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A BRIEF SURVEY OF MODERN PAINTING,  
1931-39 I & II

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C  
COLOR REPRODUCTIONS  
1932-33  
3



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A BRIEF SURVEY OF MODERN PAINTING C/E 1932 EX4.18



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A BRIEF SURVEY OF MODERN PAINTING  
1931-39 (Revised Edition)

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*XVIII* *Columbus*

THE COLUMBUS GALLERY OF FINE ARTS

EAST BROAD STREET AT WASHINGTON AVENUE

COLUMBUS, OHIO

December 6, 1932

Mr. Alan R. Blackburn, Jr.,  
The Museum of Modern Art,  
11 West 53rd Street,  
New York, N. Y.

My dear Mr. Blackburn:

Mr. Edward D. Jones, has asked that I acknowledge the receipt of the catalogue on the Exhibition of Color Reproductions.

Very truly yours,

*Delight Smith*  
Executive Secretary

A BRIEF SURVEY OF MODERN PAINTING  
1931-39

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*XVIII* *Columbus*

THE COLUMBUS GALLERY OF FINE ARTS

EAST BROAD STREET AT WASHINGTON AVENUE

COLUMBUS, OHIO

December 6, 1932

Mr. Alan R. Blackburn, Jr.,  
The Museum of Modern Art,  
11 West 53rd Street,  
New York, N. Y.

My dear Mr. Blackburn:

Mr. Edward D. Jones, has asked that I acknowledge the receipt of the catalogue on the Exhibition of Color Reproductions.

Very truly yours,

*Delight Smith*  
Executive Secretary

# 18  
enc.



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THE COLUMBUS GALLERY OF FINE ARTS

1000 MARKET STREET, COLUMBUS, OHIO

ESTABLISHED 1920

30 November, 1932

October 10, 1932

17 October, 1932

Mr. Edward D. Jones,  
Columbus Gallery of Fine Arts, Smith,  
Columbus, Ohio. Executive Secretary

The Columbus Gallery of Fine Arts

My dear Mr. Jones: Columbus, Ohio.

Some weeks ago we promised to send you on publication the catalogue of our Exhibition of Color Reproductions. This is just out and we are mailing it today under a separate cover. You too more copies of the mimeographed sheets

containing descriptive material about the exhibition. It contains simply the material which is in the wall labels and placards which accompany the show and we know that it will be a helpful guide to many people. When he

called at the Museum not long ago, we are preparing Should you wish more copies of this booklet, and the price is \$.35 plus postage. You will receive a copy of the booklet when it is ready. We believe that this simple data- We are looking forward to sending the show to you in February. and schools holding the exhibition. It is planned to sell for 25¢ a copy.

Sincerely yours,

Yours very sincerely,

Executive Secretary

Executive Secretary

ABB/EM

ABB/EM

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XVIII  
Columbus

THE COLUMBUS GALLERY OF FINE ARTS

1001 EIGHTH STREET AT WASHINGTON AVENUE

COLUMBUS, OHIO

October 15, 1932

17 October, 1932

Mr. Alan R. Blackburn  
Museum of Modern Art  
11 West 53rd Street  
New York, N.Y.  
Miss Delight Smith,  
Executive Secretary  
The Columbus Gallery of Fine Arts  
Columbus, Ohio.

My dear Mr. Blackburn:  
My dear Miss Smith:

Mr. Edward D. Jones has asked that we write to you if it would be possible to obtain two more copies of the mimeographed sheets containing descriptive material about the exhibition of color reproductions of modern painting. We are very glad indeed to send you two more copies of the mimeographed sheets containing descriptive material about the exhibition of color reproductions of modern painting. reference to the exhibition of color reproductions of modern painting, art, which we are to receive from your gallery in February.

Thanking you for this courtesy, we are very glad indeed to send you two more copies of the mimeographed sheets containing descriptive material about the exhibition of color reproductions of modern painting. As I told Mr. Jones when he called at the Museum not long ago, we are preparing this material for publication in pamphlet form, and we will see that you receive a copy of the booklet when it is ready. We believe that this simple catalogue will prove very useful to all the museums and schools holding the exhibition. It is planned to sell for 25¢ a copy.

Yours very sincerely,

Executive Secretary

ARB/HM



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THE COLUMBUS GALLERY OF FINE ARTS

EAST BROAD STREET AT WASHINGTON AVENUE

COLUMBUS, OHIO

October 15, 1932

Mr. Alan R. Blackburn, Jr.,  
Museum of Modern Art,  
11 West 53rd Street,  
New York, N. Y.

My dear Mr. Blackburn:

Mr. Edward D. Jones has asked that we write to see if it would be possible to obtain two more copies of the mimeographed sheets containing the descriptive material with reference to the collection of reproductions of works of art, which we are to receive from your Gallery in February.

Thanking you for this courtesy, we are

Very truly yours,

*Delight Smith*  
Executive Secretary

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# THE COLUMBUS GALLERY OF FINE ARTS

EAST BROAD STREET AT WASHINGTON AVENUE

COLUMBUS, OHIO

September 20, 1932

21 September, 1932

Mr. Allen R. Blackburn, Jr.,  
Executive Secretary,  
The Columbus Gallery of Fine Arts,  
East Broad Street at Washington Ave.  
Columbus, Ohio.

My dear Mr. Blackburn:

My dear Miss Smith:

Your letter of the 15th, was brought to the attention of the  
Chairman of the Exhibition Committee. In considering the  
length of the exhibit, we have decided to have it  
for the period of two weeks, from September 21 to October 5,  
for the entire month.

We are glad to schedule the show definitely  
for the Columbus Gallery of Fine Arts for the dates of  
February 1 to February 15, 1933. The rental fee for this  
period is \$40. In addition, you will pay express charges  
one way. Inasmuch as the show will be shipped to you collect  
from Pittsburgh, this expense should not be heavy.

Thanking you for your attention to this matter, we are  
Yours very sincerely,

Very truly yours,

*Delight Smith*

Executive Secretary

ARB/HM

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THE COLUMBUS GALLERY OF FINE ARTS

EAST BROAD STREET AT WASHINGTON AVENUE

COLUMBUS, OHIO

September 20, 1932

Mr. Alan R. Blackburn, Jr.,  
Executive Secretary,  
The Museum of Modern Art,  
11 West 53rd Street,  
New York, N. Y.

My dear Mr. Blackburn:

Your letter of the 19th, was brot to the attention of the Chairman of the Exhibition Committee. In considering the length of time, believe it best to schedule the exhibit for the period of two weeks, since it is impossible to have it for the entire month.

If the arrangement is agreeable with you, kindly confirm the dates for the first two weeks in February. Would this date from February 1st to the 15th? Also give the rental fee covering this period of time.

Thanking you for your attention to this matter, we are

Very truly yours,

*Delight Smith*

Executive Secretary

*Columbus  
702*



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THE COLUMBUS GALLERY OF FINE ARTS

EAST BRIDGE STREET AT WASHINGTON AVENUE

COLUMBUS, OHIO

September 13, 1932

19 September, 1932

Miss Delight Smith,  
Executive Secretary,  
The Columbus Gallery of Fine Arts,  
Columbus, Ohio,  
New York, N. Y.

My dear Miss Smith:  
My dear Mr. Blackburn:

We are very glad that we are going to have the pleasure of sending the Color Reproductions to the Columbus Gallery.

The first three weeks in February are free on our schedule, but it is probable that the Exhibition will go to Texas for a February 27th opening. It would, therefore, have to close in Columbus by February 21st. We should be glad to put you on our schedule for February 1st to February 21st, extending the date later if the Dallas booking can be changed. Would this be satisfactory for you? If this month is not available at this late date, kindly give us the open periods. As we wrote you, the price quoted is based on an allowance of two weeks to each museum. For a three week's booking, the charge would be \$55, for four weeks, \$70.

Very truly yours,

If you prefer to wait until later in the year, we could give you a full month. The schedule after May 15th is quite open and you could have your choice of dates during the summer and fall of 1933.

We should very much appreciate it if you could let us know whether or not you wish to schedule the show for February 1 to February 21 as soon as possible, by wire or by air mail.

Yours very sincerely,

Executive Secretary

ARB/HM

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THE COLUMBUS GALLERY OF FINE ARTS

EAST BROAD STREET AT WASHINGTON AVENUE

COLUMBUS, OHIO

September 13, 1932

c

Mr. Alan R. Blackburn, Jr.,  
Executive Secretary,  
The Museum of Modern Art,  
New York, N. Y.

My dear Mr. Blackburn:

We are sorry to have been delayed in giving you a definite answer about the scheduling of the exhibit of Color Reproductions.

The Exhibition Committee is now interested in scheduling the entire exhibit, for the month of February 1933. In your letter of August 23, you mention scheduling the exhibit for a period of two weeks. Inasmuch as the Gallery schedules all exhibits on a monthly basis, and we are wondering if this cannot be arranged for this exhibit.

If this month is not available at this late date, kindly give us the open periods.

Thanking you for your kindness in this matter, we are

Very truly yours,

*Delight Smith*

for the  
COLUMBUS GALLERY OF FINE ARTS

*Columbus  
9cl*



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*Exalt*

*Columbus  
9th*

THE COLUMBUS GALLERY OF FINE ARTS  
EAST BROAD STREET AT WASHINGTON AVENUE  
COLUMBUS, OHIO

August 3, 1932.

23 August, 1932

Miss Delight Smith,  
The Columbus Gallery of Fine Arts,  
11 East Broad Street at Washington Ave.  
Columbus, Ohio.  
N. Y.

My dear Miss Smith:  
Gentlemen:

Thank you for your letter of August 18.  
We are very glad to know that the Columbus Gallery is inter-  
ested in holding the exhibition of Color Reproductions early  
of in 1933. We are very much interested, as it has  
long been one of our ideas, that located as we are in the  
middlewest far from the first two months of 1933 are still  
fairly clear, though we are having a great many inquiries.  
If you have in mind a particular two weeks which would best  
suit your schedule, we shall be glad to hold the time for  
you tentatively for a week or so. We know that I need not  
urge you to make your decision as soon as possible. We  
have in mind particularly with appreciation of your interest, I am  
that is the European and American paintings from 1850 or  
painting fifty years ago.

Yours very sincerely,  
If you would consent to let us have such an exhibit, would  
there be any further expense besides expressage?

Very truly yours,

Executive Secretary

*Edward D. Jones*  
Chairman, Exhibition Committee

ARB/HM

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THE COLUMBUS GALLERY OF FINE ARTS

EAST BROAD STREET AT WASHINGTON AVENUE

COLUMBUS, OHIO

August 3, 1932.

Museum of Modern Art,  
11 West 53rd Street,  
New York,  
N. Y.

Gentlemen:

We have read an article in the Herald Tribune of July 24th by Carlyle Burrows reviewing an exhibit of reproductions of works of art. We are very much interested, as it has long been one of our ideas, that located as we are in the middlewest far from a large collection of works by the Old Masters, that we might show to our public a collection of reproductions.

We still have a few open months for the coming season of 1932-1933. We wish to inquire if it would be possible to borrow one of these groups of reproductions for a month. We have in mind particularly either group No. 1 or No. 2, that is the European and American paintings from 1850 or painting fifty years ago.

If you would consent to let us have such an exhibit, would there be any further expense besides expressage?

Very truly yours,

Edward D. Jones  
Chairman, Exhibition Committee



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Columbus

THE COLUMBUS GALLERY OF FINE ARTS  
COLUMBUS, OHIO

February 24, 1933

February 24, 1933.

February 24, 1933.

Miss Delight Smith,  
Executive Secretary,  
The Columbus Gallery of Fine Arts,  
Columbus, Ohio.

Executive Secretary,  
My dear Miss Smith: of Fine Arts,  
Columbus, Ohio.

We are very glad that the Exhibition of Color Reproductions was so successful in Columbus. We were especially pleased with the remarkable space given the show in the Columbus Journal Despatch. The publicity which you have obtained has been splendid. That the exhibition of color reproductions was so successful in Columbus. We were especially pleased with the. Thank you for sending the show to Dallas so promptly. I am sure that it will reach Miss Harrell in good time for her opening date.

Thank you for sending the show to Dallas so promptly. I am sure that it will reach Miss Harrell in good time for her opening date.

Very sincerely,

Very sincerely,

Executive Secretary

HM/T

Executive Secretary

HM/T

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THE COLUMBUS GALLERY OF FINE ARTS  
1001 BROAD STREET AT HARRINGTON AVENUE  
COLUMBUS, OHIO

February 18, 1933

February 24, 1933.

Mr. Alan H. Blackburn, Jr.,  
Executive Secretary,  
The Museum of Modern Art,  
11 West 53rd Street,  
New York, N. Y.

My dear Mr. Smith,  
Executive Secretary,  
The Columbus Gallery of Fine Arts,  
Columbus, Ohio.

Due to the fact that the exhibition of color reproductions was being shown, where the Exhibition of Color Reproductions were being shown, would be recent, we were able to procure an exhibit to take its place through until the end of the month.

We have therefore with We are very glad that the exhibition of color reproductions was so successful in Columbus. We were especially pleased with the remarkable space given the show in the Columbus Journal Despatch. The publicity which you have obtained has been splendid.

We have not heard from Miss Harrell direct, but we are as-  
suming it is alright. Thank you for sending the show to Dallas so promptly. I am sure that it will reach Miss Harrell in good time for her opening date. that the shipment is going forth today.

Very sincerely,

Thanking you very much for all that you have done for the Gallery in connection with the exhibit, we are

very truly yours,

Executive Secretary

RT/EM



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THE COLUMBUS GALLERY OF FINE ARTS

EAST BROAD STREET AT WASHINGTON AVENUE

COLUMBUS, OHIO

February 18, 1933

Mr. Alan R. Blackburn, Jr.,  
Executive Secretary,  
The Museum of Modern Art,  
11 West 53rd Street,  
New York, N. Y.

My dear Mr. Blackburn:

Due to the fact there would be a period when the galleries where the Exhibition of Color Reproductions were being shown, would be vacant, we were able to procure an exhibit to take its place, to carry through until the end of the month.

We have therefore withdrawn the exhibit of reproductions this morning and are shipping it to Miss Lila Wade Harrell, Dallas, Texas according to instructions received in your letter of the 9th.

We have not heard from Miss Harrell direct, but we are assuming it is alright to make this shipment. Knowing the time it would take in transit, we thought it best to get it off as early as possible. We are notifying Miss Harrell that the shipment is going forth today.

Thanking you very much for all that you have done for the Gallery in connection with the exhibit, we are

Very truly yours,

*Delia B. Smith*  
Executive Secretary



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Through the Museum. I enclosed a folder giving prices and will  
 see that a number of these folders are sent out to a short time.  
 To have made an arrangement with the publisher, which enables  
 us to offer to organizations wishing the 9 February, 1933  
 reproduction of a list of M. A. in the price list in this  
 folder.

Miss Delight Smith,

Miss Delight Smith of Fine Arts, who was visitor to the show  
 The Columbus Gallery of Fine Arts, Inc.,  
 East Broad Street at Washington Avenue,  
 Columbus, Ohio.

My dear Miss Smith:

My dear Miss Smith:

We shall be very glad indeed to allow  
 you to extend the date. We are very glad that the Exhibition of  
 Color Reproductions reached you in good time for your opening  
 on February 1st. We have noticed that the publicity in connec-  
 tion with this opening has been very good. We should appreci-  
 ate it if you could send us duplicate clippings of any news  
 items on the show. Our clipping bureau sometimes overlooks  
 items in out of town papers. Attention will come to you from  
 Pittsburgh, and I have asked Mr. John O'Connor, Business  
 Manager of the Carnegie. As you know, the Exhibition goes from  
 your Museum to Dallas, Texas, where it is scheduled to open  
 on February 27th. Will you please notify Miss Lila Wade  
 Harrell, Melrose Court, Dallas when you ship the exhibition  
 and send us, at the same time a memorandum of the date of  
 shipment? We are writing today to Miss Harrell, asking her  
 to communicate directly with you in regard to directions for  
 shipping. You will report at once any breakage or omissions  
 from the show.

We very much appreciate the cooperation  
 which you have given us in connection with this exhibition,  
 which may help you in preparing your own releases. We have  
 been particularly pleased with the publicity in Pittsburgh.  
 There have been special articles and yours very sincerely,  
 art criticism. Possibly Mr. O'Connor might have some sugges-  
 tions for you in this connection. I need not say, I am sure,  
 that the Museum of Modern Art will appreciate it if your  
 releases give credit to this Museum for organizing the show.

Executive Secretary

You will undoubtedly want some of the  
 booklets "A Brief Survey of Modern Art" which we have published  
 with the show. This publication forms an inexpensive  
 catalogue of the exhibition, and we feel sure that you will  
 find a ready sale for them. We shall be glad to send you  
 any quantity you wish on consignment. The price is 25¢ each.

Many of the prints which make up the  
 exhibition are available for purchase and may be ordered



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XVIII  
THE COLUMBUS GALLERY OF FINE ARTS

through the Museum. I enclose a folder giving prices and will see that a supply of these folders are sent you in a short time. We have made an arrangement with the publishers which enables us to offer to organizations holding the ~~ex~~ 30 January, 1933 reproductions a discount of 25% on the prices quoted in this folder.

Miss Delight Smith,  
The Columbus Gallery of Fine Arts, that many visitors to the show  
East Broad Street at Washington Avenue,  
Columbus, Ohio.

My dear Miss Smith:

Yours very sincerely,

We shall be very glad indeed to allow you to extend the date on the Exhibition of Color Reproductions to February 21st, without change in fee. The opening date for Dallas is, as you have noted, February 27th, and we know that you will see to it that the show is shipped in good time to reach Dallas at that time.

The Exhibition will come to you from Pittsburgh, and I have asked Mr. John O'Connor, Business Manager of the Carnegie Institute, to notify you the date of shipment. I am sure that you can count on his cooperation.

I am enclosing a check list of the items in the show. This will enable you to see that the exhibition is complete in every detail. We shall appreciate it if you will report at once any breakage or omissions from the show.

Enclosed also is some publicity material which may help you in preparing your own releases. We have been particularly pleased with the publicity in Pittsburgh. There have been special articles and features as well as art criticism. Possibly Mr. O'Connor might have some suggestions for you in this connection. I need not say, I am sure, that the Museum of Modern Art will appreciate it if your releases give credit to this Museum for organizing the show.

You will undoubtedly want some of the booklets "A Brief Survey of Modern Art" which we have published to go with the show. This publication forms an inexpensive catalogue of the exhibition, and we feel sure that you will find a ready sale for them. We shall be glad to send you any quantity you wish on consignment. The price is 25¢ each.

Many of the prints which make up the exhibition are available for purchase and may be ordered

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THE COLUMBUS GALLERY OF FINE ARTS

through the Museum. I enclose a folder giving prices and will see that a supply of these folders are sent you in a short time. We have made an arrangement with the publishers which enables us to offer to organizations holding the exhibition of color reproductions a discount of 25% on the prices quoted in this folder.

I believe that you will find that many visitors to the show will want to purchase prints.

Mr. Alan R. Blackburn, Jr.,  
The Museum of Modern Art,  
11 West 53rd Street,  
New York, N. Y.

Yours very sincerely,

My dear Mr. Blackburn:

Replying to your letter addressed to ~~Executive Secretary~~ <sup>man</sup> of the Exhibition Committee, who is out of the city until September 1st, the Gallery is very much interested in showing all or part of your exhibit known as "A Survey of Modern Painting in Color Reproductions" which we understand is made up of four groups.

Will you please advise us if there are any open dates for the showing of the exhibit after January 1, 1955. When we have this information and soon as Mr. Jones returns, we will get in touch with you and make definite arrangements.

Very truly yours,

*Dorothy Smith*  
for the  
COLUMBUS GALLERY OF FINE ARTS



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THE COLUMBUS GALLERY OF FINE ARTS

EAST BROAD STREET AT WASHINGTON AVENUE

COLUMBUS, OHIO

August 18, 1932.

Mr. Alan R. Blackburn, Jr.,  
The Museum of Modern Art,  
11 West 53rd Street,  
New York, N. Y.

My dear Mr. Blackburn:

Replying to your letter addressed to Mr. Jones, Chairman of the Exhibition Committee, who is out of the city until September 1st, the Gallery is very much interested in showing all or part of your exhibit known as "A Survey of Modern Painting in Color Reproductions" which we understand is made up of four groups.

Will you please advise us if there are any open dates for the showing of the exhibit after January 1, 1933. When we have this information and soon as Mr. Jones returns, we will get in touch with you and make definite arrangements.

Very truly yours,

*Dorothy Smith*

for the  
COLUMBUS GALLERY OF FINE ARTS

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*Indianapolis*

We hope very much that, in planning for this exhibition, you will decide to take the four parts at one time. Although each section may be considered as a unit, the whole exhibition taken together gives a view of the development of modern art which cannot be obtained by taking one part at a time.

April 13, 1933.

Mr. Wilbur D. Peat,  
John Herron Art Institute,  
Indianapolis, Indiana.

My dear Mr. Peat:

During the summer of 1932, the Museum of Modern Art placed on view in its galleries an Exhibition of Color Reproductions of Modern Paintings which attracted wide attention. It proved especially valuable as a summer show because great numbers of teachers and students were able to see it at that time.

This summer this exhibition is available for circulation among other museums. We believe that you would find it of great interest. May we place your institution on our schedule to receive it some time between May 10th and August 8th?

This Exhibition is composed of about fifty of the finest color prints available, selected in Europe by our Director, Mr. Alfred H. Barr, Jr. and arranged to give a survey of the development of painting during the past fifty years. The prints are neatly framed, ready for hanging. With the exhibition, we supply wall labels and placards which explain the pictures and the various movements in modern art in an easily understandable manner.

The cost of the show is kept very low, so that the Museum may render a maximum educational service through its circulation. The fee is \$40 for a two weeks' showing, plus express charges from the preceding point on the itinerary.

The Exhibition will continue on circulation during the fall and winter as well as the summer. I need not point out to you, however, the advantage to you of booking it at a time when the express charges can be kept at a minimum figure.

May I suggest a prompt reply to this letter? The summer dates are limited, and we must, of course, assign them to the first organizations making definite application for them.

Yours very sincerely,

Executive Secretary.



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# THE COLUMBUS GALLERY OF FINE ARTS

My dear Mr. Jones: We are very glad to know that you are interested in our Exhibitions of Color Reproductions which form a survey of modern painting for the last fifty years. This survey which is in four sections was prepared for circulation among schools, and last year was sent to the larger high schools in New York City. I enclose some comments from unsolicited letters received from these schools.

8 August, 1932

The exhibitions are composed of the finest color reproductions obtainable, selected by Mr. Alfred H. Barr, Jr., the Director of the Museum, in Europe. The exhibit at that time was scheduled to open in Texas on February 27. The prints are neatly framed and carefully if labelled. The emphasis is educational: the exhibitions are designed to teach the fundamentals of painting theory and practice for the last fifty years. The detailed labels and the placards which accompany each section explain in an easily understandable manner the various art movements.

My dear Mr. Jones:

The four exhibitions of 19th and 20th century paintings are divided as follows:

1. Painting 50 years ago: French and American
2. Cezanne and the Post Impressionists
3. 20th Century Painting: Part I. Matisse, Derain, Bonnard, and others.
4. 20th Century Painting: Part II. Picasso and Cubism, Futurism and Abstract Design.

The exhibitions are circulated at cost. The price for the four sections, which fill a medium size gallery, is \$40.00. The price for any one of the sections is \$12.50. Express charges, which are minimum because of the light weight of the shipment, are additional.



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# THE COLUMBUS GALLERY OF FINE ARTS

We hope very much that, in planning for this exhibition, you will decide to take the four parts at one time. Although each section may be considered as a unit, the whole exhibition taken together gives a view of the development of modern art which cannot be obtained by taking one part at a time.

From a practical point of view also, the entire exhibition is advisable. You will readily see the schedule difficulties we encounter when one part is taken and the others must be placed elsewhere or left idle. The result is that we can give you a better choice of dates on the entire show.

I shall look forward to hearing from you again, and shall be glad to reserve a place for you in the itinerary for the coming year.

My dear Mr. Jones:

Yours very sincerely,

Executive Secretary  
New York City

ARB/WM

The exhibition is composed of the finest color reproductions obtainable, selected by Mr. Alfred H. Barr, Jr., the Director of the Museum, in Europe.

The prints are mostly French and carefully labeled. The emphasis is educational: the exhibition is designed to teach the fundamentals of painting theory and practice for the last fifty years. The detailed labels and the placards which accompany each section explain in an easily understandable manner the various art movements.

The four exhibitions of 19th and 20th century paintings are divided as follows:

1. Painting 50 years ago: French and American
2. German and the Post Impressionists
3. 20th Century Painting: Part I. Matisse, Derain, Bonnard, and others.
4. 20th Century Painting: Part II. Picasso and Cubism, Futurism and Abstract Design.

The exhibitions are circulated at cost. The price for the four sections, which fill a medium size gallery, is \$40.00. The price for any one of the sections is \$12.00. Express charges, which are minimum because of the light weight of the shipment, are additional.

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THE COLUMBUS GALLERY OF FINE ARTS

EAST BROAD STREET AT WASHINGTON AVENUE

COLUMBUS, OHIO

January 18, 1933.

Mr. Alan R. Blackburn, Jr.,  
Executive Secretary,  
Modern Museum of Art,  
New York, N. Y.

My dear Mr. Blackburn:

In checking over the calendar of exhibitions with Mr. Jones since his return from New York, we find that galleries 8 and 9, which are to house the exhibit of Modern reproductions, will be empty from February 15 to 28.

Would it be possible to carry over this exhibition for that period, providing it is not scheduled elsewhere, at the same fee.

In referring to your letter of September 19th, we find the exhibit at that time was scheduled to open in Texas on February 27th. Does this schedule now stand? If so, could our Gallery have the exhibit until February 21st, at the fee charged for the two weeks period?

We should very much appreciate it if you could let us know about this matter at an early date.

Very truly yours,

*Delight Smith*  
Executive Secretary



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MISS MARGARETTA S. HINCHMAN  
ARTIST AND DECORATOR  
3635 CHESTNUT STREET  
PHILADELPHIA

6 December 1932

The Museum of Modern Art

11 West 53rd Street  
Miss Margaretta S. Hinchman  
New 3635 Chestnut Street  
Philadelphia, Pennsylvania

Dear Sirs:

Dear Miss Hinchman:

Your letter of November 22nd is at hand with its enclosures. We were very glad to receive your letter of December 1st. The Exhibition of American Painting and Sculpture will stay on view at the Museum until February First, and the new Exhibition of American Folk Art until about January Fifteenth. The interest being shown in both of them is very gratifying and we believe you will find them well worth your while to visit. The cards you have sent me, and the descriptive material about which you write relative to the Museum's circulating exhibit of color reproductions has been combined into a booklet which we will be glad to send you, if you so desire. The price is thirty cents postpaid.

I have also been very much interested in the travelling exhibition exhibit can be purchased, and we are preparing a circular of these at the procurable and their respective prices. If you would like a copy, Philadelphia let us know and we will be glad to mail you one. Would it be possible for me to obtain a copy of the descriptions of the various Modern Movements, Post Impressionists, Futurists, Cubists, Surrealists, etc) such as you have pinned up in one and Executive Secretary would very much like to have a copy. Could I obtain it through you, or would I have to apply elsewhere and if so can you let me know where or to whom I should write?

ARB:DD

Waiting your reply

I am Very truly yours

Color  
reproduction

Hinchman

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MISS MARGARETTA S. HINCHMAN  
ARTIST AND DECORATOR  
3635 CHESTNUT STREET  
PHILADELPHIA

BY APPOINTMENT ONLY

PHONE. EVERGREEN 3413

Dec 1.1932

The Museum of Modern Art  
11 West 53rd Street  
New York City.

Dear Sirs :

Your letter of November 22nd is at hand, with its enclosures, and I also wish to acknowledge receipt of the catalogue of American Art, in which I was much interested. I shall hope to come to New York to see it before it closes. I will bear in mind also the cards you have sent me, and when I can pass them on to anyone I think might care to have them.

I have also been very much interested, in the travelling exhibition of Reproductions of Modern Art, which is now being held at The Philadelphia Art Alliance under your auspices. Would it be possible for me to obtain a copy of the descriptive paper ( on the various Modern Movements, Post Impressionists, Futurists, Cubists, Sur-realists, etc) such as you have pinned up in one end of the room. I would very much like to have a copy. Could I obtain it through you, or would I have to apply elsewhere and if so can you let me know where or to whom I should write ?.

Awaiting your reply

I am Very truly yours

*M. S. Hinchman*



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**DAVID ASHLEY, Inc.**

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Ship to Museum of Modern Art

Street 11 W. 53rd St

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Your Order No.

Your Dept.

Date Mar. 28/40

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Salesman TURITZ No.

Terms: 2% 10 days, Net 30, F.O.B., N.Y.C.

	Ea.	Number	✓	VIA	SHIPPING DATE	@	
1				Winslow Homer: Gulf Stream		7 <sup>50</sup>	
1				Claude Monet: Red Hood		7 <sup>50</sup>	
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1				de Hooch: The Visit			
1				Bosch: Adoration of the Kings			
1				Terborch: Theobro Player			
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Thank you  
for Turitz



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## EXHIBITIONS: COLOR REPRODUCTIONS.

Exhibition		Nos.	Framed	Boxed	Labels	Room	Partial framed.	Box No.
19 <sup>th</sup> Century I	Part 1	1-9	yes	yes	yes		yes	(2)
	Part 2	10-18	yes	yes	yes		yes	(3)

19<sup>th</sup> Century  
II

19 to 39  
↔  
23 empty

yes

yes

yes

not framed.

(1)

This box is too  
large. Should  
be split in two.

20<sup>th</sup> Century  
Part I & II

> 29 framed pictures.  
incomplete.

no

yes

no

x

19<sup>th</sup> Century  
Masterpieces.

> unframed.

no

no

yes

no

x

Water color  
exhibition

> incomplete

no

no

no

no

x

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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### The Complete Exhibitions

19<sup>th</sup> I, 1, 2.

19<sup>th</sup> II

20<sup>th</sup> I, II.

were shown at the new Textile School Building.

At close the exhibition the 19<sup>th</sup> Century I, 1, 2 was shown at Erasmus Hall H.S. Flatbush Avenue, Brooklyn. It was then recalled for re-numbering and re-editing. If it is necessary to cut down on Spring distribution it would be advisable to send exhibitions to at least two other H.S.'s. — The clove Roosevelt H.S. 500 E. Fordham Rd. Evanston Childs H.S. Sun Hill Rd.

No definite dates or schedules have been fixed as it was necessary to keep lists open to receive minimum trucking by geographical grouping.

Note: The days has proved too short a time for exhibit. It was advised that each show have 2 full weeks.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.42.2.1

### The Complete Exhibitions

19<sup>th</sup> I, 1, 2.

19<sup>th</sup> II

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secure minimum trucking by geographical  
grouping.

Note: The days has proved too short a time  
for exhibit. It was advised that each  
show have 2 full weeks.

The uncertainty of the Board toward expending  
money further this year on these exhibitions  
has caused some slowing up in putting the  
schedules through.



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## EXHIBITION OF PROGRESSIVE MODERN PAINTING

Purpose:

Dial Chagall gouache 2  
 Derain aq. 2  
 Robinson "gouache 2  
 Signac "aq. 3  
 Matisse oil 7.50  
 Picasso gouache 10  
 Bonnard oil 5  


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20.00

van Gogh - watercolor 10  
 House - Spaulding

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EXHIBITION OF PROGRESSIVE MODERN PAINTING

Purpose and Contents of Exhibition

THE ART MUSEUM OF WELLESLEY COLLEGE

EXHIBITION OF PROGRESSIVE  
MODERN PAINTING

FROM DAUMIER AND COROT TO POST-CUBISM



APRIL 11 TO APRIL 30  
1927

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...in Berlin the ...



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EXHIBITION OF PROGRESSIVE MODERN PAINTING

Purpose and Contents of Exhibition

CATALOGUE

*Artist is Living, unless his Dates are Given*

FRENCH, ANCESTORS OF THE MODERN MOVEMENT

COROT, 1796-1875

1 Montigny les Corneilles 1832

DAUMIER, 1808-1879

2 Wrestler at the Fair

*Lent by Vose, Boston*

CONSTANTIN GUYS (Dutch) 1802-1892

3 La Promenade

4 La Garde

*Lent by J. B. Neumann, Esq., New York*

DEGAS, 1834-1917

5 Woman at Window

*Lent by the Fogg Museum, Cambridge*

PISSARRO, 1830-1903

6 Landscape

*Lent by Brooks Reed, Boston*

MONET, 1840-1926

7 Fish

*Lent by the Fogg Museum, Cambridge*

RENOIR, 1841-1919

8 Nude (pastel)

*Lent by Paul J. Sachs, Esq., Cambridge*

SEURAT, 1859-1891

9 Study for La Grande Jatte

*Lent by Knodler, New York*

HENRI ROUSSEAU (le Douanier), 1844-1910

10 Landscape

*Lent by J. B. Neumann, Esq., New York*

CONTEMPORARY FRENCH, INCLUDING PARISIAN FOREIGNERS

ROUAULT

11 Peasants

*Lent by Walter Pach, Esq., New York*

LÉGER

12-14 The Death of a Steamboat  
(Three water colours)

*Lent by Mrs. John Saltonstall, Boston*

JUAN GRIS (Spanish)

15 Abstraction

*Lent by Alanson Hartpence, Esq., New York*

METZINGER

16 Landscape

*Lent by Daniel, New York*

PASCIN (Born in Bulgaria)

17 Figures

*Lent by New Art Circle, New York*

MARIE LAURENCIN

18 Girl

*Lent by Jere Abbott, Esq., Cambridge*

MAN RAY (American)

19 Still life

*Lent by Daniel, New York*

GERMAN

FEININGER

20 Abstraction

*Lent by New Art Circle, New York*

BECKMANN

21 Still life

*Lent by New Art Circle, New York*

RUSSIAN, LIVING IN PARIS

GONTCHAROVA

22 Flowers

*Lent by Mrs. John Saltonstall, Boston*

CHAGALL

23 Scene

*Lent by New Art Circle, New York*

the collection and various art. These early, children's drawings, French miniatures, Henri Rousseau and, in contrast, El Greco, were discovered. Antiquity, Rembrandt, Vermeer, Delvaux, Mantegna, emerged as leaders. In Paris the Fauves, in Berlin the Die Brücke, were contemporary groups.

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EXHIBITION OF PROGRESSIVE MODERN PAINTING

Purpose and Contents of Exhibition

AMERICAN

MAURICE PRENDERGAST

24 Village

*Lent by Daniel, New York*

MAX WEBER

25 Houses

*Lent by New Art Circle, New York*

PRESTON DICKINSON

26 Still life

*Lent by Daniel, New York*

EDWARD HOPPER

27 Gloucester Street

*Lent by Rehn, New York*

CHARLES DEMUTH

28 "In the Key of Blue"

*Lent by Daniel, New York*

BERNARD KARFIOL

29 Torso

*Lent by Brummer, New York*

GEORGIA O'KEEFFE

30 Flowers

*Lent by New Art Circle, New York*

CHARLES SHEELER

31 Stairway

*Lent by New Art Circle, New York*

YASUO KUNIYOSHI

32 Sunday Morning

*Lent by Daniel, New York*

JAMES CHAPIN

33 Fishing

*Lent by Rehn, New York*

JOHN CARROLL

34 Flowers

35 Girl

*Lent by Rehn, New York*







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## Introduction to the Exhibition

Fundamental Principles

External Nature, the "real" world exists, so far as the painter is concerned, as a disorderly series of visual impressions. Imagination, intuition, the sense of order, the mind, the spirit, exist within the artist. These two worlds, the inner and the outer, are the raw material of painting.

The painting is a visible, permanent record of relations between the external and internal life of the artist. The painting is composed of color, line, light and dark; and these elements may in addition suggest the solidity of forms and the depth of space. The modern painter feels at liberty to employ color, line, light and shade, as he desires. (The musician, the poet, the architect, employ the media of their arts without reference to natural forms).

In some pictures in this exhibition, the painter has permitted nature, the "real" world, to dominate his expression. More frequently his inner creative sense has dominated so that his picture shows painted forms which do not closely resemble natural forms. They do, however, resemble the forms which the artist has imagined. As a rule, these imagined forms are expressed or "realized" in the painting according to certain principles which derive from a desire to organize and intensify.

The desire to organize resolves itself into problems concerning the arrangement and composition of various elements in the picture. This necessity for order leads to an interest in the relations between forms rather than in the forms themselves, whether these forms are thought of as colors and lines or as painted fruit, bottle, trees, or figures of men and women, or imagined objects.

The desire to intensify may result in simplification, elimination, distortion of what is seen either in the real world or in the world of the imagination.

Twentieth Century Painting.

Time alone will simplify our complex impression of the painting of the first quarter of our century, and we would probably not agree with this simplification.

Period I. During the first decade painters developed in various directions the art of Cézanne, Renoir, Degas, Van Gogh, Gauguin. They experimented with color and form as elements in expressive design but retained many vestiges of natural appearances. They admired the work of the painters above mentioned and appreciated more thoroughly than they the mediaeval and barbaric art. Negro sculpture, children's drawings, Persian miniatures, Henri Rousseau and, in contrast, El Greco, were discovered. Matisse, Rouault, Munch, Derain, Bonnard, emerged as leaders. In Paris Les Fauves, in Berlin Die Brücke, were conspicuous groups.



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Period II. In the decade before the war, movements became more self-conscious and systematic. The Cubists in Paris led by Picasso passed through different stages of abstract painting, suggested by Cézanne and negro sculpture, and involving complex theories of the relation between mental and visual concepts of objects, and the disintegration of natural forms to be recombined in pictorial compositions. The Futurists, bursting out of Milan, proclaimed the glories of modern machine civilization and experimented in their pictures with dynamics, movement, and the time-element. In Munich and Berlin, painters such as Klee and Kandinsky sought a direct emotional Expressionism through form and color without any reference to nature, tradition or mental discipline. This was a period of extremes.

Period III. At the present moment there are numberless attitudes and movements. Artists of the first period, Matisse, Segonsac, Rouault, Beckmann, Picasso, Derain, Chagall, have developed their own styles and contributed to new movements. New "isms" have taken the place of old ones though Cubism and Expressionism are still powerful as ideas if not as styles.

Four post-war movements may be selected as apparently important.

A. The Neo-realists who believe in the integrity of the external object, in the importance of painting what they see, albeit with force and discrimination. This movement is especially strong in Germany where it is called "Dinglichkeit", "Sachlichkeit" (Objectivity, truth-to-factness). It is a reaction against Expressionism, Cubism, etc. Hopper, the American, expresses a more spontaneous "Dinglichkeit."

B. The Neo-classicists who are strong in France and Italy believe in the importance of the tradition and spirit of the Greeks, of Raphael, Poussin, Ingres, Corot and Seurat. They emphasize the judgment, the intellect, formal beauty, restraint, and deliberation. Many of them were formerly cubists. Karfiol's nude, Metzinger's landscape, Sheller's stairway, Dickinson's still-life are examples.

C. The Constructivists who express the post-war spirit of discipline and reconstruction, as well as a more universal instinct to build and organize. Their interests are related to architecture, carpentry, mechanics. Légar's water colors are relevant.

D. The Super-realists who insist upon the subconscious, the intuitive imagination uncensored by the intellect, as the only valid source of artistic expression. They look to modern psychology for sanction. In this exhibition only Chagall seems sur-realiste and, doubtless, there are "impurities" even in his painting.

(Academic variations in the manner of the Impressionists, or of Sargent and Lavery are familiar to every one and need no explanation. They are not included in the exhibition).

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Wrestler at the Fair

Honoré Daumier, 1808-1875

Lent by Vose, Boston

Daumier won fame as early as 1830 by his lithographs caricaturing the foibles and follies of lawyers, politicians and the government of Louis Philippe. Later in Charivari came a series satirizing in powerful pungent drawings the legends of antiquity, the bourgeois, the yokel, the hunter, the first railroads, the World's Fair, the artist, until the entire human comedy was included. Daumier, more than any other, created the style of the modern journalistic cartoon.

During his life Daumier's modesty prevented the exhibition of his pictures which were known to only a few friends. Gradually his importance has been recognized until a few months ago an enthusiastic critic hailed him as the greatest painter of the XIX century. Certainly with Corot, Renoir, Cézanne, he stands among the masters of European painting.

Wrestler at the Fair is a very characteristic Daumier. The powerfully blocked central figure, the cursive, nervous drawing of the haranguing clown, the masses looming out of the background, the rich warm tone relate Daumier to Tintoretto perhaps more than to any other master.

A.H.B., Jr.



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Woman at Window

(Portrait of Madame V, 1872)

Lent by the Fogg Museum, Cambridge  
Edgar Degas, 1834-1917

Lent by the Fogg Museum, Cambridge  
Degas was one of the extreme of the Impressionists. Today, as an artist (as distinguished from the scientist), it seems likely that he will have more important

Degas, whose early training had been under the supreme classical draughtsman, Ingres, turned during the sixties first to Courbet's solid realistic painting, then to Manet, and finally found himself in his series of race-horses followed by ballet girl, women trying on hats, washer-women, and women bathing, each a theme with variations upon which he constructed surprising compositions, superbly drawn and often employing impressionist color and Japanese tilted perspective.

This early portrait study bears no superficial resemblance to the developed style of Degas. It is rather a refinement of problems established by Manet. The subtle values needed to overcome the complicated relation of interior to exterior light, the figure darkened in contrast to the brilliant window, the thin flat painting, the avoidance of defined contour and the studied informality of composition suggest Manet. Degas, however, has substituted for Manet's snapshot journaliese an atmosphere psychologically laden.

A.B.S.-J.V.

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Fish

Claude Monet, 1840 - 1925

Lent by the Fogg Museum, Cambridge

Monet was the most conspicuous and the most extreme of the Impressionists. Today, as an artist (to distinguish from the scientist), it seems likely that he will take rank somewhat below Sisley who surpassed him as a colorist, and Pissarro who rarely permitted his preoccupation with light to exclude the study of form, color and composition as did Monet.

Monet's painting, other than his landscapes, are little known. This still life is representative not so much of Monet as of the pictorial ideals of the later 19th century, or of much academic painting of the moment. The sensitive vision and notation of "values", the delicate whites, the pretty brushwork, the evident satisfaction with recording the superficial aspects of visual reality - these qualities may be indicated without intentional unfairness. Monet's problem in the Fish seems technically difficult, aesthetically limited to a pleasant objectivity, intellectually and emotionally non-existent.

"Monet is an eye", said Cézanne, and added "but what an eye!"

Compare the Pissarro landscape for a similar ideal and these six other studies in still life for varieties of the modern attitude diverging in different directions from that of Monet.

A.H.B., Jr.



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Study for La Grande Jatte

Henri Rousseau, "La Grande Jatte"

Georges Seurat 1859-1891

Lent by J. E. Seemann, Esq., N.Y.

Lent by Knoedler, New York

Twenty years ago Seurat's name remained coupled with Signac's under the label of Neo-Impressionism, a movement which tried to unite the color discoveries of the Impressionist with a systematic analysis of composition - the whole based upon strictly physiological aesthetics. In spite of a doctrine so extraordinarily academic even at its inception, Seurat painted a half dozen of the greatest modern pictures. He died after a brief decade of activity - yet now, thirty years after, his influence grows apace. On every hand one hears mentioned the trinity Cézanne, Renoir, Seurat. Seurat can be appreciated fully only in his six masterpieces. Of these, four are available to the public: Le Cirque in the Louvre, La Balnade in the Tate, London, and in the Chicago Art Institute, Un Dimanche a la Grande Jatte, 1886, for which this little picture is a study. At first glance the picture seems merely Impressionist in its fresh color and violet complementaries. Study reveals a strong, almost geometric, feeling for form and a beautiful clarity both in pattern and in orderly spacial recession. These elements of clarity and order, of classical poise, balance, and deliberation have given Seurat his present very influential position.

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## Landscape

Henri Rousseau, "le douanier"

Lent by J. B. Neumann, Esq., N.Y.

Rousseau, called the "customs official" to distinguish him from Theodore Rousseau the Barbizon painter, fills a curious place among the important ancestors of contemporary painting, with a "Sunday painter", an amateur, without training, without sophistication, without knowledge of past or present fashions, who yet produced pictures which have been a frequent inspiration to subsequent and more self-conscious painters. He was an anomaly, a primitive in the midst of civilization, painting with direct, simple vision and painstaking technique still life, portraits, landscapes, and jungle scenes gorgeous with tigers, incandescent oranges, and shining palm leaves. Even Renoir gave him unstinted praise.

This small and very dirty landscape scarcely does him justice technically. Yet beneath the grimy varnish one can see fine reds and greens, a house with chimney puffing, figures and little boats on a tilted river, all out of scale and perspective, but painted with enthusiasm and love.

Surfeited with the complexities of neo-impressionism or the sophistries of the cubists, many have turned to American "primitives", the drawings of children, or to Rousseau, le douanier, for refreshment.

A.H.B., Jr.



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## Peasants (1911)

Georges Rouault

Lent by Walter Pach, Esq., New York

Rouault was one of the original group of rebels termed Les Fauves, the wild-beasts who created such an uproar in Paris during the first decade of century.. Twenty years later with his companions Matisse, Derain, Picasso he is among the most sought after of contemporary painters.

Rouault was much influenced by negro sculpture glass. The deep glowing reds, the translucent blues and whites, the black "leading" contour lines which divide and emphasize his color are derived from the latter source.

In Rouault there is no easy charm, no immediate "beauty". Many however, after searching discover feeling which is intense, profound, and lasting.

A.H.B., Jr.

## The Death of a Steamboat

Fernand Léger

Lent by Mrs. (Three water colours)

Lent by Mrs. John Saltonstall, Boston

Sentiment for the machine is more than a recent snobism - it is already in Europe and potentially in America, one of the most productive stimuli to artistic creation. One hears the word Mécanique more and more frequently. Mécanique emerges from a cult to a style.

In Paris Le Corbusier - Sanguier in architecture, de Beaumont in the movies, Honegger and Antheil in music, and Fernand Léger in painting face our mechanical age aggressively, determined not to escape the machine but to conquer it aesthetically.

Following the cubistic process of disintegration of the external world accompanied by artistic recombination and organization, Léger attempts to convey the visual essentials of mechanical activity. He paints sections of funnels, structural steel railings, fragments of ventilators, stenciled alphabets, port holes, all metallicallly cylindrical, clangorous in red, and black, and shiny steel - and with a smile calls it The Death of a Steamboat.

For analysis of the Juan Gris.

A.H.B., Jr.

## Girl

Marie Laurencin (French)

Lent by Jere Abbott, Esq., Cambridge

By far the most distinguished living woman painter. Her admirers hail her as the greatest artist of her sex since Sappho. Such Gallic gallantry must not be misunderstood. She seems rather to bear a relation to the modern movement similar to that maintained by Berthe Morisot to Manet and Impressionists, or Vigée Le Brun and Angelica Kaufmann to the neo-classic. She makes the most of her feminine charm and sensibility choosing what she wishes from Gainsborough, Botticelli, Manet and Matisse, but making it completely her own.

A.H.B., Jr.



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## Still Life

Max Beckmann (German)

Lent by New Art Circle, New York

Beckmann is certainly one of the foremost living German painters. He began his career some twenty years ago as the prodigy of the First Berlin Seizession along with established rebels such as Liebermann and Corinth. Since then he has maintained a sturdy independence of groups and movements, and has developed a remarkably solid and convincing modern vision which he applies to all manner of problems with a gusto which is a continued reproof to specialists.

The living Baroque composition, the warm juicy pigment are characteristic.

A.H.B., Jr.

## Still Life

Jean Gris (Spanish living in Paris)

Lent by Alan Flowers, Esq., N.Y.

Gontcharova (Russian)

Lent by Mrs. John Saltonstall, Boston

Mlle. Gontcharova, like Larianov and Chagell, began her career as one of the Russian primitivists who turned to archaic icons and Russian peasant art for stimulation. Later she went to Paris in the wake of the Ballet Russe which introduced so much Russian vigor and color into the Western theatre. The decors and costumes for Stravinsky's Hoces are probably her most remarkable achievement.

This flower piece is a study in flat tones, employing devices familiar in Mediaeval particolored heraldic decoration and modern cubism in some of its simpler phases.

A.H.B., Jr.

## Figures - Interior. 1916

Jules Pascin

Lent by J. B. Neumann, Esq., New York

Pascin epitomizes the cosmopolitan quality of modern painting. He was born in Bulgaria; his parents were Spanish Jews; his career began in Vienna, continued in Berlin, Paris, Cuba, New York, where he became an American citizen, and he now lives in Paris. His style is also polyglot. Starting in Vienna as a satirical draughtsman, he has felt the influence of Degas, El Greco, Daumier, Picasso, cubism - and yet he remains one of the most individual of modern masters.

Line, delicate color, light unite to form a composition possessed of sparkling, almost kaleidoscopic vitality, pervaded also by quiet satire upon the human animal.

A.H.B., Jr.



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(Still Life - Juan Gris)

## Landscape

Jean Metzinger

Lent by Daniel, New York

Metzinger is one of the secondary cubists deriving his ideas from Braque, Picasso, and especially Leger. Together with Gleizes he wrote the most thorough study of cubism.

This landscape is post-cubistic - that is, having undergone the rigorous discipline of abstract cubistic design, he finds it necessary to seek some compromise with natural appearances.

Many cubistic elements remain: the simplified flat planes, the design which entirely fills the frame, the arbitrary color. Compare the Pascin (to the left), the Corot (on the table), the Weber (opposite), the three Légers (in the corridor), the Gris cubistic Still Life by the door.

A.H.B., Jr.

The mixed media - oil cloth, card-board and paint - are used first of all to afford visual variety through actual variety. Secondly, it mingles vividly painted bits of the real world - thus adding to the reality of the cubistic speculation.

## Still Life

Juan Gris (Spanish living in Paris)

Lent by Alanson Hartpence, Esq., N.Y.

Juan Gris, with Metzinger and Léger, is one of the half dozen most important cubists. Picasso and Braque are foremost.

As a complex arrangement of shapes and colors to form a decorative pattern, this picture needs no apology, but it is more.

To understand it intellectually one must study simpler phases of cubism.

1. The Dickinson (26) still life which, while it is quite naturalistic, shows the effects of cubism in the distorted perspective and the angular composition of overlapping planes. Sixth to the right.
2. The Carroll (35) still life which adds to the distortions of perspective an arbitrary curvilinear rhythm throughout as well as unnaturalistic color planes in the lower right hand corner. 5th to the right.
3. The Demuth (28) might be studied next. Here the line character of the mast boom is repeated in the blue of the sky thus relating emphatically background to foreground. Opposite wall in white frame.
4. Then the Pascin (17) with its surface entirely filled with active angular planes. Opposite in gold frame.
5. In all four of the above the cubistic organization leaves the subject matter more or less readily intelligible. In the Gris the cubistic principle of disintegration and recombination has been carried still further, though the objects in nature which served as a theme are still recognizable.

For the sake of convenience, let us call the picture Café Table as one would name a poem Spring or Nocturne. The poet would choose a few significant elements from his subject - moonlight on willows - birds twittering - dogs howling, or whatnot and arrange them into a pattern, an organization, a quatrain, a sonnet. He would use words and figures and sequences which in a prose description of a scene would seem and would be, silly. As a photographic description of a Café Table Juan Gris' picture is equally silly. As a pictorial organization, a lyric, it is less easy to dismiss it.

The natural elements in the picture are strips of oil cloth, two playing cards and a painted pipe, a vase containing matches, a stein of foaming beer, and strips of blue, gray, marbled, and grained brown.







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Stairway  
Charles Sheeler (American)  
Lent by New Art Circle, New York

Sheeler is one of the finest American photographers. His paintings are photographic in the best sense, that is - they are uncompromisingly precise, displaying the keen contrasts and the mechanically-perfect edges of the sharp-focus lens. They go beyond the photograph, however, in their purposeful simplification and, of course, in their color which is clean and flat. Sheeler's brush work is as uninteresting technically as that of the Italian or Flemish "Primitives." Sheeler is beyond all else a purist, a precisionist, both in form and composition.

A.H.B., Jr.

Houses  
Max Weber (American)  
Lent by the New Art Circle, New York

Weber is one of the oldest American modernists having studied in Paris with Matisse and Derain long before the great epoch-making Armory Exhibition of 1913, which changed so radically the course of American Painting.

Houses is admittedly in the tradition of Cézanne with its intense pervasive blue and insistence on structure and composition. Compare Chapin's Fishermen in technique and the little Corot for the cubistic interplay of angles and planes; with however little distortion except in color.

A.H.B., Jr.

Fishermen  
James Chapin (American)  
Lent by Rehn, New York

One of the most important among the Americans who look to Cézanne for inspiration not only in spirit but also in technique. The modeling by contrasting color planes which gradually adjust themselves to create a conviction of form and depth was Cézanne's solution of the problem of retaining impressionist's brilliant effect of light and color without sacrificing structure and composition. Similar use of "structural" color may be seen in the Max Weber and the Pascin.

A.H.B., Jr.

Girl  
John Carroll  
Lent by Rehn, New York

In the solid sculptural modeling of the head Carroll would probably acknowledge a debt to that most classical of contemporary French masters, Andre Derain. Derain's sobriety, however, would not permit the aggressive emotional quality suggested

by the aura of light behind the head. As in his Still-Life opposite, Carroll seems young, his effects a little obvious - yet much may be



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Flowers, 1923  
Georgia O'Keeffe, American  
Lent by J. B. Neumann, Esq., N. Y.

The wife of Alfred Stieglitz, and one of the "Seven Americans" for whom he has been impresario.

Her annual exhibition in "The Intimate Gallery" has taken on the character of ritual in a shrine. Certainly her flowers transcend the botanical and transgress the boundaries of the aesthetic.

A.H.B., Jr.

Still Life

Man Ray

Man Ray, an American living in Paris, is probably the most conspicuous among living photographers. His painting seems analogous to his photography in two ways: in each art, he experiments with abstractions and, more important, explores and exploits the qualities peculiar to the medium. The thick, sensuous texture of the paint as well as its color are important to him. The composition is related to later phases of cubism with its bisected bottle, tilted table plane, painted letters, and two dimensional space.

A.H.B., Jr.

Still Life, 1927

John Carroll (American)

Lent by Rehn, New York

Carroll is one of the most promising of the younger Americans. In this Still Life there are reminiscences of Paris, especially of Matisse in the variety of textures and gay color which, however, is less sensitive and more in a major key. The wavy line is taken as a motif and repeated throughout the composition, so that the objects - the vase, the leaves, the table, the background - are not merely juxtaposed; they fairly sing and dance together. Still life is paradoxical.

A.H.B., Jr.

Still Life (pastel)

Preston Dickinson (American)

Lent by Daniel, New York

Preston Dickinson's work seems intellectual, keen-edged and a little dry. For him, as for Demuth and Sheeler, the ruled line has its charm. The perspective arbitrarily tilted to clarify the design and the heightened contrast of light and dark at the edges of the planes are modern mannerisms which are rapidly becoming academic. (Cf. Man Ray, Pascin, Kuniyoshi, Carroll). The thin metallic, at times iridescent, color, and the intense precision of his work are more personal elements.

Dickinson is one of the few modern American painters to win any recognition abroad.

A.H.B., Jr.

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NEW YORK CITY SCHOOLS

<u>SCHOOLS</u>	<u>ADDRESS</u>	<u>PUPILS</u>	<u>ART COURSE</u>	<u>DENOMINATIONS</u>
Academy of Our Lady	Grymes Hill, S. I.	Girls 6-18	**	Catholic
Academy Mt. Saint Vincent	West 261st St.	Girls 8-18		Catholic
Alcuin Preparatory School	48 W. 86th St.	Girls 9-18		
Allen-Stevenson School for Boys	132 E. 78th St.	Boys 6-15		
All Hallows Institute	13 W. 124th St.	Boys 8-20	**	Catholic
Arden Preparatory School	New Brighton, S. I.	Boys 7-14		
The Art Student's League of NY	215 W. 57th St.		**	
Ballard School, YWCA	610 Lexington Ave.	Women 16-		
The Barnard School for Boys	W. 244th St.	Boys 6-18		
The Barnard School for Girls	554 Fort Washington Ave.	Girls 12-18		
Barnard College				
Benjamin School for Girls	320-322 W. 107th St.	Girls 5-19	**	Jewish
The Bentley School	145 W. 78th St.	Coed 3-14		
Berkeley-Irving School	311 W. 83rd St.	Boys 4-20		
Birch Wathen School	149 W. 93rd St.	Coed 3-17		
Mrs. Boswell's Residences	344 W. 84th St.	Girls		
Bovee School	836 Fifth Ave.	Boys 6-14		
Bradford School	418 W. 118th St.	Coed 3-10		
The Brearley School	610 E. 83rd St.	Girls 5-18		



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<u>SCHOOLS</u>	<u>ADDRESS</u>	<u>PUPILS</u>	<u>ART COURSE</u>	<u>DENOMINATIONS</u>
The Browning School	52 E. 62nd St.	Boys 6-18		
The Buckley School for Boys	120 E. 74th St.	Boys 5-14		
The Calhoun School	309 W. 92nd St.	Girls 6-17		Jewish
Miss Chandor's School	137 E. 62nd St.	Girls 5-18		
Miss Chapin's School, Ltd.	100 E. End Ave.	Girls 6-18		
Child Educ. Foundation Training School	66-68 E. 92 St.	Women 18-		
Children's University School	108-114 E. 89th St.	Coed 2-14		
The Dalton Academy	108-114 E. 89th St.	Girls 14-18		
City and Country School	165 W. 12th St.	Coed 3-13		
Claremont School	855 W. End Ave.	Coed 4-15		
Collegiate School	241 W. 77th St.	Boys 6-20		Dutch Reformed
College of the City of NY.				
Columbia Grammar School	7 W. 93rd St.	Boys 4-20		
De Lancey School	783 W. End Ave.	Girls 6-18		
Deverell School	17 E. 73rd St.	Girls 14-22		
Dongan Hall	Dongan Hills, S. I.	Girls 13-18		
Dwight School	72 Park Ave.	Boys 14-20		
Ethical Culture School	33 Central Park W.	Coed 5-20		
The Fieldston School	Riverdale Ave. & Spuyten Duyvil Pkway.			

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<u>SCHOOLS</u>	<u>ADDRESS</u>	<u>PUPILS</u>	<u>ART COURSE</u>	<u>DENOMINATIONS</u>
The Finckh School	61 E. 77th St.	Girls 17-22		
The Fordham School	315 E. Fordham Rd.	Coed		
Franklin School'	18 W. 89th St.	Boys 6-18		
The French School for Girls	17 E. 86th St.	Girls 17-20	**	French
Friends Seminary	11 Rutherford Pl.	Coed 5-18		
The Gardner School	11 E. 51st St.	Girls 14-20		
The Grand Central School of Art	89 E. 42nd St.			
Hamilton Grange School	620 Riverside Drive	Coed 3-18		
Hamilton Institute for Boys	347 W. 87th St.	Boys 7-21		
Hamilton Institute for Girls	343 W. 87th St.	Girls 8-20		
The Harriette Melissa Mills Training School for Kindergarten and Primary Teachers	66 Fifth Ave.	Women 18-		
Miss Hewitt's Classes	68 E. 79th St.		**	
Hoffman School for Individual Development	3977 Gouverneur Ave.	Coed 4-14		
Horace Mann School	Bway & 120th St.	Girls 14-20 & Boys 4-14		
Horace Mann School for Boys	W. 246th St.	12-18		
Houghton School	433 W. End Ave.	Coed 5-13		Christian Science
Miss M. Houtigan's School	37 E. 83rd St.	Girls		
Miss Hyde's School	114 E. 76th St.	Coed 4-14		
Institut Tisne	310 W. 88th St.	Girls 6-18		French



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<u>SCHOOLS</u>	<u>ADDRESS</u>	<u>PUPILS</u>	<u>ART COURSE</u>	<u>NOMINATIONS</u>
Kelvin School	331 W. 70th St.	Boys 14-20		
Kirmayer School	109 E. 60th St.	Boys 5-18		
The Langzettel School	112 E. 71st St.	Women		
The Lawrence-Smith School	168 E. 70th St.	Boys 5-18		
The Lenox School	52 E. 78th St.	Girls 4-18	**	
Lincoln School of Teachers College	425 E. 123rd St.	Coed 4-18		
Master Institute of United Arts	310 Riverside Dr.	Coed	**	
McBurney School	318 W. 57th St.	Boys 10-21		YMCA
The Metropolitan Art School	58 W. 57th St.		**	
National Academy of Design, Free Schools	175 W. 109th St.	Coed 15-30	**	
New York Collegiate Institute	345 W. End Ave.	Girls 6-18		
New York Preparatory School	72 Park Ave.	Coed 17-		
NY School of Applied Design for Women	160-162 Lexington Ave.		**	
The New York School of Design	145 E. 57th St.		**	
The NY School of Fine & Applied Art	2239 Broadway	Coed	**	
The NY School of Interior Decoration	578 Madison Ave.	Coed 18-		
Miss Nightingale's School	20-24 E. 92nd St.	Girls 4-18 & Boys 4-8		
The Rayson School for Girls	323-325 W. 100th St.	Girls 6-20		
Rhodes School	8 W. 125th St.	Coed 16-		

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<u>SCHOOLS</u>	<u>ADDRESS</u>	<u>PUPILS</u>	<u>ART COURSE</u>	<u>DENOMINATIONS</u>
Riverdale Country School	Riverdale P. O.	Boys 9-20		
The Neighborhood School	Riverdale P. O.	Girls 5-15		
Riverside School	316 W. 104th St.	Girls 5-20		
St. Agatha	553 W. End Ave.	Girls 6-19		
St. Ann's Academy	153 W. 76th St.	Boys 7-18		Catholic
St. Bernard's Preparatory School	4 E. 98th St.	Boys 6-14		
The School of Design and Liberal Arts	212 W. 59th St.	16-	**	
Scoville School	1006 Fifth Ave.	Girls 6-20	**	
The Scudder School	66 Fifth Ave.	Girls 16-30	**	
Seeley School of Interior Decoration	748 Madison Ave.	Coed	**	
The Semple School	241 Central Park W.	Girls 16-20	**	
The Spence School	22 E. 91st St	Girls 6-20		
Staten Island Academy	New Brighton, S. I.	Coed 6-18		
The Study	140 E. 63rd St.	Girls 17-22		
Teasdale Residence	W. 80th St. & Riverside Dr.			
The Todhunter School	66 E. 80th St.	Girls 6-18	**	
The Traphagen School of Fashion	1680 Broadway	Coed	**	
Trinity School	139 W. 91st St.	Boys 6-18		Episcopal
University of New York				
University Preparatory School	1400 Fifth Ave.	Coed 14-22		





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BROOKLYN SCHOOLS

<u>SCHOOLS</u>	<u>ADDRESS</u>	<u>PUPILS</u>	<u>ART COURSE</u>	<u>DENOMINATIONS</u>
Adelphi Academy	Lafayette Ave. & St. James Pl.	Coed 3-18		
The Ardsley School of Modern Art	106 Columbia Heights		**	
Bedford Institute	223 McDonough St.	Girls 5-18	**	
Berkeley Institute	181 Lincoln Pl.	Girls 5-18		
Brooklyn Ethical Culture School	49 Prospect Park W.	Coed 4-13		
Brooklyn Friends School Miss Edith Dailey (Mrs. Sullivan)	112 Schermerhorn St.	Coed 4-18		
Brooklyn Heights Seminary	18 Pierrepont St.	Girls 4-19 & Boys 4-8		
The Chase School	976 St. Mark's Ave.	Coed 3-18		
Colby Academy, Inc.	2301 Snyder Ave.	Coed 15-25		
Flatbush School	1603 Newkirk Ave.	Coed 4-20		
Froebel Academy	176 Brooklyn Ave.	Coed 4-13		
Miss Kirk's School	112 Woodruff Ave.	Coed 4-12		
Marquand School	55 Hanson Place	Boys 12-20		YMCA
NY Preparatory School	Franklin & Jefferson Aves.	Boys		
The Packer Collegiate Institute	170 Joralemon St.	Girls 3-18	**	
Polytechnic Preparatory Country Day School	Dyker Heights	Boys 10-20		
Pratt Institute C. Bordreau	Ryerson St.	Coed	**	
Prospect Heights School	24 Kenilworth Place	Boys 5-16		



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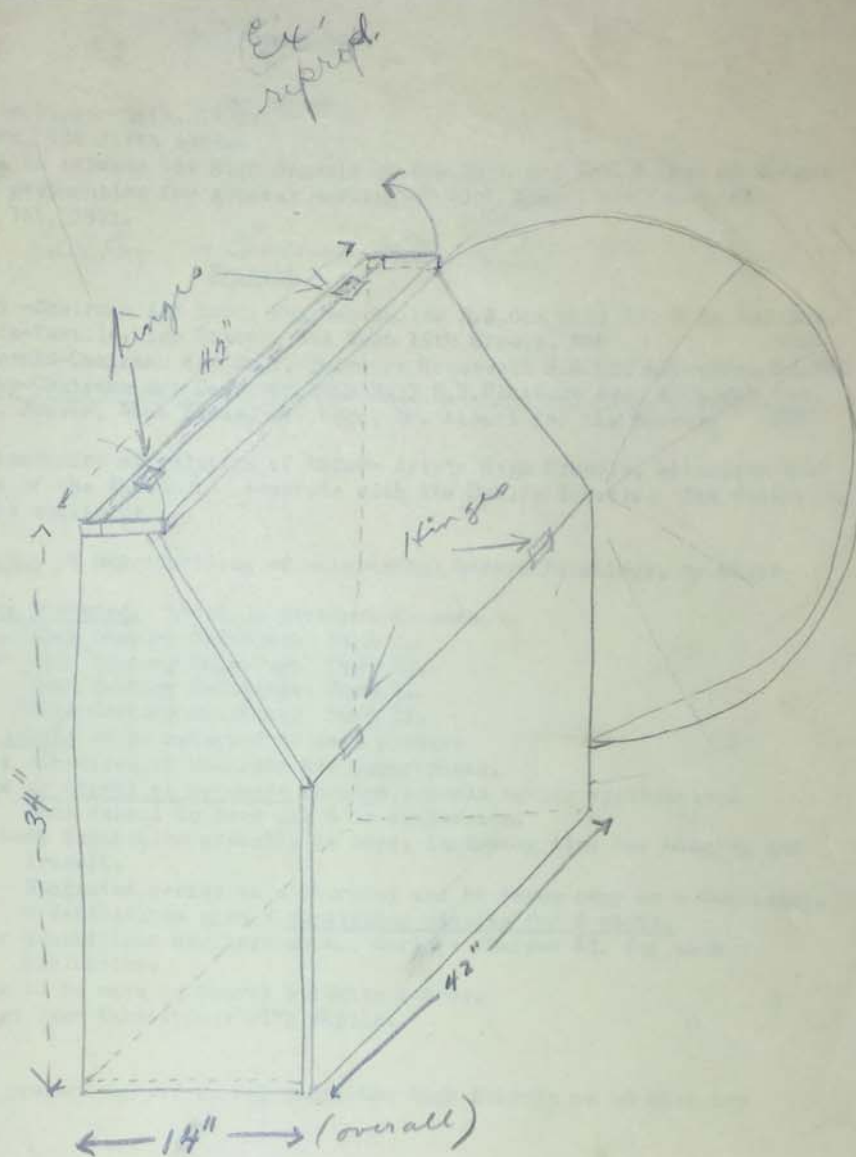
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<u>SCHOOLS</u>	<u>ADDRESS</u>	<u>PUPILS</u>	<u>ART COURSE</u>	<u>DENOMINATIONS</u>
Shore Road Academy	9249 Shore Rd.	Girls 6-19		

Teachers Training School  
Miss Mary Carolyn Smith (Mrs. Sullivan)

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Conference Note

Meeting Thursday, September 24th, 1931.  
Museum of Modern Art, 730 Fifth Avenue  
To discuss cooperation between the High Schools of New York and the Museum of Modern Art, in preparation for general meeting of High School Art Teachers.  
October 1st, 1931.

*Miss Florence Guilfoyle - Chairman Art Textile High School.*  
Present

- Miss Anne Debarfald -Chairman Art Dept. Evander Childs H.S. Gun Hill Rd. & Barnes Ave. NYC  
1-2 Miss Raphael Johnson-Textile High School, 351 West 18th Street, NYC  
Miss Rosabelle McDonald-Chairman Art Dept. Theodore Roosevelt H.S. 500 E. Fordham Rd. NYC  
1 > Miss Virginia Murphy-Chairman Art Dept. Erasmus Hall H.S. Flatbush Ave. & Church Ave.  
Mrs. Sullivan, Mrs. Seaver, Miss Sands, Mr. Barr, Mr. Abbott for the Museum. NYC

After discussion of relation of Modern Art to High Schools, attention was called to readiness of the Museum to cooperate with the Public Schools. The following recommendations were outlined:

Travelling Exhibitions of Reproductions of outstanding Modern Paintings, to visit schools.

4 Exhibitions prepared. About 12 pictures in each.

- Ex. I { 19th Century Paintings Part I.  
19th Century Paintings Part II.  
20th Century Paintings Part I.  
20th Century Paintings Part II.

Discriptive labels to be attached to each picture

Hanging under direction of Chairman Art Departments.

4 Exhibitions to travel in sequence through schools making application.

Each school to have all 4 in succession.

Duration of each Exhibition probably 14 days, including time for hanging and transit.

Suggested arrive on a Thursday and be taken away on a Wednesday.

4 Exhibitions give a continuous display for 8 weeks.

No charge for Exhibitions nor insurance. Cartage charges \$3. for each Exhibition.

Announcements to be made on School bulletin boards.

Teachers to go over Exhibitions with pupils.

Advisory Committee

The Teachers present agreed to represent the High Schools on an Advisory Committee.

Memberships

Special educational memberships at \$2. if approval of Trustees is obtained. Confined to teachers at the beginning.

Possibly, honorary membership to accredited students added later on, in recognition of outstanding work.

Privileges: One special lecture for teachers on each Exhibition, to give teachers material for subsequent discussion with students. There will be 4 lectures during season 1931-1932.

Lectures Evenings preferred.

First Thursday in the month, when possible. 7.30 P. M.

This is the day when teachers are in the neighborhood, attending Mr. Grant's conference.

Pupils

Visit the Museum Saturdays, 10 A.M.

Work toward honorary exhibition of pupil's work with cooperation of Director of Art and Advisory Committee.



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# MODERN PAINTING: FOUR EXHIBITIONS OF COLOR REPRODUCTIONS

Prepared and circulated by the Museum of Modern Art,  
11 West 53rd Street, New York. Each exhibition contains  
about fifteen reproductions.

Exhibition I. Painting Fifty Years Ago: French and American.

Exhibition II. Cézanne and the Post-Impressionists.

Exhibition III. 20th Century Painting, Part One: Matisse,  
Derain, Bonnard, and others.

Exhibition IV. 20th Century Painting, Part Two: Picasso  
and Cubism, Futurism, Abstract Design, Super-realism.

## EXHIBITION I. PAINTING FIFTY YEARS AGO: FRENCH AND AMERICAN.

It is not yet possible to give a complete account of the  
development of Modern Painting through color reproductions, but many  
of the more important masters can be illustrated by two or three good  
paintings.

Art changes gradually. Even radical innovations develop step  
by step. Much modern art may seem queer and unintelligible to us  
simply because we may not have followed these successive steps. As a  
result we are easily shocked by what seems a startling and unreasonable  
novelty.

We dislike pictures which we do not understand and often condemn them  
as "radical" or "bolshevik".

Fifty years ago there were young revolutionaries in painting  
just as there are today. In Paris, the art capital of the world,  
there were Degas, Renoir, Monet, Cézanne, the group which was already  
known as the Impressionists. They are all dead now and are revered  
by living "radicals" as well as by the rest of the world as highly  
respectable as pioneer ancestors. But in their day they themselves  
looked back to the rebels of a previous generation among whom were  
Corot and Daumier.

CAMILLE COROT (pronounced "Coro"; worked in France between 1820 and  
1875.)

Corot was not able to sell a picture until after he had been  
painting for over twenty years. His Dance of the Nymphs with its  
soft, misty lighting and silvery grey foliage, seemed "unnatural" to  
the public of the 1850's. But today it is perhaps the most popular  
of all landscapes.

Modern Artists, however, admire Corot's figure paintings even  
more than his landscapes. The grace and repose of the Woman With  
a Pearl Ring reminds one of Leonardo's Mona Lisa but its spirit is  
a simpler and more intimate. It represents the classical spirit in  
19th Century painting at its best.

HONORE DAUMIER (pronounced "Dome-Yay"; worked in Paris 1826-1889)  
Daumier was the greatest of 19th century cartoonists. He made  
over 5000 drawings for newspapers and magazines, making fun of all  
kinds of people but especially lawyers and government officials. One  
cartoon of the King of France was so radical that he was put in jail  
for several months.

But Daumier was really more interested in painting than in  
caricature though during his lifetime only a few friends found his  
oils of much value. Today the Crispin and Scapin and the Drama are  
placed among the masterpieces of 19th century painting.

Daumier is almost the exact opposite of Corot who used to say  
that he could paint a woman's breast with the same detachment as a  
bottle of milk. Daumier was passionately interested in human life



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and character, in human comedy and tragedy. He painted the excited audience in the "peanut gallery" or the tired washerwoman plodding home at night. But his pictures are equally remarkable for their powerful draughtsmanship, their mastery of movement, their deep color and noble composition.

EDOUARD MANET (pronounced "Ma-nay"; worked in Paris 1855-1883.)

Manet combined a fresh and exact observation of the appearance of things with a marvelous dexterity in painting. He tried to simplify what he saw so that one large, flat brushstroke might do the work of five. This made the public of the 1860's laugh at his work which they disliked because he didn't paint in every detail.

At first, as in the Boy with a Pipe, he was satisfied with painting figures in a quiet, indoor light but in his later work such as Boating he became interested in the more difficult problem of suggesting bright outdoor light by means of flat, high-keyed colors. He thus became one of the founders of Impressionism. He was never, however, content with mere technical problems but continued always to paint pictures as clever in composition and as gay in spirit as they were brilliant in technique.

CLAUDE MONET (pronounced "Mo-nay"; worked in France 1860-1925.)

Manet had said: "The principal person in the picture is the light." Manet's disciple and friend, Monet, became the leader of the Impressionists who attempted to paint light - or, rather, they tried to make paint on canvas seem as brilliant as light, even outdoor sunlight. They broke up Manet's bright patches of color into tiny strokes of contrasting colors. In Monet's Summer the trees are painted in yellow, blue and violet so that at a little distance they make a vibrating mixture which comes as near as paint can to an effect of radiating light.

We are so used to this kind of painting now that no one will find Summer a hard picture to understand. But in 1874 the first Impressionist Exhibition aroused a storm of rage and laughter because such pictures as Summer seemed even less like "nature" than Corot's had twenty-five years before.

Monet continued to paint as an Impressionist during his long career of sixty-five years. But with him were associated three greater artists - Degas, Renoir and Cézanne - who soon broke away from Impressionism because they felt it to be too unsubstantial, too lacking in structure, like shimmering clothes unsupported by a body of flesh and bones.

EDGAR DEGAS (worked in Paris 1855-1917).

Even more than most great modern artists, Degas studies the paintings and drawings of the old masters. He developed a prodigious skill as draughtsman and during part of his career he was continually on the watch for difficult and interesting problems of figures in action such as race horses or dancing girls. He discovered strange, unexpected movements and positions which the public thought impossible until the camera proved that the artist was right. But he did not stop at making sketches of figures in arrested action. He built them into compositions and patterns as original and surprising as the figures themselves.

AUGUST RENOIR (pronounced Ren-wahr; worked most of his life in France, 1860-1919.)

For a time Renoir exhibited with the Impressionists and painted landscapes like the Paris Boulevard which recalls Corot. Gradually his color grew richer until it burst into a full-throated symphony. To express his joy in the color of trees he turned their yellow greens to emerald with purple shadows; and the pink color of flesh he exaggerated till it became luminous red. His forms, too, whether fruit or trees or women, grew rounder and fuller in harmony with the ripeness of his color. Yet in spite of his love for the sensuous luxuriance of nature his pictures are never mere excesses of sensuality but are compositions put in order through long study and a compelling sense of form.



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## AMERICANS.

During the last hundred years French painting has been a dominant influence among the artists of other European countries as well as of America. There were, however, three Americans of fifty years ago who are now considered of the greatest importance, not merely because they were good artists but because they were practically independent of European influence. Homer, Ryder and Eakins are of the same generation as Degas, Monet and Renoir, but their art seems to belong to a different period as well as to a different country.

NOTE: Good color prints of the work of Ryder and Eakins do not exist so that photographs have been used as substitutes.

WINSLOW HOMER (worked between 1855 and 1910; lived in Boston, New York, and on the Maine coast.)

Like Daumier, Homer made his reputation as an illustrator. Only during his later years was his painting much appreciated.

Homer painted the American out-of-doors: Civil War scenes (as an eye witness), Virginia negroes, hunting scenes, canoe trips, fishing and yachting off Florida and the Bahamas. But he is most famous for his sea pictures. Like Nor'easter they are painted with remarkable directness and realism. He loved the lift and pound of waves on rocks and he recorded his love with such simplicity of vision and vigor of technique that anyone can understand and like his pictures at first glance, whereas those of Renoir or Manet or Degas require more study.

THOMAS EAKINS (worked from 1865 to 1916, principally in Philadelphia.)

Eakins painted American people with an enthusiasm comparable to that with which Homer painted the American land-and sea-scape but with more science and intellectual penetration. He studied for a time in Paris but his mature work shows very little of any French influence. He painted all kinds of sporting scenes, prize fights, baseball, rowing, sailing. He knew medical men and painted large compositions of surgical operations. His greatest works are perhaps his portraits which are at once forthless and sensitive. Of these the Thinker is the most famous.

ALBERT PINKHAM RYDER (worked from 1865 to 1917, principally near New York.)

Ryder, though equally independent of his European contemporaries, was the opposite of Homer Eakins. They were respectable citizens who painted what they saw so accurately that their pictures are almost as documentary as photographs. Ryder on the contrary was a Bohemian, a poverty stricken eccentric who painted dreams. They were realists; he was a romantic.

Smugglers' ships in dark inlets, shadowy witches, death riding through the dark, and above all the uncanny mystery of the sea at night; these were the subjects which excited his imagination. From clouds, moonlight, heaving half-seen waves and a black sail he could compose Toilers of the Sea, a picture which might so easily have been banal but which instead is as beautiful in design and as authentic in feeling as Daumier's Bridge at Night.

The next Exhibition will illustrate the work of the great French painters who rebelled against Impressionism. It will include Cezanne "the father of modern painting," Gauguin who left Paris to paint deep toned decorative compositions in the South Sea Islands, Van Gogh, the Dutchman whose art has the swirling violence of madness, Redon the painter of delicate fantasies, Seurat who tried to reduce painting to a science, and self-taught "primitive" Henri Rousseau.



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## EXHIBITION II. CÉZANNE AND THE POST\*IMPRESSIONISTS.

While Renoir and Degas were greater artists than Monet, Impressionism, of which Monet was the leader, became the most influential movement during the 1880's. The Impressionists (who were shown in Exhibition I) were interested primarily in painting effects of light by means of tiny strokes of bright, contrasting color. They succeeded in their purpose but often lost sight of other important qualities such as the decorative arrangement of color, the suggestion of texture and quality of surfaces, and above all the construction and composition of solid forms and space. In other words, they sacrificed most of the previous elements in painting for the solution of a mere technical problem. Much of the character of recent painting has taken the form of a reaction against Impressionism and against the idea of painting exactly what one sees which the Impressionists carried to such an extreme.

PAUL CÉZANNE (pronounced Say-zanne, worked from 1865-1906, at first in Paris and then in the South of France.)

Cézanne's earlier pictures, such as the Still Life and Railroad cutting, are painted with heavy color and vigorous forms. About 1875 he came under the influence of the Impressionists so that his later work, such as the Bathers and The Village, are light in color, thinly painted with short, parallel strokes. But Cézanne uses these small strokes of color not to give an "impression" of shimmering light but rather to build an effect of space and solid form. At first glance the early Railroad Cutting seems stronger than The Village, painted many years later. Only after some study does the power and spacious beauty of the later picture appear. Cézanne spent many days of intense effort upon a single picture. To begin to appreciate such a picture, to let it sink in, a few minutes, at least, of careful study is necessary.

Cézanne was original in his color technique but he was even more important in turning younger artists to the problems of composition and design which the old masters had solved and which the Impressionists had partially forgotten. He said: "I wish to make of Impressionism something solid and permanent like the art of the museums." When he painted the Bathers he probably had at the back of his head some composition by Titian or Rubens. But Cézanne omits their delight in the sensuous beauty of flesh and foliage and concentrates upon the aesthetic beauty of line, shape, color, and space. In The Red Waistcoat this interest in design leads him to draw with an angular line and model with facets or planes. These angles and planes made Cézanne one of the ancestors of Cubism (illustrated in Exhibition IV) but his influence extended far beyond Cubism until it fell upon most of the important painters of the first quarter of our own century.

Seurat, Gauguin, and van Gogh were all younger contemporaries of Cézanne. Like Cézanne they all experimented with Impressionism and found it too haphazard and unselective a way of painting. Each wished not merely to paint nature but at the same time to express an emotion and to create a design. Their work is sometimes called Post-Impressionist.

GEORGES SEURAT (pronounced Sir-rah; worked in France from 1880-1891.)

Seurat's brief career as an artist was dominated by a passion for System and order. He took the small brush strokes of the Impressionists and made them into dots all of the same size. Each dot is a light or dark shade of the six pure "primary" colors - blue, yellow, red, green, violet, and orange. His compositions, among which Three Models is one of the finest, are planned with extreme care. Yet, even though his method seems over-scientific, Seurat painted several of the most beautiful pictures of modern times. To artists of today he is the supreme example of intelligence and discipline.

PAUL GAUGUIN (pronounced Go-gan; worked in France from 1880-1889, then in the West Indies and South Sea Islands. Died in 1903.)



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Gauguin threw over entirely the small dabs used by the Impressionists and painted instead in large, flat tones of solid color. His paintings are decorative compositions which make one think sometimes of the Medieval Italian or other primitive pictures. Like them Gauguin frequently used simplified outlines and "unnatural" colors in order to achieve the particular aesthetic effect which interests him; for often the shapes and colors which seem beautiful in nature are not so satisfactory in a painting - they have to be changed and brought into an artistic, rather than a natural, harmony.

Gauguin's life is a parable of the romantic artist's revolt against the materialism and banality of modern civilization. He gave up a successful career as a stock broker to become a painter and finally, disgusted with Europe, left for idyllic Tahiti in the South Seas, where he painted his best known pictures.

VINCENT VAN GOGH (painted in Holland and France from 1880-1890.)

Throughout his life Van Gogh was devoured by a deep and overwhelming religious fervor. For a time he labored as an evangelist, preaching to Belgian miners but soon turned to painting as a means of expressing his agony of spirit. He left his native Holland and came to Paris where he took the small, bright-colored brush strokes of the Impressionists and made them into whirling, vibrating streaks of color. He painted with such passionate ecstasy that his pictures seem almost to quiver and writhe. His torment grew into insanity and finally drove him to suicide. His pictures are beautiful, but terrible in their intensity of feeling.

ODILON REDON (famous for his lithographs as well as for his paintings; worked in France from 1879 - 1916.)

Redon's art seems more related to poetry and music than to the painting of the late nineteenth century. Like van Gogh he was a mystic but his visions were serene rather than violent. He painted unearthly faces, mists, fantastic flowers, moths and jewels. The dreamlike mystery of his subject matter makes him a forerunner of the Super-realists (Exhibition IV.)

Seurat and van Gogh died about 1890, Cézanne and Gauguin about 1905, but their ideas survived them and developed in the work of their successors whose paintings are shown in the two succeeding exhibitions.

### EXHIBITION III. 20TH CENTURY PAINTING, PART ONE.

The twentieth century paintings have been divided somewhat arbitrarily into two groups. In the first group (the present exhibition) are those painters whose works are comparatively easy to understand. In the second group (Exhibition IV) are artists who usually cause greater difficulties. A brief account of each painter is given on the labels of the pictures.

### PREVIOUS EXHIBITION

The previous exhibition (No. II) was devoted to six painters of the late 19th century: Cézanne, Gauguin, van Gogh, Seurat, Henri Rousseau and Redon. Four of these men were at one time in their careers Impressionists, that is, they tried to paint the fleeting impression of light and atmosphere. But they were not satisfied with Impressionism. Cézanne, in his own words, tried to "make of Impressionism something solid and permanent like the art of the Museums"; Gauguin turned from Impressionism to the study of decorative simplified forms. Seurat tried to make Impressionism systematic and scientific; van Gogh transformed Impressionism into a vehicle for violent emotional expression. Redon painted dreamlike fantasies of extreme sophistication while Henri Rousseau's work seems like that of a self-taught primitive.

Different as these men were in their attitudes toward art, they had one feeling in common. None of them believed that the exact representation of nature in a painting was necessary or even desirable. Each of the six was influential in the early years of the 20th century during which this divorce of "art" from "nature" became more self-conscious and deliberate.



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## OUR OLDER CONTEMPORARIES.

Many of the important painters in the present exhibition - Matisse, Rouault, Bonnard, Munch - are over sixty; Derain and Utrillo are about fifty while Modigliani has been dead ten years. These facts are mentioned lest it should be supposed that these paintings are the work of youthful rebels. On the contrary they represent the achievement of the older generation, of artists who are generally considered to be among the foremost of our time.

## EXPRESSIONISM

Expressionism is a convenient general term for the art movements which broke new paths twenty-five years ago. Expressionism is, broadly speaking, the opposite of Impressionism. The Impressionist was the humble student of nature. He painted the momentary impression of the outside world without much care for composition and without interposing his imagination, his intellect or his emotions. The Expressionist, in contrast, looked within himself, not out, for guidance and often for subject matter, depending upon his inner eye, because he wished to create a new vision rather than to record the familiar world. The Expressionist's art is more personal and therefore more difficult to understand without some tolerance and sympathy on the part of those unaccustomed to his attitude.

## PSYCHOLOGICAL AND DECORATIVE

There are of course many varieties of Expressionism. The face of a woman shrieking is naturally distorted; Rouault, in his pictures, carries this distortion to a grotesque extreme but without loss of conviction or power. Chagall uses green and yellow flesh tones to express his uncanny vision of an old Rabbi. But Matisse in his Nasturtiums and "La Danse" distorts nature for very different reasons. He is not interested in the psychological qualities present in the pictures of Rouault, Munch and Chagall but rather in the aesthetic qualities of decorative pattern. Derain's South French Landscape shows a similar concern with emphatic pattern. These two pictures are excellent illustrations of how the advanced artists of about 1910 succeeded in transforming their impressions of nature into decorative patterns even more completely than had van Gogh or Gauguin twenty years before.

## "THE WILD ANIMALS", THE "SCHOOL OF PARIS".

Matisse, Rouault, and Derain were leaders among the Parisian group which about 1905 was called Les Fauves, "The Wild Animals". Since then the work of all three has grown less "wild", as one may see by comparing Matisse's Seated Odalisque (1928) with his Nasturtiums (1910), or Derain's Pine Trees (c.1920) with his South French Landscape (c.1908).

Bonnard, standing outside this group, carries on, in a very personal way, the traditions of Impressionism.

The secondary French painters Utrillo and Marie Laurencin, the Italian Modigliani, the Bulgarian Jew, Pascin and the Russian Jew, Chagall, have all helped from the contemporary "School of Paris".

The Norwegian, Edvard Munch was one of the founders of Expressionism in Scandinavia and Germany.

## NEXT EXHIBITION.

Somewhat younger and more radical were the Cubists, the Futurists, the painters of abstract designs, and the more recent Super-realists, whose work is shown in the next Exhibition (No. IV).

EXHIBITION IV. 20TH CENTURY PAINTING, PART II: Picasso and Cubism, Futurism, Abstract Design, Super-realism.

## "-ISTIC"

"Impressionistic", "Futuristic", "Expressionistic", "Modernistic", "Cubistic" are used almost interchangeably by the



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general public when referring to the novel, strange or often misunderstood aspects of modern art. Most of these terms, however, have fairly specific meanings and are applicable to definite movements or periods.

Impressionism which reached its climax about 1880 was illustrated by the paintings of Monet and Renoir in Exhibition I.

Futurism developed in Italy about 1908 and perished as a West European movement during the War, though its popularity as a word still continues. The label beneath Severini's "Dancer" gives a brief explanation of the aims of the Futurists.

Expressionism was illustrated by the work of van Gogh in Exhibition II, Rouault, Munch, Matisse and Chagall in Exhibition III, and of Marc and Marin in the present exhibition.

Modernistic refers particularly to certain superficial decorative fashions in commercial, industrial and architectural arts of the past decade.

#### CUBISM

Cubism, which Picasso invented and developed during the decade after 1907, marks a very important phase in the progressive withdrawal of Pre-War painters from the imitation of nature. We have already seen in Exhibition I how in their later works Degas and Renoir sacrificed realism for a more complete unity of design. In Exhibition II the work of Cézanne, Gauguin, van Gogh, Seurat and Henri Rousseau marked a further removal from realism, a removal carried still further by the flat, brilliant patterns of Matisse between 1905 and 1910 (Exhibition III).

The cubists in Paris, led by Picasso, were conscious of this tendency and step by step they extended it until there were few traces of any recognizable object in their pictures. But even in the "Still Life" of Picasso or the "Cubist Composition" of Leger one can discover fragments of familiar objects - a table, a lemon, an eye, a cup - but the painters have made it quite clear that their chief interest is in the design, in aesthetic qualities of line, color and texture, rather than in the objects portrayed.

#### ABSTRACT DESIGN

Meanwhile other artists outside of France carried the idea of "pure" or "abstract" design to a logical extreme. Kandinsky in Germany about 1913 began to paint entirely without any reference to nature. He improvised in color with a free, rather fluid technique. Mondrian in Holland invented compositions of rectangles drawn with a ruler and painted in primary colors of yellow, red and blue. In Russia, also before the War, Rodchenko used compass and ruler to construct brightly colored geometrical compositions.

The principles of Cubism and Abstract Design spread all over the world and influenced many of the artists in this exhibition, for example, the Germans, Marc and Klee, the Americans, Marin, Demuth and Dickinson, the Italians, Chirico and Severini. Cubism and Abstract Design have also had an immense influence upon "modernistic" furniture, textiles, architecture, painting and advertising.

#### TWO AMERICANS

Since 1915 many American painters have been influenced by the European Cubists and Expressionists. An interesting contrast is provided by John Marin's "Downtown New York" and Demuth's "For Sir Christopher Wren." Both pictures are very much removed from realistic paintings of architecture though in both the buildings are easily recognizable. Here the resemblance between them stops for the Demuth is designed with precise sensitive calculation while the Marin



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watercolor seems to have been splashed upon the paper with a sudden explosive fury. Demuth is on the side of the Cubist, Marin on the side of the Expressionist. If Demuth were to turn his back entirely upon nature he might, by following his method of design, arrive at something like Mondriaan's "Rectangles"; but Marin would perhaps approach the spontaneous lyrical "Improvisation" by Kandinsky.

#### SUPER-REALISM

Super-realism, the most conspicuous movement in post-War painting came as a violent reaction to the cubists' exclusive interest in the problems of aesthetic design and color. The Super-realists asserted the value of the astonishing, the fantastic, the mysterious, the uncanny, the paradoxical, the incredible. The paintings by Chirico and Klee in this exhibition have considerable aesthetic value but much of their interest depends upon their curious and fascinating subject matter.

#### VARIETY OF CONTEMPORARY PAINTING.

Super-realism is only one of many currents active in the early 1930's. A gradual but widespread return to the realistic representation of nature has been in progress since the War, especially in Germany, Italy, and America. An interest in mural painting on the part of advanced (non-academic) artists has also developed remarkably during the last decade in Mexico and to a less extent in England, Germany and in the United States. Unfortunately no adequate color reproductions exist to illustrate these important contemporary movements.

Modern painting may seem confusing but it must be remembered that the whole history of art as well as much scientific and psychological knowledge is available to the contemporary painter. He picks and chooses whatever he wishes. Side by side today are artists who paint exactly what they see in nature, and artists who paint story-pictures, romantic landscapes, sociological and political problem pictures, sentimental portraits, dreams - and still a few who paint merely squares and circles.

To enjoy the work of these artists it is well to forget prejudices, both modern and old-fashioned. Give the picture, itself, a chance to live!

A.H.B. jr.

NOTE: The visitor may feel after studying these four exhibitions that the twentieth century comes off badly by comparison with the nineteenth. This is partially the result of a dearth of good color reproductions of recent paintings. There are for instance some forty-five adequate reproductions of paintings by Van Gogh but only three or four each by Matisse or Picasso, only one by Rouault, Marin or Chirico, and none by Braque, Beckmann or Rivera. Reproductions of American paintings are especially lacking. The watercolors by Marin, Demuth, Dickinson, in this exhibition, were reproduced in Germany and published in costly folios now out of print. There are no other successful reproductions of work by our foremost modern American painters.



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"		- 2 L
MANET		- 9 L
MONET		- 8 L
DEGAS		- 1 L
HOMER		- 4 L
CÉZANNE		- 25 L
"		- 28 L
"		- 27 L
"		- 31 L
GAUQUIN		- 32 L
"		- 30 L
VANGOGH		- 29 L
"		- 26 L
DERAIN		- 38 L
MATISSE		- 47 L
DERAIN		- 37 L
<del>ROBERTO</del>		<del>44 L</del>
MARC		22 L
GAUQUIN		
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## RENOIR

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MUNCH	GIRLS BY THE SEA	III - 51
CÉZANNE	RAILROAD CUTTING	II - 23
RENOIR	PARIS BOULEVARD	I - 14
" "	VENICE	I - 15
MATISSE	NASTURTIUMS AND LA DANSE	III - 46
BONNARD	THE FARMYARD	III - 33
MONDRIAN	COMPOSITION IN RECTANGLES	IV - 50
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KANDINSKY	IMPROVISATION	IV 40

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To add to Brief Survey from our American Portfolio:

- x Prendergast - Central Park
- x (?) Sloan - In the Wake of a Ferry Boat
- x (?) Sheeler - Bucks County Barns
- Dickinson - Still Life
- x Buchfield - Promenade
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- Other Americans:
- x Bellows - The White Horse - 10.00
- x Inness - Peace and Plenty 10.00
- x (?) Whistler - Little Girl in White - \$3.75

From Art in Our Time Portfolio:

- x Klee
- x Arp
- x Bombois
- x Wood
- x Hopper
- x Dali
- x Braque

From Becker Portfolio:

- x Lurcat
- Braque
- Leger
- x Masson
- x Gris



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Other possible additions:

- Modigliani - Girl Seated \$10.00
- X Kokoschka - Tower Bridge in London \$9.00
- X Signac - La Cité - 9.00
- X Sisley - ? *choose next 4 or 5 large prints*
- Turner - Grand Canal, Venice \$10.00 (for introduction to Impressionism)
- Vlaminck - Village Street - 9.00
- X Wadsworth - Wings of the Morning - 6.00
- X Beckmann - Summer's Day at the Sea Or Tulips - 10.00
- X Hofer - Italian Landscape - 9.00
- X Gericault - Horses at the Stake - 6.00
- ~~del~~
- Renoir - The Breakfast - 9.00
- Cezanne - Mont St. Victoire - 10.00 (late landscape not represented in show)
- van Gogh - Sunflowers (we own)

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*Plates of Brief survey show. Keep*

- S-796 --- Monet, Summer ✓  
Picasso, Mother and Child ✓  
Gauguin, Arearea ✓  
Cezanne, The Village ✓  
To be done over
- S-795 --- Renoir, Paris Boulevard ✓  
Seurat, Three Models ✓  
Renoir, Woman and Children ✓  
Bonnard, Farmyard ✓
- S-793 --- Rouault, Shrieking Woman ✓  
Mondriaan, Composition in Rectangles ✓
- S-794 --- Leger, Cubist Composition ✓  
Matisse, Seated Odalisque ✓  
Modigliani, Portrait of a Girl ✓  
de Chirico, Evangelical Still Life ✓
- S-779 --- Laurencin, Girl ✓  
Kandinsky, Improvisation ✓  
Severini, The Dancer ✓
- S-780 --- Daumier, The Bridge at Night ✓  
H. Rousseau, The Customs House ✓
- S-783 --- Cezanne, Boy with Red Waistcoat ✓  
Derain, Pine Trees ✓  
Gauguin, Ta Matete ✓  
Homer, North Easter ✓
- S-784 --- Degas, Race Horses ✓  
Utrillo, Banks of the Seine ✓  
Demuth, For Sir Christopher Wren ✓  
Marin, Downtown New York ✓
- S-786 --- Dickinson, Harlem River Bridge ✓  
Redon, Dream ✓
- S-789 --- Corot, Woman with a Pearl Ring ✓  
Daumier, Crispin and Scapin ✓  
Cezanne, Still Life ✓  
Daumier, Drama
- S-791 --- Manet, Boating, ✓  
Van Gogh, Chestnut Blossoms ✓
- S-790 --- Gauguin, Horsemen on the Beach ✓  
van Gogh, Landscape with Cypressess ✓
- S-787 --- Munch, *(handwritten: hand-drawn)* not in catalog  
Matisse, Nasturtiums and La Dance ✓  
Picasso, Still Life ✓



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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S-782 --- Rodchenko, Composition with a Black Circle ✓  
Chagall, Rabbi ✓

S-781 --- Cezanne, Railroad Cutting ✓  
Picasso, Absinthe Drinker ✓  
Renoir, Venice ✓  
Van Gogh, The Old Peasant ✓

S-792 --- Munch, Girls by the Sea ✓  
Cezanne, Bathers ✓  
Marc, Red Horses ✓  
Renoir, Girl Combing Hair ✓

S-788 --- Pascin, Seated Girl ✓  
Klee, Plan for a Garden ✓

Degas, Two Dancers ✓  
Manet, Boy with a Fife ✓  
Derain, South French Landscape ✓  
Matisse, The Pumpkin ✓

Estimé, John Ripen in a Single Skull (see Photo files)

S-2908 Ripen, Toilers of the Sea (see photo file)

diversas -

S-807 Where the Brown Sheep

Head of a Slave Indian

Cave wall painting

to be done

less ones

Combat

etc.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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R. 135  
Auguste (Pierre) RENOIR  
French, 1841-1919

RIVER LANDSCAPE, *water color*, 1896  
Original in the Albertina Collection *Museum, Vienna*

R. 132  
Maurice de VLAMINCK  
French, 1876-

STILL LIFE, *water color*  
Original in the collection of *Galerie the*  
*Flechtheim, Berlin* *Gallery*

R. 121  
Oskar KOKOSCHKA

*Austrian* German, 1886-  
RECLINING GIRL, *water color*  
Original in the collection of Hugo Erfurth, Dresden

R. 129  
Pablo PICASSO

Spanish, 1881- Works in France  
"MADONNE AU DER QUELLE" *girl at the Spring, crayon, about 1921*  
Original in the collection of the artist *(Should the title be translated?)*

R. 117  
Marc CHAGALL

Russian, 1887- Works in France  
THE JEWISH MUSICIAN, *water color* *the* *Gallery*  
Original in the collection of *Galerie van Diemen, Berlin*

R. 131  
Paul SIGNAC

French, 1863-  
LA ROCHELLE, *water color*  
Original in the collection of the artist  
*Sgt of E. Weyhe* *(should the title be translated?)*  
*it can't be*

R. 120  
Erich HECKEL

German, 1883-  
MOUNTAIN LANDSCAPE, *water color*  
Original in the collection of the artist

R. 118  
André DERAIN

French, 1880-  
WATERCOLOR, 1921, *water color*  
Original in the collection of the artist  
*8/10 of E. Weyhe*  
*Landscape*



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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R.116

Paul CEZANNE  
French, 1839-1906  
STILL LIFE WITH APPLES, *water color*  
Original in the collection of the Austrian  
State Gallery, Vienna

R.130

Pablo PICASSO  
Spanish, 1881- Works in France  
INTERIOR *Pierrot and Harlequin, gouache, 1920*  
Original in a private collection, Paris.

R.124

Jean LURÇAT  
French, 1892-  
BATHER, *gouache, 1932*  
Original in the collection of the Jeanne Bucher gallery,  
Paris

R.123

Fernand LÉGER  
French, 1881-  
THE INKWELL, *gouache, 1920*  
Original in the collection of the John Bucher gallery,  
New York

R.127

André MASSON  
French, 1896-  
CAVALIER, *crayon, 1929*  
Original in the collection of the Simon gallery, Paris

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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R.136

Paul KLEE  
Swiss, 1879- ~~Works in Germany~~ watercolor,  
MORIBUNDUS, 1919  
Original in the collection of the artist

R.133

Boardman ROBINSON  
American, 1876- *medium, ? ask Miss Tenth*  
THE HAND OF MOSES, 1918 *Crayer?*  
Original in the collection of Schofield Thayer  
*the Worcester Museum*

R.122

Marie LAURENCIN  
French, 1885-  
*watercolor*

R.125

Edouard MANET  
French, 1832-1883  
WOMAN IN BONNET, *sketch in pastel*  
Original in *Galerie Thannhauser, Berlin*  
*the Gallery*

R.119

Constantin GUYS  
French, 1805-1892  
THE DANCER, *watercolor*  
Original in the Albertina Collection *Hausman* *Gallery, Vienna*

R.135

Paul GAUGUIN  
French, 1848-1903 *? see this in ?*  
TAHITIAN IDYL, pastel *watercolor*  
Original in the collection of Daniel de Monfréid, Paris

R.128

Jules PASCIN  
Bulgarian, 1885-1930. Worked in America and France  
THE CAROUSEL *charcoal and watercolor*  
Original in the collection of the artist

R.126

Franz MARC  
German, 1880-1916 *watercolor - gouache?*  
GAZELLE *a private collection, Hanover, Germany*  
Original in the collection of Herbert Garvens, *see Hanover*  
Garvensburg bei Hanover

*data*  
*ask Miss*  
*Barnes*  
*look*  
*in our*  
*Mount books*

*give into title - Pastoral ?*  
*girls ?*  
*Happles ?*  
*Figures ?*

*about 1912*



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Museum of Modern Art Loan Exhibit - Prepared by Raymond and Raymond, Inc.

		outside measurements - one inch depth
+ ① Matisse	Still Life - Pumpkin	36 1/2 x 30
III Laurencin	Girl	23 x 19
III Rouault	Shrieking Woman - Glass	27 1/2 x 22
III Modigliani	Head of a Girl	23 x 19
III Daumier	Third Class Railway Carriage - Glass	27 1/2 x 22
III Bakins	John Biglen in a Scull Glass	27 1/2 x 22
III Ryder	Toilers of the Sea Glass	27 1/2 x 22
- ② de Chirico	Abstract Still Life	23 x 16
III Leger	Composition	25 1/2 x 20
III Matisse	Odalisque	26 1/2 x 19
III Severini	Dancer	26 x 20
III Bonnard	Farmyard	25 x 19
III Munch	Landscape	17 x 22 1/2
III Mondriaan	Composition in Rectangles	16 1/2 x 23 1/2
III Kandinsky	Improvisation	21 x 21
III Utrillo	Mt. Cenis Street	22 1/2 x 26 1/2
- I Picasso	Absinthe Drinker	32 1/2 x 25
III Rousseau	Toll Gate	20 1/2 x 17
III Picasso	Still Life	17 1/2 x 22
III Matisse	Nasturtiums and La Danse	25 x 16 1/2
III Pascin	Girl	22 x 18 1/2
III Seurat	Models	22 1/2 x 27
III Renoir	Woman and Children	24 x 20 1/2
- I Renoir	Girl Combing her Hair	30 1/2 x 25 1/2
- I van Gogh	Old Peasant	32 x 26
- I Corot	Portrait of a Girl with a Pearl Ring	32 1/2 x 25
- I Renoir	Paris Boulevard	24 x 28 1/2
III Marin	Downtown New York Glass	27 1/2 x 22
III Rodchenko	Composition Glass	27 1/2 x 22
III Dickinson	Harlem River Bridge Glass	27 1/2 x 22
III Demuth	For Sir Christopher Wren Glass	27 1/2 x 22
III Chagall	Rabbi Glass	27 1/2 x 22
III Klee	Garden Plan Glass	27 1/2 x 22
+ II Manet	Boating	31 1/2 x 37 1/2
+ II Gauguin	Arearea	31 1/2 x 37 1/2
+ II Monet	Summer	33 x 40 1/2
- I Renoir	In a Gondola	25 x 30
- I Marc	Red Horses	25 1/2 x 36
+ II van Gogh	Landscape with Cypressess	32 x 39
+ II Degas	Two Dancers	34 x 31 1/2
- I Cezanne	Still Life	28 1/2 x 34 1/2
+ II Gauguin	Ta Matete	31 x 38 1/2
+ II Cezanne	Boy with a Red Vest	36 x 30
+ II Cezanne	Landscape	31 1/2 x 38
- I Gauguin	Riders on the Beach	30 x 33 1/2
- I Manet	Fifer Boy	35 1/2 x 23
- I Cezanne	Railway Cut	24 x 36 1/2
- I van Gogh	Chestnut Blossoms	28 1/2 x 34 1/2
- I Cezanne	Bathers	27 1/2 x 33 1/2
- I Daumier	Crispin and Scapin	26 x 35
+ II Homer	Northeast	30 1/2 x 42
+ II Daumier	Drama	32 1/2 x 30 1/2
+ I Picasso	Maternity	38 1/2 x 29
- I Derain	Great Pine	28 x 33
- I Derain	Southern France	28 1/2 x 35
III Daumier	On a Bridge at Night Glass	12 x 10
III Degas	Race Horses Glass	27 1/2 x 22
III Redon	Bernadette L'ARCHE Glass	27 1/2 x 22

Box III labels

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Exhibition of Color Reproductions of Modern Painting

EXHIBITION NO. I

March 17-March 31	Houston, Texas
April 23-May 5	New Orleans, La.
August 12--26	Vancouver Art Gallery
September 1--30	Milwaukee Art Institute
October 1--14	Northern Ill. State Teachers College
November 6--20	S. Carolina Art Assoc. Charleston
January 1--31, 1934	The Principia, St. Louis, Mo.

EXHIBITION NO. II

March 15-31	Fieldston School, New York
April 1--30	Worcester Art Museum