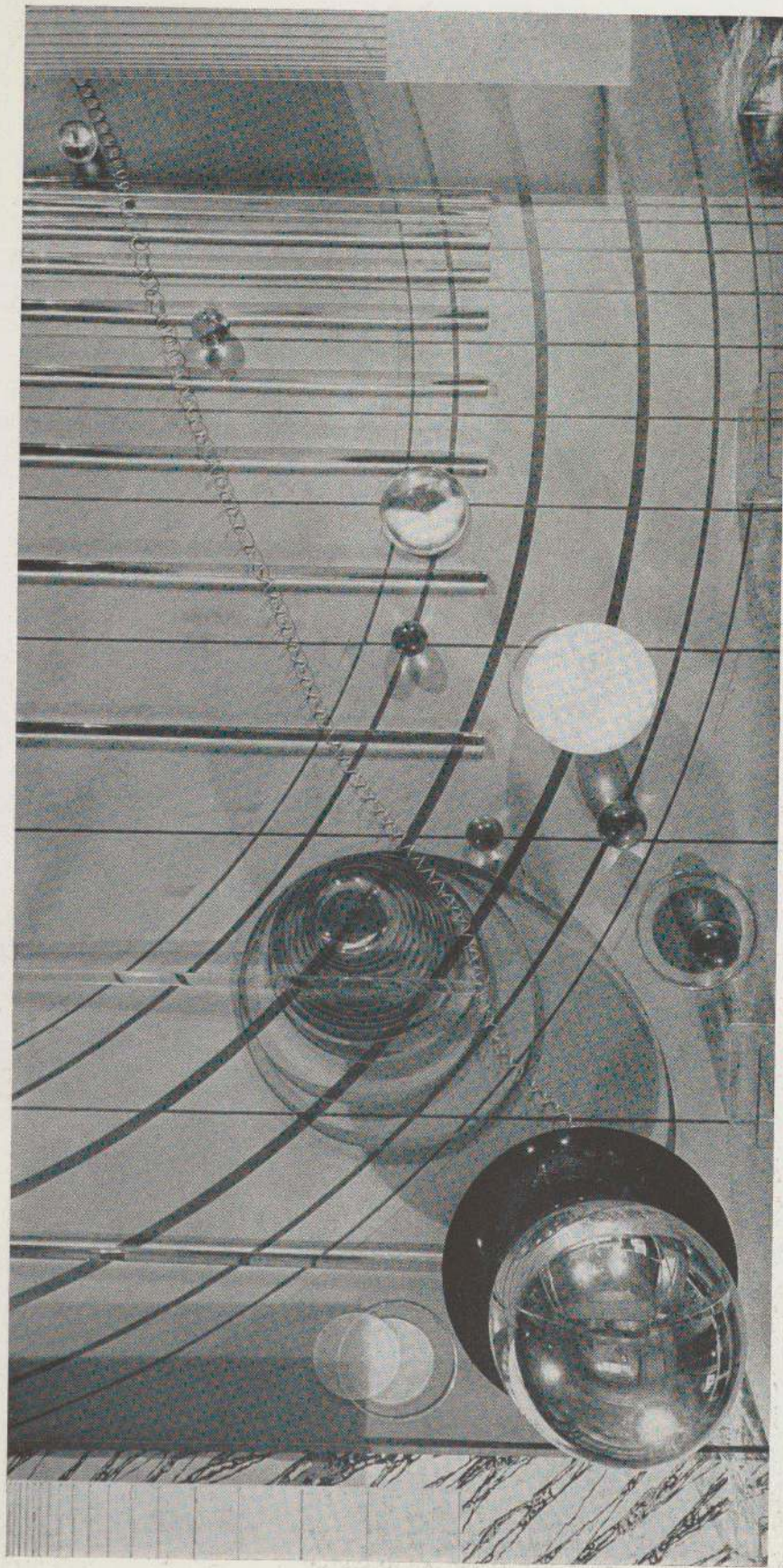
Sports; Financial; Advertising

Maurice Bratter, photographer. Born in Indianapolis, Indiana, 1905. Studied photography with Charles Sheeler since 1928. Exhibited at the Albright Art Gallery, Buffalo, 1932, and the Brooklyn Museum, 1932.

Technique: 3 photographs were selected and copied together to make negative A

Newsprint was photographed for negative B

Positive transparencies were made on A and B which were then superimposed to make a single negative C from which the sketch and panel were enlarged



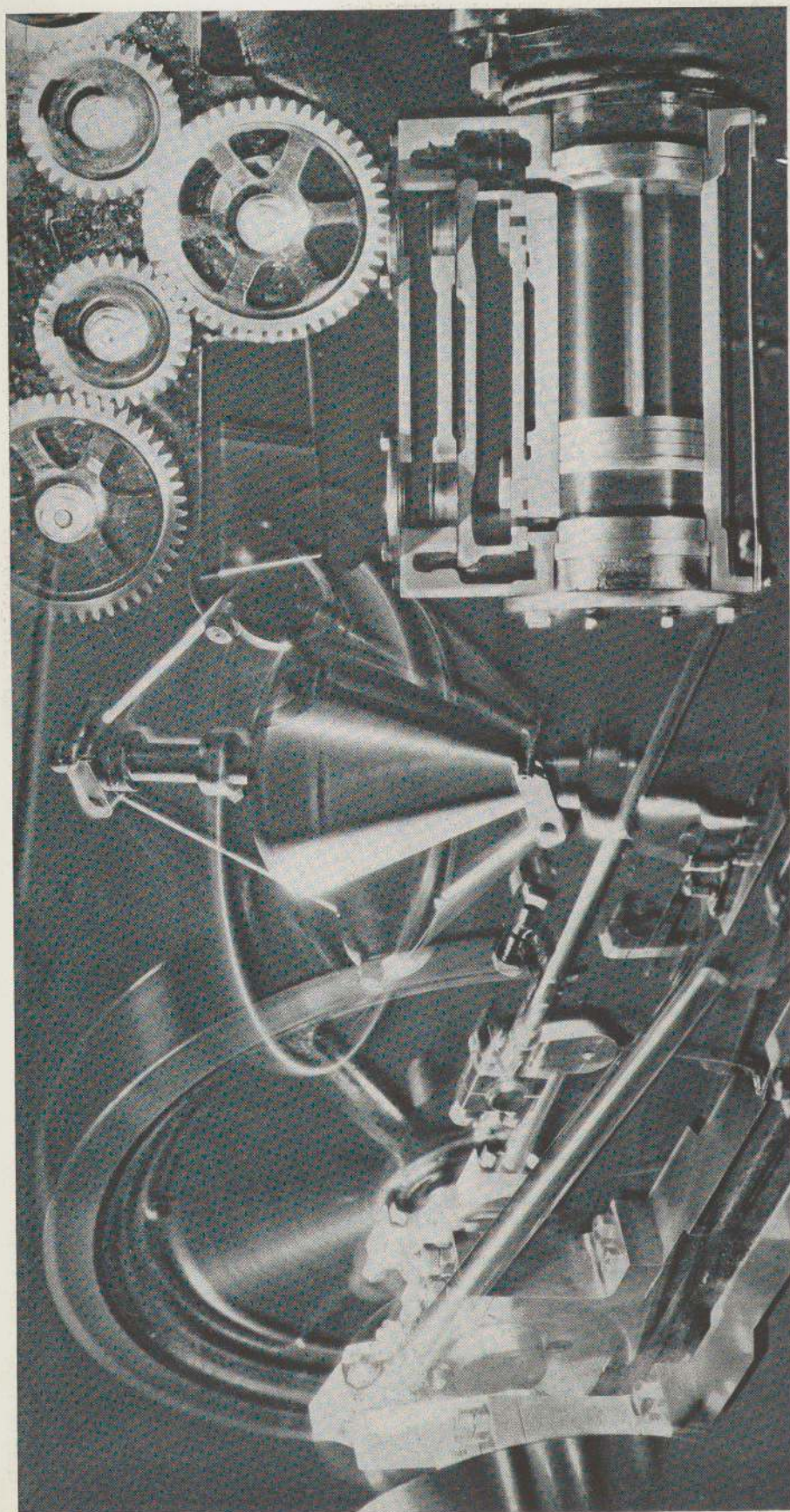
DURYEA AND LOCHER

Photo-Mural

METAL, GLASS, and CORK

Hendrick V. Duryea, photographer. Born in New York City, 1900. Studied photography as an amateur in London. Has been practicing in New York as photographer of architectural subjects since 1920.

Robert E. Locher, architect and mural painter, born in Lancaster, Pennsylvania, 1888. After preparatory school, entered an architect's office as apprentice. Later employed as draughtsman and designer, working on interiors. Came to New York in 1914 to draw and design for periodicals, interior decorators, architects and theatrical producers. Has been practicing since 1920 as decorative painter, interior architect and designer of special installations and accessories.



GERLACH

Photo-Mural

ENERGY

Technique: montage and double printing; negative printing

Arthur Gerlach, photographer. Born in Chicago, Illinois, 1898. Studied sculpture in Italy and later photo-chemistry at Columbia. In 1918 worked with the photographic service in the U. S. Army. His photographs exhibited at the Dudensing Gallery in 1929.

LITTLE AND LEVY

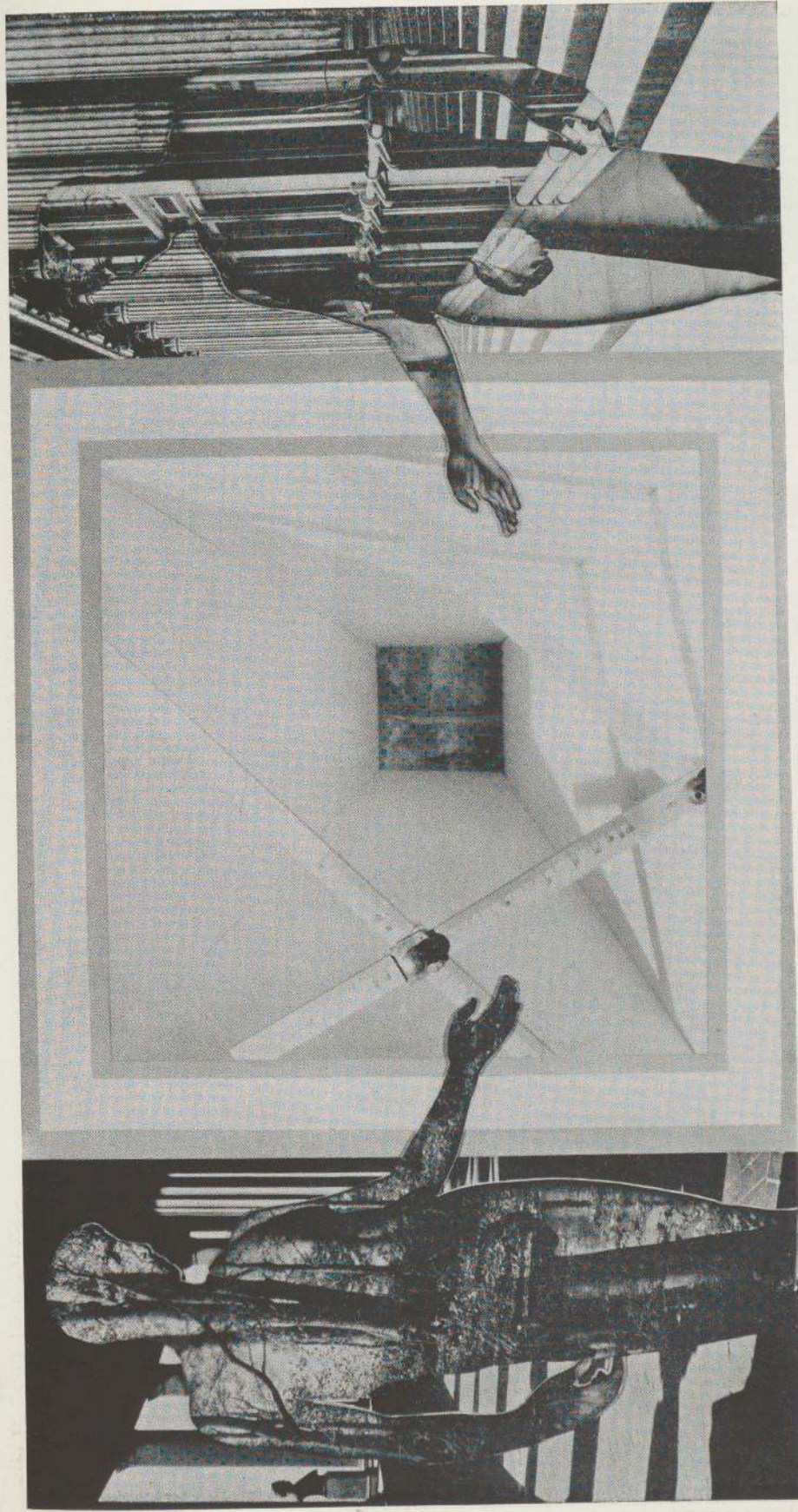
Photo-Mural (Completed too late for illustration)

NEWS

Technique: montage of photographs used for Rotogravure Section of *New York Times*

Emma H. Little: Born in Alexis, Illinois. Educated at Knox College and the University of Illinois. For the last six years in charge of photographic material for the *New York Times*.

Joella Levy: Born in 1907, in Italy, of Italian parents. Educated in Europe.



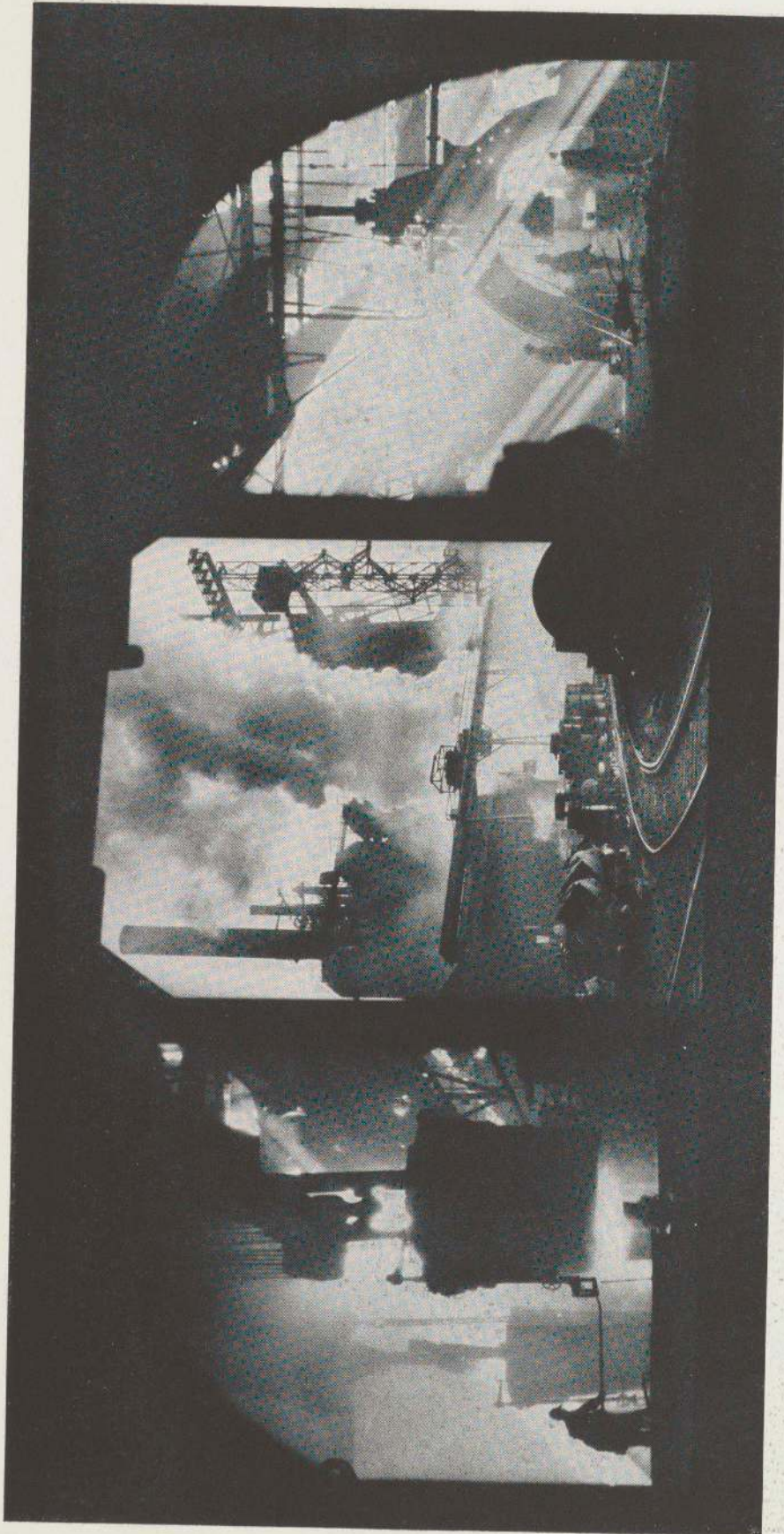
LYNES

Photo-Mural

AMERICAN LANDSCAPE, 1933

Technique: central panel, photograph framed; side panels, the figures are double-printed from two negatives and mounted on the architectural background

George Platt Lynes, photographer. Born in East Orange, New Jersey, 1907. Has exhibited photographs at the Julien Levy Gallery and at the Leggett Gallery, 1932.

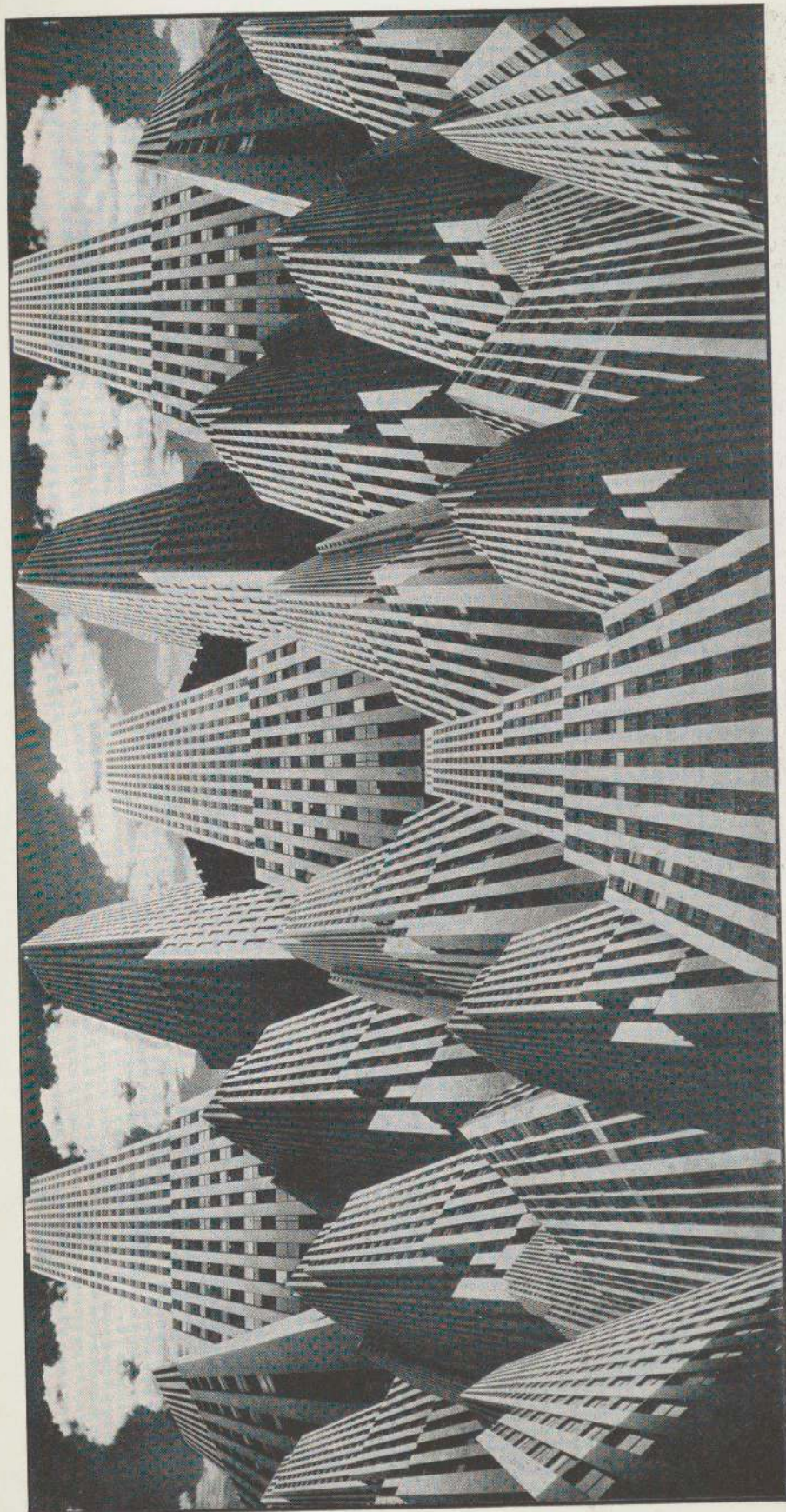


RITTASE

Photo-Mural

STEEL

William M. Rittase, photographer. Born in Baltimore, Maryland, 1894. Studied at the Maryland Art Institute. Was an engineer for ten years and Captain of Artillery during the War. Professional photographer for the last five years.



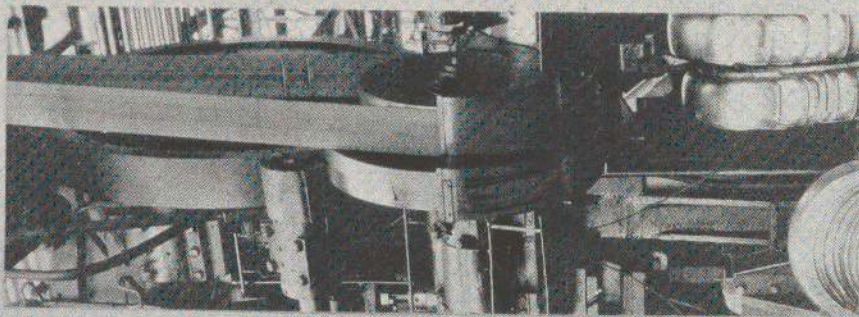
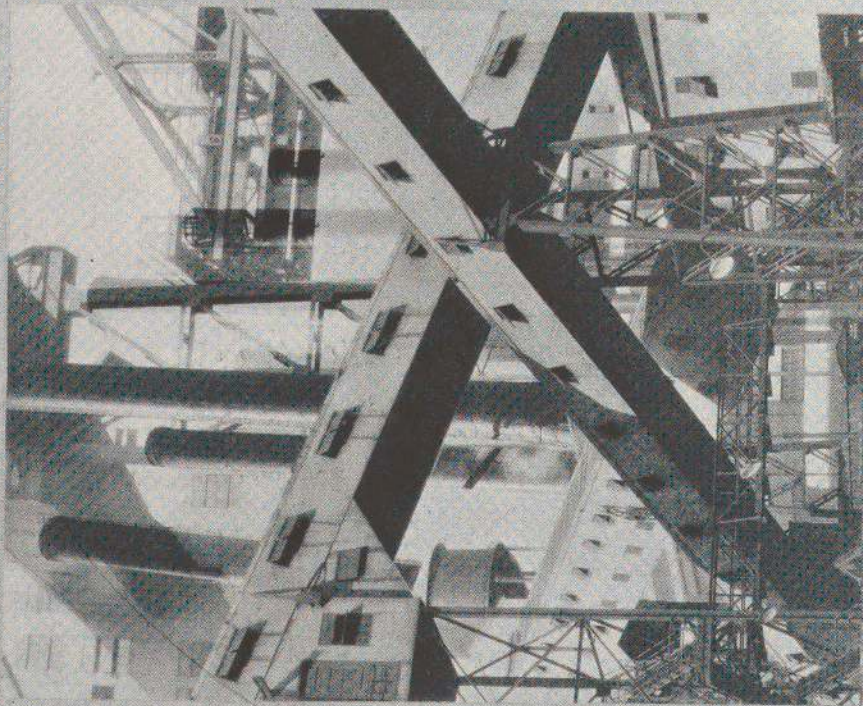
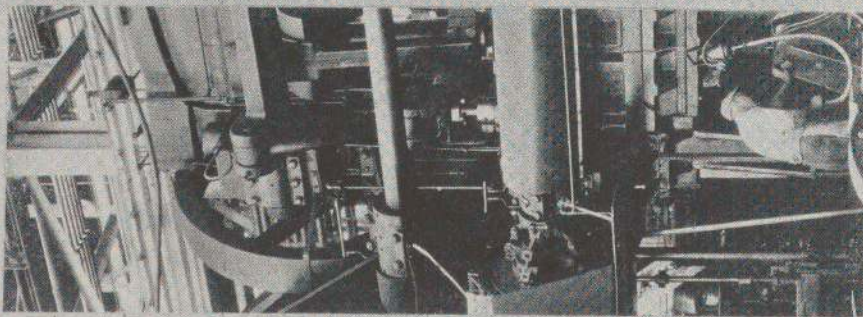
ROTAN

Photo-Mural

SKYSCRAPERS

Technique: montage of different photographs of the same building

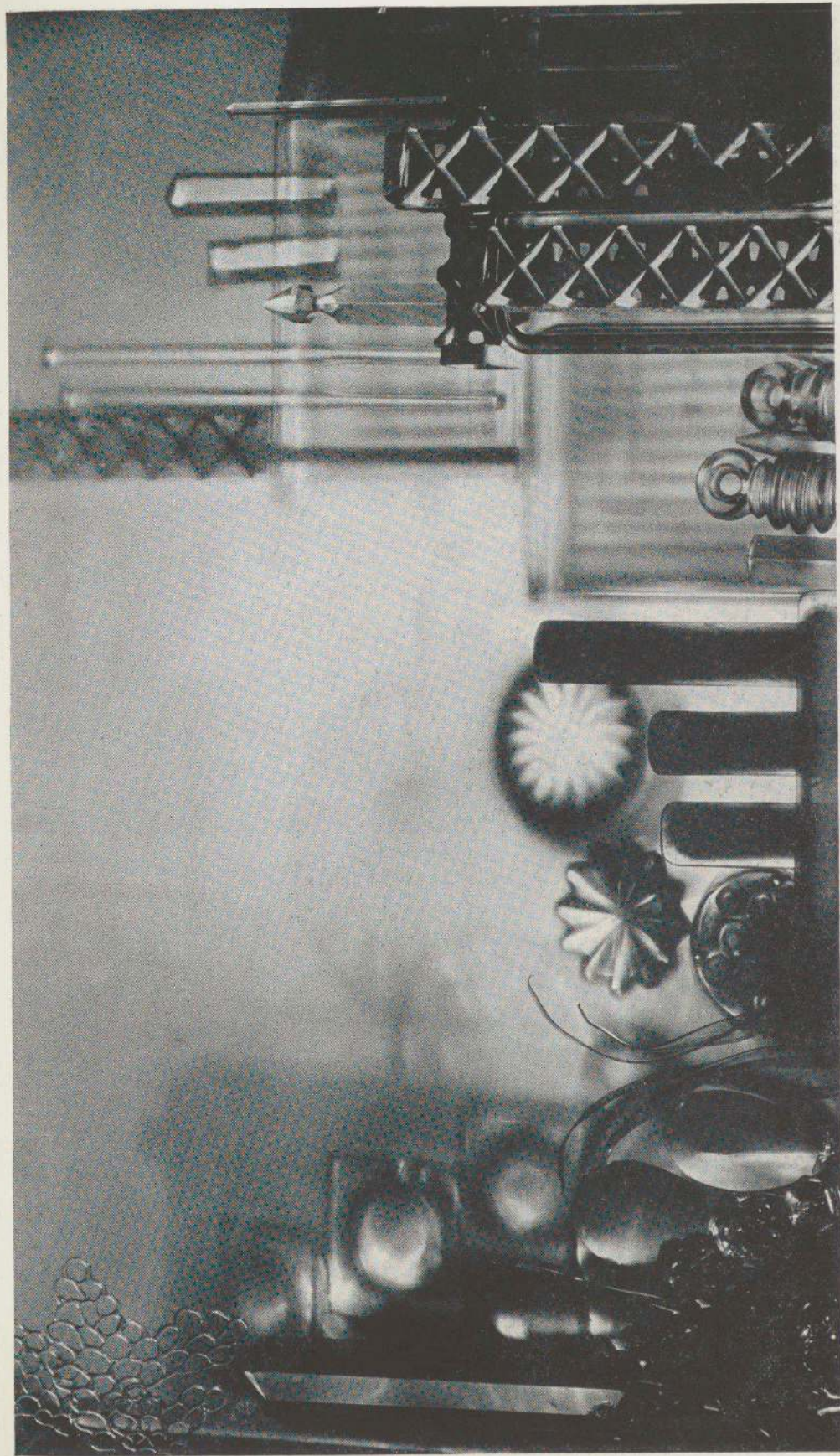
Thurman Rotan, photographer. Born in Waco, Texas, 1903. Studied photography with Ira Martin. His photographic designs were exhibited at the Art Center, 1932.



SHEELER

Photo-Mural
INDUSTRY

Charles Sheeler, photographer and painter. Born in Philadelphia, Pennsylvania, 1883. Studied painting at the Pennsylvania Academy of Fine Arts. Painting first exhibited in the Armory Show, New York, 1913, and since then in many New York galleries. Commenced photographing in 1912. His photographs were exhibited in the important Film and Foto Ausstellung in Stuttgart, 1921, and recently at the Julien Levy Gallery.



SIMON

Photo-Mural

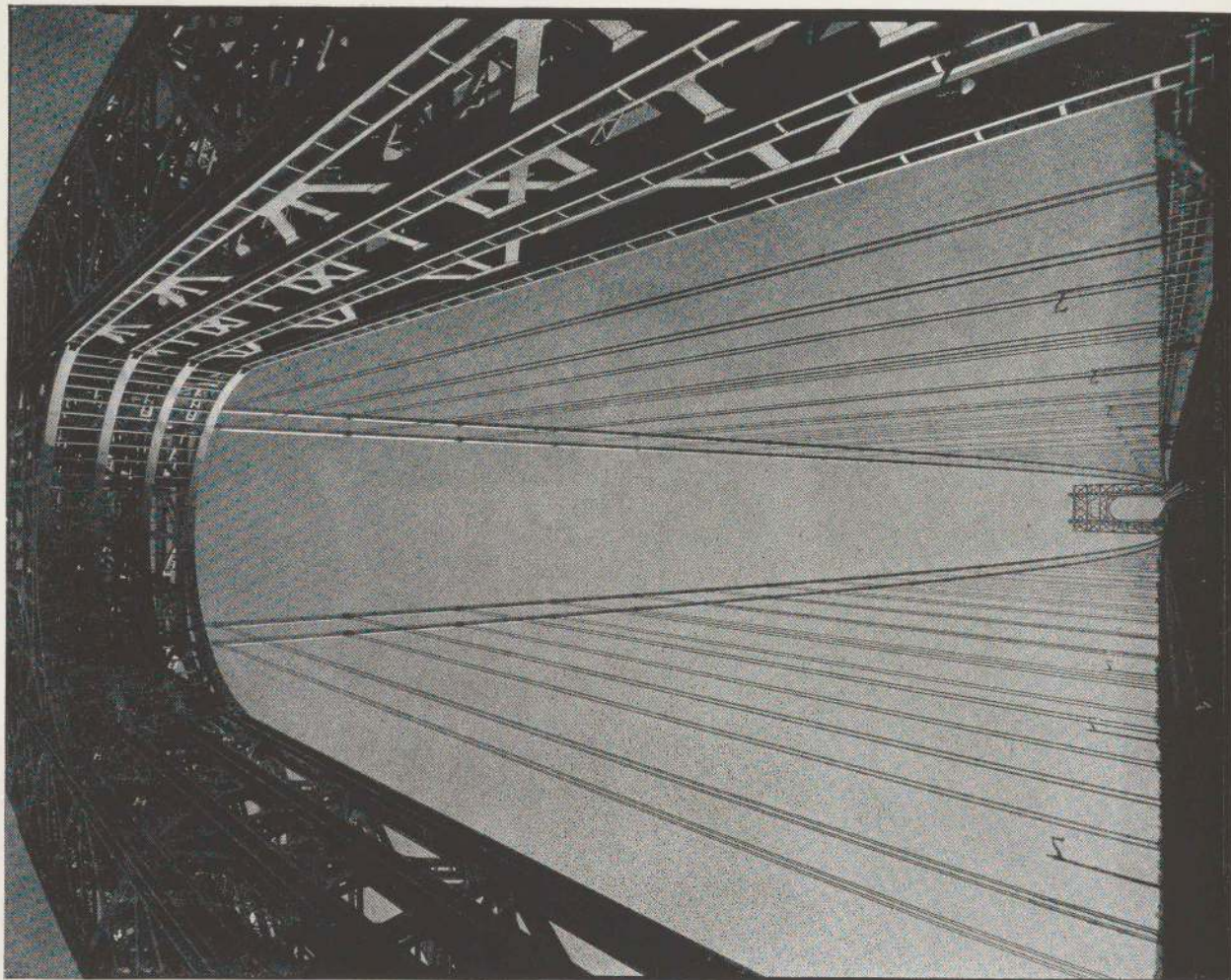
LANDSCAPE AND CITYSCAPE

Stella Simon, photographer. Born in Charleston, South Carolina, 1878. Studied photography with Clarence White. In 1926 completed an experimental cinema film, *Ballet of Hands*. A series of photographic studies from the League of Composers' production, *Oedipus Rex*, was exhibited in New York and Philadelphia. An exhibition of her work was held at the Art Center in 1931.

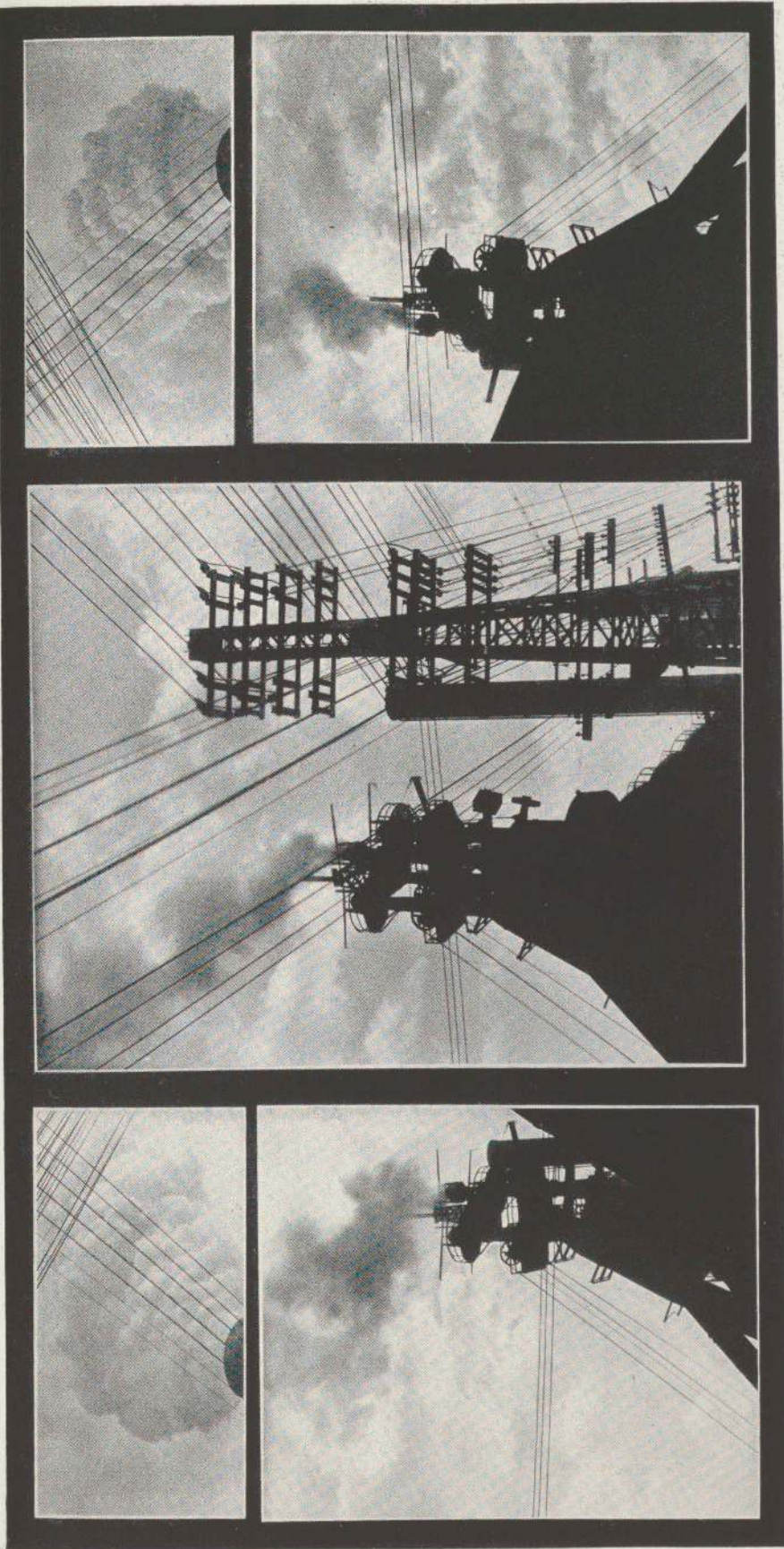
STEICHEN

Photo-Mural (9 feet 10 inches high by 8 feet wide)

GEORGE WASHINGTON BRIDGE



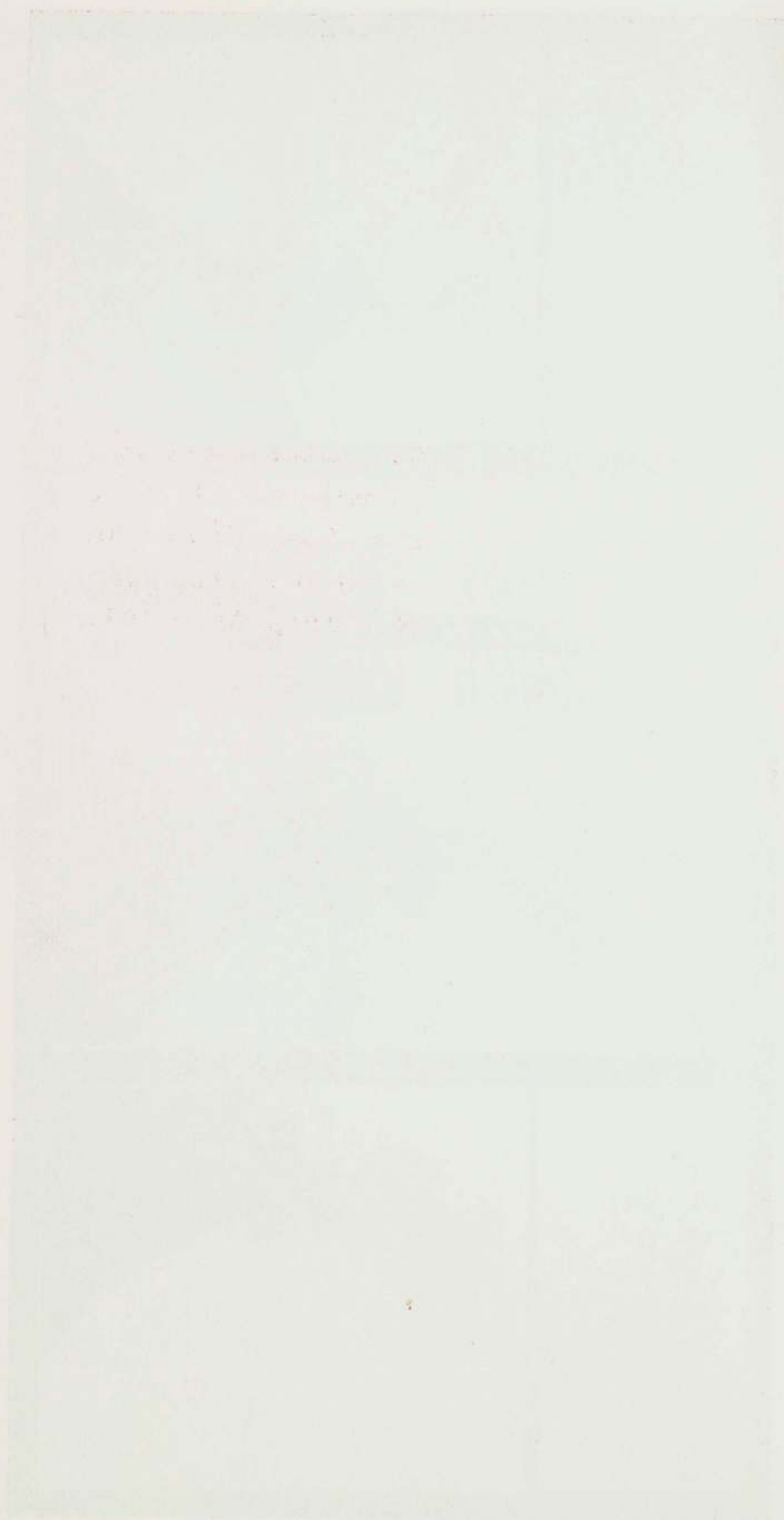
Edward Steichen, photographer and painter. Born, 1879. Educated in Milwaukee, Wisconsin. First photographs, 1896. Commanded photo section, United States Aviation Service, A. E. F., 1918. Gave up painting in 1920. Chief photographer for Condé Nast publications.



SWANK

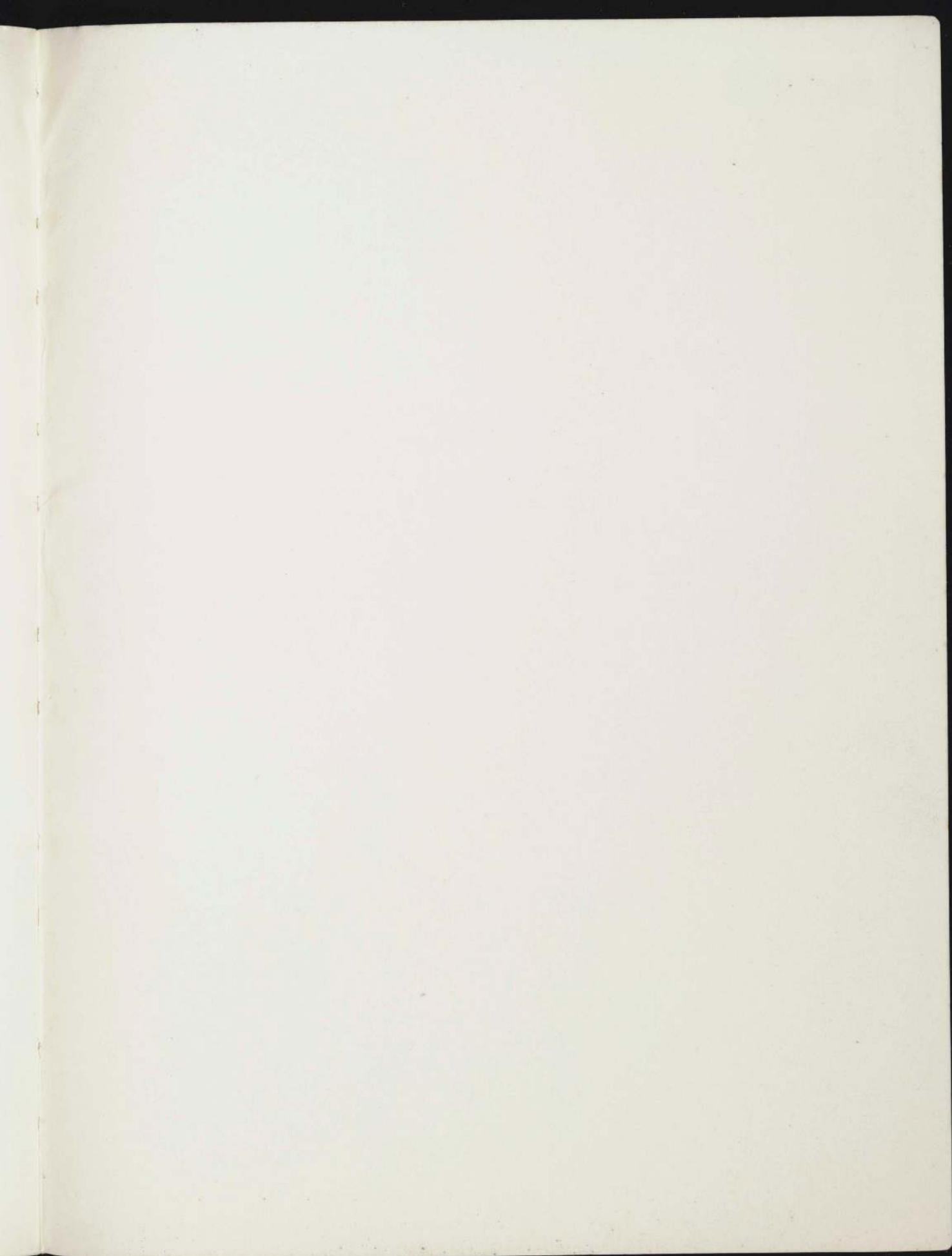
Photo-Mural
STEEL PLANT

Luke H. Swank. Born at Johnstown, Pennsylvania, 1890. Graduated from the Pennsylvania State College, 1911. Employed as an agricultural expert, cattle breeder, trainer of police dogs, and an employee in father's hardware store until the World War, when he served two years in the Medical Corps and Chemical Warfare Service. Has recently devoted all his time to photography. Exhibited in Brooklyn Museum Exhibition of International Photographers, 1932.



Two thousand copies of this catalog were printed for the Trustees of the Museum of Modern Art, by Kaplan & Lapan, Inc., New York, May, 1932.

1874
The following is a list of the
names of the persons who have
been elected to the office of
Deputy Sheriff for the year
1874.



The Museum of Modern Art



300190252

