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E.C.
For your files. (Note in 4th of
letter that Designing a Stage
Setting is mentioned as being
discontinued). These were sent
out the beginning of the week.

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

June 12, 1944

ating exhibitions
. Some of the most
catalog have now

Others are new this season.

We regret that due to wartime restrictions a catalog containing detailed descriptions of these exhibitions will not be available until fall. However, we shall be happy to furnish complete information about those exhibitions on the list in which you are interested for your coming season.

We should like also to call your attention to the enclosed list of SLIDE TALKS, which should provide stimulating new material for classroom as well as adult lectures on the modern arts.

Our blue catalog for 1943-44 describes smaller exhibitions, for rental or purchase, and other educational services which will be continued with the following exception: DESIGNING A STAGE SETTING will not be offered. Three new teaching portfolios will be added, on Design and Color, on Architecture, and on Sculpture.

If you do not have the above catalogs, please let us know and we shall send them to you promptly. Announcements of new exhibitions, as they are prepared, will be mailed to you during the year.

We look forward to discussing with you your plans for the 1944-45 season.

Sincerely yours,

Clodie Courter

encs.

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THE MUSEUM OF MODERN ART
NEW YORK 19

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

DEPARTMENT OF CIRCULATING EXHIBITIONS
AND EDUCATIONAL SERVICES
ELODIE COURTER, DIRECTOR
VICTOR D'AMICO, EDUCATIONAL SUPERVISOR

June 12, 1944

Enclosed you will find a list of our larger circulating exhibitions to be offered for rental during the 1944-45 season. Some of the most popular of the major shows described in our yellow catalog have now been revised to accommodate institutions with limited gallery space. Others are new this season.

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THE MUSEUM OF MODERN ART NEW YORK

DO YOU KNOW ABOUT OUR SLIDE TALKS?

A new service - each set includes approximately 40 slides and text to be read as the slides are projected or used as notes for subsequent talks by the lecturer. Individual check lists will be sent on request. Address Department of Circulating Exhibitions and Educational Services, Museum of Modern Art, 11 West 53 Street, New York 19, New York.

Now available:

<u>Title</u>	<u>Type of Slide, Size</u>	<u>Weekly Rental</u>	<u>Purchase Price for Set</u>
WHAT IS MODERN PAINTING?	Kodachrome 3 1/4 x 4"	\$7.50	\$75
WHAT IS MODERN SCULPTURE?	Black-white 2 x 2"; 3 1/4 x 4"	\$5	\$55
WAR POSTERS OF WORLD WAR II	Kodachrome 2 x 2"	\$7.50	\$75
RUSSIAN WAR POSTERS	Kodachrome 2 x 2"	\$7.50	\$75
* A CENTURY OF PHOTOGRAPHY	Black-white 3 1/4 x 4"	\$5	\$55
* MODERN SCHOOL ARCHITECTURE	Black-white 3 1/4 x 4"	\$5	\$55
BRAZIL BUILDS (80 slides)	Kodachrome 2 x 2"	\$10	--

* will be made in 2 x 2" size on request.

In preparation:

WHAT IS MODERN ARCHITECTURE? (Black-white) UNDERSTANDING CHILDREN'S ART (Kodachrome)

* Russian Children's War Pictures	" "	\$15
* Artists' Training Aids for the Navy	" "	\$50

PAINTING

Romantic Painting in America	4 weeks: \$300
Paintings from Latin America (revised edition)	3 weeks: \$100
Fifteen Latin American Painters	" " \$25
Rivera, Orozco, Siqueiros	" " \$45
Twelve Contemporary Painters	" " \$50
The Art of Australia	One way transportation only
Modern Painters of Brazil	3 weeks: \$30
Cuban Painting Today	4 weeks: \$100
* Watercolors and Drawings by Six Cuban Painters	3 " \$40

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MUSEUM OF MODERN ART, 11 WEST 53 STREET, NEW YORK 19, NEW YORK
CIRCULATING EXHIBITIONS FOR MUSEUMS, COLLEGES AND UNIVERSITIES, 1944-1945.

These exhibitions will be described in detail in our forthcoming catalog to be published during the summer. In the meantime information pertaining to any particular exhibition may be obtained from the DEPARTMENT OF CIRCULATING EXHIBITIONS AND EDUCATIONAL SERVICES. (* indicates those new exhibitions for which fees are approximate)

WARTIME EXHIBITIONS

Rental fee

Airways to Peace (revised edition)	3 weeks: \$100
YANK Illustrates the War	" " \$35
The Arts in Therapy	" " \$40
The People of Bali	" " \$45
War Posters and Cartoons of the USSR	" " \$25
Posters of the United Nations	" " \$25
War Posters Today	" " \$25
Marines Under Fire	" " \$30
Chinese Children Picture the War	" " \$10
* Russian Children's War Pictures	" " \$15
* Artists' Training Aids for the Navy	" " \$50

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Paintings from Latin America (revised edition)	3 weeks: \$100
Fifteen Latin American Painters	" " \$25
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PAINTING (CONTINUED)Rental fee

* Modern Drawings (19th and 20th Century Artists)	4 weeks: \$250
* Twenty 20th Century Drawings (smaller edition)	3 weeks: \$30
* American Battle Painting (in collaboration with the National Gallery, Washington)	to be announced later
* Hartley and Feininger (one man shows) scheduled together:	4 weeks: \$150 each " " \$300
* Mystery Pictures	3 weeks: \$35
* The Great Abstractionists	" " \$40
* Seven American Painters	" " \$75
* Six American Watercolorists	" " \$60

ARCHITECTURE

Modern Architecture for the Modern School	3 weeks: \$40
Brazil Builds	" " \$75
Smaller edition for schools and colleges	" " \$40
A Survey of Housing in Europe and America	" " \$25
Regional Building in the United States	" " \$35
* Built in the USA	" " \$100
* A New American Architecture Emerges	" " \$50
* Towards Rational Building	" " \$40
* The Lesson of War Housing	" " \$60

INDUSTRIAL DESIGN

What is Good Design (useful objects)	3 weeks: \$40
* Design for Use (Section of 15th Anniversary Exhibition)	to be announced later

PHOTOGRAPHY

The American Snapshot	3 weeks: \$45
A Century of Photography	" " \$20
Action Photography	" " \$50

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-3-

PHOTOGRAPHY (CONTINUED)Rental fee

Masters of Photography

3 weeks: \$15

A Hundred Years of Portrait Photography

" " \$25

* Born Free and Equal (Photographs by Ansel Adams of
Japanese-Americans)

" " \$40

GRAPHIC ARTS

* New Directions in Gravure (William Hayter and Studio 17)

3 weeks: \$75

* Silk Screen Artists

" " \$30

* Wood Block Prints in Color (David Smith, Louis Schanker,
Werner Drewes)

" " \$35

Graphic Arts of Mexico and Argentina

" " \$25

DANCE AND THEATRE DESIGN

* Contemporary Stage and Costume Drawings

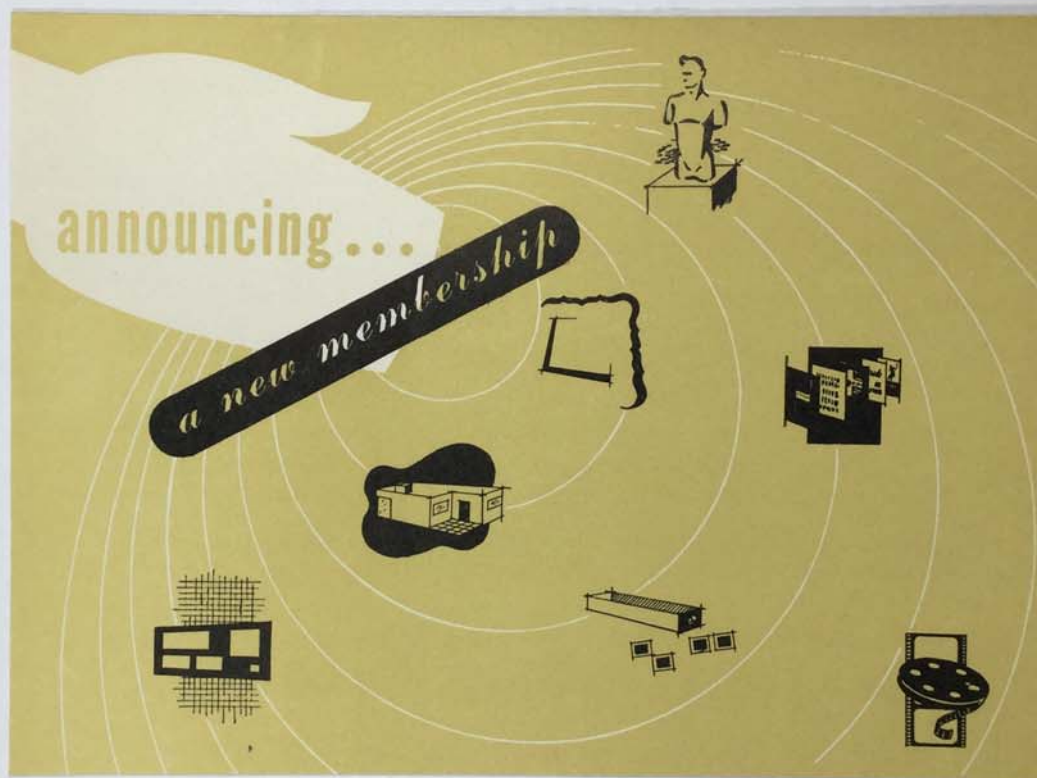
3 weeks: \$100

* From Sketch to Stage (Drama, Ballet, Musical, Opera)

" " \$35

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Because of their vast popularity, circulating exhibitions, portfolios, slides and slide talks, illustrated publications, and prints are now being produced in larger quantities and therefore at lower cost.

Recently the Board of Trustees established a new *participating membership classification* in recognition of the increasing interest shown in these visual materials available for circulation.

• • •

This new classification is **GROUP MEMBERSHIP**

Its cost **\$15 PER INSTITUTION, YEARLY**

Its advantage **25% REDUCTION ON PUBLICATIONS AND PRINTS**

ALL THE PRIVILEGES OF INDIVIDUAL MEMBERSHIP

PLUS

**10% REDUCTION ON RENTAL OR PURCHASE OF EXHIBITIONS,
SLIDE TALKS, FILMS, PHOTOGRAPHS**

If these educational services interest you,
please return this form

MUSEUM OF MODERN ART
11 West 53 Street
New York 19, New York

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(Date)

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(Representative to whom material is to be sent)

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(Organization)

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(Address)

I am enclosing check for \$15. (payable to Museum of Modern Art)

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Recent publications
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 10% reduction on purchase and rental fees available only through Group Membership. (regular prices shown)

This new
RENTALS
TEACHING PORTFOLIOS. Classroom teaching units of photographs, color reproductions and text on 30x40 inch panels. Rental, 3 weeks, \$2 a unit.
EXHIBITIONS UNDER \$100. Annual exhibitions of painting, sculpture, architecture, industrial design, photography, graphic arts and posters. Rental, 3 weeks, from \$5.
SLIDE TALKS. Black and white and kodachrome slides in two standard sizes, accompanied by text to be used as notes or read by lecturer. Surveys of modern painting, sculpture, photography, posters, architecture, camouflage, for secondary schools, college or club audiences. Rental, 1 week, \$5, \$7.50, \$10.

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FILM PROGRAMS. More than 100 two-hour programs of outstanding American and foreign films from 1895 to the present. Rental, \$15 for 16mm. film; \$30 for 35mm. Many documentary films from \$1.50 per reel. Further reductions for second and third day showings.

PURCHASE
EXHIBITIONS. Small shows of ten to fifteen panels with photographs, drawings and text reproduced in quantity by an accurate gravure process, for continual classroom or community use. From \$25 to \$60.
SLIDE TALKS. Sets of 40 to 50 slides, black and white, and kodachrome in two standard sizes accompanied by mimeographed text, from \$35 to \$55.
SLIDES. 7000 slides from the Museum library on modern painting, sculpture, graphic arts, architecture, industrial design, the dance, films and photography. Two standard sizes 50¢ each (black and white); 85¢ and \$1.50 (kodachrome). Price reduction only on orders of 50 or more.
PHOTOGRAPHS. 8x10" glossy prints of paintings and sculpture in the Museum's Collection and a selection of material on the arts shown in its extensive exhibitions. 50¢ and 75¢ each on orders of \$10 or more.

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Because of the limited space available for the publication of art materials, the Museum has decided to limit the number of publications it can accept for publication.

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This new publication will be published monthly, October to June.

SUBSCRIPTION TO THE NEW YORK ART CALENDAR
(Guide to current exhibitions in the New York region published monthly, October to June)

and

25% reduction on purchase price of

ALL PUBLICATIONS AND

ALL COLOR REPRODUCTIONS PUBLISHED BY THE MUSEUM

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INVITATIONS TO ALL PRIVATE OPENINGS OF MUSEUM EXHIBITIONS

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ANNUAL ADMISSION PASS TO THE MUSEUM
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USE OF THE MUSEUM LIBRARY

(Representative)

USE OF THE MEMBERS' PENTHOUSE CLUBROOMS
(Lunch and tea served daily)

(Organization)

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— President Franklin D. Roosevelt
At the dedication of the new building of
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Recently the Board of Trustees established a new *participating membership classification* in recognition of the increasing interest shown in these visual materials available for circulation.

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This new classification is **GROUP MEMBERSHIP**

Its cost **\$15 PER INSTITUTION, YEARLY**

Its advantage **25% REDUCTION ON PUBLICATIONS AND PRINTS**

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11 West
New York

EXHIBITIONS: Small shows of ten to fifteen panels with photographs, drawings and text reproduced in quantity by an accurate gravure process, for continual classroom or community use. From \$25 to \$60.

SLIDE TALKS: Sets of 40 to 50 slides, black and white, and kodachrome in two standard sizes accompanied by mimeographed text, from \$35 to \$55.

SLIDES: 7000 slides from the Museum library on modern painting, sculpture, graphic arts, architecture, industrial design, the dance, films and photography. Two standard sizes 50¢ each (black and white); 85¢ and \$1.50 (kodachrome). Price reduction only on orders of 50 or more.

(Representative)

PHOTOGRAPHS: 8x10" glossy prints of paintings and sculpture in the Museum's Collection and a selection of material on the arts shown in its extensive exhibitions. 50¢ and 75¢ each on orders of \$10 or more.

(Organization)

(over)

(Address)

I am enclosing check for \$15. (payable to Museum of Modern Art)

- ☐ Wish information regarding rental of.....
- ☐ Wish information regarding purchase of.....
- ☐ Wish catalogs or lists of.....

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"These traveling exhibits will extend the perspective of the general public . . . will make all of our people increasingly aware of the enormous importance of contemporary industrial design, architecture, . . . photography, the printed book, the illustration, the advertisement, the poster, the theatre and the moving picture. Thus a nation-wide public will receive a demonstration of the force and scope of all these branches of the visual arts."

— President Franklin D. Roosevelt
At the dedication of the new building of
the Museum of Modern Art.

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44-45

GROUP MEMBERSHIP announcement
mailed to 4902 addressees

first week of April, 1944

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

June , 1944

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Others are new this season.

We regret that due to wartime restrictions a catalog containing detailed descriptions of these exhibitions will not be available until fall. However, we shall be happy to furnish complete information about those exhibitions on the list in which you are interested for your coming season.

We should like also to call your attention to the enclosed list of SLIDE TALES, which should provide stimulating new material for classroom as well as adult lectures on the modern arts.

Our blue catalog for 1943-44 describes smaller exhibitions, for rental or purchase, and other educational services which will be continued with the following exception: DESIGNING A STAGE SETTING will not be offered. Three new teaching portfolios will be added, on Design and Color, on Architecture, and on Sculpture.

If you do not have the above catalogs, please let us know and we shall send them to you promptly. Announcements of new exhibitions, as they are prepared, will be mailed to you during the year.

We look forward to discussing with you your plans for the 1944-45 season.

Sincerely yours,

Wodis Courter

encs.

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THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

DEPARTMENT OF CIRCULATING EXHIBITIONS
AND EDUCATIONAL SERVICES
ELODIE COURTER, DIRECTOR
VICTOR D'AMICO, EDUCATIONAL SUPERVISOR

June , 1944

Enclosed you will find a list of our larger circulating exhibitions to be offered for rental during the 1944-45 season. Some of the most popular of the major shows described in our yellow catalog have now been revised to accommodate institutions with limited gallery space. Others are new this season.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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MUSEUM OF MODERN ART, 11 WEST 53 STREET, NEW YORK 19, NEW YORK
CIRCULATING EXHIBITIONS FOR MUSEUMS, COLLEGES AND UNIVERSITIES, 1944-1945.

These exhibitions will be described in detail in our forthcoming catalog to be published during the summer. In the meantime information pertaining to any particular exhibition may be obtained from the DEPARTMENT OF CIRCULATING EXHIBITIONS AND EDUCATIONAL SERVICES. (* indicates those new exhibitions for which fees are approximate)

<u>WARTIME EXHIBITIONS</u>	<u>Rental fee</u>
Airways to Peace (revised edition)	3 weeks: \$100
YANK Illustrates the War	" " \$35
The Arts in Therapy	" " \$40
The People of Bali	" " \$45
War Posters and Cartoons of the USSR	" " \$25
Posters of the United Nations	" " \$25
War Posters Today	" " \$25
Marines Under Fire	" " \$30
Chinese Children Picture the War	" " \$10
* Russian Children's War Pictures	" " \$15
* Artists' Training Aids for the Navy	" " \$50
 <u>PAINTING</u>	
Romantic Painting in America	4 weeks: \$300
Paintings from Latin America (revised edition)	3 weeks: \$100
Fifteen Latin American Painters	" " \$25
Rivera, Orozco, Siqueiros	" " \$45
Twelve Contemporary Painters	" " \$50
The Art of Australia	One way transportation only
Modern Painters of Brazil	3 weeks: \$30
Cuban Painting Today	4 weeks: \$100
* Watercolors and Drawings by Six Cuban Painters	3 " \$40

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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PAINTING (CONTINUED)Rental fee

* Modern Drawings (19th and 20th Century Artists)	4 weeks: \$250
* Twenty 20th Century Drawings (smaller edition)	3 weeks: \$30
* American Battle Painting (in collaboration with the National Gallery, Washington)	to be announced later
* Hartley and Feininger (one man shows) scheduled together:	4 weeks: \$150 each " " \$300
* Mystery Pictures	3 weeks: \$35
* The Great Abstractionists	" " \$40
* Seven American Painters	" " \$75
* Six American Watercolorists	" " \$60

ARCHITECTURE

Modern Architecture for the Modern School	3 weeks: \$40
Brazil Builds	" " \$75
Smaller edition for schools and colleges	" " \$40
A Survey of Housing in Europe and America	" " \$25
Regional Building in the United States	" " \$35
* Built in the USA	" " \$100
* A New American Architecture Emerges	" " \$50
* Towards Rational Building	" " \$40
* The Lesson of War Housing	" " \$60

INDUSTRIAL DESIGN

What is Good Design (useful objects)	3 weeks: \$40
* Design for Use (Section of 15th Anniversary Exhibition)	to be announced later

PHOTOGRAPHY

The American Snapshot	3 weeks: \$45
A Century of Photography	" " \$20
Action Photography	" " \$50

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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PHOTOGRAPHY (CONTINUED)

	<u>Rental fee</u>
Masters of Photography	3 weeks: \$15
A Hundred Years of Portrait Photography	" " \$25
* Born Free and Equal (Photographs by Ansel Adams of Japanese-Americans)	" " \$40

GRAPHIC ARTS

* New Directions in Gravure (William Hayter and Studio 17)	3 weeks: \$75
* Silk Screen Artists	" " \$30
* Wood Block Prints in Color (David Smith, Louis Schanker, Werner Drewes)	" " \$35
Graphic Arts of Mexico and Argentina	" " \$25

DANCE AND THEATRE DESIGN

* Contemporary Stage and Costume Drawings	3 weeks: \$100
* From Sketch to Stage (Drama, Ballet, Musical, Opera)	" " \$35

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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THE MUSEUM OF MODERN ART NEW YORK

DO YOU KNOW ABOUT OUR SLIDE TALKS?

A new service - each set includes approximately 40 slides and text to be read as the slides are projected or used as notes for subsequent talks by the lecturer. Individual check lists will be sent on request. Address Department of Circulating Exhibitions and Educational Services, Museum of Modern Art, 11 West 53 Street, New York 19, New York.

Now available:

<u>Title</u>	<u>Type of Slide, Size</u>	<u>Weekly Rental</u>	<u>Purchase Price for Set</u>
WHAT IS MODERN PAINTING?	Kodachrome $3\frac{1}{4} \times 4"$	\$7.50	\$75
WHAT IS MODERN SCULPTURE?	Black-white $2 \times 2"$; $3\frac{1}{4} \times 4"$	\$5	\$55
WAR POSTERS OF WORLD WAR II	Kodachrome $2 \times 2"$	\$7.50	\$75
RUSSIAN WAR POSTERS	Kodachrome $2 \times 2"$	\$7.50	\$75
* A CENTURY OF PHOTOGRAPHY	Black-white $3\frac{1}{4} \times 4"$	\$5	\$55
* MODERN SCHOOL ARCHITECTURE	Black-white $3\frac{1}{4} \times 4"$	\$5	\$55
BRAZIL BUILDS (80 slides)	Kodachrome $2 \times 2"$	\$10	—

* will be made in $2 \times 2"$ size on request.

In preparation:

WHAT IS MODERN ARCHITECTURE? (Black-white) UNDERSTANDING CHILDREN'S ART (Kodachrome)

available at half price.

6. Teachers of member schools are invited to attend lecture programs by well-known authorities on art and education.

MEMBERSHIP PLAN B - fee \$125 - for schools in New York City and vicinity

1. Each school will receive four exhibitions a year.
2. Each school may send a group of students to the museum for three exhibitions during the year.
3. Each school may send a group of students to the museum for two demonstrations by outstanding artists.
4. Each school receives 100 membership cards which entitle students to admission for a year.
5. Publications (Introductory Series to the Modern Arts) will be available at half price.
6. Teachers of member schools are invited to attend lecture programs by well-known authorities on art and education.

MEMBERSHIP PLAN C - fee \$100 - for schools both in and outside New York City

1. Each school will receive four exhibitions a year.
2. Each school will receive annually without charge three publications in the Introductory Series to the Modern Arts and will receive other publications at reduced prices.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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THE MUSEUM OF MODERN ART

NEW YORK

PART I

The rotating exhibitions and student publications are prepared especially for schools outside the city. A school may avail itself of these services by becoming a member of the project, or by renting each service individually.

Following is a statement of the three classifications of membership and the rotating exhibitions and publications which will be available next year:

MEMBERSHIP PLAN A - fee \$150 - for schools in New York City

1. Each school will receive four exhibitions a year.
2. Each school may send a group of students to the museum for each new exhibition.
3. Each school may send a group of students to the museum for four demonstrations by outstanding artists.
4. Each school receives 200 membership cards which entitle students to admission for a year.
5. Publications (Introductory Series to the Modern Arts) will be available at half price.
6. Teachers of member schools are invited to attend lecture programs by well-known authorities on art and education.

MEMBERSHIP PLAN B - fee \$125 - for schools in New York City and vicinity

1. Each school will receive four exhibitions a year.
2. Each school may send a group of students to the museum for three exhibitions during the year.
3. Each school may send a group of students to the museum for two demonstrations by outstanding artists.
4. Each school receives 100 membership cards which entitle students to admission for a year.
5. Publications (Introductory Series to the Modern Arts) will be available at half price.
6. Teachers of member schools are invited to attend lecture programs by well-known authorities on art and education.

MEMBERSHIP PLAN C - fee \$100 - for schools both in and outside New York City

1. Each school will receive four exhibitions a year.
2. Each school will receive annually without charge three publications in the Introductory Series to the Modern Arts and will receive other publications at reduced prices.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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PUBLICATIONS AVAILABLE ARE:

1. What is Modern Architecture?
2. Shapes of Things (publication on modern industrial art)
3. Designing of a Stage Setting

EXHIBITIONS AVAILABLE ARE:

EC	What is Modern Architecture?, Part A.	fee \$10
	What is Modern Architecture?, Part B.	fee \$10
	Modern Interiors	fee \$25
EC	American Architecture	
	Part 1. Colonial and Early Republic	fee \$12
	Part 2. Pioneers of Modern Architecture: Richardson, Sullivan, Wright	fee \$12
	Part 3. Modern Architecture in America	fee \$12
	fee for 3 sections together	\$30
EC	Housing: Recent development in Europe and America	fee \$20
EC	Evolution of the Skyscraper	fee \$15
	Graphic Arts	fee \$25
	Useful Objects Under \$5.00	fee \$25
	Machine Art	fee \$20
	The Bauhaus - Preliminary Course	fee \$25
	The Shapes of Things	fee \$20
EC	Tricks in Movie Making	fee \$10
EC	Functions of the Camera	fee \$12
prep	Animals in Art <i>& panels, Marc Chagall, Dufy, Braque, Cluysen</i>	fee \$20
	People in Art <i>Thomson, Disney</i>	fee \$20
	Modern Painters	fee \$20
EC	Sources in Modern Art	fee \$25
EC	Abstract Painting	fee \$20
EC	American Watercolors	fee \$15
EC	Paul Cezanne: Comprehensive exhibition of his work	fee \$25
EC	Paul Cezanne: Introduction to the artist	fee \$10
EC	Vincent van Gogh: Comprehensive exhibition of his work	fee \$20
EC	Vincent van Gogh: Introduction to the artist	fee \$8
EC	An Introduction to Modern Painting	fee \$25
	The Modern Poster	fee \$8
	The Modern Pictorial Poster	fee \$8
	Lettering and Arrangement in Poster Design	fee \$8
	The Modern Theater - Stage Designs	fee \$20
	The Modern Theater - Costume Designs	fee \$12
	Original Costume Designs for the Modern Theater	fee \$20
	Designing a Stage Setting	fee \$25

We suggest that you register for next year's project or make reservations for individual services now as our facilities are limited and there is a great demand for them.

*Benjamin
Tubel
B...*

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I.4.2.10

WHAT IS MODERN PAINTING?

The Museum of Modern Art

announces its second exhibition produced in quantity for sale

WHAT IS MODERN PAINTING?

Informative text introduces 31 reproductions in full color and 9 photographs, mounted on 14 panels 29 x 40", showing the important trends in art during the past 75 years: realism . . . impressionism . . . expressionism . . . cubism . . . surrealism . . . magic realism . . . and other phases of modern painting.

Although a source of constant pleasure to old friends, the exhibition will be of especial value to those who are not familiar with contemporary art and may find it puzzling or difficult.

The panels can be displayed easily either one at a time by the lecturer or in sequence as an exhibition for individual study.

A subject of lasting interest, WHAT IS MODERN PAINTING? may be purchased for continued use in schools, colleges, libraries, museums, clubs, and other groups for \$60 (plus mailing).

A limited number of copies are available for rental (\$12.50 for 3 weeks, plus transportation). It is advisable to request a rental copy well in advance so that your order may be scheduled and the exhibition shipped from the nearest point on the itinerary.

A description of the exhibition and a detailed list of the pictures on each panel will be mailed promptly on request.

Elodie Courter, *Director*

Department of Circulating Exhibitions and Educational Services

MUSEUM OF MODERN ART, 11 West 53 Street, New York 19, N. Y.

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\$7.50 per week

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I.4.2.10



What is modern painting?

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I.4.2.10

WHAT IS MODERN PAINTING?

An exhibition produced in quantity, released June, 1944, by the Department of Circulating Exhibitions and Educational Services of the Museum of Modern Art, New York.

The exhibition consists of:

13 colored panels and a title panel, all 29" x 40" in size, containing reproductions in full color of 31 well known modern paintings, photographs of 9 others. Explanatory text on each panel gives information about the artists represented, their points of view, and their outstanding contributions to the development of modern painting.

The exhibition will be useful to:

schools, colleges, libraries, hospitals, clubs, and small galleries. Teachers especially will find it valuable in classroom discussion.

It is available in two forms:

SALE COPY (\$60 plus mailing charges based on weight of 35 lbs.) Available for immediate delivery, Railway Express Collect, from New York City.

RENTAL COPY (\$12.50 for 3 weeks, plus transportation one way, by Railway Express Collect, from previous exhibitor.) Mounted on heavier backing board than the sale copy in order to withstand repeated shipment, this copy weighs 115 lbs. Itineraries are scheduled to keep express charges at a minimum, with preference given to requests in the order they are received. It is advisable to make your request for a rental copy several months in advance of the date it is desired.

Offered in conjunction with this exhibition:

PUBLICATION, What Is Modern Painting? (44 pages; 44 plates), 75¢ per copy also available in punched notebook form, in lots of 10, 25¢ per copy

SLIDE TALK, What Is Modern Painting? (Kodachrome, 3½ x 4"), \$7.50 per week

Prices listed are standard and do not represent reductions made to Museum Group Members.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I.4.2.10

-2-

- TITLE PANEL No pictures
- PANEL 1. VARIETY OF EXPRESSION
 (Text describes some of the totally different ways in which painters interpret our complex modern world.)
 Hopper - House by the Railroad
 Braque - Still Life
 Tanguy - The Witness
- PANEL 2. SELECTING AND ARRANGING FACTS: REALISM
 (Text points out how even the most realistic painters exercise their judgment, express their point of view in painting.)
 Harnett - Old Scraps
 MacIver - Hopscotch
 Shahn - Handball
 Homer - The Croquet Match
- PANEL 3. SELF-TAUGHT ARTISTS
 (The best modern painters were not always trained in art school. This text tells of the careers of some who trained themselves.)
 Kane - Self Portrait
 Pickett - Manchester Valley
 Bombois - Before Entering the Ring
- PANEL 4. LIGHT AND ATMOSPHERE: IMPRESSIONISM
 (Text describes the revolution in painting among artists of an earlier generation who are now the ancestors of our contemporary painters.)
 David - Mlle. Charlotte du Val d'Ognon
 Renoir - Le Moulin de la Galette
 Bonnard - The Breakfast Room
- PANEL 5. ANALYSIS OF FORM AND SPACE
 (Text discusses the problems which concerned two of the greatest pioneers of modern painting, Cézanne and Saurat.)
 Cézanne - Cardplayers
 Saurat - Side Show
- PANEL 6. (Cézanne's position as a great innovator and at the same time a great classicist is described.)
 Cézanne - Pines and Rocks
- PANEL 7. CUBISM AND ABSTRACTION
 (Abstract painting - one of the great phenomena of the 20th century - is not isolated from the past. This text explains how it evolved, partly as a reaction, partly as a direct development.)
 Picasso - Les Femmes d'Alger (O. J. R. M.)
 Arp - Mountain, Table, Anchors, Navel
 Gris - The Chessboard
 Mondrian - Composition in White, Black and Red

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I.4.2.10

-3-

PANEL 8.

COLOR AS DESIGN AND EXPRESSION

(The text explains the expressionists' use of color for its own sake.)

Gauguin - The Spirit of the Dead Watching

Matisse - Coffee

Klee - A Gay Repast

PANEL 9.

THE WORLD TRANSFORMED

(The expressionists may also transform the outer world to suggest a mood. Van Gogh's development of this kind of painting is illustrated by two very different pictures of the same subject.)

Van Gogh - The Starry Night (1888)

Van Gogh - The Starry Night (1889)

Marin - Morse Mountain, Small Point, Maine

Ryder - Moonlight - Marine

PANEL 10.

MYSTERY AND MAGIC

(The ancient, enigmatic, poetic quality of art is illustrated here in its modern terms.)

Rousseau - The Sleeping Gypsy

Burchfield - The Night Wind

Graves - Blind Bird

PANEL 11.

DREAM AND FANTASY

(The text explains the aims of the surrealists, their exploration of the workings and visions of the sub-conscious mind.)

Dali - Gala and the Angelus of Millet

Chirico - Nostalgia of the Infinite

Miro - Person Throwing a Stone at a Bird

Chagall - The Birthday

PANEL 12.

MORAL CRITICISM

SOCIAL CRITICISM

(Other artists are keenly aware of the moral and social implications which painting may convey. These represented here ask you to share their indignation, shame or contempt.)

Rouault - Christ Mocked by Soldiers

Bockmann - Departure

Wood - Daughters of Revolution

Gropper - The Senate

PANEL 13.

THE ARTIST FIGHTS

(As a sequel to the preceding panel the text explains how the artist may use his medium as a weapon with which to fight for a cause.)

Orozco - Zapatistas

Picasso - Guernica

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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-3-

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Ryder - Moonlight - Marine
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Miro - Person Throwing a Stone at a Bird
Chagall - The Birthday
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Beckmann - Departure
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LAYN announcement

mailed 2/21/44 to 3770 addresses
mailed 3/15/44 to 680 addresses

44-45

ganizations for intelligent
the Museum of Modern Art
tion entitled LOOK AT YOUR

) inches, and a title panel
the drawings, photographs,

diagrams, plans, and text point out the inadequacy of haphazard, unplanned building in our present towns and the need for comprehensive planning in the post-war world based on the life of the individual in his community. The illustrations show the requirements for good living available only through a well-planned neighborhood of school, community center, stores, parks, play and traffic space, and industrial buildings, created on open land or by redevelopment in existing towns and cities. Special emphasis is given to the important role of the private citizen in this undertaking.

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THE MUSEUM OF MODERN ART
NEW YORK 19

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

DEPARTMENT OF CIRCULATING EXHIBITIONS
AND EDUCATIONAL SERVICES
ELODIE COURTER, DIRECTOR
VICTOR D'AMICO, EDUCATIONAL SUPERVISOR

February 21, 1944

Repeated requests have been received from educational and civic organizations for intelligent and practical information on community planning. In response to this demand, indicative of the active public interest in such post-war projects, the Museum of Modern Art will have available at the end of this month a number of copies of an exhibition on this subject, entitled LOOK AT YOUR NEIGHBORHOOD. Its scope is unusually wide as the text avoids architectural or planning terms unfamiliar to the average layman.

We are sending you a description in advance, as we feel you will be particularly interested in an exhibition stressing the role of the private citizen in neighborhood planning.

As you will note, the exhibition is for rental or purchase. Your organization may find it more practical to purchase the exhibit for the combined use of schools and clubs and other organizations in your locality.

We shall be glad to send copies of this description to any other groups in your vicinity which you feel should be notified. We should like to get in touch with these groups as soon as possible so that they may have the exhibition at the time most convenient for them.

Sincerely yours,

Elodee Courter

Enc.

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A brief description is attached. If you desire, we shall be glad to send you more detailed information.

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DEPARTMENT OF CIRCULATING EXHIBITIONS
AND EDUCATIONAL SERVICES
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VICTOR D'AMICO, EDUCATIONAL SUPERVISOR

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The exhibition contains twelve panels, each 30 x 40 inches, and a title panel 15 x 30 inches. The original drawings, some in color, photographs and text, accurately reproduced by a special photogravure process, are mounted on heavy cardboard. The panels are packed in cardboard cases ready for shipment. Two hundred copies of this exhibition have been made.

Purchase price: \$45.00, plus mailing charges.

Rental fee: \$8.00 for three weeks, plus transportation charges from the previous city on the itinerary.

Description of Panels

Panel 1. Introductory Panel. This panel is designed to point out the inadequacy of present towns and cities by asking such questions as: Do you spend hours getting to and from your job? Do you worry about your children getting run over? Do you walk miles for your daily shopping or waste time looking for a place to park your car? It emphasizes these points by drawings.

Panel 2. Why Must We Plan? The need for comprehensive planning is indicated by illustrations of overcrowded cities and the chaos resulting in unplanned cities.

Panel 3. Planning. The life of the individual in his community must always be the basis for planning whether the problem be one of a simple town or the complex one of a city or region. Neighborhoods so planned provide the citizen with an incentive to play a responsible part in his community.

Text, photographs and diagram in color.

Panel 4. A Good Neighborhood Has Good Housing. The requirements for good living - sun, space, etc. - which can only be achieved if the dwelling is part of a well planned neighborhood, are illustrated in photographs by the contrast of a well planned neighborhood with a typical haphazard, unplanned neighborhood.

Text, diagram and photographs.

Panel 5. A Good Neighborhood Has a Park. The function of a park as an integral part of a neighborhood is illustrated: as a playground for children, as a place to sit and talk, as a safe pedestrian traffic artery to all sections of the neighborhood, etc.

Diagram in color, text and photographs.

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Panel 6. A Good Neighborhood Has an Elementary School. This panel emphasizes the requirements of an elementary school that is designed for the interests and needs of children, where classrooms are related to the out-of-doors and where shops are provided for the special activities of the modern curriculum. It indicates the desirability of locating the school in the park so that children may walk safely from any house in the neighborhood.

Text and photographs.

Panel 7. A Good Neighborhood Has a Community Center. An adequate community center provides for both individual and group needs of adults such as photography, shop work, drama, sports and forums. The community center may be closely related to the school since many of the facilities of the school are adaptable to adult use. Better still the school itself may be planned to serve also as a community center. Example of a well planned community center, Woodville Housing Project in California.

Illustrated with photographs.

Panel 8. A Good Neighborhood Has a Shopping Center. The desirability of grouping all necessary shops so that they are easily accessible to one another is indicated. Social-commercial features like an outdoor restaurant, theater, bowling alley, may be incorporated in the shopping center to advantage. Such a shopping center is illustrated by the MacLaughlin Heights War Housing Project in Vancouver, British Columbia.

Diagram and photographs of shopping center showing relation to community.

Panel 9. A Good Neighborhood Has Service Shops and Light Industry. The shops which serve the community - tailor's, baker's, etc. - become an integral part of the neighborhood in good planning. Factories, too, may enhance the neighborhood plan if they are simple and dignified in design, clean and quiet. An example may be found in the Johnson & Johnson Ligature Building, New Brunswick, New Jersey. Industrial buildings should always be segregated from the residential area but made easily accessible for the workers. This careful provision for light industry makes for a more complete and varied community than the purely residential "dormitory" suburb.

Variety of shops suggested by photographs of tailor, baker, carpenter, shoemaker. Illustration of Johnson & Johnson Ligature Building.

Panel 10. Good Neighborhoods Can Be Created or Redeveloped. This panel illustrates how good neighborhoods can not only be built from scratch on vacant land in open country or replacing slum areas in cities, but how they may also be created through a gradual redevelopment of city areas retaining as many sound buildings and utilities as possible. The last point is illustrated by a recent project for Philadelphia. Text, drawings, photographs.

Panel 11. Neighborhoods May Stand Alone or Become Part of a Town. This panel shows that neighborhoods may stand alone as rural or suburban villages. When part of a town, they will be grouped around a town center containing all the civic and commercial facilities required by the larger population. Illustrations show several such buildings and the schematic plan of a town. Although such towns are limited in size, they may again form part of a larger urban region with its corresponding industrial, commercial and educational centers; but no matter how large the town or city, the human scale of the small neighborhood will always be preserved.

Panel 12. Planning Now for Postwar Building. This panel symbolizes the extensive building activity anticipated after the war by a large photograph of a workman signaling a steam shovel. A need for planning now toward better living conditions for all should be recognized by every citizen. The realization of this aim depends largely upon the people's initiative through community and civic organizations.

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Form letters mailed to representative groups - museums and colleges - in connection with Trustees decision to discontinue some services of C. Ex.

LETTER #1

July 11, 1944

44-45-

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I am in favor of discontinuing tours of our major painting exhibitions held here each year. When we first offered our exhibitions to other museums some ten years ago there were fewer contemporary exhibitions being held throughout the country. Because of the now widespread practice of loan exhibitions, it has become more and more difficult to persuade owners of the importance of lending their paintings for long periods and to permit showings in cities throughout the country.

I do feel, however, that perhaps we should continue to offer our exhibitions of architecture, photography, industrial design, the dance, etc., since these fields are covered perhaps more often in our program than in the programs of other museums.

As the Trustees will make their decision regarding our program before the end of this month may I ask for your reply by return mail to the enclosed questions? If you have time, a more personal reaction to this letter would of course be greatly appreciated.

Sincerely yours,

Elodie Courter
Director of Circulating Exhibitions

QUESTIONNAIRE #1

1. In your opinion, does the Museum of Modern Art serve your community by making available to you its major painting and sculpture exhibitions?
2. Are you interested in presenting important exhibitions of architecture, industrial design, photography, and the dance?
3. If your answer is no to either or both of these questions, is it because you prefer to prepare your own shows?

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LETTER # 2

July 11, 1944

Dear

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I do feel, however, that perhaps we should continue to offer our exhibitions of architecture, photography, industrial design, the dance, etc., since these fields are covered perhaps more often in our program than in the programs of other museums.

I would also like to ask if the small shows of original paintings from our Collection, from dealers and private collectors, fill any vital need in your program? I have in mind such shows as the groups of paintings from our Collection which we send on tour each year, and the small shows such as the present Twelve Contemporary Painters, Migration of the Negro, Four American Watercolorists, etc. We have, in the past, had so many requests for such exhibitions I felt that they helped to acquaint people in outlying communities with the important exhibitions held at galleries in New York each season as well as with painters which the Museum has chosen to represent in its Collection. Perhaps these prepared shows are no longer necessary either; I'd be very grateful to you for your opinion.

As the Trustees will make their decision regarding our program before the end of the month, may I ask for your reply by return mail to the enclosed questions? If you have time, a more personal reaction to this letter would of course be greatly appreciated.

Sincerely,

Elodie Courter

QUESTIONNAIRE #2

1. In your opinion, does the Museum have any national responsibility to continue the preparation and circulation of smaller original exhibitions of contemporary paintings and sculpture?
2. Are you interested in presenting exhibitions of architecture, industrial design, photography and the dance? (Since first-rate material in these fields is less accessible than painting and sculpture, we might continue to circulate such shows even if painting and sculpture exhibitions were dropped from our program.)

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Letter #3

July 11, 1944

Dear

May I ask for your candid opinion and aid?

The Trustees of the Museum feel that our "educational work" in circulating the Museum shows and specially prepared exhibitions is very costly and perhaps unnecessary part of our present program. They propose to eliminate all exhibitions of original material and to concentrate instead on the publication of small educational exhibitions to be sold to schools and colleges, and to augment our list of publications and color reproductions. In this way we may be of greater service to the institutions in need of authentic teaching material in the contemporary field.

This would mean of course the discontinuance of all the small exhibitions (rental fee from \$25 to \$150) of original painting, sculpture, architecture, industrial design, photography, etc., which have made up the major portion of our offerings for the past six to seven years. When we first started this service of circulating our exhibitions and preparing special shows for colleges and schools, there was little material of similar nature available. Now many institutions prepare their own shows in these fields, and it may be no longer necessary for us to continue this service. The Museum operates this department at considerable loss and it may be wiser for us to place our efforts and funds into new work the results of which will reach a more widespread public than the small exhibitions can ever hope to.

If you have the time, I would of course, greatly appreciate a personal reply. I hesitate to impose on you, however, and would ask only that you give me a brief indication of your reaction to the enclosed questions. As the Trustees will make their decision regarding our program before the end of this month, may I ask for your reply by return mail?

Sincerely yours,

Elodie Courter

QUESTIONNAIRE #2

1. In your opinion does the Museum of Modern Art have any national responsibility to continue to make available to other Museums its major exhibitions of contemporary painting and sculpture?
2. Are you interested ~~am~~ in presenting exhibitions of architecture, industrial design, photography and the dance? Should these be large shows (rental fees \$100-\$500) or smaller, less comprehensive exhibitions (rental fees \$40-\$100)?
3. Would you be inconvenienced in planning your own programs of temporary exhibitions if we were also to discontinue the circulation of small painting and sculpture exhibitions (20-50 paintings, rental fees \$30-\$100)?

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For the duration of the war, exhibitions of sculpture have been suspended because of packing and transportation problems.

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FOREWORD

Usually published in the spring, the annual catalog of exhibitions to be sent on tour is issued later this season so that announcement may be made of developments in the Museum's program which affect this service:

1. By eliminating some of the major Museum exhibitions as too costly and cumbersome for general circulation, the curatorial staff of the Museum will be able to devote a greater portion of its time to the preparation of circulating exhibitions for use in colleges, universities and other museums. These will include exhibitions of painting, prints, architecture, photography, industrial design, crafts, dance and theatre art (see Part I).
2. The preparation of educational services for the college, school or community organization unable to rent or handle original works of art, which was inaugurated last year, will be expanded (see Part II). Small classroom exhibitions, teaching portfolios, slide talks, films and film strips on the contemporary arts will, it is hoped, fill a gap in the need for proper teaching facilities. These materials produced in quantity should bring first-rate and authoritative means of study within the reach of every school or community organization in this or other countries (see Parts III and IV).

This catalog thus incorporates listings of:

- exhibitions for the large or small museum, college or university.....Part I
- exhibitions for the secondary school, hospital, club, library, teachers' college, etc.Part II
- multiple exhibitions, for sale as well as rental, available now and in preparationPart III
- slide talks, publications, teaching portfolios.....Part IV

To new exhibitors it should be made clear that the rental fee is the only expense except that of one-way transportation from the preceding city on the itinerary. To enable the exhibitor to estimate his total costs, the approximate weight of each exhibition when boxed has been added. It is our policy, particularly with the heavier exhibitions, to plan the itinerary from city to city in such a way as to reduce the express cost to a minimum. We therefore suggest that, where transportation charges are a factor, the exhibitor allow us to arrange a rental period in advance convenient from the standpoint of location as well as date.

September, 1944

Elodie Courter, Director

GENERAL INFORMATION

Exhibitions listed under Part I are composed of original material and accompanying text. Part II lists exhibitions containing color reproductions, original prints (silk screen, lithographs, etchings, etc.), photographs, three-dimensional objects (industrial design) together with informative text expertly arranged for the various school and adult audiences.

Display Space

Exhibitions described in Part I require more display space than shows listed in Part II and III which are planned for use in schools, hospitals, clubs, and small galleries. Running footage, meaning the linear wall space, is estimated for each show.

Requirements for Exhibition

The exhibitor must sign a contract accepting terms given by the Museum of Modern Art. These (in the case of exhibitions listed under Part I) concern adequate fire protection, packing facilities, reasonable protection against theft, care in handling material and (in all cases) agreement to follow directions for packing, handling, installing, publicity and insurance which the Museum sends each exhibitor.

Publicity

In most cases the Museum supplies releases and photographs for publicity use. Exhibitors are requested in signing the contract to give credit to the Museum for organizing the exhibition in all publicity releases, invitations, announcements.

Insurance

The Museum insures all material included in its traveling exhibitions. Exhibitors are expected to cooperate in handling material and are requested to give reports on the condition of exhibits when received.

Rental Fees

Only a portion of the expense of an exhibition is represented in the rental charge; curatorial work, assembling and dispersing costs as well as overhead expenses are not reflected in the fees. The prices quoted do not include reductions to Group Members.

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Total Cost

Express charges from the preceding city on the itinerary must be added to the rental fee indicated for each exhibition. The rental fees quoted represent all other costs, including insurance. To indicate further the size of an exhibition, approximate weight of the boxes is given.

Bookings

Requests for exhibitions will be granted in order of application, but the Museum reserves the right to arrange the most efficient schedule in point of time and geographical distribution. Two weeks are allowed between scheduled showings for packing, shipping and re-installation. Because of shipping difficulties due to wartime priorities, the Museum cannot guarantee delivery dates. Exhibitors should communicate with the Museum, however, if shipments do not arrive three days before scheduled opening dates.

Group Membership Discount

A new membership available to educational institutions at \$15 a year allows discounts on purchase or rental fees for exhibitions, slide talks, publications, films, and other services.

The director welcomes any suggestions for exhibitions or ways in which we might improve services. Write for particulars.

Department of Circulating Exhibitions and Educational Services
The Museum of Modern Art
11 West 53 Street
New York 19, New York

PART 1

exhibitions for museums, colleges, universities

WARTIME EXHIBITIONS

War Posters

Reassembled for circulation a second year the exhibition now contains fifty posters from Russia (whose posters are considered the finest and most inspiring of any nation engaged in this war), England, France, the Netherlands, Czechoslovakia, Canada, China, and the United States, including its best group published for distribution in South America. Comparison of the work of various countries is made in informative labels. Posters are grouped together according to types of appeal and means of expression used by various countries for similar problems of propaganda.

Space: 200 running feet

Weight: 100 pounds

Rental fee, 3 weeks: \$25



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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The Arts in Therapy

Long in use for recreational purposes, the arts have become increasingly important in diagnosing and suggesting cures. Through this exhibition, the Museum dedicates its efforts toward showing how art may help in the development of personality of all ages and in the rehabilitation of the handicapped. Newer developments in the therapeutic application of art are introduced along with the already well-known occupational therapy methods.

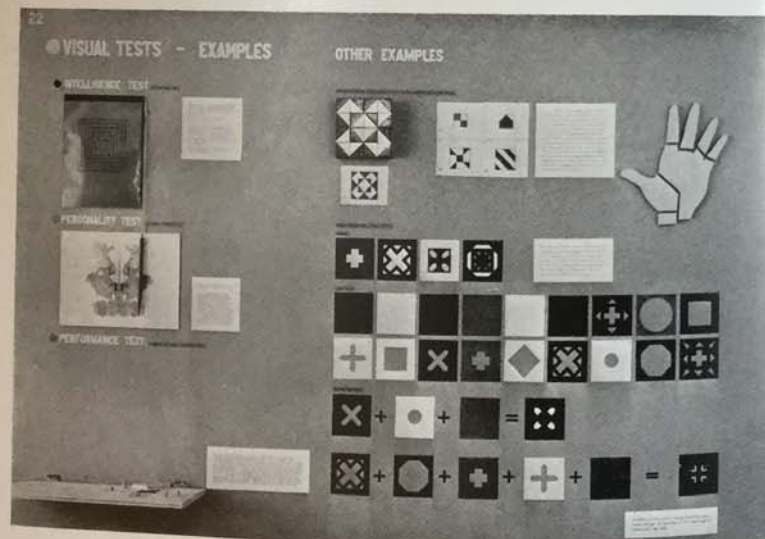
The exhibition has been compiled by specialists in various fields of therapeutic work and therefore gives a cross-section of the application of art for therapeutic purposes covering visual tests, medical analyses of creative work of students and patients, and creative media and the crafts employed in therapy. Of particular value to teachers and students of modern therapy.

The material is mounted on thirteen wallboards and fourteen matted panels. Explanatory text accompanies illustrations.

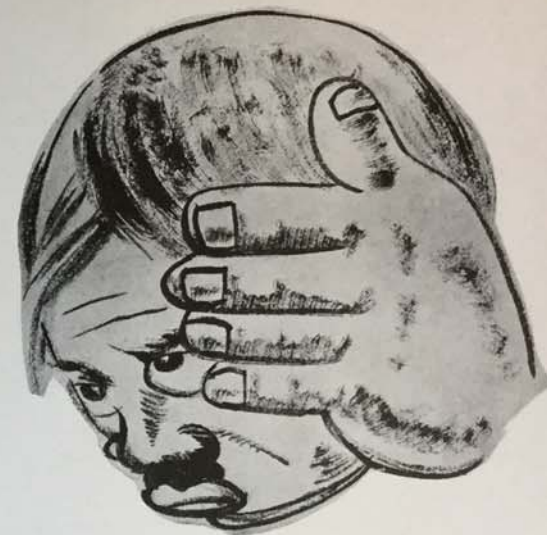
Space: 150 running feet

Weight: 500 pounds

Rental fee, 3 weeks: \$40



Examples of visual tests used in therapy to determine intelligence, personality and performance.



Chinese Children

Picture the War

Fourteen panels of drawings and paintings made by Chinese war orphans between the ages of seven and thirteen in Chengtu experimental schools form one of the most lively and interesting of all the wartime collections. The drawings reflect both Oriental and Occidental techniques and the past is fused with the present in an intermingling of ancient legends with the immediate reactions of these young people to the war and its propaganda.

Enlarged photographs show the children at work; captions translate the Chinese titles and descriptions of their legends. An article by Mai-mai Sze, an artist of reputation in this country and daughter of the former Ambassador to the United States, accompanies the exhibition.

Space: 60 running feet

Weight: 132 pounds

Rental fee, 3 weeks: \$10

Soviet Children's Art

Approximately one hundred paintings and drawings by the school children of many provinces in Russia provide another exhibition showing the spirit and interests of the youth of the United Nations. Works from different geographical and cultural backgrounds have been selected to show interesting contrasts.

This exhibition will be shown in the Young People's Gallery of the Museum in October, 1944. It will be available for circulation later in the season.

Space: 100 running feet

Weight: under 300 pounds

Rental fee, 3 weeks: \$15

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PAINTING AND DRAWING

Romantic Painting in America

A major exhibition of eighty-eight paintings forms a survey of the development of the Romantic tradition in America from 1790 until the present day. Beginning with the proto-Romantics, West and Trumbull, it continues with examples of the work of Cole, Durand, Kensett, Bierstadt, Inness, Blakelock and others. Among the more recent works included are those by Atherton, Austin, Breinin, Burchfield, Carroll, de Martini, Demuth, Dickinson, Hartley, Kantor, Levi, MacIver, Marin, Mattson, Mommer, Pittman, Watkins, Weber, Zerbe.

This exhibition presents the first general survey of a tradition which has been as strong in American painting as the love of fact. Not in any way a definitive collection, the exhibition does however bring to light a long neglected characteristic which has been given new emphasis by the work of contemporary artists.

Space: 450 running feet

Weight: 4833 pounds

Rental fee, 1 month: \$300

Cuban Painting Today

With the exception of Mexico, the work of Cuba's contemporary painters is the most lively and interesting of all Latin American countries. This exhibition of seventy pictures was chosen by the Cuban critic José Gómez Sicre and Alfred H. Barr, Jr. Hailed by New York art critics as an outstanding collection of paintings, watercolors and drawings, the exhibition has been partially sponsored by the Inter-American Office of the National Gallery of Art, thus making possible a wider circulation of these pictures throughout the country.

The majority of the artists represented are in their early thirties and most of the paintings were done in the past three years. The exhibition therefore presents a selection of the young and vigorous modern art of Cuba rather than a comprehensive survey. The variety of subject matter and style and the unfamiliar scenes and customs which many of the paintings celebrate will be as refreshing to the eyes of the American public as the brilliant tropical colors of the Cuban palette.

The painters included are: Acevedo, Cundo Bermúdez, Mario Carreño, Carlos Enríquez, Felipe Orlando, Mariano, Martínez Pedro, Moreno, Amelia Peláez, Ponce and Portocarrero, some of whom were introduced to America through the Museum's exhibition of Latin American art last season. Sixty-six oil paintings, watercolors and drawings are included.

Space: 350 running feet

Weight: 2500 pounds

Rental fee, 1 month: \$100



CARREÑO: *Sugar-cane Cutters*. 1943. Pen and ink wash. Study for large duco panel included in "Cuban Painting Today."

Watercolors and Drawings by Six Cuban Painters

For those galleries with limited exhibition space we have selected a group of thirty watercolors and drawings by the leading contemporary Cuban artists: Amelia Peláez, Portocarrero, Mariano, Bermúdez, Felipe Orlando, and Martínez Pedro.

Several large gouaches are included giving strength and importance to this group of lively and delightful studies.

Space: 100 running feet

Weight: 1200 pounds

Rental fee, 3 weeks: \$40

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Paintings from Latin America in the Museum's Collection

The original exhibition of this title, including more than one hundred paintings, watercolors, and drawings from the most important single collection of contemporary Latin American art in the world, toured the principal museums throughout the country. This year we have reduced the collection to forty outstanding items to accommodate those galleries with limited exhibition space.

This unique exhibition will serve to introduce to the people of this country the contemporary artists of Argentina, Bolivia, Brazil, Chile, Colombia, Cuba, Ecuador, Mexico, Peru and Uruguay.

Space: 250 running feet

Weight: 2000 pounds

Rental fee, 3 weeks: \$100

Fifteen Latin American Painters

For the colleges and schools unable to accommodate the larger group of forty pictures, we have selected a single important painting by each of fifteen outstanding artists of Latin America. Argentina, Brazil, Chile, Colombia, Cuba, Ecuador, Mexico, Peru, Uruguay are represented.

Space: 60 running feet

Weight: 600 pounds

Rental fee, 3 weeks: \$25

Rivera, Orozco, Siqueiros

These three leading painters of Mexico have established reputations for public mural painting which surpass those of any other artists of the 20th century. Both Orozco and Rivera have painted murals in the United States, but their greatest achievements are in Mexico. At one time a political exile in Chile, Siqueiros has executed murals there as well as in Mexico.

Their work in easel paintings, and even in drawings and prints, is expressed in the monumental terms of their frescoes. It is therefore possible to appreciate their great contributions to the painting of our time in the works included in this exhibition. Each artist is represented by one large and important painting and by drawings and prints. The paintings from the Museum's Collection are:

Rivera—*The Flower Festival* (encaustic, 78½ by 64 inches)

Orozco—*The Barricade* (oil on canvas, 55 by 45 inches)

Siqueiros—*The Sob* (duco on composition board, 48½ by 24¾ inches)

Thirty drawings and prints are also included.

Space: 100 running feet

Weight: 910 pounds

Rental fee, 3 weeks: \$45

Seven American Painters

Each year the New York art galleries bring to the fore a number of artists whose new work shows that they have reached a peak in their careers. These men are usually still too young to be given large retrospective exhibitions, but a group of canvases affirms the strength of their art. The Museum feels that such men should become better known throughout the country and has, therefore, inaugurated a series of traveling exhibitions, the first of which, entitled *TWELVE CONTEMPORARY PAINTERS* (see page 15), was introduced last season.

Our choice this year presents a variety of expression characteristic of contemporary painting, but the group as a whole perhaps seems closer to the main stream of American painting than the work of the younger men shown last season. Milton Avery, Walter Quirt, Marc Toby, Ben Shahn, Karl Knaths, Horace Pippin, Joseph de Martini, are the artists included and each will be represented by five canvases.

The exhibition will be assembled by the Museum's Director of Painting and Sculpture, James Thrall Soby, and will be ready for tour by November, 1944.

Space: 200 running feet

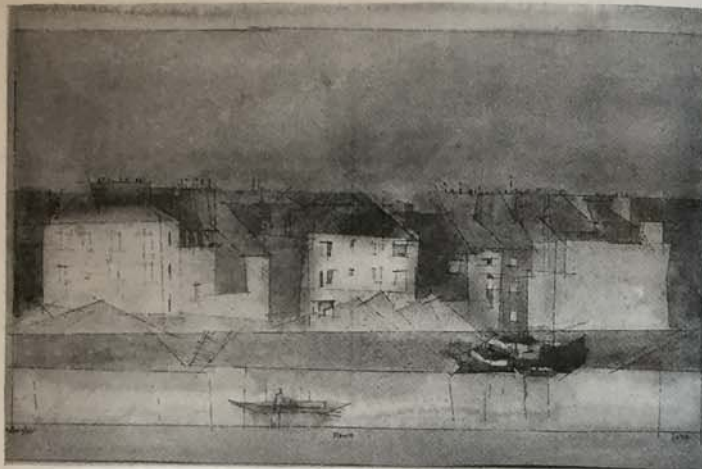
Weight: 1500 pounds

Rental fee, 3 weeks: \$75



SHAHN: *Handball*. 1939. Tempera on board. From the above exhibition.

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LIONEL FEININGER: *Dawn*, 1938. Pen drawing and watercolor.



MARSDEN HARTLEY: *Mt. Katahdin, Autumn no 1*, 1939-40. Oil on canvas.

Feininger and Hartley

These retrospective exhibitions of two American painters both of whom studied and were influenced by German painting of the 1920's provide interesting contrasts in style.

Hartley's art, presented here in broad and inclusive retrospect, is an interesting commentary on the evolution of an American artist under the impact of various 20th century movements—abstraction, expressionism, realism, etc. Traveling and working in France and Germany for years (he exhibited once with the German expressionists, Kandinsky and Marc), the two principal sources for his art remained American—the mystic Ryder and the realist Homer.

Feininger is one of the most distinguished of the older generation of American artists and one of the few to achieve truly international reputation. Between 1887 and 1936 he lived in Germany where from 1913 on he was associated with Kandinsky, Marc and Klee in *The Blue Rider* group. An instructor at the Bauhaus from 1919 to 1933, he later returned to the United States where he now lives.

Despite his devotion to cubist forms, Feininger has always revealed in his paintings a decided poetic preoccupation. His work is highly individual in character and his reputation as one of our most distinguished artists continues to grow.

Each exhibition will include approximately seventy-five paintings, watercolors and drawings. Further particulars will be given after the opening of these exhibitions at the Museum in October, 1944.

Space: 400 running feet for each exhibition

Rental fee, 1 month: \$200 each exhibition

The Art of Australia

At the request of many colleges and museums, we have reduced the large collection of Australian painting, brought to this country under the auspices of the Carnegie Corporation, to a representative group of thirty-six pictures. The exhibition ranges from the pen drawings of the aborigines to the work of present day artists. Oils, watercolors and drawings have been lent by the National Galleries of New South Wales, Victoria, Queensland, and Tasmania, supplemented by loans from artists and collectors.

A country which our servicemen found strikingly similar in many ways to the land and people they had left provides, as Professor Theodore Sizer writes in the catalog of this exhibition, "Parallelism with the development of the American tradition . . . an artistically conservative Anglo-Saxon people influenced in varying degrees by a new and similar pioneer environment."

Space: 150 running feet

Weight: 1200 pounds

One-way transportation costs only

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SEGONZAC: *Le Commandant d'Artillerie*, 1922.
Included in "Modern Drawings."

Modern Drawings

The original exhibition, held at The Museum of Modern Art in the spring of 1944, unique in size and scope, has been reduced for tour to 126 outstanding drawings of the 19th and 20th centuries. Drawings in all media—pencil, pen and ink, brush and ink, crayon, conté crayon, sanguine, pastel, silverpoint, charcoal, and wash—embrace the three main types of draftsmanship: the occasional sketch, the preparatory study, and the definitive drawing of finished artistry.

Earliest among the eighty artists represented are: Degas, Cézanne, Renoir, Rodin, Seurat, and van Gogh; latest among them are Matta, Shahn, Blume, Graves, Carreño, Gorky, Levine, Meza. Among the great men also included are Toulouse-Lautrec, Picasso, Matisse, Klee, Miró, Masson, Bonnard, Chagall, Chirico, Grosz, John, Orozco, Rivera, Kokoschka, Beckmann, Sheeler, Tchelitchev and Dalí. A section of sculptors' drawings brings together work by Barlach, Calder, Despiau, Flannagan, Kolbe, Lachaise, Lehmbruck, Lipchitz, Maillol, Moore, and Zadkine.

Not a totally comprehensive survey of the work of artists in this medium, the exhibition nevertheless offers a general view of the draftsmanship of our time with its background in the previous century.

Space: 350 running feet

Weight: 1986 pounds

Rental fee, 1 month: \$200

20th Century Drawings

Anticipating the renewed interest in the postwar study of American art collections, The Oxford University Press will publish a large survey of modern drawings, with the assistance of this Museum in collaboration with the Art Institute of Chicago, the Fogg Museum of Art, the National Gallery of Art, and others. Based on a selection of fifty of the most important 20th century drawings in the Museum's Collection to be represented in this publication, we have chosen a group of forty works for the museum or college unable to accommodate the larger exhibition.

Space: 150 running feet

Weight: 750 pounds

Rental fee, 3 weeks: \$50

Twelve Contemporary Painters

This group of thirty paintings by several of the outstanding younger artists in this country indicates the principal trends in contemporary painting today. Characterized by the individuality and originality of their work the group nevertheless represents abstract, surrealist, realist, romantic and expressionist tendencies in American art of the '40s. Darrel Austin, Francisco Cristofanetti, John Ferren, Morris Graves, Arshile Gorky, Jacob Lawrence, Loren MacIver, Matta, I. Rice Pereira, Jackson Pollock, Walter Stuempfig, and Andrew Wyeth are the men and women represented.

Space: 150 running feet

Weight: 1241 pounds

Rental fee, 3 weeks: \$50



LAWRENCE: *Ventriloquist and Dummy*, 1942. Gouache. Included in "Twelve Contemporary Painters."

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A second type of exhibition which the Museum has continued to send out each season is the group of first-rate pictures from the Museum's Collection to enable college and university students as well as visitors to the small museum removed from the New York center to study the works of the greatest artists of our time. The two exhibitions which follow, each containing twelve to fifteen canvases, have been formed with this aim in mind. The collections have been kept small so that the college gallery with limited exhibition space can still accommodate the group as a unit. Larger galleries may successfully display the two exhibitions simultaneously.

Mystery in Paint

Partially due to the work and influence of the Surrealists, partially as a natural reaction to the external social and political upheaval of our time, the work of many contemporary painters seems to be characterized by an element of mystery, an inexplicable sense of the strange or occult. A group of the most interesting works of this sort has been brought together by James Thrall Soby, the Museum's Director of Painting and Sculpture. Author of several books on painting of this character, Mr. Soby has written the illuminating wall and picture labels which accompany the exhibition.

The artists included are Redon, Chirico, Dali, Ernst, Tanguy, Oelze, Atherton, Guglielmi, Blume, Breinin, Roy, Magritte, Tanning, Graves and Pittman.

Space: 75 running feet

Weight: 600 pounds

Rental fee, 3 weeks: \$40

Variety in Abstraction

There are two main currents in the abstract painting of the 20th century: one characterized by an intellectual, structural, classical approach, the other more emotional in spirit, fluid and organic in design and romantic in its spontaneity. Within these trends there is great variety partially developed through schools of thought, but mostly because the artists have found in abstraction complete freedom of expression.

Among the men who have influenced the direction of abstract painting or made definitive statements in their work by which one can characterize one phase of abstract art are Picasso, Braque, Gris, Malevitch, Mondrian, Léger, Kandinsky, Klee, Miró, Arp, Ernst, Masson, Moholy-Nagy, and Matta. James Johnson Sweeney, an authority on abstract as well as other developments in 20th century painting, has directed this exhibition and written the informatory labels which accompany the pictures.

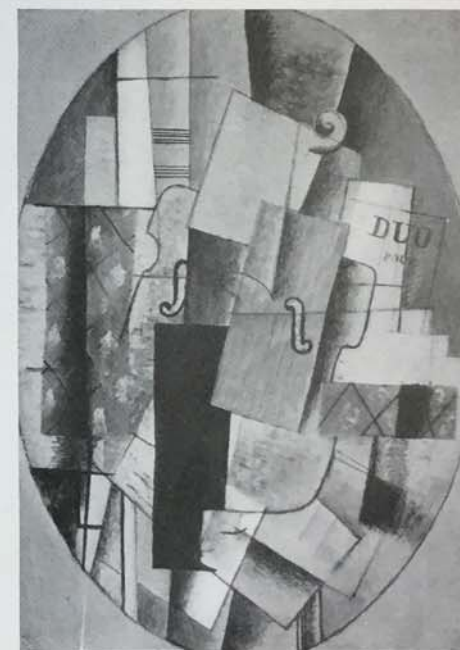
Space: 80 running feet

Weight: 650 pounds

Rental fee, 3 weeks: \$40



OELZE: *Expectation*. 1936. Oil on canvas. Included in "Mystery in Paint."



BRAQUE: *Oval Still Life*. 1914. Oil on canvas. Included in "Variety in Abstraction."

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ARCHITECTURE

The Lesson of War Housing

Assembled originally for the London and Sydney Offices of War Information, this exhibition surveys our progress—with accomplishments and errors—in planning for wartime housing developments. The material presented will serve not only as a thoughtful review but as a valuable basis of experience for the construction of post-war projects.

Twenty panels with running text and dramatic illustrations and diagrams provide a lively show which was greeted in London by an interested international audience and an enthusiastic British press. The *London Observer* says, "They are now concentrating on dwellings which are homes. They realize that the fighting men on their return, having had enough of communal life in the Services, will value privacy above all else. The Americans—as we must—are fighting the battle for adequate living space. The opportunity to study these points is provided by this excellently-staged exhibition of American housing plans before and during this war . . ."

The exhibition will be shown at The Museum of Modern Art in January, 1945, and will be available to other galleries after February.

Space: 150 running feet

Weight: 350 pounds

Rental fee, 3 weeks: \$60

Brazil Builds

The Brazilian Government leads all other national governments in the Western Hemisphere in its discriminating and active encouragement of modern architecture. In recognition of its leadership The Museum of Modern Art sent representatives to South America to make a record of this work. Philip L. Goodwin, architect of the Museum's building, and George E. Kidder-Smith, architectural photographer, brought back a wealth of photographs which are the basis of two exhibitions and a slide talk listed here.

1. The large exhibition held at the Museum includes approximately two hundred enlarged photographs with emphasis on the modern buildings but including a section on the heritage of Colonial architecture from its beginnings in 1652. Three models are included.

Space: 350 running feet

Weight: 3000 pounds

Rental fee, 3 weeks: \$100

2. A smaller edition of 26 panels and 59 enlarged photographs traces the principal developments in Brazilian architecture. Assembled for colleges and schools.

Space: 190 running feet

Weight: 360 pounds

Rental fee, 3 weeks: \$40

3. A slide talk of 80 kodachrome slides 2 x 2 inches, with mimeographed text for adult audiences, may be rented separately for \$10 a week.

Built in USA

To realize how our architecture has changed, one has to think back only twelve years. Apart from the work of Frank Lloyd Wright, there was a mere handful of modern American buildings. Today the interplay of the influence of Wright's renewed creative activity in the thirties with that of the European, together with a revaluation of our traditional vernacular, has been largely responsible for the development during the last decade of a modern American architecture, vigorous, friendly and flexible.



As a section of the Museum's 15th Anniversary Exhibition a group of distinguished buildings was selected to represent the field of American architecture since 1932. Enlarged photographs (average size 36 inches high, varying widths from 24 to 60 inches) and models are accompanied by a panel for each building with plans, smaller photographs, and short explanatory labels.

Space: 450 running feet

Rental fee, 3 weeks: \$100

A New American Architecture

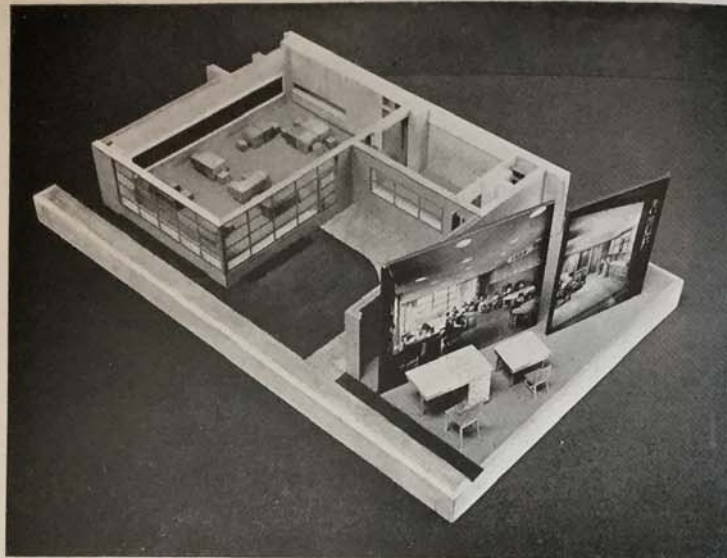
Based on research for BUILT IN USA, this exhibition is designed for school and college galleries. An introductory section traces the European and American roots of the new architecture and analyzes the esthetic and practical building developments in America during the past decade. The main section of the exhibition forms a study of recent architecture—houses, housing, schools, public, industrial and commercial buildings.

Space: 170 running feet

Weight: 400 pounds

Rental fee, 3 weeks: \$50

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Model of a typical classroom in the Crow-Island School, Michigan, included in "Modern Architecture for the Modern School." Scale models of furniture are shown with a view of the classroom in use.

Modern Architecture for the Modern School

With a view toward post-war building, this exhibition seeks to point to the accomplishments which have already been made and to lay a basis for a sound building policy for all school architecture in the future. For it has been shown that the child's psychological needs are inextricably bound with his physical environment—his sense of unity, security, an appreciation of honesty, even beauty, are affected by his school surroundings as well as school activities. School should be a place where the child can feel that he belongs, where he can move with freedom, where he can enjoy the outdoors. The really modern school building is therefore a child-scaled, gay, friendly, direct and unpretentious building that welcomes the outdoors as enthusiastically as the old-fashioned school sought to exclude it.

The exhibition includes a section contrasting old and modern methods of education together with examples of successful well-designed schools in this country as well as those of Brazil, England, France, Sweden and Switzerland.

This exhibition has been used and found valuable to post-war planning groups and Boards of Education studying local problems of school building, as well as to students of architecture.

A slide talk and a movie are also available to supplement the exhibition or may be rented separately at \$5 a week. A three-page publication, *SCHOOLS ARE FOR CHILDREN*, is also offered at 5¢ a copy.

Space: 200 running feet

Weight: 610 pounds

Rental fee, 3 weeks: \$40

Regional Building in the United States

Good regional building, old and new, is concerned with the straightforward use of materials in forms suitable to specific function, site and climate.

Earlier builders in this country used the materials they found close at hand—earth, logs or stone. But since modern buildings must answer new demands for living, the intelligent architect today takes advantage of new building methods and of the availability of non-local materials, natural and synthetic. With engaging frankness he will often combine new materials and techniques with native materials and with such parts of the local building tradition as are still economically, structurally and esthetically satisfactory.

The exhibition indicates how stone and earth become natural building materials in treeless regions. It shows log construction in old and new forms, and traces the vigorous vernacular traditions of wood-building peculiar to the east and west coasts.

Although the "prairie house" was the invention of one man, Frank Lloyd Wright, it is included as a native building type influential far beyond the time and place of its creation. Houses by Richardson, Howe and Wurster are also represented together with new and unpublished work by younger architects from various parts of the United States.

Sixty panels, including forty photographic enlargements, comprise the exhibition.

Space: 150 running feet

Weight: 433 pounds

Rental fee, 3 weeks: \$25

INDUSTRIAL DESIGN

What Is Good Design?

Good design in useful objects is based on three principal qualities, function, proper use of material, understanding of technique, plus the added attribute which often distinguishes the product particularly—the personal expression of the designer. The exhibition is divided into these categories to make clearer the underlying principles of straightforward designing.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Twenty painted plywood panels with hinged shelves and trays on which the objects are shown avoid the difficulties usually involved in creating proper display space for the three-dimensional exhibition. Captions and labels attached to panels point out characteristics of the objects shown which include kitchen utensils, ash trays, scrap baskets, bowls, plates, glassware, and many other familiar household items.

Space: 100 running feet

Weight: 658 pounds

Rental fee, 3 weeks: \$40

Are Clothes Modern?

The purpose of this exhibition is to make people dress-conscious instead of fashion-conscious; to make people realize that our dress is irrational, impractical and even harmful; to demonstrate that dress is undergoing changes due to war and that we can help to point intelligent ways of change; to suggest possibilities of future dress and methods of production.

Directed by Bernard Rudofsky, architect who has worked in Europe, Brazil, and recently in New York, the exhibition will be the Museum's first offering of this nature. Mr. Rudofsky has made a study of dress and its relation to our houses and furniture and has given a course on this subject at Black Mountain College, North Carolina.

The exhibition will include all types of clothing, clothes made by hand and clothes frankly designed for machine production (in contradistinction to machine imitations of handmade designs). In analyzing our desire for ornamentation and display in our costumes, the exhibition will demonstrate the status of dress designing as an art.

Further particulars regarding size, costs, and content will be given after December 1, 1944.

PHOTOGRAPHY

Masters of Photography

Into this small exhibition are compressed the wide scope and superb tradition of photography as an art. There are examples of nearly every major process from daguerreotype to the miniature camera; printing techniques includes albumen, platinum, photogravure, contact and enlargement. Opposing schools of thought are presented: abstract, documentary, pictorial, purist, anti-graphic.

Each of the twenty photographs is an intense and highly individual expression. Each demonstrates the dual power of the great photographer: to visualize completely in an instant and to make a machine medium as subtly responsive as a musical instrument.

The majority of the twenty photographers represented are famous: a few are still comparatively unknown. The list is as follows: Ansel Adams, Eugène Atget, Manuel Alvarez Bravo, Julia Margaret Cameron, Dr. P. H. Emerson, Walker Evans, Dorothea Lange, Henry Le Secq, Helen Levitt, Lazlo Moholy-Nagy, Eadweard Muybridge, Arnold Newman, T. H. O'Sullivan, Man Ray, Charles Sheeler, Southworth and Hawes, Edward Steichen, Alfred Stieglitz, Paul Strand and Edward Weston.

The photographs are framed individually, ready to hang, and are accompanied by separate labels which draw comparisons between the photographs presented.

Space: 50 running feet

Weight: 170 pounds

Rental fee, 3 weeks: \$15

100 Years of Portrait Photography

This exhibition of original photographs from the Museum's Collection shows a wide range of penetrating and imaginative interpretations of personality by outstanding photographers from all periods. Many of the sitters are famous artists, statesmen, generals; others remain anonymous, chosen for their poignant expression of emotion or humorous and incisive delineation of a type. The presentations vary from formal to highly informal, from intricately related backgrounds to a telling detail of the sitter's personality.

The list includes such groups as:

Matthew B. Brady—portraits of Abraham Lincoln, Robert E. Lee, Ulysses S. Grant, Walt Whitman, and Horace Greeley

Edward Steichen—portraits of Jose Iturbi, Charles Sheeler, George Bernard Shaw

Man Ray—portraits of Constantin Brancusi, Marcel Duchamp, Jean Cocteau

Among other photographers represented are: Berenice Abbott, Ansel Adams, Eugène Atget, Julia Margaret Cameron, Henri Cartier-Bresson, Philippe Halsman, David Octavius Hill, Dorothea Lange, Helen Levitt, George Platt Lynes, Lisette Model, Barbara Morgan, Arnold Newman, Dorothy Norman, Rigi-André, Charles Sheeler, Alfred Stieglitz, Edward Weston.

Forty individually framed prints are included.

Space: 150 running feet

Weight: 359 pounds

Rental fee, 3 weeks: \$25

Action Photography

Even the early daguerreotypes of 1837 attempted to record motion; today high-speed photography reveals to us movements far too rapid for the human eye to see. The extraordinary revelations of physical and even emotional action have had a profound influence on science, medicine, industry, the arts and even amusements of our time.

The exhibition, outlining the development of this capacity of the camera to record motion, is divided into four sections:

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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1. *Historical Introduction*—from Daguerre to Jules Marey who laid the foundations of today's scientific high-speed photography.
2. *Highspeed Photography*—work especially by Harold Edgerton and Gjon Mili and related material from the films and other arts.
3. *Normal Exposure*—the hand camera, amateur, professional and press photographers, war photographs, etc. Work by Stieglitz, Genthe, Cartier-Bresson, Herbert Matter, Strand, Barbara Morgan, Weegee and others is included.
4. *Prolonged Exposure*—records of lightning, bombing, astronomical phenomena. Sixty-eight panels and thirteen framed pictures with photographs varying in scale from 8 x 10 to 30 x 40 inches.

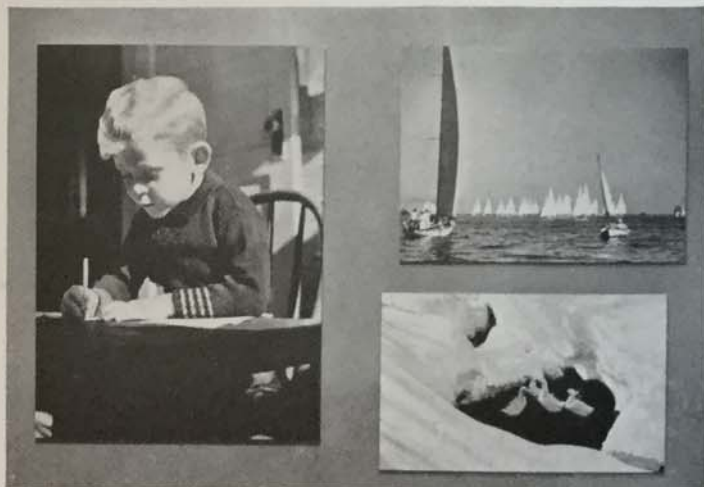
Space: 200 running feet

Weight: 1040 pounds

Rental fee, 3 weeks: \$50

The American Snapshot

Sponsored by Eastman Kodak, this exhibition of approximately two hundred enlargements of snapshots made by amateurs from 1888 to 1944 is a visual record of life and customs in the United States. Pictures were chosen for the exhibition from files of thousands of negatives which had been retained by Eastman Kodak as the finest amateur work over a period of fifty years. The medium of graphic expression—developed in this period as a national hobby—gives us a true popular art.



Enlarged photographs mounted on red wallboard panels form a handsome display for the work of amateur photographers—from "The American Snapshot."

Installation, designed by the noted architect Bernard Rudofsky, was prefabricated for the traveling show. Twenty-eight red and white panels on which enlargements are grouped alternate with single enlargements averaging 40 x 60 inches in size.

Space: 250 running feet

Weight: 1482 pounds

Rental fee, 3 weeks: \$45

GRAPHIC ARTS

New Directions in Gravure—Hayter and Studio 17

The story of Studio 17 is the story of an artist who saw the neglect into which engraving as a medium of creative expression had fallen during the last four centuries and who realized the possibilities it offered for the exploration of those pictorial interests which most attracted 20th century artists. Its founder, Stanley William Hayter, combines in an unusual fashion a scientist's technical interests with a plastic artist's imagination and feeling for form and space.

With Hayter and his associates the copper plate has recovered its dignity as a completely independent medium—for these men have revived an antiquated procedure and the freshness and vitality of their work is worthy of our attention and admiration. Among the artists who have worked with Hayter in Paris, San Francisco, and New York are: Calder, Chagall, Drewes, Sue Fuller, Hugo, Lipchitz, Masson, Miro, Olmsted, Racz, Rattner, Roesch and many others.

The exhibition includes fifty prints from etched or engraved copper and zinc plates, carved plaster reliefs and a number of original copper plates which are displayed as works of art in themselves. The exhibition, shown at the Museum during the *Art in Progress* exhibition, was designed for tour so that its unusual installation could accompany the individual items holding the show together as a unit.

Space: 150 running feet

Weight: 550 pounds

Rental fee, 3 weeks: \$60

Silk Screen Prints

The silk screen process, while new as a purely creative art, is an ancient method of reproducing pictures, for it consists of squeezing paint through a stencil made of silk onto the paper beneath. By stopping out certain sections of the design with glue, and by re-printing several times, a variety of color, form and texture is achieved. The unlimited possibilities of this medium have attracted many young artists who are producing pictures of extraordinary vitality and interest.

The exhibition includes the work of young American artists who are already well known in this field: Harry Gottlieb, Anthony Velonis, Elizabeth Olds, Hyman War-sager, Hulda Robbins, Mervin Jules, Harry Sternberg and many others.

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Duplicate prints, priced from three to fifteen dollars, may be purchased from the exhibition. A table display showing the equipment and the technique of making a print accompanies the exhibition.

Space: 100 running feet

Weight: 470 pounds

Rental fee, 3 weeks: \$25

Wood Block Prints in Color—Drewes, Schanker, Charles Smith

These three men won special attention last season with shows of their color prints in New York galleries. Their work has completely revitalized the traditional wood block print, for each has used the medium in a new way.

All three have been somewhat influenced or disciplined by cubism and abstract art, yet Louis Schanker's approach stems from the ancient Chinese method of block printing. He uses as many as ten colors, a separate block for each color, to create unusually brilliant compositions. Werner Drewes, who studied at the Bauhaus, composes with bold forms in remarkable variety yet within self-sufficient abstraction. Charles Smith has created monotypes which are sometimes called block paintings since the pictures are created by moving a single block in various positions on the paper to form intricate or simple, humorous and subtle compositions ranging from barnyard scenes to pure abstractions.

The prints are large, averaging 16 x 20 inches, and individually framed.

Space: 150 running feet

Rental fee, 3 weeks: \$35

Graphic Arts of Mexico and Argentina

These two countries lead Latin America in print making. A whole generation of men do honor to the line of José Guadalupe Posada, the late 19th Century Mexican printmaker, whose woodcuts of popular murders, scandals, plays and skeletons have inspired artists from Diego Rivera and Orozco to the younger Anguiano and Zalce. The fine lithographs and woodcuts of Chávez Morado, Fernandez Ledesma, Ocampo, Dosamantes, Escobedo, O'Higgins, and Leopoldo Mendez are further testimony to the vitality of Mexican graphic art.

Perhaps the most original and strongest contemporary graphic artist is Demetrio Urruchua of Argentina. Profoundly moved by the Spanish War, Urruchua's imagination was released into a furious attack on Fascism in its earlier but terrible manifestations and is keenly expressed in the savagery of his monotypes. His work recalls Picasso, but his fine formal organization and powerful drawings are specifically his own. Prints by Guido, Ortiz, Otero Lamas, and others are also included. All prints are matted, some in groups on large 30 x 40 inch mounts.

Space: 200 running feet

Weight: 600 pounds

Rental fee, 3 weeks: \$25

DANCE AND THEATRE

From Sketch to Stage

Every theatrical production is the collective work of combined individual efforts. Varying with character and scope of the production the contributing artists are author, composer, director, conductor, scenic designer, costume designer, choreographer, singer, actor, dancer, and innumerable anonymous craftsmen and technicians.

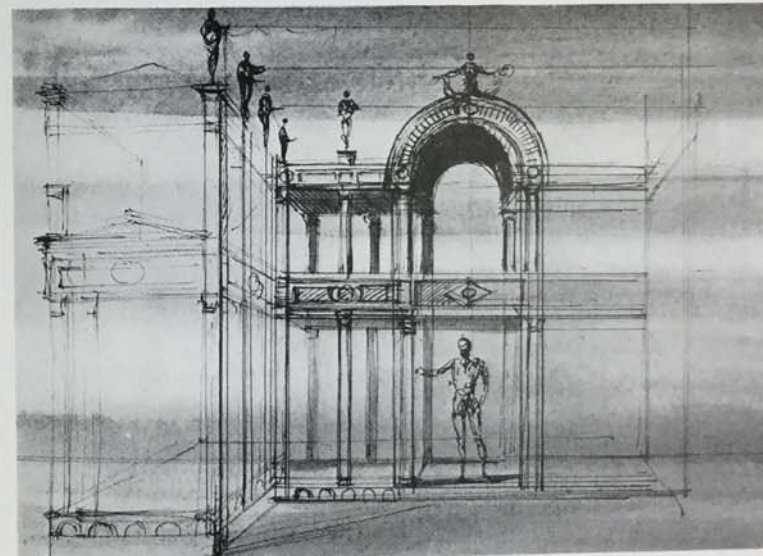
The present survey illustrates the various stages of a production from the first general conception to the final performance, with brief descriptions of the individual tasks involved. The examples were taken from four outstanding productions in each major field: one opera (Metropolitan Opera House production of Mozart's "The Magic Flute"), one drama (Theatre Guild production of Shakespeare's "Othello"), one ballet (Ballet Theatre production of Tudor's "Romeo and Juliet"), one musical (Theatre Guild production of "Oklahoma").

Sixteen panels (four for each production) will contain original drawings and color sketches for sets, costumes, etc.

Space: 75 running feet

Weight: 150 pounds

Rental fee, 3 weeks: \$35



BERMAN: Design for final scene of Romeo and Juliet ballet.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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PART 2

for secondary schools, hospitals, clubs, libraries

PAINTING

An Introduction to Modern Painting‡

Thirteen panels, 30 x 40 inches, contain more than thirty excellent color reproductions of paintings from Manet and the Impressionists of the late 19th century to such contemporaries as Picasso, Orozco, Dali, and John Marin. Text on each panel traces the development of the modern movement in painting and gives pertinent information about each artist. This exhibition is especially useful in providing a brief general survey of the field for those to whom this subject is new.

Space: 55 running feet Weight: 100 pounds Rental fee, 2 weeks: \$10

19th Century Leaders of Modern Painting‡*

Twenty-three large color reproductions in frames comprise a brief exhibition of painting in France and the United States from 1830 to 1900. Such well-loved pictures as Corot's *Woman with a Pearl Ring*, van Gogh's *Landscape with Cypresses*, and Ryder's *Toilers of the Sea* are included. Labels give information about each painting.

Space: 75 running feet Weight: 403 pounds Rental fee, 2 weeks: \$10

American Painting‡

This exhibition includes works by contemporary artists, and its text describes the development of styles and points of view about painting. Twelve panels, 30 x 40 inches; each contains a large color reproduction and information about the artist and his special contribution to modern American painting. Whistler, Homer, and Ryder form the background for such moderns as John Marin, William Gropper, and Peter Blume.

Space: 50 running feet Weight: 103 pounds Rental fee, 2 weeks: \$5

To facilitate choice of material for classroom use, symbols refer to the age level for which the exhibition is suited. Where more than one symbol is found after a title, the exhibition may be used successfully with various age groups.

*—for senior high schools, colleges and adult groups
‡—for junior and senior high schools and adult groups
†—for elementary schools

Emotional Design in Painting*

One of the very few generalizations that can be made about painting is that certain elements of design create particular emotional reactions in the spectator. For instance, a painting which is composed principally of horizontal lines seems to create a feeling of repose, peace, and finality, whereas diagonal lines, curves, pyramids, spheres, zigzags, and explosions of small particles have become bases for the suggestion of other moods such as motion, conflict, weight, strength, etc.

This exhibition demonstrates this theory by means of color reproductions of works by Courbet, Degas, Gauguin, Rouault, and others, as well as by charts, diagrams, and text.

Space: 130 running feet Weight: 453 pounds Rental fee, 2 weeks: \$20
3 weeks: \$25

How Modern Artists Paint People‡

The pictures in this exhibition were chosen to show the many different ways in which artists approach one of the most popular subjects: their fellow man. Cézanne's *Cardplayers* expresses the artist's intellectual approach to his subject and his technique of handling the paint itself. On the other hand, Daumier's *The Uprising* is painted with sweeping strokes which tell the violence of emotion felt by the artist in depicting this subject. Many other examples are shown through color reproductions on twelve panels, with accompanying text.

Space: 50 running feet Weight: 93 pounds Rental fee, 2 weeks: \$5

Abstract Painting‡*

A group of some of the outstanding abstractionists and near abstractionists are presented here in large color reproductions handsomely mounted on 17 wood panels. They include Rodchenko, Picasso, Gris, Léger, Kandinsky, Severini, Masson, and others. The text is divided into two parts, one analyzing the particular picture, the other describing the school of abstract painting to which it belongs.

Space: 60 running feet Weight: 233 pounds Rental fee, 2 weeks: \$10

Eight Paintings for Children†

Ten brightly colored panels, 26 x 30 inches, contain color reproductions of abstract paintings by Picasso, Klee, Miro, Kandinsky, and others, chosen because they are gay and imaginative. Each picture is accompanied by a sentence in the simplest terms, written in large white script. Although this exhibition is planned for the very young, the pictures make a good introduction to abstract painting for older groups.

Space: 35 running feet Weight: 57 pounds Rental fee, 2 weeks: \$4

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Twelve Americans of Our Time†

This exhibition puts special emphasis on the role of the artist at the present time and attempts to bring the student into closer contact with him as a person. Twelve panels, each containing a fine color reproduction, present a photograph of the artist, a statement by him about his aims in painting the picture, as well as a brief story of his life, describing the art schools where he studied. Whereas these factors are not the determining ones in a man's work, they show certain tendencies that together add up to some interesting and revealing discoveries. The artists represented are, among others, Hopper, Gropper, Grant Wood, Charlot, Morris Kantor, and Marsden Hartley.

Space: 50 running feet

Weight: 100 pounds

Rental fee, 2 weeks: \$5

Ancestral Sources of Modern Painting*

We are all products of past history in varying degrees; many modern painters have been influenced, directly or indirectly, by the art of other periods. Egyptian painting, Greek sculpture, Persian miniatures, Medieval stained glass, and Renaissance painting have been an inspiration to many contemporary painters. This exhibition shows how men like Matisse, Gauguin, Cézanne, Modigliani, and Picasso used what they found in this ancient art for special purposes of their own. The material may be used to relate the art of today to the past in history of art courses and in correlated social science courses. It is mounted on twenty handsome birch-wood panels.

Space: 100 running feet

Weight: 650 pounds

Rental fee, 2 weeks: \$20
3 weeks: \$25

Animals in Art††

Thirteen panels, 30 x 40 inches, represent animals in work by artists of Europe, China, Africa, and America, from several aspects: animals in painting, realistic and fantastic, in cartoon and book illustration, and in sculpture. This exhibition comprises a good cross-section of art from various countries and periods through a subject of common interest and appeal.

Space: 55 running feet

Weight: 106 pounds

Rental fee, 2 weeks: \$8

Familiar Places†

It is not difficult to find good modern paintings which children will appreciate. Under headings of subjects that children know and love (*The Farm, The Seashore, The Circus*), six panels contain color reproductions of pictures by Renoir, Monet, Karfiol, Blanch, Bombois, and other celebrated artists.

Space: 25 running feet

Weight: 57 pounds

Rental fee, 2 weeks: \$4

INDUSTRIAL DESIGN

The Shapes of Things†*

Many factors determine the final shape of a manufactured object, but one of the most important is the use for which it is intended. This exhibition shows how closely form is adjusted to function in good modern design, and how far it is removed from function in bad design, ancient or modern. From the chair to the airplane this consideration is illustrated in photographs mounted on ten painted plywood panels, 24 x 36 inches, including a panel of actual objects.

Space: 25 running feet

Weight: 100 pounds

Rental fee, 2 weeks: \$6

GRAPHIC ARTS

The Graphic Arts†*

Original prints by European and American artists on twenty-five panels, 20 x 26 inches, with detailed explanation of the processes of the different media. Prints are by Whistler, "Pop" Hart, Matisse, Klee, Cassatt, and Peggy Bacon among others.

Space: 60 running feet

Weight: 84 pounds

Rental fee, 2 weeks: \$6

Fine Prints in Color†*

Eighteen panels, 20 x 26 inches, show original color prints by some of the outstanding modern artists, including Gauguin, Daumier, Charlot, Rouault, and Weber. Brief explanations of the processes (aquatint, color lithography, color etching and silk screen) are on each panel, and biographical notes on the artists in mimeographed sets, accompany each exhibition. These may be distributed throughout the class by the teacher or used as reference material by individuals.

Space: 50 running feet

Weight: 65 pounds

Rental fee, 2 weeks: \$6

Twenty Lithographs†*

Fifteen panels, 26 x 30 inches, contain original lithographs by Manet, Charlot, Dehn, Kollwitz, Orozco, Matisse, Gag, Kuniyoshi, Laurencin, Bellows, and others. Brief labels describe the process and tell something of each artist's contribution to the medium.

Space: 45 running feet

Weight: 74 pounds

Rental fee, 2 weeks: \$5

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Drawings by Matisse, Seurat, Renoir, and van Gogh†*

Fourteen large mounts contain reproductions of drawings by these four famous artists. Quill drawing, conté crayon, pencil, and ink are the media used. Because drawings reproduce accurately, this exhibition makes an excellent basis for studying and comparing the techniques of master draughtsmen.

Space: 60 running feet

Weight: 159 pounds

Rental fee, 2 weeks: \$6

PHOTOGRAPHY

A Century of Photography†*

For the student and amateur interested in the major developments in photography, this exhibition is an illuminating survey of the great photographs of the last hundred years. Photography's roles, as an undeniable historical record, as the scientist's valued tool, as visual news, as an art in its own right, are amply illustrated. Reproductions of the finest original prints in the Museum's Collection make available to schools and colleges the work of such masters as Daguerre, Talbot, Hill, Brady, and our own contemporaries, Steichen, Evans, Weston, Adams and many others.

Fifteen matboard panels, 30 x 40 inches, on which prints are mounted in groups with accompanying short text, comprise this compact history of photography from the early daguerreotype to aerial photographs, three-dimensional prints, and photographs of objects invisible to human eyes. Three smaller panels describe the invention of photography in the early 19th century through pictures, diagrams, and text.

Space: 75 running feet

Weight: 132 pounds

Rental fee, 3 weeks: \$20



A panel of photographs by Walker Evans, George Platt Lynes, and Henri Cartier-Bresson illustrate the variety of expression in contemporary photography.

POSTERS

Modern Poster Design†*

Eight large original posters by European and American artists such as Kauffer, Beall, Tschichold, and Matter. They use various approaches to the poster problem: pictorial posters, photomontage, photography, lettering, etc., and may give the student of design some new ideas about the combination of different media.

Space: 40 running feet

Weight: 100 pounds

Rental fee, 2 weeks: \$4

Wartime Posters of the Allied Nations†*

Ten posters of this war from England, China, Russia, United States and Canada. Each nation has developed its own style and point of view in these effective weapons of propaganda. Russia's famous caricatures of German officials, England's handsome, almost abstract designs, and America's powerful combinations of color and photography are all contributions to the war effort on the home front.

Space: 45 running feet

Weight: 60 pounds

Rental fee, 2 weeks: \$4

ARCHITECTURE

What Is Modern Architecture?†*

Part A. An introduction to modern architecture showing that the traditional requirements of usefulness, sound construction, and beauty are as important and apparent now as they have been in the great styles of the past. The exhibition explains how changes in living have affected changes in building in the 20th century, and shows new materials, methods of construction, and architectural theory recently developed. Nine large flexboard panels with photographs and text, as well as samples of materials.

Space: 36 running feet

Weight: 230 pounds

Rental fee, 2 weeks: \$10

Part B. Examples of important modern buildings, including houses, schools, offices, and factories designed by leading modern architects of Europe and America, composed of sixteen large mounted photographs and eight flexboard panels with text, plans, and smaller photographs. These panels may be used separately or as a supplement to Part A.

Space: 55 running feet

Weight: 180 pounds

Rental fee, 2 weeks: \$10

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Modern American Architecture^{‡*}

The most important constructions of the 30's, including Wright's spectacular house at Bear Run, Gropius' own house, Administration Building of the Johnson Wax Factory, TVA's Norris Dam, the Riverside Drive Extension, and the finest skyscraper design to date—Philadelphia's Savings Fund Society Building, give a sense of the development of a truly modern architecture in America. Nineteen enlarged photographs individually mounted and accompanied by descriptive labels provide a concise introductory exhibition for institutions with limited exhibition space.

Space: 36 running feet

Weight: 135 pounds

Rental fee, 2 weeks: \$10

Planning the Modern House^{‡*}

This exhibition teaches some of the fundamentals of contemporary building design and construction by following the steps that went into building a small house in California by the architect John Funk. From the choice of site to the choice of furniture each problem is considered in general, with various examples, and in particular as related to the house on which the exhibition is based.

Photographs, plans, drawings, samples of actual materials, and text are mounted on fifteen plywood panels, 30 x 40 inches and 30 x 32 inches. A handsome plywood model of the completed house accompanies the exhibition. This exhibition is especially suited to correlated study of art and domestic science, and has proved popular with various audiences interested in modern building.

Space: 60 running feet

Weight: 247 pounds

Rental fee, 2 weeks: \$10

ART EDUCATION

Art Education in Wartime*

This exhibition is designed primarily for teachers and educators. It points out the importance of art in the school curriculum and clarifies the position of art education both in the war effort and in the postwar period.

Twenty-three plywood panels, 36 x 44 inches, show, through photographs of classes and art activities, and through children's paintings, drawings, and constructions, how these experiences help to develop the individual child and fit him for performing a useful role in the world, in wartime as well as in peacetime. Labels and headings explain the theories on which the exhibition was developed.

Space: 110 running feet

Weight: 475 pounds

Rental fee, 3 weeks: \$25

Understanding the Child Through Art*

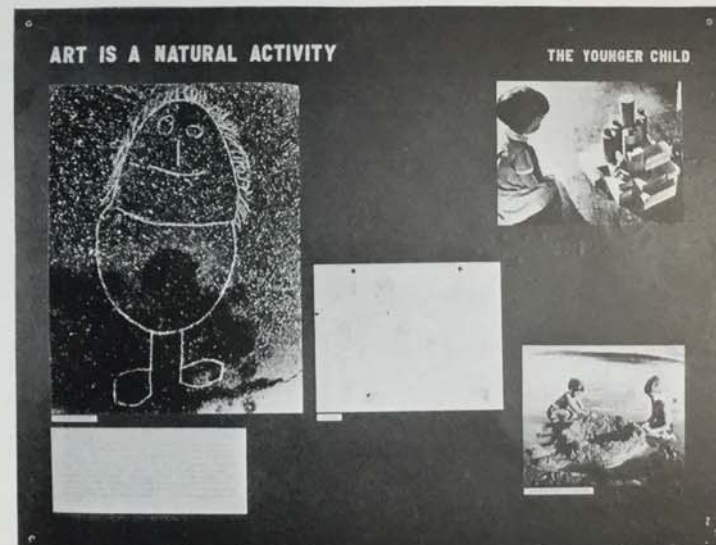
An exhibition prepared in collaboration with the Committee on Art in American Education and Society presents the creative expressions of children from the point of view of education and child development. Of particular value to teachers, administrators, and parents, it affords a comprehensive and detailed view of children's art work in various media (submitted by schools throughout the country) as well as development of personality from early childhood through adolescence.

Two dimensional work such as drawings, paintings, and watercolors are originals. Pottery, sculpture and other three-dimensional work is presented through photographs. Thirty blue, gray, and red panels, 30 x 40 inches, with brief but striking captions are divided into ten sections in each of which three age groups are represented. A slide talk of the same title is offered for use in conjunction with this exhibition (see page 41).

Space: 150 running feet

Weight: 143 pounds

Rental fee, 3 weeks: \$15



A panel from "Understanding the Child Through Art" illustrating that children are creative by nature. Their first scribbles on paper or sidewalks, their arrangement of play blocks, their construction of sand castles are evidence of this natural tendency. The exhibit emphasizes the need for keeping the spontaneous quality of art alive as the child grows to maturity.

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Paintings by Children*

In 1942 the Museum held a Children's Festival of Modern Art for the purpose of combining in one gallery paintings, sculpture, toys, and games to delight children from three to twelve years old. A workshop in miniature gave the children an opportunity to paint their own pictures, as well as make three-dimensional constructions out of all sorts of materials and fit together jigsaw puzzles cut out of modern color reproductions.

These twenty-six paintings were selected from the pictures done during this Festival. They have a freedom and gaiety that in some cases seems to derive almost directly from what the children saw on the walls: pictures by Renoir, Chagall, Klee, Charlot, and others.

Space: 110 running feet

Weight: 97 pounds

Rental fee, 2 weeks: \$7.50

PART 3 multiple exhibitions for sale or rent

Of considerable importance in the development of visual aids for schools and colleges, libraries and adult groups is a new series of exhibitions recently prepared by the Museum. By a special process small exhibitions are reproduced in quantity for sale as well as rental, at an unusually low cost. The subjects covered are of lasting interest so that they can be used repeatedly each school term. Light in weight, the panels are easily installed and transported; editions designed for rental are mounted on sturdier backing. The panels, with a running commentary, can be hung together as a self-explanatory and decorative exhibition; they are also useful when shown one panel at a time to illustrate a lecture. The first exhibitions in this series follow.

Look at Your Neighborhood

This exhibition attempts to answer the demands from educational and civic organizations for intelligent and practical information on community planning. It is gauged to the interest of a wide public, laymen, high school and college students, and acquaints them with the general considerations essential to small or large scale planning. It presents such neighborhood requirements as a shopping center, community center, school, etc., in drawings, photographs and diagrams, with explanatory text.

The exhibition contains twelve panels, each 30 x 40 inches, and a title panel 15 x 30 inches. The original drawings, some in color, photographs and text, accurately reproduced by a special photogravure process, are mounted on heavy cardboard. The panels are packed in cardboard cases ready for shipment.

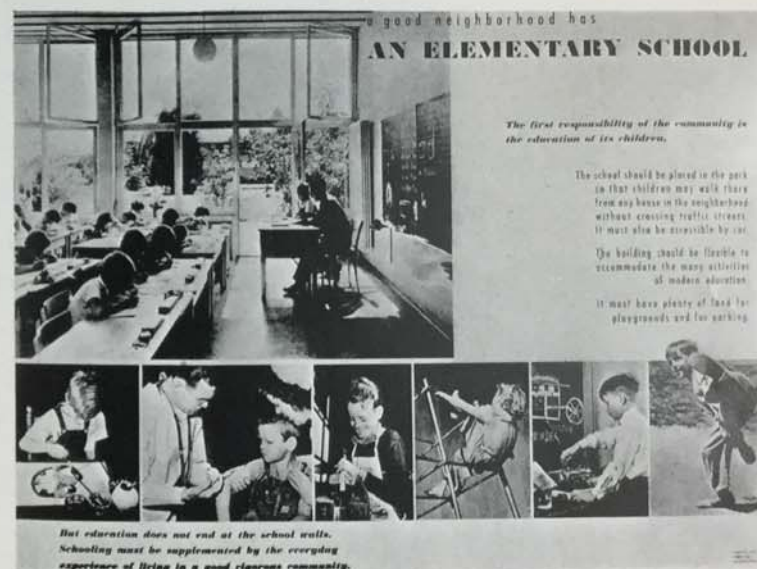
Space: 55 running feet

Weight of rental copy: 132 pounds

Weight of sale copy: 32 pounds

Rental fee, 3 weeks: \$8

Sale price: \$45



One of the requisites of good neighborhood planning is an elementary school which serves its children with a variety of opportunities such as those illustrated on this panel.

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What Is Modern Painting?

Informative text introduces thirty-one reproductions in full color and nine photographs, mounted on fourteen panels 29 x 40 inches, showing the important trends in art during the past seventy-five years: realism, impressionism, expressionism, cubism, surrealism, magic realism, and other phases of modern painting. A valuable exhibition to all those who find the subject puzzling and difficult; a clear introduction to the study of the subject for students of high school and college age. A kodachrome slide talk (see page 41) is available for use in conjunction with this exhibition.

Space: 70 running feet

Weight of rental copy: 115 pounds
Weight of sale copy: 45 poundsRental fee, 3 weeks: \$12.50
Sale price: \$60

MYSTERY AND MAGIC

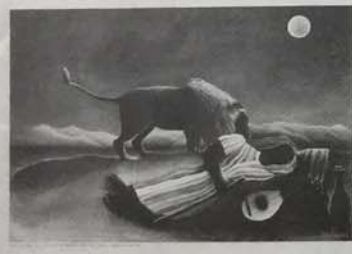
There is a school of painting that is born of the painter's imagination. The artists who create this way believe in no accepted school, for they depend upon the images of their own minds, but they share in common a love for the mysterious, the paradoxical, and the dreamlike. Bright and darkness are elements which are used to create magic.

Light is a word of which we use as a physical fact, though it is not. "Light" is a word which we use to describe a state of affairs, but it is not a word of light. Light is a word of light, but it is not a word of light. Light is a word of light, but it is not a word of light.



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Burchfield's 'Mystery and Magic' shows a figure in a dark, dreamlike setting. The figure is a small, dark, and somewhat abstract shape, possibly a person or a creature, in a dark, shadowy environment. The figure is surrounded by dark, swirling shapes that suggest a dreamlike or mysterious atmosphere. The overall tone is dark and enigmatic, with a focus on the interplay of light and shadow.



10

Panel No. 10 of "What Is Modern Painting?" showing color reproductions of paintings by Henri Rousseau, Morris Graves and Charles Burchfield.

Photography: A Modern Art (in preparation)

The young photographer who knows he can make the camera do anything he wants it to is the fortunate possessor of knowledge which allows him to express himself through a new medium: the art of photography. Out of this understanding will come new pictures unlike any we have seen before.

This exhibition shows the amateur the extraordinary wide range of expression in photography through some of the finest examples of professional and amateur work and explains briefly the camera controls used to achieve them.

For the classroom, camera club, or gallery, this series of twelve panels 30 x 40 inches will provide a lively teaching portfolio or enjoyable exhibition on photography. Photographs are enlarged and reproduced by a special process which retains the quality of the original with an accuracy which amazes professional photographers.

Fundamentals of Design (in preparation)

The elements of design—form, space, color, texture, value, etc.—are inherent in everything around us. These elements become conscious design only when they are recognized and used by man to shape our world.

Photographs, diagrams, color reproductions, supplemented by an extremely simple and short text illustrate dramatically how these elements affect the design of everything from kitchenware to paintings and housing projects.

Of great interest to the layman, whose eyes may be opened to a new appreciation of the world around him through the suggestions given in this exhibition, as well as of value to the teacher or student of design.

Designing for Use (in preparation)

Through photographs and text this exhibition will explain the factors which every good industrial designer must consider in solving his problems of design:

- The purpose for which the object is intended
- The properties of the material from which it will be made
- The method by which it will be manufactured

New inventions, new ways of living, new materials, new methods of production are continually changing the shapes of the man-made world around us. The designer's function has become broader and broader in scope so that today he designs not only objects for our daily use but whole kitchens, bathrooms, and sections of interiors.

This exhibition will be useful for general public education toward post-war living as well as for teachers and students of industrial design.

The Museum of Modern Art Archives, NY

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PART

4

publications, teaching portfolios, slide talks

PUBLICATIONS

These publications were written especially for the student and layman and are designed to fit into loose-leaf notebooks; 25 cents per copy if purchased in lots of ten or more. A complete series is planned, and will be carried out as soon as possible; these two booklets represent the first titles of a series.

What is Modern Painting? (44 pages; 44 plates)

A booklet written for people who have had little experience in looking at paintings, especially modern paintings. It is intended to undermine prejudice, and awaken interest in the more adventurous painting of today. Some of the pictures shown are world famous masterpieces; most of them have been chosen from the Museum Collection. For use in conjunction with exhibition and slide talk of the same title.

What is Modern Architecture? (36 pages; 80 plates)

This booklet answers the question by showing how modern buildings carry out the requirements for architecture that have existed for thousands of years: utility, strength, and beauty. New human needs, new materials, and a new concept of beauty have created a style of architecture completely different from those of the past, and much more fitted to our lives. For use with exhibition and slide talk of the same title.

Schools are for Children (6 pages with illustrations) 5¢

An article on elementary school design by Elizabeth and Rudolf Mock reprinted from *American School and University*, 1943. For architects, teachers, students, and civic organizations interested in school architecture for the postwar period. This article accompanies an exhibition *Modern Architecture for the Modern School* which is described in Part I.

TEACHING PORTFOLIOS

Four Modern Painters

Four panels, 30 x 40 inches, form small teaching units on particular artists. Color reproductions, a picture of the artist, and text describing the artist's career and the main characteristics of his style, are the means through which this is done. The painters represented are Cézanne, Renoir, van Gogh, and Matisse. The panels may be hung on walls or used as teaching material in the classroom.

Weight: 40 pounds

Rental fee, 1 month: \$2

Modern Design in Furniture

The development of modern furniture design, including unit furniture, is traced in photographs and text on four panels, 30 x 40 inches in size. Furniture by well-known contemporary designers, such as Saarinen and Eames, Craig and Hatfield, and Stenroos and Von Moltke is shown.

Weight: 40 pounds

Rental fee, 1 month: \$2

SLIDE TALKS

As a new service to teachers and speakers, a number of slide talks have been prepared or are in preparation for use in classrooms, assembly programs, and meetings. Each set of approximately fifty slides is accompanied by text which may be read (in about forty minutes) as a running commentary with the slides or used as background material for subsequent talks. The slides are made in two sizes, in black and white, and in kodachrome wherever practicable. Many sets will be found valuable for use in conjunction with exhibitions on the same subject.

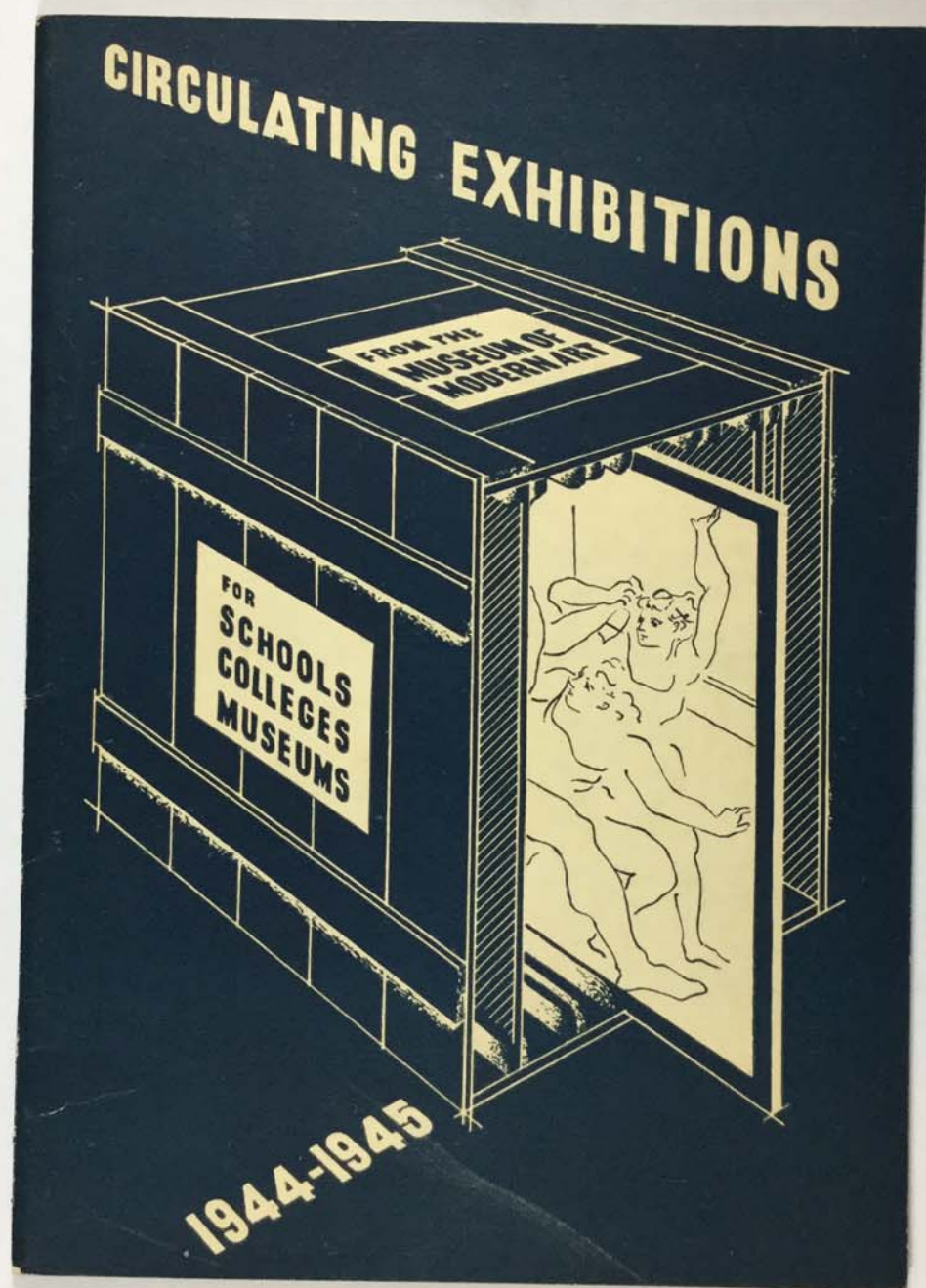
Title	Type of Slide, Size	Purchase	
		Weekly Rental	Price for Set
WHAT IS MODERN PAINTING?	Kodachrome, 3 1/4 x 4"	\$7.50	\$75
†WHAT IS MODERN SCULPTURE?	Black-white, 2 x 2"; 3 1/4 x 4"	\$5	\$35
WAR POSTERS OF WORLD WAR II	Kodachrome, 2 x 2"	\$7.50	\$35
RUSSIAN WAR POSTERS	Kodachrome, 2 x 2"	\$7.50	\$35
*A CENTURY OF PHOTOGRAPHY	Black-white, 3 1/4 x 4"	\$5	\$35
*MODERN SCHOOL ARCHITECTURE	Black-white, 3 1/4 x 4"	\$5	\$35
†WHAT IS MODERN ARCHITECTURE?	Black-white, 3 1/4 x 4"; 2 x 2"	\$5	\$35
UNDERSTANDING THE CHILD THROUGH ART	Kodachrome, 2 x 2"	\$7.50	\$35
CHILD DEVELOPMENT THROUGH ART	Kodachrome, 2 x 2"	\$7.50	\$35
†AMERICAN PAINTING	Kodachrome, 3 1/4 x 4"	\$7.50	\$75
BRAZIL BUILDS (80 slides)	Kodachrome, 2 x 2"	\$10	—

* will be made in 2 x 2" size on request.

† in preparation.

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For the duration of the war, exhibitions of sculpture have been suspended because of packing and transportation problems.

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FOREWORD

Usually published in the spring, the annual catalog of exhibitions to be sent on tour is issued later this season so that announcement may be made of developments in the Museum's program which affect this service:

1. By eliminating some of the major Museum exhibitions as too costly and cumbersome for general circulation, the curatorial staff of the Museum will be able to devote a greater portion of its time to the preparation of circulating exhibitions for use in colleges, universities and other museums. These will include exhibitions of painting, prints, architecture, photography, industrial design, crafts, dance and theatre art (see Part I).
2. The preparation of educational services for the college, school or community organization unable to rent or handle original works of art, which was inaugurated last year, will be expanded (see Part II). Small classroom exhibitions, teaching portfolios, slide talks, films and film strips on the contemporary arts will, it is hoped, fill a gap in the need for proper teaching facilities. These materials produced in quantity should bring first-rate and authoritative means of study within the reach of every school or community organization in this or other countries (see Parts III and IV).

This catalog thus incorporates listings of:

- exhibitions for the large or small museum, college or university.....Part I
- exhibitions for the secondary school, hospital, club, library, teachers' college, etc.Part II
- multiple exhibitions, for sale as well as rental, available now and in preparationPart III
- slide talks, publications, teaching portfolios.....Part IV

To new exhibitors it should be made clear that the rental fee is the only expense except that of one-way transportation from the preceding city on the itinerary. To enable the exhibitor to estimate his total costs, the approximate weight of each exhibition when boxed has been added. It is our policy, particularly with the heavier exhibitions, to plan the itinerary from city to city in such a way as to reduce the express cost to a minimum. We therefore suggest that, where transportation charges are a factor, the exhibitor allow us to arrange a rental period in advance convenient from the standpoint of location as well as date.

September, 1944

Elodie Courter, Director

GENERAL INFORMATION

Exhibitions listed under Part I are composed of original material and accompanying text. Part II lists exhibitions containing color reproductions, original prints (silk screen, lithographs, etchings, etc.), photographs, three-dimensional objects (industrial design) together with informative text expertly arranged for the various school and adult audiences.

Display Space

Exhibitions described in Part I require more display space than shows listed in Part II and III which are planned for use in schools, hospitals, clubs, and small galleries. Running footage, meaning the linear wall space, is estimated for each show.

Requirements for Exhibition

The exhibitor must sign a contract accepting terms given by the Museum of Modern Art. These (in the case of exhibitions listed under Part I) concern adequate fire protection, packing facilities, reasonable protection against theft, care in handling material and (in all cases) agreement to follow directions for packing, handling, installing, publicity and insurance which the Museum sends each exhibitor.

Publicity

In most cases the Museum supplies releases and photographs for publicity use. Exhibitors are requested in signing the contract to give credit to the Museum for organizing the exhibition in all publicity releases, invitations, announcements.

Insurance

The Museum insures all material included in its traveling exhibitions. Exhibitors are expected to cooperate in handling material and are requested to give reports on the condition of exhibits when received.

Rental Fees

Only a portion of the expense of an exhibition is represented in the rental charge; curatorial work, assembling and dispersing costs as well as overhead expenses are not reflected in the fees. The prices quoted do not include reductions to *Group Members*.

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Total Cost

Express charges from the preceding city on the itinerary must be added to the rental fee indicated for each exhibition. The rental fees quoted represent all other costs, including insurance. To indicate further the size of an exhibition, approximate weight of the boxes is given.

Bookings

Requests for exhibitions will be granted in order of application, but the Museum reserves the right to arrange the most efficient schedule in point of time and geographical distribution. Two weeks are allowed between scheduled showings for packing, shipping and re-installation. Because of shipping difficulties due to wartime priorities, the Museum cannot guarantee delivery dates. Exhibitors should communicate with the Museum, however, if shipments do not arrive three days before scheduled opening dates.

Group Membership Discount

A new membership available to educational institutions at \$15 a year allows discounts on purchase or rental fees for exhibitions, slide talks, publications, films, and other services.

The director welcomes any suggestions for exhibitions or ways in which we might improve services. Write for particulars.

Department of Circulating Exhibitions and Educational Services
The Museum of Modern Art
11 West 53 Street
New York 19, New York

PART 1

exhibitions for museums, colleges, universities

WARTIME EXHIBITIONS

War Posters

Reassembled for circulation a second year the exhibition now contains fifty posters from Russia (whose posters are considered the finest and most inspiring of any nation engaged in this war), England, France, the Netherlands, Czechoslovakia, Canada, China, and the United States, including its best group published for distribution in South America. Comparison of the work of various countries is made in informative labels. Posters are grouped together according to types of appeal and means of expression used by various countries for similar problems of propaganda.

Space: 200 running feet

Weight: 100 pounds

Rental fee, 3 weeks: \$25



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The Arts in Therapy

Long in use for recreational purposes, the arts have become increasingly important in diagnosing and suggesting cures. Through this exhibition, the Museum dedicates its efforts toward showing how art may help in the development of personality of all ages and in the rehabilitation of the handicapped. Newer developments in the therapeutic application of art are introduced along with the already well-known occupational therapy methods.

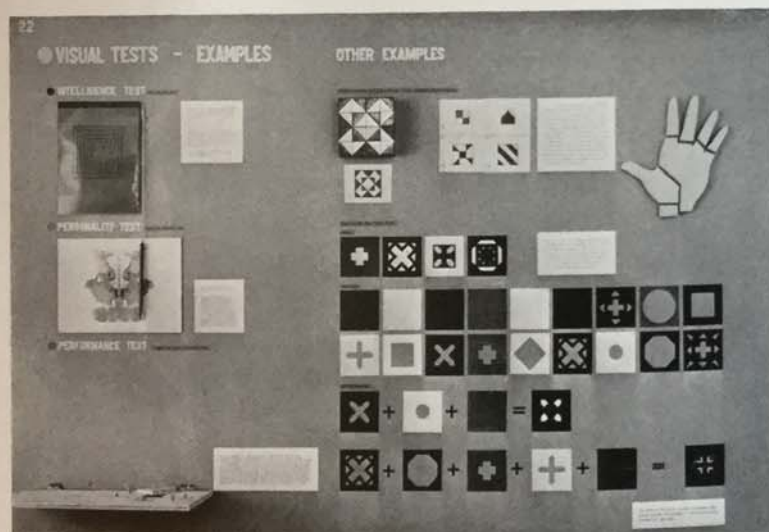
The exhibition has been compiled by specialists in various fields of therapeutic work and therefore gives a cross-section of the application of art for therapeutic purposes covering visual tests, medical analyses of creative work of students and patients, and creative media and the crafts employed in therapy. Of particular value to teachers and students of modern therapy.

The material is mounted on thirteen wallboards and fourteen matted panels. Explanatory text accompanies illustrations.

Space: 150 running feet

Weight: 500 pounds

Rental fee, 3 weeks: \$40



Examples of visual tests used in therapy to determine intelligence, personality and performance.



Chinese Children Picture the War

Fourteen panels of drawings and paintings made by Chinese war orphans between the ages of seven and thirteen in Chengtu experimental schools form one of the most lively and interesting of all the wartime collections. The drawings reflect both Oriental and Occidental techniques and the past is fused with the present in an intermingling of ancient legends with the immediate reactions of these young people to the war and its propaganda.

Enlarged photographs show the children at work; captions translate the Chinese titles and descriptions of their legends. An article by Mai-mai Sze, an artist of reputation in this country and daughter of the former Ambassador to the United States, accompanies the exhibition.

Space: 60 running feet

Weight: 132 pounds

Rental fee, 3 weeks: \$10

Soviet Children's Art

Approximately one hundred paintings and drawings by the school children of many provinces in Russia provide another exhibition showing the spirit and interests of the youth of the United Nations. Works from different geographical and cultural backgrounds have been selected to show interesting contrasts.

This exhibition will be shown in the Young People's Gallery of the Museum in October, 1944. It will be available for circulation later in the season.

Space: 100 running feet

Weight: under 300 pounds

Rental fee, 3 weeks: \$15

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PAINTING AND DRAWING

Romantic Painting in America

A major exhibition of eighty-eight paintings forms a survey of the development of the Romantic tradition in America from 1790 until the present day. Beginning with the proto-Romantics, West and Trumbull, it continues with examples of the work of Cole, Durand, Kensett, Bierstadt, Inness, Blakelock and others. Among the more recent works included are those by Atherton, Austin, Breinin, Burchfield, Carroll, de Martini, Demuth, Dickinson, Hartley, Kantor, Levi, MacIver, Marin, Mattson, Mommer, Pittman, Watkins, Weber, Zerbe.

This exhibition presents the first general survey of a tradition which has been as strong in American painting as the love of fact. Not in any way a definitive collection, the exhibition does however bring to light a long neglected characteristic which has been given new emphasis by the work of contemporary artists.

Space: 450 running feet

Weight: 4833 pounds

Rental fee, 1 month: \$300

Cuban Painting Today

With the exception of Mexico, the work of Cuba's contemporary painters is the most lively and interesting of all Latin American countries. This exhibition of seventy pictures was chosen by the Cuban critic José Gómez Sicre and Alfred H. Barr, Jr. Hailed by New York art critics as an outstanding collection of paintings, watercolors and drawings, the exhibition has been partially sponsored by the Inter-American Office of the National Gallery of Art, thus making possible a wider circulation of these pictures throughout the country.

The majority of the artists represented are in their early thirties and most of the paintings were done in the past three years. The exhibition therefore presents a selection of the young and vigorous modern art of Cuba rather than a comprehensive survey. The variety of subject matter and style and the unfamiliar scenes and customs which many of the paintings celebrate will be as refreshing to the eyes of the American public as the brilliant tropical colors of the Cuban palette.

The painters included are: Acevedo, Cundo Bermúdez, Mario Carreño, Carlos Enríquez, Felipe Orlando, Mariano, Martínez Pedro, Moreno, Amelia Peláez, Ponce and Portocarrero, some of whom were introduced to America through the Museum's exhibition of Latin American art last season. Sixty-six oil paintings, watercolors and drawings are included.

Space: 350 running feet

Weight: 2500 pounds

Rental fee, 1 month: \$100



CARREÑO: *Sugar-cane Cutters*. 1943. Pen and ink wash. Study for large duco panel included in "Cuban Painting Today."

Watercolors and Drawings by Six Cuban Painters

For those galleries with limited exhibition space we have selected a group of thirty watercolors and drawings by the leading contemporary Cuban artists: Amelia Peláez, Portocarrero, Mariano, Bermúdez, Felipe Orlando, and Martínez Pedro.

Several large gouaches are included giving strength and importance to this group of lively and delightful studies.

Space: 100 running feet

Weight: 1200 pounds

Rental fee, 3 weeks: \$40

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Paintings from Latin America in the Museum's Collection

The original exhibition of this title, including more than one hundred paintings, watercolors, and drawings from the most important single collection of contemporary Latin American art in the world, toured the principal museums throughout the country. This year we have reduced the collection to forty outstanding items to accommodate those galleries with limited exhibition space.

This unique exhibition will serve to introduce to the people of this country the contemporary artists of Argentina, Bolivia, Brazil, Chile, Colombia, Cuba, Ecuador, Mexico, Peru and Uruguay.

Space: 250 running feet Weight: 2000 pounds Rental fee, 3 weeks: \$100

Fifteen Latin American Painters

For the colleges and schools unable to accommodate the larger group of forty pictures, we have selected a single important painting by each of fifteen outstanding artists of Latin America. Argentina, Brazil, Chile, Colombia, Cuba, Ecuador, Mexico, Peru, Uruguay are represented.

Space: 60 running feet Weight: 600 pounds Rental fee, 3 weeks: \$25

Rivera, Orozco, Siqueiros

These three leading painters of Mexico have established reputations for public mural painting which surpass those of any other artists of the 20th century. Both Orozco and Rivera have painted murals in the United States, but their greatest achievements are in Mexico. At one time a political exile in Chile, Siqueiros has executed murals there as well as in Mexico.

Their work in easel paintings, and even in drawings and prints, is expressed in the monumental terms of their frescoes. It is therefore possible to appreciate their great contributions to the painting of our time in the works included in this exhibition. Each artist is represented by one large and important painting and by drawings and prints. The paintings from the Museum's Collection are:

Rivera—*The Flower Festival* (encaustic, 78½ by 64 inches)

Orozco—*The Barricade* (oil on canvas, 55 by 45 inches)

Siqueiros—*The Sob* (duco on composition board, 48½ by 24¾ inches)

Thirty drawings and prints are also included.

Space: 100 running feet Weight: 910 pounds Rental fee, 3 weeks: \$45

Seven American Painters

Each year the New York art galleries bring to the fore a number of artists whose new work shows that they have reached a peak in their careers. These men are usually still too young to be given large retrospective exhibitions, but a group of canvases affirms the strength of their art. The Museum feels that such men should become better known throughout the country and has, therefore, inaugurated a series of traveling exhibitions, the first of which, entitled TWELVE CONTEMPORARY PAINTERS (see page 15), was introduced last season.

Our choice this year presents a variety of expression characteristic of contemporary painting, but the group as a whole perhaps seems closer to the main stream of American painting than the work of the younger men shown last season. Milton Avery, Walter Quirt, Marc Toby, Ben Shahn, Karl Knaths, Horace Pippin, Joseph de Martini, are the artists included and each will be represented by five canvases.

The exhibition will be assembled by the Museum's Director of Painting and Sculpture, James Thrall Soby, and will be ready for tour by November, 1944.

Space: 200 running feet Weight: 1500 pounds Rental fee, 3 weeks: \$75



SHAHN: *Handball*. 1939. Tempera on board. From the above exhibition.

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LIONEL FEININGER: *Dawn*, 1938. Pen drawing and watercolor.



MARSDEN HARTLEY: *Mt. Katahdin, Autumn no 1*, 1939-40. Oil on canvas.

Feininger and Hartley

These retrospective exhibitions of two American painters both of whom studied and were influenced by German painting of the 1920's provide interesting contrasts in style.

Hartley's art, presented here in broad and inclusive retrospect, is an interesting commentary on the evolution of an American artist under the impact of various 20th century movements—abstraction, expressionism, realism, etc. Traveling and working in France and Germany for years (he exhibited once with the German expressionists, Kandinsky and Marc), the two principal sources for his art remained American—the mystic Ryder and the realist Homer.

Feininger is one of the most distinguished of the older generation of American artists and one of the few to achieve truly international reputation. Between 1887 and 1936 he lived in Germany where from 1913 on he was associated with Kandinsky, Marc and Klee in *The Blue Rider* group. An instructor at the Bauhaus from 1919 to 1933, he later returned to the United States where he now lives.

Despite his devotion to cubist forms, Feininger has always revealed in his paintings a decided poetic preoccupation. His work is highly individual in character and his reputation as one of our most distinguished artists continues to grow.

Each exhibition will include approximately seventy-five paintings, watercolors and drawings. Further particulars will be given after the opening of these exhibitions at the Museum in October, 1944.

Space: 400 running feet for each exhibition

Rental fee, 1 month: \$200 each exhibition

The Art of Australia

At the request of many colleges and museums, we have reduced the large collection of Australian painting, brought to this country under the auspices of the Carnegie Corporation, to a representative group of thirty-six pictures. The exhibition ranges from the pen drawings of the aborigines to the work of present day artists. Oils, watercolors and drawings have been lent by the National Galleries of New South Wales, Victoria, Queensland, and Tasmania, supplemented by loans from artists and collectors.

A country which our servicemen found strikingly similar in many ways to the land and people they had left provides, as Professor Theodore Sizer writes in the catalog of this exhibition, "Parallelism with the development of the American tradition . . . an artistically conservative Anglo-Saxon people influenced in varying degrees by a new and similar pioneer environment."

Space: 150 running feet

Weight: 1200 pounds

One-way transportation costs only

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SEGONZAC: *Le Commandant d'Artillerie*. 1922.
Included in "Modern Drawings."

Modern Drawings

The original exhibition, held at The Museum of Modern Art in the spring of 1944, unique in size and scope, has been reduced for tour to 126 outstanding drawings of the 19th and 20th centuries. Drawings in all media—pencil, pen and ink, brush and ink, crayon, conté crayon, sanguine, pastel, silverpoint, charcoal, and wash—embrace the three main types of draftsmanship: the occasional sketch, the preparatory study, and the definitive drawing of finished artistry.

Earliest among the eighty artists represented are: Degas, Cézanne, Renoir, Rodin, Seurat, and van Gogh; latest among them are Matta, Shahn, Blume, Graves, Carreño, Gorky, Levine, Meza. Among the great men also included are Toulouse-Lautrec, Picasso, Matisse, Klee, Miró, Masson, Bonnard, Chagall, Chirico, Grosz, John, Orozco, Rivera, Kokoschka, Beckmann, Sheeler, Tchelitchev and Dali. A section of sculptors' drawings brings together work by Barlach, Calder, Despiau, Flannagan, Kolbe, Lachaise, Lehmbruck, Lipchitz, Maillol, Moore, and Zadkine.

Not a totally comprehensive survey of the work of artists in this medium, the exhibition nevertheless offers a general view of the draftsmanship of our time with its background in the previous century.

Space: 350 running feet

Weight: 1986 pounds

Rental fee, 1 month: \$200

20th Century Drawings

Anticipating the renewed interest in the postwar study of American art collections, The Oxford University Press will publish a large survey of modern drawings, with the assistance of this Museum in collaboration with the Art Institute of Chicago, the Fogg Museum of Art, the National Gallery of Art, and others. Based on a selection of fifty of the most important 20th century drawings in the Museum's Collection to be represented in this publication, we have chosen a group of forty works for the museum or college unable to accommodate the larger exhibition.

Space: 150 running feet

Weight: 750 pounds

Rental fee, 3 weeks: \$50

Twelve Contemporary Painters

This group of thirty paintings by several of the outstanding younger artists in this country indicates the principal trends in contemporary painting today. Characterized by the individuality and originality of their work the group nevertheless represents abstract, surrealist, realist, romantic and expressionist tendencies in American art of the '40s. Darrel Austin, Francisco Cristofanetti, John Ferren, Morris Graves, Arshile Gorky, Jacob Lawrence, Loren MacIver, Matta, I. Rice Pereira, Jackson Pollock, Walter Stuempfig, and Andrew Wyeth are the men and women represented.

Space: 150 running feet

Weight: 1241 pounds

Rental fee, 3 weeks: \$50



LAWRENCE: *Ventriloquist and Dummy*, 1942. Gouache. Included in "Twelve Contemporary Painters."

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A second type of exhibition which the Museum has continued to send out each season is the group of first-rate pictures from the Museum's Collection to enable college and university students as well as visitors to the small museum removed from the New York center to study the works of the greatest artists of our time. The two exhibitions which follow, each containing twelve to fifteen canvases, have been formed with this aim in mind. The collections have been kept small so that the college gallery with limited exhibition space can still accommodate the group as a unit. Larger galleries may successfully display the two exhibitions simultaneously.

Mystery in Paint

Partially due to the work and influence of the Surrealists, partially as a natural reaction to the external social and political upheaval of our time, the work of many contemporary painters seems to be characterized by an element of mystery, an inexplicable sense of the strange or occult. A group of the most interesting works of this sort has been brought together by James Thrall Soby, the Museum's Director of Painting and Sculpture. Author of several books on painting of this character, Mr. Soby has written the illuminating wall and picture labels which accompany the exhibition.

The artists included are Redon, Chirico, Dali, Ernst, Tanguy, Oelze, Atherton, Guglielmi, Blume, Breinin, Roy, Magritte, Tanning, Graves and Pittman.

Space: 75 running feet

Weight: 600 pounds

Rental fee, 3 weeks: \$40

Variety in Abstraction

There are two main currents in the abstract painting of the 20th century: one characterized by an intellectual, structural, classical approach, the other more emotional in spirit, fluid and organic in design and romantic in its spontaneity. Within these trends there is great variety partially developed through schools of thought, but mostly because the artists have found in abstraction complete freedom of expression.

Among the men who have influenced the direction of abstract painting or made definitive statements in their work by which one can characterize one phase of abstract art are Picasso, Braque, Gris, Malevitch, Mondrian, Léger, Kandinsky, Klee, Miró, Arp, Ernst, Masson, Moholy-Nagy, and Matta. James Johnson Sweeney, an authority on abstract as well as other developments in 20th century painting, has directed this exhibition and written the informatory labels which accompany the pictures.

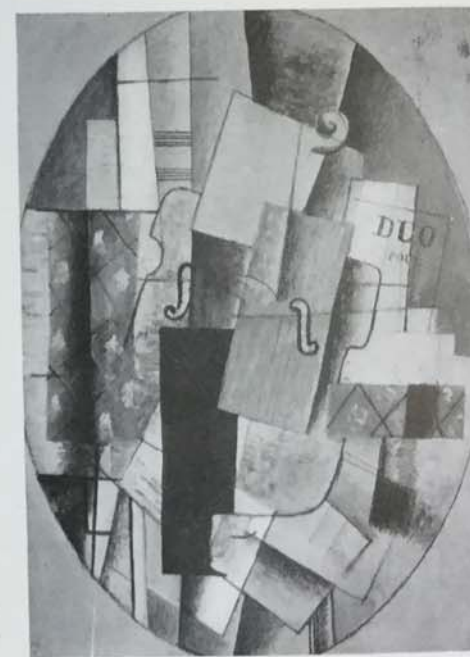
Space: 80 running feet

Weight: 650 pounds

Rental fee, 3 weeks: \$40



OELZE: *Expectation*. 1936. Oil on canvas. Included in "Mystery in Paint."



BRAQUE: *Oval Still Life*. 1914. Oil on canvas. Included in "Variety in Abstraction."

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ARCHITECTURE

The Lesson of War Housing

Assembled originally for the London and Sydney Offices of War Information, this exhibition surveys our progress—with accomplishments and errors—in planning for wartime housing developments. The material presented will serve not only as a thoughtful review but as a valuable basis of experience for the construction of post-war projects.

Twenty panels with running text and dramatic illustrations and diagrams provide a lively show which was greeted in London by an interested international audience and an enthusiastic British press. The London Observer says, "They are now concentrating on dwellings which are homes. They realize that the fighting men on their return, having had enough of communal life in the Services, will value privacy above all else. The Americans—as we must—are fighting the battle for adequate living space. The opportunity to study these points is provided by this excellently-staged exhibition of American housing plans before and during this war . . ."

The exhibition will be shown at The Museum of Modern Art in January, 1945, and will be available to other galleries after February.

Space: 150 running feet Weight: 350 pounds Rental fee, 3 weeks: \$60

Brazil Builds

The Brazilian Government leads all other national governments in the Western Hemisphere in its discriminating and active encouragement of modern architecture. In recognition of its leadership The Museum of Modern Art sent representatives to South America to make a record of this work. Philip L. Goodwin, architect of the Museum's building, and George E. Kidder-Smith, architectural photographer, brought back a wealth of photographs which are the basis of two exhibitions and a slide talk listed here.

1. The large exhibition held at the Museum includes approximately two hundred enlarged photographs with emphasis on the modern buildings but including a section on the heritage of Colonial architecture from its beginnings in 1652. Three models are included.

Space: 350 running feet Weight: 3000 pounds Rental fee, 3 weeks: \$100

2. A smaller edition of 26 panels and 59 enlarged photographs traces the principal developments in Brazilian architecture. Assembled for colleges and schools.

Space: 190 running feet Weight: 360 pounds Rental fee, 3 weeks: \$40

3. A slide talk of 80 kodachrome slides 2 x 2 inches, with mimeographed text for adult audiences, may be rented separately for \$10 a week.

Built in USA

To realize how our architecture has changed, one has to think back only twelve years. Apart from the work of Frank Lloyd Wright, there was a mere handful of modern American buildings. Today the interplay of the influence of Wright's renewed creative activity in the thirties with that of the European, together with a revaluation of our traditional vernacular, has been largely responsible for the development during the last decade of a modern American architecture, vigorous, friendly and flexible.



As a section of the Museum's 15th Anniversary Exhibition a group of distinguished buildings was selected to represent the field of American architecture since 1932. Enlarged photographs (average size 36 inches high, varying widths from 24 to 60 inches) and models are accompanied by a panel for each building with plans, smaller photographs, and short explanatory labels.

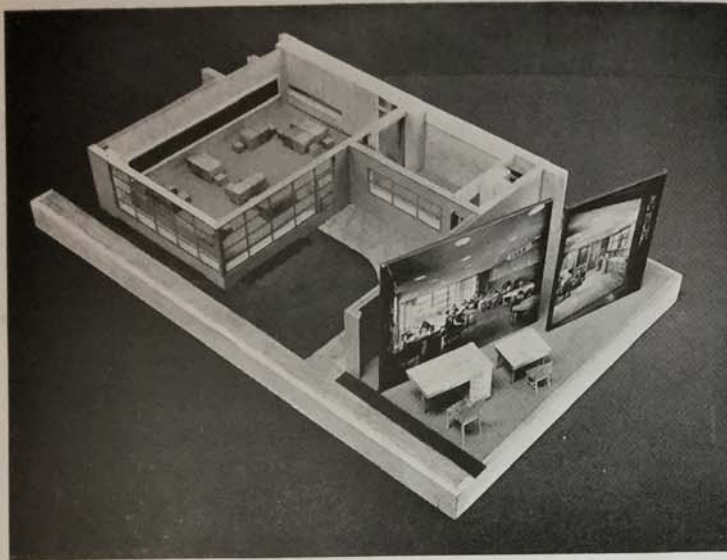
Space: 450 running feet Rental fee, 3 weeks: \$100

A New American Architecture

Based on research for BUILT IN USA, this exhibition is designed for school and college galleries. An introductory section traces the European and American roots of the new architecture and analyzes the esthetic and practical building developments in America during the past decade. The main section of the exhibition forms a study of recent architecture—houses, housing, schools, public, industrial and commercial buildings.

Space: 170 running feet Weight: 400 pounds Rental fee, 3 weeks: \$50

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Model of a typical classroom in the Crow Island School, Michigan, included in "Modern Architecture for the Modern School." Scale models of furniture are shown with a view of the classroom in use.

Modern Architecture for the Modern School

With a view toward post-war building, this exhibition seeks to point to the accomplishments which have already been made and to lay a basis for a sound building policy for all school architecture in the future. For it has been shown that the child's psychological needs are inextricably bound with his physical environment—his sense of unity, security, an appreciation of honesty, even beauty, are affected by his school surroundings as well as school activities. School should be a place where the child can feel that he belongs, where he can move with freedom, where he can enjoy the outdoors. The really modern school building is therefore a child-scaled, gay, friendly, direct and unpretentious building that welcomes the outdoors as enthusiastically as the old-fashioned school sought to exclude it.

The exhibition includes a section contrasting old and modern methods of education together with examples of successful well-designed schools in this country as well as those of Brazil, England, France, Sweden and Switzerland.

This exhibition has been used and found valuable to post-war planning groups and Boards of Education studying local problems of school building, as well as to students of architecture.

A slide talk and a movie are also available to supplement the exhibition or may be rented separately at \$5 a week. A three-page publication, *SCHOOLS ARE FOR CHILDREN*, is also offered at 5¢ a copy.

Space: 200 running feet

Weight: 610 pounds

Rental fee, 3 weeks: \$40

Regional Building in the United States

Good regional building, old and new, is concerned with the straightforward use of materials in forms suitable to specific function, site and climate.

Earlier builders in this country used the materials they found close at hand—earth, logs or stone. But since modern buildings must answer new demands for living, the intelligent architect today takes advantage of new building methods and of the availability of non-local materials, natural and synthetic. With engaging frankness he will often combine new materials and techniques with native materials and with such parts of the local building tradition as are still economically, structurally and esthetically satisfactory.

The exhibition indicates how stone and earth become natural building materials in treeless regions. It shows log construction in old and new forms, and traces the vigorous vernacular traditions of wood-building peculiar to the east and west coasts.

Although the "prairie house" was the invention of one man, Frank Lloyd Wright, it is included as a native building type influential far beyond the time and place of its creation. Houses by Richardson, Howe and Wurster are also represented together with new and unpublished work by younger architects from various parts of the United States.

Sixty panels, including forty photographic enlargements, comprise the exhibition.

Space: 150 running feet

Weight: 433 pounds

Rental fee, 3 weeks: \$25

INDUSTRIAL DESIGN

What Is Good Design?

Good design in useful objects is based on three principal qualities, function, proper use of material, understanding of technique, plus the added attribute which often distinguishes the product particularly—the personal expression of the designer. The exhibition is divided into these categories to make clearer the underlying principles of straightforward designing.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I.4.2.10

Twenty painted plywood panels with hinged shelves and trays on which the objects are shown avoid the difficulties usually involved in creating proper display space for the three-dimensional exhibition. Captions and labels attached to panels point out characteristics of the objects shown which include kitchen utensils, ash trays, scrap baskets, bowls, plates, glassware, and many other familiar household items.

Space: 100 running feet

Weight: 658 pounds

Rental fee, 3 weeks: \$40

Are Clothes Modern?

The purpose of this exhibition is to make people dress-conscious instead of fashion-conscious; to make people realize that our dress is irrational, impractical and even harmful; to demonstrate that dress is undergoing changes due to war and that we can help to point intelligent ways of change; to suggest possibilities of future dress and methods of production.

Directed by Bernard Rudofsky, architect who has worked in Europe, Brazil, and recently in New York, the exhibition will be the Museum's first offering of this nature. Mr. Rudofsky has made a study of dress and its relation to our houses and furniture and has given a course on this subject at Black Mountain College, North Carolina.

The exhibition will include all types of clothing, clothes made by hand and clothes frankly designed for machine production (in contradistinction to machine imitations of handmade designs). In analyzing our desire for ornamentation and display in our costumes, the exhibition will demonstrate the status of dress designing as an art.

Further particulars regarding size, costs, and content will be given after December 1, 1944.

PHOTOGRAPHY

Masters of Photography

Into this small exhibition are compressed the wide scope and superb tradition of photography as an art. There are examples of nearly every major process from daguerreotype to the miniature camera; printing techniques includes albumen, platinum, photogravure, contact and enlargement. Opposing schools of thought are presented: abstract, documentary, pictorial, purist, anti-graphic.

Each of the twenty photographs is an intense and highly individual expression. Each demonstrates the dual power of the great photographer: to visualize completely in an instant and to make a machine medium as subtly responsive as a musical instrument.

The majority of the twenty photographers represented are famous: a few are still comparatively unknown. The list is as follows: Ansel Adams, Eugène Atget, Manuel Alvarez Bravo, Julia Margaret Cameron, Dr. P. H. Emerson, Walker Evans, Dorothea Lange, Henry Le Secq, Helen Levitt, Lazlo Moholy-Nagy, Eadweard Muybridge, Arnold Newman, T. H. O'Sullivan, Man Ray, Charles Sheeler, Southworth and Hawes, Edward Steichen, Alfred Stieglitz, Paul Strand and Edward Weston.

The photographs are framed individually, ready to hang, and are accompanied by separate labels which draw comparisons between the photographs presented.

Space: 50 running feet

Weight: 170 pounds

Rental fee, 3 weeks: \$15

100 Years of Portrait Photography

This exhibition of original photographs from the Museum's Collection shows a wide range of penetrating and imaginative interpretations of personality by outstanding photographers from all periods. Many of the sitters are famous artists, statesmen, generals; others remain anonymous, chosen for their poignant expression of emotion or humorous and incisive delineation of a type. The presentations vary from formal to highly informal, from intricately related backgrounds to a telling detail of the sitter's personality.

The list includes such groups as:

Matthew B. Brady—portraits of Abraham Lincoln, Robert E. Lee. Ulysses S. Grant, Walt Whitman, and Horace Greeley

Edward Steichen—portraits of Jose Iturbi, Charles Sheeler, George Bernard Shaw

Man Ray—portraits of Constantin Brancusi, Marcel Duchamp, Jean Cocteau

Among other photographers represented are: Berenice Abbott, Ansel Adams, Eugène Atget, Julia Margaret Cameron, Henri Cartier-Bresson, Philippe Halsman, David Octavius Hill, Dorothea Lange, Helen Levitt, George Platt Lynes, Lisette Model, Barbara Morgan, Arnold Newman, Dorothy Norman, Rogi-André, Charles Sheeler, Alfred Stieglitz, Edward Weston.

Forty individually framed prints are included.

Space: 150 running feet

Weight: 359 pounds

Rental fee, 3 weeks: \$25

Action Photography

Even the early daguerreotypes of 1837 attempted to record motion; today high-speed photography reveals to us movements far too rapid for the human eye to see. The extraordinary revelations of physical and even emotional action have had a profound influence on science, medicine, industry, the arts and even amusements of our time.

The exhibition, outlining the development of this capacity of the camera to record motion, is divided into four sections:

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1. *Historical Introduction*—from Daguerre to Jules Marey who laid the foundations of today's scientific high-speed photography.
2. *Highspeed Photography*—work especially by Harold Edgerton and Gjon Mili and related material from the films and other arts.
3. *Normal Exposure*—the hand camera, amateur, professional and press photographers, war photographs, etc. Work by Stieglitz, Genthe, Cartier-Bresson, Herbert Matter, Strand, Barbara Morgan, Weegee and others is included.
4. *Prolonged Exposure*—records of lightning, bombing, astronomical phenomena. Sixty-eight panels and thirteen framed pictures with photographs varying in scale from 8 x 10 to 30 x 40 inches.

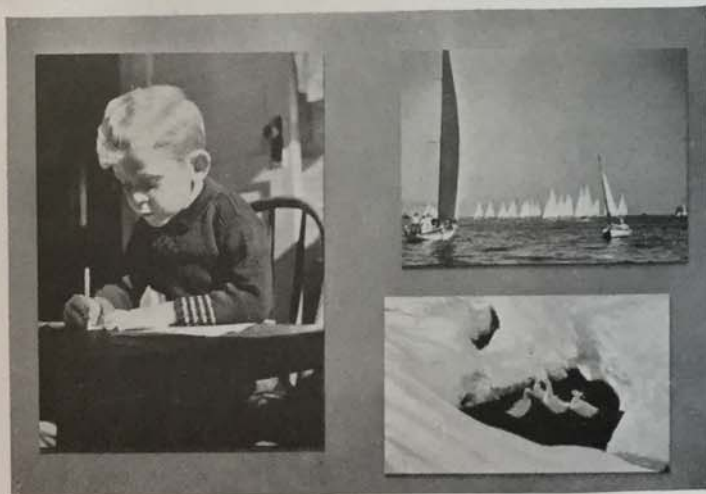
Space: 200 running feet

Weight: 1040 pounds

Rental fee, 3 weeks: \$50

The American Snapshot

Sponsored by Eastman Kodak, this exhibition of approximately two hundred enlargements of snapshots made by amateurs from 1888 to 1944 is a visual record of life and customs in the United States. Pictures were chosen for the exhibition from files of thousands of negatives which had been retained by Eastman Kodak as the finest amateur work over a period of fifty years. The medium of graphic expression—developed in this period as a national hobby—gives us a true popular art.



Enlarged photographs mounted on red wallboard panels form a handsome display for the work of amateur photographers—from "The American Snapshot."

Installation, designed by the noted architect Bernard Rudofsky, was prefabricated for the traveling show. Twenty-eight red and white panels on which enlargements are grouped alternate with single enlargements averaging 40 x 60 inches in size.

Space: 250 running feet

Weight: 1482 pounds

Rental fee, 3 weeks: \$45

GRAPHIC ARTS

New Directions in Gravure—Hayter and Studio 17

The story of Studio 17 is the story of an artist who saw the neglect into which engraving as a medium of creative expression had fallen during the last four centuries and who realized the possibilities it offered for the exploration of those pictorial interests which most attracted 20th century artists. Its founder, Stanley William Hayter, combines in an unusual fashion a scientist's technical interests with a plastic artist's imagination and feeling for form and space.

With Hayter and his associates the copper plate has recovered its dignity as a completely independent medium—for these men have revived an antiquated procedure and the freshness and vitality of their work is worthy of our attention and admiration. Among the artists who have worked with Hayter in Paris, San Francisco, and New York are: Calder, Chagall, Drewes, Sue Fuller, Hugo, Lipchitz, Masson, Miro, Olmsted, Racz, Rattner, Roesch and many others.

The exhibition includes fifty prints from etched or engraved copper and zinc plates, carved plaster reliefs and a number of original copper plates which are displayed as works of art in themselves. The exhibition, shown at the Museum during the *Art in Progress* exhibition, was designed for tour so that its unusual installation could accompany the individual items holding the show together as a unit.

Space: 150 running feet

Weight: 550 pounds

Rental fee, 3 weeks: \$60

Silk Screen Prints

The silk screen process, while new as a purely creative art, is an ancient method of reproducing pictures, for it consists of squeezing paint through a stencil made of silk onto the paper beneath. By stopping out certain sections of the design with glue, and by re-printing several times, a variety of color, form and texture is achieved. The unlimited possibilities of this medium have attracted many young artists who are producing pictures of extraordinary vitality and interest.

The exhibition includes the work of young American artists who are already well known in this field: Harry Gottlieb, Anthony Velonis, Elizabeth Olds, Hyman War-sager, Hulda Robbins, Mervin Jules, Harry Sternberg and many others.

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Duplicate prints, priced from three to fifteen dollars, may be purchased from the exhibition. A table display showing the equipment and the technique of making a print accompanies the exhibition.

Space: 100 running feet

Weight: 470 pounds

Rental fee, 3 weeks: \$25

Wood Block Prints in Color—Drewes, Schanker, Charles Smith

These three men won special attention last season with shows of their color prints in New York galleries. Their work has completely revitalized the traditional wood block print, for each has used the medium in a new way.

All three have been somewhat influenced or disciplined by cubism and abstract art, yet Louis Schanker's approach stems from the ancient Chinese method of block printing. He uses as many as ten colors, a separate block for each color, to create unusually brilliant compositions. Werner Drewes, who studied at the Bauhaus, composes with bold forms in remarkable variety yet within self-sufficient abstraction. Charles Smith has created monotypes which are sometimes called block paintings since the pictures are created by moving a single block in various positions on the paper to form intricate or simple, humorous and subtle compositions ranging from barnyard scenes to pure abstractions.

The prints are large, averaging 16 x 20 inches, and individually framed.

Space: 150 running feet

Rental fee, 3 weeks: \$35

Graphic Arts of Mexico and Argentina

These two countries lead Latin America in print making. A whole generation of men do honor to the line of José Guadalupe Posada, the late 19th Century Mexican printmaker, whose woodcuts of popular murders, scandals, plays and skeletons have inspired artists from Diego Rivera and Orozco to the younger Anguiano and Zalce. The fine lithographs and woodcuts of Chávez Morado, Fernandez Ledesma, Ocampo, Dosamantes, Escobedo, O'Higgins, and Leopoldo Mendez are further testimony to the vitality of Mexican graphic art.

Perhaps the most original and strongest contemporary graphic artist is Demetrio Urruchua of Argentina. Profoundly moved by the Spanish War, Urruchua's imagination was released into a furious attack on Fascism in its earlier but terrible manifestations and is keenly expressed in the savagery of his monotypes. His work recalls Picasso, but his fine formal organization and powerful drawings are specifically his own. Prints by Guido, Ortiz, Otero Lamas, and others are also included. All prints are matted, some in groups on large 30 x 40 inch mounts.

Space: 200 running feet

Weight: 600 pounds

Rental fee, 3 weeks: \$25

DANCE AND THEATRE

From Sketch to Stage

Every theatrical production is the collective work of combined individual efforts. Varying with character and scope of the production the contributing artists are author, composer, director, conductor, scenic designer, costume designer, choreographer, singer, actor, dancer, and innumerable anonymous craftsmen and technicians.

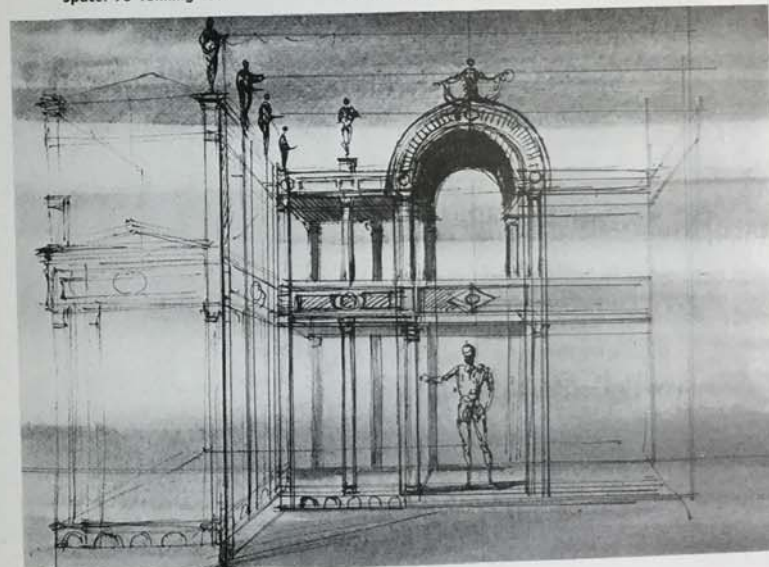
The present survey illustrates the various stages of a production from the first general conception to the final performance, with brief descriptions of the individual tasks involved. The examples were taken from four outstanding productions in each major field: one opera (Metropolitan Opera House production of Mozart's "The Magic Flute"), one drama (Theatre Guild production of Shakespeare's "Othello"), one ballet (Ballet Theatre production of Tudor's "Romeo and Juliet"), one musical (Theatre Guild production of "Oklahoma").

Sixteen panels (four for each production) will contain original drawings and color sketches for sets, costumes, etc.

Space: 75 running feet

Weight: 150 pounds

Rental fee, 3 weeks: \$35



BERMAN: Design for final scene of Romeo and Juliet ballet.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	I.4.2.10

PART 2

for secondary schools, hospitals, clubs, libraries

PAINTING

An Introduction to Modern Painting‡

Thirteen panels, 30 x 40 inches, contain more than thirty excellent color reproductions of paintings from Manet and the Impressionists of the late 19th century to such contemporaries as Picasso, Orozco, Dali, and John Marin. Text on each panel traces the development of the modern movement in painting and gives pertinent information about each artist. This exhibition is especially useful in providing a brief general survey of the field for those to whom this subject is new.

Space: 55 running feet Weight: 100 pounds Rental fee, 2 weeks: \$10

19th Century Leaders of Modern Painting‡*

Twenty-three large color reproductions in frames comprise a brief exhibition of painting in France and the United States from 1830 to 1900. Such well-loved pictures as Corot's *Woman with a Pearl Ring*, van Gogh's *Landscape with Cypresses*, and Ryder's *Toilers of the Sea* are included. Labels give information about each painting.

Space: 75 running feet Weight: 403 pounds Rental fee, 2 weeks: \$10

American Painting‡

This exhibition includes works by contemporary artists, and its text describes the development of styles and points of view about painting. Twelve panels, 30 x 40 inches; each contains a large color reproduction and information about the artist and his special contribution to modern American painting. Whistler, Homer, and Ryder form the background for such moderns as John Marin, William Gropper, and Peter Blume.

Space: 50 running feet Weight: 103 pounds Rental fee, 2 weeks: \$5

To facilitate choice of material for classroom use, symbols refer to the age level for which the exhibition is suited. Where more than one symbol is found after a title, the exhibition may be used successfully with various age groups.

*—for senior high schools, colleges and adult groups

‡—for junior and senior high schools and adult groups

†—for elementary schools

Emotional Design in Painting*

One of the very few generalizations that can be made about painting is that certain elements of design create particular emotional reactions in the spectator. For instance, a painting which is composed principally of horizontal lines seems to create a feeling of repose, peace, and finality, whereas diagonal lines, curves, pyramids, spheres, zigzags, and explosions of small particles have become bases for the suggestion of other moods such as motion, conflict, weight, strength, etc.

This exhibition demonstrates this theory by means of color reproductions of works by Courbet, Degas, Gauguin, Rouault, and others, as well as by charts, diagrams, and text.

Space: 130 running feet Weight: 453 pounds Rental fee, 2 weeks: \$20
3 weeks: \$25

How Modern Artists Paint People‡

The pictures in this exhibition were chosen to show the many different ways in which artists approach one of the most popular subjects: their fellow man. Cézanne's *Cardplayers* expresses the artist's intellectual approach to his subject and his technique of handling the paint itself. On the other hand, Daumier's *The Uprising* is painted with sweeping strokes which tell the violence of emotion felt by the artist in depicting this subject. Many other examples are shown through color reproductions on twelve panels, with accompanying text.

Space: 50 running feet Weight: 93 pounds Rental fee, 2 weeks: \$5

Abstract Painting‡*

A group of some of the outstanding abstractionists and near abstractionists are presented here in large color reproductions handsomely mounted on 17 wood panels. They include Rodchenko, Picasso, Gris, Léger, Kandinsky, Severini, Masson, and others. The text is divided into two parts, one analyzing the particular picture, the other describing the school of abstract painting to which it belongs.

Space: 60 running feet Weight: 233 pounds Rental fee, 2 weeks: \$10

Eight Paintings for Children†

Ten brightly colored panels, 26 x 30 inches, contain color reproductions of abstract paintings by Picasso, Klee, Miro, Kandinsky, and others, chosen because they are gay and imaginative. Each picture is accompanied by a sentence in the simplest terms, written in large white script. Although this exhibition is planned for the very young, the pictures make a good introduction to abstract painting for older groups.

Space: 35 running feet Weight: 57 pounds Rental fee, 2 weeks: \$4

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	CE	I.4.2.10

Twelve Americans of Our Time‡

This exhibition puts special emphasis on the role of the artist at the present time and attempts to bring the student into closer contact with him as a person. Twelve panels, each containing a fine color reproduction, present a photograph of the artist, a statement by him about his aims in painting the picture, as well as a brief story of his life, describing the art schools where he studied. Whereas these factors are not the determining ones in a man's work, they show certain tendencies that together add up to some interesting and revealing discoveries. The artists represented are, among others, Hopper, Gropper, Grant Wood, Charlot, Morris Kantor, and Marsden Hartley.

Space: 50 running feet

Weight: 100 pounds

Rental fee, 2 weeks: \$5

Ancestral Sources of Modern Painting*

We are all products of past history in varying degrees; many modern painters have been influenced, directly or indirectly, by the art of other periods. Egyptian painting, Greek sculpture, Persian miniatures, Medieval stained glass, and Renaissance painting have been an inspiration to many contemporary painters. This exhibition shows how men like Matisse, Gauguin, Cézanne, Modigliani, and Picasso used what they found in this ancient art for special purposes of their own. The material may be used to relate the art of today to the past in history of art courses and in correlated social science courses. It is mounted on twenty handsome birchwood panels.

Space: 100 running feet

Weight: 650 pounds

Rental fee, 2 weeks: \$20
3 weeks: \$25

Animals in Art‡‡

Thirteen panels, 30 x 40 inches, represent animals in work by artists of Europe, China, Africa, and America, from several aspects: animals in painting, realistic and fantastic, in cartoon and book illustration, and in sculpture. This exhibition comprises a good cross-section of art from various countries and periods through a subject of common interest and appeal.

Space: 55 running feet

Weight: 106 pounds

Rental fee, 2 weeks: \$8

Familiar Places†

It is not difficult to find good modern paintings which children will appreciate. Under headings of subjects that children know and love (*The Farm, The Seashore, The Circus*), six panels contain color reproductions of pictures by Renoir, Monet, Karfiol, Blanch, Bombois, and other celebrated artists.

Space: 25 running feet

Weight: 57 pounds

Rental fee, 2 weeks: \$4

INDUSTRIAL DESIGN

The Shapes of Things‡*

Many factors determine the final shape of a manufactured object, but one of the most important is the use for which it is intended. This exhibition shows how closely form is adjusted to function in good modern design, and how far it is removed from function in bad design, ancient or modern. From the chair to the airplane this consideration is illustrated in photographs mounted on ten painted plywood panels, 24 x 36 inches, including a panel of actual objects.

Space: 25 running feet

Weight: 100 pounds

Rental fee, 2 weeks: \$6

GRAPHIC ARTS

The Graphic Arts‡*

Original prints by European and American artists on twenty-five panels, 20 x 26 inches, with detailed explanation of the processes of the different media. Prints are by Whistler, "Pop" Hart, Matisse, Klee, Cassatt, and Peggy Bacon among others.

Space: 60 running feet

Weight: 84 pounds

Rental fee, 2 weeks: \$6

Fine Prints in Color‡*

Eighteen panels, 20 x 26 inches, show original color prints by some of the outstanding modern artists, including Gauguin, Daumier, Charlot, Rouault, and Weber. Brief explanations of the processes (aquatint, color lithography, color etching and silk screen) are on each panel, and biographical notes on the artists in mimeographed sets, accompany each exhibition. These may be distributed throughout the class by the teacher or used as reference material by individuals.

Space: 50 running feet

Weight: 65 pounds

Rental fee, 2 weeks: \$6

Twenty Lithographs‡*

Fifteen panels, 26 x 30 inches, contain original lithographs by Manet, Charlot, Dehn, Kollwitz, Orozco, Matisse, Gag, Kuniyoshi, Laurencin, Bellows, and others. Brief labels describe the process and tell something of each artist's contribution to the medium.

Space: 45 running feet

Weight: 74 pounds

Rental fee, 2 weeks: \$5

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Drawings by Matisse, Seurat, Renoir, and van Gogh†*

Fourteen large mounts contain reproductions of drawings by these four famous artists. Quill drawing, conté crayon, pencil, and ink are the media used. Because drawings reproduce accurately, this exhibition makes an excellent basis for studying and comparing the techniques of master draughtsmen.

Space: 60 running feet

Weight: 159 pounds

Rental fee, 2 weeks: \$6

PHOTOGRAPHY

A Century of Photography†*

For the student and amateur interested in the major developments in photography, this exhibition is an illuminating survey of the great photographs of the last hundred years. Photography's roles, as an undeniable historical record, as the scientist's valued tool, as visual news, as an art in its own right, are amply illustrated. Reproductions of the finest original prints in the Museum's Collection make available to schools and colleges the work of such masters as Daguerre, Talbot, Hill, Brady, and our own contemporaries, Steichen, Evans, Weston, Adams and many others.

Fifteen matboard panels, 30 x 40 inches, on which prints are mounted in groups with accompanying short text, comprise this compact history of photography from the early daguerreotype to aerial photographs, three-dimensional prints, and photographs of objects invisible to human eyes. Three smaller panels describe the invention of photography in the early 19th century through pictures, diagrams, and text.

Space: 75 running feet

Weight: 132 pounds

Rental fee, 3 weeks: \$20



A panel of photographs by Walker Evans, George Platt Lynes, and Henri Cartier-Bresson illustrate the variety of expression in contemporary photography.

POSTERS

Modern Poster Design†*

Eight large original posters by European and American artists such as Kauffer, Beall, Tschichold, and Matter. They use various approaches to the poster problem: pictorial posters, photomontage, photography, lettering, etc., and may give the student of design some new ideas about the combination of different media.

Space: 40 running feet

Weight: 100 pounds

Rental fee, 2 weeks: \$4

Wartime Posters of the Allied Nations†*

Ten posters of this war from England, China, Russia, United States and Canada. Each nation has developed its own style and point of view in these effective weapons of propaganda. Russia's famous caricatures of German officials, England's handsome, almost abstract designs, and America's powerful combinations of color and photography are all contributions to the war effort on the home front.

Space: 45 running feet

Weight: 60 pounds

Rental fee, 2 weeks: \$4

ARCHITECTURE

What Is Modern Architecture?†*

Part A. An introduction to modern architecture showing that the traditional requirements of usefulness, sound construction, and beauty are as important and apparent now as they have been in the great styles of the past. The exhibition explains how changes in living have affected changes in building in the 20th century, and shows new materials, methods of construction, and architectural theory recently developed. Nine large flexboard panels with photographs and text, as well as samples of materials.

Space: 36 running feet

Weight: 230 pounds

Rental fee, 2 weeks: \$10

Part B. Examples of important modern buildings, including houses, schools, offices, and factories designed by leading modern architects of Europe and America, composed of sixteen large mounted photographs and eight flexboard panels with text, plans, and smaller photographs. These panels may be used separately or as a supplement to Part A.

Space: 55 running feet

Weight: 180 pounds

Rental fee, 2 weeks: \$10

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Modern American Architecture†*

The most important constructions of the 30's, including Wright's spectacular house at Bear Run, Gropius' own house, Administration Building of the Johnson Wax Factory, TVA's Norris Dam, the Riverside Drive Extension, and the finest skyscraper design to date—Philadelphia's Savings Fund Society Building, give a sense of the development of a truly modern architecture in America. Nineteen enlarged photographs individually mounted and accompanied by descriptive labels provide a concise introductory exhibition for institutions with limited exhibition space.

Space: 36 running feet

Weight: 135 pounds

Rental fee, 2 weeks: \$10

Planning the Modern House†*

This exhibition teaches some of the fundamentals of contemporary building design and construction by following the steps that went into building a small house in California by the architect John Funk. From the choice of site to the choice of furniture each problem is considered in general, with various examples, and in particular as related to the house on which the exhibition is based.

Photographs, plans, drawings, samples of actual materials, and text are mounted on fifteen plywood panels, 30 x 40 inches and 30 x 32 inches. A handsome plywood model of the completed house accompanies the exhibition. This exhibition is especially suited to correlated study of art and domestic science, and has proved popular with various audiences interested in modern building.

Space: 60 running feet

Weight: 247 pounds

Rental fee, 2 weeks: \$10

ART EDUCATION

Art Education in Wartime*

This exhibition is designed primarily for teachers and educators. It points out the importance of art in the school curriculum and clarifies the position of art education both in the war effort and in the postwar period.

Twenty-three plywood panels, 36 x 44 inches, show, through photographs of classes and art activities, and through children's paintings, drawings, and constructions, how these experiences help to develop the individual child and fit him for performing a useful role in the world, in wartime as well as in peacetime. Labels and headings explain the theories on which the exhibition was developed.

Space: 110 running feet

Weight: 475 pounds

Rental fee, 3 weeks: \$25

Understanding the Child Through Art*

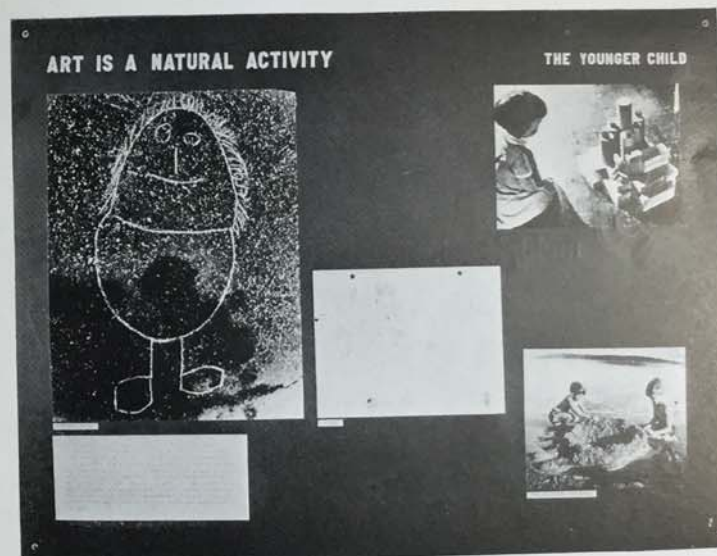
An exhibition prepared in collaboration with the Committee on Art in American Education and Society presents the creative expressions of children from the point of view of education and child development. Of particular value to teachers, administrators, and parents, it affords a comprehensive and detailed view of children's art work in various media (submitted by schools throughout the country) as well as development of personality from early childhood through adolescence.

Two dimensional work such as drawings, paintings, and watercolors are originals. Pottery, sculpture and other three-dimensional work is presented through photographs. Thirty blue, gray, and red panels, 30 x 40 inches, with brief but striking captions are divided into ten sections in each of which three age groups are represented. A slide talk of the same title is offered for use in conjunction with this exhibition (see page 41).

Space: 150 running feet

Weight: 143 pounds

Rental fee, 3 weeks: \$15



A panel from "Understanding the Child Through Art" illustrating that children are creative by nature. Their first scribbles on paper or sidewalks, their arrangement of play blocks, their construction of sand castles are evidence of this natural tendency. The exhibit emphasizes the need for keeping the spontaneous quality of art alive as the child grows to maturity.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Paintings by Children*

In 1942 the Museum held a Children's Festival of Modern Art for the purpose of combining in one gallery paintings, sculpture, toys, and games to delight children from three to twelve years old. A workshop in miniature gave the children an opportunity to paint their own pictures, as well as make three-dimensional constructions out of all sorts of materials and fit together jigsaw puzzles cut out of modern color reproductions.

These twenty-six paintings were selected from the pictures done during this Festival. They have a freedom and gaiety that in some cases seems to derive almost directly from what the children saw on the walls: pictures by Renoir, Chagall, Klee, Charlot, and others.

Space: 110 running feet

Weight: 97 pounds

Rental fee, 2 weeks: \$7.50

PART 3 multiple exhibitions for sale or rent

Of considerable importance in the development of visual aids for schools and colleges, libraries and adult groups is a new series of exhibitions recently prepared by the Museum. By a special process small exhibitions are reproduced in quantity for sale as well as rental, at an unusually low cost. The subjects covered are of lasting interest so that they can be used repeatedly each school term. Light in weight, the panels are easily installed and transported; editions designed for rental are mounted on sturdier backing. The panels, with a running commentary, can be hung together as a self-explanatory and decorative exhibition; they are also useful when shown one panel at a time to illustrate a lecture. The first exhibitions in this series follow.

Look at Your Neighborhood

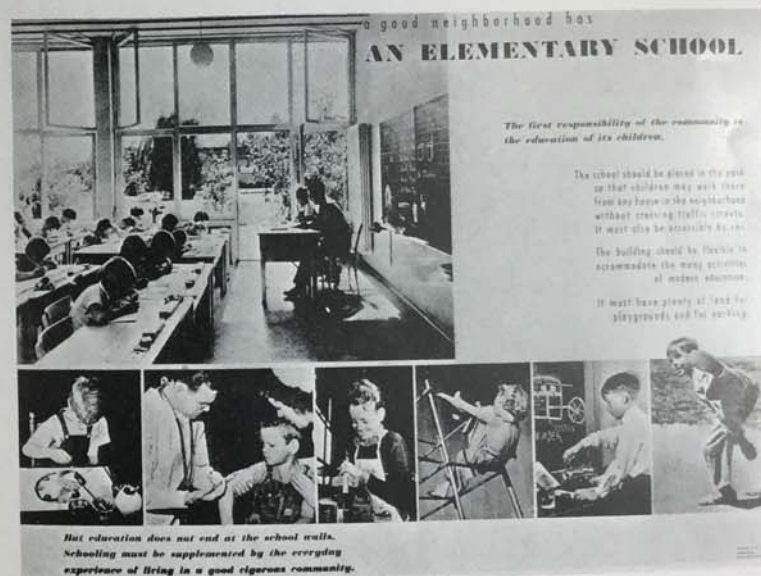
This exhibition attempts to answer the demands from educational and civic organizations for intelligent and practical information on community planning. It is gauged to the interest of a wide public, laymen, high school and college students, and acquaints them with the general considerations essential to small or large scale planning. It presents such neighborhood requirements as a shopping center, community center, school, etc., in drawings, photographs and diagrams, with explanatory text.

The exhibition contains twelve panels, each 30 x 40 inches, and a title panel 15 x 30 inches. The original drawings, some in color, photographs and text, accurately reproduced by a special photogravure process, are mounted on heavy cardboard. The panels are packed in cardboard cases ready for shipment.

Space: 55 running feet

Weight of rental copy: 132 pounds
Weight of sale copy: 32 pounds

Rental fee, 3 weeks: \$8
Sale price: \$45



One of the requisites of good neighborhood planning is an elementary school which serves its children with a variety of opportunities such as those illustrated on this panel.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	I.4.2.10

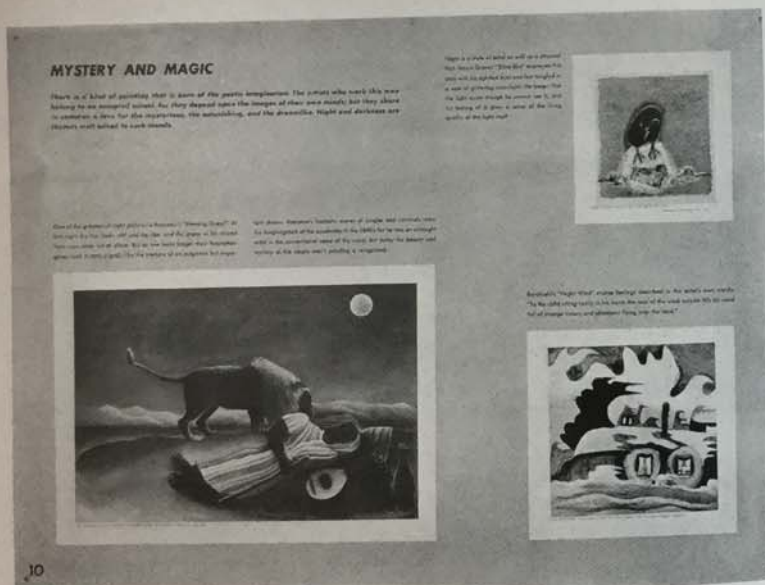
What Is Modern Painting?

Informative text introduces thirty-one reproductions in full color and nine photographs, mounted on fourteen panels 29 x 40 inches, showing the important trends in art during the past seventy-five years: realism, impressionism, expressionism, cubism, surrealism, magic realism, and other phases of modern painting. A valuable exhibition to all those who find the subject puzzling and difficult; a clear introduction to the study of the subject for students of high school and college age. A kodachrome slide talk (see page 41) is available for use in conjunction with this exhibition.

Space: 70 running feet

Weight of rental copy: 115 pounds
Weight of sale copy: 45 pounds

Rental fee, 3 weeks: \$12.50
Sale price: \$60



Panel No. 10 of "What Is Modern Painting?" showing color reproductions of paintings by Henri Rousseau, Morris Graves and Charles Burchfield.

Photography: A Modern Art (in preparation)

The young photographer who knows he can make the camera do anything he wants it to is the fortunate possessor of knowledge which allows him to express himself through a new medium: the art of photography. Out of this understanding will come new pictures unlike any we have seen before.

This exhibition shows the amateur the extraordinary wide range of expression in photography through some of the finest examples of professional and amateur work and explains briefly the camera controls used to achieve them.

For the classroom, camera club, or gallery, this series of twelve panels 30 x 40 inches will provide a lively teaching portfolio or enjoyable exhibition on photography. Photographs are enlarged and reproduced by a special process which retains the quality of the original with an accuracy which amazes professional photographers.

Fundamentals of Design (in preparation)

The elements of design—form, space, color, texture, value, etc.—are inherent in everything around us. These elements become conscious design only when they are recognized and used by man to shape our world.

Photographs, diagrams, color reproductions, supplemented by an extremely simple and short text illustrate dramatically how these elements affect the design of everything from kitchenware to paintings and housing projects.

Of great interest to the layman, whose eyes may be opened to a new appreciation of the world around him through the suggestions given in this exhibition, as well as of value to the teacher or student of design.

Designing for Use (in preparation)

Through photographs and text this exhibition will explain the factors which every good industrial designer must consider in solving his problems of design:

- The purpose for which the object is intended
- The properties of the material from which it will be made
- The method by which it will be manufactured

New inventions, new ways of living, new materials, new methods of production are continually changing the shapes of the man-made world around us. The designer's function has become broader and broader in scope so that today he designs not only objects for our daily use but whole kitchens, bathrooms, and sections of interiors.

This exhibition will be useful for general public education toward post-war living as well as for teachers and students of industrial design.

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PART

4

publications, teaching portfolios, slide talks

PUBLICATIONS

These publications were written especially for the student and layman and are designed to fit into loose-leaf notebooks; 25 cents per copy if purchased in lots of ten or more. A complete series is planned, and will be carried out as soon as possible; these two booklets represent the first titles of a series.

What is Modern Painting? (44 pages; 44 plates)

A booklet written for people who have had little experience in looking at paintings, especially modern paintings. It is intended to undermine prejudice, and awaken interest in the more adventurous painting of today. Some of the pictures shown are world famous masterpieces; most of them have been chosen from the Museum Collection. For use in conjunction with exhibition and slide talk of the same title.

What is Modern Architecture? (36 pages; 80 plates)

This booklet answers the question by showing how modern buildings carry out the requirements for architecture that have existed for thousands of years: utility, strength, and beauty. New human needs, new materials, and a new concept of beauty have created a style of architecture completely different from those of the past, and much more fitted to our lives. For use with exhibition and slide talk of the same title.

Schools are for Children (6 pages with illustrations) 5¢

An article on elementary school design by Elizabeth and Rudolf Mock reprinted from *American School and University*, 1943. For architects, teachers, students, and civic organizations interested in school architecture for the postwar period. This article accompanies an exhibition *Modern Architecture for the Modern School* which is described in Part I.

TEACHING PORTFOLIOS

Four Modern Painters

Four panels, 30 x 40 inches, form small teaching units on particular artists. Color reproductions, a picture of the artist, and text describing the artist's career and the main characteristics of his style, are the means through which this is done. The painters represented are Cézanne, Renoir, van Gogh, and Matisse. The panels may be hung on walls or used as teaching material in the classroom.

Weight: 40 pounds

Rental fee, 1 month: \$2

Modern Design in Furniture

The development of modern furniture design, including unit furniture, is traced in photographs and text on four panels, 30 x 40 inches in size. Furniture by well-known contemporary designers, such as Saarinen and Eames, Craig and Hatfield, and Stenroos and Von Moltke is shown.

Weight: 40 pounds

Rental fee, 1 month: \$2

SLIDE TALKS

As a new service to teachers and speakers, a number of slide talks have been prepared or are in preparation for use in classrooms, assembly programs, and meetings. Each set of approximately fifty slides is accompanied by text which may be read (in about forty minutes) as a running commentary with the slides or used as background material for subsequent talks. The slides are made in two sizes, in black and white, and in kodachrome wherever practicable. Many sets will be found valuable for use in conjunction with exhibitions on the same subject.

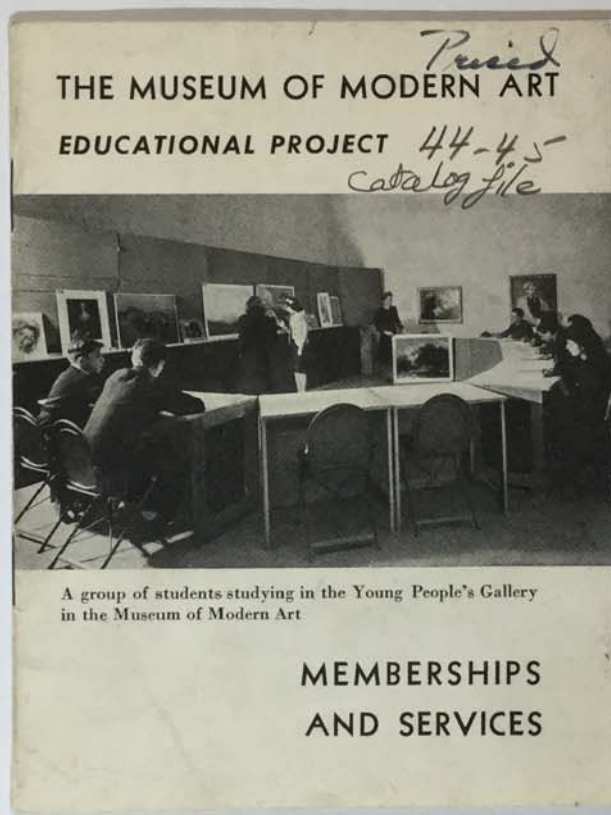
Title	Type of Slide, Size	Purchase Price	
		Weekly Rental	for Set
WHAT IS MODERN PAINTING?	Kodachrome, 3 1/4 x 4"	\$7.50	\$75
WHAT IS MODERN SCULPTURE?	Black-white, 2 x 2"; 3 1/4 x 4"	\$5	\$35
WAR POSTERS OF WORLD WAR II	Kodachrome, 2 x 2"	\$7.50	\$35
RUSSIAN WAR POSTERS	Kodachrome, 2 x 2"	\$7.50	\$35
*A CENTURY OF PHOTOGRAPHY	Black-white, 3 1/4 x 4"	\$5	\$35
*MODERN SCHOOL ARCHITECTURE	Black-white, 3 1/4 x 4"	\$5	\$35
WHAT IS MODERN ARCHITECTURE?	Black-white, 3 1/4 x 4"; 2 x 2"	\$5	\$35
UNDERSTANDING THE CHILD THROUGH ART	Kodachrome, 2 x 2"	\$7.50	\$35
CHILD DEVELOPMENT THROUGH ART	Kodachrome, 2 x 2"	\$7.50	\$35
AMERICAN PAINTING	Kodachrome, 3 1/4 x 4"	\$7.50	\$75
BRAZIL BUILDS (80 slides)	Kodachrome, 2 x 2"	\$10	—

* will be made in 2 x 2" size on request.

† in preparation.

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EDUCATIONAL PROJECT OF
THE MUSEUM OF MODERN ART

SCHOOL MEMBERSHIPS
AND SERVICES

The Museum of Modern Art has for the past three years carried on an experiment through its Educational Project to encourage and facilitate the teaching of art on the secondary school level. It has inaugurated a number of activities and provided a variety of materials to meet the needs and requirements of high school students. These activities and materials have been the result of extensive experimentation with twenty-one public and private schools in and near New York City and have proved highly successful and valuable to art education.

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The Museum now offers these facilities in the form of the following memberships and services to schools outside the original Project. You are cordially invited to make use of any of these which meet your need by applying for membership under one of the following plans or requesting any of the special services listed on page 7.

SCHOOL MEMBERSHIPS IN THE EDUCATIONAL PROJECT OF THE MUSEUM OF MODERN ART

PLAN A. Membership in Educational Project for Schools in New York City.

Fee \$150.00

1. ROTATING EXHIBITIONS

Each school will receive *four* exhibitions a year selected from the Rotating Exhibitions of the Educational Project (see description of exhibitions, pages 9 to 23). These will be sent bi-monthly, to be retained for a period of one month including traveling time. They will be scheduled as nearly as possible in the order of choice.

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2. EXHIBITIONS AND MUSEUM VISITS

Each school will be invited to send one group of students (not to exceed forty) to *each* new exhibition held in the Museum and in the Young People's Gallery. This will include a conducted gallery tour by a member of the staff and a discussion in the Young People's Gallery if desired.

3. DEMONSTRATIONS BY ARTISTS

Each school will be invited to send a group of students (not to exceed forty) to *four* demonstrations by outstanding artists held in the Young People's Gallery, the time to be arranged with the Educational Project staff.

4. MEMBERSHIP CARDS

Each school will receive Educational Project membership cards (not to exceed two hundred) for its students which will admit holders to current exhibitions at any time during the entire school year.

5. PUBLICATIONS

The *Introductory Series to the Modern Arts*, a group of loose leaf publications, will be available to each school at half the list price (see description, page 8).

6. LECTURES FOR TEACHERS

All teachers of member schools will be invited to attend lecture programs held especially for them. Well-known authorities will speak on art and education.

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PLAN B. Membership in Educational Project for Schools in New York City and Vicinity.

Fee \$125.00

Plan B will give the same services as Plan A with the following substitutions:

Service 2. Each school will be invited to *three* exhibitions during the year.

Service 3. Each school will be invited to *two* demonstrations by artists.

Service 4. Each school will receive *one hundred* memberships.

PLAN C. Membership in Educational Project for Schools Outside New York City.

Fee \$100.00 within a radius of 75 miles of New York City. Beyond that point express charges will be assumed by the schools. When possible exhibitions will be scheduled so that schools in the same locality may share this additional expense.

1. ROTATING EXHIBITIONS

Each school will receive *four* exhibitions a year selected from the Rotating Exhibitions of the Educational Project (see description of exhibitions, pages 9 to 23). These will be sent bi-monthly and may be retained for a period of one month, including traveling time. They will be scheduled as nearly as possible in the order of choice.

6

2. PUBLICATIONS

Each school will receive annually without charge copies of three publications in the *Introductory Series to the Modern Arts* (see description, page 8). Each school will receive fifty copies of each publication if priced at 25 cents or one hundred copies of those priced at 15 cents or less.

3. EDUCATIONAL SERVICES

Each school is privileged to make use of the Educational Services of the Educational Project which include responses to queries on art and art education and on materials and sources for teaching the modern arts.

SPECIAL SERVICES NOT INCLUDED IN SCHOOL MEMBERSHIPS

EXHIBITIONS

Any of the Rotating Exhibitions listed on pages 9 to 23 may be rented individually from the Educational Project of the Museum if available at the time requested. Fee given on request.

EXHIBITIONS AND MUSEUM VISITS

Gallery tours or discussion classes may be arranged for student groups with the staff of the Educational Project. Fee \$5.00 (not to exceed forty students and teacher).

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DEMONSTRATIONS BY ARTISTS

Special demonstrations by artists for groups of students (not to exceed forty) may be arranged. Fee \$10.00 to \$25.00. Proposed demonstrations: Tempera Underpainting, Etching, Drypoint, Theater Art, Fresco Painting.

PUBLICATIONS

A new series of publications on the modern arts planned for students of high school age is being prepared by the Museum of Modern Art. These will be called *Introductory Series to the Modern Arts*. They will be printed on perforated sheets to fit the standard loose leaf notebooks so that they may form a school textbook. Volumes now in preparation will cover the fields of painting, architecture, photography and stage design. The list price will range from 5 cents to 25 cents depending on the number of pages. They will include text and illustrations in black and white or color.

ROTATING EXHIBITIONS

ARCHITECTURE

WHAT IS MODERN ARCHITECTURE? No. 22A

Part A—Introduction

3/0

An exhibition to show that the traditional requirements of usefulness, sound construction, and beauty are as important and apparent in modern architecture as they have been in the great styles of the past. The exhibition explains how changes in living have affected changes in building in the twentieth century.

The exhibition is composed of seven large flexboard panels with photographs and illustrated text; one panel is devoted to samples of new materials available to architects today.

SPACE REQUIREMENT: Approximately 36 running feet.

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WHAT IS MODERN ARCHITECTURE? No. 22B *5/10*
Part B—Specific Examples of Important Modern Buildings

This exhibition demonstrates the qualifications for good architecture set forth in *Part A* of *What is Modern Architecture?* by presenting photographs of specific modern buildings.

However, it is so planned that it can be used effectively as a complete exhibition without showing *Part A* first. Included are houses, schools, office buildings, housing developments, and a zoo, all designed by leading modern architects of Europe and America. Among the architects represented are Frank Lloyd Wright, Le Corbusier, Mies van der Rohe, Neutra, Howe and Lescaze, Aalto, and Tecton.

The exhibition is composed of sixteen enlarged photographs and eight flexboard panels with text, plans, and small photographs.

SPACE REQUIREMENT: Approximately 55 running feet.

MODERN INTERIORS No. 23 *5/25*

An exhibition of interior planning for the apartment or small house, of interest to students of architecture and interior decoration. It is designed to show the functional as well as aesthetic values of modern architecture, and consists of seven large flexboard panels containing enlarged photographs, plans, and explanatory text. An

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experimental model with adjustable wall and furniture units is provided for study and for actual practice in space arrangement (see illustration on back of cover).

SPACE REQUIREMENT: Approximately 45 running feet for the panels. A table approximately 3 by 5 feet must be provided for the model.

GRAPHIC ARTS

MODERN ARTISTS AS ILLUSTRATORS No. 10 *25*

The exhibition shows book illustrations by such well-known modern artists as Picasso, Peggy Bacon, Thomas Benton, Dali, Joan Miro, and Matisse. Both hand printing and photo-mechanical processes are represented, such as woodcut, lithograph, etching, zinc cut and half tone processes.

The exhibition contains fourteen large mounts of illustrated pages covered with cellophane and labeled.

SPACE REQUIREMENT: Approximately 57 running feet.

DRAWINGS BY MATISSE, RENOIR, SEURAT, AND VAN GOGH No. 25 *5/12*

Fifteen large mounts containing twenty-six reproductions of drawings by four famous artists. Various media are represented, among them quill drawing, conté crayon, pencil, and ink.

SPACE REQUIREMENT: Approximately 60 running feet.

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GRAPHIC ARTS No. 29

The principal graphic arts processes are illustrated with tools, explanatory text, original blocks and plates, and finished prints. Among the artists represented are Clare Leighton, Marguerite Zorach, Jean Charlot, Harry Sternberg, Louis Lozowick, and J. J. Lankes.

The exhibition comes on free-standing tables and requires no other installation. It will be available after November, 1940.

SPACE REQUIREMENT: Approximately 40 by 3 feet floor space.

INDUSTRIAL DESIGN

USEFUL OBJECTS UNDER \$5.00 No. 21

This is an exhibition designed to develop awareness and discrimination in the purchase of common commodities. It also demonstrates that well designed objects need not be expensive.

The exhibition includes fifty pieces—items such as glasses, ash trays, lamps, whisk brooms, picture frames, knives, and hat boxes.

SPACE REQUIREMENT: Approximately 25 feet of shelf space must be provided in cases.

12

MACHINE ART No. 24

This exhibition shows how the machine has challenged the designer. It includes photographs and text explaining the characteristics of machine art, actual parts of machines, and articles made by machine production, such as springs, propellers; a microscope, porcelain vases and plates, silver flat ware, copper and chromium plates, glass ash tray and vases.

Complete with six free-standing tables in which the objects are arranged for exhibition and eight panels with photographs and text.

SPACE REQUIREMENT: Approximately 24 running feet for the panels; 20 by 2 feet floor space for the tables.

THE BAUHAUS—PRELIMINARY COURSE No. 26

This exhibition introduces the student to the aims and accomplishments of the Bauhaus. It is simplified to meet the needs of the secondary school student and planned to give a new approach to the teaching of design, particularly to stimulate new methods in teaching the industrial arts.

It consists of fifteen large plywood panels containing enlarged photographs, labels, and three dimensional material as well as tactile charts and experimental constructions.

SPACE REQUIREMENT: Approximately 75 running feet.

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MODERN WEAVING No. 27 J5

A small exhibition of textiles designed specifically for mass production by Marianne Strengell, a student of the Bauhaus, now working at the Cranbrook Academy of Art, Bloomfield Hills, Michigan. Straightforward designs in inexpensive materials such as string, rags, chenille, cotton and linen thread, and sisel hemp.

Six rugs are mounted on large plywood panels.

SPACE REQUIREMENT: Approximately 36 running feet.

THE SHAPES OF THINGS No. 32 J20

Form is determined by purpose in industrial design.

Many factors determine the final shape of a manufactured object: these include its function, the materials of which it is made, the manufacturing processes, and finally the ideas of the designer. This exhibition covers the first of these considerations: the use to which the object will be put.

This exhibition will include large panels with photographs and text, and probably a few models. It will be available early in 1941.

MOVIES

THE ANIMATED CARTOON No. 33 J20

The exhibition will include selections from early cartoon

14

films, important in the stages of development of the cartoon film as we know it today, with recent examples from the Disney Studios, and descriptions of problems involved in the technique of making them.

Available in 1941.

HIGHLIGHTS IN THE MAKING OF A MOVIE J20 No. 34

This exhibition illustrates, step by step, the multiple activities necessary to the production and filming of a modern motion picture. The exhibition includes the original script, scenario, talent hunt reports, research material, production charts, censorship reports, shooting script, stills, and production shots and reports from the first private showing, called "sneak preview."

Available in 1941.

TRICKS IN MOVIE MAKING No. 35 J15

The exhibition consists of eight mounts and introductory label, and includes script plots, director's sketches, set-director's drawings, production shots, and stills from completed films showing how trick shots are accomplished. Most of the material has been taken from the recent film *Dr. Cyclops*, directed by Ernest B. Schoedsack. In addition, there are stills from earlier trick films such as Méliès' *Conquest of the Pole* (1912) and *King Kong* (1933), also directed by Schoedsack.

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SPACE REQUIREMENT: Approximately 50 running feet. A table approximately 2 by 3 feet must be provided for two small lighted models.

PAINTING

ANIMALS AND PEOPLE IN ART No. 5

Two types of subject matter of interest to high school students are presented in this exhibition. It consists of eighteen framed color reproductions of portraits and animal paintings by old and modern masters, from Dürer and Breughel to Chagall, Marc, and Picasso.

SPACE REQUIREMENT: Approximately 58 running feet.

MODERN PAINTERS No. 6

A brief survey of European and American painting during the latter part of the nineteenth century. The various schools of painting are illustrated by reproductions of the works of Daumier, Manet, Monet, Degas, Renoir, Cézanne, Seurat, Gauguin, van Gogh, Rousseau, Homer, Eakins, and Ryder.

The exhibition contains twenty-two framed reproductions.

SPACE REQUIREMENT: Approximately 65 running feet.

16

ABSTRACT PAINTING No. 17

A small group of some of the most important abstractionists and near abstractionists are presented in this exhibition with reproductions of paintings by Mondrian, Rodchenko, Picasso, Gris, Léger, Kandinsky, Severini, Masson, de Chirico, and Braque.

Twelve framed color reproductions.

SPACE REQUIREMENT: Approximately 45 running feet.

AMERICAN WATER COLORS No. 31

This exhibition clearly shows America's supremacy in the field of water color. Although Homer worked in the 19th century, he holds his own among a group of outstanding 20th century painters including among others "Pop" Hart, Burchfield, and George Grosz, all of whom practice vivid realism in portraying modern life, and Marin who has shown the possibilities of creating the effect of air and space in water color.

The exhibition is composed of ten framed color reproductions.

SPACE REQUIREMENT: Approximately 32 running feet.

POSTERS

THE MODERN POSTER No. 4

A selected group of posters by such modern designers as

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Kauffer, Mansbridge, and Cassandre, the French pioneer who has been a major influence upon poster design and advertising, selected to show the student that posters can be striking and original rather than prosaic and obvious.

The exhibition includes ten large colorful posters, mounted and covered with cellophane, each with a text label.

SPACE REQUIREMENT: Approximately 45 running feet.

MODERN PICTORIAL POSTERS No. 15

The exhibition is organized to show the pictorial possibilities of poster designing, and is based on the principle that the showing of fine posters may help the student in his own creative efforts in poster designing and may increase his discrimination of the posters he sees. The selection consists largely of European examples and includes among others works by Kauffer, an American who has long been one of the leading poster artists in England and has recently returned to this country. Tschichold, the foremost Swiss poster designer, and Herbert Matter, a Swiss designer now working in America.

The exhibition contains ten large posters in color, mounted and covered with cellophane.

SPACE REQUIREMENT: Approximately 40 running feet.

18

LETTERING AND ARRANGEMENT IN POSTER DESIGN No. 16

This exhibition is composed of ten large modern posters which employ only lettering and color areas for their effective designs. A simple analysis of the design accompanies each poster. They were designed by Kauffer, Tschichold, Martin, and others. The posters are mounted flat and covered with cellophane.

SPACE REQUIREMENT: Approximately 50 running feet.

SCULPTURE

SCULPTURE BY MEXICAN CHILDREN No. 36

Five original wood sculptures and one bronze cast of a carving in clay by students from the well-known Escuela de Talla Directa (School of Direct Cutting) in Mexico City. Students learn the technique of carving directly in the materials through observing the teachers who do work of their own at the school. Models are never used. Clay is the first medium experienced, wood cutting and stone carving follow. All the pieces shown are executed by students under seventeen years of age and are sculptures of characteristic simplicity and vitality. Bases are provided.

SPACE REQUIREMENT: Approximately 25 by 2 feet floor space.

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THEATER ART

THE MODERN THEATER—STAGE DESIGNS ²⁰ No. 11

This exhibition is an introduction to stage design and consists of numerous designs by well-known artists. It presents among others, the work of Leon Bakst, Russian designer and pioneer, and two living Americans, Norman Bel Geddes and Donald Oenslager, in twenty-one black and white photographs of drawings and models, mounted and covered with cellophane. An experimental model, accompanied by twenty-one units with which to build various settings, is equipped with lights for experiment in lighting. There is also a large model of the stage setting for *Vikings at Helgeland* by Arch Lauterer, a young American designer now teaching at Bennington College.

SPACE REQUIREMENT: Approximately 63 running feet for the mounts. Tables or pedestals must be provided for the two models whose bases measure 20 by 24 inches and 16 by 36 inches respectively.

THE MODERN THEATER—COSTUME DESIGN ¹² No. 12

The exhibition is planned for the student interested in theater art and costume and contains designs for costumes by Aline Bernstein, an American working in New

20

York, Natalie Gontcharova, designer for *Coq d'Or* and other ballets, as well as Bakst, Picasso and others.

The exhibition contains twenty-four black and white photographs of drawings, mounted and covered with cellophane.

SPACE REQUIREMENT: Approximately 70 running feet.

THEATER ARTS OF THE RENAISSANCE AND BAROQUE No. 13 ⁸⁸

This exhibition deals with early phases of theatrical design. It is an introductory exhibition to the development of costume and stage design, and is comprised of photographic reproductions of thirty black and white drawings for period costumes and stage sets by well-known 17th century stage designers. Among them are sets by Inigo Jones, the English architect and theatrical designer under James I and Charles I, famous for his designs for the sumptuous masques of the period, and the Italian, Bibiena, whose sets and costumes were popular throughout the European capitals during the late Renaissance.

SPACE REQUIREMENT: Approximately 38 running feet.

STAGE SETTINGS FOR FIVE PLAYS BY TEN ¹⁰ DESIGNERS No. 14

This is an exhibition to show the solutions of different artists to the same problem in stage design. This exhibi-

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tion has been used successfully by art and English classes alike. The plays illustrated are: *Salome*, *Emperor Jones*, *Hamlet*, *Macbeth*, and *Aida*.

The exhibition contains twelve large mounted photographs of models and drawings in black and white.

SPACE REQUIREMENT: Approximately 25 running feet.

ORIGINAL COSTUME DESIGNS FOR THE MODERN THEATER No. 20

This exhibition is planned for students of stagecraft, interested particularly in costume design. It consists of a selection of costume designs for recent productions by noted contemporaries. Among them are Norman Bel Geddes' designs for *The Miracle*, Jo Mielziner's designs for *Romeo and Juliet*, Donald Oenslager's designs for *A Doll's House*, Aline Bernstein's designs for *Uncle Tom's Cabin*, Robert Edmond Jones' designs for *Susanna*, *Don't You Cry*, and Lee Simonson's designs for *Marco Millions* and *Volpone*.

SPACE REQUIREMENT: Approximately 50 running feet.

DESIGNING A STAGE SETTING No. 23

The conception, design, and execution of a stage setting are here graphically shown by means of sketches, renderings, plans and scale models for the first scene of Eugene O'Neill's *Emperor Jones* by Cleon Throckmorton.

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Special emphasis is placed upon the making of a model with properties and lighting.

The exhibition is composed of fifteen flexboard panels containing enlarged photographs, original sketches in black and white and color, three-dimensional models showing the stages in the construction of a model, and a large model complete with lighting.

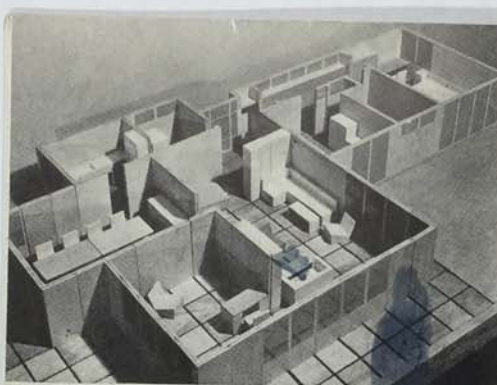
SPACE REQUIREMENT: Approximately 60 running feet for the panels. The model comes with a base approximately 2 by 3 feet.

Other exhibitions may be rented from the Department of Circulating Exhibitions.

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Experimental model in the exhibition *Modern Interiors*

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CIRCULATING EXHIBITIONS CATALOG -
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