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THE MUSEUM OF MODERN ART
WEST 53RD STREET, NEW YORK

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1934.

The Museum of Modern Art, 11 West 53 Street, announces an International Exhibition of Theatre Art to open to the public on Tuesday, January 16, and to continue until February 26. The Exhibition is under the direction of Lee Simonson, one of the directors of the Theatre Guild. Mr. Simonson was abroad for several months last summer, collecting the foreign material to be shown, and has been assembling the American exhibits since his return. The Exhibition will include more than 700 items consisting of scene and costume designs and lighted stage models.

The thirteen European countries lending their finest examples of stage art to the Exhibition are Austria, Czechoslovakia, Denmark, England, Finland, France, Germany, Hungary, Italy, Latvia, Sweden, Switzerland, and the U.S.^S.R.R. The works shown are divided into three general classifications: Theatre Art of the Renaissance and Baroque Period, Pioneers of Modern Theatre Art, and Modern Stage Design.

In the earliest of these periods Italy is most profusely represented, as that country was the birthplace of scenic design and influenced theatre art throughout Europe for nearly two centuries. Among the Italians whose work is shown are Serlio, Primaticcio, Buontalenti, Sabbattini, and Vigarani--all of the Sixteenth and very early Seventeenth Centuries. Of equal importance in this period is Inigo Jones, father of English stagecraft and design, who created the stage spectacle of splendor and magnificence for Ben Jonson's masques. Six of the original Jones designs have been lent by the Duke of Devonshire. Members of the Bibiena family, Italian, were preeminent in designing for the theatre for more than a hundred years.

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As they were employed at most of the principal courts in the late Seventeenth and early Eighteenth Centuries, they spread the Italian Late Baroque style through Europe. Several of their original drawings are shown in the Exhibition.

The Swedish theatre of those days was as active as it is today. Its stage settings were designed not only by the Italian masters but by those of the French school, among them Bérain, Challe, and Desprez. Original designs by these artists have been lent to the Exhibition by the National Museum of Stockholm and the Drottningholm Theatre Museum.

The middle of the Nineteenth Century marks the rise of the pioneers of modern theatre art. The earliest of them, Duke George II of Saxe-Meiningen, is represented by original sketches of settings and costumes for plays by Schiller and Björnson. Saxe-Meiningen visualized his stage and drew his sketches complete, with actors an integral part of the scene. This was a radical step in theatre art, for his predecessors had merely created pictures into which the actor walked to say his lines and then depart.

Adolphe Appia, the great Swiss artist, anticipated as early as 1895 the principles of simple forms and subtly controlled lighting which were later developed and popularized by Gordon Craig abroad and by Robert Edmond Jones in this country. The executors of the Appia estate have lent twenty-two of his original drawings, almost the entire body of his work, none of which has ever been seen in this country. In addition, six authentic models will be shown of settings he designed for *The Valkyrie* and *The Rheingold*, stage pictures created "out of the music's spirit" for the Wagner operas. The models, which will be lighted, have been lent by the Cologne Theatre Museum.

Like Appia, Gordon Craig was a prophet who went almost unrecognized in his own country, England. He is represented in the Exhibition by twelve etchings of settings for an Ideal Theatre. These have been lent by Alfred Stieglitz of New York.

The modern section of the Exhibition is so extensive that individual items can be given only the briefest mention. From Vienna come designs by Bahner, Beschorner, and Strnad for settings of plays by Shakespeare and one or two others. Prague sends the work of two who have had great influence in recent stage design: Heythum and Hofman, for plays chiefly by Shakespeare, O'Neill and Capek.

Drawings of costumes and settings for *Aladdin* by Kay Nielsen of Copenhagen will be shown. England is represented by scene and costume drawings by Mrs. Lesley Blanch; two scene drawings by

Walter Dexel; ten scene and costume designs by C. Lovat Fraser; scene and costume drawings by Oliver Messel for *The Miracle* and *LaBelle Helene*; and by numerous drawings and sketches by Charles Ricketts, Albert Rutherston, George Sheringham, Norman Wilkinson, and Doris Zinkeisen.

The International "School of Paris" contributes a magnificent group of settings and costumes by the Russian Bakst, Larionov and Gontcharova, and the Greek Vakalo; while the Spanish Picasso is represented not only by drawings but by two large sections of curtain painted for a ballet. The famous French painters Leger, Braque and Derain send designs for the Swedish and Russian ballets; Fuerst and Barsacq for plays. Germany has a large representation in the work of Daniel, Gliese, Grete, Gröning, Heckroth, Halmdach, Loeffler, Mahnke, Mueller, Pilartz, Poelzig, Reigbert, Schenk Von Trapp, Schroeder, Sievert, Soehnlein, Suhr, Torstein, and Wildermann.

Fülöp, Medgyes, and Olah represent Hungary; de Chirico modern Italy; and Jan Muncis Latvia. Stockholm sends three sketches and a model designed by Olov Molander and Sven-Erik Skawonius for the Swedish production of Marc Connelly's *Green Pastures*. From Stockholm also come designs of settings by Ahren for O'Neill's *Strange Interlude*; and scene and costume drawings by Isaac Grünewald, the Swedish Bakst, for several plays and operas. Designs by Sjöberg and Sköld, of Stockholm, are also shown.

The Soviet material is comprised of representative designs beginning with the work of Golovin, whose scene painting inspired the *Ballets Russes*, through all the typical phases of the Soviet Theatre including designs and models for plays produced in 1933. Among them are Akimoff's sensational scene and costume drawings for *Hamlet* and his models of settings for *The Wife and Armored Train*. Other modern Russian designers showing in the Exhibition are Dmitrieff, Krummer, Kushner, Lebedeff, Lutze, Medunetsky, Nivinsky, Schlepianoff, Sheshtakoff, Stenberg, and Moisei Levine, whose costume drawings for *Wozzek* and scene designs and models for several other plays will be on view. A feature of particular interest in the Russian section will be its models for American plays produced in Russia, which include *Uncle Tom's Cabin*, *Tom Sawyer*, and O'Neill's *All God's Chillun*.

The work of two women and seventeen men comprise the American section of the Exhibition. In addition to designs and costumes for plays that have been produced, each is represented by a project as yet not seen on the stage. Their new work shown in the Exhibition is as follows: Aline Bernstein, costume designs and stage model for

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The Porcelain Palace; Angna Enters, scene and costume designs for A Spanish Medieval Night's Dream; Claude Bragdon, scene design for The Glittering Gate; Henry Dreyfuss scene designs for Salome; Manuel Essman, scene designs for Twilight Imperialism, The Tower, and Razz Manhattan; Morman Bel Geddes, settings, costume drawings, and stage model for Aida; Mordecai Gorelik, scene designs for They Shall Not Die; Robert Edmond Jones, scene designs for Othello; Jonel Jorgulesco, scene designs for The Tempest; Nat Karson, scene designs for The Opera Racket and The Color Box; Arch Lauterer, a model and four drawings for The vikings at Helgeland; Jo Mielziner, settings for The Yellow Jack; Donald Oenslager, five settings for Hamlet; Rollo Peters, setting and costume drawings for Stephen Foster; James Reybolds, scene and costume drawings for Athena Protectress; Lee Simonson, Three drawings for Hamlet; Woodman Thompson, scene and costume designs for Iphigenia in Tauris; Cleon Throckmorton, stage model and four designs for The Emperor Jones; John Wenger, four scene drawings for The Awakening.