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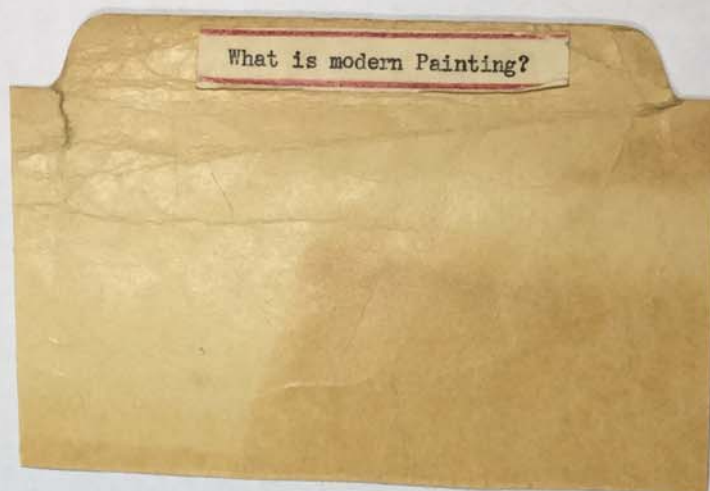
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WHAT IS MODERN PAINTING?

Unmounted copies

Copy I

1944	Oct. 8 - 22	Junior League Saginaw, Mich.
	Oct. 27 - Nov. 17	Kalamazoo College Kalamazoo, Mich.
1945	Jan. 5 & 6	American Museum of Natural History New York City
	Feb. 1 - 22	Mrs. Whitehouse Hackettstown, N.J.
	Mar. 1 - 15	Chapin School New York City
	Mar. 20 - Apr. 10	Liberty High School Bethlehem, Pa.
	Apr. 20 - May 11	Seton Hill College Greensburg, Pa.

Copy II

1944	Oct. 9 - 30	Fieldston School New York City
1945	Feb. 10 - Mar. 2	Woman's College University of North Carolina (Copy ?) Greensboro, N.C.
	Feb. 1 - 22	American Red Cross Camp Upton, N.Y.

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WHAT IS MODERN PAINTING? Copy I

1944	Aug. 1 - 22	American Red Cross Walter Reed Convalescent Section Forest Glen, Maryland
	Sept. 1 - 29	Cortland Free Library Cortland, N.Y.
	Oct. 9 - 18	State House Annex Dover, Del.
	Oct. 19 - 30	State Department of Public Instruction Wilmington, Del. (s. New Castle County Office of Education)
	Nov. 6 - 27	Lawrenceville School Lawrenceville, N.J.
	Dec. 3 - 31	Munson-Williams-Proctor Institute Utica, N.Y.
1945	Jan. 8 - 29	Wesleyan University Middletown, Conn.
	Feb. 6 - 27	College of Home Economics Cornell University Ithaca, N.Y.
	Mar. 7 - 28	N.W. Ayer Co. Philadelphia, Pa.
	Apr. 9 - 30	Middlesex School Concord, Mass.
1946	Nov. 26 - Dec. 17	MacMurray College Jacksonville, Ill.
	Sept. 15 - Oct. 6	The Teachers School Lakewood, Conn.
	Oct. 25 - Nov. 15	Kansas State Teachers College Pittsburg, Kan.
	Nov. 27 - Dec. 19	Penn State Junior College Chambersburg, Pa.
	Jan. 4 - 25	Mount Mary College Milwaukee, Wis.
	Feb. 8 - Mar. 1	Women's Club Yakima, Wash.
	Apr. 8 - 29	Northeastern Oklahoma A & M College Muskogee, Okla.
	May 13 - June 1	Art Appreciation Class Culvered, New Mexico
	Aug. 23 - Sept. 11	Municipal Art Department Los Angeles, Cal.
	Nov. 1 - 21	Elm County Art Club Elko, Nev.
	Jan. 8 - 26	University of California College of Letters & Science Davis, Cal.
	Feb. 11 - Mar. 3	Porter Library Kansas State Teachers College Pittsburg, Kan.
	Mar. 17 - Apr. 3	Calver Street College Canton, Mass.
	Apr. 21 - May 11	Seville Public Museum Crown City, Wash.

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WHAT IS MODERN PAINTING - Copy I

\$15. for 3 wks.

1949	Nov. 7 - 28	Board of Education Benton Harbor, Mich.
1950	July 13 - Aug. 3	State Teachers College Potsdam, N.Y.
	Sept. 18 - Oct. 9	Gibbes Art Gallery Charleston, S.C.
	Dec. 1 - 22	Lawrenceville School Lawrenceville, N.J.
1951	Jan. 15 - Feb. 5	Champlain College Plattsburg, N.Y.
	Mar. 1 - 22	Nyack Public School Nyack, N.Y.
	May 1 - 22	Middlebury College Middlebury, Vt.
1952	Nov. 1 - 22	Flint Institute of Arts Flint, Mich.
	Mar. 1 - 22	Davidson College Davidson, N.C.
1954	Apr. 1 - 22	The Goodrich Street School Uniondale, N.Y.
	June 3 - 27	Senate House Museum Kingston, N.Y.
	Sept. 15 - Oct. 6	The Hotchkiss School Lakeville, Conn.
	Oct. 25 - Nov. 15	Kansas State Teachers College Pittsburg, Kan.
	Nov. 29 - Dec. 19	Penn Hall Junior College Chambersburg, Pa.
1955	Jan. 4 - 25	Mount Mary College Milwaukee, Wisc.
	Feb. 8 - Mar. 1	Womens Club Vaiden, Miss.
	Apr. 8 - 29	Northeastern Oklahoma A & M College Miami, Okla.
	May 13 - June 3	Art Appreciation Class Carlsbad, New Mexico
	Aug. 23 - Sept. 13	Municipal Art Department Los Angeles, Cal.
1956	Nov. 1 - 22	Elko County Art Club Elko, Nev.
	Jan. 3 - 24	University of California College of Letters & Science Davis, Cal.
	Feb. 11 - Mar. 3	Porter Library Kansas State Teachers College Pittsburg, Kan.
	Mar. 17 - Apr. 7	Culver Stockton College Canton, Mo.
	Apr. 21 - May 12	Neville Public Museum Green Bay, Wisc.

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WHAT IS MODERN PAINTING? Copy II.

1944	May 1 - 22	Hackley School Tarrytown, N.Y.
	Aug. 16 - Sept. 13	Halloran General Hospital Staten Island, N.Y.
	Oct. 1 - 15	Hotchkiss School Lakeville, Conn.
	Nov. 2 - 25	Baldwin School Bryn Mawr, Pa.
	Nov. 30 - Dec. 21	Randolph-Macon College Ashland, Va.
1945	Jan. 4 - 25	University of Kentucky Lexington, Ky.
	Feb. 2 - 23	Bethany College Bethany, W. Va.
	Mar. 5 - 26	Board of Education Gloversville, N.Y.
	Apr. 3 - 24	Westminster School Simsbury, Conn.
	May 1 - 22	Hood College Frederick, Md.
	June 4 - 25	Kanawha County Public Library Charleston, W. Va.
	Oct. 15 - Nov. 5	The High School High, Ill.
	Nov. 15 - Dec. 5	Indiana State Teachers College Terre Haute, Ind.
1946	Jan. 5 - 26	Kansas Methodist Union University of Kansas Lawrence, Kan.
	Feb. 5 - Mar. 5	St. Benedict's College Rockton, Ill.
	Mar. 15 - Apr. 2	Wichitown College Carleton, Pa.
	Apr. 25 - May 15	Stann May Art Center Stann May, Iowa
	May 1 - 22	Curry College Miami, Fla.
1946	Jan. 22 - Feb. 22	Stateville Children's Mental Home Stateville, Ill.
	Feb. 25 - Mar. 15	State Public Health High, Ill.

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WHAT IS MODERN PAINTING II

\$15. for 3 wks.

1949	Nov. 16 - Dec. 7	Michigan State Normal College Ypsilanti, Mich.
1950	Oct. 1 - 22	Wallkill Central School Wallkill, N.Y.
	Nov. 9 - 27	Cedar Rapids Art Association Cedar Rapids, Iowa
1951	Jan. 30 - Feb. 20	Florida State University Tallahassee, Fla.
	Apr. 9 - 30	Humboldt Public Schools Humboldt, Iowa
1952	Apr. 12 - May 3	Ohio Union Ohio State University Columbus, O.
	Oct. 21 - Nov. 11	Miss Porter's School Farmington, Conn.
1953	Mar. 9 - 30	School District Wallingford, Pa.
1954	Mar. 18 - Apr. 8	Southern Illinois University Carbondale, Ill.
	Apr. 13 - May 3	St. John's College Annapolis, Md.
	Oct. 15 - Nov. 5	The Elgin Academy Elgin, Ill.
	Nov. 15 - Dec. 5	Indiana State Teachers College Terre Haute, Ind.
	Jan. 5 - 26	Kansas Memorial Union University of Kansas Lawrence, Kan.
1955	Feb. 9 - Mar. 2	St. Benedict's College Atchinson, Kan.
	Mar. 12 - Apr. 2	Dickinson College Carlisle, Pa.
	Apr. 25 - May 15	Sioux City Art Center Sioux City, Iowa
	Dec. 1 - 22	Barry College Miami, Fla.
	Jan. 22 - Feb. 12	Statesville Children's Nature Museum Statesville, N.C.
	Feb. 20 - Mar. 12	Elgin Public Schools Elgin, Ill.

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WHAT IS MODERN PAINTING? III

\$18. for 3 wks.

1944	Oct. 2 - 23	Bard College Annandale-on-Hudson, N.Y.
	Nov. 1 - 22	Rollins College Winter Park, Fla.
	Dec. 2 - 23	Carnegie Library Atlanta, Ga.
1945	Jan. 4 - 25	Isaac Delgado Museum of Art New Orleans, La.
	Feb. 5 - 26	Jewish Education Alliance Atlanta, Ga.
	Mar. 7 - 28	Horace Greeley School (Unmounted) Chappaqua, N.Y.
	Apr. 5 - 26	Buckley School New York City (Unmounted Copy)
	Apr. 5 - 26	Johnson Library and Gym Association Millersburg, Pa.
	May 10 - 31	Middlebury College Middlebury, Vt.
	Sept. 30 - Oct. 21	American Association of University Women Aurora, Ill.
1946	Jan. 12 - Feb. 2	Western College Oxford, O.
	Feb. 16 - Mar. 9	Board of Education Fulton, N.Y.
	Nov. 6 - 27	Hudson River Junior Service League Ardsley-on-Hudson, N.Y.
1947	Jan. 15 - Feb. 5	State Teachers College Potsdam, N.Y.
	Apr. 25 - May 16	Sampson College Sampson, N.Y.
	July 2 - 23	Illinois College Jacksonville, Ill.
	Oct. 13 - Nov. 3	Junior League of Lincoln Lincoln, Neb.
1948	Jan. 26 - Feb. 16	Watkins Institute Nashville, Tenn.
	Mar. 1 - 22	Waynesburg College Waynesburg, Pa.
	Apr. 5 - 26	Pontiac Senior High School Pontiac, Mich.

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WHAT IS MODERN PAINTING IV

\$18. for 3 wks. reduced to \$15.

1948	Nov. 1 - 22	Board of Education Gloversville, N.Y.
1949	Feb. 1 - 22	State Teachers College Fredonia, N.Y.
	Mar. 7 - 28	West Virginia Institute of Technology Montgomery, W. Va.
	Mar. 31 - Apr. 21	Windsor Mountain School Lenox, Mass.
	May 2 - 23	Bradford Junior College Bradford, Mass.
	Aug. 1 - 29	University of Colorado Boulder, Colo.
	Oct. 9 - 30	Georgia Institute of Technology Atlanta, Ga.
	Nov. 14 - Nov. 4	National College of Education Evanston, Ill.
	Nov. 14 - Nov. 4	Middlebury College Middlebury, Vt.
1950	Feb. 6 - 27	Middlebury College Middlebury, Vt.

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See below earlier schedule.

1944	Oct. 2 - 23	State Teachers College Springfield, Mo.
	Nov. 2 - 23	University of Denver Denver, Colo.
	Dec. 1 - 22	Junior League Great Falls, Mont.
1945	Jan. 4 - 25	Beaverhead County High School Dillon, Mont.
	Feb. 5 - 26	Cicilian Public Service Camp 56 Waldport, Ore.
	Mar. 8 - 29	North Texas Agricultural College Arlington, Tex.
	Apr. 9 - 30	Russell Ranch School Tucson, Ariz.
	Apr. 2 - 23	Dalton School New York City (Unmounted copy)
	May 10 - 31	Eastern New Mexico College Portales, N.M.
	June 14 - July 5	Montana State University Missoula, Mont.
	July 10 - 31	San Jose State College San Jose, Cal.
	Aug. 12 - Sept.	Iowa State Teachers College Cedar Falls, Iowa
	Nov. 26 - Dec. 17	Hackley School Tarrytown, N.Y.
1946	Jan. 8 - 29	University of the South Swanee, Tenn.
1947	Feb. 12 - Mar. 5	State College for Women Milledgeville, Ga.

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WHAT IS MODERN PAINTING? IV, cont.

1947	Mar. 26 - Apr. 16	Lauren Rogers Library & Museum Laurel, Miss.
	July 1 - 22	State Teachers College Duluth, Minn.
	Oct. 23 - Nov. 13	University of Virginia Charlottesville, Va.
1948	Feb. 2 - 23	The Lear School Miami Beach, Fla.
	Mar. 8 - 29	Tampa Art Institute Tampa, Fla.
1949	Jan. 1 - 22	San Diego Municipal Art Gallery San Diego, Calif.
	Feb. 5 - 26	San Diego Municipal Art Gallery San Diego, Calif.
	Mar. 8 - 29	San Diego Municipal Art Gallery San Diego, Calif.
	Apr. 5 - 26	San Diego Municipal Art Gallery San Diego, Calif.
	Apr. 1 - 22	San Diego Municipal Art Gallery San Diego, Calif.
	May 1 - 22	San Diego Municipal Art Gallery San Diego, Calif.
	May 10 - 31	San Diego Municipal Art Gallery San Diego, Calif.
	June 2 - 30	San Diego Municipal Art Gallery San Diego, Calif.
	July 10 - 31	San Diego Municipal Art Gallery San Diego, Calif.
	Sept. 4 - 23	San Diego Municipal Art Gallery San Diego, Calif.
	Oct. 4 - 30	San Diego Municipal Art Gallery San Diego, Calif.
1950	Jan. 12 - Feb. 14	San Diego Municipal Art Gallery San Diego, Calif.
	Feb. 20 - Mar. 21	San Diego Municipal Art Gallery San Diego, Calif.
	Apr. 4 - 23	San Diego Municipal Art Gallery San Diego, Calif.
	Apr. 24 - May 20	San Diego Municipal Art Gallery San Diego, Calif.

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WHAT IS MODERN PAINTING V

1944	Oct. 3 - 24	Dudley Peter Allen Memorial Museum Oberlin College Oberlin, O.
	Nov. 3 - 24	The Rosenberg Library Galveston, Tex.
	Dec. 4 - 25	Oklahoma Art Center Municipal Auditorium Oklahoma City, Okla.
1945	Jan. 5 - 26	Grinnell College Grinnell, Iowa
	Feb. 5 - 26	Davenport Menicipal Art Gallery Davenport, Iowa
	Mar. 8 - 29	Monmouth College Monmouth, Ill.
	Apr. 8 - 29	Cedar Rapids Art Association Cedar Rapids, Iowa
	Apr. 1 - 22	Barnard College Columbia University New York City (Unmounted copy)
	May 1 - 22	Shorter College Rome, Ga. (Unmounted copy)
	May 10 - 31	Grosse Pointe Country Day School Grosse Pointe, Mich.
	June 9 - 30	Akron Art Institute Akron, O.
	July 10 - 31	River Guild, Inc. Douglass, Mich.
	Sept. 4 - 25	Dayton Art Institute Dayton, O.
	Oct. 9 - 30	Wisconsin Union University of Wisconsin Madison, Wisc.
1946	Jan. 17 - Feb. 14	Society of the Four Arts Palm Beach, Fla.
	Feb. 28 - Mar. 21	St. Timothy's Catonsville, Md.
	Apr. 4 - 25	Martin College Pulaski, Tenn.
	Apr. 29 - May 20	Beacon High School Beacon, N.Y.

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WHAT IS MODERN PAINTING VI

1944	Oct. 30 - Nov. 20	Women's Evening Club Monessen, Pa.
	Dec. 1 - 22	ShIPLEY School Bryn Mawr, Pa.
1945	Jan. 8 - 29	Taft School Watertown, Conn.
	Feb. 7 - 28	Kent School Kent, Conn.
	Mar. 10 - 31	Cambridge School Weston, Mass.
	Apr. 8 - 29	North Carolina State Art Society Raleigh, N.C.
	May 10 - 31	Pembroke State College Pembroke, N.C.
	Oct. 1 - 22	Cleveland College Cleveland, O.
	Nov. 6 - 27	West Liberty State College W. Liberty, W. Va.
	Dec. 10 - 31	Wainwright USO Junction City, Kan.
1946	Mar. 20 - Apr. 10	Suffolk Museum Stonybrook, N.Y.
	May 10 - 31	Marion College Marion, Va.
	Nov. 4 - 25	Albion College Albion, Mich.
1947	Jan. 20 - Feb. 10	Progressive School of Photography New Haven, Conn.
	Mar. 3 - 24	Moorhead State Teachers College Moorhead, Minn.
	Apr. 7 - 28	American Association of University Women Wisconsin Rapids, Wisc.
	Dec. 1 - 22	Saint Augustine's College Raleigh, N.C.
1948	Feb. 9 - Mar. 1	Fairmont State College Fairmont, W. Va.
	Mar. 15 - Apr. 5	Western Carolina Teachers College Cullowhee, N.C.

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WHAT IS MODERN PAINTING VI

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1948	Sept. 26 - Oct. 17	Kansas City Art Institute & School of Design Kansas City, Mo.
1949	Jan. 3 - 24	Milwaukee-Downer College Milwaukee, Wisc.
	Mar. 7 - 28	(Chapman Memorial Library) Tacoma Art League College of Puget Sound Tacoma, Wash.
	Apr. 11 - May 1	Junior League of Salt Lake City Salt Lake City, Utah
	May 30 - June 20	Endicott Junior College Beverly, Mass.
	Sept. 19 - Oct. 10	Louisiana State University Baton Rouge, La.
	Oct. 24 - Nov. 14	Texas State College for Women Denton, Tex.
1950	May 1 - 22	Clarkson College of Technology Potsdam, N.Y.
1951	Nov. 4 - 25	Texas Western College El Paso, Tex.
1952	Apr. 9 - 30	Riverdale Library & Neighborhood House Association Bronx, N.Y.
	Nov. 3 - 24	Lyndon Teachers College Lyndon Center, Vt.
1953	Feb. 9 - Mar. 2	Cathedral School of St. Mary Garden City, N.Y.
	Ma. 26 - Apr. 16	Victor Furniture Store Bayside, N.Y.
	May 1 - 22	Peoria Art Center Peoria, Ill.
1954	Feb. 20 - Mar. 13	St. Paul's School Concord, N.H.
	Apr. 9 - 30	Arkansas State College State College, Ark.
	Sept. 20 - Oct. 10	Riverdale Country School Riverdale, N.Y.
	Nov. 1 - 22	Athens College Athens, Ala.
1955	Feb. 25 - Mar. 18	The Public Library Brookline, Mass.
	May 1 - 22	Blackburn College Carlinville, Ill.
	Sept. 15 - Oct. 5	Castleton State Teachers College Castleton, Vt.
	Oct. 13 - Dec. 15	Carnegie Institute Pittsburgh, Pa.
1956	Feb. 1 - 22	Wheaton College Norton, Mass.
	Mar. 7 - 28	Rye Country Day School Rye, N.Y.
	Apr. 10 - May 1	Middlebury College Middlebury, Vt.

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WHAT IS MODERN PAINTING? VII

\$18. for 3 wks. reduced to \$15.

1949	Jan. 3 - 24	Madison County Art Association Huntsville, Ala.
	Feb. 7 - 28	Metairie Park Country Day School New Orleans, La.
	Mar. 14 - Apr. 4	Aiken Film Society Aiken, S.C. (Aiken Prep School)
	Apr. 22 - May 13	Birmingham-Southern College Birmingham, Ala.
	July 1 - 22	University of Minnesota Duluth, Minn.
	Sept. 23 - Oct. 14	Washington Workshop Washington, D.C.
	Nov. 6 - 27	Michigan State College East Lansing, Mich.
		Hofstra College Hempstead, N.Y.
1950	Jan. 30 - Feb. 20	Fox Valley Art Association Elgin, Ill.
	Mar. 5 - 26	Western College for Women Oxford, O.
	Apr. 10 - 30	Chatham Hall Chatham, Va.
	Oct. 9 - 30	Kingswood School Cranbrook Bloomfield Hills, Mich.
	Nov. 28 - Dec. 18	Montefiore Hospital New York, N.Y.
		Moorhead State Teachers College Moorhead, Minn.
1951	Feb. 5 - 26	University of Mississippi University, Miss.
	Apr. 23 - May 13	Le Moyne College Memphis, Tenn.
	July 3 - 24	Austin College Sherman, Tex
	Oct. 15 - Nov. 5	
	Nov. 20 - Dec. 10	

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See early schedule below.

1945	Jan. 8 - 29	Charles A. Wustum Museum of Fine Arts Racine, Wisc.
	Feb. 5 - 26	Milwaukee State Teachers College Milwaukee, Wisc.
	Mar. 10 - Apr. 1	Culver Military Academy Culver, Ind.
	Apr. 16 - May 7	Colorado State College of Education Greeley, Colo.
	May 16 - June 6	Lawrence College Appleton, Wisc.
1946	Apr. 11 - May 2	Amherst Central High School Snyder, N.Y.
	May 10 - 31	Seymour High School Seymour, Conn.
1948	Feb. 2 - 23	Ohio State University Columbus, O.

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WHAT IS MODERN PAINTING? VII, CONT.

1948

Mar. 8 - 29

Drake University

Des Moines, Iowa

May 10 - 31

Wesleyan University

Middletown, Conn.

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WHAT IS MODERN PAINTING IX

\$16. for 3 wks.

1945	Jan. 22 - Feb. 12	State Teachers College Clarion, Pa.
	Feb. 20 - Mar. 13	Monticello College Godfrey, Ill.
	Mar. 23 - Apr. 13	East Detroit Public School E. Detroit, Mich.
	Apr. 23 - May 14	Illinois Wesleyan University Bloomington, Ill.
	May 20 - June 10	Paducah Junior College Paducah, Ky.
	Sept. 15 - Oct. 6	Hackettstown High School Hackettstown, N.J.
	Oct. 21 - Nov. 11	Baltimore Museum of Art Baltimore, Md.
	Nov. 22 - Dec. 13	Ridgefield Public Schools Ridgefield, Conn.
1946	Jan. 29 - Feb. 19	University of Tampa Tampa, Fla.
	Mar. 1 - 22	Ball State Teachers College Muncie, Ind.
	May 10 - 31	Thayer Museum of Art University of Kansas Lawrence, Kan.
	Oct. 3 - Nov. 21	Southwestern College Winfield, Kan.
	Dec. 1 - 22	University of Georgia Savannah, Ga.
1947	Feb. 13 - Mar. 6	Averett College Danville, Va.

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Inspected 4/17

See below for early schedule.

1945	Feb. 1 - 22	Central High School St. Joseph, Mo.
	Mar. 1 - 22	U.S.A. Club Anderson, Ala.
	Apr. 1 - 22	Greenville City Schools Greenville, S.C.
	May 1 - 22	State of Tennessee Nashville, Tenn.
	Oct. 1 - 22	Lawry High School Lawry, N.J.
1946	Feb. 13 - Mar. 6	McGill University Montreal, Canada

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WHAT IS MODERN PAINTING X

\$15. for 3 wks.

1954	Apr. 1 - 22	Corning Glass Center Corning, N.Y.
	Oct. 10 - 31	Jarvis Christian College Hawkins, Tex.
1955	Mar. 15 - Apr. 5	Clarkson College of Technology Potsdam, N.Y.
	May 6 - 27	Art Studio Hempstead, N.Y.
	July 5 - 26	Stevens Business College, Inc. Fitchburg, Mass.
	Oct. 7 - 28	Augustana College Rock Island, Ill.
	Nov. 14 - Dec. 4	Stephens College Columbia, Mo.
	Dec. 28 - Jan. 18	University of Illinois Illini Union Urbana, Ill.
	Feb. 11 - Mar. 4	South Kent School Kent, Conn.
	Apr. 1 - 30	Parent Teachers Association East Rockaway, N.Y.
1956	May 28 - June 18	Rockville Centre Public School So. Side Sr. High School
	July 2 - 23	Rockville Centre, N.Y. Davison Art Center Wesleyan University Middletown, Conn.
	Oct. 15 - Nov. 5	Rockville Centre Public School So. Side Jr. High School.
		Rockville Centre, N.Y.

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Destroyed 4/57

See below for early schedule.

1945	Feb. 1 - 22	Central High School St. Joseph, Mo.
	Mar. 4 - 25	U.S.O. Club Anniston, Ala.
	Apr. 9 - 30	Asheville City Schools Asheville, N.C.
	May 10 - 31	Board of Education Hamden, Conn.
	Oct. 3 - 24	Ramsey High School Ramsey, N.J.
		McGill University Montreal, Canada
1946	Feb. 15 - Mar. 8	

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WHAT IS MODERN PAINTING XI

1945	Jan. 8 - 29	New Jersey College for Women New Brunswick, N.J.
	Feb. 10 - Mar. 2	Woman's College University of North Carolina Greensboro, N.C.
	Mar. 14 - Apr. 4	University of Cincinnati Cincinnati, O.
	Apr. 14 - May 5	LaSalle High School Niagara Falls, N.Y.
	May 13 - June 3	St. Joseph College West Hartford, Conn.
	Sept. 24 - Oct. 15	Peck School Morristown, N.J.
	Nov. 1 - 22	Horace Mann Lincoln School New York City
1946	Apr. 4 - 25	Martin College Pulaski, Tenn.
	May 9 - 30	The Monday Club & Missouri Valley College Marshall, Mo.
	Aug. 27 - Sept. 1	Upper Peninsula State Fair Escanaba, Mich.
	Sept. 30 - Oct. 21	Dakota Wesleyan University Mitchell, S. Dak.
	Nov. 4 - 25	Woman's Club Dixon, Ill.
1947	Apr. 14 - May 5	State Teachers College Oswego, N.Y.
	Sept. 19 - Oct. 10	Massillon Museum Massillon, O.
	Oct. 23 - Nov. 13	Evanston Art Center Evanston, Ill.
1948	Feb. 6 - 27	Riverside College Riverside, Cal.

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WHAT IS MODERN PAINTING XI

\$18. for 3 wks. reduced to \$15.

1948	Oct. 18 - Nov. 8	Phillips Exeter Academy Exeter, N.H.
1949	Jan. 4 - 25	Upsala College E. Orange, N.J.
	Feb. 14 - Mar. 7	Great Kills Women's Club Staten Island, N.Y.
	May 6 - 27	Goshen College Goshen, Ind.
	Sept. 12 - Oct. 3	Junior League of Bridgeport Bridgeport, Conn.
	Oct. 25 - Nov. 15	Swain School of Design New Bedford, Mass.
1950	Dec. 1 - 22	Massillon Public School Massillon, O. (Washington High School)
	Feb. 6 - 27	Wayne University Detroit, Mich.
	Apr. 22 - May 13	Artists Guild of Chicago Chicago, Ill.
	Oct. 5 - 26	Art Center Kalamazoo Institute of Arts Kalamazoo, Mich.
1952	Nov. 17 - Dec. 8	Michigan State Normal College Ypsilanti, Mich.
	Mar. 1 - 22	State Teachers College Conway, Ark.
	Apr. 15 - May 6	Dallas Museum of Fine Arts Dallas, Tex.
	Mar. 21 - Apr. 12	College of St. Francis Joliet, Ill.
1954	Nov. 15 - Dec. 5	New York Port of Embarkation Brooklyn, N.Y.
	Jan. 10 - 31	California Institute of Technology Pasadena, Cal.
	Oct. 1 - 23	Hackley Art Gallery Muskegon, Mich.
	Dec. 1 - 22	Rahr Civic Center Manitowoc, Wisc.
1955	Jan. 7 - 28	Main School Mishawaka, Ind.
	Feb. 11 - Mar. 3	Earlham College Library Richmond, Ind.
	Apr. 5 - 26	Russell Sage College Troy, N.Y.

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WHAT IS MODERN PAINTING XII

\$12.50 raised to \$18.

1945	Mar. 1 - 22	College of Wooster Wooster, O.
	Mar. 30 - Apr. 20	Senior High School Burlington, Iowa
	Apr. 30 - May 21	Thomas Jefferson Senior High School Port Arthur, Tex.
	July 21 - Aug. 11	Silvermine Guild of Artists, Inc. Silvermine, Norwalk, Conn.
	Oct. 8 - Nov. 5	Percy Jones General Hospital Battle Creek, Mich.
	Nov. 19 - Dec. 10	University of Wyoming Laramie, Wyo.
1946	Jan. 7 - 28	Watkins Institute Nashville, Tenn.
	Feb. 7 - 28	Radford College Radford, Va.
	Mar. 11 - Apr. 1	Lindenwood College St. Charles, Mo.
	Apr. 15 - May 6	Girls Latin School of Chicago Chicago, Ill.
	Sept. 20 - Oct. 11	Central College Pella, Iowa
	Oct. 26 - Nov. 16	Stephens College Columbia, Mo.
	Nov. 26 - Dec. 17	School District of York York, Pa.
1947	Jan. 6 - 22	Abbot Academy Andover, Mass.
	Feb. 5 - 26	Toledo Museum of Art Toledo, O.
	Mar. 7 - 28	Carleton College Northfield, Minn.
	Apr. 11 - May 2	Central Washington Ellensburg, Wash.
	Oct. 20 - Nov. 10	Chapman College Los Angeles, Cal.
1948	Jan. 14 - Feb. 4	Junior League Tulsa, Okla.
	Mar. 1 - 22	Sioux City Art Center Sioux City, Iowa
	Apr. 5 - 26	Winona Free Public Library Winona, Minn.

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WHAT IS MODERN PAINTING XII

\$15. for 3 wks.

1948	Oct. 8 - 29	John Herron Art Institute Indianapolis, Ind.
	Nov. 29 - Dec. 20	Drake University Des Moines, Iowa
1949	Feb. 1 - Mar. 1	Art Center in La Jolla La Jolla, Cal.
	Oct. 10 - 31	Carnegie Library Steubenville, O.
	Nov. 14 - Dec. 5	Northern Illinois State Teachers College DeKalb, Ill.
	Jan. 1 - 22	Judson Art Club Judson College Marion, Ala.
1950	Mar. 1 - 22	Woodrum's Interior Designers Charleston, W. Va.
	Apr. 15 - May 6	Kentucky Wesleyan College Winchester, Ky.
	Feb. 5 - 26	Board of Education High School Elgin, Ill.
1951	Mar. 28 - Apr. 18	The Illini Union University of Illinois Urbana, Ill.

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WHAT IS MODERN PAINTING XIII

\$12.50 for 3 wks. raised to \$18.

1945	Apr. 7 - 28	Detroit Federation of Teachers Detroit, Mich.
	May 8 - 29	North Park College Chicago, Ill.
1946	Feb. 1 - 22	Maryland Institute Baltimore, Md.
	Mar. 22 - Apr. 12	West Georgia College Carrollton, Ga.
	Oct. 9 - 30	Russell Sage College Troy, N.Y.
	Nov. 18 - Dec. 9	Library Club Room Middlesboro, Ky.
1947	Jan. 3 - 20	American University Washington, D.C.
	Feb. 3 - 24	Allegheny College Meadville, Pa.
	Apr. 9 - 30	Muskingum College New Concord, O.
	Nov. 17 - Dec. 8	American Association of University Women Ludington, Mich. (s. Episcopal Church House)
1948	Feb. 1 - 22	University of Florida Gainesville, Fla.
	Mar. 26 - Apr. 16	New Rochelle Art Association New Rochelle, N.Y.
	Apr. 9 - 30	Cleveland School of Art Cleveland, Ohio
	May 17 - June 3	Old Greenwich School Old Greenwich, Conn.
	Oct. 22 - Nov. 10	San Antonio Art Center San Antonio, Texas
	Apr. 3 - 24	American Association of University Women, Teachers College New York, N.Y.
	Dec. 24 - Jan. 14	The Chateaufort School Wallingford, Conn.
	Nov. 20 - Dec. 10	State University of New York Agricultural & Mechanical College Deloit, N.Y.
	Feb. 4 - Mar. 3	The Hill School Pottersdam, Pa.
	Apr. 15 - May 5	American Association of University Women
	Dec. 1 - 22	Irma Korman, Mich.
	Nov. 1 - 22	William Van der Meer Boston, Mass.
	Feb. 4 - 25	The Evans Club Cleveland, O.
	Apr. 27 - May 20	Greenwich School Greenwich, Conn.
		Dr. Mary's to the West Hickory, N.C.

Entered as 1 box weighing 108 lbs.

WHAT IS MODERN PAINTING XIII

1948	Nov. 22 - Dec. 10	Washington College Washington, D.C.
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WHAT IS MODERN PAINTING XIII

\$18. for 3 wks. reduced to \$15.

1949	Jan. 31 - Feb. 21	American Association of University Women, Stamford Branch Stamford, Conn.
	Mar. 30 - Apr. 20	Lawrenceville School Lawrenceville, N.J.
	May 4 - 25	American International College Springfield, Mass.
	Oct. 3 - 24	Board of Education Elgin, Ill.
	Nov. 7 - 28	Illinois College Jacksonville, Ill.
1950	Jan. 5 - 26	The Hotchkiss School Lakeville, Conn.
	Feb. 9 - Mar. 2	Seton Hill College Greensburg, Pa.
	May 1 - 22	Goshen College Goshen, Ind.
1951	July 13 - Aug. 3	Siena Heights College Studio Angelico Adrian, Mich.
	Nov. 12 - Dec. 3	University of Pennsylvania School of Fine Arts Philadelphia, Pa.
		Illinois State Normal University Normal, Ill.
1952	Jan. 1 - 22	Kingswood School Cranbrook Bloomfield Hills, Mich.
	Apr. 9 - 30	Old Greenwich School Old Greenwich, Conn.
	May 15 - June 5	Des Moines Art Center Des Moines, Iowa
	Oct. 22 - Nov. 30	American Association of University Women, Teachers College Keene, N.H.
1953	Apr. 3 - 24	The Choate School Wallingford, Conn.
	Oct. 24 - Nov. 14	State University of New York Agricultural & Technical Institute Delhi, N.Y.
	Nov. 30 - Dec. 20	The Hill School Pottstown, Pa.
1954	Feb. 8 - Mar. 1	American Association of University Women Iron Mountain, Mich.
	Apr. 15 - May 5	Abilene Fine Arts Museum Abilene, Tex.
1955	Dec. 1 - 22	The Intown Club Cleveland, O.
	Nov. 1 - 22	Brunswick School Greenwich, Conn.
1956	Feb. 4 - 25	St. Mary's in the Mountains Littleton, N.H.
	Apr. 20 - May 10	

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WHAT IS MODERN PAINTING XXX

1949	Nov. 27 - Dec. 18	Wilmington College Wilmington, O.
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WHAT IS MODERN PAINTING XIV

\$12.50 raised to \$18.

1945	Mar. 27 - Apr. 17	Avonworth School District Pittsburgh, Pa.
	Apr. 25 - May 16	Dana Hall School Wellesley, Mass. (Unmounted Copy II)
	May 1 - 22	Shorter College Rome, Ga. (Unmounted Copy V)
	June 1 - 22	Indiana State Teachers College Terre Haute, Ind.
	July 25 - Aug. 15	State Teachers College Cortland, N.Y.
	Oct. 23 - Nov. 13	Langley Field Virginia
1946	Sept. 16 - Oct. 7	Southern Illinois Normal University Carbondale, Ill.
	Oct. 17 - Nov. 7	Lawrenceville School Lawrenceville, N.J.
1947	Mar. 3 - 24	Vermont Junior College Montpelier, Vt.
	Apr. 7 - 28	Middlebury College Middlebury, Vt.
1948	Feb. 2 - 23	Western Illinois State Teachers College Macomb, Ill.
	Mar. 8 - 29	Austin College Sherman, Tex.
	Apr. 8 - 29	Northwell University Lynchburg, Va.
	Apr. 9 - 30	Western College New York, N.Y.
1953	Feb. 4 - 23	Mississippi State College for Women Columbus, Miss.
	Mar. 18 - 31	Georgetown College Georgetown, Ky.
	May 8 - 30	Eastern Kentucky College Dayton, Ohio, Fla.
	Sept. 1 - 12	The Kentucky Lexington, Ky.
	Nov. 4 - 25	Anderson State Teachers College Anderson, Ind.
1954	Nov. 1 - 23	Elizabethan Junior Central School Elizabethan, N.Y.
	Nov. 3 - 24	St. Lawrence University Canton, N.Y.
1955	Oct. 24 - Nov. 14	Western Academy Western, N.Y.
	Nov. 24 - Dec. 16	Putnam High School Putnam, N.Y.

Folder in 1 box weighing 136 lbs.

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WHAT IS MODERN PAINTING XIV

\$18. for 3 wks. reduced to \$15.

1948	Oct. 20 - Nov. 10	Colby College Waterville, Me.
1949	Jan. 4 - 25	American Association of University Women Jamestown, N.Y.
1950	Sept. 15 - Oct. 6	Universalist Church Derby Line, Vt. (Haskell Library)
	Nov. 13 - Dec. 4	State Teachers College Fredonia, N.Y.
1951	Mar. 6 - 27	Maryville College Maryville, Tenn.
	Apr. 10 - May 1	University of Mississippi University, Miss.
	Aug. 6 - 27	Woman's Club Shaw Air Force Base Sumter, S.C.
	Oct. 15 - Nov. 5	Knox College Galesburg, Ill.
1952	Apr. 14 - May 5	The Art Club University of Scranton Scranton, Pa.
	Sept. 8 - 29	State Teachers College Troy, Ala.
	Oct. 8 - 29	Bucknell University Lewisburg, Pa.
	Nov. 9 - 30	Norton Gallery West Palm Beach, Fla.
1953	Feb. 4 - 25	Mississippi State College for Women Columbus, Miss.
	Mar. 10 - 31	Georgetown College Georgetown, Ky.
	May 9 - 30	Bethune Cookman College Daytona Beach, Fla.
	Sept. 1 - 22	The Parthenon Nashville, Tenn.
	Nov. 4 - 25	Henderson State Teachers College Arkadelphia, Ark.
1954	Mar. 1 - 22	Elizabethtown Lewis Central School Elizabethtown, N.Y.
	May 3 - 24	St. Lawrence University Canton, N.Y.
1955	Oct. 24 - Nov. 14	Woodmere Academy Woodmere, N.Y.
	Nov. 26 - Dec. 16	Katonah High School Katonah, N.Y.

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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WHAT IS MODERN PAINTING XV

\$18. for 3 wks. reduced to \$15.

1950	May 1 - 22	Hood College Frederick, Md.
	Oct. 8 - 29	Municipal University of Wichita Wichita, Kan.
	Nov. 27 - Dec. 18	Northeastern State College Tahlequah, Okla.
1951	Feb. 16 - Mar. 9	The Buckley School New York, N.Y.
	July 25 - Aug. 15	The Brooks School North Andover, Mass.
	Oct. 8 - 29	State Teachers College Jacksonville, Ala.
	Nov. 15 - Dec. 6	The Mint Museum of Art Charlotte, N.C.
1952	Jan. 14 - Feb. 4	University of Wisconsin Wausau, Wisc.
	Feb. 18 - Apr. 28	Evanston Art Center Evanston, Ill. (Evanston Township High School)
	May 5 - 26	Illinois College Jacksonville, Ill.
	Nov. 8 - 27	Clark College Atlanta, Ga.
	Jan. 11 - Feb. 1	Woodstock Country School Woodstock, Vt.
1953	Feb. 16 - Mar. 9	Miami University Oxford, O.
	Apr. 13 - May 4	Central P.T.A. Group Woodmere, N.Y.

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See early schedule below.

1945	Apr. 14 - May 5	LaSalle High School Niagara Falls, N.Y.
	Aug. 16 - Sept. 6	U.S.O. Beach Club Ocean Park, Va. (Norfolk)
	Sept. 20 - Oct. 11	San Bernardino Junior College San Bernardino, Cal.
	Oct. 24 - Nov. 14	Taft Union High School & Junior College Taft, Cal.
	Dec. 3 - 24	Junior League Los Angeles, Cal.
1946	Feb. 1 - 22	3rd Street School Los Angeles, Cal.
	Mar. 4 - 25	George Pepperdine College Los Angeles, Cal.
	June 14 - July 5	University of Texas Galveston, Tex. (Copy ?)

Sold to Junior League of Los Angeles, Cal. 3/21/46

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WHAT IS MODERN PAINTING XVI

\$15. for 3 wks.

1953	Mar. 11 - Apr. 1	Adelphi College Garden City, N.Y.
	June 29 - July 19	Davison Art Center Wesleyan University Middletown, Conn.
	Oct. 2 - 23	University of Illinois Urbana, Ill.
	Nov. 9 - 30	Rutgers University New Brunswick, N.J.
1954	Feb. 9 - Mar. 2	Middlebury College Middlebury, Vt.
	Mar. 29 - Apr. 19	Kent State University Kent, O.
	May 3 - 24	Antioch College Yellow Springs, O.
1955	Sept. 13 - Oct. 3	Baldwin School Bryn Mawr, Pa.
	Nov. 21 - Dec. 12	State Art Association The School of Ballet & Art Greenwood, Miss.
1956	Jan. 5 - 26	Bethel College St. Paul, Minn.
	Mar. 10 - Apr. 1	West Georgia College Carrollton, Ga.
	Apr. 16 - May 6	Lees Junior College Jackson, Ky.

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WHAT IS MODERN PAINTING? 16*

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

The exhibition consists of:

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

The exhibition will be useful to:

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

It is available in two forms:

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

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

Offered in conjunction with this exhibition:

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

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

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

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TITLE PANEL No pictures

PANEL 1. VARIETY OF EXPRESSION
(Text describes some of the totally different ways in which painters interpret our complex modern world.)
Hopper - House by the Railroad
Braque - Still Life
Tanguy - The Witness

PANEL 2. SELECTING AND ARRANGING FACTS: REALISM
(Text points out how even the most realistic painters exercise their judgment, express their point of view in painting.)
Harnett - Old Scraps
MacIver - Hopscootch
Shahn - Handball
Homer - The Croquet Match

PANEL 3. SELF-TAUGHT ARTISTS
(The best modern painters were not always trained in art school. This text tells of the careers of some who trained themselves.)
Kane - Self Portrait
Pickcott - Manchester Valley
Bombois - Before Entering the Ring

PANEL 4. LIGHT AND ATMOSPHERE: IMPRESSIONISM
(Text describes the revolution in painting among artists of an earlier generation who are now the ancestors of our contemporary painters.)
David - Mlle. Charlotte du Val d'Ognes
Renoir - Le Moulin de la Galette
Bonnard - The Breakfast Room

PANEL 5. ANALYSIS OF FORM AND SPACE
(Text discusses the problems which concerned two of the greatest pioneers of modern painting, Cézanne and Seurat.)
Cézanne - Cardplayers
Seurat - Side Show

PANEL 6. (Cézanne's position as a great innovator and at the same time a great classicist is described.)
Cézanne - Pines and Rocks

PANEL 7. CUBISM AND ABSTRACTION
(Abstract painting - one of the great phenomena of the 20th century - is not isolated from the past. This text explains how it evolved, partly as a reaction, partly as a direct development.)
Picasso - Les Femmes d'Alger
Arp - Mountain, Table, Anchors, Navel
Gris - The Chessboard
Mondrian - Composition in White, Black and Red

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- PANEL 8. COLOR AS DESIGN AND EXPRESSION
(The text explains the expressionists' use of color for its own sake.)
Gauguin - The Spirit of the Dead Watching
Matisse - Coffee
Klee - A Gay Repast
- PANEL 9. THE WORLD TRANSFORMED
(The expressionists may also transform the outer world to suggest a mood. Van Gogh's development of this kind of painting is illustrated by two very different pictures of the same subject.)
Van Gogh - The Starry Night (1888)
Van Gogh - The Starry Night (1889)
Marin - Morse Mountain, Small Point, Maine
Ryder - Moonlight - Marino
- PANEL 10. MYSTERY AND MAGIC
(The ancient, enigmatic, poetic quality of art is illustrated here in its modern terms.)
Rousseau - The Sleeping Gypsy
Burchfield - The Night Wind
Graves - Blind Bird
- PANEL 11. DREAM AND FANTASY
(The text explains the aims of the surrealists, their exploration of the workings and visions of the sub-conscious mind.)
Dali - Gala and the Angelus of Millet
Chirico - Nostalgia of the Infinite
Miro - Person Throwing a Stone at a Bird
Chagall - The Birthday
- PANEL 12. MORAL CRITICISM.
SOCIAL CRITICISM
(Other artists are keenly aware of the moral and social implications which painting may convey. These represented here ask you to share their indignation, shame or contempt.)
Rouault - Christ Mocked by Soldiers
Bockmann - Departure
Wood - Daughters of Revolution
Gropper - The Sonata
- PANEL 13. THE ARTIST FIGHTS
(As a sequel to the preceding panel the text explains how the artist may use his medium as a weapon with which to fight for a cause.)
Orozco - Zapatistas
Picasso - Guernica

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The Museum of Modern Art

announces its second exhibition produced in quantity for sale

WHAT IS MODERN PAINTING?

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

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

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

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

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

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

Elodie Courter, Director

Department of Circulating Exhibitions and Educational Services

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

cover: VAN GOGH, *The Starry Night*. 1889.

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What is modern painting?

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THE MUSEUM OF MODERN ART
11 WEST 53RD STREET, NEW YORK 19, N. Y.

TELEPHONE: CIRCLE 5-8900

FOR IMMEDIATE RELEASE

NOTE: The Museum's exhibition Power in the Pacific closes Sunday evening, March 18. It has been seen by more than 60,000 persons since it opened on January 24, an average of approximately 1,400 a day.

NEW TECHNIQUE OF MULTIPLE CIRCULATING EXHIBITIONS ON DISPLAY
AT MUSEUM OF MODERN ART

To satisfy, at least in part, the craving for accurate and understandable information both visual and verbal about various phases of art, the Museum of Modern Art, 11 West 53 Street, is preparing in multiple form a series of small, compact but very complete exhibitions to be sold or circulated throughout the country and even abroad. Two of these exhibitions, What is Modern Painting? and Creative Photography, will be shown in the Museum's Auditorium galleries Wednesday, March 7, for a period of three weeks, closing Sunday, March 25.

These multiple shows have been designed by the Museum's Department of Circulating Exhibitions, which sends out approximately seventy-five travelling exhibitions yearly throughout this country, to Canada and occasionally, to England and to various countries in South America. The travelling exhibitions fall into three general classes: the large exhibitions shown first at the Museum of Modern Art in New York; smaller exhibitions either of original material or reproductions especially prepared as travelling shows; and the new multiple exhibitions.

Elodie Courter, who has directed the Museum's Department of Circulating Exhibitions since 1933, explains this new type of exhibition as the direct response to a demand. Miss Courter says:

"The development of the new technique of multiple exhibitions came about as the result of an effort to supply the ever-increasing demand from many parts of the country for small, comprehensive exhibitions which could be transported easily and inexpensively.

"When the Museum began sharing its exhibitions with other institutions, there were but few major museums in the country interested in contemporary art. Today our subscribers to exhibitions include not only museums, colleges and universities, but also secondary schools, clubs, libraries, civic organizations and, at the present time, hospitals and Army camps. It is this latter group operating on very limited budgets whose constant requests for small exhibitions we hope to satisfy with the multiple shows.

"In addition to the need for low-cost shows, the

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multiple exhibitions meet another demand equally insistent. Many times in the past we have had to refuse requests for exhibitions because they were wanted in more places than we could accommodate with a single show. Not infrequently we have fifty or sixty requests for a small exhibition. A single exhibition can be sent out to only about eight or nine cities during the season. It is therefore obvious that if we have fifty requests for a certain exhibition, forty or more institutions will be disappointed. With the new multiple exhibitions not only can we supply all these demands but, in cases where the exhibitions are bought instead of rented, the purchasing organization can in turn circulate the exhibition to other organizations in its own locality. We are now working toward the reduction of costs to a point where an exhibition can be purchased as cheaply as a similar one formerly could be rented.

"We have accomplished this in the case of our Creative Photography exhibition which will be shown Wednesday for the first time anywhere. This 12-panel exhibition sells for only \$25.00 and in this way examples of work by some of the finest photographers in the world will be available to the smallest camera club. Technically the process retains more than any other method of mechanical reproduction the quality of the original photographic print.

"The Museum's Department of Circulating Exhibitions was established to extend the facilities for enjoying modern art to as many other institutions in the country as could be reached. By making first-rate material available in multiple form, we hope to widen the range of our service greatly and to enable many more people both in this country and abroad to enjoy it.

"Our multiple exhibitions have already been sent overseas to England, Australia and other countries by the Office of War Information. This is one small step toward the exchange of cultural material between nations which will unquestionably promote good will through understanding."

The first of the Museum's multiple exhibitions was Look at Your Neighborhood, composed of twelve panels, depicting by means of photographs, drawings, diagrams, charts, plans and brief text the inadequacy of haphazard building in our present towns and cities and the need for comprehensive planning to make the postwar world a better living place for the individual, the family and the community. This exhibition rented for \$8.00 for three weeks and sold for \$45.00 a set.

The two multiple exhibitions to be shown Wednesday at the Museum are:

WHAT IS MODERN PAINTING?

Reproductions of modern paintings (31 in full color, 9 in black-and-white) are mounted on thirteen large colored panels with text discussing the pictures in terms of the important trends in painting during the last seventy-five years, under these headings:

Variety of Expression
Selecting and Arranging Facts:
Realism
Self-taught Artists
Light and Atmosphere: Impressionism
Analysis of Form and Space
Cubism and Abstraction

Color as a means of Design
and Expression
The World Transformed
Mystery and Magic
Dream and Fantasy
Moral Criticism; Social
Criticism
The Artist Fights

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The works reproduced are by such artists as Bonnard, Braque, Cézanne, Dali, Gropper, Homer, Hopper, Kane, Marin, Matisse, Orozco, Picasso, Renoir and van Gogh. In conjunction with this exhibition the Museum publishes a book by Alfred H. Barr, Jr. entitled What is Modern Painting? The book sells for seventy-five cents per copy. The exhibition sells for \$60.00, or rents for \$12.00 for three weeks.

CREATIVE PHOTOGRAPHY

In terms understandable to the amateur, this 12-panel exhibition demonstrates the tremendous possibilities of the camera as a medium of creative expression. Mounted on colored panels, more than two dozen major photographs by Ansel Adams, Edward Weston, Helen Levitt, Berenice Abbott, Weegee, Henri Cartier-Bresson and other outstanding American and European photographers, are reproduced by an extraordinarily accurate process. A group of smaller photographs made particularly for the exhibition by Andreas Feininger, noted photographer who acted as advisor, illustrates certain technical points. The panels also include text and explanatory diagrams under the following headings:

The photographer is an artist
 He works with a mechanical tool
 His medium is a scale of values
 He selects the subject
 He composes with his camera
 He selects the moment
 The camera records infinite detail
 The camera creates its own perspective
 The camera extends or compresses space
 The camera stops or prolongs motion
 The camera translates color into black-and-white.

This exhibition sells for \$25.00. No rental copies are available.

MUSEUM COLOR REPRODUCTIONS ON VIEW

Hung on the extreme west wall of the second floor gallery is a display of the Museum's larger color reproductions, each of them framed. Monroe Wheeler, Director of the Museum's Department of Publications, comments on them as follows:

"The Museum of Modern Art prides itself upon obtaining in its color reproductions the greatest fidelity to the original possible with the process used. Different reproduction methods are used according to the characteristic qualities of the original.

"The most remarkable recent developments (in the field of color reproduction) have occurred through the use of the silk screen process. Our reproductions of Picasso's Green Still Life, Klee's Around the Fish, and Rouault's Christ Mocked by Soldiers show how this method can reproduce not only the colors but also the surface texture of the original works of art. Done in from twenty-six to fifty-two colors, these three reproductions excel even the finest work produced in Europe before the war. They were made for the Museum by the artist, Albert Urban, and his wife.

"Color reproductions, like phonograph records, are a means of familiarizing a large public with the esthetic pleasures of art; their purpose is that of initiation and education. To be sure, some quality of the original is always lost, and perhaps one of their greatest merits is that, in the end, they teach one not to be satisfied with them or any substitute for an original work of art."

These include:

	Title	Framed	Unframed
THE CARD PLAYERS.	Cézanne. Collotype.	\$7.00	\$ 3.00
ZAPATISTAS.	Orozco, Hand lithography.	7.00	3.00
WOMAN IN WHITE.	Picasso. Offset.	7.00	3.00
MARGOT BERARD.	Renoir. Collotype.	8.00	4.00
SLEEPING GYPSY.	Rousseau. Offset.	7.00	3.00
PINES AND ROCKS.	Cézanne. Collotype.	10.50	5.50
THE STARRY NIGHT.	van Gogh. Collotype.	11.50	5.50
LA GOULUE.	Toulouse-Lautrec. Collotype.	10.50	5.50
RUE DE CRIMEE.	Utrillo. Collotype.	11.50	5.50
AROUND THE FISH.	Klee. Silk screen.	21.00	15.00

(OVER)

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(continued)

			Framed	Unframed
GREEN STILL LIFE.	Picasso.	Silk screen.	\$16.50	\$10.00
				(for members only)
MANCHESTER VALLEY.	Pickett.	Collotype.	23.00	8.00
CHRIST MOCKED.	Rouault.	Silk screen.	35.00	20.00

Members of the Museum may purchase these reproductions at 25% reduction. There is no reduction on frames. Because of wartime conditions, all prices are subject to change. (No trade sales on silk screen prints.) Packing and delivery charges are extra.

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THE MUSEUM OF MODERN ART

11 WEST 53RD STREET, NEW YORK 19, N. Y.

TELEPHONE: CIRCLE 5-8900

FOR RELEASE _____

EXHIBITION OF REPRODUCTIONS ON MODERN PAINTING TO OPEN AT _____

On _____ the _____ will display
for three weeks thirteen panels of forty modern paintings, reproduced
by an accurate new process and circulated by The Museum of Modern Art.

Informative text introduces the pictures which show the important trends
in art during the past seventy-five years: realism ... impressionism ...
expressionism ... cubism ... surrealism ... magic realism ... and other
phases of modern painting. The exhibition will be of especial value to
those who are not familiar with contemporary art and may find it puzzling
or difficult.

Works by Arp, Beckmann, Bombois, Bonnard, Braque, Burchfield, Cezanne,
Chagall, Chirico, Dali, David, Gauguin, Graves, Gris, Gropper, Harnett,
Homer, Hopper, Kane, Klee, MacIver, Marin, Matisse, Miro, Mondrian, Orozco,
Picasso, Pickett, Renoir, Rouault, Rousseau, Ryder, Seurat, Shahn, Tanguy,
Van Gogh, and Wood, are reproduced in this colorful exhibition.

Based on The Museum of Modern Art's publication of the same title, *WHAT
IS MODERN PAINTING?* provides a valuable basis for intelligent understanding
of exhibitions including original works of modern art.

11/23/44

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Pages 1 - 3

WHAT IS MODERN PAINTING?

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

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The exhibition will be useful to:

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RENTAL COPIES (\$15 for 3 weeks, plus transportation one way, by Railway Express Collect from previous exhibitor). Mounted on heavy backing board in color to withstand repeated shipment, each copy weights 136 pounds. Itineraries are scheduled to keep express charges at a minimum with preference given to requests in the order they are received. It is advisable to make your request for a copy several months in advance of the date desired.

Offered in conjunction with the exhibition:

PUBLICATIONS: What is Modern Painting? (48 pages, 55 plates)
\$1.25 per copy.

SLIDE TALK: What is Modern Painting? (kadachrome, 3 1/4 x 4").

Remimeo: 2/27/56

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TITLE PANEL

No pictures

PANEL 1.

VARIETY OF EXPRESSION

(Text describes some of the totally different ways in which painters interpret our complex modern world)

Hopper - House by the Railroad

Braque - Still Life

Tanguy - The Witness

PANEL 2.

SELECTING AND ARRANGING FACTS: REALISM

(Text points out how even the most realistic painters exercise their judgment, express their point of view in painting)

Harnett - Old Scraps

MacIver - Hopscotch

Shahn - Handball

Homer - The Croquet Match

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Pickett - Manchester Valley

Bombois - Before Entering the Ring

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(Text describes the revolution in painting among artists of an earlier generation who are now the ancestors of our contemporary painters)

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Renoir - Le Moulin de la Galette

Bonnard - The Breakfast Room

PANEL 5.

ANALYSIS OF FORM AND SPACE

(Text discusses the problems which concerned two of the greatest pioneers of modern painting, Cezanne and Seurat)

PANEL 6.

(Cezanne's position as a great innovator and at the same time a great classicist is described)

Cezanne - Pines and Rocks

PANEL 7.

CUBISM AND ABSTRACTION

(Abstract painting - one of the great phenomena of the 20th Century - is not isolated from the past. This text explains how it evolved, partly as a reaction, partly as a direct development.)

Picasso - Les Femmes d'Alger (O. J.)

Arp - Mountain, Tables, Anchors, Navel

Gris - The Chessboard

Mondrian - Composition in White, Black and Red

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PANEL 8.

COLOR AS DESIGN AND EXPRESSION

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

Gauguin - The Spirit of the Dead Watching

Matisse - Coffee

Klee - A Gay Repast

PANEL 9.

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

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Ryder - Moonlight, Marine

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MYSTERY AND MAGIC

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

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Birchfield - The Night Wind

Graves - Blind Bird

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DREAM AND FANTASY

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Dali - Gala and the Angelus of Millet

deChirico - Nostalgia of the Infinite

Miro - Person Throwing a Stone at a Bird

Chagall - The Birthday

PANEL 12.

MORAL CRITICISM

SOCIAL CRITICISM

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

Rouault - Christ Mocked by Soldiers

Beckmann - Departure

Wood - Daughters of the American Revolution

Groppe - The Senate

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

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pages 1-3

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SLIDE TALK; What is Modern Painting? (kodachrome, 3-1/4 x 4") \$10. per week.

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Remimeo 4/12/51

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Seurat - Side Show

PANEL 6.

(Cezanne's position as a great innovator and at the same time a great classicist is described.)

Cezanne - Pines and Rocks

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PANEL 8.

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

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Offered in conjunction with this exhibition:

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

SLIDE TALK, What Is Modern Painting? (kodachrome, 3 $\frac{1}{4}$ x 4"), \$7.50 per week

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

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Picasso - Guernica

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

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AN INTRODUCTION TO MODERN PAINTING, EXH.A12.3, EDUCATIONAL PROJECT, MUSEUM OF MODERN ART, N. Y.

CHECK LIST

<u>Panel No.</u>	<u>Repro. No.</u>	<u>Artist</u>	<u>Title</u>
1.	R 519	Manet	In the Greenhouse (Introductory Panel)
2.	R 538 R 514 R 536	Homer Eakins Ryder	Stowing the Sail The Oarsman Toilers of the Sea
3.	R 529 R 532	Degas Monet	The Millinery Shop Sail at Argenteuill
4.	R 533 R 426	Renoir Renoir	Lady Sewing Le Moulin de la Galette
5.	R 660 R 521	Cezanne Seurat	The Card Players Sunday on the Grande Jatte
6.	R 541 R 549	Gauguin van Gogh	Reverie Cornfields
7.		Matisse Rouault Chagall	Harmony in Yellow Head of Pierrot The Fiddler
8.	R 654 R 651	Picasso Braque Gris	Still Life with Red Wallpaper Still Life The Chessboard
9.	R 442 R 525 R 647 R 642	Mondrian Kandinsky Arp Klee	Composition in Black, White, and Red Black Lines Mountain, Table, Anchors, Navel A Gay Repast
10.	R 636 R 638 R 633	Blume Chirico Dali	Parade Nostalgia of the Infinite Portrait of Gala
11.	R 555 R 547 R 552	Grosz Bellows Marin	Central Park Lady Joan Morse Mountain
12.	R 559 R 622	Rivera Orozco	Going to Market Zapatistas
13.	R 436 R 592	Wood Hopper Sheeler	Daughters of Revolution House by the Railroad American Landscape

Please notify the Educational Project at once of any loss or damage.

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Comments :

From Service: David Jones Limited, Sydney
25th Sept., 1946

What is Modern Painting? created a great amount of interest
when we exhibited it. We held half hourly lectures
during lunch-hour to crowded audiences each day.

Will Ashton, Director

David Jones' Art Gallery

Sincerely yours,

Mrs. Ruth L. Lake
Amherst Central High School
4301 Main Street
Snyder, New York

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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WHAT IS MODERN PAINTING

COMMENTS

May 1, 1946

It was a most successful art exhibit and after the regular open house we followed it with three days of intensive study of art by the students of the Art Department. Everyone felt that it was most worth while and I would say that about a thousand saw it at open house and five hundred students studied it in particular. I just thought you would like to know a few of our reactions.

Sincerely yours,

Mrs. Ruth L. Lake
Amherst Central High School
4301 Main Street
Snyder, New York

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Comments
WIMP post

COPY

919 North Hill Road
Baltimore 18, Maryland

February 18, 1946

Dear Sirs:

Your second booklet entitled "What is Modern Painting" of the Introductory Series to the Modern Arts has certainly stimulated interest in a subject which I have always considered difficult, crazy and esoteric. The lucid writing appealed immediately to me and, I believe, has put me on the road to loving and understanding modern art. Please post me when other such booklets are printed.

Sincerely,

LUCILLE GYR

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Comment on WHAT IS MODERN PAINTING

November 26, 1945

"The exhibit has proved wonderfully worth while for my students. Many have never seen an original painting in their lives and I know that what they saw and heard have started them thinking. Thinking on constructive and creative lines."

East Greenville High School
East Greenville, Pennsylvania

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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WHAT IS MODERN ART

May 7th, 1945

While the Exhibit, "What is Modern Art?" was here I took four of the panels Nos. 2, 5, 10 and 13 to show to a special group at 5th Street School.

The children in that class are 5th and 6th graders selected from other schools for special instruction because of their high I. Q.'s.

A short time before, they had attended an exhibit of non-objective art so I wanted their reaction to Picasso's Guernica. I told them that some people liked it and some did not and asked them to write down their own opinions about it and about any others they wished to tell me if the printed explanations helped any. I am enclosing some of the papers. I think the children rather astute for ten and eleven year olds! Niagara Falls families are not attuned to Modern Art!

GRACE M. BUTLER,
SUPERVISOR OF ART
DEPARTMENT OF EDUCATION
NIAGARA FALLS, N.Y.

- a) form
- b, color
- c) design
- d) feeling

You can tell from the
on badly they need my
suggestion

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Miss Butler:

I am astonished and amazed at the results of our experiment. I honestly did not, in any way, influence or suggest any words or phrases in these stories. I refused absolutely to comment on any picture. I did suggest they might like or dislike a picture because of:

- a) form
- b) color
- c) design
- d) feeling.

You can see how well or badly they used my suggestion

Ada H. Diaz
(Teacher)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Howard Anderson
Drawing

Fifth Grade
May 3, 1945

The picture I like is Guernica. It is very confusing. The bodies are all out of shape. It looks as if it is supposed to express horror and hatred. It also looks as if a group of people were overpowered by another group. This picture is drawn by Picasso.

The picture I dislike very much is Night Wind. I don't like it because it looks like every thing is burning up.

I think the printing on these pictures helps me to understand them. I also like modern art better than the more ancient art.

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Bernard Pedlow
English

Grade 6
5/3/45

The picture I liked best was Orozco's setting of Zapotecas. The bright vivid colors in the picture seem to represent the stirring scene of men marching off to war. On the faces of the men and in the man stumbling forward I can see grim determination. This is one of the few modern pictures I like.

I think Picasso's picture entitled Guernica is just about the worst picture I've ever seen. I think a picture should tell its own story which the Guernica does to a certain extent but a person unfamiliar with the Guernica would hardly understand ^{it} beyond the point that a catastrophe has taken place.

The explanations on the pictures help very much in understanding them especially in Guernica, Hopscotch, and Night Wind.

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Arthur Sutter
Drawing

X
Grade 6
May, 1945

Lucianise

This mural strikes me as being very bold and a little frightening. Outside of a few silly-looking people it seems to be just a jumbled mass of triangles and queer shapes. On the whole, I did not like it at all.

Night Wind

I liked this picture very well because the artist had made it quite scary with the houses, and the giant goblin in back of the strange house.

Sleeping Gypsy

I liked this picture the best of all. After looking at the picture a while it gives you the feeling of

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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a very deep, solemn, mystery.
Not only the colors but the lion
and native made you have a
mysterious feeling as you looked
at it.

I think the printing describing
the painting made the picture
easier to understand.

Modern Art

I like the modern objective
art very well. I think every picture
of modern objective art gives you a
special feeling. To tell the truth,
I cannot make one solitary feeling
or thing out of the ridiculous thing
called modern subjective art.
It seems to me that the painters
of these modern paintings, are not
trying to draw a picture, but fill
up the canvas with color.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Mary Cassatt's Masterpiece - Garden
Drawing 5/4/95

Guernica
By Pablo Picasso

This picture by Pablo Picasso, when I first saw it, gave me a feeling of fear and horror. It also gave me what I thought was a better picture of what was happening in Cicero and the Papal Court. I liked it because of the different sizes and shapes and the way the artist planned it. I think that the description of it describes it very well and I think it looks better in dull colors.

Card Players
By Paul Cezanne

This picture I like

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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very much because
of the colors and the
agony of the
figures. I also like
it because of the
way the artist used his
brush and the different
textures in the clothes and
surroundings.

Side Show

By Georges Pierre
Lurcat

This picture I dislike
very much because the
picture looks as if
it was a very gloomy
day and a great
fog hanging in the
background. I don't like
the way the artist
planned it. The
description explains a
lot to me. I think it
is quite a baffling
picture. The description
describes it very well but
it is hard to understand why I dislike it.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1. 120.1.1

Peter Mooney
English

Grade Six
May 3, 1945

Guernica

I am somehow fascinated by Picasso's Guernica, but I think it is a silly way to illustrate a thought. At first, I thought it was merely a jumble of lines, but the printing helped me very much to understand it, as it did in many of the other pictures. It looks as if the figures have all gone mad.

Zapatistas

I like Orozco's Zapatistas mostly because of the color scheme.

Modern Art

I think the old masters on a whole were much more realistic. I think pictures should be painted as they are.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.1.120.1.1

Julia Lobosky
Drawing

Grade 6
May 2, 1945

Guernica

At a first glance at the picture I thought it a very terrifying and frightful picture, having the figures distorted so. After reading about it, I can understand the artists feeling for doing it. The picture suggests a masterful bull killing someone ^{helpless} and defenceless. I don't think it a masterpiece.

I do like the Zapatistas. I think the coloring is magnificent. The figures look bold and determined, so sure that they could win. I can't tell you any other reason for liking the picture.

I don't think the weeping Byzant gives the effect of mystery and magic.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1. 120.1.1

No matter how long I look
at it it always seems so
unliflike and unreal

The descriptions help to
understand the pictures in
my way of thinking, especially
on Guernica.

It is difficult sometimes
to decide if I like modern
art or not. Some of the Old
Masters paintings are very
much better. Modern art is
often very unlikelike and
some look so real. I think
if I had to choose it would
be the Old Masters paintings.

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	CE	II.1. 120.1.1

WIMP

Robert Kolenkow
Drawing

Grade 6
May 3, 1945

Modern Art

I believe that the picture Guernica, as one of war, is very understandable. As just an ordinary picture, with its disembodied phantasms and queer features on the figures, it appears to be a jumble of people and animals, such as one would see in a bad dream.

The picture called Handball by Ben Shahn, is just like a clear photograph. The darkened players stand out against the blank wall, and the players seem to be painted in a split second of fast action.

Burchfield's Night Wind is a clear illustration of a small boy's conception of a dark night with screaming winds. The figure with the large, luminous eyes peeping over the roof is especially frightening.

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WIMP

The paragraph about each picture is immeasurably helpful in the way that it tells a little about each figure. Before I had read the articles on Guernica and Night Wind I couldn't make head nor tail of the picture, but when I had, I understood them both perfectly.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1. 120.1.1

WIMP

FORM I - Let & Enc

July 24, 1944

Dear Miss Henle:

The exhibition, WHAT IS MODERN PAINTING? I, which you have engaged for showing August 1 to August 22 will be shipped to you from the Museum of Modern Art today, Railway Express Prepaid.

The fourteen panels are wrapped to two packages in a wood box with unpacking instructions attached to the lid.

In order to keep the panels as clean as possible in handling, a paper "slipcover" has been made for each panel, and it is requested that this be kept on the panels until the two top corners have been secured to the wall. Then it can be slipped off from the bottom and saved for replacement before the panels are removed from the wall in dismantling the exhibit. We realize this puts you to extra trouble, but your cooperation in keeping the panels free from fingermarks etc. through this means will be greatly appreciated.

Should panels show any markings, it is possible to remove if gubbed gently with a damp cloth. It is important however, not to ~~make~~ the cloth damp enough to soak through the silk screen paint with which the panels are coated.

Enclosed herewith is:

1. Descriptive sheet concerning the exhibition.
2. Report form on which to indicate your receipt and condition of exhibition.

Sincerely yours,

Margaret Jardon
In Charge of Circulation

Miss Annemarie Henle
2007 - O Street, N.W.
Washington, D.C.

MJ:vp
Encs.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.1. 120.1.1

THE MUSEUM OF MODERN ART

Date 3/25/46

To: E. Courter
Then J. Gordon
From: M. Jarden

Re: Report on box "ISF" and
stand up display "ISF"

August 10, 1944

Dear Miss Henle: be interested in this review:

The following information pertains to the exhibition, WHAT IS MODERN PAINTING? I, now showing at the Forest Glen Station.

1. Scheduled closing date August 22.
2. Opens next in Cortland, New York on September 1.
3. Please ship on August 24, Railway Express Collect, addressed to:
Cortland Free Library
Cortland, New York
Attention: Miss Viarda Clark Brubeck, Librarian
4. Place valuation of \$50 cents a pound on the box. Address card enclosed.
5. Careful observance of the packing instructions attached to the lid of the box will be appreciated. Before the panels are removed from the walls, please replace the paper "slipcovers" in order to keep the panels as free as possible from fingermarks.
6. We shall welcome your comments on the enclosed report form.

Pending numbers indicate the booking the copies have had 1943-44.

Sincerely yours,

CONCLUSIONS:

Copy 1 mounted and not sprayed seems to have compared very favorably with the unmounted sprayed Margaret Jarden 2 seems also to have stood up without the spray. Perhaps In Charge of Circulation that spraying is not necessary? Although I would like to have had a few more test runs mounted to reach a conclusion on.

Miss Annemarie Henle
2007 - O Street, N.W.
Washington, D.C.

MJ:vp
Encs.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.1. 120.1.1

THE MUSEUM OF MODERN ART

Date 3/15/46

To: E. Courter
then J. Gordon
From: M. Jarden

Re: Report on how WIMP has
stood up under travel -

Thought you might be interested in this review:

<u>Copy #</u>	<u>Treated</u>	<u>Number of bookings 1944-45</u>	<u>Condition 7/45</u>
1	Sale copy mtd. on hardbd. not sprayed.	12	Corners of 6 panels needed mending. Still usable for a while
2	Rental not sprayed	10	Usable as an extra, not continuous bookings
3	" damar spray	7	2 replacements, 1 mend(2)
4	" "	9	O.K. (3)
5	" "	10	" (5)
6	" "	7	" (5)
7	" "	5	2 mended (-)
8	" "	5	Dropped, 5 damaged
9	" "	6	O.K. (6)
10	" "	4	2 mended (2)
11	" "	5	" (2)
12	" "	3	O.K. (7)
13	" "	2	" (2)
14	" "	4	" (2)

Pencil numbers indicate the booking the copies have had 1945-46.

CONCLUSIONS:

Copy 1 mounted and not sprayed seems to have compared very favorably with the unmounted sprayed copies. Copy 2 seems also to have stood up without the spray. Perhaps we could conclude that spraying is not necessary? Although I would like to have had a few more test sets unsprayed to base such a conclusion on.

A number of these rental sets will probably have to be dropped this July. Therefore if the demand should be great enough to require new copies being started, they will have to be sale weight - in which case I would recommend that we mount them but not spray. What do you say?

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1. 120.1.1

VP - Can you make shelves for Copy VI?
THE MUSEUM OF MODERN ART

Oct; 7
Date _____

Eddie - Carpenter shop

To:
From: Jarden

Re: SPRAY ON WIMP

We have just received a report from one exhibitor that the panels are still sticky!

Do you think you may have the mixture too thick, or spray too much of it on? Copu VII will be coming to you shortly to spray - how about trying less on this?

In any case ~~will~~ could you have 14 shelves put in the bakers wagon on Monday so that we could lay Copy VI which yo just sprayed out to dary falt for several days?

be treated as follows:

- | | | |
|--|---|--|
| <p>To: Carpenter
 From: Jarden</p> | <ol style="list-style-type: none"> 1. Purchase copy mounted 2. Rental copy not sprayed 3. Rental copy with Deklar spray 4. Rental copy with beeswax spray | <p>10-15 bookings -
 10 bookings usable
 7 bookings 2 replacement
 ? don't think this was done</p> |
|--|---|--|

re - WIMP boxes. On P.O. 3124 you will make 6 instead of 10
So yes right now - a size that will fit the only copy that
has been mounted on hardboard. Then a false bottom will
be necessary for the cardboard rental copies. If the copy
copy is backed, so can you make false bottoms as requested.
Further, you plan to hold this P.O. for the position, until
until we see what size will be needed.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1. 120.1.1

THE MUSEUM OF MODERN ART

Date: August 11, 1944

To: Miss Courter

Re: cont'd. Work left

From: Margaret Jarden

with Pearson

(233 copies)

It is in the recording room and must be ready for Malloran to collect on August 15th. Eddie has a project order for the making of 10 boxes, 6 of which he has completed, to fit the size of Copy I. The other 5 for copies II to VI have had false bottoms put in the boxes to take care of the possibility of their having to be mounted on cardboard to withstand wear. Eddie is holding this project open for the remaining 4 boxes.

I regret to say that I find now that I apparently didn't make it clear to Elaine that we were experimenting with the first four copies to see how they stood up under wear and that we wanted to bring them back here after perhaps four bookings. I now find that she has booked them solidly, so that unless we plan to bring back the first four copies after four bookings and fill in the following bookings with new copies, we will have no basis for comparison. What would you like us to do on this? The first four copies will be treated as follows:

1. Purchase copy mounted 10-15 bookings -
2. Rental copy not sprayed 10 bookings - usable
3. Rental copy with Dellar spray 7 bookings - replacement
4. Rental copy with beeswax spray ? don't think this was done

Jarden

re - WIMP boxes. On P.O. 3124 you will make 6 instead of 10. No xes right now - a size that will fit the only copy that has been mounted on cardboard. When a false bottom will be necessary for the cardboard rental copies. So far we have no copy is booked, so can you make false bottoms as required.

Further, you plan to hold this P.O. for the remainder of the year, until we see what size will be needed.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1. 120.1.1

THE MUSEUM OF MODERN ART

Date July 18, 1944

To: Carpenter Shop - Eddie
From: cc. M. Courter. Pls return to
Jarden

Re: Confirmation

re - WIMP boxes. On P.O. 3124 you will make 6 instead of 10 boxes right now - a size that will fit the sale copy that has been mounted on hardboard. Then a false bottom will be necessary for the cardboard rental copies. So far only 1 copy is booked, so can you make false bottoms as required?

Further, you plan to hold this P.O. for the remaining 4 boxes, until we see what size will be needed.

Rental price \$12.50 for three weeks.

This is compared with \$45.00 sale price and \$8.00 rental price for LOOK AT YOUR NEIGHBORHOOD. Rentals have far outnumbered sales so far with this exhibition. 14 copies are rented through next fall almost completely. 23 copies have been sold, mostly to museums and planning agencies.

I would suggest keeping the sale price of WHAT IS MODERN PAINTING down to about \$35.00 if it is at all feasible.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1. 120.1.1

WHP *Inter Jha*

THE MUSEUM OF MODERN ART

Date May 23rd, 1944

To: Miss Courter

Re: cost of exhibition

From: Miss Otis

WHAT IS MODERN PAINTING?
(200 copies)

	ACTUAL	ESTIMATED
Cost of reproductions.....	\$524.00	\$500.00
Cost of photographs.....	20.00	150.00
Cost of type setting.....	206.00	200.00
Cost of Illinois Photogravure Co, work...	4072.00	3862.00
	<u>4822.00</u>	<u>4712.00</u>
Department time.....	800.00	700.00
Printing and mailing announcements.....	250.00	250.00
	<u>5672.00</u>	<u>566.20 (10 o/o conting.)</u>
20 percent overhead.....	1134.40	1132.40
	<u>\$6806.40</u>	<u>\$7560.60</u>
Cost per copy.....	34.03	36.80

The present price which has been put on the show is \$60.00
Rental price: \$12.50 for three weeks.

This is compared with \$45.00 sale price and \$8.00 rental price for LOOK AT YOUR NEIGHBORHOOD. Rentals have far outnumbered sales so far with this exhibition. 16 copies are rented through news fall almost completely. 23 copies have been sold, mostly to museums and planning agencies.

I would suggest keeping the sale price of WHAT IS MODERN PAINTING down to about \$35.00 if it is at all feasible.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1. 120.1.1

THE MUSEUM OF MODERN ART

Date April 10th, 1944

To: Mr d'Harnoncourt

Re: cost of multiple exhibition
WHAT IS MODERN PAINTING?

From: A. Otis

Here are the figures of the cost of WHAT IS MODERN PAINTING?

If the public bought all the color reproductions that are being used in the show (some of which are no longer available incidently) they would have to pay \$18.72

These same reproductions cost us, per show: \$2.62

The cost per show for material and labor is \$23.56

The cost including 10% contingency and 20% overhead is \$36.80

The present price which has been put on the show is \$60.00

Rental price: \$12.50 for three weeks.

This is compared with \$45.00 sale price and \$8.00 rental price for LOOK AT YOUR NEIGHBORHOOD. Rentals have far outnumbered sales so far with this exhibition. 16 copies are rented through next fall almost completely. 23 copies have been sold, mostly to museums and planning agencies.

I would suggest keeping the sale price of WHAT IS MODERN PAINTING? down to about \$35.00 if it is at all feasible.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1. 120.1.1

THE MUSEUM OF MODERN ART

Secret - House by the Seaside
 Archaic - Still Life
 Tenny - The Spirit of the Dead Watching
 c.c. Miss Ulrich
 Miss Weinrib
 Raddie Wall
 A. Otis

Date March 30th, 1944

Re: color reproductions
 for WHAT IS MODERN PAINTING

Will you please wrap 201 copies each of the reproductions on the attached sheet in separate packages and send them to Frank Quinn in the Recordir Room for packing.

Matisse - Coffee
 Klee - A Gay Repast
 Van Gogh - A Starry Night (unmounted)
 Rousseau - The Sleeping Gypsy (large size)
 Burroughfield - Night Bird
 Graves - Blind Bird
 Bell - Gals and the Angelus of Millet
 de Chirico - Nostalgia of the Infinite
 Kline - Person Throwing a Stone at a Bird (unmounted)
 Garrell - The Birthday
 Christ Mocked by Soldiers
 Banguiera of Revolution
 Orozco - Zapatistas (large)

From: Miss Otis

Re: WIMP exhibition

Of the reproductions which I asked to have 200 copies reserved for the WIMP exhibition, I would like to withdraw Eurich Retreat from Dunkirk Prendergast East River and add to the list: Arp: Anchor, Table, Mountain, Havel

This will then be the final list, and I hope to use them within the next two or three weeks.

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

Hopper - House by the Railroad ✓
 Braque - Still Life ✓
 Tanguy - The Witness (unmounted) ✓
 Homer - Croquet ✓
 Kane - Self Portrait ✓
 Pickett - Manchester Valley ✓
 Bombois - Before Entering the Ring ✓
 Renoir - Le Moulin de la Galette ✓
 Bonnard - The Breakfast Room ✓
 Cezanne - The Carplayers ✓
 Cezanne - Pines and Rocks ✓
 Arp - Mountain, Table, Anchors, Navel ✓
 Gris - The Chessboard ✓
 Mondrian - Composition in White, Black, and Red ✓
 Gauguin - The Spirit of the Dead Watching ✓
 Matisse - Coffee ✓
 Klee - A Gay Repast ✓
 Van Gogh - A Starry Night (unmounted) ✓
 Rousseau - The Sleeping Gypsy (large size) ✓
 Burchfield - Night Wind ✓
 Graves - Blind Bird ✓
 Dali - Gala and the Angelus of Millet ✓
 de Chirico - Nostalgia of the Infinite ✓
 Miro - Person Throwing a Stone at a Bird (unmounted) ✓
 Chagall - The Birthday ✓
 Rouault - Christ Mocked by Soldiers ✓
 Wood - Daughters of Revolution ✓
 Orozco - Zapatistas (large) ✓

Date: January 7, 1944
 Re: What is Modern Painting?
 February 10, 1944
 color reproductions for
 WAMP exhibition

To: Miss Otis
 From: Miss Otis

Of the reproductions which I asked to have 200 copies reserved for the WAMP exhibition, I would like to withdraw Eurich Retreat from Dunkirk and Prendergast East River and add to the list: Arp: Anchor, Table, Mountain, Navel
 This will then be the final list, and I hope to use them within the next two or three weeks.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1. 120.1.1

THE MUSEUM OF MODERN ART

Date: February 10, 1944

To: Miss Ulrich
Eddie Wall
Miss Weinrib
From: Miss Coe
Miss Otis

Re: color reproductions for
WIMP exhibition

Dear Miss Coe,
Of the reproductions which I asked to have 200 copies reserved for the WIMP exhibition, I would like to withdraw Eurich Retreat from Dunkirk, Prendergast East River and add to the list: Arp: Anchor, Table, Mountain, Navel

This will then be the final list, and I hope to use them within the next two or three weeks.

If you can suggest any other picture to use on Panel 4, I should appreciate it. We had used the Blume here but thought that perhaps it did not fit in well with the Gropper and Wood reproductions. Still, I think the panel is weak as it is and perhaps needs a strong note, and the Blume can be read from a photograph.

E. L. Coe
HHC

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1. 120.1.1

THE MUSEUM OF MODERN ART

Date January 24th, 1944

To: Miss Rindge

Re: labels for exhibition

From: Miss Courter

WHAT IS MODERN PAINTING?

Dear Agnes, dear Alfred:

The attached labels for the WHAT IS MODERN PAINTING? exhibition for schools are for your approval. After your okay the reproductions will be sent immediately to Chicago where the mounting operation is to be done. The choice of pictures was governed almost entirely by what was available in quantity here at the Museum, because it was too expensive to buy them from other places. The amount of text was limited by the amount of space available on 30" by 40" panels.

If you can suggest any other picture to use on Panel 4, I should appreciate it. We had used the Blume here but thought that perhaps it did not fit in well with the Gropper and Wood reproductions. Still, I think the panel is weak as it is and perhaps needs a strong note, and the Blume can be read from a photograph.

Elodie
HHC

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

Date January 7, 1944

To: Mr. Barr

Re: What Is Modern Painting?

From: Miss Courter

Dear Alfred:

I thought you might be interested in the attached letter from Dean Clark of the Cooper Union Art School.

I am also attaching Alice Otis' labels for the exhibition, What Is Modern Painting?, which I thought you might like to read. Please let me know if you think she has omitted any important points that you wanted to make with the book. I am not sure about some of the titles of the panels and I want to go over the text carefully another time along with the publication. I think, in general, that the show will serve well as an introductory teaching exhibition on modern painting. We shall point out on the title panel that the exhibition has been limited to existing color reproductions.

If you can suggest any other picture to use on Panel 4, I should appreciate it. We had used the Blume here but thought that perhaps it did not fit in well with the Gropper and Wood reproductions. Still, I think the panel is weak as it is and perhaps needs a strong note, and the Blume can be read from a photograph.

E. L. Otis
HHC

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1. 120.1.1

THE MUSEUM OF MODERN ART

November 3, 1943

Date: December 14th, 1943

To: Eddie Wall
Miss Ulich
Miss Weinrib
From: E. Weinrib
Miss Otis

Re: Cost of Reproductions for
color reproductions for
exhibition WHAT IS MODERN PAINTING?

Following are the costs of the reproductions you requested for the WIMP Exhibitions

Dear Miss Weinrib,

HOMER: CROQUET MATCH

This is the list of additional prints that we want to reserve for the WIMP exhibition, 200 copies of each: IT OF DEAD WATCHING @ .03 each 30.00

GRIS: CHESSBOARD

Cezanne - Cardplayers (large) - 15¢

Braque - Still Life 4¢

Tanguy - The Witness 4¢

Graves - Blind Bird 18¢

Rouault - Christ Mocked 18¢

Cezanne - Pines and Rocks (large) 47¢

Orozco - Zapatistas (large) - 16¢ @ .04 each 72.00

y Prendergast - East River

WOOD: DAUGHTERS OF REV.

BOMBOS: BEFORE ENTERING RING

Could I please have prices on them?

KANE: SELF PORTRAIT @ .05 each 10.00

PICKETT: MANCHESTER VALLEY @ .02 each 4.00

MIRO: PERSON THROWING STONE @ .05 each 20.00

CHAGALL: BIRTHDAY

NATISSE: COFFEE @ .11 each 22.00

ROUSSEAU: SLEEPING GYPSY (Lg) @ .30 each 60.00

Total \$218.00

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.120.1.1

THE MUSEUM OF MODERN ART

November 3, 1943

Date

To: Miss Otis

Cost of Reproductions for

Re:

WIMP Exhibition

From: E. Weinrib

Following are the costs of the reproductions you requested for the WIMP Exhibitions

HOMER: CROQUET MATCH		
RENOIR: LE MOULIN DE LA GALETTE		
GAUGUIN: SPIRIT OF DEAD WATCHING	@ .03 each	30.00
GRIS: CHESSBOARD		
BONNARD: BREAKFAST ROOM		
X ERICH: WITHDRAWAL FROM DUNKIRK		
KLEE: GAY REPAST		
DE CHIRICO: NOSTALGIA OF INFINITE		
DALI: GALA AND ANGELUS		
MONDRIAN: COMPOS. IN BLK, RED & WHT.		72.00
BURCHFIELD: NIGHT WIND	@ .04 each	
HOPPER: HOUSE BY R.R.		
WOOD: DAUGHTERS OF REV.		
BOMBOIS: BEFORE ENTERING RING		
		10.00
KANE: SELF PORTRAIT	@ .05 each	
PICKETT: MANCHESTER VALLEY	@ .02 each	4.00
MIRO: PERSON THROWING STONE	@ .05 each	20.00
CHAGALL: BIRTHDAY		
MATISSE: COFFEE	@ .11 each	22.00
ROUSSEAU: SLEEPING GYPSY (Lg)	@ .30 each	60.00

max \$218.00

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.120.1.1

THE MUSEUM OF MODERN ART

Date November 3rd, 1945

To: Miss Ulrich

From: Miss Otis

Re: ~~Lease: Mirror (color repro.)~~~~Cost of other color reproductions~~

Dear Miss Ulrich,

As settled in our conversation yesterday, I would like 200 copies of each of THE MIRROR, available, I have decided to leave it out of the WIMP exhibition entirely, so won't need any.

Could you let me know the cost of all the reproductions that are being reserved for that show? It makes quite a difference in the total budget, because there are so many of them. I received from Miss Parsons 200 copies of these reproductions are

still available:

BONNARD - The Croquet Match

BONNARD - Le Moulin de la Galette

BONNARD - The Spirit of the Dead Watching

BONNARD - The Chessboard

DE CHIRICO - Nostalgia of the Infinite

DALI - Gala and the Angelus

MONDRIAN - Composition in Black, Red, and White

BURNFIELD - Night Wind

HOPPER - House by the Railroad

WOOD - Daughters of Revolution

BOMBOIS - Before Entering the Ring

KANE - Self Portrait

PICKETT - Manchester Valley

BONNARD - The Breakfast Room

MIRO - Person Throwing a Stone at a Bird

EURICH - Withdrawal from Dunkirk

MATISSE - Coffee

PICASSO - The Mirror

CHAGALL - Birthday

ROUSSEAU - The Sleeping Gypsy (large size)

Prandeyast east River

Do I have to do anything more about this, may I consider them now reserved?

out Wheeler - Classical Landscape (large)

out Davis - Summer Landscape (large)

Cezanne - Pines and Rocks - (large)

Rouault - Christ Mocked

out Matisse - The Blue Window

out Hopper - Gas Station

Graves - Bird Perching in the Moonlight

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

Date October 21st, 1943

To: Miss Ulrich c.c. Miss Pernas
From: Miss Otis Miss Weinrib
 Eddie Wall

Re: color reproductions for the
exhibition WIMP

As settled in our conversation yesterday, I would like 200 copies of each of the following reproductions put aside in reserve for the WIMP exhibition. 500 of those wanted for the Portfolio have already been reserved, and according to the figures I received from Miss Pernas 200 copies of these reproductions are still available;

HOMER - The Croquet Match
 RENOIR - Le Moulin de la Galette
 GAUGUIN - The Spirit of the Dead Watching
 GRIS - The Chessboard
 KLEE - A Gay Repast
 DE CHIRICO - Nostalgia of the Infinite
 DALI - Gala and the Angelus
 MONDRIAN - Composition in Black, Red, and White
 BURCHFIELD - Night Wind
 HOPPER - House by the Railroad
 WOOD - Daughters of Revolution
 BOMBOIS - Before Entering the Ring
 KANE - Self Portrait
 PICKETT - Manchester Valley
 BONNARD - The Breakfast Room
 MIRO - Person Throwing a Stone at a Bird
 EURICH - Withdrawal from Dunkirk
 MATISSE - Coffee
 PICASSO - The Mirror
 CHAGALL - Birthday
 ROUSSEAU - The Sleeping Gypsy (large size)

Prandeyast east River
 Do I have to do anything more about this, may I consider them now reserved?

out Wheeler - Classical Landscape (large)
out Davis - Summer Landscape (large)
 Cezanne - Pines and Rocks - (large)
 Rouault - Christ Mocked
out Matisse - The Blue Window
out Hopper - Gas Station
 Graves - Bird Perching in the Moonlight

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

Copies to Miss Otis ✓
Miss Parnes
Miss Ulrich

Date October 16, 1948

To: Mr. Wheeler

Re: color reproductions for
Mr. Wheeler's memo of Oct. 14

From: Miss Courter

WIMP exhibition
and Miss Courter's of Sept. 23

Dear Monroe Dear Monroe:

Following As I do not have a reply to my memorandum of September 23 in regard to the color reproductions for the WIMP exhibition, I am not certain whether or not we will have 200 copies of the pictures listed. We are counting on these in making our plans for the exhibition and I need your confirmation.

- 440 - MONET - The Cornfield
231 - REMONTE - The Cornfield
226 - GAUGUIN - The Cornfield
234 - GRIE - The Cornfield
210 - KLEE - A Gay Repast
208 - DE CHIRICO - The Cornfield
205 - DALI - The Cornfield
205 - MONDRIAN - The Cornfield
1029 - BURCHFIELD - The Cornfield
1010 - HOPPER - The Cornfield
1276 - WOOD - The Cornfield
1010 - BONBOIS - The Cornfield
1010 - KANE - The Cornfield
1010 - PICKETT - The Cornfield
1010 - BOWARD - The Cornfield
1010 - WIND - The Cornfield
1010 - KUPICH - The Cornfield
1010 - ROUSSEAU - The Cornfield
- I am very much interested in your proposal to reproduce several more pictures from the Collection by Mr. Urban's silk screen process. I have seen the Klee which Mr. Urban reproduced for Curt Valentin and I believe it to be the finest ever made.
- For our purpose at the present time, i.e., the WIMP exhibition, we seriously need the Van Gogh Starry Night; the other pictures you have listed for reproduction by the silk screen process are not so essential to this show. It would be much more useful to have the Picasso Demaiselles than the Harlot, which is already available in the small size. Also, as I mentioned before, I wish we could have at least one German Expressionist picture and particularly the Beckmann Departure. The MacIver Hopscotch would also be useful to us and would reproduce beautifully in the silk screen process; I suppose, however, it would not be as salable a picture as the others you have mentioned.
- We already have the Klee Gay Repast on a small scale or I would vote for Around the Fish as a very useful print. In any case, it is a fairly popular picture and I should think it would be an easy matter to sell copies whether or not we used them in our exhibition.
- SHREVE - Landscape (large)
CHAMBER - Pine and Rocks (large)
DAVIS - Summer Landscape (large)
Boussault - Christ Mocked
MATISSE - Blue Window
PICASSO - Green Skyline
- For silk screen reproduction I suggest:
- MACIVER - Hopscotch
BECKMANN - Departure
PICASSO - Demaiselles d'Avignon

I do wish it were possible to have the Starry Night in a somewhat larger size than it now is, because it is really too small to use in the exhibition.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.120.1.1

THE MUSEUM OF MODERN ART

Date September 23rd, 1948

To: Mr. Wheeler

Re: color reproductions for

From: Miss Courter

WIMP exhibition

Dear Monroe,

Following is a list of the color reproductions now available that we want to use in the WIMP exhibition. We will need 200 copies of each, and we would like to reserve them for this purpose:

- 640 - HOMER - The Croquet Match
- 331 - RENOIR - Le Moulin de la Galette
- 326 - GAUGUIN - The Spirit of the Dead Watching
- 834 - GRIS - The Chessboard
- 310 - KLEE - A Gay Repast
- 868 - DE CHIRICO - Nostalgia of the Infinite
- 205 - DALI - The Persistence of Memory
- 985 - MONDRIAN - Composition in Black, Red, and White
- 1089 - BURCHFIELD - Night Wind
- 1016 - HOPPER - House by the Railroad
- 1276 - WOOD - Daughters of Revolution
- 665 - BOMBOIS - Before Entering the Ring
- 1103 - KANE - Self Portrait
- 1444 - PICKETT - Manchester Valley
- 1013 - BONNARD - The Breakfast Room
- 307 - MIRO - Person Throwing a Stone at a Bird
- 254 - EURIICH - Retreat from Dunkirk
- 285-6 - ROUSSEAU - Sleeping Gypsy (large)

- ✓ 640 - Matisse - Coffee
- 4203 - Cezanne - Card players
- ✓ 231 - Picasso - mirror
- 745 - Van Gogh - L'Atelier
- 755 - Braque - Still life
- ✓ 392 - Chagall - Birthday
- ✓ 779 - Dali - Gala, The Angelus
- Webb - Chinese Restaurant

and the ones to be made:

- SHEELER - Classical Landscape (large)
- CEZANNE - Pines and Rocks (large)
- DAVIS - Summer Landscape (large)
- Rouault - Christ Mocked
- MATISSE - Blue Window
- 7 - PICASSO - Green Still life

For silk screen reproduction I suggest:

- MACIVER - Hopscotch
- BECKMANN - Departure
- PICASSO - Demoiselles d'Avignon

I do wish it were possible to have the Starry Night in a somewhat larger size than it now is, because it is really too small to use in the exhibition.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1. 120.1.1

THE MUSEUM OF MODERN ART

Date: September 20, 1945

To: Miss Otis

Re: estimate on exhibitions
WHAT IS MODERN PAINTING?

From: Miss Courter

What Is Modern Painting? 15 panels 30" by 40" (200 copies)

Approximate cost of reproductions.	\$ 500.00	524.00
Approximate cost of photographs.	150.00	20.00
Approximate cost of type setting.	200.00	206.00
Estimate given by Illinois Photogravure.	<u>\$3,862.00</u>	3932.00
	\$4,712.00	<u>4682.00</u>

gravure process	\$1,662.00
lacquer	120.00
silk screen	930.00
mounting on board	700.00
collating and boxing	300.00
mounting reproductions on panels	<u>150.00</u>
	<u>\$5,862.00</u>

Department time, approximately	700.00	600.00
Printing and mailing announcements	250.00	
10 per cent contingency.	566.20	X
20 per cent overhead	<u>1,132.40</u>	
Total	<u>\$7,360.60</u>	

Cost per copy (material and labor) \$25.56

Total cost per copy \$36.80

Selling price

200 $\frac{34.03}{6806.40}$
 $\frac{406}{41000}$
 $\frac{41000}{41000}$

30. $\frac{15.00}{700}$

cost of info refers at market price
 $\frac{56.72}{113.44}$

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

Denson - 3,862.00

4,000.00

typesetting - 140.00

206.00

color repros - 500.00

524.00

photos -

20.00

Dept. time -

600.00

Promotion -

250.00

5600.00

560.00

1120.00

\$ 7280.00

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1. 120.1.1

THE MUSEUM OF MODERN ART

Date September 16, 1945

To: Miss Ulrich

Re: _____

From: A. Otis

Could you let me know the cost to this department of the following reproductions, and whether 200 of each would be available for the school exhibition What is Modern Painting?

Homer - The croquet Match
 Renoir - Le Moulin de la Galette
 Gauguin - The Spirit of the Dead Watching
 Gris - The Chessboard
 Klee - A gay Repast
 de Chirico - Nostalgia of the Infinite
 Dali - The Persistence of Memory
 Modrian - Composition in Black, Red and White
 Burchfield - Night Wind
 Hopper - House by the Railroad
 Wood - Daughters of Revolution
 Bombois - Before Entering the Ring
 Kane - Self-portrait
 Pickett - Manchester Valley
 Bonnard - The Breakfast Room
 Miro - Person Throwing a Stone at a Bird
 Durich - Retreat from Dunkirk

Rousseau - Sleeping Gypsy (large)
 Sheeler - Classical Landscape (being made)
 Cezanne - Pines and Rocks (being made)
 Davis - Landscape (being made)

Matisse - Blue Window

Rouault - Christ Mocked

V.G. - Starry Night

Alice Otis

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.120.1.1

THE MUSEUM OF MODERN ART

Date September 16, 1945

To: Mr. Wheeler

Re: _____

From: Miss Courter

Dear Monroe:

I have just learned that you have decided not to publish the Van Gogh "Starry Night" as a large color reproduction. I do not know what occasioned your decision but I should like to put in a strong request for it. As you may know, we are trying to assemble an introductory exhibition on modern painting which will amplify the WIMP booklet. We need seriously a number of good color reproductions and we need them in quantities of several hundred copies so that the exhibition can be sold inexpensively. There are no really good color reproductions available of a religious nature and the Van Gogh would help us a lot.

We had also counted on the Rouault "Christ Mocked" in a smaller size to be used in this exhibition. I hope at least this smaller print is going to be published.

{6 die

"La Goulue" - Toulouse-Lautrec - Mrs. David Levy

"Pines & Rocks" - Cézanne OUVS

2348

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Toulouse-Lautrec - *La Danseuse* - 18+24

Cézanne: *Pines & Rocks* - 18+24

Davis: *Summer Landscape* 18+24

Shuler: *American Landscape* 18+24

Rouault: *Christ Nailed*

Graves: *Blue Bird*

Matisse: *Blue Windows*

} approx 6x7"

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

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

Date August 5, 1943

To: Mr. Wheeler cc: Mr. D'Amico

Re:

From: Mr. Barr

Dear Monroe:

Here's the list of color reproductions to accompany WIMP. 17 we have in print in quantities of 500 or more (your estimate). 8 more I suggest printing in maximum book size, i.e. as large as the page of one of our catalogs less $\frac{1}{2}$ inch margin and perhaps a quarter inch more on one side for caption.

As for books in which these might later be used: I would be happy to see any or all eight either in my history or in the 15th Anniversary show catalog (if that's to have color plates).

What do you and Victor think of the list - and can we put out a portfolio of 25 for \$2.00? In this price we might figure that we are disposing of some slow moving items such as Hopper, Mondrian, etc.

I left out the Bonnard which seems to me not only a bad reproduction but bad in itself. Indeed, I should like to scrap it entirely. The Prendergast, Hopper and Rousseau are also unusually inaccurate but not offensive in themselves and better than black and whites.

If we make up only 500 portfolios ought we to advertise the portfolio in the WIMP. Since it is planned primarily for class use in conjunction with the purchase by the student of WIMP itself we'd perhaps better reserve the portfolio. This is for you and Victor to work out.

What will be the price of WIMP to the public? I'm counting on 25¢ to students.

Alfred

mc

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1. 120.1.1

Modern Paintings Color Portfolio

25 prints
17 in print
8 to be made

(Supplement to WIMP which reproduces all 25 in halftones)

- | | |
|-------------------------|--------------------------------|
| ✓ 1 Hopper | 16 Klee |
| 2 Hopper | 17 Predergast |
| ✓ 3 Bonbois | <u>1</u> |
| ✓ 4 Kane | |
| ✓ 5 Renoir | to be made: |
| 6 van Gogh | ✓ 18 Marin |
| ✓ 7 Gauguin | ✓ 19 Bonault <i>W</i> |
| ✓ 8 Gris | ✓ 20 Eichmann |
| ✓ 9 Mondrian | 21 Blum <i>X</i> |
| ✓ 10 Picasso - (Mirror) | ✓ 22 Matisse <i>X</i> |
| ✓ 11 Burchfield | ✓ 23 Leger |
| 12 Rousseau (Landscape) | ✓ 24 Picasso Demoiselles |
| ✓ 13 de Chirico | 25 Cezanne (Pines and Rocks) ✓ |
| ✓ 14 Dali | |
| ✓ 15 Miro | |

Pines and Rocks

✓ Mrs. Lang's Tansberg - Landscape - 19 x 24

✓ Stuart Davis - Landscape - 15 x 24

✓ ~~Picasso - Landscape - 16 x 24~~

✓ ~~Blum - Landscape - 25 x 28~~

(want 1/2 strong right)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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2012 copies each

10 86
 Hopper 8.20
 Braque 8.40
 Tanguy 8.20
 Horner 6.15
 Kane - 10.25
 Richart 4.10
 Bombard 8.20
 Reinor 6.15
 Bonnard 6.15
 Cardplayers 30.75
 Pucci & Rich 96.35
 Art 8.20
 Gris 6.15
 Mondrian 8.20
 Gauguin 6.15
 Matisse 22.55
 Klee 8.20
 V. G. 30.75
 Rousseau 61.50
 Buryfield 8.20
 30
 Graves
 Rali 8.20
 Chirico 8.20
 Miro 10.25
 Chagall 10.25
 Rouault 24.90
 Wood 6.20
 Otago 22.20

401.70

401.70
 64.50
 20.00
 25.00
 13.50
 524.20

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Cost of reproductions and photographs for exhibition:

WHAT IS MODERN PAINTING?

Museum of Modern Art

200 copies of Pickett: <u>Manchester Valley</u> at	.02	\$ 4.00	25
200 copies of Homer: <u>Croquet Match</u> at	.03	6.00	
" " " Renoir: <u>Le moulin de la Galette</u> at	.03	6.00	25
" " " Gauguin: <u>Spirit of the Dead Watching</u>	.03	6.00	
" " " Gris: <u>Chessboard</u>	.03	6.00	
" " " Bonnard: <u>Breakfast Room</u>	.03	6.00	
200 copies of Klee: <u>Gay Repast</u>	.04	8.00	
" " " de Chirico: <u>Nostalgia of the Infinite</u>	.04	8.00	
" " " Dali: <u>Gala and the Angelus of Millet</u>	.04	8.00	
" " " Mondrian: <u>Composition in White, Black, and Red</u>	.04	8.00	
" " " Burchfield: <u>Night Wind</u>	.04	8.00	25
" " " Hopper: <u>House by the Railroad</u>	.04	8.00	
" " " Wood: <u>Daughters of Revolution</u>	.04	8.00	
" " " Bombois: <u>Before Entering the Ring</u>	.04	8.00	
" " " Tanguy: <u>The Witness</u>	.04	8.00	
" " " Braque: <u>Still Life</u>	.04	8.00	
200 copies of Kane: <u>Self Portrait</u>			
" " " Miro: <u>Person Throwing a Stone at A Bird</u>	.05	10.00	
" " " Chagall: <u>Birthday</u>	.05	10.00	25
	.05	10.00	
200 copies of Matisse: <u>Coffee</u>	.11	22.00	25
200 copies of Cezanne: <u>Cardplayers</u>	.15	30.00	3.00
200 copies of Orozco: <u>Zapatistas</u>	.16	32.00	3.00
200 copies of Rousseau: <u>Sleeping Gypsy</u>	.30	60.00	3.00
200 copies of Cezanne: <u>Pines and Rocks</u>	.47	94.00	57.50
200 copies of Graves: <u>Blind Bird</u>	.4033	.30	.25
200 copies of Rouault: <u>Christ Mocked</u>	.18	36.00	25
Art - Mountain Landscape, Architects, Naval	.04	8.00	25
Van Gogh - The Starry Night	.15	30.00	25

Metropolitan Museum

200 copies of David: <u>Melle. Charlotte</u>	.70	20.00	
--	-----	-------	--

Raymond and Raymond

200 copies of Marin: <u>Morse Mt., Maine</u>	.32	64.00	
100 " " Sunset (La Jolla)	.25	25.00	
100 " " " (La Jolla)	.12 1/2	13.50	

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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WHAT IS MODERN PRINTING? - exh.

#24212 3/4/44 Illinois Photogravure Co.

Print, mount and box 200 copies of exh. (14 panels, 29 x 40")

Gravure process	1,262
Silk screen "	1,180
Mounting, collating, boxing	1,210
Lacquer	100
Tipping on color prints	180
	\$ 3,932

correspondence with Illinois Photogravure Co
filed individual file: ILLINOIS Photo-Gravure Co

eo:ma
anc.

is an educational exhibition called WHAT IS MODERN PRINTING?
which is scheduled to go out very soon. Do you know how
I could get it? I would be willing to pay for the expense
of making a copy negative and print made.

NY State Teachers College
Fredonia, NY

Any help you can give me will be most appreciated.

Sincerely,

Alma Otto
Superintendent of Educational Services

Mr. George Stevens
L. S. Lippincott Publishers
West Washington Square
Philadelphia, Pa.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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WHP
Fredonia, NY

July 24, 1944

Dear Miss Dewey:

I am enclosing copies of the contract for your showing of WHAT IS MODERN PAINTING (I) from March 7 to 28, 1945.

March 28, 1944
Would you be good enough to have the original signed and returned to me? The duplicate copy is for your own records.

Dear Mr. Stevens,

Sincerely yours,

Miss Frost in your New York office recommended that I write you in reference to photograph which I am most anxious to obtain a print of.

Elaine Ordman
In Charge of Scheduling
Department of Circulating Exhibitions
and Educational Services

It is a picture of the artist John
biography, Roy Hooker, which your company
shows his standing sketchbook and is on page 176 of that

Miss Sara Dewey The photographer's name is David Salansky, and
912 Church Street and where he is.
Flint 3, Michigan

I am anxious to get this print as soon as possible to use
in an educational exhibition called WHAT IS MODERN PAINTING
which is scheduled to go out very soon. Do you know how
I could get it? I would be willing to pay for the expense
of giving a copy negative and print made.

cc:aa
enc.

NY State Teachers College
Fredonia, NY

Any help you can give me will be most appreciated.

Sincerely,

Alice Stix
Supervisor of Educational Services

Mr. George Stevens
E. B. Lippincott Publishers
East Washington Square
Philadelphia, Pa.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.120.1.1

Philadelphia
Lippincott

March 8th, 1944

Dear Mr. Stevens,

Miss Frost in your New York office recommended that I write you in reference to photograph which I am most anxious to obtain a print of.

It is a picture of the artist John Kane from his autobiography, Sky Hooks, which your company published. It shows him standing sketching and is on page 175 of that book. The photographer's name is Edward Salamony, and I do not know where he is.

I am anxious to get this print as soon as possible to use in an educational exhibition called WHAT IS MODERN PAINTING? which is scheduled to go out very soon. Do you know how I could get it? I would be willing to pay for the expense of having a copy negative and print made.

Any help you can give me will be most appreciated.

Mr. Seigel
Foundation Art Press, Inc.
242 East 45th Street
New York City

Sincerely,

Alice Otis
Supervisor of Educational Services

Mr. George Stevens
L. B. Lippincott Publishers
East Washington Square
Philadelphia, Pa.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.120.1.1

WHIP
Manhattan Art Press

Miss Alice Otis
Supervisor of Educational Services
City Museum of Modern Art
New York

Wednesday, March 8th, 1944

May 3rd, 1944

Dear Mr. Seigel,

Enclosed find all the rest of the type matter for this job. I hope the marking is clear. I haven't marked any space between many of the lines, because they are going to be separated anyway, so it doesn't matter how far apart they are. This goes for all except one paragraph in Futura Bold Oblique which you will see I have marked out to be exactly 8" long with $\frac{1}{4}$ " between each line.

Sincerely,

As I mentioned, all this text is extra, so will you let me know how much you estimate it will cost us in addition to the \$140.00 you quoted me on the rest of the job.

Supervisor of Educational Services

Sincerely,

Alice Otis

Miss Marie McSwigan
Acting Director

Mr. Seigel
Manhattan Art Press, Inc.
228 East 45th Street
New York City

Marie McSwigan
Acting Director
University News Service

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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UNIVERSITY OF PITTSBURGH
PITTSBURGH, PENNSYLVANIA

NEWS SERVICE

April 26, 1944

DRM II

Miss Alice Otis
Supervisor of Educational Service
The Museum of Modern Art
New York.

May 3rd, 1944

Dear Miss Otis:

Dear Miss McSwigan,

Your letter to Mr. Stephens of Lippincott reached me. Thank you for your letter about the photograph of John Kane. Unfortunately it is too late now for us to make use of it. I appreciate your kindness in offering to lend your print. I have looked through my files to see if I had a copy you might use. All I have is an eight by ten glossy and in none too good condition. I should be very happy to lend it to you if you can use it.

Sincerely,

Mr. Salomony can be reached at Alice Otis
Sun Telegraph where he is a staff photographer. Supervisor of Educational Services
still has the negative. He is a very reliable person and likely can supply you with what you want.

Miss Marie McSwigan
Acting Director
University News Service
University of Pittsburgh
Pittsburgh, Pa.

Sincerely,

Marie McSwigan

Marie McSwigan
Acting Director
University News Service.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.120.1.1

UNIVERSITY OF PITTSBURGH
PITTSBURGH, PENNSYLVANIA

NEWS SERVICE

April 26, 1944

12/26
DRM II

Miss Alice Otis
Supervisor of Educational Service
The Museum of Modern Art
New York,

Dear Miss Otis:

Your letter to Mr. Stephens of Lippincott reached me on Friday after what would seem a delay of many weeks.

As to the photograph you want, I looked through my files to see if I had a copy you might use. All I have is an eight by ten glossy and in none too good condition. I should be very happy to lend it to you if you can use it.

Mr. Salomony can be reached at the Pittsburgh Sun Telegraph where he is a staff photographer. Perhaps he still has the negative. He is a very reliable person and likely can supply you with what you want.

You are perfectly welcome, however, to use my copy. One of the corners is bent and the picture seems to have faded. With careful retouching, however, it could be reproduced.

Sincerely,

Marie McSwigan
Marie McSwigan
Acting Director
University News Service.

exhibitor

ue

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.120.1.1

WHP 1
Utica

Mr. Gordon

Bill for rental #12.50 sent 12/26

December 21, 1944

FORM II

Dear Mr. Trovato:

EXHIBITION: WHAT IS MODERN PAINTING? unmounted #1

CLOSING: December 31 Dec 3

OPENS NEXT:

PLEASE SHIP ON: January 2

BY: Railway Express Collect

ADDRESSED TO: Museum of Modern Art
11 West 53rd Street
New York, New York

DECLARE VALUATION: \$50

ENCLOSED ARE:

- ☒ Address sticker
 - ☒ ADDRESS CARDS FOR . . . BOXES
 - ☒ PACKING INSTRUCTIONS—Please follow with care. Check all items against this list.
 - ☒ FORM FOR YOUR COMMENTS ON EXHIBITION—Please return to Museum of Modern Art promptly.
 - ☒ TWO CARDS FOR NOTIFICATION OF SHIPMENT—One of these to be sent to us, and the other to the next exhibitor.
- one Please be sure to include the receipt number.

SPECIAL INSTRUCTIONS:

Please be sure to place the panels back to back and face to face with tissue between the faces.

Sincerely yours,

Margaret Jarden
In Charge of Circulation

Mr. Joseph Trovato
Munson Williams Proctor Institute
318 Genesee Street
Utica 4, New York

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.120.1.1

WIMP I
also purchase copy
Utica

November 13, 1944

FORM I

Dear Mr. Trovato:

EXHIBITION: WHAT IS MODERN PAINTING? unmounted #1

ENGAGED FOR: December 3 - 31

WILL BE SHIPPED TO YOU FROM: The Museum of Modern Art

ON: November 27

BY: Railway Express Collect

WEIGHT:

APPROXIMATE TRANSPORTATION CHARGE:

ENCLOSED ARE ITEMS CHECKED:

- ☐ UNPACKING INSTRUCTIONS—Please follow with care.
- ☐ PACKING INSTRUCTIONS—Please follow with care.
- ☒ CHECK LIST—Check each item against this when unpacking.
- ☐ INSTALLATION LIST—Follow this order as closely as feasible in your space.
- ☐ PUBLICITY RELEASE—a suggested form. Please note Contract Conditions for publicity.
- ☒ RECEIPT CARD—to be filled out and returned promptly to the Museum of Modern Art.
- ☒ CONDITION SHEET—to be filled out and returned promptly to the Museum of Modern Art.

PUBLICITY PHOTOGRAPHS:

- ☒ Available on request for items checked in red on Check or Installation List. (Any returned in good condition will be credited.)
Price: 50¢ each

INSTALLATION PHOTOGRAPHS:

- ☐ Available on request.

CATALOG:

- ☐ Available on request.
Price:

SPECIAL INSTRUCTIONS:

1. If you do not receive this shipment within ... 3 days . of your opening, please wire us.
2. Shipping address will be sent shortly before your closing date; please hold exhibition for notification from us.

Sincerely yours,

Margaret Jarden
In Charge of Circulation

Mr. Joseph Trovato
Munson Williams Procter Institute
318 Genesee Street
Utica 4, New York

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.120.1.1

MUNSON-WILLIAMS-PROCTOR-INSTITUTE

Three hundred eighteen Genesee Street, Utica, New York (4)

Community Arts Program
Established 1932

July 19, 1944

July 18, 1944

Dear Mr. Trovato:

Miss Mariel M. Armstrong
The M. Very glad to learn that you are pleased with our exhibition,
11 West WHAT IS MODERN PAINTING?. We will continue your December booking, also.
New York 19, New York

Dear As requested in your letter of the 18th, enclosed you will
find a check list of the slide talk, WHAT IS MODERN PAINTING?.
It is available in Kodachrome, size 3 1/2 x 4", at \$7.50 per week.
Its purchase price is \$75.00 for your letter of June
14th regarding the shipment of the exhibit "What is
Modern The publication of this name is 75¢, or in lots of ten at 25¢
in go a copy. It contains 44 pages with 44 plates, and is written
especially for people who have had little experience in looking
at paintings, especially modern paintings. In our reserv-
ation of the same exhibit for the December period. The
change I hope this answers your questions. If not, be sure to let me
the know. season and we would rather show it along with
the other exhibits already scheduled for our Study Room.
Thank you, however, for your kind off Sincerely yours, it.

We are glad to know about the slide
talk and publication which are available. Mariel M. Armstrong
conjunction with the exhibition. We will be glad to
reel Mr. Joseph Trovato, Assistant Director's material.

Community Arts Program
Munson-Williams-Proctor-Institute
318 Genesee Street
Utica 4, New York

Joseph Trovato, Asst. Director
COMMUNITY ARTS PROGRAM

JT:met
encs.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1. 120.1.1

MUNSON-WILLIAMS-PROCTOR-INSTITUTE

Three hundred eighteen Genesee Street, Utica, New York (4)

Community Arts Program
~~* Arthur J. Derbyshire, Director~~

Utica

July 18, 1944

Miss Muriel M. Armstrong
The Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Miss Armstrong:

Thank you for your letter of June 14th regarding the shipment of the exhibit "What is Modern Painting". The exhibit was received yesterday in good order and looks very attractive.

We will want to continue our reservation of the same exhibit for the December period. The chances are the copy we have purchased will be away during the entire season and we would rather show it along with the other exhibits already scheduled for our Study Room. Thank you, however, for your kind offer to cancel it. 120 ✓

We are glad to know about the slide talk and publication which are available for use in conjunction with the exhibition. We will be glad to receive further information about this material.

Sincerely yours,

Joseph Trovato
Joseph Trovato, Asst. Director
COMMUNITY ARTS PROGRAM

JT:mcf

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MUNSON-WILLIAMS-PROCTOR INSTITUTE

Three hundred eighteen Governor Street, Utica, New York (4)

Community Arts Program
Utica, New York

July 14, 1944

July 13, 1944

Dear Mr. Trovato:

Miss Courter has passed on to me your letter of the 13th ordering a copy of WHAT IS MODERN PAINTING? and this is being shipped to you today, by Railway Express Collect. I believe I mentioned previously that the weight of the purchase copy is approximately 45 lbs, should you wish to estimate express charges from New York City to Utica.

We hope that it will be enjoyed by the rural schools. We shall be interested in their comments as a guide to designing future exhibitions of this type.

Do you wish to have your rental period for WHAT IS MODERN PAINTING? in December cancelled, or shall we continue to reserve this booking for you? Our order for one set, which sells for \$60.00 plus mailing charges.

As you know, a slide talk and a publication are available for use in conjunction with the exhibition; perhaps the schools where WHAT IS MODERN PAINTING? is to be circulated might wish to be advised of these. We shall be glad to send you particulars, and additional sets of the detailed description for the use of the schools, if you wish.

Sincerely yours,

Muriel M. Armstrong

Mr. Joseph Trovato, Assistant Director
Community Arts Program
Munson-Williams-Proctor-Institute
518 Genesee Street
Utica 4, New York

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MUNSON - WILLIAMS - PROCTOR - INSTITUTE

Three hundred eighteen Genesee Street, Utica, New York (4)

Community Arts Program

~~Museum of Modern Art Archives~~

July 13, 1944

MA
Miss Elodie Courter, Director
Circulating Exhibitions
Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Miss Courter:

The photographs of the panels "What is Modern Painting" were received and we want to thank you and Miss Armstrong for sending them to us. We are favorably impressed by the attractiveness of the exhibit and we wish therefore, to place our order for one set, which sells for \$60.00 plus mailing charges.

shipped 8/4
As you know, we are intending to use this exhibit as one of our traveling shows to the rural schools for the 1944-45 season.

Looking forward to receiving a set of this exhibition, I remain

Sincerely yours,

Joseph Trovato

Joseph Trovato, Asst. Director
COMMUNITY ARTS PROGRAM

JT:mcf

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WHAT IS MODERN PAINTING

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

The exhibition consists of:

December 14, 1943

13 colored panels and a title panel, all 29" x 40" in size, containing in full color of 31 well known modern paintings, photographs of 9 others. Explanatory text on each panel gives information about the artist and the work. I am sending under separate cover the catalogue of the Museum's circulating exhibitions for schools, with a special marker in the page which describes the exhibition What Is Modern Painting?, which interested you. As I mentioned on the phone the purchase price of this exhibition will be about \$45.00 and it will be available only after the first of February, and small galleries.

Teachers especially will find it valuable in classroom discussion. The exhibition consists of fourteen panels, mounted on board, 30 by 40 inches in size, which just about suits the wall space of the average classroom, school hall, or school library. Each panel contains two to four excellent color reproductions of modern paintings, from Cezanne and Van Gogh to Picasso, Rouault, Orozco, Grant Wood, Edward Hopper and other contemporaries. The text accompanying these pictures is not intended as a complete survey of movements and artists; rather it explains in a direct and stimulating fashion some of the aspects of modern painting that have long disturbed the student and layman. Under such headings as Realism, Impressionism, Expressionism, Construction and Fantasy, the exciting variety of these works of art is brought out. It is advisable to make your request for a rental copy several weeks in advance. I hope this explains the exhibition sufficiently for your purposes; if you have any questions about it, please let me know and I will send you further details.

Offered in conjunction with this exhibition:

Sincerely,

PUBLICATION; What Is Modern Painting? (48 pages, 49 plates) \$1. per copy.

SLIDE TALK; What Is Modern Painting? (Kodachrome, 3-1/4 x 4") \$10. per week.

Alice Otis

Supervisor of Educational Services

Prices listed are standard and do not represent reductions made to Museum of Modern Art Education.

Mrs. Corydon Wagner
Gravelly Lake
Tacoma, Washington

ao/k

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WHAT IS MODERN PAINTING?

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

The exhibition consists of:

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

The exhibition will be useful to:

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

It is available in two forms:

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

RENTAL COPY (\$15. for 3 weeks, plus transportation one way, by Railway Express Collect from previous exhibitor.) Mounted on heavier backing board than the sale copy in order to withstand repeated shipment, this copy weighs 136 pounds. Itineraries are scheduled to keep express charges at a minimum, with preference given to requests in the order they are received. It is advisable to make your request for a rental copy several months in advance of the date desired.

Offered in conjunction with this exhibition:

PUBLICATION; What is Modern Painting? (48 pages, 49 plates) \$1. per copy.

SLIDE TALK; What is Modern Painting? (kodachrome, 3-1/4 x 4") \$10. per week.

Prices listed are standard and do not represent reductions made to Members of the Committee on Art Education.

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TITLE PANEL

No pictures

PANEL 1.

VARIETY OF EXPRESSION

(Text describes some of the totally different ways in which painters interpret our complex modern world)

Hopper - House by the Railroad no
 Braque - Still Life no
 Tanguy - The Witness no

PANEL 2.

SELECTING AND ARRANGING FACTS: REALISM

(Text points out how even the most realistic painters exercise their judgment, express their point of view in painting)

Harnett - Old Scraps no
 MacIver - Hopscotch no
 Shahn - Handball no
 Homer - The Croquet Match no

PANEL 3.

SELF-TAUGHT ARTISTS

(The best modern painters were not always trained in art school. This text tells of the careers of some who trained themselves)

Kane - Self Portrait yes - small
 Pickett - Manchester Valley yes large only
 Bombois - Before Entering the Ring yes large only

PANEL 4.

LIGHT AND ATMOSPHERE: IMPRESSIONISM

(Text describes the revolution in painting among artists of an earlier generation who are now the ancestors of our contemporary painters.)

David - Mlle. Charlotte du Val d'Ognes no
 Renoir - Le Moulin de la Galette no
 Bonnard - The Breakfast Room no

PANEL 5.

ANALYSIS OF FORM AND SPACE

(Text discusses the problems which concerned two of the greatest pioneers of modern painting, Cezanne and Seurat.)

Cezanne - Cardplayer at the Table large repro only
 Seurat - Side Show no

PANEL 6.

(Cezanne's position as a great innovator and at the same time a great classicist is described.)

Cezanne - Pines and Rocks large no - maybe enlarged

PANEL 7.

CUBISM AND ABSTRACTION

(Abstract painting - one of the great phenomena of the 20th century - is not isolated from the past. This text explains how it evolved, partly as a reaction, partly as a direct development.)

Picasso - Les Femmes d'Alger (O. J.) yes small only
 Arp - Mountain, Table, Anchors, Navel no
 Gris - The Chessboard no
 Mondrian - Composition in White, Black and Red no

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PANEL 8.

COLOR AS DESIGN AND EXPRESSION

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

Gauguin - The Spirit of the Dead Watching no
 Matisse - Coffee no
 Klee - A Gay Repast no

PANEL 9.

THE WORLD TRANSFORMED

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

Van Gogh - The Starry Night (1888) large only
 Van Gogh - The Starry Night (1889)
 Marin - Morse Mountain, Small Point, Maine no
 Ryder - Moonlight, Marine no

PANEL 10.

MYSTERY AND MAGIC

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

Rousseau - The Sleeping Gypsy large, small
 Burchfield - The Night Wind
 Graves - Blind Bird small

PANEL 11.

DREAM AND FANTASY

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

Dali - Gala and the Angelus of Millet yes small
 deChirico - Nostalgia of the Infinite no
 Miro - Person Throwing a Stone at a Bird yes small
 Chagall - The Birthday no

PANEL 12.

MORAL CRITICISM

SOCIAL CRITICISM

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

Rouault - Christ Mocked by Soldiers yes - maybe large
 Beckmann - Departure no
 Wood - Daughters of the American Revolution no
 Gropper - The Senate no

PANEL 13.

THE ARTIST FIGHTS

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

Orozco - Zapatistas large & small
 Picasso - Guernica b & w photo - ~~not~~