RENÉ D'HARNONCOURT

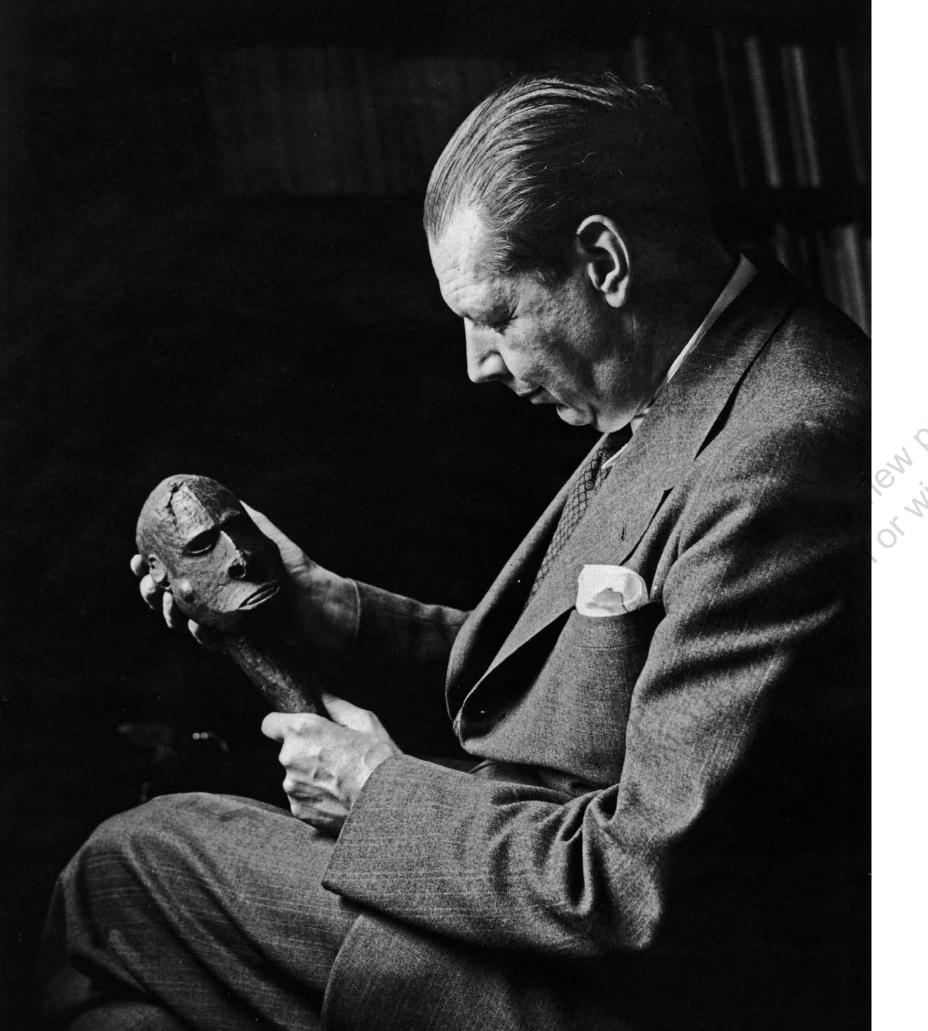
U

Q

n.

MoMA

and the Art of Installation



René d'Harnoncourt and the Art of Installation

Michelle Elligott

The Museum of Modern Art, New York

Contents

on

Foreword

Acknowledgmer

René d'Harı

Exhibition P

PDF released to nor while disting the potential of the publication of while disting the publication of the p Mexican Arts, 1930[.] Indian Art of the Unit Arts of the South Sea Naum Gabo and Ante Elie Nadelman, 1948 **Timeless Aspects of** Modern Art in Your L Ancient Arts of the A Seurat Paintings and Jean Arp: A Retrospe Art of the Asmat, 19 Rodin, 1963 The Sculpture of Pic

René d'Harnonco

Notes

Index

Photography Cre

Trustees of The

nts	8
noncourt: <i>Installateur</i>	11
Portfolios	70
-32	72
ted States, 1941	76
eas, 1946	82
toine Pevsner, 1948	90
8	96
f Modern Art, 1948–49	102
.ife, 1949	110
Andes, 1954	118
d Drawings, 1958	128
ective, 1958	132
62	138
	142
casso, 1967–68	146
court: A Life	157
	165
	100
	170
edits	172
Museum of Modern Art	176

7

\bigcirc F M \mathbf{O} D dication of which the disting strangesting s R Ν A R 0 and the 1111114 6

Foreword

In 1960, toward the end of his illustrious career at MoMA, René d'Harnoncourt was the subject of a lengthy profile in the New Yorker. Its author described d'Harnoncourt, in the opening lines of the piece, as the "agile, gigantic, genial, hard-working, courtly, confident, aristocratic, wildly conversational, Viennaborn director and champion installateur of the Museum of Modern Art."

"Wildly conversational" was no exaggeration: the profile is largely taken up by the voice of its subject. Over Bloody Marys, eggs benedict, and raspberry sherbet, d'Harnoncourt recounts his colorful life story, which takes him from Austria to Mexico to the United States; from chemist to antiques dealer to curator of exhibitions of so-called primitive arts to the director of MoMA for close to two decades. As the latter-while shouldering myriad administrative responsibilities, by all accounts, with infinite tact and grace-this multitasker par excellence continued to organize and install exhibitions at MoMA and elsewhere, including the Museum of Primitive Art, of which he was also the founding vice president. Possessing a remarkable memory, attention to detail, and draftsmanship skills (vividly on display in the pages of this book), d'Harnoncourt revolutionized the way exhibitions were conceived. He devoted an unprecedented level of analysis to the visitor's experience of art, carefully considering every aspect of its presentation. Like the author of the 1960 profile, we have to borrow the word "installateur" to describe d'Harnoncourt's role in the development of exhibitions: no title more commonly in use would adequately convey the full extent of the responsibilities he

Opposite: Entrance to The Museum of Modern Art during the first exhibition curated by René d'Harnoncourt for MoMA, Indian Art of the United States, 1941

assumed and his conception of the role he created for himself. D'Harnoncourt intended to spend his retirement years on the front porch of his house in Key West, writing a book on museum-installation techniques; but just one month after taking his leave from the Museum, he was struck and killed by an intoxicated driver-a tragedy that put an end to the project, as well as to his fascinating life story.

One century after his birth in 1901, Museum archivists were busily processing his archives, arranging his papers to fully open them to researchers. D'Harnoncourt's correspondence and the hundreds of preparatory drawings they contain constitute a comprehensive record of his accomplishments and demonstrate his unique approach to installation. Michelle Elligott, who supervised these efforts, was captivated by d'Harnoncourt and became convinced that his exceptional talent for sketching, understanding, and installing art merited further scholarly attention-and indeed, its own publication. Deprived of d'Harnoncourt's own tribute to his work, we are nonetheless granted hereby the opportunity to discover his genius and insight. Building on her extensive archival research, Michelle has compiled a detailed presentation of d'Harnoncourt's life and work, relying on the words of the loguacious director himself and on the vast collection of sketches he left behind. We at the Museum are grateful for her efforts to bring attention to d'Harnoncourt's inspiring work and personality.

Glenn D. Lowry

Director, The Museum of Modern Art, New York

Acknowledgments

The incubation of this publication has been guite a long one, and I am very grateful to those who along the way have contributed their insights, enthusiasm, and support.

I would first like to thank several practicing exhibition designers for discussing initial ideas with me and suggesting new ways of looking at d'Harnoncourt's drawings. These include David Hollely, Lana Hum, and Wendy Evans Joseph. I am indebted to designer and curator Prem Krishnamurthy for his conversations and insights on the history of exhibition display and for sharing leads on relevant scholarship. Eminent design historian and MoMA curator Juliet Kinchen also provided invaluable expertise.

I am also appreciative of those who knew d'Harnoncourt and spoke with me about him. They include his son-in-law Joe Rishel, former MoMA curator and colleague Peter Selz, and family member Cecily Trapp. Rishel also kindly supplied an image and copyright permissions, while Trapp generously donated family photographs.

Artist Walid Raad offered wonderful encouragement in my quest to bring d'Harnoncourt's achievements to light. I am thankful for the support of colleagues at other institutions, including Claire Dienes and James Moske at the Metropolitan Museum of Art; Barbara Mathe, formerly of the American Museum of Natural History; Michele Hiltzik Beckerman at the Rockefeller Archive Center; Carla Simms at the National Archives and Records Administration: Leslie Cade from the Cleveland Museum of Art; Suz Massen from the Frick Art Reference Library; and Eri Mizukane, David McKnight, and John Pollack from the Kislak Center for Special Collections, Rare Books and Manuscripts, University of Pennsylvania Libraries.

Tod Lippy, editor of the brilliant *Esopus* magazine, deserves special mention, as he gave me the

opportunity to first publish a small selection of d'Harnoncourt's drawings ten years ago. Tod's commitment to and passion for archives, in both their intrinsic and informational value, runs deep; we have been coconspirators in bringing archives to light for public consumption for more than a decade.

I am indebted to Bruce Altshuler, noted author of the canonical study on the history of exhibitions and director of the Museum Studies graduate program at New York University. Bruce shared many insights with me over the years.

This book would not exist without The Contemporary Arts Council of The Museum of Modern Art, which provided generous financial support to help defray the costs of publication. Co-Chair Tom Osborne has been particularly supportive over the years and repeatedly found delight in inquiring about the project's progress.

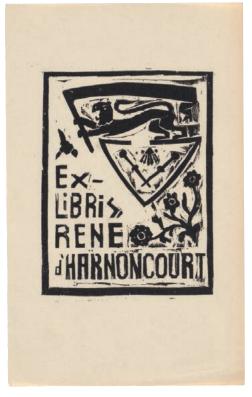
Of course, I owe the success of this endeavor, as well as that of the Archives, Library, and Research Collections, to Peter Reed and Glenn Lowry, who have empowered this project and program and allowed them to thrive. Kathy Fuld, Chair of the Trustee Committee on Archives, Library, and Research, is an inspiring leader.

In the Museum's Department of Publications, I am grateful to the many individuals who contributed to the creation of this volume, in particular Emily Hall, as well as Hannah Kim, Matthew Pimm, Rebecca Roberts, and Marc Sapir. I also owe gratitude to Museum Publisher Christopher Hudson for supporting this endeavor. Of course, this project would not have come to fruition without the dedicated efforts of project editor Madeleine Compagnon. Many thanks go to Miko McGinty and Rita Jules for the handsome design of this book.

I am grateful to the Imaging and Visual Resources team, led by the very able Robert Kastler, who lovingly scanned scores of delicate drawings made by d'Harnoncourt as well as photographs and documents about him. Jenny Tobias of the Library graciously facilitated interlibrary loan requests.

Labsolutely would not have been able to carry out this effort without the outstanding work and cooperation of my entire team in the MoMA Archives, including in particular Michelle Harvey, with whom meleased ication I have had a productive collaboration for more than two decades, as well as current and former staff: Ana Marie Cox, Megan Govin, Tom Grischkowsky, Nicole Kaack, Sofia Kofodimos, Molly Lieberman, Tellina Liu, Jonathan Lill, Courtney Lynch, Katherine Rovanpera, and Elisabeth Thomas. A very special and heartfelt thank you is owed to Christina Eliopoulos, who embraced the challenge of assisting me with research and image rights in a wonderfully upbeat and optimistic manner.

Finally, my family. My parents, Nancy and Bill, have provided me with unwavering love and support for many years, for which I am eternally grateful. My charming and loving husband, Jeff, has helped me find empowerment and confidence, encouraging me to grow professionally and to make the dream of this book a reality. I dedicate this tome to my muses, Clio Anastasia and Julian Alexander-may they always be fit to profit from whatever happy accident life brings their way.



René d'Harnoncourt's bookplate, n.d.



René d'Harnoncourt: Installateur

"Installation is terribly dangerous. It's full of

René d'Harnoncourt was a unique specimen. Artist, collector, curator, and director of The Museum of Modern Art for two decades, he was a man of many talents, an autodidact who, rather than following the narrow path of a classically trained art historian, learned from a diverse set of experiences and direct contact with works of art and their makers in their original environments. He had an insatiable interest in and curiosity about the arts, and a respect for and delight in living artists. An Old World aristocrat, born a count, d'Harnoncourt became a true cosmopolitan of the New World.

This genial, amiable man, who stood at 6 feet 6 inches and weighed in at 230 pounds, garnered the nickname "the gentle giant." In his role at MoMA, he was, his daughter remarked, "so outgoing, so charming, so ebullient, so persuasive."³ He seemed to find opportunity around every corner. His wife, Sarah d'Harnoncourt, characterized his philosophy of life as

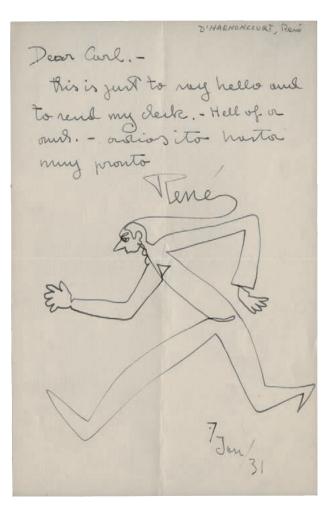
Opposite: René d'Harnoncourt installing Arts of the South Seas, January 1946

René d'Harnoncourt

"He knew that what is of ultimate concern is the ecstasy of the eye."² Robert Motherwell on d'Harnoncourt



René d'Harnoncourt and others looking at Georges Seurat's painting, A Sunday on La Grande Jatte-1884 (1884-86), March 1958



A quickly executed self-portrait by d'Harnoncourt in a letter to Carl Zigrosser, January 7, 1931. Zigrosser was the director of Weyhe Gallery, which presented d'Harnoncourt's only solo exhibition in 1932.

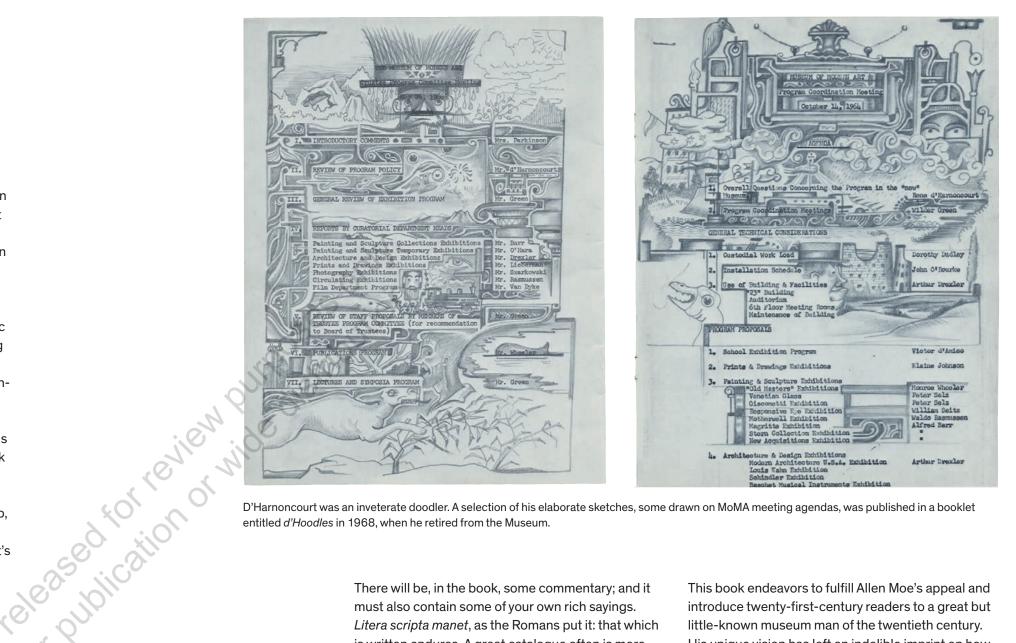
such: "When someone felt that everything was going wrong, R.H. always said a happy accident was sure to be on the way; the great thing was to keep yourself in shape so you would be ready to take advantage of it."4 His seemingly boundless optimism and openmindedness, combined with his being a humanist, polymath, and polyglot (fluent in six languages)not to mention his well-known wonderful sense of humor-made him an ideal museum administrator, diplomat, and advocate for the arts. Or, as Nelson A. Rockefeller later remarked of his friend and collaborator, "René d'Harnoncourt was a man of love who loved people, who loved beauty, who loved life ... Through his creative leadership as director of The Museum of Modern Art he brought joy to millions of

people around the world and a cultural richness to this country—an American Renaissance."⁵

Among his numerous talents, there was one particular activity in which he truly delighted: the design and installation of museum exhibitions. MoMA's founding director Alfred H. Barr, Jr., praised d'Harnoncourt for developing "the art of installation to a point that isn't equaled anywhere in the world."⁶ Beginning in the late 1920s, for several decades d'Harnoncourt devoted attention to exhibition design as a creative practice, especially during his tenure at MoMA, where he installed some two dozen shows. As his daughter stated, "He loved nothing better than installing a show and trying to make the work of art, as he would say, speak for itself."7 Over the years, d'Harnoncourt developed a highly sophisticated installation methodology and even devised a specific nomenclature to describe his way of working, relying on his extraordinary ability to juxtapose objects and works of art to bring out contrasting and complementary styles, relationships, and affinities.

D'Harnoncourt was so passionate about the art of installation that he announced he would devote his retirement to writing a book on the subject. The book was eagerly awaited, since, as the New York Times pointed out in a June 1968 article announcing his retirement from MoMA, "His exhibition showmanship, one of the director's greatest accomplishments, has become internationally recognized."⁸ D'Harnoncourt's desire to publish a tome about his installation practice did not rest with him alone. Several important personalities in the art world clamored for the book, including the preeminent French art dealer Louis. Carré, who wrote d'Harnoncourt on the occasion of his 1958 Seurat exhibition requesting "a study of the solutions you have been able to find individually for each and every problem ... I would also like to point to the very real need for a permanent record of your so very special work."9

On the occasion of d'Harnoncourt's retirement, trustee Dr. Henry Allen Moe delivered a letter to him at the Board meeting of June 13, 1968. It heralded a promise: "The facts of your accomplishments will be set forth later in what will be a book about you. The things you have done are so numerous that no letter, no readable statement, could contain them.



D'Harnoncourt was an inveterate doodler. A selection of his elaborate sketches, some drawn on MoMA meeting agendas, was published in a booklet entitled d'Hoodles in 1968, when he retired from the Museum.

> There will be, in the book, some commentary; and it must also contain some of your own rich sayings. Litera scripta manet, as the Romans put it: that which is written endures. A great catalogue often is more important than the exhibition-in the sense that it lasts longer. The book will endeavor to set down enduringly, in one place, what has made you tick and how you tick."¹⁰

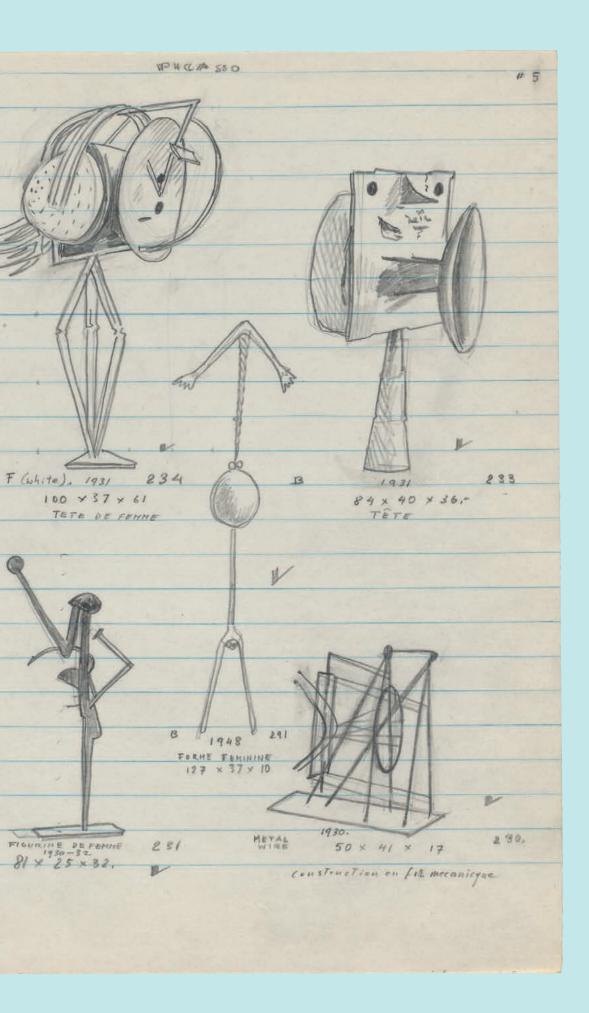
Unfortunately, d'Harnoncourt was not able to produce this account himself: just two months after his retirement, he was killed by an intoxicated driver.

This book endeavors to fulfill Allen Moe's appeal and introduce twenty-first-century readers to a great but little-known museum man of the twentieth century. His unique vision has left an indelible imprint on how institutions and the public think about the arts of today and yesterday, from near and far. This volume presents the fascinating story of d'Harnoncourt's life, investigates the universalist philosophy that influenced his understanding of art and thereby informed his methodology, and chronicles a dozen of his most significant and ambitious exhibitions.





Above and opposite: Scale drawings of groups of sculptures to be presented together during the exhibition *The Sculpture of Picasso*, 1967





Preparatory drawing for Arts of the South Seas, 1946, showing groups and sequences of objects

Drawings of objects included in Arts of the South Seas, 1946

HEADREST

G

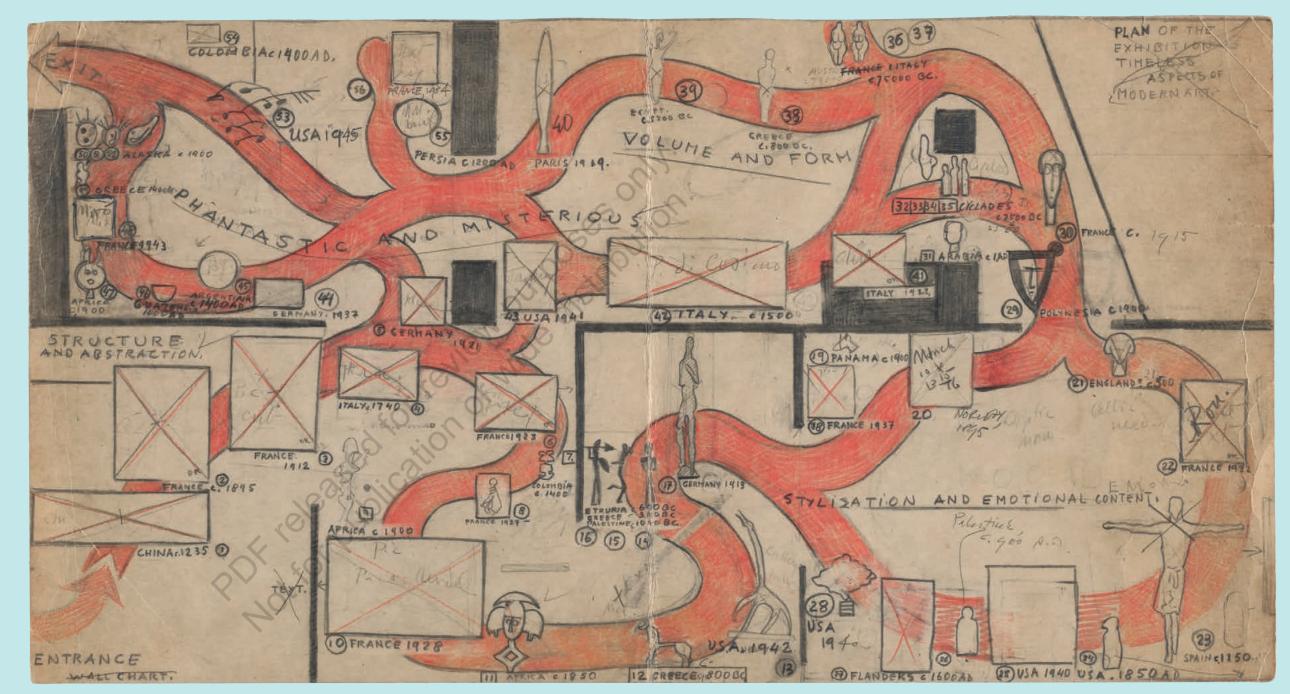


Circulation path

D'Harnoncourt always had a talent for grouping objects; at MoMA, this gained a deeper theoretical grounding. Beginning with Arts of the South Seas in 1946, d'Harnoncourt's intention became more aesthetic and art historical, setting aside the commercial, economic, and political goals of his first two exhibitions. Having drawn the individual objects selected for inclusion in an exhibition, d'Harnoncourt would begin to group them, using different rationales. Eventually, "rather than arrange them all by subject matter, locale, or chronology," criteria that he came to find too obvious or simplistic, d'Harnoncourt strove "to relate the individual pieces to their cultural and artistic neighbors-in other words, to assemble objects that had some affinities." As Monroe Wheeler explained:

He did not bind them by mere chronology or geography, but established juxtapositions and sequences that illuminated certain universals and interrelationships between one culture and another, and inheritances from generation to generation. One of his devices was to indicate cultural and artistic kinships . . . in such a way as to stimulate the visitor to make his own comparisons.⁵⁰

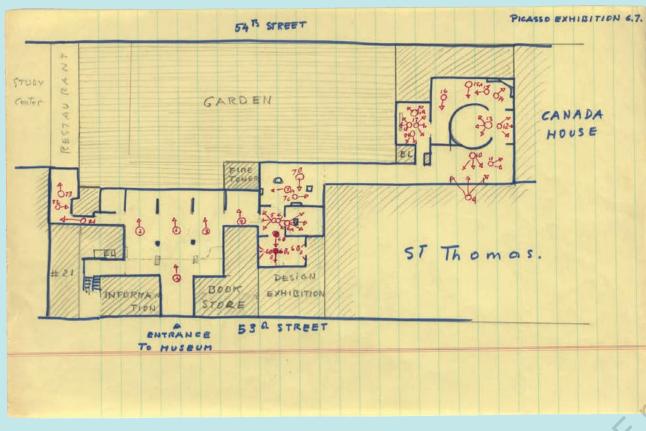
D'Harnoncourt would then consider the space, analyze the ground plan of the galleries, and roughly place the groupings in the various spaces, very conscious all the time of accommodating the visitors' needs: "You have to allow for the traffic and what people can see when other people are around them," he explained.⁵¹ A tenet that guided d'Harnoncourt's layout was that the first item visible in a room should have a certain monumentality, whether physically or emotively. Then the circulation line through the floor plan should prepare each sequence for the next, to



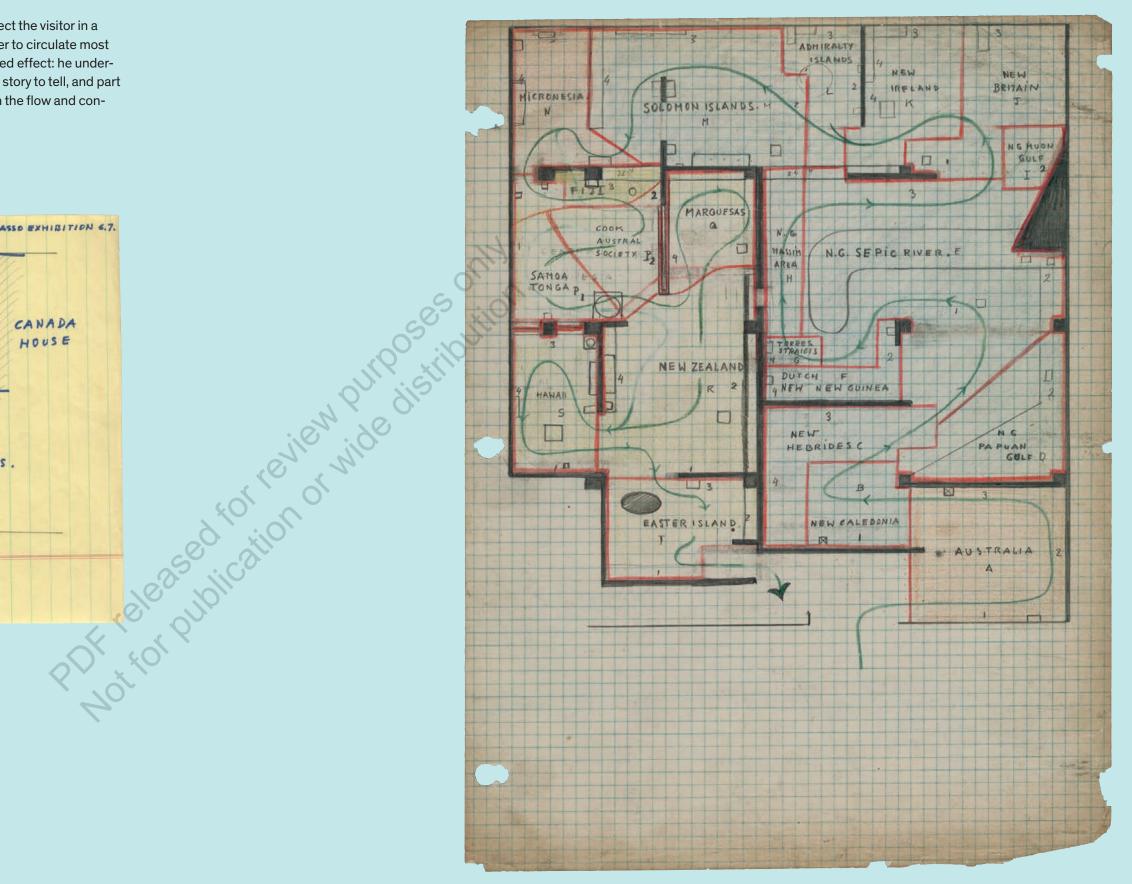
Floor plan, with circulation path, of the exhibition *Timeless Aspects of Modern Art*, 1948

present a coherent unity or offer a contrast. His diagrams of the visitor's intended movement through the galleries could become highly elaborate: his sketched floor plans would include notations of the various thematic sections of the exhibitions, sometimes even miniature drawings of the works in their respective

places. He thought of how to direct the visitor in a meaningful and determined order to circulate most effectively and achieve the desired effect: he understood that every exhibition has a story to tell, and part of that story is conveyed through the flow and controlled movement of the viewer.



Floor plan of the exhibition The Sculpture of Picasso, 1967



Floor plan, with circulation path, of the exhibition Arts of the South Seas, 1946

Photography Credits

All images and original documents are sourced from The Museum of Modern Art Archives unless otherwise specified and have been scanned courtesy of the Museum's Department of Imaging and Visual Resources. In these notes, the following abbreviations have been used for collections from the MoMA Archives:

PA Photographic Archive A&P Artists and Personalities RDH René d'Harnoncourt Papers Front cover: PA, A&P. Photographer: John Vachon for LOOK magazine. Back cover: RDH. IX.A.7. Endpapers (front): RDH, IX.A.60. Frontispiece: PA. Pg. 6: PA. Photographer: Albert Fenn. Pg. 9: RDH, X.E.15. Pg. 10: PA. Photographer: William Leftwich. Pg. 11: PA, A&P. Photographer: Rollie McKenna. © Rosalie Thorne McKenna Foundation Pg. 12: Carl Zigrosser Papers, Kislak Center for Special Collections, Rare Books and Manuscripts, University of Pennsylvania. Pg. 13, both images: RDH, X.E.23. Pg. 14: RDH, X.A.1. Pg. 15: Tina Modotti, René d'Harnoncourt Puppet. The Museum of Fine Arts, Houston, Museum purchase funded by Marion and Joe Mundy in honor of Rachel Muncy, 96.563. Pg. 16, top: Manuel Álvarez Bravo, René d'Harnoncourt. The Museum of Modern Art, New York. Gift of René d'Harnoncourt. © 2018 Estate of Manuel Álvarez Bravo / Artists Rights Society (ARS), New York / ADAGP, Paris; bottom: Digital reproduction from hand-colored photographs in the Morrow Family Papers by Jim Gipe, 2002. From the Morrow Family Papers, Sophia Smith Collection, Smith College (Northampton, Massachusetts). Pg. 17: Collection of Joseph J. Rishel, Philadelphia Pg. 18, top: RDH, X.A.17; bottom: RDH. Pg. 19, top: RDH, X.A.15; bottom: RDH, X.A.12. Pg. 20-21: RDH, IX.A.39. Pg. 22: RDH, IX.A.108. Pg. 23: clockwise from top left: RDH, IX.A.26; RDH, IX.A.5; RDH, IX.A.18; RDH, IX.A.18;

RDH, IX.A.18; RDH, IX.A.14. Pg. 24: RDH, IX.A.10. Pg. 25: RDH, IX.A.9.

Pg. 27: RDH, IX.C.5. Pa. 28: RDH. IX.C. 11. Pg. 29, top: RDH, X.B.6; bottom: PA. Pg. 30: PA. Photographer: Albert Fenn. Pg. 31: RDH, IX.A.54. Pg. 32: RDH, IX.A.108. Pg. 33: RDH, IX.A. 108. Pg. 34: RDH, IX.A.33. Pg. 35: RDH, IX.A. 10. Pg. 37: Alan Blackburn Papers, Album 1. Pg. 38-39: RDH, IX.A.60. Pg. 40: RDH, IX.A.114. Pg. 41: RDH, IX.A.31. Pg. 43: PA, A&P. Pg. 44, left: RDH, X.A.5. © Maria Elena Rico Covarrubias; right: The Metropolitan Museum of Art, The Michael C. Rockfeller Memorial Collection, Bequest of Nelson A. Rockefeller, 1979 (1979.206.1939). © The Metropolitan Museum of Art. Image Source: Art Resource, NY. Pg. 45, top left: MoMA Library, © Maria Elena Rico Covarrubias; top right: RDH, IX.A.9; bottom: Courtesy of the Frick Art Reference Library. © Maria Elena Rico Covarrubias. Pg. 46: MoMA Library. Pg. 47: RDH, IX.A.6. Pg. 48: RDH, IX.A.6. Pg. 49, top: Folder 2981, Box 250, Series 200R, RG 1.1, Projects, FA386, Rockefeller Foundation records (RF), Rockefeller Archive Center (RAC). Courtesy of Rockefeller Archive Center; bottom: RDH, IX.A.115. Pg. 50: RDH, IX.A.114. Pg. 51: RDH, IX.A.114. Pg. 52: MoMA Library. Pg. 53: PA, A&P. Photographer: John Vachon for LOOK Magazine. Pg. 54: PA. Photographer: Ezra Stoller. © Ezra Stoller/Esto. Pg. 55, top: RDH, IX.A.114; bottom: PA. Photographer: Soichi Sunami. Pg. 56, top: RDH, IX.A.114. bottom: PA. Photographer: George Cserna. Pg. 57: Folder 2981, Box 250, Series 200R, RG 1.1, Projects, FA386, RF, RAC. Courtesy of Rockefeller Archive Center. Pg. 59: RDH, VIII.51. Pg. 60: RDH, IX.A. 15. Pg. 61: RDH, IX.A.40. Pg. 62: PA.

Pg. 63: PA. Photographer: Soichi Sunami. Pg. 64: PA. Photographer: Peter Juley.

Pg. 65, top: The New York Public Library. © 2018 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn; bottom: PA. Photographer: Soichi Sunami.

- Pg. 66, top: PA. Photographer: Samuel H. Gottscho; bottom: PA. Photographer: Albert Fenn.
- Pg. 67: Photographer: Berenice Abbott. © 2017 Austrian Frederick and Lillian Kiesler Private Foundation, Vienna. © Berenice Abbott/Masters Collection/ Getty Images.
- Pg. 68: PA. Photographer: Eliot Elisofon. © Eliot Elisofon/The LIFE Picture Collection/Getty Images.
- Pg. 69, left: Edward Steichen Archive, VIII.7. Photographer: Paul Berg. © Paul Berg/St. Louis Dispatch/Polaris Images; right: RDH, X.C.5.34. From The New York Times, June 27, 1968 © 2018 The New York Times.
- Pg. 70-71: RDH, IX.A.17.
- Pg. 73, top: RDH, IX.C.3; bottom: RDH, IX.C.8. Pg. 74, top: RDH, IX.C.3; bottom: © The Metropolitan Museum of Art. Image Source: Art Resource, NY.
- Pg. 75: © The Metropolitan Museum of Art. Image Source: Art Resource, NY.
- Pg. 76: Library of Congress, Prints & Photographs Division, WPA Poster Collection, LC-USZC2-936.
- Pg. 77, both images: PA.
- Pg. 78: PA.
- Pg. 79, top: PA. Photographer: Eliot Elisofon; bottom: PA. Pg. 80, both images: PA.
- Pg. 81: PA.
- Pg. 82, left: RDH, IX.A.33; right: RDH, IX.A.18.
- Pg. 83: RDH, IX.A.12. Pg. 84, clockwise from top left: RDH, IX.A.6;
- RDH, IX.A.40; RDH, IX.A.40; RDH, IX.A.6. Pg. 85, left: RDH, IX.A.7; right: RDH, IX.A.6.
- Pg. 86: RDH, IX.A.7.
- Pg. 87, top left: RDH, IX.A.41; top right:
- RDH, IX.A.42; bottom: RDH, IX.A.6. Pg. 88, top: PA. Photographer: Soichi
- Sunami; bottom: RDH, IX.A.6.
- Pg. 89, top: PA. Photographer: Soichi Sunami; bottom: RDH, IX.A.41. Pg. 91: PA. Photographer: Soichi Sunami
- Pg. 92: RDH, IX.A.51.
- Pg. 93, both images: RDH, IX.A.51.
- Pg. 94, both images: PA. Photographer:
- Soichi Sunami.

Pg. 97: PA. Photographer: Soichi Sur Pg. 98, both images: RDH, IX.A.56. Pg. 99: RDH, IX.A.54. Pg. 100: RDH, IX.A.53. Pg. 101, top: PA. Photographer: Soich bottom: RDH, IX.A.56. Pg. 102: RDH, IX.A.60. Pg. 103: PA. Photographer: Soichi Su Pg. 104: PA. Photographer: Soichi Su Pg. 105: RDH, IX.A.60. Pg. 106: RDH, IX.A.60. 18. eleased ication Pg. 107: RDH, IX.A.60. Pg. 108-9: RDH, IX.A.62. Pg. 109: PA. Photographer: Homer P Pg. 111: PA. Photographer: Soichi Su Pg. 112, all three drawings: RDH, IX. Pg. 113: RDH, IX.A.64. Pg. 114: RDH, IX.A.64. Pg. 115: PA. Photographer: Soichi Su Pg. 116, top: The Museum of Modern Exhibition Records, 423.1; botton RDH, IX.A.64. Pg. 117, top: PA. Photographer: Soicl bottom: RDH, IX.A.64.

- Pg. 119: PA. Photographer: Alexandre Pg. 120: RDH, VIII.45.
- Pg. 121: PA. Photographer: Soichi Su Pg. 122: RDH, IX.A.70.
- Pg. 123, clockwise from top left: RDI
- RDH, IX.A.69; RDH, IX.A.69; RDH, Pg. 124: PA. Photographer: Alexandre
- Pg. 125: RDH, IX.A.68.
- Pg. 126: PA. Photographer: Soichi Su
- Pg. 127, left: RDH, IX.A.69; right: PA.
 - Photographer: Soichi Sunami.
- Pg. 129: RDH, IX.A.81. Pg. 130, top: PA. Photographer: Allyn Baum; bottom: RDH, IX.A.81.

Pg. 95, top: RDH, IX.A.51; bottom: PA.	Pg. 131, both images: PA. Photographer:
Photographer: Soichi Sunami.	Allyn Baum.
Pg. 96: RDH, IX.A.55.	Pg. 132: RDH, IX.A.82.
Pg. 97: PA. Photographer: Soichi Sunami.	Pg. 133: RDH, IX.A.82.
Pg. 98, both images: RDH, IX.A.56.	Pg. 134: RDH, IX.A.83.
Pg. 99: RDH, IX.A.54.	Pg. 135, top: PA. Photographer: Soichi
Pg. 100: RDH, IX.A.53.	Sunami; bottom: RDH, IX.A.82.
Pg. 101, top: PA. Photographer: Soichi Sunami;	Pg. 136 and 137: PA. Photographer:
bottom: RDH, IX.A.56.	Soichi Sunami.
Pg. 102: RDH, IX.A.60.	Pg. 138–41: PA. Photographer: Ezra Stoller.
Pg. 103: PA. Photographer: Soichi Sunami.	© Ezra Stoller/Esto.
Pg. 104: PA. Photographer: Soichi Sunami.	Pg. 142: RDH, IX.A.102.
Pg. 105: RDH, IX.A.60.	Pg. 143: PA. Photographer: George Barrows
Pg. 106: RDH, IX.A.60.	Pg. 144, top: PA. Photographer: George
Pg. 107: RDH, IX.A.60.	Barrows; bottom: RDH, IX.A.102.
Pg. 108–9: RDH, IX.A.62.	Pg. 145, top: RDH, IX.A.102; bottom
Pg. 109: PA. Photographer: Homer Page.	(both images): PA. Photographer:
Pg. 111: PA. Photographer: Soichi Sunami.	George Barrows.
Pg. 112, all three drawings: RDH, IX.A.65.	Pg. 147, top: RDH, IX.A.114; bottom: PA.
Pg. 113: RDH, IX.A.64.	Photographer: George Cserna.
Pg. 114: RDH, IX.A.64.	Pg. 148: RDH, IX.A.108.
Pg. 115: PA. Photographer: Soichi Sunami.	Pg. 149, top: PA. Photographer: Dan Budnik;
Pg. 116, top: The Museum of Modern Art	bottom: RDH, IX.A.114.
Exhibition Records, 423.1; bottom:	Pg. 150: RDH, IX.A.108.
RDH, IX.A.64.	Pg. 150–51: PA. Photographer:
Pg. 117, top: PA. Photographer: Soichi Sunami;	George Cserna.
bottom: RDH, IX.A.64.	Pg. 152, top: RDH, IX.A.108 (both drawings);
Pg. 119: PA. Photographer: Alexandre Georges.	bottom: PA.
Pg. 120: RDH, VIII.45.	Pg. 153: PA. Photographer: George Cserna.
Pg. 121: PA. Photographer: Soichi Sunami.	Pg. 154–55: PA. Photographer: George Cserna.
Pg. 122: RDH, IX.A.70.	Pg. 156: RDH, X.C.5.35. Photographer:
Pg. 123, clockwise from top left: RDH, IX.A.68;	Sidney Waintrob. © David Stekert of Budd
RDH, IX.A.69; RDH, IX.A.69; RDH, IX.A.68.	Studio 2018.
Pg. 124: PA. Photographer: Alexandre Georges.	Pg. 158, top: RDH, X.A.11.a; bottom: RDH.
Pg. 125: RDH, IX.A.68.	Pg. 160: PA, A&P. Photographer: John Vachon
Pg. 126: PA. Photographer: Soichi Sunami.	for LOOK magazine.
Pg. 127, left: RDH, IX.A.69; right: PA.	Pg. 162: PA. Photographer: Dan Budnik.
Photographer: Soichi Sunami.	Pg. 163: Department of Public Information
Pg. 129: RDH, IX.A.81.	Records, II.C.85.
Pa 130 top: PA Photographer: Allyn Baum:	Endpapors (back): PDH_IX_A_55

Endpapers (back): RDH, IX.A.55

Major support is provided by The Contemporary Arts Council of The Museum of Modern Art, and by The Museum of Modern Art's Research and Scholarly Publications endowment established through the generosity of The Andrew W. Mellon Foundation, the Edward John Noble Foundation, Mr. and Mrs. Perry R. Bass, and the National Endowment for the Humanities' Challenge Grant Program.

Produced by the Department of Pub The Museum of Modern Art, New Yo

Christopher Hudson, Publisher Don McMahon, Editorial Director Marc Sapir, Production Director

Edited by Madeleine Compagnon Designed by Miko McGinty and Rita Production by Matthew Pimm Printed and bound by Pristone Pte.

This book is typeset in Theinhardt The paper is 140gsm Magno Natura

© 2018 The Museum of Modern Art Certain illustrations are covered by cited on pages 172 and 173 of this All rights reserved

ublications ⁄ork	Published by The Museum of Modern Art 11 West 53 Street, New York, New York 10019-5497 www.moma.org	<i>Cover</i> : René d'Harnoncourt during the installation of the exhibition <i>Modern Art in Your Life</i> , 1949
	Distributed in the United States and Canada by ARTBOOK D.A.P.	<i>Back cover</i> : preparatory vista of the exhibition <i>Arts of the South Seas</i> , 1946
a Jules	155 Sixth Avenue, New York, New York 10013 www.artbook.com	<i>Frontispiece</i> : René d'Harnoncourt with a small wooden sculpture shown in <i>Arts of the South</i> Seas, c. 1946
e. Ltd., Iral	Distributed outside the United States and Canada by Thames & Hudson Ltd. 181a High Holborn, London WC1V 7QX www.thamesandhudson.com	<i>Endpapers</i> : front, floorplan of the exhibition <i>Timeless Aspects of Modern Art</i> , 1948; back, vista of the exhibition <i>Elie Nadelman</i> , 1948
rt, New York y claims s volume.	Library of Congress Control Number: 2018948227 ISBN: 978-1-63345-050-9	