

THE MUSEUM OF MODERN ART  
11 WEST 53RD STREET. NEW YORK

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FOR RELEASE Saturday afternoon or  
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The Museum of Modern Art, 11 West 53 Street, announces that on Wednesday, October 2, three exhibitions will be opened to the public: an exhibition of paintings, drawings and gouaches by Fernand Léger, the distinguished French artist who is frequently called one of the four great cubists; an exhibition of modern bookbindings by Professor Ignatz Wiemeler, considered by many the foremost living bookbinder; and an exhibition of models, plans and enlarged photographs of contemporary architecture in California. All three exhibitions will remain open through Thursday, October 24.

FERNAND LÉGER

Fernand Léger was born at Argentan, Normandy, in 1881. He was trained at first as an architectural draughtsman but turned to painting under the influence of Cézanne and Rousseau, le douanier. By 1910 he had developed a formula in which figures were simplified to solid geometrical essentials. Two years later he had contrived a personal variation on the abstract cubism of Picasso and Braque.

Recently, influenced perhaps by the new "cult of the object," Léger has deserted the cubistic method and concentrated his strength upon compositions in which guns, scissors, compasses and metallic leaves are emphatically displayed.

Maurice Raynal, in his Modern French Painters, quotes Léger as follows: "I consider mural painting as an abstract art, another form of architecture. I color my surfaces in the flat, without modelling or contrasts of form. In the case of easel-painting the problem is reversed: here we want contrast and objectivity. I deny absolutely the subject and perspective: I introduce the object as a factor reacting on a plastic ensemble.

"Technic must become more and more exact, the execution must be perfect; the influence of the Primitives should be preserved. At all costs we must get beyond Impressionistic or Cubist-Impressionistic painting, beyond all forms of painting

determined by intention. I prefer a mediocre picture perfectly executed to a picture beautiful in intention but not executed. Nowadays a work of art must bear comparison with any manufactured object. The artistic picture is false and out-of-date. Only the picture which is an object can sustain that comparison and challenge time."

In the exhibition opening October 2, gouaches and drawings by Léger will fill two rooms on the first floor of the Museum. The entire second floor will be devoted to his paintings. Among those who have lent works by Léger for the exhibition are Paul Rosenberg, Paris; the Renaissance Society of Chicago, which is lending several oils including the huge La Ville, the largest picture ever painted by Léger; and New York University, which is lending from its Gallery of Living Art the A. E. Gallatin Collection of four oils and eleven drawings and gouaches, the most important Léger collection in this country.

The installation of the Léger Exhibition is under the direction of Mr. George L. K. Morris, a member of the Advisory Committee of the Museum.

#### IGNATZ WIEMELER

Ignatz Wiemeler was born in Westphalia, Germany, in 1895. With the exception of two years in the World War, in which he was wounded, his youth and mature life have been devoted to the study, practice and teaching of bookbinding. His apprenticeship began at eighteen and was followed by several years of study at the Hanseatic School of Fine Arts in Hamburg. He later taught at the Offenbach School of Arts and Crafts, and for the past ten years has directed the department of bookbinding at the famous Akademie für Graphische Kunst in Leipzig.

In the Exhibition of his work fifty-four of Professor Wiemeler's volumes will be on view and a step-by-step display of the different stages of a book in the process of being bound will be shown. The volumes in the Exhibition have been drawn chiefly from the Collection of Dr. Karl Klingspor of Offenbach, Germany, and the Doetsch-Benziger Collection of

Basel, Switzerland. The Exhibition will be held under the auspices of the Library Committee of the Museum and under the direction of Mr. Monroe Wheeler.

A monograph, Ignatz Wiemeler: Modern Bookbinder, will be published by the Museum in connection with the Exhibition. It will contain an article by Professor Wiemeler on "Ideals in Bookbinding" and an introduction to his technic by Monroe Wheeler. Nine illustrations, showing the variety of his style, and a selected bibliography of books on bookbinding will be included. The cover has been especially designed by Professor Wiemeler for this monograph on his work.

#### MODERN ARCHITECTURE IN CALIFORNIA

Two galleries of the Museum will be devoted to a showing of enlarged photographs, plans and models of recent work of the following modern architects in California: Richard J. Neutra, R. M. Schindler, A. C. Zimmerman, William Wilson Wurster, and Cedric Gibbons. Included in the showing will be photographs of modern architectural sets that have been used in motion pictures. The sets were designed by Hans Dreier of Paramount and Paul Nelson of United Artists.

Enlarged photographs and plans of three residences and an interior view of Sardi's Hollywood restaurant, all designed by R. M. Schindler of Los Angeles, will be shown. Mr. Schindler was born in Vienna and was graduated from a technical college in Austria and from L'École des Beaux Arts, Vienna. He came to this country in 1914. He has done work in Vienna, Chicago and Los Angeles, and has taught at Church School in Chicago and at Chouinard School, Los Angeles.

Several views of Cedric Gibbons' Hollywood residence, designed by Mr. Gibbons, will be shown. A feature of the Exhibition will be an enlarged panoramic view of the airplane hangar of the W.A.E. Terminal in Los Angeles, designed by A. C. Zimmerman. Mr. Zimmerman, born in 1894, is a graduate of the University of Southern California and has worked in the Beaux Arts Institute of Design. He has received a number of awards for his architectural designs.

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Enlarged photographs of the Colby house in Berkeley and the Pope house in Burlingame, designed by William Wilson Wurster, will be shown. Mr. Wurster was born in Stockton, California, in 1895, and was graduated from the University of California in 1919. After several years of work in architects' offices in California, he spent a year studying in Europe and returned to New York to work in the architectural offices of Delano and Aldrich. His work has included water plants, commercial buildings and country houses. Mr. Wurster is now a practicing architect of San Francisco.

Examples of the recent work of Richard J. Neutra of Los Angeles in the Exhibition include the V.D.L. Research house, an experimental public school and kindergarten, and the California Military Academy, all in Los Angeles, the Mosk house in Hollywood and the Beard house in Altadena, the Anna Sten house in Santa Monica and the Galka Scheyer house in the Santa Monica mountains, also the Koblick house in San Francisco built under the co-supervision of W. A. Garrahan. Models of a planetarium and a steel and concrete house designed by Mr. Neutra will also be exhibited.

Richard J. Neutra was born in Vienna in 1892. He completed an architectural course at the Vienna Technische Hochschule, studied with Adolf Loos and worked for a time at landscape architecture under Gustav Amman in Switzerland. During the War he executed his first architectural commission in the Balkans. For several years after the War he designed commercial buildings and residences in Berlin and in 1923 came to the United States. He worked in the offices of Holabird and Roche in Chicago, met Sullivan, and spent several months with Wright at Taliesin. His Wie Baut Amerika, published in 1926, explained American steel construction to Europeans and presented Wright's concrete block system. In this book also appeared Neutra's plans for "Rush City," an ideal urban project on which he has been working for several years. Mr. Neutra has won numerous awards in nation-wide architectural contests.