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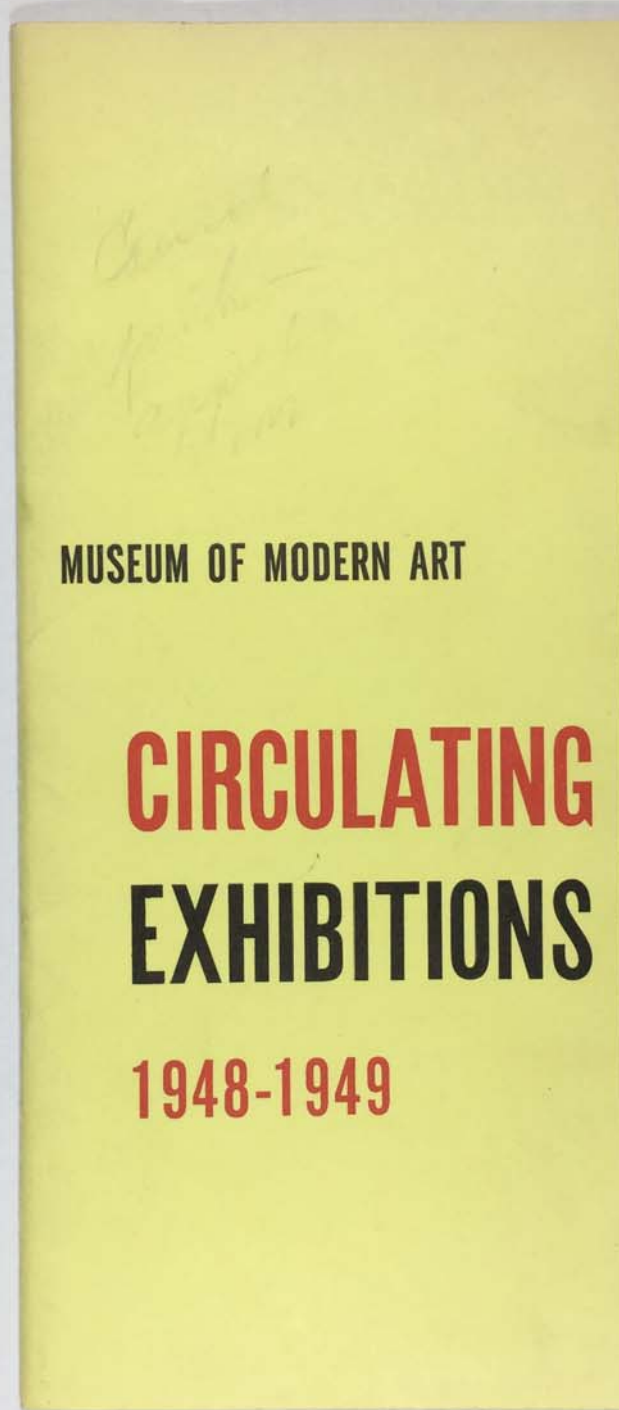
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## CIRCULATING EXHIBITIONS

1948-1949

This catalog presents the current exhibitions and teaching materials designed by the Museum of Modern Art to fulfill the requirements of the subscribing institutions and the educational objectives of this Museum. With the resources of the Museum Collection and those of many generous lenders the Department of Circulating Exhibitions aims to provide enjoyment and to be helpful to those whose task or pleasure it may be to study the many aspects of contemporary art. These services include exhibitions of original materials, large photographic panels, color reproductions, etc. designed for use in museums, colleges, schools, libraries, clubs and public and commercial institutions. Suggestions for the improvement of these services should be addressed to the Director of the Department.

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



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## GENERAL INFORMATION

### COST

The rental fees quoted herein include all costs to the exhibitor except his responsibility for the one-way transportation charges from the preceding place of exhibition. Whenever possible this location will be supplied. The size and weight of the packed exhibition is given in this catalog. For those exhibitions for which this information has not been determined it will be supplied later upon request. The fees listed in this catalog supercede all those previously quoted and are effective after July 1, 1948.

### BOOKINGS

Requests for exhibitions will be granted in order of application with the reservation that the most efficient time schedule and economical transportation be arranged for everyone concerned. Exhibitors are requested to notify us if shipments do not arrive 3 days before scheduled opening dates. Because of occasional circumstances beyond our control we do not guarantee shipping dates.

### LENGTH OF EXHIBIT PERIOD

Most of the exhibitions described in this catalog are available for a three-week period. A few of the smaller exhibitions listed are offered for a two-week period in order to make them available for as low a rental as possible.

### PUBLICITY

In most cases we supply releases and photographs for publicity purposes four weeks before scheduled opening dates. Exhibitors are requested in signing the contract to give credit to the Museum of Modern Art for organizing the exhibition. We ask that this request be respected in all publicity releases, invitations, announcements, etc.

### INSURANCE

We provide all insurance within the continental limits of the United States for materials included in our exhibitions. Exhibitors are expected to cooperate in handling materials carefully and are requested to give reports on the condition of exhibitions when received. We provide a form for this purpose.

### HANGING

Unless otherwise noted all exhibition materials, including labels, are provided with the simplest hanging devices. Estimates or required running feet of linear wall space are approximate and allow for generous spacing.

### CONDITIONS OF RENTAL

The exhibitor is required to sign a contract with the Museum of Modern Art agreeing to provide adequate fire protection, packing, reasonable protection against theft and care in handling. In all cases the exhibitor must agree to follow the directions for packing, handling, installing, publicity, and filling in insurance reports which are furnished. Exhibitors are required to ship exhibitions within 48 hours after closing dates so that succeeding schedules can be met. Exhibitors not complying with this regulation will be fined the cost of the delay to the subsequent exhibitor. From long experience we have found the two-week period allowed between scheduled showings for packing, shipping and reinstallation absolutely necessary.

### ORDERING EXHIBITIONS

Orders should be addressed to Porter A. McCray, Director, Department of Circulating Exhibitions, Museum of Modern Art, 11 West 53rd Street, New York 19, N. Y. Since bookings for exhibitions are made in order of their receipt it is advisable to indicate possible substitutes or to give a choice of two or three alternative dates.



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## PAINTING AND SCULPTURE

### Original Materials:

#### BEN SHAHN

SPACE: 250 running feet  
RENTAL FEE: \$250. for 3 weeks  
WEIGHT PACKED: 1079 pounds

A group of 22 paintings, 5 drawings, 6 photographs, and 4 posters has been selected from the comprehensive exhibition of Shahn's work held at the Museum of Modern Art this past winter. One of the most versatile of American painters Shahn has rejected the prevalent conception of art as being based solely on formal and aesthetic values. His instinct for story telling and social commentary has produced the famous series on Sacco-Venzetti, the Mooney Case, and a group of Federal Murals. He has been employed as a graphic artist by labor unions, government bureaus and industry. He has also emerged as one of the most lyric of modern American painters. In his pictures of children at play and in those which are an elegiac mourning for the peoples of Europe he has transformed into intensely imaginative versions the reality which is the very root of his art.

### FORTY DRAWINGS FROM THE COLLECTION OF THE MUSEUM OF MODERN ART

SPACE: 150 running feet  
RENTAL FEE: \$75. for 3 weeks  
WEIGHT PACKED: 682 pounds

Forty drawings from the Collection of the Museum of Modern Art have been combined in an exhibition which forms a short but varied introduction to contemporary European and North and South American art.

The exhibition which is introduced by a group of European artists includes Matisse, Modigliani, Segonzac and others. Meza, Orozco, Portinari and Rivera represent Latin Americans and Blume, Hart, Kuniyoshi, O'Keeffe, Sheeler and others are included in a representative group from the United States. Cubist and abstract drawings and those by Surrealists are grouped separately. A selection of sculptor's drawings by Lachaise, Moore, Gaudier-Brzeska and Rodin concludes the exhibition.

### HOW THE MODERN ARTIST WORKS

SPACE: 100 running feet  
RENTAL FEE: \$40. for 2 weeks  
WEIGHT PACKED: 583 pounds

This is an exhibition designed to show how four modern artists plan and carry out their work. It includes a short history of their training, their thoughts on painting, the ways in which ideas for pictures occur to them and how they carry these out in their chosen medium. The purpose of the exhibition is to demonstrate some of the many methods of creating works of art and to show that the artist's philosophy, his personality, his background and his preference in media and tools all enter into the process. Mervin Jules, Loren MacIver, I. Rice Pereira, and Kurt Seligmann are represented by 4 oil paintings and 2 framed studies, supplemented by 15 panels of preliminary sketches, color notes and samples of pigments. The large panels also contain photographs of the artists and statements by each.



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## MODERN CHURCH ART

SPACE: Approx. 125 running feet  
RENTAL FEE: \$150. for 3 weeks  
WEIGHT PACKED: Undetermined

Two outstanding achievements in the revival of church art are presented in this exhibition.

The first section deals with the church of S. Matthew in Northampton, England, where the sculptor Henry Moore and the painter Graham Sutherland have been commissioned to replace works damaged during the war. Moore's famous sculpture, *Mother and Child*, is represented by a study in bronze, sketches, and photographs of various stages in the development of the final sculpture, and photographs of the work in situ. Several preliminary paintings of Sutherland's "Crucifixion" are included, supplemented by photographs of the interior of the church showing these works installed.

The second section presents the work of leading French artists executed for a newly-built mountain church in Haute-Savoie, France. There Léger, Lurcat, Derain, Rouault, Bonnard, Lipchitz and others have contributed paintings, mosaics, tapestries, windows, and bas-reliefs. Original sketches for many of these works have been sent from Europe for this exhibition. These, together with a study in bronze and photographs of the already completed works in their surroundings, comprise an exhibition which should be a significant step toward the public's acceptance of contemporary art within the tradition-bound religious field.

## NEW AMERICAN PAINTERS

SPACE: 100 running feet  
RENTAL FEE: \$125. for 3 weeks  
WEIGHT PACKED: Undetermined

In response to the great interest shown in the Museum's recent circulating exhibition *NEW WATERCOLORS AND GOUACHES*, a group of oil paintings by new American painters has been assembled. The selection is by a group of painters whose work has recently been presented by New York galleries. The experimental spirit and the many divergent approaches to the current trends in painting are illustrated with 20 odd paintings by such painters as Stephen Greene, Henry Koerner, Carl Hall, Arthur Osver, Theodore Stamos, Herman Rose, Charles Seliger, Hedda Sterne, Dorothea Tanning, Landes Lewitin.

## OPEN AND CLOSED FORM: MODERN SCULPTURE

SPACE: Approx. 125 running feet  
RENTAL FEE: \$100. for 3 weeks  
WEIGHT PACKED: Undetermined

This exhibition presents the artists who have proven important exponents of those movements in contemporary sculpture which have been developed since the turn of the century. Their work reveals the efforts made toward a revised structural formation in plastic art, away from the subjective interpretations and naturalistic presentations of the previous century. These changes in the conception of movement, mass, and space begin with Cubism as the great transforming movement, and are followed by Futurism which is involved in plastically representing the "dynamics of organic action". The exhibition points out Brancusi's singular contributions toward finite simplicity and Arp's Surrealist integration of elementary forms. It continues with works by the Surrealists and Constructivists, presents examples of Lipchitz' Neo-Baroque experiments, and closes with Calder, showing his proprietary use of space as demonstrated in his mobiles.

The exhibition consists of actual sculpture as well as photographs of material either too delicate for circulation or otherwise unobtainable. Among the sculptors included are Laurens, Lipchitz, Archipenko, Duchamp-Villon, Boccioni, Arp, Brancusi, Moore, Giacometti, Gabo, Calder, and Maillol.

## PAINTINGS BY FRENCH CHILDREN

SPACE: 85 running feet  
RENTAL FEE: \$45. for 3 weeks  
WEIGHT PACKED: 135 pounds

Shown last winter at the Museum of Modern Art this exhibition presents a miniature picture of France by her children. Originally these pictures were selected from the collection of the French color-manufacturing firm of J. M. Paillard in Paris, which has held nation-wide annual competitions since 1935 to encourage children to paint and record their ideas and impressions of the world around them. Each year a different theme is given these children. Such subjects as Paris street scenes, landscapes, farm life, fairs, sports, and the Liberation comprise this show of paintings by children from five to sixteen years of age.



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## SYMBOLISM IN PAINTING

SPACE: 150 running feet  
RENTAL FEE: \$150. for 3 weeks  
WEIGHT PACKED: 1234 pounds

Since the beginning of time symbols have been used in painting to convey the artist's message. This exhibition surveys the domain of painting concerned with the various forms of symbolism, from the mid-19th century to the present time.

22 major examples show the work of artists who have borrowed their symbols directly from literature, of those who use the symbols revealed by psychology in the study of the human subconscious, and of those who employ symbols which for centuries have been common to all men and have become the accepted signs with which to communicate ideas by visual means.

The exhibition includes paintings by Beckmann, Berman, Böcklin, Chagall, de Chirico, Dali, Ensor, Ernst, Klee, Kokoschka, Masson, Matisse, Miro, Monticelli, Moreau, Puvis de Chavannes, Sutherland, Tchelitchev and others.



## THE MACHINE VS. NATURE IN ABSTRACT ART

SPACE: 150 running feet  
RENTAL FEE: \$150. for 3 weeks  
WEIGHT PACKED: Undetermined

This exhibition contrasts the influence of the machine with that of nature in a group of modern works of art.

From the 17th century in England throughout the 18th and during our own century artists have turned to industry as a source of inspiration for their work. In particular, the abstract painters of our time have found in machinery the balance, precision and harmony of form which have seemed to them the vital ingredients of art. The Italian Futurists, the English Vorticists, the Dadaists, independent painters like Léger, Sheeler and many others—all have looked reverently at the products of modern industry.

But nature is by no means outworn. As early as 1915 Wyndham Lewis, one of machine-art's earliest devotees, wrote: "But I think a great deal of effort will automatically flow back into more

natural forms from the barriers of the abstract. Nature with its glosses, tinting and logical structures, is as efficient as any machine and more wonderful . . ."

Since that date, more and more abstract artists have drawn their inspiration from nature rather than from the machine. The biomorphic shapes of Arp have followed the turbines of Léger; the Surrealists have made man's psychology instead of his mechanical ingenuity the center of their universe. In England, Sutherland's thorn bushes and Henry Moore's pebbles and madonnas have succeeded Jacob Epstein's *Rock Drill*. Certain younger American painters—Baziotes, Stamos, among others—are evolving a new symbolism out of organic forms, half-seen, half-dreamed.

This exhibition containing from 20-25 important paintings does not pretend to be comprehensive. In order to narrow and clarify the contrast which is its point it has been restricted to abstract works—leaving out traditional landscape painting, however valid that art remains.

## THE PAINTER LOOKS AT PEOPLE

SPACE: 120 running feet  
RENTAL FEE: \$125. for 3 weeks  
WEIGHT PACKED: 914 pounds

In this selection of 16 paintings from the Museum's Collection we are struck by the variety of imagery in the treatment of the human figure in contemporary art. No longer restricted by the dogma of the academies nor by the demands of social convention the artist has caused the human figure to become a focal point of strong views on social issues, a revelation of idiosyncrasy of character, a lyric instrument to a suggested mood or his figure may be converted into more or less abstract motifs. These paintings by Gropper, Evergood, Orozco, Siporin, Levine, Eilshemius, Hopper, Tchelitchev, Léger, Tamayo, Weber and others reveal the infinite variety of technique and sensibility which characterize the modern painter.



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## PAINTING AND SCULPTURE

### Color and Photographic Reproductions:

#### ABSTRACT PAINTING

SPACE: 60 running feet  
RENTAL FEE: \$15. for 2 weeks  
WEIGHT PACKED: 223 pounds

Large color reproductions of the work of outstanding painters of abstract art are included in this exhibition. Gris, Kandinsky, Léger, Masson, Mondrian, Picasso, Rodchenko and others are represented. The text analyzes the separate pictures and the phase of abstract art to which each painter belongs. The 18 color reproductions are mounted on 17 wood panels.

#### A SURVEY OF AMERICAN SCULPTURE

SPACE: 75 running feet  
RENTAL FEE: \$25. for 2 weeks  
WEIGHT PACKED: 160 pounds

Although no American sculptor prior to the 18th century is known to us by name, sculpture in this country has a tradition that goes back 20,000 years, when the first Indians are believed to have settled on this continent.

This prehistoric art introduces a photographic survey which traces the development of sculpture in America up to the present. The work of anonymous artists and Colonial craftsmen of the 17th and 18th centuries, whose wood carving tradition culminated in the work of William Rush and his contemporaries, the Neo-Classicism of the 19th century, and the later French influence as seen in the work of Saint-Gaudens are also discussed. The main trends of 20th century American sculpture are represented by the work of such leading artists as Epstein, Lachaise, Zorach, Calder, Flannagan, etc. The exhibition concludes with work by members of a younger group: David Smith, Callery, Grippe, and Cutler, who actively and imaginatively reinterpret trends initiated by the now-established 20th century leaders.

17 photographic panels, each 36 x 28 inches, with text comprise the exhibition.

#### AMERICAN PAINTING

SPACE: 50 running feet  
RENTAL FEE: \$15. for 2 weeks  
WEIGHT PACKED: 100 pounds

Beginning with the three famous 19th century artists, Homer, Eakins, and Ryder, this exhibition gives the student an idea of the background and variety of 20th century American painting. Other artists represented are Glackens, Sloan, Bellows, Burchfield, Wood, Marin, Hartley, Dove, O'Keeffe, de Martini, and Graves. 14 color reproductions are mounted on 14 panels each 30 x 36 inches. Brief descriptions indicating each artist's contribution to American art accompany the illustrations.

This exhibition which emphasizes the contemporary field and includes illustrations of additional works by the older artists should follow the exhibition AMERICAN PAINTING BEFORE 1900 described in this catalog.

#### AMERICAN PAINTING BEFORE 1900

SPACE: 50 running feet  
RENTAL FEE: \$20. for 2 weeks  
WEIGHT PACKED: 172 pounds

American painting from 1675 through the 19th century is represented by fine color reproductions of such famous paintings as *Mrs. Feake and Baby Mary*, Copley's *Portrait of Mrs. John Bacon*, Earl's *Portrait of William Carpenter*, Hick's *Peaceable Kingdom* and Eakin's *John Biglen in a Single Skull*.

These pictures with their label material are useful to art students and as background to the study of American history and cultures. They also serve as a suitable introduction to the exhibition AMERICAN PAINTING described in this catalog. Further reference should be made to the color slide talk PAINTERS OF AMERICA 1670-1945 described herein under the heading "Teaching Materials."

The exhibition contains 12 large framed color reproductions of exceptional quality with accompanying labels.

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## FIFTEEN MODERN WATERCOLORS

SPACE: 60 running feet  
RENTAL FEE: \$25. for 2 weeks  
WEIGHT PACKED: 346 pounds

This exhibition of fine color reproductions offers students an opportunity to study contemporary watercolor painting as represented by important examples from Cézanne, Demuth, Marin, Burchfield, and Redon.

The 15 reproductions are individually framed and protected with glass; separate labels give information about each artist.



## 19TH CENTURY LEADERS OF MODERN PAINTING

SPACE: 75 running feet  
RENTAL FEE: \$20. for 2 weeks  
WEIGHT PACKED: 362 pounds

These color reproductions of works by thirteen well known French artists of the 19th century provide a rich background to the study of contemporary art. Pictures by Courbet, Corot, Daubier, Manet, Monet, Degas, Renoir, Seurat, Cézanne, van Gogh, Toulouse-Lautrec, and Rousseau are supplemented by labels explaining the contribution of each artist to the development of modern painting. This exhibition contains 22 separately framed color reproductions.



## PICASSO, MATISSE, KLEE, ROUAULT

SPACE: 50 running feet  
RENTAL FEE: \$18. for 2 weeks  
WEIGHT PACKED: 97 pounds

Although this small exhibition cannot attempt to give a rounded view of the work of these four modern masters, it presents through the medium of fine color reproductions the outstanding paintings by these artists. Brief texts describe the contributions of these men to the development of contemporary painting. The largest reproductions, averaging 20 x 25 inches, are made by

a special silk screen process which creates a surface quality and color in careful facsimile of the original painting.

20 reproductions and text are mounted on 13 panels, each 30 x 35 inches.

## TWENTIETH CENTURY EUROPEAN PAINTERS

SPACE: 75 running feet  
RENTAL FEE: \$20. for 2 weeks  
WEIGHT PACKED: 303 pounds

Color reproductions of the paintings of twelve modern artists provide an interesting sequel to the exhibition NINETEENTH CENTURY LEADERS OF MODERN PAINTING described in this catalog. The work of Bonnard, the last great French master of the Impressionist tradition, is accompanied by the paintings of Braque, Chagall, de Chirico, Kandinsky, Klee, Léger, Matisse, Miró, Modigliani, Picasso, and Rouault. Brief labels discuss the importance of each artist in the many trends developed since 1900. The exhibition consists of 20 large framed color reproductions.

## WHAT IS MODERN PAINTING?

SPACE: 70 running feet  
RENTAL FEE: \$18. for 3 weeks  
SALE PRICE: \$60.  
WEIGHT PACKED OF RENTAL COPY: 136 pounds  
WEIGHT PACKED OF SALE COPY: 45 pounds

This exhibition provides a clear introduction to the study of modern painting. Written by Alfred H. Barr, Jr., Director of the Collections of the Museum of Modern Art, the text is accompanied by 31 reproductions in full color and 9 photos reproduced in gravure and mounted on 14 panels each 29 x 40 inches. The exhibition presents in readily understood terms the important trends in art during the past seventy-five years: Realism, Impressionism, Expressionism, Cubism, Surrealism, Magic Realism, etc.

A booklet of the same title is available for use in conjunction with the above exhibition and in teaching the subject of modern art, (44 pages; 44 plates—color frontispiece—; 20% discount to educational institutions, \$1.00). The kodachrome slide talk, WHAT IS MODERN PAINTING? described herein under "Teaching Materials" may be rented to supplement the exhibition.



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## GRAPHIC ARTS

### ADVERTISING ART IN THE UNITED STATES

SPACE: 100 running feet  
RENTAL FEE: \$30. for 2 weeks  
WEIGHT PACKED: 453 pounds

This exhibition based upon a larger version prepared for Denmark in the Fall of 1947, aims to present a limited sampling from most of the types of advertising art represented in this huge field of design activity in America. 9 posters, 8 mounted newspaper advertisements, and 18 panels averaging 32 x 50 inches, illustrate the work of America's foremost artists and designers. Well designed subway cards, miniature billboard advertising, record albums, magazine advertising and posters, demonstrate the recent advances made in standards of advertising art. The exhibition points out the success which can be realized when public and private enterprise effectively employ the talents of such artists as Joseph Binder, Ben Shahn, Gyorgy Kepes, Herbert Bayer, Erik Nitsche, Alexi Brodovitch, Paul Strand, Xanti Schawinsky and others.

### AN ARTIST'S ZOO

SPACE: 75 running feet  
RENTAL FEE: \$25. for 2 weeks  
WEIGHT PACKED: 90 pounds

In this group of monoprints Charles Smith has combined graphic and painting media to impress color on paper with wood blocks of simple shapes. Variation in the shape, their disposition and the choice of color used in making separate imprints makes the design of each print unique.

The exhibition shows some of the more simple and humorous of these monotype prints representing barnyard creatures and other phenomena of animal life. In many cases the whole picture is printed with two or three shapes only, and the art lies in the subtle and amusing relationships that are made out of them. 18 prints are mounted in gaily colored mats.

### DESIGN AND THE MODERN POSTER

SPACE: 100 running feet  
RENTAL FEE: \$25. for 2 weeks  
WEIGHT PACKED: 189 pounds

11 panels of photographs, diagrams and text explain the objective and technique of the contemporary poster designer. The media of drawing, photography, photomontage, typography and color and their successful integration with the word and image are analyzed in terms of the quickly and clearly projected idea of the modern poster.

13 posters by prominent European and American designers including Tschichold, McKnight Kauffer, Cassandre, Carlu, Shahn and others, exemplify these objectives and techniques.

### ELEMENTS OF DESIGN

SPACE: 60 running feet  
SALE PRICE: \$30. (less 20%  
to educational institutions)  
WEIGHT PACKED: 20 pounds

Prepared by Robert J. Wolff in collaboration with the Museum staff, this portfolio-exhibition is a new experiment in the field of visual education. On 24 cardboard panels, 20 x 25 inches in size, ideas basic to all designing are introduced in dramatic pictorial form. Large photographs, photomontages, drawings and color reproductions tell the story. A minimum of text is required to explain what is clearly illustrated by the pictures.

Examples of designing are drawn from every field, for whether a man is a painter, a sculptor, an architect, an industrial designer or a photographer, he must be aware of these fundamental tools: first, his own senses and the materials with which he works; secondly, such abstract concepts as space, form, line, color; and finally, the relationship of all these things to each other. It should be useful to all teachers and students of design.

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The panels that make up this exhibition are reproduced in gravure and are contained in a convenient cardboard portfolio where they can be kept when not on display. The whole is packed in a carton ready for shipment.

## ILLUSTRATIONS FOR CHILDREN'S BOOKS

SPACE: 100 running feet  
RENTAL FEE: \$25. for 2 weeks  
WEIGHT PACKED: 142 pounds

Pictures in books are the child's introduction to art. They make an indelible impression on him and constitute a continuous avenue of appreciation as the child grows. This exhibition comprises a selection of the best illustrations in currently available children's books. Although originally intended to interest parents and teachers in the promotion of better art for children's books, the exhibition has proved especially appealing to younger groups.

20 panels (averaging 30 x 40 inches) contain original drawings and watercolors by such well-known artists as Susanne Suba, Jean Charlot, Juliet Kepes, William Pènes du Bois. A few pages from books, or trial proofs, have been used when the original was not available, or for purposes of comparison.

## ON BEING A CARTOONIST

SPACE: 100 running feet  
RENTAL FEE: \$25. for 2 weeks  
WEIGHT PACKED: 140 pounds

The expressive power of cartoons is the theme of this exhibition, prepared by Robert C. Osborn to show the aspiring young cartoonist the essentials of good cartooning and the dangers of imitation.

Although not an historical survey, the cartoons reproduced in this exhibition include examples from Egyptian wall painting, medieval manuscripts, drawings by Leonardo da Vinci, the work of Breughel, Hogarth, Goya, Daumier, Tenniel, Posada, Rowlandson, Rouault, Bemelmans, Gropper, Grosz, the Kukryniksi, Low, Picasso, and others.

Reproductions of 90 cartoons, and of supplementary drawings made by the author of the exhibition are mounted on 21 cardboard panels, 30 x 30 inches and 30 x 40 inches.

## PORTRAITS IN PRINTS

SPACE: 100 running feet  
RENTAL FEE: \$65. for 3 weeks  
WEIGHT PACKED: Undetermined

This exhibition contains portraits by twenty European and American artists. It touches most movements in modern art since the turn of the century and represents nearly all graphic media: etching, drypoint, engraving, woodcut and lithography. The selection includes self portraits, different representations of the same person by different artists, portraits of various people, real and imaginary.

Among the self portraits are those of Cézanne, Kollwitz, Chagall, and Rivera. Other contrasts and comparisons in personalities and techniques are shown in portraits by Renoir, Picasso, Matisse, Kokoschka, Beckmann, Castellon and Ganso.

## RECENT PRINTS BY EUROPEAN PAINTERS

SPACE: 80 running feet  
RENTAL FEE: \$60. for 3 weeks  
WEIGHT PACKED: Undetermined

This unique collection of about 18 recent prints contains large sized color lithographs by Picasso, Braque, Léger, Masson and Miró and color etchings by Rouault. These prints have been selected to demonstrate the inventiveness and ingenuity of the individual artists in handling the graphic medium. Their clarity of impression, brilliant design, and splendid vibrancy of color give proof of the excellence of modern printmaking.

## STAMP DESIGN

SPACE: 80 running feet  
RENTAL FEE: \$50. for 3 weeks  
WEIGHT PACKED: Undetermined

With the widespread international circulation of mail it has now been realized by most nations that the postage stamp is a valuable instrument of discreet national publicity as well as a challenging and important communicative art form. Where emphasis is usually placed upon comparative rarity or historical significance this exhibition stresses the importance of greater public consciousness of the choice of suitable subject matter, the dignity and quality of design and excellence in execution.

A selection of old and contemporary stamps gathered from private collectors and dealers is displayed on protected panels.



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## ARCHITECTURE

### BRIDGES

SPACE: 150 running feet  
RENTAL FEE: \$75. for 3 weeks  
WEIGHT PACKED: Undetermined

The exhibition is based on the book, *BRIDGES*, by Elizabeth B. Mock, to be published by the Museum in the fall of 1948. Starting with the early developments in each of the structural materials: stone, wood, metal and reinforced concrete, the exhibition shows how bridges have become increasingly light and long as man's engineering knowledge has improved. A variety of structural systems and their effect on design is discussed. Structural honesty and simplicity emerge as the most important factors in the creation of well-designed bridges from pre-Roman times to the present.

This exhibition will consist of 24 panels of photographic enlargements.

### IF YOU WANT TO BUILD A HOUSE

SPACE: 200 running feet  
RENTAL FEE: \$85. for 3 weeks  
WEIGHT PACKED: 232 pounds

Based on the book of the same name published by the Museum, this exhibition offers no recipe for a universally palatable dream house, but it does suggest that a realistic approach will produce far more satisfactory results than any blind following of familiar but meaningless patterns.

Concentrating on the modern house and its reflection of individual living preferences, the 46 enlarged photographs, and cartoons illustrate such subjects as: Choosing the architect; Choosing the land; Small houses can seem large; Division of space: kitchen, dining, bedroom; Bathrooms; Living-Play-Study Space; Outdoor Living; Furniture; Storage-Heating; Sun Control; Ventilation; Materials and Structure.

The photographs which make up the exhibition were chosen to indicate these points and the endless variety of form possible in modern architecture. Plans and text with cartoons by Robert C. Osborn dramatize the subtle and frequently distressing relationship between man and his house.

There are 19 panels, 24 x 36 inches; 7 separately mounted cartoons; and 20 enlarged photographs.

A series of 32 kodachrome slides (2 x 2 inches), showing various houses illustrated in the exhibition, is also provided. It is suggested that these be used in the exhibition shown in an automatic projector available from photographic supply shops in most cities.

### EUROPE REBUILDS: France

SPACE: Approx. 100 running feet  
RENTAL FEE: \$75. for 3 weeks  
WEIGHT PACKED: Undetermined

This is the first of a series of exhibitions depicting the progress made by various European countries in Post War reconstruction and building. Subsequent exhibitions will deal with developments in Italy, Switzerland and Sweden.

The material collected with the assistance of the office of the French Cultural Counsellor includes architectural models, photographs, plans and drawings. Housing, prefabrication, city planning and the reconstruction of harbors and bridges will be presented.

### HOUSES BY FRANK LLOYD WRIGHT

SPACE: 150 running feet  
RENTAL FEE: \$75. for 3 weeks  
WEIGHT PACKED: 253 pounds

Wright's theories of open planning and organic use of material, principles of basic importance in the development of modern architecture all over the world, are illustrated by plans and photographs of houses designed over a span of forty years. Examples have been selected to show the remarkable variety of effect as the famous architect has dealt with varied materials, sites and living requirements.

Different views of 16 houses are presented in 34 large photographs; small plans with labels give detailed information about each.



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Omit

## LOOK AT YOUR NEIGHBORHOOD

SPACE: 60 running feet  
RENTAL FEE: \$12. for 3 weeks  
SALE PRICE: \$45.  
WEIGHT PACKED OF RENTAL COPY: 132 pounds  
WEIGHT PACKED OF SALE COPY: 32 pounds

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 12 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 photogravure process, are mounted on heavy cardboard. The panels are packed in cardboard cases ready for shipment.

## MARCEL BREUER: Architect and Designer

SPACE: 100 running feet  
RENTAL FEE: \$75. for 3 weeks  
WEIGHT PACKED: Undetermined

An important and imaginative designer, Marcel Breuer is one of the leading architects in America today. His houses are particularly noted for their refined simplicity of design, original detail and excellent workmanship.

A member of the famous international experimental group of artists at the Bauhaus from 1920 to 1928, first as a student and then as a teacher, Breuer is known as the inventor of tubular steel furniture. He built houses, apartments and exhibition pavilions and designed furniture in Germany, England and Switzerland until he came to the United States in 1937, bringing with him a fresh approach to contemporary building and an unusual understanding of proportion and materials that have had considerable influence on American design.

This exhibition is the first one man show of Marcel Breuer's work in this country, and will form the basis of an important retrospective exhibition to be held later at the Museum. It will consist of 20 large panels of photographs and plans of a representative selection of the best of the architect's work both here and abroad.

## MIES VAN DER ROHE

SPACE: 150 running feet  
RENTAL FEE: \$100. for 3 weeks  
WEIGHT PACKED: 685 pounds

Chosen from the exhibition recently held at the Museum of Modern Art, 28 enlarged photographs (approximately 36 x 48 inches) present the work of Mies van der Rohe from 1919 to the present day. Outstanding in the exhibition is the architect's most important work — the new campus for the Illinois Institute of Technology in Chicago where he has been Director of Architecture since 1938. Also shown are his best known works, the Barcelona Pavilion and the famous Tugendhat House of 1930 in Brno, Czechoslovakia. His reputation in modern architecture rests chiefly on these two structures and on the famous five projects for skyscrapers and country houses included in this exhibition. A scale model of a mountain house in the Tetons, Wyoming, is supplemented with framed montages which suggest the magnificent view as seen through the glass walls of this house. These and many other of his finished works and projects show why Mies van der Rohe today is considered one of the great figures in modern architecture. Pioneer, perfectionist, one of the leaders of the contemporary movement for over 25 years, he has greatly advanced the standards of modern design and construction throughout the world.

## MASTERPIECES OF LOUIS SULLIVAN

SPACE: 75 running feet  
RENTAL FEE: \$40. for 3 weeks  
WEIGHT PACKED: Undetermined

This exhibition of the masterpieces of Louis Sullivan consists of 7 very large photographic panels of the architect's greatest buildings, selected from the historical collection of the Department of Architecture. The show is designed to bring popular attention to the finest work of one of the most important American pioneers of modern architecture.

The name of Louis Sullivan has become synonymous with the American skyscraper. He was the leader of the Chicago school of architecture at the end of the 19th and beginning of the 20th century which pioneered the structure and design of the multiple-storied commercial building. As these photographs show, Sullivan's entire career was a fight against fashionable revivalism, a struggle to establish the new architecture that industrial growth and structural advances had made possible. His battle was won by the men who came after him, who recognized his genius and built upon his achievement.



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In today's concern with contemporary building, the significant work of Louis Sullivan is too often dismissed as old-fashioned, or completely forgotten. This exhibition of his work emphasizes his exciting and necessary role in the development of the architecture we know and admire today.

## MODERN AMERICAN HOUSES

SPACE: 75 running feet  
RENTAL FEE: \$25. for 2 weeks  
WEIGHT PACKED: 207 pounds

This is a smaller version of the exhibition described under the title IF YOU WANT TO BUILD A HOUSE. It contains much of the same material, though differently organized and with fewer large photographs.

It postulates that good modern architecture goes by no formulae but is determined by the living habits and space requirements of the client, as well as by the site, the climate, and the materials used. The modern architect considers these problems without the impediment of past styles or false traditions; his solutions are therefore fresh, original, and various.

Photographs, cartoons, and text are combined on 15 colored panels, 30 x 40 inches, supplemented by 8 separate enlargements.

## MODERN BUILDINGS FOR SCHOOLS AND COLLEGES

SPACE: 150 running feet  
RENTAL FEE: \$65. for 3 weeks  
WEIGHT PACKED: 420 pounds

The advantages of modern educational buildings from kindergarten through college are illustrated by photographs of outstanding work. The material selected is designed as a guide for the many educational institutions now considering new construction. It suggests ways of achieving the best and most economical buildings to meet the physical and psychological requirements of the students.

Well designed educational buildings abroad as well as those in our country emphasize the adaptability of modern architecture to varied climates and needs on most of our campuses. The exhibition contains 27 panels, of enlarged photographs, accompanied by plans, and text.

## MODERN ROOMS OF THE LAST FIFTY YEARS

SPACE: 60 running feet  
RENTAL FEE: \$30. for 2 weeks  
WEIGHT PACKED: 140 pounds

Modern architects and designers have been studying the art of arranging rooms for many years. The photographs in this exhibition show how their ideas have developed during the past half-century and how they are applied in American homes today.

The exhibition first presents the 19th century Revival of Crafts, based on the honest handcraft of the Middle Ages, which took place in opposition to the Victorian grandeur then flourishing. The Influence of Industry following the First World War and the principles of modern design developed by the artists' groups abroad are discussed, and the last section, entitled *The Present Synthesis*, illustrates how modern design and modern rooms blend the machine arts with the hand arts, guided by the same principles that have prevailed ever since the earliest modern efforts—honesty of means, simplicity, clarity, lightness, unity.

The 24 panels, 30 x 24 inches, contain text supplementing photographs of interiors—in England, Spain, Germany, Scotland, Austria, Sweden, France, Czechoslovakia, as well as the United States.

## ROBERT MAILLART: ENGINEER

SPACE: 125 running feet  
RENTAL FEE: \$85. for 3 weeks  
WEIGHT PACKED: 180 pounds

Concrete is an ancient material, but the idea of reinforcing it with steel to make monolithic structures, strong in tension as well as in compression, is less than seventy-five years old. The art of reinforced concrete construction is most highly developed in Europe, and it is a Swiss engineer, Robert Maillart, who has used the new material most appropriately, most daringly.

Believing that the United States is too little familiar with Maillart's work, the Museum asked Dr. Siegfried Giedion, the well-known Swiss critic, to assemble this exhibition of photographic enlargements, diagrams, and explanatory text. The exhibition illustrates Maillart's lean and beautiful bridges, his spectacular parabolic vault for the Zurich 1939 Exposition, and his early and independent development of the mushroom column.

21 wood panels (the majority 24 x 32 inches) of enlarged photographs and brief text are supplemented by 6 technical drawings mounted separately.



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## THREE POST WAR HOUSES

SPACE: 75 running feet  
RENTAL FEE: \$75. for 3 weeks  
WEIGHT PACKED: Undetermined

This exhibition of three houses built since the war will stress the architects' approach to planning for the family. Various well-considered solutions to the problems of site, materials, and living requirements will be shown by means of enlarged photographs and plans.

Two of the houses in the show are of particular interest because they have been built by architects for themselves. These are Marcel Breuer's house in Connecticut and Hugh Stubbins' house in Massachusetts. A large house in the desert by Richard Neutra, will complete the exhibition.

## TWO CITIES:

### PLANNING IN NORTH AND SOUTH AMERICA

SPACE: 100 running feet  
RENTAL FEE: \$150. for 3 weeks  
WEIGHT PACKED: 1590 pounds

Two projects in North and South America are presented here as examples of modern city planning. From a real jungle and from a jungle of slums, railroad tracks and civic decay, two new cities are planned to rise. *Cidade dos Motores*, designed by Paul Lester Wiener and José Luis Sert, is a completely new industrial city being built on reclaimed swampy lowland in the heart of the jungle near Rio de Janeiro; the *Michael Reese Hospital Project* is a slum clearance program for Chicago's South Side, with Walter Gropius as Architectural Consultant.

How the principles of modern architecture and city planning can be successfully applied to find solutions to such contrasting problems is shown in 38 hand colored drawings and photographs and 3 large models.

## INDUSTRIAL DESIGN AND CRAFTS

### COMPETITION FOR PRINTED FABRICS

SPACE: 150 running feet  
RENTAL FEE: \$80. for 3 weeks  
WEIGHT PACKED: 412 pounds

As a result of the COMPETITION FOR PRINTED FABRICS conducted by the museum in the spring of 1946 and shown in an exhibition at the museum in March 1947, this exhibition represents another step in collaborative planning between the museum and the manufacturer and distributor.

The rules of the competition specified that all designs submitted be suitable for reproduction by the silk screen process limited to five colors. Actual printed fabrics made from the winning designs and the 20 sketches which received honorable mention comprise the exhibition.

### MODERN TEXTILE DESIGN

SPACE: 150 running feet  
RENTAL FEE: \$95. for 3 weeks  
WEIGHT PACKED: 680 pounds

This collection of contemporary handwoven, handprinted, machine-woven and machine-printed fabrics offers a summary view of current textile design. Because the interiors of our homes are simple, we rely largely upon textiles for decorative value. Therefore, their color, texture and pattern become increasingly important. The designer also considers their further adaptation by taking advantage of materials which are washable, water or dust-repellent, transparent, light-reflecting, reversible or possessing acoustic properties.

Section I discusses hand and machine weaving; Section II, printed fabrics; Section III, weaves, 27 panels of fabrics (averaging 3 x 4 feet), and 6 unmounted textiles, with explanatory labels, are included, as well as photographs showing the use of fabrics in modern interiors.



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## WEDGELOCK HANDLES

SPACE: 60 running feet  
RENTAL FEE: \$40. for 3 weeks  
WEIGHT PACKED: Undetermined

This exhibition demonstrates the advantage of scientific research in the development of an industrially made object, with the widest and simplest applicability to human use. During the recent war Thomas Lamb in an effort to perfect the ordinary crutch culled extensive data from medical records and the field of anthropology to determine the ideal form for the simple handle. The Wedglock Handle which is the result of this research reduces to a minimum the human fatigue experienced in lifting, twisting, pulling and holding any object.

*A series of panels each about 42 x 42 inches and a collection of actual objects demonstrate the evolution of Lamb's invention.*

## WHAT IS MODERN DESIGN?

SPACE: 150 running feet  
RENTAL FEE: \$75. for 3 weeks  
WEIGHT PACKED: Undetermined

WHAT IS MODERN DESIGN? follows the course set down by the earlier museum publications and exhibitions WHAT IS MODERN ARCHITECTURE? and WHAT IS MODERN PAINTING? It will examine the design of objects and machines that man has made to help him live and work and enjoy himself in the world today. Design is intended to satisfy not only our moods but our feelings and ideas.

Introduced with the statement, "To alert, able and sincere modern designers, modern science has opened a whole realm of materials, processes and human reactions, which is a source of endless experiment and frequent achievement. Let's examine some of the best modern designs." This exhibition includes a large number of photos which represent masterpieces of modern design, augmented to show the development of modern design over the last hundred years. Some of the finest objects and most important historic pieces in the development of modern design are part of the Museum Collection, and thus have been available for new photos suitable to exhibition purposes. Although the principal purpose of the show is to make an understanding of design, and modern design in particular, available to the average person, some material on development is included in order to help evaluate present day trends.

## PHOTOGRAPHY

### CREATIVE PHOTOGRAPHY

SPACE: 60 running feet  
SALE PRICE: \$25.  
WEIGHT PACKED: 45 pounds

This exhibition shows the amateur the wide range of expression in photography through outstanding examples of professional and amateur work and explains briefly the photographic controls used to achieve these results.

For the classroom, camera club, or gallery, this series of 12 panels, 30 x 40 inches provides a lively and inspirational teaching portfolio or handsome permanent exhibition on photography. 25 large photographs and many smaller ones are reproduced in facsimile gravure which retains much of the quality of the original print.

Because the sale price of \$25. is less than the actual cost, this exhibition is not offered for rental.

The slide talk, A CENTURY OF PHOTOGRAPHY, described herein under Teaching Materials may be used as an interesting supplement to the above exhibition.

### FIFTY GREAT PHOTOGRAPHS

SPACE: 100 running feet  
RENTAL FEE: \$75. for 3 weeks  
WEIGHT PACKED: Undetermined

A selection of fifty photographs by significant and famed photographers from the collections of the Museum. Not only great names in photography, but outstanding examples of their work are included. This collection represents peak achievements in pictorial and documentary photography including: Berenice Abbott, Eugene Atget, Ansel Adams, Mathew Brady, Julia Cameron, Henri Cartier-Bresson, Harry Callahan, Harold Edgerton, Morris Engel, Walker Evans, Arthur ("Weegee") Fellig, D. O. Hill, Lewis Hine, Gertrude Kasebier, Dorothea Lange,



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Helen Levitt, Gjon Mili, Lisette Model, Arnold Newman, Moholy-Nagy, Irving Penn, Man Ray, Ralph Steiner, Paul Strand, Charles Sheeler, W. Eugene Smith, Alfred Stieglitz, Edward Steichen, Edward Weston, Clarence White, Todd Webb, etc.

*These 50 photographs are separately matted and framed.*

## HENRI CARTIER-BRESSON

SPACE: 150 running feet  
RENTAL FEE: \$175. for 3 weeks  
WEIGHT PACKED: 783 pounds

A selection of one hundred prints of the work of Henri Cartier-Bresson all of which were made especially for a recent exhibition at the Museum, show fifteen years of this great photographer's work in France, England, Italy, Mexico, Spain and the United States.

In the early 1930's Cartier-Bresson developed an entirely personal style of photography which has been variously called "antigraphic" and the art of the "poetic accident". Using a miniature camera, he catches the transitory, split-second unseen phases of life. His work was interrupted by the war, during the course of which he was taken prisoner by the Germans. He escaped to North Africa and made his way to Paris at the time of its liberation. A series of portraits of eminent French writers and painters taken at this time are included in the exhibition. Cartier-Bresson is just now concluding a year's work in India.

Cartier-Bresson is also known for his documentary films, the latest of which, *Le Retour* produced for the OWI, follows the liberated French prisoners back from German camps through the huge centers of repatriation to their homes. Still pictures in the exhibition recapture the anguish and emotional intensity of the film.

*91 of the 100 photographs are mounted on 30 wood panels approximately 30 x 48 inches; the remaining 9 are enlargements separately mounted.*

## IN AND OUT OF FOCUS

SPACE: 150 running feet  
RENTAL FEE: \$100. for 3 weeks  
WEIGHT PACKED: Undetermined

This is a survey of present day photography, selected from the Museum's large show held in the spring and summer of 1948.

It is an exhibition of camera images, documents, concepts, visions, tendencies, directions, and phases of contemporary photography. It has been one of the most discussed and talked about photographic exhibitions ever held in New York.

The exhibition consists of 185 photographs and includes the work of 55 photographers; many of them famed and well-known, as well as newer photographers whose work has seldom been shown. It includes work that is acclaimed and accepted as well as the controversial and experimental. The subject matter ranges from all phases of realism to the completely abstract and symbolic; from the new electronic micro-photographs made for scientific purposes to highly sensitive emotional concepts. The crusading as well as the satirical documentation is here and new kinds of pictorial photography by photographic illustrators. Precision and detail of texture and tone scale are contrasted with the purposeful elimination and simplification of values; the problems of pictorially recording motion are represented successfully by the freezing of action by the stroboscopic light as well as by the blur of the longer exposure.

*The 195 individual photographs range in size from 8 x 10 to 20 x 24 inches and are mounted separately to afford the greatest flexibility in the exhibitor's installation.*

## LEADING PHOTOGRAPHERS:

### A Group of Ten One-man Exhibitions

SPACE FOR EACH EXHIBITION: 30 running feet  
RENTAL FEE FOR EACH EXHIBITION: \$20. for 3 weeks  
WEIGHT PACKED OF EACH EXHIBITION: 110 pounds

Over a period of years the museum plans to supplement the list of photographers already included in the earlier LEADERS IN PHOTOGRAPHY exhibitions. These additions will eventually provide all of the leading names and important trends in modern photography. This year's Man Ray, Edward Weston, Irving Penn and Lisette Model supplement the earlier photographers represented.



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## LEADING PHOTOGRAPHERS: One-man Exhibitions

### ANSEL ADAMS:

The majesty of Yosemite, a thunderstorm, the delicate patterns of clouds, surf, and weather-beaten wood are caught here in brilliant detail. *The 15 prints are separately matted and framed.*

### EUGÈNE ATGET:

The great pioneer in photography is here represented by a remarkable series on Paris, its streets, shops, people. *The 15 prints are separately matted and framed.*

### MATHEW B. BRADY:

America's first master photographer has left this unique record of our Civil War; portraits of such men as Lincoln, Lee, Grant, and others. *The 15 prints are separately matted and framed.*

### WALKER EVANS:

Incisive comments on aspects of contemporary America. *The 15 prints are separately matted and framed.*

### LISETTE MODEL:

Lisette Model has brought new meaning to "candid photography" and has given another slant to the term "documentary photography". To the impersonal eye of a camera, she adds a searching vision that continually and nervously prods and pokes under all surface appearances. Her camera often reports the irritations she experiences at what she sees. This irritation sometimes leads to satire and then again it is unobtrusively warmed by a sympathetic understanding. *The 15 individual prints range in size from 11 x 14 inches to 16 x 20 inches and are mounted on masonite.*

### IRVING PENN:

Irving Penn is a relatively new name in photography. He is at present a photographer on the staff of the Condé Nast publications. His illustrations are carefully considered and organized arrangements. Clarity of thinking, precision in technique, and a sensitive understanding are evident in all of his work. *The 15 individual photographs range in size from 11 x 14 inches to 16 x 20 inches and are separately mounted on masonite.*

### ELIOT PORTER:

Training as a scientist influenced Porter's precise and brilliant records of plant life and birds. *The 15 prints are separately matted and framed.*

### MAN RAY:

The exhibition includes nudes, portraits, and rayograms by Man Ray, a painter and photographer who is an integral part of the great French art movements of Post-Impressionism and Cubism. His work still acts as a stimulating force to most of the experimental photography of today.

*The 15 prints are separately matted and framed.*

### EDWARD WESTON:

Edward Weston is one of the very few photographers of whom the term, "great" would not be opened to question. The Mexican painter, Siqueiros vividly defined his work, "In Weston's photographs, the texture, the physical quality of things is rendered with the utmost exactness: the rough is rough, the smooth is smooth, flesh is alive, stone is hard. The things have a definite proportion and weight and are placed in a clearly defined distance one from the other . . . In a word, the beauty which these photographs of Weston's possess is photographic beauty!"

*The 15 prints are separately matted and framed.*

### CEDRIC WRIGHT:

Sensitive prints show the relationship between this photographer's interest in nature and in music.

*The 15 prints are separately matted and framed.*

## MUSIC AND MUSICIANS:

### Work by Six Photographers

SPACE: 100 running feet  
RENTAL FEE: \$60. for 3 weeks  
WEIGHT PACKED: 153 pounds

MUSIC AND MUSICIANS presents the work of six photographers, amateurs and professionals, photographing similar subjects.

The pictures range from the carefully planned and executed studio setup to the amateur's candid camera photograph. The photographers represented are: Philippe Halsman, Yousuf Karsh, Gjon Mili, Fred Plaut, Adrian Siegel and W. Eugene Smith. This work includes conventional studio portraits, portraits and action photographs made during rehearsals, at concerts, in the recording studio with musicians and conductors listening to the play-back of their recordings.

*The exhibition contains 50 photographs separately mounted on masonite.*

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### THREE YOUNG PHOTOGRAPHERS:

#### Thirty-four Prints by Three Young Photographers

SPACE: 60 running feet  
RENTAL FEE: \$40. for 3 weeks  
WEIGHT PACKED: 107 pounds

This is the work of three young photographers who have come to the fore during and since World War II. This work is representative of a number of socially minded photographers who use the camera to record, interpret, and comment on what they see and experience.

Leonard McCombe has photographed for Life Magazine "Displaced Persons in Germany", revealing the stark horror of pain, privation, humiliation, and despair; things that are never revealed by statistics.

In Wayne Miller's series, "The Beginning" he has photographed the face of his wife while she was giving birth to their son David. These dramatic camera images take on something of the stature of an epic poem.

While Homer Page's series of the American Legion Convention in San Francisco, 1946, are strictly an objective piece of reporting, they carry emphasis associated with good cartoons but achieve this without the cartoonist's use of caricature.

The prints range in size from 8 x 10 to 16 x 20 to 20 x 24 inches and are mounted separately on masonite without margins or borders.

### THEATRE

#### ROBERT EDMOND JONES

SPACE: 75 running feet  
RENTAL FEE: \$45. for 3 weeks  
WEIGHT PACKED: Undetermined

In response to the constant demand for examples of the stage design of Robert Edmond Jones, the museum has prepared this exhibition of a selected survey of his work. In both his early and more recent work, Jones manifests a unity of character and style which is a distinctly personal contribution to the theatre of our time.

24 photographs, 2 original set designs, and numerous film-sequence sketches are mounted with introductory label and other information in a series of panels ready for hanging.

#### WORLD OF ILLUSION I: Elements of Stage Design

SPACE: 150 running feet  
RENTAL FEE: \$100. for 3 weeks  
WEIGHT PACKED: 740 pounds

10 individually lighted stage sets in miniature and 22 panels (24 x 36 inches) of text and enlarged photographs present in this exhibition a visual analysis of the essential components of stage design. The models adapted from original settings by Edward Burra, Leopold Survage, Fernand Léger, Georges Braque and others emphasize the successive steps from the actual object to its final exaggeration or abstraction on the stage. The concepts of contour, light, color and volume are analyzed and their applications in the art of stage design are illustrated from the Renaissance to the present time. While the models stress the fundamentals of stage design, sketches, diagrams and photographs on the accompanying panels emphasize contemporary solutions and experimental work. These examples are taken from the designs of Inigo Jones, Appia, Craig, Exter, Bel Geddes, Robert Edmond Jones, Simonson, Lauterer, Picasso, Noguchi and others.



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## WORLD OF ILLUSION II: Movement and Gesture

SPACE: 100 running feet  
RENTAL FEE: \$100. for 3 weeks  
WEIGHT PACKED: Undetermined

This exhibition presents a condensed survey of the evolution and significance of movement and gesture-expression in the theatre. Rather than follow a chronological sequence, the exhibition stresses the development of certain trends and symbols. A large section is devoted to the tradition of stock characters from the Minus through the Commedia del'Arte to the contemporary stage and the circus clown. Another follows the crystallizing process of ceremonial gesture, court festivals and the evolution of the ballet up to the present. Another section deals with the beginning of psychological investigation and its expressional counterpart in modern dance and the psychological drama. The last section briefly traces the evolution of a gesture terminology in the silent movies and recent manifestations in the contemporary film.

25 panels approximately 24 x 36 inches contain pictorial material and explanatory comment.

## TEACHING MATERIALS

### I. MULTIPLE EXHIBITIONS

Of considerable importance in the development of visual arts for schools and colleges, libraries and adult groups is a series of small exhibitions prepared by the Museum. These exhibitions reproduced by a gravure process are available in quantity for sale or rental. The subjects covered are of lasting interest so that they may 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 exhibitions in this series described earlier in this catalog include:

1. LOOK AT YOUR NEIGHBORHOOD  
(see description and prices, page 17)
2. WHAT IS MODERN PAINTING?  
(see description and prices, page 10)
3. CREATIVE PHOTOGRAPHY  
(see description and prices, page 24)
4. ELEMENTS OF DESIGN  
(see description and prices, page 12)

### II. SLIDE TALKS

As a service to teachers and speakers, a number of slide talks have been prepared for use in the classroom, in assembly programs or meetings. Each set of approximately 40 slides is accompanied by a text which may be read (in about 45 minutes) as a running commentary with the slides or used as background material for the lecturer.

The slides are made in two standard sizes, in black and white, and in kodachrome, whenever practicable. Several of the sets will be found useful in conjunction with exhibitions on the same subject. Any good modern projector with sufficient illumination and a beaded screen will produce satisfactory results in the projection of these slides.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

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Title	Type	Size	Weekly Rental
A CENTURY OF PHOTOGRAPHY			
	Black-White	3 1/4 x 4"	\$6.00
CHILD DEVELOPMENT THROUGH ART			
	Kodachrome	2 x 2"	10.00
MOBILE DESIGN			
	Kodachrome	2 x 2"	10.00
MODERN ARCHITECTURE FOR THE MODERN SCHOOL			
	Black-White	3 1/4 x 4"	6.00
SCENIC ART IN MODERN BALLET:			
1. COSTUMES	Black-White, Kodachrome	3 1/4 x 4"	8.00
2. SETTINGS	Black-White, Kodachrome	3 1/4 x 4"	8.00
UNDERSTANDING THE CHILD THROUGH ART			
	Kodachrome	2 x 2"	10.00
PAINTERS OF AMERICA: 1670-1945			
	Kodachrome	3 1/4 x 4"	10.00
WHAT IS MODERN PAINTING?			
	Kodachrome	3 1/4 x 4"	10.00
WHAT IS MODERN SCULPTURE?			
	Black-White	3 1/4 x 4" 2 x 2"	6.00

### III. TEACHING PORTFOLIOS

The Museum of Modern Art has in preparation a series of teaching portfolios designed with consideration for their usefulness to teachers, students and laymen alike. The series is intended to provide quality teaching aids in the modern field at a minimum cost commensurate with almost any operating budget. Three of the portfolios MODERN SCULPTURE, TEXTURE AND PATTERN AND USEFUL OBJECTS are now in production. Each of them consists of an introductory pamphlet and 40 plates in black and white gravure, all contained in a durable cardboard slip-case, 11 x 14 inches. Former subscribers to Museum exhibitions and publications will be notified in advance of the fall release of the first edition of these portfolios.

### IV. FILM STRIPS AND SLIDE SETS

A series of film strips and slide sets in color and black and white also is under consideration. If a quality product can be produced at a price which will create sufficient demand, the Museum plans to provide over a number of years comprehensive filmstrip and slide set libraries on the contemporary arts.

### FILMS

### FILMS

In order to make the significant films of the past available for critical appreciation and analysis, the Museum of Modern Art Film Library has created a circulating library of film programs which illustrate the various phases through which this contemporary art has developed in the years since the first movie was projected on a screen for public entertainment in 1895. This first-hand material is now at the disposal of colleges, museums and study groups throughout the country, and a new field for research—the history, aesthetic and social content of the motion picture—has thus been opened up to the student.

125 complete film programs, averaging 1 1/2 hours each, and 161 additional films of varying length are now available to subscribers. Most of these films exist in 35 and 16 mm. These provide a professional review of the history, the technical and the aesthetic development of the motion picture in the United States and abroad from its invention until the present time.

Requests for a complete catalog of these films and arrangements for rental should be addressed to the Circulation Director, Museum of Modern Art Film Library, 11 West 53rd Street, New York 19, N. Y.



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THE LATE PRESIDENT FRANKLIN D. ROOSEVELT:

"I trust the fine example which the (Museum of Modern Art) is affording . . . will continue until the influence of the best and the noblest in the fine arts permeates every community in the land."

"These travelling exhibitions will extend the perspective of the general public . . . will make all of our people increasingly aware of the enormous importance of contemporary painting and sculpture, industrial design, architecture . . . photography, the printed book, the illustration . . . the poster, the theater 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."

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# TIMELESS ASPECTS OF MODERN ART

THE FIRST OF A SERIES OF  
EXHIBITIONS MARKING THE  
20TH ANNIVERSARY OF

*The Museum of Modern Art*

20

*New York, November 16, 1948 to January 23, 1949*



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## 20th Anniversary Series of Exhibitions

To celebrate its twentieth anniversary, the Museum of Modern Art is organizing a series of special exhibitions which will present outstanding works of modern art in settings designed to assist the public to discover the relationship of the art of our time to the art of other epochs and its place in the modern world.

*Timeless Aspects of Modern Art*, the first exhibition of the series, deals with the relationship between modern art and the art of past periods. The second exhibition, *Modern Art in the Modern World*, will be concerned with the affinities between contemporary art forms and other characteristic manifestations of our present civilization.

These two theme exhibitions will be followed by a series of smaller shows presenting background material to the major movements in modern art.

## Timeless Aspects of Modern Art

Many phases of human culture are represented in this exhibition. In addition to paintings and sculptures by modern artists it includes works of art from the archaic horizon of Mediterranean civilization, from the Middle Ages and the Renaissance in Europe, from the Far-East, pre-Columbian America, the primitive peoples of Oceania and Africa, and replicas of two of the oldest known sculptures, the originals of which were made about seventy-five thousand years ago.

### Purpose

The exhibition is the result of many experiences in finding kinships between works of art of different ages, particularly between the work of modern artists and that of artists of other eras and cultures. The arrangement gives the visitor an opportunity to compare the various works of art for himself and to see and sense their relationship. Some visitors will doubtless not agree as to the validity of all relationships suggested here and will discover others which have not been stressed or foreseen. Yet it is believed that a walk through the galleries will show that modern art is not an isolated phenomenon in history but is, like the art of any period, an integral part of the art of all ages.

The exhibition also serves as a reminder that such "modern" means of expression as exaggeration, distortion, abstraction, etc., have been used by artists since the very beginning of civilization to give form to their ideas.

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## Affinity and Resemblance

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Works of art can be related to each other in many ways. Their affinity may be based on the artists' physical pleasure in certain rhythmic movements; on their fascination with clean-cut, mathematical order; on their desire to perceive and render the inner structure of things; on religious emotion, and many other factors.

The problem of understanding the affinities between works of art is not unlike that of understanding affinities between people. All of us are familiar with the experience of meeting persons who remind us strongly of someone we have known before. This experience can be based on likeness of features and body or on similarities in ways of thinking and acting. Both the physical and the mental similarities are sometimes accidental, sometimes the result of basic relationships such as kinship or similar environment.

Purely accidental resemblances are irrelevant to the understanding of both people and works of art and can, in fact, become very misleading. There are no cut and dried rules by which superficial likeness can be differentiated from true affinity but an exploring eye and a keen interest will go far toward providing the experience necessary to sound judgment.

## Organization

This exhibition obviously cannot attempt to include all important phases of art history nor all major movements of modern art. But it presents a wide range of art forms and many types of relationships from stylistic affinities to affinities of content.

As the visitor enters the exhibition he sees a Chinese painting from the thirteenth century, a landscape by Cézanne, a Cubist picture by Picasso and an etching by Piranesi made about 1740. All these pictures are linked by emphasis on structure. This emphasis often displaces concern with likeness and leads to various forms of abstraction as, for example, in Lipchitz' *Woman and Guitar*, in Picasso's *The Painter and His Model*, and in African Negro sculpture. Geometric forms, like those found in African carvings, also appear in the archaic Greek *Horse* but are used here to create a stylized likeness of the animal's shape. In the serenity of Lehmbruck's *Standing Youth* this stylization becomes the bearer of an emotional content that grows to religious fervor in the Romanesque *Crucifix* of the thirteenth century, in Rouault's *Christ Mocked by Soldiers* and Hyman Bloom's *The Synagogue*. The Coptic *Madonna and Child* of the ninth century in the same gallery introduces a formal element that can also be found in the stone head by Modigliani, in figurines from the Cycladic Islands of the third millennium, in an archaic Greek bronze, a predynastic Egyptian clay figure, and in Brancusi's *Bird in Space*.

The exhibition ends with a section devoted to the mysterious and fantastic shown in the paintings by Giorgio de Chirico, Piero di Cosimo and Yves Tanguy, and in a different sense in the works of Klee and Miro exhibited with a painted bowl of the ancient Maya and a group of Eskimo masks.\*

We fully realize that this exhibition is based in part on personal interpretation and do not present it as a dogmatic statement but as an invitation to the visitor to undertake his own explorations.

\* See the reverse of this folder for a complete checklist and a chart suggesting a variety of sequences not mentioned in this outline.



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### Excerpt from Statement by Picasso: 1923

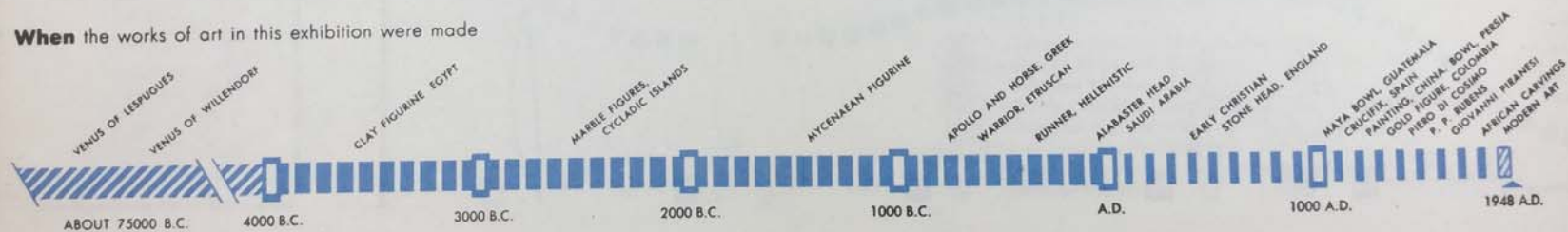
To me there is no past or future in art. If a work of art cannot live always in the present it must not be considered at all. The art of the Greeks, of the Egyptians, of the great painters who lived in other times, is not an art of the past; perhaps it is more alive today than it ever was. Art does not evolve by itself, the ideas of people change and with them their mode of expression. When I hear people speak of the evolution of an artist, it seems to me that they are considering him standing between two mirrors that face each other and reproduce his image an infinite number of times, and that they contemplate the successive images of one mirror as his past, and the images of the other mirror as his future, while his real image is taken as his present. They do not consider that they all are the same images in different planes.

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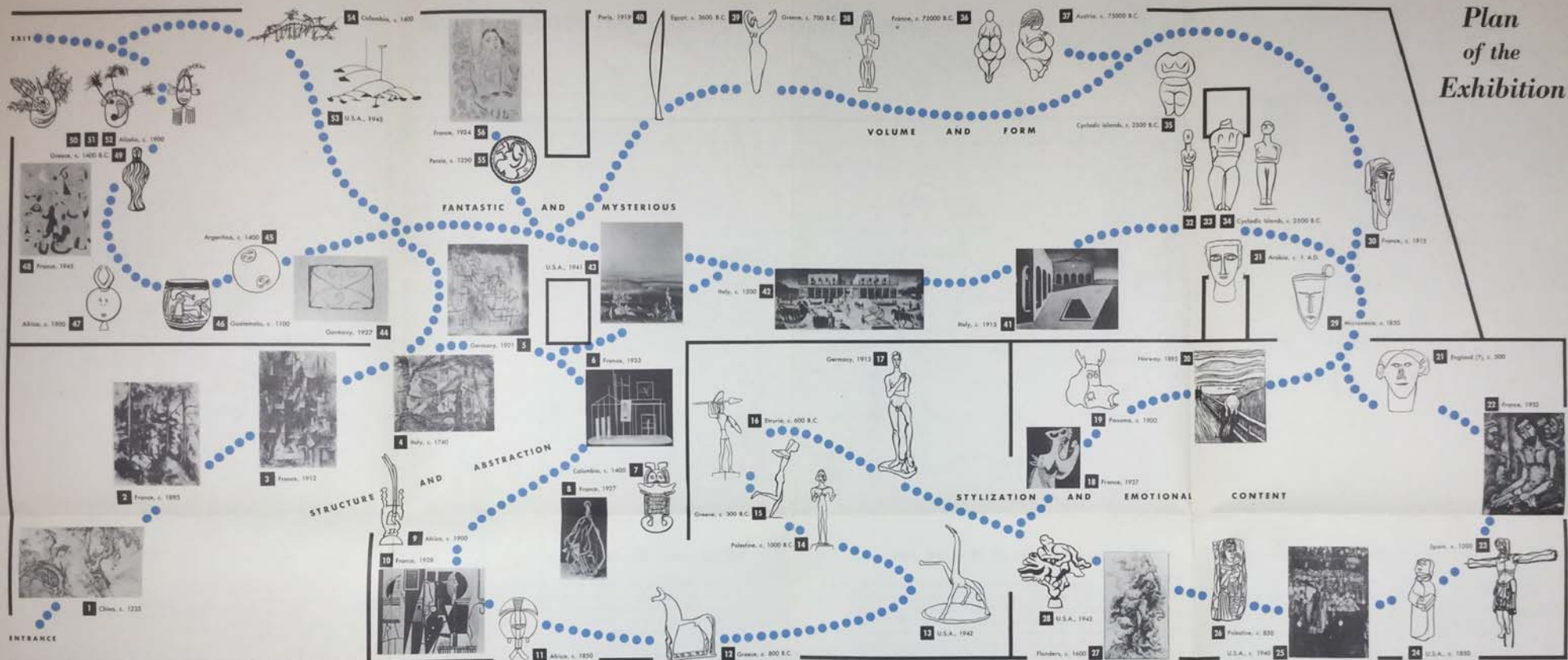
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48. Joan Miro: *Woman in the Night*. Gouache on canvas, 1945  
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49. Mycenaean Figurine. Clay. c. 1400 B.C.  
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53. Alexander Calder: *Petals and Yellow Half-Moon*. Mobile, 1945  
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54. Chibcha Gold Ornaments. Colombia. c. 1400 A.D.  
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55. Persian Deep Plate. Rayy Ware. c. 1250 A.D.  
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56. Henri Matisse: *Arabesque I*. Transfer lithograph, 1924  
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*The Museum of Modern Art*

20

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### Excerpt from Statement by Picasso: 1923

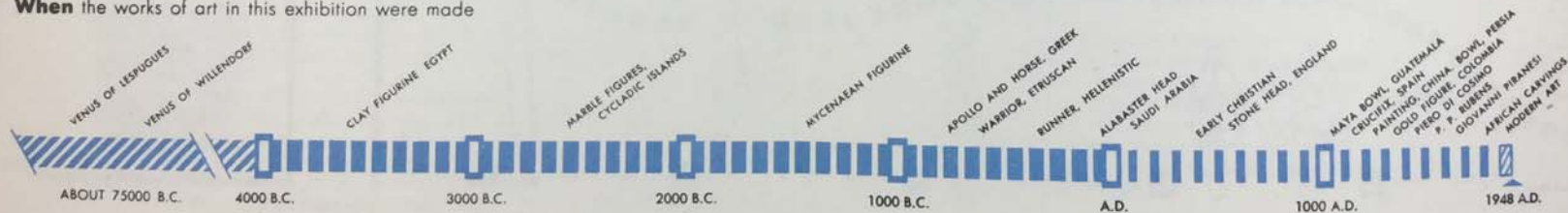
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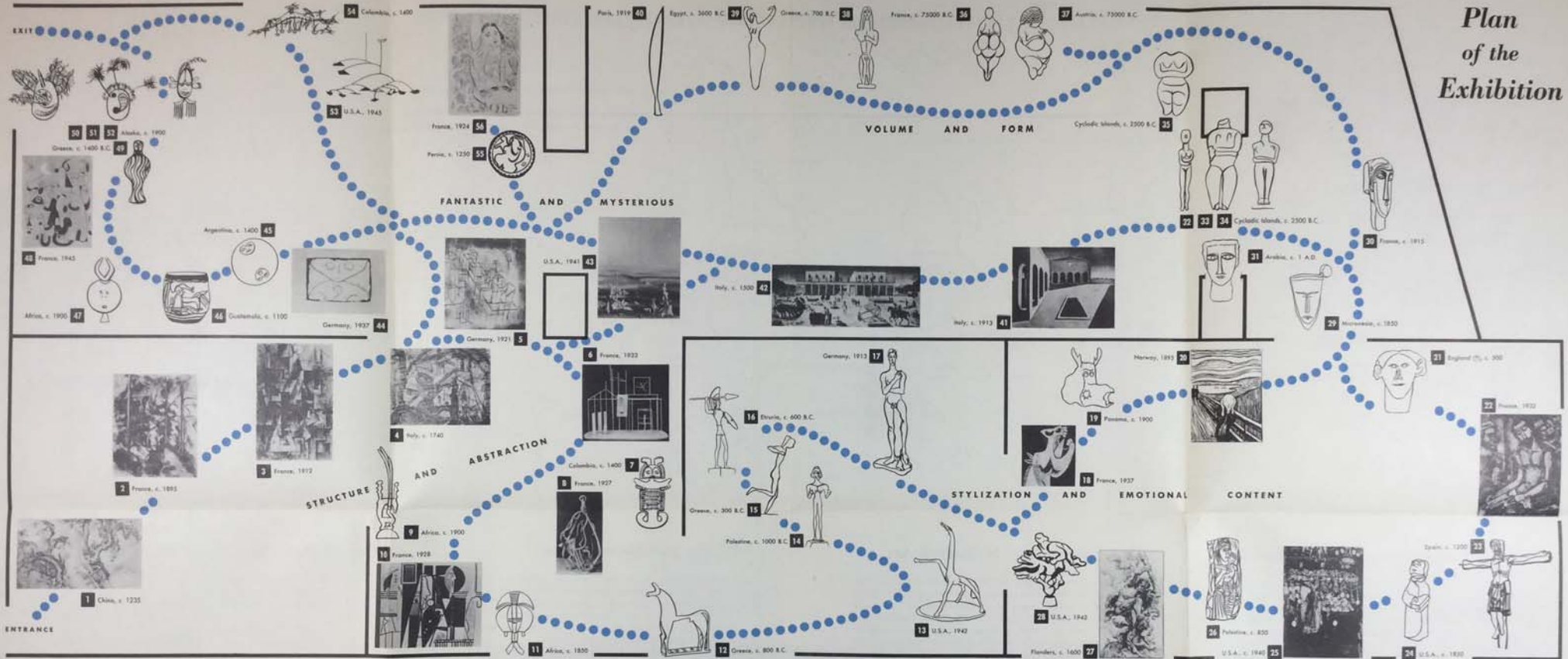
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46. Maya Painted Bowl. Ceramic. Guatemala. Eleventh or twelfth century A.D.  
Collection University of Pennsylvania Museum, Philadelphia
47. African Mask. Wood. Ivory Coast. Nineteenth century  
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48. Joan Miro: *Woman in the Night*. Gouache on canvas, 1945  
Collection Mrs. Pierre Matisse, New York
49. Mycenaean Figurine. Clay, c. 1400 B.C.  
Collection Metropolitan Museum of Art, New York
50. Eskimo Mask. Wood. Nineteenth century  
Collection University of Pennsylvania Museum, Philadelphia
51. Eskimo Mask. Wood. Nineteenth century  
Collection American Museum of Natural History, New York
52. Eskimo Mask. Wood. Nineteenth century  
Collection Museum of the American Indian, Heye Foundation, New York
53. Alexander Calder: *Petals and Yellow Half-Moon*. Mobile, 1945  
Private Collection, New York
54. Chibcha Gold Ornaments. Colombia, c. 1400 A.D.  
Collection University of Pennsylvania Museum, Philadelphia
55. Persian Deep Plate. Razy Ware, c. 1250 A.D.  
Collection Walters Art Gallery, Baltimore
56. Henri Matisse: *Arabesque I*. Transfer lithograph, 1924  
Collection Museum of Modern Art, New York



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THE MUSEUM OF MODERN ART  
*announces the publication of numbers 1 and 2 in its new series of*

## TEACHING PORTFOLIOS

These Teaching Portfolios are a new visual teaching aid designed for use in both creative work and in classes on the study of modern art. They are an answer to the many requests received from educators for fine reproductions, large in size, but practical to handle in the classroom or studio. MODERN SCULPTURE and TEXTURE AND PATTERN are the first of the series to appear. Each portfolio includes an introductory text and 40 plates in fine black and white reproduction which fit into an 11" x 14" cardboard slipcase. MODERN SCULPTURE's introduction is profusely illustrated. The carefully selected plates make a handsome addition to the personal library as well as the classroom. The series is being prepared by the Museum's Department of Circulating Exhibitions in cooperation with the Educational Program and outstanding art educators.

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Introductory note by Elodie Courter Osborn  
Bibliography by Bernard Karpel  
Layout by Herbert Matter

40 gravure plates in slipcase 11" x 14"  
among the artists whose work is represented are  
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Picasso, Archipenko, Boccioni, Calder, Brancusi,  
Arp, Moore, Lipchitz, Flannagan, Giacometti,  
Noguchi and Zorach.

Price \$7.50

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Introductory note by Elodie Courter Osborn  
Layout by Charlotte Trowbridge

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a cat's fur, metal pots, stones, wood and water . . .  
the patterns of "el" tracks, lighted windows, zebras,  
stars . . . illustrated in the work of such outstanding  
photographers as Edward Weston, Berenice Abbott,  
Herbert Matter, Barbara Morgan, Andreas Feininger,  
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CIRCULATING EXHIBITIONS 1948-49

Preliminary Catalog

\* Exhibitions described in catalog of Circulating Exhibitions 1947-48

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Page 1.

PAINTING AND SCULPTUREModern Church Art

Space: Approx. 125 running feet

Rental fee: \$150 for 3 weeks

Weight packed: Undetermined

Two outstanding achievements in the revival of Church Art are presented in this exhibition.

The first section deals with the Church of S. Matthew in Northampton, England, where the sculptor Henry Moore and the painter Graham Sutherland have been commissioned to replace works damaged during the war. Moore's famous sculpture, Mother and Child, is represented by a study in bronze sketches, and photographs of various stages in the development of the final sculpture and photographs of the work in situ. Several preliminary paintings of Sutherland's "Crucifixion" are included, supplemented by photographs of the interior of the church showing these works installed.

The second section presents the work of leading French artists executed for a newly-built mountain church in Haute-Savoie, France. There L ger, Lur at, Derain, Rouault, Bonnard, Lipchitz and others have contributed paintings, mosaics, tapestries, windows, and bas-reliefs. Original sketches for many of these works have been sent from Europe for this exhibition. These together with a study in bronze and photographs of the already completed works in their surroundings comprise an exhibition which should be a significant step toward the public's acceptance of contemporary art within the tradition-bound religious field.

New American Painters

Space: 100 running feet

Rental fee: \$125 for 3 weeks

Weight packed: Undetermined

In response to the great interest shown in the Museum's recent circulating exhibition NEW WATERCOLORS AND GOUACHES a group of oil paintings by new American painters has been assembled. The selection is by a group of painters whose work has recently been presented by New York galleries. The experimental spirit and the many divergent approaches to the current trends in painting are illustrated with twenty odd paintings by such painters as Stephen Greene, Henry Koerner, Carl Hall, Arthur Osver, Theodore Stamos, Herman Rose, Charles Seliger, Hedda Sterne, Dorothea Tanning, Landes Lewitin.

Open and Closed Form - Modern Sculpture

Space: Approx. 125 running feet

Rental fee: \$100 for 3 weeks

Weight packed : Undetermined

This exhibition presents the artists who have proven important exponents of those movements in contemporary sculpture which have developed since the turn

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PAINTING AND SCULPTUREOpen and Closed Form - Modern Sculpture (continued)

of the century. Their work reveals the efforts made toward a revised structural formation in plastic art, away from the subjective interpretations and naturalistic presentations of the previous century. These changes in the conception of movement, mass, and space begin with Cubism as the great transforming movement, and are followed by Futurism which is involved in plastically representing the "dynamics of organic action". The exhibition points out Brancusi's singular contributions toward finite simplicity and Arp's surrealist integration of elementary forms. It continues with works by the Surrealists and Constructivists, presents examples of Lipchitz' Neo-Baroque experiments, and closes with Calder, showing his proprietary use of space as demonstrated in his mobiles.

The exhibition consists of actual sculpture as well as photographs of material either too delicate for circulation or otherwise unobtainable. Among the sculptors included are Laurens, Lipchitz, Archipenko, Duchamp-Villon, Boccioni, Arp, Brancusi, Moore, Giacometti, Gabo, Calder, and Maillol.

Paintings by French Children

Space: 86 running feet  
 Rental Fee: \$45. for 3 weeks  
 Weight packed: 135 pounds

Shown last Winter at the Museum of Modern Art this exhibition presents a miniature picture of France by her children. Originally these pictures were selected from the collection of the French color-manufacturing firm of J.M. Paillard in Paris, which has held nation-wide annual competitions since 1935 to encourage children to paint and record their ideas and impressions of the world around them. Each year a different theme is given these children. Such subjects as Paris street scenes, landscapes, farm life, fairs, sports, and the Liberation comprise this show of paintings by children from five to sixteen years of age.

The Machine Vs. Nature in Abstract Art

Space: 150 running feet  
 Rental fee: \$150 for 3 weeks  
 Weight packed: Undetermined

This exhibition contrasts the influence of the machine with that of nature in a group of modern works of art.

From the 17th century in England throughout the 18th and during our own century artists have turned to industry as a source of inspiration for their work. In particular, the abstract painters of our time have found in machinery the balance, precision and harmony of form which have seemed to them the vital ingredients of art. The Italian Futurists, the English Vorticists, the Dadaists, independent painters like Léger, Sheeler and many others - all have looked reverently at the products of modern industry.

But nature is by no means outworn. As early as 1915 Wyndham Lewis, one of machine-art's earliest devotees, wrote: "But I think a great deal of effort will automatically flow back into more natural forms from the barriers of the abstract."

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PAINTING AND SCULPTUREMachine Vs. Nature in Abstract Art (continued)

Nature with its glosses, tinting and logical structures, is as efficient as any machine and more wonderful..."

Since that date, more and more abstract artists have drawn their inspiration from nature rather than from the machine. The biomorphic shapes of Arp have followed the turbines of Leger; the surrealists have made man's psychology instead of his mechanical ingenuity the center of their universe. In England, Sutherland's thorn bushes and Henry Moore's pebbles and madonnas have succeeded Jacob Epstein's Rock Drill. Certain younger American painters - Baziotes, Stamos, among others - are evolving a new symbolism out of organic forms, half-seen, half-dreamed.

This exhibition containing from 20-25 important paintings does not pretend to be comprehensive. In order to narrow and clarify the contrast which is its point it has been restricted to abstract works - leaving out traditional landscape painting, however valid that art remains.

GRAPHIC ARTSPortraits in Prints

Space: 100 running feet  
 Rental fee: \$65. for 3 weeks  
 Weight packed: Undetermined

This exhibition contains portraits by 20 European and American artists. It touches most movements in modern art since the turn of the century and represents nearly all graphic media: etching, drypoint, engraving, woodcut and lithography. The selection includes self portraits, different representations of the same person by different artists, portraits of various people, real and imaginary.

Among the self portraits are those of Cézanne, Kollwitz, Chagall, and Rivara. Other contrasts and comparisons in personalities and techniques are shown in portraits by Renoir, Picasso, Matisse, Kokoschka, Beckmann, Castellon and Ganso.

Recent Prints by European Painters

Space: 80 running feet  
 Rental fee: \$60. for 3 weeks  
 Weight packed: Undetermined

This unique collection of about 18 recent prints contains large sized color lithographs by Picasso, Braque, Léger, Masson and Miro and color etchings by Rouault. These prints have been selected to demonstrate the inventiveness and ingenuity of the individual artists in handling the graphic medium. Their clarity of impression, brilliant design, and splendid vibrancy of color gives proof of the excellence of modern printmaking.

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GRAPHIC ARTSRecent Prints by European Printers (continued)

The eighteen prints in the exhibition, with the exception of those by Rouault done in 1938, have been executed within the past two years.

Stamp Design

Space: 80 running feet  
 Rental fee: \$50. for 3 weeks  
 Weight packed: Undetermined

With the widespread international circulation of mail it has now been realized by most nations that the postage stamp is a valuable instrument of discreet national publicity as well as a challenging and important communicative art form. Where emphasis is usually placed upon comparative rarity or historical significance this exhibition stresses the importance of greater public consciousness of the choice of suitable subject matter, the dignity and quality of design and excellence in execution.

A selection of old and contemporary stamps gathered from private collectors and dealers is displayed on protected panels.

ARCHITECTUREBridges

Space: 150 running feet  
 Rental fee: \$75. for 3 weeks  
 Weight packed: Undetermined

The exhibition is based on the book, BRIDGES, by Elizabeth B. Mock, to be published by the Museum in the Fall of 1948. Starting with the early developments in each of the structural materials: stone, wood, metal and reinforced concrete, the exhibition shows how bridges have become increasingly light and long as man's engineering knowledge has improved. A variety of structural systems and their effect on design is discussed. Structural honesty and simplicity emerge as the most important factors in the creation of well-designed bridges from pre-Roman times to the present.

This exhibition will consist of 24 panels of photographic enlargements.

Four Postwar Houses

Space: 75 running feet  
 Rental fee: \$75. for 3 weeks  
 Weight packed: Undetermined

This exhibition of four houses built since the war will stress the architects' approach to planning for the family. Various well-considered solutions to the problems of site, materials, and living requirements will be shown by means of

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ARCHITECTUREFour Postwar Houses (continued)

enlarged photographs and plans.

Two of the houses in the show are of particular interest because they have been built by architects for themselves. These are Marcel Breuer's house in Connecticut and Hugh Stubbins' house in Massachusetts. A large house in the desert by Richard Neutra, and a small house in Southern California by Raphael Soriano will complete the exhibition.

Europe Rebuilds - France

Space: Approximately 100 running feet  
 Rental fee: \$75. for 3 weeks  
 Weight packed: Undetermined

This is the first of a series of exhibitions depicting the progress made by various European countries in Postwar reconstruction and building. Subsequent exhibitions will deal with developments in Italy, Switzerland and Sweden.

The material collected with the assistance of the office of the French Commercial Counsellor includes architectural models, photographs, plans and drawings. Housing, prefabrication, city planning and the reconstruction of harbors and bridges will be presented.

Marcel Breuer: Architect and Designer

Space: 100 running feet  
 Rental fee: \$75. for 3 weeks  
 Weight packed: Undetermined

An important and imaginative designer, Marcel Breuer is one of the leading architects in America today. His houses are particularly noted for their refined simplicity of design, original detail and excellent workmanship.

A member of the famous international experimental group of artists at the Bauhaus from 1920 to 1928, first as a student and then as a teacher, Breuer is known as the inventor of tubular steel furniture. He built houses, apartments and exhibition pavilions and designed furniture in Germany, England and Switzerland until he came to the United States in 1937, bringing with him a fresh approach to contemporary building and an unusual understanding of proportion and materials that have had considerable influence on American design.

This exhibition is the first one man show of Marcel Breuer's work in this country, and will form the basis of an important retrospective exhibition to be held later at the Museum. It will consist of photographs and plans of a representative selection of the best of the architect's work both here and abroad.

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ARCHITECTURE (continued)Masterpieces of Louis Sullivan

Space: 75 running feet  
 Rental fee: \$40. for 3 weeks  
 Weight packed: Undetermined

This exhibition of the masterpieces of Louis Sullivan consists of about eight very large photographic panels of the architect's greatest buildings, selected from the historical collection of the Department of Architecture. The show is designed to bring popular attention to the finest work of one of the most important American pioneers of modern architecture.

The name of Louis Sullivan has become synonymous with the American skyscraper. He was the leader of the Chicago school of architecture at the end of the nineteenth and beginning of the twentieth century which pioneered the structure and design of the multiple-storied commercial building. As these photographs show, Sullivan's entire career was a fight against fashionable revivalism, a struggle to establish the new architecture that industrial growth and structural advances had made possible. His battle was won by the men who came after him, who recognized his genius and built upon his achievement.

In today's concern with contemporary building, the significant work of Louis Sullivan is too often dismissed as old-fashioned, or completely forgotten. This exhibition of his work emphasizes his exciting and necessary role in the development of the architecture we know and admire today.

Mies van der Rohe

Space: 150 running feet  
 Rental fee: \$100 for 3 weeks  
 Weight packed: 685 pounds

Chosen from the exhibition recently held at the Museum of Modern Art, twenty-eight enlarged photographs (approximately 36 x 48 inches) present the work of Mies van der Rohe from 1919 to the present day. Outstanding in the exhibition is the architect's most important work - the new campus for the Illinois Institute of Technology in Chicago where he has been Director of Architecture since 1938. Also shown are his best known works, the Barcelona Pavilion and the famous Tugendhat House of 1930 in Brno, Czechoslovakia. His reputation in modern architecture rests chiefly on these two structures and on the famous five projects for skyscrapers and country houses included in this exhibition. A scale model of a mountain house in the Tetons, Wyoming, is supplemented with framed montages which suggest the magnificent view as seen through the glass walls of this house. These and many other of his finished works and projects show why Mies van der Rohe today is considered one of the great figures in modern architecture. Pioneer, perfectionist, one of the leaders of the contemporary movement for over 25 years, he has greatly advanced the standards of modern design and construction throughout the world.

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## INDUSTRIAL DESIGN

### Wedgeloock Handles

Space: 60 running foot  
Rental fee: \$40 for 3 weeks  
Weight packed: Undetermined

This exhibition demonstrates the advantage of scientific research in the development of an industrially made object with the widest and simplest applicability to human use. During the recent war Thomas Lamb in an effort to perfect the ordinary crutch culled extensive data from medical records and the field of anthropology to determine the ideal form for the simple handle. The Wedgeloock Handle which is the result of this research reduces to a minimum the human fatigue experienced in lifting, twisting, pulling and holding any object.

A series of panels each about 42 x 42" and a collection of actual objects demonstrate the evolution of Lamb's invention.

### What is Modern Design?

Space: 150 running foot  
Rental fee: \$75. for 3 weeks  
Weight packed: Undetermined

WHAT IS MODERN DESIGN? follows the course set down by the earlier museum publications and exhibitions WHAT IS MODERN ARCHITECTURE? and WHAT IS MODERN PAINTING? It will examine the design of objects and machines that man has made to help him live and work and enjoy himself in the world today. Design is intended to satisfy not only our needs but our feelings and ideas.

Introduced with the statement, "To alert, able and sincere modern designers, modern science has opened a whole realm of materials, processes and human reactions, which is a source of endless experiment and frequent achievement. Let's examine some of the best modern designs." This exhibition includes a large number of photos which represent masterpieces of modern design, augmented to show the development of modern design over the last hundred years. Some of the finest objects and most important historic pieces in the development of modern design are part of the Museum's Permanent Collection, and thus have been available for new photos suitable to exhibition purposes. Although the principal purpose of the show is to make an understanding of design, and modern design in particular, available to the average person, some material on development is included in order to help evaluate present day trends.

## PHOTOGRAPHY

### Fifty Great Photographs

Space: 100 running foot  
Rental fee: \$75. for 3 weeks  
Weight packed: Undetermined

A selection of 50 photographs by significant and famed photographers from the collections of the museum. Not only great names in photography, but outstanding

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# PHOTOGRAPHY

## Fifty Great Photographs (continued)

examples of their work are included. This collection represents peak achievements in pictorial and documentary photography including: Berenice Abbott, Eugene Atget, Ansel Adams, Matthew Brady, Julia Cameron, Henri Cartier-Bresson, Harry Callahan, Harold Edgerton, Morris Engel, Walker Evans, Arthur ("Woogoo") Fellig, D.O.Hill, Lewis Hine, Gertrude Kasobier, Dorothea Lange, Helen Lovitt, Gjon Mili, Lisette Model, Arnold Newman, Moholy-Nagy, Irving Penn, Man Ray, Ralph Steiner, Paul Strand, Charles Sheeler, W. Eugene Smith, Alfred Stieglitz, Edward Steichen, Edward Weston, Clarence White, Todd Webb, etc.

These 50 photographs are separately matted and framed.

## In and Out of Focus

Space: 150 running feet

Rental fee: \$100. for 3 weeks

Weight packed: Undetermined

This is a survey of present day photography, selected from the Museum's large show held in the Spring and Summer of 1948.

It is an exhibition of camera images, documents, concepts, visions, tendencies, directions, and phases of contemporary photography. It has been one of the most discussed and talked about photographic exhibitions ever held in New York.

The exhibition consists of 195 photographs and includes the work of 45 photographers; many of them famed and well-known as well as newer photographers whose work has seldom been shown. It includes work that is acclaimed and accepted as well as the controversial and experimental. The subject matter ranges from all phases of realism to the completely abstract and symbolic; from the new electronic micro-photographs made for scientific purposes to highly sensitive emotional concepts. The crusading as well as the satirical documentation is here and new kinds of pictorial photography by photographic illustrators. Precision and detail of texture and tone scale are contrasted with the purposeful elimination and simplification of values; the problems of pictorially recording motion are represented successfully by the freezing of action by the stroboscopic light as well as by the blur of the longer exposure.

The 195 individual photographs range in size from 8 x 10 to 20 x 24 inches and are mounted separately to afford the greatest flexibility in the exhibitor's installation.

## Loading Photographers - A group of 10 one-man exhibitions

Space for each exhibition: 30 running feet

Rental fee for each exhibition: \$20 for 3 weeks

Weight packed of each exhibition: 100 pounds

Over a period of years the museum plans to supplement the list of photographers already included in the earlier Leaders in Photography exhibitions. These additions  
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PHOTOGRAPHY

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Leading Photographers- A group of 10 one-man exhibitions(continued)

will eventually provide all of the leading names and important trends in modern photography. This year's Man Ray, Edward Weston, Irving Penn and Lisette Model supplement the earlier photographers represented.

- 1) ADAMS, Ansel: The majesty of Yosemite, a thunderstorm, the delicate patterns of clouds, surf, and weather-beaten wood are caught here in brilliant detail. The 15 prints are separately matted and framed.
- 2) ATGET, Eugène: The great pioneer in photography is here represented by a remarkable series on Paris, its streets, shops, people. The 15 prints are separately matted and framed.
- 3) BRADY, Mathew B.: America's first master photographer has left this unique record of our Civil War; portraits of such men as Lincoln, Lee, Grant, and others. The 15 prints are separately matted and framed.
- 4) EVANS, Walker: Incisive comments on aspects of contemporary America. The 15 prints are separately matted and framed.
- 5) MODEL, Lisette: Lisette Model has brought new meaning to "candid photography" and has given another slant to the term "documentary photography". To the impersonal eye of a camera, she adds a searching vision that continually and nervously prods and pokes under all surface appearances. Her camera often reports the irritations she experiences at what she sees. This irritation sometimes leads to satire and then again it is unobtrusively warmed by a sympathetic understanding. The individual prints range in size from 11 x 14" to 16 x 20" and are mounted on masonite.
- 6) PENN, Irving: Irving Penn relatively is a new name in photography. He is at present a photographer on the staff of the Condé Nast publications. His illustrations are carefully considered and organized arrangements. Clarity of thinking, precision in technique, and a sensitive understanding are evident in all of his work. The individual photographs range in size from 11 x 14" to 16 x 20" and are separately mounted on masonite. (15 prints)
- 7) PORTER, Eliot: Training as a scientist influenced Porter's precise and brilliant records of plant life and birds. The 15 prints are separately matted and framed.

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8) RAY, Man:

Fifteen prints, nudos, portraits, and rayograms by Man Ray, a painter and photographer who is an integral part of the great French art movements of post-impressionism and cubism.

His photographs still act as a stimulating force to most of the experimental photography of today.

The prints are separately matted and framed.

9) WESTON, Edward:

Edward Weston is one of the very few photographers of whom the term, "great" would not be opened to question. The Mexican painter, Siqueiros vividly defined his work, "In Weston's photographs, the texture, the physical quality of things is rendered with the utmost exactness: the rough is rough, the smooth is smooth, flesh is alive, stone is hard. The things have a definite proportion and weight and are placed in a clearly defined distance one from the other... In a word, the beauty which these photographs of Weston's possess is photographic beauty ! "

The 15 prints are separately matted and framed.

10) WRIGHT, Cedric:

Sensitive prints showing the relationship between this photographer's interest in nature and in music.

The 15 prints are separately matted and framed.

Music and Musicians - work by Six Photographers

Space: 100 running foot  
Rental fee: \$60. for 3 weeks  
Weight packed: Undetermined

Music and Musicians presents the work of six photographers, amateurs and professionals photographing similar subjects.

The pictures range from the carefully planned and executed studio setup to the amateur's candid camera photograph. The photographers represented are: Philippe Halsman, Yousuf Karsh, Gjon Mili, Fred Plaut, Adrian Siegel and W. Eugene Smith. This work includes conventional studio portraits, portraits and action photographs made during rehearsals, at concerts, in the recording studio with musicians and conductors listening to the play-back of their recordings.

The exhibition contains 50 photographs separately mounted on masonite.

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PHOTOGRAPHY (continued)

Three Young Photographers - 34 Prints by Three Young Photographers

Space: 60 running feet  
Rental fee: \$40. for 3 weeks  
Weight packed: Undetermined

This is the work of three young photographers who have come to the fore, during and since World War II. This work is representative of a number of social minded photographers who use the camera to record, interpret, and comment on what they see and experience.

Leonard McCombe has photographed for Life Magazine "Displaced Persons in Germany", revealing the stark horror of pain, privation, humiliation, and despair; things that are never revealed by statistics.

In Wayne Miller's series, "The Beginning" he has photographed the face of his wife while she was giving birth to their son David. These dramatic camera images take on something of the stature of an epic poem.

While Homer Page's series of the American Legion Convention in San Francisco, 1946, are strictly an objective piece of reporting, they carry emphasis associated with good cartoons but achieve this without the cartoonist's use of caricature.

The prints range in size from 8 x 10 to 16 x 20 to 20 x 24 inches and are mounted separately on masonite without margins or borders.

THEATRE

Robert Edmond Jones

Space: 75 running feet  
Rental fee: \$45. for 3 weeks  
Weight packed: Undetermined

In response to the constant demand for examples of the stage design of Robert Edmond Jones, the museum has prepared this exhibition of a selected survey of his work. In both his early and more recent work, Jones manifests a unity of character and style which is a distinctly personal contribution to the theatre of our time.

24 photographs, 3 original set designs; and numerous film-sequence sketches are mounted with introductory label and other information in a series of panels ready for hanging.

World of Illusion II - Movement and Gesture

Space: 100 running feet  
Rental fee: \$100. for 3 weeks  
Weight packed: Undetermined

This exhibition presents a condensed survey of the evolution and significance of  
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THEATREWorld of Illusion II-Movement and Gesture(continued)

movement and gesture-expression, the evolution is traced up to the present. Rather than follow a chronological sequence, the exhibition stresses the development of certain trends and symbols. A large section is devoted to the tradition of stock characters from the Mimus through the Commedia dell'Arte to the contemporary stage and the circus clown. Another follows the crystallizing process of ceremonial gesture, court festivals and the evolution of the ballet up to the present. Another section deals with the beginning of psychological investigation and its expressional counterpart in modern dance and the psychological drama. The last section briefly traces the evolution of a gesture terminology in the silent movies and recent manifestations in the contemporary film.

25 panels approximately 24 x 36 inches contain pictorial material and explanatory comment.

FILMS

In order to make the significant films of the past available for critical appreciation and analysis, the Museum of Modern Art Film Library has created a circulating library of film programs which illustrate the various phases through which this contemporary art has developed in the years since the first movie was projected on a screen for public entertainment in 1895. This first-hand material is now at the disposal of colleges, museums and study groups throughout the country, and a new field for research - the history, esthetic and social content of the motion picture - has thus been opened up to the student.

125 complete film programs averaging  $1\frac{1}{2}$  hours each and 161 additional films of varying length are now available to subscribers. Most of these films exist in 35 and 16 mm. These provide a professional review of the history, the technical and the esthetic development of the motion picture in the United States and abroad from its invention until the present time.

Requests for a complete catalog of these films and arrangements for rental should be addressed to the Circulation Director, Museum of Modern Art Film Library, 11 West 53rd Street, New York 19, N.Y.

VISUAL AID MATERIALS -For Schools and Colleges

In addition to the teaching materials, including multiple exhibitions and slide talks, offered in the catalog of Circulating Exhibitions for 1947-48 a series of Teaching Portfolios, Film Strips, and Slide Sets is in preparation. Special announcement will be made in October of the titles, content and sales prices of these materials.

5/7/48

CIRCULATING EXHIBITIONS CATALOG -  
1948-49

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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  
PORTER A. McCRAE, DIRECTOR

SAMPLE

May 14th, 1948

48-49

Due to production and organizational difficulties the publication of this department's 1948-49 catalog has been delayed and will not come from the press for another few weeks. I am therefore forwarding to former subscribers of our exhibitions the enclosed mimeographed descriptions of the new circulating exhibitions being offered for next season. You will note on the introductory list that an asterisk marks those exhibitions already described in our 1947-48 catalog. The conditions outlined in this catalog will again apply this year. Copies of the new catalog will be forwarded to you as soon as they are available.

Sincerely,

*Porter A. McCrae*  
Porter A. McCrae

enclosure:

PAM:eh

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CIRCULATING EXHIBITIONS 1948-49

Preliminary Catalog

\* Exhibitions described in catalog of Circulating Exhibitions 1947-48

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Note

VISUAL AID MATERIALS - For Schools and Colleges

Multiple Exhibitions

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Page 1.

PAINTING AND SCULPTUREModern Church Art

Space: Approx. 125 running feet  
 Rental fee: \$150 for 3 weeks  
 Weight packed: Undetermined

Two outstanding achievements in the revival of Church Art are presented in this exhibition.

The first section deals with the Church of S. Matthew in Northampton, England, where the sculptor Henry Moore and the painter Graham Sutherland have been commissioned to replace works damaged during the war. Moore's famous sculpture, Mother and Child, is represented by a study in bronze sketches, and photographs of various stages in the development of the final sculpture and photographs of the work in situ. Several preliminary paintings of Sutherland's "Crucifixion" are included, supplemented by photographs of the interior of the church showing these works installed.

The second section presents the work of leading French artists executed for a newly-built mountain church in Haute-Savoie, France. There Léger, Lurçat, Dorain, Rouault, Bonnard, Lipchitz and others have contributed paintings, mosaics, tapestries, windows, and bas-reliefs. Original sketches for many of these works have been sent from Europe for this exhibition. These together with a study in bronze and photographs of the already completed works in their surroundings comprise an exhibition which should be a significant step toward the public's acceptance of contemporary art within the tradition-bound religious field.

New American Painters

Space: 100 running feet  
 Rental fee: \$125 for 3 weeks  
 Weight packed: Undetermined

In response to the great interest shown in the Museum's recent circulating exhibition NEW WATERCOLORS AND GOUACHES a group of oil paintings by new American painters has been assembled. The selection is by a group of painters whose work has recently been presented by New York galleries. The experimental spirit and the many divergent approaches to the current trends in painting are illustrated with twenty odd paintings by such painters as Stephen Greene, Henry Koerner, Carl Hall, Arthur Osver, Theodore Stamos, Herman Rose, Charles Seliger, Hedda Sterne, Dorothea Tanning, Landes Lewitin.

Open and Closed Form - Modern Sculpture

Space: Approx. 125 running feet  
 Rental fee: \$100 for 3 weeks  
 Weight packed: Undetermined

This exhibition presents the artists who have proven important exponents of those movements in contemporary sculpture which have developed since the turn

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PAINTING AND SCULPTUREOpen and Closed Form - Modern Sculpture (continued)

of the century. Their work reveals the efforts made toward a revised structural formation in plastic art, away from the subjective interpretations and naturalistic presentations of the previous century. These changes in the conception of movement, mass, and space begin with Cubism as the great transforming movement, and are followed by Futurism which is involved in plastically representing the "dynamics of organic action". The exhibition points out Brancusi's singular contributions toward finite simplicity and Arp's surrealist integration of elementary forms. It continues with works by the Surrealists and Constructivists, presents examples of Lipchitz' Neo-Baroque experiments, and closes with Calder, showing his proprietary use of space as demonstrated in his mobiles.

The exhibition consists of actual sculpture as well as photographs of material either too delicate for circulation or otherwise unobtainable. Among the sculptors included are Laurens, Lipchitz, Archipenko, Duchamp-Villon, Boccioni, Arp, Brancusi, Moore, Giacometti, Gabo, Calder, and Maillol.

Paintings by French Children

Space: 85 running feet  
Rental Fee: \$45. for 3 weeks  
Weight packed: 135 pounds

Shown last Winter at the Museum of Modern Art this exhibition presents a miniature picture of France by her children. Originally these pictures were selected from the collection of the French color-manufacturing firm of J.M. Paillard in Paris, which has held nation-wide annual competitions since 1935 to encourage children to paint and record their ideas and impressions of the world around them. Each year a different theme is given these children. Such subjects as Paris street scenes, landscapes, farm life, fairs, sports, and the Liberation comprise this show of paintings by children from five to sixteen years of age.

The Machine Vs. Nature in Abstract Art

Space: 150 running feet  
Rental fee: \$150 for 3 weeks  
Weight packed: Undetermined

This exhibition contrasts the influence of the machine with that of nature in a group of modern works of art.

From the 17th century in England throughout the 18th and during our own century artists have turned to industry as a source of inspiration for their work. In particular, the abstract painters of our time have found in machinery the balance, precision and harmony of form which have seemed to them the vital ingredients of art. The Italian Futurists, the English Vorticists, the Dadaists, independent painters like Léger, Sheeler and many others - all have looked reverently at the products of modern industry.

But nature is by no means outworn. As early as 1915 Wyndham Lewis, one of machine-art's earliest devotees, wrote: "But I think a great deal of effort will automatically flow back into more natural forms from the barriers of the abstract."

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# PAINTING AND SCULPTURE

## Machine Vs. Nature in Abstract Art (continued)

Nature with its glosses, tinting and logical structures, is as efficient as any machine and more wonderful..."

Since that date, more and more abstract artists have drawn their inspiration from nature rather than from the machine. The biomorphic shapes of Arp have followed the turbines of Leger; the surrealists have made man's psychology instead of his mechanical ingenuity the center of their universe. In England, Sutherland's thorn bushes and Henry Moore's pebbles and madonnas have succeeded Jacob Epstein's Rock Drill. Certain younger American painters - Baziotes, Stamos, among others - are evolving a new symbolism out of organic forms, half-seen, half-dreamed.

This exhibition containing from 20-25 important paintings does not pretend to be comprehensive. In order to narrow and clarify the contrast which is its point it has been restricted to abstract works - leaving out traditional landscape painting, however valid that art remains.

# GRAPHIC ARTS

## Portraits in Prints

Space: 100 running feet  
Rental fee: \$65. for 3 weeks  
Weight packed: Undetermined

This exhibition contains portraits by 20 European and American artists. It touches most movements in modern art since the turn of the century and represents nearly all graphic media: etching, drypoint, engraving, woodcut and lithography. The selection includes self portraits, different representations of the same person by different artists, portraits of various people, real and imaginary.

Among the self portraits are those of Cézanne, Kollwitz, Chagall, and Rivera. Other contrasts and comparisons in personalities and techniques are shown in portraits by Renoir, Picasso, Matisse, Kokoschka, Beckmann, Castellon and Ganso.

## Recent Prints by European Painters

Space: 80 running feet  
Rental fee: \$60. for 3 weeks  
Weight packed: Undetermined

This unique collection of about 18 recent prints contains large sized color lithographs by Picasso, Braque, Léger, Masson and Miro and color etchings by Rouault. These prints have been selected to demonstrate the inventiveness and ingenuity of the individual artists in handling the graphic medium. Their clarity of impression, brilliant design, and splendid vibrancy of color gives proof of the excellence of modern printmaking.

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GRAPHIC ARTSRecent Prints by European Printers (continued)

The eighteen prints in the exhibition, with the exception of those by Rouault done in 1938, have been executed within the past two years.

Stamp Design

Space: 80 running feet  
 Rental fee: \$50. for 3 weeks  
 Weight packed: Undetermined

With the widespread international circulation of mail it has now been realized by most nations that the postage stamp is a valuable instrument of discreet national publicity as well as a challenging and important communicative art form. Where emphasis is usually placed upon comparative rarity or historical significance this exhibition stresses the importance of greater public consciousness of the choice of suitable subject matter, the dignity and quality of design and excellence in execution.

A selection of old and contemporary stamps gathered from private collectors and dealers is displayed on protected panels.

ARCHITECTUREBridges

Space: 150 running feet  
 Rental fee: \$75. for 3 weeks  
 Weight packed: Undetermined

The exhibition is based on the book, BRIDGES, by Elizabeth B. Mock, to be published by the Museum in the Fall of 1948. Starting with the early developments in each of the structural materials: stone, wood, metal and reinforced concrete, the exhibition shows how bridges have become increasingly light and long as man's engineering knowledge has improved. A variety of structural systems and their effect on design is discussed. Structural honesty and simplicity emerge as the most important factors in the creation of well-designed bridges from pre-Roman times to the present.

This exhibition will consist of 24 panels of photographic enlargements.

Three  
Four Postwar Houses

Space: 75 running feet  
 Rental fee: \$75. for 3 weeks  
 Weight packed: Undetermined

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This exhibition of ~~four~~ houses built since the war will stress the architects' approach to planning for the family. Various well-considered solutions to the problems of site, materials, and living requirements will be shown by means of

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# ARCHITECTURE

## Four Postwar Houses (continued)

enlarged photographs and plans.

Two of the houses in the show are of particular interest because they have been built by architects for themselves. These are Marcel Breuer's house in Connecticut and Hugh Stubbins' house in Massachusetts. A large house in the desert by Richard Neutra, and a small house in Southern California by Raphael Soriano will complete the exhibition.

## Europe Rebuilds - France

Space: Approximately 100 running feet

Rental fee: \$75. for 3 weeks

Weight packed: Undetermined

This is the first of a series of exhibitions depicting the progress made by various European countries in Postwar reconstruction and building. Subsequent exhibitions will deal with developments in Italy, Switzerland and Sweden.

The material collected with the assistance of the office of the French Commercial Counsellor includes architectural models, photographs, plans and drawings. Housing, prefabrication, city planning and the reconstruction of harbors and bridges will be presented.

## Marcel Breuer: Architect and Designer

Space: 100 running feet

Rental fee: \$75. for 3 weeks

Weight packed: Undetermined

An important and imaginative designer, Marcel Breuer is one of the leading architects in America today. His houses are particularly noted for their refined simplicity of design, original detail and excellent workmanship.

A member of the famous international experimental group of artists at the Bauhaus from 1920 to 1928, first as a student and then as a teacher, Breuer is known as the inventor of tubular steel furniture. He built houses, apartments and exhibition pavilions and designed furniture in Germany, England and Switzerland until he came to the United States in 1937, bringing with him a fresh approach to contemporary building and an unusual understanding of proportion and materials that have had considerable influence on American design.

This exhibition is the first one man show of Marcel Breuer's work in this country, and will form the basis of an important retrospective exhibition to be held later at the Museum. It will consist of photographs and plans of a representative selection of the best of the architect's work both here and abroad.

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ARCHITECTURE (continued)Masterpieces of Louis Sullivan

Space: 75 running feet  
 Rental fee: \$40. for 3 weeks  
 Weight packed: Undetermined

This exhibition of the masterpieces of Louis Sullivan consists of about eight very large photographic panels of the architect's greatest buildings, selected from the historical collection of the Department of Architecture. The show is designed to bring popular attention to the finest work of one of the most important American pioneers of modern architecture.

The name of Louis Sullivan has become synonymous with the American skyscraper. He was the leader of the Chicago school of architecture at the end of the nineteenth and beginning of the twentieth century which pioneered the structure and design of the multiple-storied commercial building. As these photographs show, Sullivan's entire career was a fight against fashionable revivalism, a struggle to establish the new architecture that industrial growth and structural advances had made possible. His battle was won by the men who came after him, who recognized his genius and built upon his achievement.

In today's concern with contemporary building, the significant work of Louis Sullivan is too often dismissed as old-fashioned, or completely forgotten. This exhibition of his work emphasizes his exciting and necessary role in the development of the architecture we know and admire today.

Mies van der Rohe

Space: 150 running feet  
 Rental fee: \$100 for 3 weeks  
 Weight packed: 685 pounds

Chosen from the exhibition recently held at the Museum of Modern Art, twenty-eight enlarged photographs (approximately 36 x 48 inches) present the work of Mies van der Rohe from 1919 to the present day. Outstanding in the exhibition is the architect's most important work - the new campus for the Illinois Institute of Technology in Chicago where he has been Director of Architecture since 1938. Also shown are his best known works, the Barcelona Pavilion and the famous Tugendhat House of 1930 in Brno, Czechoslovakia. His reputation in modern architecture rests chiefly on these two structures and on the famous five projects for skyscrapers and country houses included in this exhibition. A scale model of a mountain house in the Tetons, Wyoming, is supplemented with framed montages which suggest the magnificent view as seen through the glass walls of this house. These and many other of his finished works and projects show why Mies van der Rohe today is considered one of the great figures in modern architecture. Pioneer, perfectionist, one of the leaders of the contemporary movement for over 25 years, he has greatly advanced the standards of modern design and construction throughout the world.

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## INDUSTRIAL DESIGN

### Wedglock Handles

Space: 60 running feet  
Rental fee: \$40 for 3 weeks  
Weight packed: Undetermined

This exhibition demonstrates the advantage of scientific research in the development of an industrially made object with the widest and simplest applicability to human use. During the recent war Thomas Lamb in an effort to perfect the ordinary crutch culled extensive data from medical records and the field of anthropology to determine the ideal form for the simple handle. The Wedglock Handle which is the result of this research reduces to a minimum the human fatigue experienced in lifting, twisting, pulling and holding any object.

A series of panels each about 42 x 42" and a collection of actual objects demonstrate the evolution of Lamb's invention.

### What is Modern Design?

Space: 150 running feet  
Rental fee: \$75. for 3 weeks  
Weight packed: Undetermined

WHAT IS MODERN DESIGN? follows the course set down by the earlier museum publications and exhibitions WHAT IS MODERN ARCHITECTURE? and WHAT IS MODERN PAINTING? It will examine the design of objects and machines that man has made to help him live and work and enjoy himself in the world today. Design is intended to satisfy not only our needs but our feelings and ideas.

Introduced with the statement, "To alert, able and sincere modern designers, modern science has opened a whole realm of materials, processes and human reactions, which is a source of endless experiment and frequent achievement. Let's examine some of the best modern designs." This exhibition includes a large number of photos which represent masterpieces of modern design, augmented to show the development of modern design over the last hundred years. Some of the finest objects and most important historic pieces in the development of modern design are part of the Museum's Permanent Collection, and thus have been available for new photos suitable to exhibition purposes. Although the principal purpose of the show is to make an understanding of design, and modern design in particular, available to the average person, some material on development is included in order to help evaluate present day trends.

## PHOTOGRAPHY

### Fifty Great Photographs

Space: 100 running feet  
Rental fee: \$75. for 3 weeks  
Weight packed: Undetermined

A selection of 50 photographs by significant and famed photographers from the collections of the museum. Not only great names in photography, but outstanding

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## PHOTOGRAPHY

### Fifty Great Photographs (continued)

examples of their work are included. This collection represents peak achievements in pictorial and documentary photography including: Berenice Abbott, Eugene Atget, Ansel Adams, Matthew Brady, Julia Cameron, Henri Cartier-Bresson, Harry Callahan, Harold Edgerton, Morris Engel, Walker Evans, Arthur ("Weegee") Fellig, D.O. Hill, Lewis Hine, Gertrude Kasabier, Dorothea Lange, Helen Levitt, Gjon Mili, Lisette Model, Arnold Newman, Moholy-Nagy, Irving Penn, Man Ray, Ralph Steiner, Paul Strand, Charles Sheeler, W. Eugene Smith, Alfred Stieglitz, Edward Steichen, Edward Weston, Clarence White, Todd Webb, etc.

These 50 photographs are separately matted and framed.

### In and Out of Focus

Space: 150 running feet

Rental fee: \$100. for 3 weeks

Weight packed: Undetermined

This is a survey of present day photography, selected from the Museum's large show held in the Spring and Summer of 1948.

It is an exhibition of camera images, documents, concepts, visions, tendencies, directions, and phases of contemporary photography. It has been one of the most discussed and talked about photographic exhibitions ever held in New York.

The exhibition consists of 195 photographs and includes the work of 45 photographers; many of them famed and well-known as well as newer photographers whose work has seldom been shown. It includes work that is acclaimed and accepted as well as the controversial and experimental. The subject matter ranges from all phases of realism to the completely abstract and symbolic; from the new electronic micro-photographs made for scientific purposes to highly sensitive emotional concepts. The crusading as well as the satirical documentation is here and new kinds of pictorial photography by photographic illustrators. Precision and detail of texture and tone scale are contrasted with the purposeful elimination and simplification of values; the problems of pictorially recording motion are represented successfully by the freezing of action by the stroboscopic light as well as by the blur of the longer exposure.

The 195 individual photographs range in size from 8 x 10 to 20 x 24 inches and are mounted separately to afford the greatest flexibility in the exhibitor's installation.

### Loading Photographers - A group of 10 one-man exhibitions

Space for each exhibition: 30 running feet

Rental fee for each exhibition: \$20 for 3 weeks

Weight packed of each exhibition: 100 pounds

Over a period of years the museum plans to supplement the list of photographers already included in the earlier Leaders in Photography exhibitions. These additions

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Loading Photographers- A group of 10 one-man exhibitions(continued)

will eventually provide all of the leading names and important trends in modern photography. This year's Man Ray, Edward Weston, Irving Penn and Lisette Model supplement the earlier photographers represented.

- 1) ADAMS, Ansel: The majesty of Yosemite, a thunderstorm, the delicate patterns of clouds, surf, and weather-beaten wood are caught here in brilliant detail. The 15 prints are separately matted and framed.
- 2) ATGET, Eugène: The great pioneer in photography is here represented by a remarkable series on Paris, its streets, shops, people. The 15 prints are separately matted and framed.
- 3) BRADY, Mathew B.: America's first master photographer has left this unique record of our Civil War; portraits of such men as Lincoln, Lee, Grant, and others. The 15 prints are separately matted and framed.
- 4) EVANS, Walker: incisive comments on aspects of contemporary America. The 15 prints are separately matted and framed.
- 5) MODEL, Lisette: Lisette Model has brought new meaning to "candid photography" and has given another slant to the term "documentary photography". To the impersonal eye of a camera, she adds a searching vision that continually and nervously prods and pokes under all surface appearances. Her camera often reports the irritations she experiences at what she sees. This irritation sometimes leads to satire and then again it is unobtrusively warmed by a sympathetic understanding. The individual prints range in size from 11 x 14" to 16 x 20" and are mounted on masonite.
- 6) PENN, Irving: Irving Penn relatively is a new name in photography. He is at present a photographer on the staff of the Condé Nast publications. His illustrations are carefully considered and organized arrangements. Clarity of thinking, precision in technique, and a sensitive understanding are evident in all of his work. The individual photographs range in size from 11 x 14" to 16 x 20" and are separately mounted on masonite. (15 prints)
- 7) PORTER, Eliot: Training as a scientist influenced Porter's precise and brilliant records of plant life and birds. The 15 prints are separately matted and framed.

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8) RAY, Man:

Fifteen prints, nudes, portraits, and rayograms by Man Ray, a painter and photographer who is an integral part of the great French art movements of post-impressionism and cubism.

His photographs still act as a stimulating force to most of the experimental photography of today.

The prints are separately matted and framed.

9) WESTON, Edward:

Edward Weston is one of the very few photographers of whom the term "great" would not be opened to question. The Mexican painter, Siqueiros vividly defined his work, "In Weston's photographs, the texture, the physical quality of things is rendered with the utmost exactness: the rough is rough, the smooth is smooth, flesh is alive, stone is hard. The things have a definite proportion and weight and are placed in a clearly defined distance one from the other... In a word, the beauty which these photographs of Weston's possess is photographic beauty!"

The 15 prints are separately matted and framed.

10) WRIGHT, Cedric:

Sensitive prints showing the relationship between this photographer's interest in nature and in music.

The 15 prints are separately matted and framed.

Music and Musicians - work by Six Photographers

Space: 100 running foot  
Rental fee: \$60. for 3 weeks  
Weight packed: Undetermined

Music and Musicians presents the work of six photographers, amateurs and professionals photographing similar subjects.

The pictures range from the carefully planned and executed studio setup to the amateur's candid camera photograph. The photographers represented are: Philippe Halsman, Yousuf Karsh, Gjon Mili, Fred Flaut, Adrian Siegel and W. Eugene Smith. This work includes conventional studio portraits, portraits and action photographs made during rehearsals, at concerts, in the recording studio with musicians and conductors listening to the play-back of their recordings.

The exhibition contains 50 photographs separately mounted on masonite.

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PHOTOGRAPHY (continued)

Three Young Photographers - 34 Prints by Three Young Photographers

Space: 60 running foot  
Rental fee: \$40. for 3 weeks  
Weight packed: Undetermined

This is the work of three young photographers who have come to the fore, during and since World War II. This work is representative of a number of social minded photographers who use the camera to record, interpret, and comment on what they see and experience.

Leonard McCombe has photographed for Life Magazine "Displaced Persons in Germany", revealing the stark horror of pain, privation, humiliation, and despair; things that are never revealed by statistics.

In Wayne Miller's series, "The Beginning" he has photographed the face of his wife while she was giving birth to their son David. These dramatic camera images take on something of the stature of an epic poem.

While Homer Page's series of the American Legion Convention in San Francisco, 1946, are strictly an objective piece of reporting, they carry emphasis associated with good cartoons but achieve this without the cartoonist's use of caricature.

The prints range in size from 8 x 10 to 16 x 20 to 20 x 24 inches and are mounted separately on masonite without margins or borders.

THEATRE

Robert Edmond Jones

Space: 75 running foot  
Rental fee: \$45. for 3 weeks  
Weight packed: Undetermined

In response to the constant demand for examples of the stage design of Robert Edmond Jones, the museum has prepared this exhibition of a selected survey of his work. In both his early and more recent work, Jones manifests a unity of character and style which is a distinctly personal contribution to the theatre of our time.

24 photographs, 3 original set designs; and numerous film-sequence sketches are mounted with introductory label and other information in a series of panels ready for hanging.

World of Illusion II - Movement and Gesture

Space: 100 running foot  
Rental fee: \$100. for 3 weeks  
Weight packed: Undetermined

This exhibition presents a condensed survey of the evolution and significance of  
(continued on page 12.)



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	I.4.2.14

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THEATREWorld of Illusion II-Movement and Gesture(continued)

movement and gesture-expression, the evolution is traced up to the present. Rather than follow a chronological sequence, the exhibition stresses the development of certain trends and symbols. A large section is devoted to the tradition of stock characters from the Mimus through the Commedia dell'Arte to the contemporary stage and the circus clown. Another follows the crystallizing process of ceremonial gesture, court festivals and the evolution of the ballet up to the present. Another section deals with the beginning of psychological investigation and its expressional counterpart in modern dance and the psychological drama. The last section briefly traces the evolution of a gesture terminology in the silent movies and recent manifestations in the contemporary film.

25 panels approximately 24 x 36 inches contain pictorial material and explanatory comment.

FILMS

In order to make the significant films of the past available for critical appreciation and analysis, the Museum of Modern Art Film Library has created a circulating library of film programs which illustrate the various phases through which this contemporary art has developed in the years since the first movie was projected on a screen for public entertainment in 1895. This first-hand material is now at the disposal of colleges, museums and study groups throughout the country, and a new field for research - the history, esthetic and social content of the motion picture - has thus been opened up to the student.

125 complete film programs averaging 1½ hours each and 161 additional films of varying length are now available to subscribers. Most of these films exist in 35 and 16 mm. These provide a professional review of the history, the technical and the esthetic development of the motion picture in the United States and abroad from its invention until the present time.

Requests for a complete catalog of these films and arrangements for rental should be addressed to the Circulation Director, Museum of Modern Art Film Library, 11 West 53rd Street, New York 19, N.Y.

VISUAL AID MATERIALS -For Schools and Colleges

In addition to the teaching materials, including multiple exhibitions and slide talks, offered in the catalog of Circulating Exhibitions for 1947-48 a series of Teaching Portfolios, Film Strips, and Slide Sets is in preparation. Special announcement will be made in October of the titles, content and sales prices of these materials.

5/7/48

CIRCULATING EXHIBITIONS CATALOG -  
1948-49