THE MUSEUM OF MODERN ART
11 WEST 53RD STREET, NEW YORK
TELEPHONE: CIRCLE 7-7470

FOR RELEASE, Saturday
November 3rd, 1934.

In cooperation with the Museum of Modern Art, the American Federation of Arts announces the fifth of its new series of "Art in America" programs, to be broadcast over Station WJZ and national network Saturday, November 3, from 8:00 to 8:20 P.M. Eastern Standard Time. The program will be in dialogue, from material prepared by Professor Henry-Russell Hitchcock, a leading architectural critic. The subject will be "America's Nineteenth-Century Contributions to Architecture: Our First Great Modern Architect and the Skyscraper."

Modern American architecture may be said to have begun with Henry Hobson Richardson shortly after the Civil War. Richardson was graduated from Harvard in 1859. He then went to Paris, where he studied architecture in the Ecole des Beaux Arts and worked for several years with architects of that city. When he returned to this country he used the principles of architecture he had learned abroad, but he carried them out in a way particularly suited to the American conditions of his day. Although he turned to Romanesque architecture for inspiration, he planned his buildings functionally, making exterior design conform to interior needs. This practical approach to architectural problems is the fundamental principle of modern architecture today. It was revolutionary in the seventies and eighties, when the chief concern was for the outward ornamentation of buildings.

Richardson died in 1886, but his influence and following from the mid-seventies to 1893 was the greatest in this country, and he was the first American architect not only to be respected but followed in Europe. During his lifetime the

United States took a commanding place in world architecture.

In the latter half of the nineteenth century this country gave the world not only a great architect but an entirely new form of construction--the skyscraper. Skyscraper construction is not a matter of height. It is a new principle of building radically different from the masonry type of construction in use since the pyramids. It was not a sudden invention but a development through several decades in which technical advances made possible the support of a building of any height by a metal skeleton rather than by masonry walls. In 1848 cast iron was introduced in New York by Bogardus. In the fifties metal skeleton construction began gradually to displace supporting masonry walls. In 1868 buildings higher than six stories became practical by the introduction of the elevator.

In 1884, Major Jenney began the Home Insurance Building in Chicago. He constructed it with a metal skeleton which carried the entire interior weight and partially supported the exterior masonry walls. In 1887, in the Tacoma Building in Chicago, the entire weight of the building, including the exterior sheathing, was carried by the metal skeleton, and true skyscraper construction came into existence.

In the 90's Louis Sullivan was the first to express the interior construction of a skyscraper in exterior design. The Carson,Pirie & Scott Building in Chicago, built in 1899, is the best example of his horizontal facade design, which is particularly logical for steel construction.

The "Art in America" programs broadcast every Saturday night from October 6 to January 26 are a continuation of the series initiated by the General Federation of Women's Clubs and made possible through the cooperation of the Carnegie Corporation of New York, the American Federation of Arts, the National Advisory Council on Radio in Education, The National Broadcasting Company, The Metropolitan Museum of Art, The Art Institute of Chicago and the Museum of Modern Art.

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THE MUSEUM OF MODERN ART
11 WEST 53RD STREET, NEW YORK
TELEPHONE: CIRCLE 7-7470

FOR RELEASE, Saturday
November 10, 1934.

In cooperation with the Museum of Modern Art, the American Federation of Arts announces the sixth of its new series of "Art in America" programs, to be broadcast over Station WJZ and national network Saturday, November 10, from 8:00 to 8:20 P.M. Eastern Standard Time. The program will be in dialogue, from material prepared by Professor Henry-Russell Hitchcock, a leading critic and historian of modern architecture. The subject will be "Academic Revivalism and Official Architecture."

With the exception of Louis Sullivan's skyscraper designs, originality in American architecture after the Civil War went into a long eclipse with the death of Henry Hobson Richardson in 1886. Where Richardson had turned to the past for inspiration, other architects of his time and later revived old forms of architecture in exact imitations. With the World's Fair in Chicago, in 1893, "dead" architecture in this country became the fashion. All the Fair buildings were classical in design and started a national epidemic of Graeco-Roman architecture in public buildings that has lasted to the present day.

Schools, colleges, libraries, post offices, and federal, municipal and public buildings of all kinds have suffered most from the determination to ignore modern architecture as a fitting style to suit our great technical advances in building methods. The government building program recently completed in Washington is the climax of academic revivalism in this country.

This very controversial subject, illuminated by shocking and amusing examples of architectural misjudgment and waste, will be discussed in dialogue form on next Saturday night's program. The "Art in America" programs broadcast every Saturday night from October 6 to January 26 are a continuation of the series initiated by the General Federation of Women's Clubs and made possible through the cooperation of the Carnegie Corporation of New York, the American Federation of Arts, the National Advisory Council on Radio in Education, The National Broadcasting Company, The Metropolitan Museum of Art, The Art Institute of Chicago and the Museum of Modern Art.

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THE MUSEUM OF MODERN ART
11 WEST 53RD STREET, NEW YORK
TELEPHONE: CIRCLE 7-7470

FOR RELEASE, Saturday or Sunday, November 10 or 11, 1934.

Please note change in release date.

In accordance with requests from several newspapers we are releasing information concerning "Art in America" programs the Saturday and Sunday that precedes each broadcast. The information may be used, of course, anytime during the week of the broadcast.

In cooperation with the Museum of Modern Art, the American Federation of Arts announces the seventh of its new series of "Art in America" programs, to be broadcast over Station WJZ and national network Saturday, November 17, from 8:00 to 8:20 P.M. Eastern Standard Time. The program will be in dialogue, from material prepared by Professor Henry-Russell Hitchcock, a leading critic and historian of modern architecture. The subject will be "Frank Lloyd Wright and the International Style in Architecture."

America's chief contribution to twentieth-century architecture has been an architect--Frank Lloyd Wright. In the early part of this century he was a prophet of modern architecture almost without honor in his own country, but watched all over the world for his originality and genius. Much of the modern architecture in Europe during recent years owes a great deal to the early example of Wright.

Wright began in the nineties as a pupil and disciple of Louis Sullivan. Sullivan's achievements, however, were all in the field of commercial structures whereas Wright recreated in terms of his own genius all types of building. His first success was with suburban dwelling houses early in this century. They were called "prairie" houses chiefly because the region around Chicago was the only section of the United States that had the courage to patronize an original and thoroughly American architect at a time when the rest of the country was insisting on European imitations.

Even in his early houses, Wright had the courage to throw tradition to the winds and build in an entirely new fashion. They are all distinguished by a form of design which he originated--open planning both in exterior and interior treatment. His windows

form bands that run the full length of the house. His walls are intersecting planes gathered beneath the covering planes of wide-eaved, low-pitched roofs. His interiors are not composed of separate rooms but are treated as single, flowing spaces only partly divided.

Wright was a pioneer in the use of new materials or materials that had not been considered suited to the uses to which he put them. He created for these new or unusual materials types of structural expression and even ornamental detail which were so logical as to appear wholly fresh and startling. In the 1920's, working in the Southwest, he developed a new type of construction--precast concrete blocks with reinforcement in the joints--which encouraged a new and more rigid type of design. He is still experimenting with new materials, and near his home in Wisconsin he conducts a stimulating architectural school.

Among the best examples of Wright's designs are the Larkin Administration Building (1904) in Buffalo, the Unity Temple (1905) in Oak Park, Illinois, the Robie house (1908) in Chicago, the Millard house (1921) in Pasadena, and the Jones house (1931) in Tulsa, Oklahoma.

Now, in the second quarter of the twentieth century, American architecture is beginning to be influenced by modern, post-War European building, which in turn was partially inspired by Wright's early work. Open planning, composition in planes instead of in solid masses, horizontal lines, design that frankly follows constructional form, and ingenious yet logical use of new materials are characteristics of what is generally called the International Style of present-day architecture. It is too early yet to be certain, but the Chicago's 1933 Century of Progress will probably do for modern architecture what the Fair of 1893 did to revive academic architecture. This is not because the 1933 Fair buildings were all excellent in design (some of them were very bad indeed), but because all the buildings were in intention modern and were widely accepted by the general public which forty years before was carried away by the classical splendors of the 1893 World's Fair.

The "Art in America" programs broadcast every Saturday night from October 6 to January 26 are a continuation of the series initiated by the General Federation of Women's Clubs and made possible through the cooperation of the Carnegie Corporation of New York, the American Federation of Arts, the National Advisory Council on Radio in Education, The National Broadcasting Company, The Metropolitan Museum of Art, The Art Institute of Chicago and the Museum of Modern Art.

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THE MUSEUM OF MODERN ART
11 WEST 53RD STREET, NEW YORK
TELEPHONE: CIRCLE 7-7470

FOR RELEASE Sunday, November 18, 1934, or any time during that week for the broadcast Saturday night, November 24.

In cooperation with the Museum of Modern Art, the American Federation of Arts announces the eighth of its new series of "Art in America" programs, to be broadcast over Station WJZ and national network Saturday, November 24, from 8:00 to 8:20 P.M. Eastern Standard Time. The program will be in dialogue, from material prepared by John Mason Brown, dramatic critic of the NEW YORK POST. Mr. Brown has written and lectured extensively on the drama and has given a course at Yale on the History of Dramatic Criticism. He is the author of the newly published "Letters from Greenroom Ghosts" and several other books on the theatre. The subject of the program to be broadcast Saturday night, November 24, will be "Stage Design in the American Theatre."

Today very little strain is placed upon the visual imagination of a theatre audience. The modern scenic artist, adept in the use of lighting, color effects, design, and technical details, supplies a background illusion for a play that accents its essential quality of realism, fantasy, tragedy, comedy, or romance. So important has the scenic designer become in building up dramatic values and heightening the effects of a play, that he is virtually a collaborator with the playwright and the director.

Stage design did not always play such an important part in the theatre. In the middle of the eighteenth century, when the Hallams, a company of English actors, came to this country, most theatres relied upon five standard sets of flimsy scenery. These consisted of a forest, a street, a parlor, a kitchen and a palace. There were three wings, or side scenes, and borders above. During the nineteenth century stage settings became heavier and more realistic. In America David Belasco was the leader in scenic realism. In one of his productions he duplicated a Childs restaurant to the last tin butter plate.

A reaction against this photographic realism set in toward the end of the nineteenth century. It became known as "The New Movement in the Theatre" and was inspired by the work of Adolphe Appia, Gordon Craig, and a number of Russian painters who turned to the stage. In this country the new movement in stage design first showed itself about twenty years ago in the work of Robert Edmond Jones, Lee Simonson, Norman-Bel Geddes and Joseph Urban. Their ranks were joined by Aline Bernstein, Livingston Platt, Raymond Sovey, Cleon Throckmorton, Woodman Thompson, James Reynolds and other contemporary stage designers. The second generation of the new movement in this country is already well established and is headed by Jo Mielziner and Donald Oenslager. Stage doors are now opening to the third generation, led by Albert Johnston.

The "new movement" is now old, but it has accomplished its purpose in making the modern theatre richer and more stimulating in visual as well as in dramatic art. To succeed today, the scene designer must believe in himself as an artist even though his creative work is framed only temporarily in a proscenium arch.

The "Art in America" programs broadcast every Saturday night from October 6 to January 26 are a continuation of the series initiated by the General Federation of Women's Clubs and made possible through the cooperation of the Carnegie Corporation of New York, the American Federation of Arts, the National Advisory Council on Radio in Education, The National Broadcasting Company, The Metropolitan Museum of Art, The Art Institute of Chicago and the Museum of Modern Art.

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THE MUSEUM OF MODERN ART
11 WEST 53RD STREET, NEW YORK
TELEPHONE: CIRCLE 7-7470

FOR RELEASE Sunday, November 25, 1934, or any time during that week for the broadcast Saturday night, December 1.

In cooperation with the Museum of Modern Art, the American Federation of Arts announces the ninth of its new series of "Art in America" programs, to be broadcast by the National Broadcasting Company over Station WJZ and national network, Saturday, December 1, from 8:00 to 8:20 P.M., Eastern Standard Time. The program will be in dialogue, from material prepared by Holger Cahill, noted art critic and director. The subject will be "The Impressionists, Robinson, Twachtman and Mary Cassatt; and the American Scene, Henri, Sloan, Luks, Davies, and Bellows."

Toward the end of the nineteenth century, the American Impressionists carried to a logical conclusion the naturalistic type of painting begun early in the century by the Hudson River painters. An entire generation of painters felt the stimulating force of Impressionism; it had a leavening effect on American art. The earliest American Impressionist was Theodore Robinson, but John H. Twachtman was the first teacher to bring the theories and methods of Impressionism before art students in this country. Twachtman was one of the most delicately sensitive of American Impressionists and one of the strongest. The only artist to dispute his supremacy in the field was Mary Cassatt, an American painter born in Pittsburgh, who spent most of her mature life in or near Paris.

A young, independent group of painters that began to attract attention early in the twentieth century was known as the Henri group. Its original members were Robert Henri, John Sloan, George Luks, William J. Glackens and Everett Shinn. With the exception of Henri, who was an artist and teacher, all the members of the group had been newspaper illustrators. When they first showed in New York as a group, in 1908, they were anathematized as "The Ashcan School" and "The Revolutionary Black Gang." Today it is hard to understand why their work aroused such excitement and bitter ridicule. Now, only a

quarter of a century later, their paintings seem conservative -- though vivid and sometimes powerful -- records on canvas of the life of their times.

The Henri group was joined by Arthur B. Davies, Ernest Lawson, and by George Bellows, a pupil of Henri, who had a broad, swift technique and a great deal of vigor and masculinity. Bellows died young, but he made a tremendous impression and was by far the most popular artist of the group. He was the he-man of American art in a time of too many soft, delicate painters. He emphasized the doctrine of "painting American" that was taught by Henri. John Sloan, another member of the group, taught and practiced the same doctrine and continues to do so today. Like Henri, he is a teacher as well as a painter, and has profoundly influenced the younger generation of American artists.

Before modern methods of photo-engraving were perfected, the pictorial reporter was a standard feature of the daily newspaper. Such training gave an artist experience in depicting scenes from everyday life and a belief in the relevance of art to life. Our pictorial reporters in independence did a great deal to free American art from its Victorian sentimentality and insipid prettiness. Instead of the sugary beauty that was the ideal of conventional artists all over the world at that time, the Henri group and other artists like them in the early 1900's painted the passing show of the city streets. They caught character and life on their canvas, and brought American art closer to the life of the man in the street.

The "Art in America" programs broadcast every Saturday night from October 6 to January 26 are a continuation of the series initiated by the General Federation of Women's Clubs and made possible through the cooperation of the Carnegie Corporation of New York, the American Federation of Arts, the National Advisory Council on Radio in Education, The National Broadcasting Company, The Metropolitan Museum of Art, The Art Institute of Chicago and the Museum of Modern Art.

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THE MUSEUM OF MODERN ART
11 WEST 53RD STREET, NEW YORK
TELEPHONE: CIRCLE 7-7470

FOR RELEASE Sunday, December 1, 1934, or any time during that week for the broadcast Saturday night, December 8.

In cooperation with the Museum of Modern Art, the American Federation of Arts announces the tenth of its new series of "Art in America" programs, to be broadcast by the National Broadcasting Company over Station WJZ and national network, Saturday, December 8, from 8:00 to 8:20 P.M., Eastern Standard Time. The program will be in dialogue, from material prepared by Holger Cahill, noted art critic and director. The subject will be "The Impact of Modern Art."

From the middle of February to the middle of March, 1913, the Armory of the 69th Regiment in New York was the scene of an exhibition of revolutionary importance to American art. It was sponsored by The Association of American Painters and Sculptors and was called the International Exhibition of Modern Art, but it is usually referred to simply as the "Armory Show." It introduced modern art to the American public and showed works of the most radical modern European and American artists as well as paintings by artists who were forerunners of the movement.

The radio program Saturday night will include a discussion of the conditions in art circles in this country that brought about the Armory Show and the influence of the Show on American artists and public. Most critics and artists greeted the exhibition with ridicule and abuse. The public in general considered it something to laugh at, but to a large group of younger artists it was the rallying cry of a living, vigorous art in open battle against the stereotyped studio art of the academies. The Show aroused excited controversy and discussion. It not only introduced modern art to the American public but it stirred the public out of its apathetic indifference to art to a lively interest in it.

The "Art in America" programs broadcast every Saturday night from October 6 to January 26 are a continuation of the series initiated by the General Federation of Women's Clubs and made possible through the cooperation of the Carnegie Corporation of New York, the American Federation of Arts, the National Advisory Council on Radio in Education, The National Broadcasting Company, The Metropolitan Museum of Art, The Art Institute of Chicago and the Museum of Modern Art.

THE MUSEUM OF MODERN ART
11 WEST 53RD STREET, NEW YORK
TELEPHONE: CIRCLE 7-7470

FOR RELEASE Sunday, December 9, 1934, or any time during that week for the broadcast Saturday night, December 15

In cooperation with the Museum of Modern Art, the American Federation of Arts announces the eleventh of its new series of "Art in America" programs to be broadcast by the National Broadcasting Company over Station WJZ and national network Saturday, December 15, from 8:00 to 8:20 P. M. Eastern Standard Time. The program will be in dialogue, from material prepared by Holger Cahill, noted art critic and director. The subject will be "The Contemporary American world in Painting."

It is twenty-one years since the Armory Show of 1913. For a time after that epoch-making event the most advanced American painters concerned themselves primarily with technical problems of form and composition. Now, however, the emphasis in American painting is upon social and national expression. Subject and "human interest" have definitely been reinstated in art. This is shown not only in easel painting but also in murals and in American prints, which give a fresh and vital interpretation of life as it is lived in this country. There are fewer studio subjects and still life paintings. There are more portraits, figures in action and crowd scenes. Every aspect of the American scene is reflected: cities with their medley of architectural styles, skyscrapers, gasoline tanks, subways, crowds in the street, the great harbors, interiors of homes of every social class, prairie farms, city apartments, mountaineer cabins, factories, mines, grain elevators, wheat fields, sports, politics, and a hundred other subjects.

The American scene is further concentrated upon in its regional aspects. Artists no longer feel it essential to go to New York or abroad to paint good pictures. Many of them are staying at home and developing their talents by exploring the artistic

possibilities of the part of the country in which they live. For this reason a number of regional centers have become important in the art life of America today. In addition to New York, these art capitals are Chicago, Cleveland, Philadelphia, Detroit, Dallas, Santa Fe, San Francisco, Los Angeles, Seattle, Denver, St. Louis, Kansas City, Minneapolis, Buffalo, Pittsburgh, Atlanta, Baltimore, Boston, and New Orleans.

The "Art in America" programs broadcast every Saturday night from October 6 to January 26 are a continuation of the series initiated by the General Federation of Women's Clubs and made possible through the cooperation of the Carnegie Corporation of New York, the American Federation of Arts, the National Advisory Council on Radio in Education, The National Broadcasting Company, The Metropolitan Museum of Art, The Art Institute of Chicago and the Museum of Modern Art.

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

TELEPHONE: CIRCLE 7-7470

No.6 - 2-1-35 FOR IMMEDIATE RELEASE

CALIFORNIA, OREGON, WASHINGTON, MONTANA, and
ARIZONA NEWSPAPERS PLEASE NOTE

In cooperation with the Museum of Modern Art, the American Federation of Arts announces that the seventeen programs of the Art in America series which were broadcast by the National Broadcasting Company over Station WJZ and network every Saturday night from October 6, 1934, to January 26, 1935, will be rebroadcast on the Pacific Coast from Station KPO in San Francisco, beginning Friday, February 15, from 3:45 to 4:00 P.M. (Pacific Standard Time) and continuing weekly at the same hour for seventeen weeks. The NBC orange network will be used for the rebroadcast and the programs will be available to stations in San Francisco, Los Angeles and San Diego, California; Portland, Oregon; Seattle and Spokane, Washington; Butte and Billings, Montana; and Phoenix, Arizona.

The second Art in America series broadcast in the East, which came to a close January 26, was a continuation of the art talks in dialogue form initiated February 1934 by the General Federation of Women's Clubs through its Art Division, of which Mrs. Henry B. Ness, of Ames, Iowa, is Chairman. The first series, from February to May 1934, was broadcast from coast to coast, and aroused much enthusiasm. The second series was broadcast only east of Denver but in spite of that fact the response to these programs was quadrupled. It is because of demands and urgent requests from clubwomen, art organizations and museums in the western states, that the second series will be rebroadcast on the Coast. It will deal with art and artists in America from the Civil War to the present day.

The Pacific Coast broadcast will be given under the auspices of the California Palace of the Legion of Honor and the De Young Museum of San Francisco. It is endorsed by leading art galleries, associations and museums throughout the country, and has been made possible through the cooperation of the Carnegie Corporation of New York, the National Advisory Council on Radio in Education, the American Federation of Arts, the Metropolitan Museum of Art, the Art Institute of Chicago, the Museum of Modern Art, the General Federation of Women's Clubs, and the National Broadcasting Company.

THE MUSEUM OF MODERN ART
11 WEST 53RD STREET, NEW YORK
TELEPHONE: CIRCLE 7-7470

FOR RELEASE Sunday, December 16, 1934, or any time during that week for the broadcast Saturday night, December 22

In cooperation with The Museum of Modern Art, the American Federation of Arts announces the twelfth of its new series of "Art in America" programs to be broadcast by the National Broadcasting Company over Station WJZ and national network Saturday, December 22, from 8:00 to 8:20 P.M., Eastern Standard Time. The subject of the program will be "The Modern Room." It will inaugurate a series of three broadcasts which will describe the application of the principles of modern architecture to a living room, a house, and a city. The program Saturday night, December 22, will be given in dramatic form from material prepared by Philip Johnson, Chairman of the Architecture Department of The Museum of Modern Art.

Modern interior architecture, decoration, and the design and arrangement of furniture are characterized by simplicity and governed by utility. These principles of simplicity and usefulness create an effect very different from the fantastic aberration of style known as "modernistic." It is unfortunate that the word "modern" should have become loosely identified with the term "modernistic." Instead of zig-zags and tortured angles or an accumulation of bizarre furniture and objects, the genuinely modern room gives an impression of space and lightness. Its simplicity presents a perfect setting to enhance the beauty and vitality of plants and flowers, works of art, bright-colored book-bindings and other necessary natural objects. Even people seem more alive and colorful against a simple setting. The idea of the room as a decorator's box to be prettified is passing. The modern room fulfills its purpose as a background for modern living.

The "Art in America" programs broadcast every Saturday night from October 6 to January 26 are a continuation of the series initiated by the General Federation of Women's Clubs and made possible through the cooperation of the Carnegie Corporation of New York, the American Federation of Arts, the National Advisory Council on Radio in Education, the National Broadcasting Company, the Metropolitan Museum of Art, the Art Institute of Chicago and The Museum of Modern Art.

THE MUSEUM OF MODERN ART
11 WEST 53RD STREET, NEW YORK
TELEPHONE: CIRCLE 7-7470

FOR RELEASE Sunday, December 23, 1934,
or any time during that week for the
broadcast Saturday night, December 29

In cooperation with the Museum of Modern Art, the American Federation of Arts announces the thirteenth of its new series of "Art in America" programs to be broadcast by the National Broadcasting Company over Station WJZ and national network Saturday, December 29, from 8:00 to 8:20 P.M., Eastern Standard Time. The program will be given in dramatic form from material prepared by Philip Johnson, Chairman of the Architecture Department of the Museum of Modern Art. The subject will be "The Modern House."

To the primary housing needs of shelter and protection, civilization has added a host of lesser requirements. Houses have evolved accordingly. Within the past few decades structural advances have been so remarkable and revolutionary that our entire concept of house building must change to keep pace with the times and to utilize modern improvements. Most houses, even today, are still being built from the outside in. An exterior style--Georgian, Colonial, California-Spanish and variations or combinations of these or other styles--is decided upon. The interior arrangement of the house must then be planned to conform with the exterior arrangement.

The genuinely modern house is built from the inside out. No exterior pattern is decided upon; the outward shape and design is determined by the inner arrangement of rooms and by the needs and desires of the persons who will live in the house. This principle of functionalism applied to house-building upsets many traditional ideas of home architecture but it results in dwellings far more convenient and comfortable and that have a new clean beauty of line and balance.

The "Art in America" programs broadcast every Saturday night from October 6 to January 26 are a continuation of the series initiated by the General Federation of Women's Clubs and made possible through the cooperation of the Carnegie Corporation of New York, the American Federation of Arts, the National Advisory Council on Radio in Education, the National Broadcasting Company, the Metropolitan Museum of Art, the Art Institute of Chicago and The Museum of Modern Art.

practical triumph. Industrial art is bringing a new sense of beauty into American life.

The "Art in America" programs broadcast every Saturday night from October 6 to January 26 are a continuation of the series initiated by the General Federation of Women's Clubs and made possible through the cooperation of the Carnegie Corporation of New York, the American Federation of Arts, the National Advisory Council on Radio in Education, the National Broadcasting Company, the Metropolitan Museum of Art, the Art Institute of Chicago and The Museum of Modern Art.

THE MUSEUM OF MODERN ART
11 WEST 53RD STREET, NEW YORK
TELEPHONE: CIRCLE 7-7470

FOR RELEASE Sunday, December 30, 1934,
or any time during that week for the
broadcast Saturday night, January 5

In cooperation with the Museum of Modern Art, the American Federation of Arts announces the fourteenth of its new series of "Art in America" programs to be broadcast by the National Broadcasting Company over Station WJZ and national network Saturday, January 5, from 8:00 to 8:20 P.M. Eastern Standard Time. The program will be given in dramatic form from material prepared by Catherine Bauer, Executive Secretary of the Labor Housing Conference and author of the recently published book "Modern Housing." The subject will be "The Modern City."

The speakers on the program will, in effect, take an airplane trip over Greater New York and will discuss its various sections in relation to housing and city planning. They will fly over the super-slums of America--Park Avenue--where wealthy people live in new, fine apartmen that are often as lacking in light and air as the crowded tenements of the lower east side. Near Brooklyn Bridge they will look down on a "dead spot" of New York, one of those congested sections of old-law tenement houses that drain the life of the city because they are fire hazards and breeding grounds for crime and disease.

They will fly over a section of Queens where land is cheap and conditions ideal for building the finest model apartments to rent for no more than tumble-down tenements on Manhattan Island. Yet the section is only a few minutes distant, by subway, from the principal business and theatre districts of New York. The two travelers in the plane will then pass over ugly, wasteful suburban developments of the boom era that promised a man the security of a home and left him with manifold mortgages and heavy taxes. They will end their sight-seeing trip over Philadelphia, where they will look down on the finest and most progressive housing development now being built in this country.

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put it into the vaudeville theatre, and then into its own show house, the movie palace. The public was first to recognize the genius of Griffith and demand more pictures directed by him. The public, uninfluenced by publicity campaigns, crowned Charlie Chaplin and Mary Pickford--an unknown actor and actress, nameless on the early programs--and made them king and queen of the movies. And it is the public, today, that will decide whether or not the motion picture shall be merely a combination of others arts or shall develop fully its own art form.

The "Art in America" programs broadcast every Saturday night from October 6 to January 26 are a continuation of the series initiated by the General Federation of Women's Clubs and made possible through the cooperation of the Carnegie Corporation of New York, the American Federation of Arts, the National Advisory Council on Radio in Education, the National Broadcasting Company, the Metropolitan Museum of Art, the Art Institute of Chicago and The Museum of Modern Art.

THE MUSEUM OF MODERN ART
11 WEST 53RD STREET, NEW YORK
TELEPHONE: CIRCLE 7-7470

FOR RELEASE Sunday, January 6, 1935,
or any time during that week for the
broadcast Saturday night, January 12

In cooperation with the Museum of Modern Art, The American Federation of Arts announces the fifteenth of its new series of "Art in America" programs to be broadcast by the National Broadcasting Company over Station WJZ and national network Saturday, January 12, from 8:00 to 8:20 P.M. Eastern Standard Time. The program will be given in dialogue from material prepared by Lincoln Kirstein, editor and author. The subject will be "Photography in the United States."

Photography at its best today is a combination of technical invention and creative talent. The development of modern photographic apparatus came about through a series of discoveries in chemistry and optics. At first it was considered simply a technical aid to painters and artisans, but as it developed through progressive chemical research it began to assume the importance of an independent craft.

As it increased in importance as a separate medium a conflict of opinions arose as to whether photography were an art or a science. Some painters whose aim was the exact reproduction of nature were alarmed by the greater accuracy and facility of photography; others welcomed it as a new means of artistic expression that could never displace any other form of art but would gradually develop its own artistic possibilities.

In the dialogue Saturday night the speakers will discuss the development of photography in this country from the Civil War, magnificently recorded by the camera of Matthew B. Brady, to present-day masters of the camera: Stieglitz, Steichen, Sheeler, Weston, Abbott, Evans, Steiner, and Bourke-White,

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THE MUSEUM OF MODERN ART
11 WEST 53RD STREET, NEW YORK
TELEPHONE: CIRCLE 7-7470

FOR RELEASE Sunday, January 13, 1935,
or any time during that week for the
broadcast Saturday night, January 19

In cooperation with the Museum of Modern Art, the American Federation of Arts announces the sixteenth of its new series of "Art in erica" programs to be broadcast by the National Broadcasting Company ver Station WJZ and national network Saturday, January 19, from 8:00 to 8:20 P.M. Eastern Standard Time. The subject of the program will be "The Motion Picture." It will be given in dialogue form from material prepared by Iris Barry, motion picture critic of The Bulletin of The Museum of Modern Art and member of the Exceptional Photoplays Committee of the National Board of Review. Miss Barry was formerly motion picture critic of the London Daily Mail and the Spectator.

The motion picture combines several arts but considered visually it is properly included in a series of art talks on painting, sculpture, architecture, and still photography. Born in our own time and country, it lacks the sanctity of the ages and even today is often dismissed contemptuously as a low form of commercial entertainment for the masses. But with the advent of David Wark Griffith and Charles Spencer Chaplin, discriminating people began to recognize it as a distinct art form. These two men were the first great artists of the motion picture. Griffiths recognized it as an entirely new medium and where others had tried to transfer the stage bodily to the screen, he translated drama in terms of the screen. He was first to make the fade-out, dissolve, close-up, and other devices part of motion picture technique. His greatness lies in the fact that every development, invention and idea he brought to the screen belonged to that particular art and to no other. Similarly, Charlie Chaplin's genius is essentially that of the motion picture. He created a tragi-comic character that has never been equalled in its power to sway an audience, and that can live nowhere but on the screen. His projection of the little man against the big world struck a universal chord.

The part the public has played in the development of this new art will be discussed in the dialogue Saturday night. It was public mand that took the motion picture out of its cradle, the peep-show,

put it into the vaudeville theatre, and then into its own show house, the movie palace. The public was first to recognize the genius of Griffith and demand more pictures directed by him. The public, uninfluenced by publicity campaigns, crowned Charlie Chaplin and Mary Pickford--an unknown actor and actress, nameless on the early programs--and made them king and queen of the movies. And it is the public, today, that will decide whether or not the motion picture shall be merely a combination of others arts or shall develop fully its own art form.

The "Art in America" programs broadcast every Saturday night from October 6 to January 26 are a continuation of the series initiated by the General Federation of Women's Clubs and made possible through the cooperation of the Carnegie Corporation of New York, the American Federation of Arts, the National Advisory Council on Radio in Education, the National Broadcasting Company, the Metropolitan Museum of Art, the Art Institute of Chicago and The Museum of Modern Art.

THE MUSEUM OF MODERN ART
11 WEST 53RD STREET, NEW YORK
TELEPHONE: CIRCLE 7-7470

FOR RELEASE Sunday, January 21, 1935,
or any time during that week for the
broadcast Saturday night, January 26

In cooperation with The Museum of Modern Art, the American Federation of Arts announces the seventeenth of its new series of "Art in America" programs to be broadcast by the National Broadcasting Company over Station WJZ and national network Saturday, January 26, from 8:00 to 8:20 P.M. Eastern Standard Time. This program will be the last of the series. It will review briefly the subject of industrial art in the United States and will be prepared by Mr. Rene d'Harnoncourt, artist, lecturer and critic, who has directed the entire Art in America series of programs. Mr. d'Harnoncourt is Assistant to Mr. Frederick Allen Whiting, President of the American Federation of Arts.

Until recently the machine age in which we live has been condemned as a destroyer of beauty. When everything was hand-made, the skill and fineness which the worker put into the object under his hands resulted in a genuine art of handicraft. When the machine took over the manufacture of articles, an abortive attempt was made to reproduce by machine the characteristics of handicraft. But what had been beautiful when produced actually by the slow personal method of handwork became ugly and cheap-looking when turned out in mass production. So the machine was condemned for doing what it never should have been required to do.

Within the past few years, however, machine design has come into its own as an original art rather than an imitation of handicraft. Objects for mass production are now designed to bring out fundamental, simple lines, surface of material, weave of texture and all the intrinsically artistic elements of the object manufactured. Instead of applied beauty, the machine is showing us inherent beauty. The underlying aesthetic principles are the same, but today they are adapted to new use in the industrial arts. We are beginning to see that a frying pan, simple and unadorned but a perfection of shining metal in line and surface, may be not only a thing of use but of beauty and therefore an artistic as well as a

practical triumph. Industrial art is bringing a new sense of beauty into American life.

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No.6 - 2-1-35 FOR IMMEDIATE RELEASE

CALIFORNIA, OREGON, WASHINGTON, MONTANA, and
ARIZONA NEWSPAPERS PLEASE NOTE

In cooperation with the Museum of Modern Art, the American Federation of Arts announces that the seventeen programs of the Art in America series which were broadcast by the National Broadcasting Company over Station WJZ and network every Saturday night from October 6, 1934, to January 26, 1935, will be rebroadcast on the Pacific Coast from Station KPO in San Francisco, beginning Friday, February 15, from 3:45 to 4:00 P.M. (Pacific Standard Time) and continuing weekly at the same hour for seventeen weeks. The NBC orange network will be used for the rebroadcast and the programs will be available to stations in San Francisco, Los Angeles and San Diego, California; Portland, Oregon; Seattle and Spokane, Washington; Butte and Billings, Montana; and Phoenix, Arizona.

The second Art in America series broadcast in the East, which came to a close January 26, was a continuation of the art talks in dialogue form initiated February 1934 by the General Federation of Women's Clubs through its Art Division, of which Mrs. Henry B. Ness, of Ames, Iowa, is Chairman. The first series, from February to May 1934, was broadcast from coast to coast, and aroused much enthusiasm. The second series was broadcast only east of Denver but in spite of that fact the response to these programs was quadrupled. It is because of demands and urgent requests from clubwomen, art organizations and museums in the western states, that the second series will be rebroadcast on the Coast. It will deal with art and artists in America from the Civil War to the present day.

The Pacific Coast broadcast will be given under the auspices of the California Palace of the Legion of Honor and the De Young Museum of San Francisco. It is endorsed by leading art galleries, associations and museums throughout the country, and has been made possible through the cooperation of the Carnegie Corporation of New York, the National Advisory Council on Radio in Education, the American Federation of Arts, the Metropolitan Museum of Art, the Art Institute of Chicago, the Museum of Modern Art, the General Federation of Women's Clubs, and the National Broadcasting Company.