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|                                       | CE          | II.1.42.2.2    |

## A BRIEF SURVEY OF MODERN PAINTING

SCHOOL \_\_\_\_\_

ADDRESS \_\_\_\_\_

CHAIRMAN ART DEPT. \_\_\_\_\_

I am interested in a sequence of 4 Exhibitions of Reproductions of Modern Paintings and wish to show them at my school. I agree to underwrite cartage, at not to exceed \$3.00 for each Exhibition.

Exhibition I. 19th Century Painting. Part I  
 Exhibition II. 19th Century Painting. Part II  
 Exhibition III. 20th Century Painting. Part I  
 Exhibition IV. 20th Century Painting. Part II

\$40.

1931-32  
 1932

1933

Mar 17 - 31

Dallas, Tex.

Junior League

Apr. 22 - May 5

Houston, Tex.

New Orleans Arts and Crafts Club

May 10 - 24

New Orleans, La.

Federated Women's Club

Sept. 1 - 30

Richmond, Va.

Milwaukee Art Institute

Oct. 2 - 14

Milwaukee, Wisc.

Northern Illinois State Teachers College

Nov. 12 - 26

DeKalb, Ill.

South Carolina Art Association

Dec. 1 - 15

Charleston, S.C.

Shipley School

Dec. 27 - Jan. 10

Bryn Mawr, Pa.

Berkshire Museum

1934

Jan. 15 - 30

Pittsfield, Mass.

Society of Greenwich Artists

Feb. 26 - Mar. 12

Greenwich, Conn.

Rhode Island School of Design

Apr. 9 - 23

Providence, R.I.

Knox School

Apr. 30 - May 14

Cooperstown, N.Y.

Kenyon College

May 28 - June 25

Gambier, O.

J. L. Hudson Co.

Sept. 24 - Oct. 8

Detroit, Mich.

St. Paul School of Art

Oct. 15 - 29

St. Paul, Minn.

May Company

Nov. 5 - 19

Denver, Colo.

Broadmoor Art Academy

1935

Mar. 25 - Apr. 8

Colorado Springs, Colo.

Saracheck Fine Arts

Oct. 1 - 15

Kansas City, Mo.

Howard University

Nov. 6 - 27

Washington, D.C.

Maryland Institute

Jan. 6 - 27

Baltimore, Md.

St. Mark's School

1936

Feb. 4 - 18

Southborough, Mass.

Yale University

New Haven, Conn.

|                                       |             |                |
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A BRIEF SURVEY OF MODERN PAINTING  
IN COLOR REPRODUCTIONS I

\$40.

1931-32  
1932

Oct. 10 - 24

Seven Public Schools in New York City  
Wesleyan University  
Middletown, Conn.

Oct. 27 - Nov. 10

Grand Rapids Schools  
Grand Rapids, Mich.

Nov. 16 - Dec. 5

Philadelphia Art Alliance  
Philadelphia, Pa.

Dec. 8 - 27

Addison Gallery of American Art  
Andover, Mass.

1933

Jan. 1 - 28

Carnegie Institute  
Pittsburgh, Pa.

Feb. 1 - 15

Columbus Gallery of Fine Arts  
Columbus, O.

Feb. 27 - Mar. 11

Dallas Women's Club  
Dallas, Tex.

Mar 17 - 31

Junior League  
Houston, Tex.

Apr. 22 - May 5

New Orleans Arts and Crafts Club  
New Orleans, La.

May 10 - 24

Federated Women's Club  
Richmond, Va.

Sept. 1 - 30

Milwaukee Art Institute  
Milwaukee, Wisc.

Oct. 2 - 14

Northern Illinois State Teachers College  
DeKalb, Ill.

Nov. 12 - 26

South Carolina Art Association  
Charleston, S.C.

Dec. 1 - 15

Shipley School  
Bryn Mawr, Pa.

Dec. 27 - Jan. 10

Berkshire Museum  
Pittsfield, Mass.

1934

Jan. 15 - 30

Society of Greenwich Artists  
Greenwich, Conn.

Feb. 26 - Mar. 12

Rhode Island School of Design  
Providence, R.I.

Apr. 9 - 23

Knox School  
Cooperstown, N.Y.

Apr. 30 - May 14

Kenyon College  
Gambier, O.

May 28 - June 25

J. L. Hudson Co.  
Detroit, Mich.

Sept. 24 - Oct. 8

St. Paul School of Art  
St. Paul, Minn.

Oct. 15 - 29

May Company  
Denver, Colo.

Nov. 5 - 19

Broadmoor Art Academy  
Colorado Springs, Colo.

1935

Mar. 25 - Apr. 8

Saracheck Fine Arts  
Kansas City, Mo.

Oct. 1 - 15

Howard University  
Washington, D.C.

Nov. 6 - 27

Maryland Institute  
Baltimore, Md.

1936

Jan. 6 - 27

St. Mark's School  
Southborough, Mass.

Feb. 4 - 18

Yale University  
New Haven, Conn.



|                                       |             |                |
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A BRIEF SURVEY OF MODERN PAINTING  
IN COLOR REPRODUCTIONS I, cont.

|      |                   |   |
|------|-------------------|---|
| 1936 | Feb. 24 - Mar. 24 | Addison Gallery of American Art<br>Andover, Mass. |
|      | Mar. 31 - Apr. 21 | Suffolk Conservatory<br>Riverhead, N.Y.           |
|      | July 12 - 26      | Columbia University Library<br>N.Y.C.             |
|      | Sept. 1 - 21      | Kresge Department Store<br>Newark, N.J.           |
|      | Oct. 4 - 25       | Cass Technical High School<br>Detroit, Mich.      |
|      | Dec. 6 - 20       | Art Club of Augusta<br>Augusta, Ga.               |
| 1937 | Feb. 15 - Mar. 13 | Addison Gallery of American Art<br>Andover, Mass. |
|      | Oct. 4 - 18       | Kentuckiana Woman's Institute<br>Louisville, Ky.  |
|      | Oct. 25 - Nov. 8  | Society of Fine Arts<br>Evansville, Ind.          |
|      | Nov. 15 - 29      | Middlebury College<br>Middlebury, Vt.             |
| 1938 | Jan. 17 - Feb. 7  | Pennsylvania State College<br>State College, Pa.  |
|      | Feb. 14 - Mar. 7  | Rosemary Hall<br>Greenwich, Conn.                 |
|      | Apr. 11 - 25      | Olivet College<br>Olivet, Mich.                   |
|      | May 23 - 31       | Monticello College<br>Godfrey, Ill.               |
|      | May 31 - June 7   | Blackburn College<br>Carlinville, Ill.            |
|      | July 17 - Sept. 1 | University of North Carolina<br>Chapel Hill, N.C. |
|      | Dec. 5 - Jan. 22  | Middlebury College<br>Middlebury, Vt.             |
|      | Jan. 29 - Feb. 22 | University of North Carolina<br>Chapel Hill, N.C. |
| 1939 | Mar. 1 - 22       | University of Alabama<br>University, Ala.         |
|      | Apr. 29 - May 20  | Hotchkiss School<br>Lakeville, Conn.              |
|      | May 21 - 31       | University of North Carolina<br>Chapel Hill, N.C. |

Packed in 3 boxes weighing 638 lbs.



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A BRIEF SURVEY OF MODERN PAINTING  
IN COLOR REPRODUCTIONS II

\$40.

|      |                   |  |
|------|-------------------|--|
| 1933 | Mar. 15 - 30      | Fieldston School<br>N.Y.C.                           |
|      | Apr. 1 - 30       | Worcester Art Museum<br>Worcester, Mass.             |
|      | May 5 - 19        | Radcliffe College<br>Cambridge, Mass.                |
|      | Aug. 10 - 26      | Vancouver Art Gallery<br>Vancouver, Canada           |
|      | Sept. 1 - 14      | Portland Art Association<br>Portland, Ore.           |
|      | Sept. 18 - Oct. 2 | Los Angeles Museum of Art<br>Los Angeles, Cal.       |
|      | Nov. 1 - 30       | Faulkner Memorial Art Gallery<br>Santa Barbara, Cal. |
| 1934 | Jan. 1 - 15       | The Principia<br>St. Louis, Mo.                      |
|      | Feb. 12 - 26      | Shortridge High School<br>Indianapolis, Ind.         |
|      | Mar. 5 - 19       | Scruggs-Vandervoort-Barney<br>St. Louis, Mo.         |
|      | Apr. 16 - 30      | University of Delaware<br>Newark, Del.               |
|      | May 7 - 21        | E. W. Edwards & Co.<br>Rochester, N.Y.               |
|      | May 28 - June 11  | John Wanamaker<br>N.Y.C.                             |
|      | Oct. 22 - Nov. 5  | University of Florida<br>Gainesville, Fla.           |
|      | Dec. 3 - 17       | Duke University<br>Durham, N.C.                      |
| 1935 | Jan. 3 - 17       | Swarthmore College<br>Swarthmore, Pa.                |
|      | Feb. 11 - 25      | College of William & Mary<br>Williamsburg, Va.       |
|      | Oct. 1 - 29       | Kalamazoo Art Institute<br>Kalamazoo, Mich.          |
|      | Nov. 5 - 26       | Bradley Polytechnic<br>Peoria, Ill.                  |
|      | Dec. 3 - 24       | Peoria Art Institute<br>Peoria, Ill.                 |
| 1936 | Jan. 1 - 22       | University of North Carolina<br>Greensboro, N.C.     |
|      | Mar. 9 - 30       | Schenectady College Club<br>Schenectady, N.Y.        |
|      | Apr. 6 - 27       | Richmond Academy of Arts<br>Richmond, Va.            |
|      | May 4 - 25        | Black Mountain College<br>Black Mountain, N.C.       |
|      | July 12 - 26      | Middlebury College<br>Middlebury, Vt.                |
|      | Oct. 4 - 18       | Bennett Junior College<br>Millbrook, N.Y.            |
|      | Oct. 25 - Nov. 8  | Mary C. Wheeler School<br>Providence, R.I.           |
|      | Nov. 15 - 29      | Public School<br>Providence, R.I.                    |
|      | Dec. 6 - 20       | Simmons College<br>Boston, Mass.                     |



|                                       |             |                |
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CIRCULATING EXHIBITION

THE MUSEUM OF MODERN ART, NEW YORK

A Brief Survey of Modern Painting, No. I

IMPORTANT: Please notify The Museum of Modern Art, 11 West 53rd Street, New York, AT ONCE of any breakage or omissions when the exhibition is received.

The numbers on the back of the labels correspond with the numbers on the back of the pictures. The pictures have been numbered chronologically to guide you in hanging the exhibition according to the sections indicated on the wall placards and in the catalog.

PACKING: 1. Remove wires attached to brass plates before packing.

2. Pictures must be packed in the order listed for each box.

Pictures should be placed in the boxes, back to back, with sheets of corrugated board between each picture. Excelsior pads should be placed on top of pictures to fill in space up to top of box.

Glasses must be pasted over with strips of gummed paper.

BOX # 1

| <u>Number</u> | <u>Artist</u> | <u>Title</u>              |
|---------------|---------------|---------------------------|
| 6             | Manet         | Boating                   |
| 23            | Gauguin       | Arearea                   |
| 24            | Gauguin       | Ta Mateto                 |
| 19            | Cozanne       | Village                   |
| 7             | Monet         | Summer                    |
| 35            | Matisse       | The Pumpkin               |
| 2             | Daumier       | Drama                     |
| 20            | Cezanne       | The Red Waistcoat         |
| 26            | van Gogh      | Landscape with Cypressess |
| 46            | Picasso       | Mother and Child          |
| 28            | van Gogh      | Chestnut Blossoms         |
| 17            | Cezanne       | Still Life                |
| 38            | Derain        | Pine Trees                |
| 9             | Degas         | Two Dancers               |
| 14            | Homer         | Nor'Easter                |
| 21            | Cezanne       | Bathers                   |
| 37            | Derain        | South French Landscape    |
| 25            | Gauguin       | Horsemen on the Beach     |
| 53            | Marc          | Red Horses                |
| 4             | Daumier       | Crispin and Scapin        |

4 framed wall placards  
60 labels for the pictures



|                                       |             |                |
|---------------------------------------|-------------|----------------|
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BOX # 2

| <u>Number</u> | <u>Artist</u> | <u>Title</u>                  |
|---------------|---------------|-------------------------------|
| 44            | Picasso       | Absinthe Drinker              |
| 27            | van Gogh      | The Old Peasant               |
| 1             | Corot         | Woman with a Pearl Ring       |
| 12            | Renoir        | Woman Combing Her Hair        |
| 55            | Demuth        | For Sir Christopher Wren      |
| 54            | Marin         | Downtown New York             |
| 11            | Renoir        | Venice                        |
| 18            | Cezanne       | Railroad Cutting              |
| 5             | Manet         | Boy with a Pipe               |
| 33            | Munch         | Girls by the Sea              |
| 10            | Renoir        | Paris Boulevard               |
| 22            | Seurat        | Three Models                  |
| 15            | Eakins        | John Biglen in a Single Scull |
| 36            | Matisse       | Odalisque                     |
| 8             | Degas         | Race Horses                   |
| 50            | Severini      | The Dancer                    |
| 31            | Bonnard       | The Farmyard                  |
| 57            | de Chirico    | Evangelical Still Life        |

BOX # 3

|                   |      |            |                               |
|-------------------|------|------------|-------------------------------|
|                   | 43   | Pascin     | Seated Girl                   |
|                   | 56   | Dickinson  | Harlem River Bridge           |
|                   | 52   | Klee       | Plan for a Garden             |
|                   | 32   | Utrillo    | Banks of the Seine            |
|                   | 47   | Leger      | Cubist Composition            |
|                   | 45   | Picasso    | Still Life                    |
|                   | 13   | Renoir     | Women and Children            |
|                   | 51   | Kandinsky  | Improvisation                 |
|                   | (58) | Rivera     | While the Poor Sleep          |
| pack side by side | (59) | Rivera     | Head of a Slain Indian        |
|                   | (41) | Modigliani | Portrait of a Girl            |
| pack side by side | (42) | Laurencin  | Girl                          |
|                   | (60) | Rivera     | Cane Workers                  |
| pack side by side | (48) | Rodchenko  | Composition with Black Circle |
|                   | (40) | Chagall    | Rabbi                         |
| pack side by side | (39) | Rouault    | Shrieking Woman               |
|                   | 49   | Mondrian   | Composition in Rectangles     |
|                   | 34   | Matisse    | Nasturtiums and "The Dance"   |
|                   | 29   | Redon      | Dream                         |
|                   | 30   | Rousseau   | Customs House                 |
|                   | ( 3  | Daumier    | On a Bridge at Night          |
| pack side by side | (16) | Ryder      | Toilers of the Sea            |

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*Old list - Revised 7/20/36*

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

A Brief Survey of Modern Painting in Color Reproductions, No. I

IMPORTANT: Please notify us immediately of any omissions or any breakage when the exhibition is received.

The numbers on the back of the labels correspond with the numbers on the back of the pictures. This will guide you in hanging the exhibition.

Please pack the exhibition for shipment to the next point on the itinerary in exactly the same manner in which you received it using corrugated board between the pictures.

The exhibition should be sent Express Collect to the next point on the itinerary. A value of \$50. for each box should be declared to the express company. The exact shipping address will be sent to you before the close of your exhibition.

CHECK LIST:      BOX 4 (23 pictures)

|       | <u>Artist</u> | <u>Title</u>                    | <u>Number</u> |
|-------|---------------|---------------------------------|---------------|
| S-789 | Daumier       | Crispin and Scapin              | R. 1          |
| 789   | Daumier       | Drama                           | R. 2          |
| 791   | Manet         | Boating                         | R. 3          |
| 796   | Monet         | Summer                          | R. 78         |
| 185   | Degas         | Two Dancers                     | R. 5          |
| 783   | Homer         | Nor'Easter                      | R. 6          |
| 789   | Cézanne       | Still Life                      | R. 7          |
| 792   | Cézanne       | Bathers                         | R. 9          |
| 796   | Cézanne       | The Village                     | R. 83         |
| 796   | Gauguin       | Arearea                         | R. 11         |
| 783   | Gauguin       | Ta Matete                       | R. 12         |
| 790   | van Gogh      | Landscape with Cypressess       | R. 13         |
| 791   | van Gogh      | Chestnut Blossoms               | R. 14         |
| 785   | Derain        | South French Landscape          | R. 15         |
| 785   | Matisse       | The Pumpkin                     | R. 16         |
| 783   | Derain        | Pine Trees                      | R. 17         |
| 792   | Marc          | Red Horses                      | R. 18         |
| 789   | Corot         | Women with a Pearl Ring         | R. 20         |
| 781   | van Gogh      | Old Peasant                     | R. 22         |
| 796   | Picasso       | Mother and Child                | R. 23         |
| 783   | Cézanne       | The Red Waistcoat               | R. 8          |
| 782   | Rodchenko     | Composition with a Black Circle | R. 25         |
| 792   | Munch         | Girls by the Sea                | R. 27         |



|                                       |             |                |
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## BOX 5 (37 pictures)

| Artist                     | Title                         | Number |
|----------------------------|-------------------------------|--------|
| 790 Gauguin                | Horsemen on the Beach         | R. 19  |
| 781 — Picasso              | Absinthe Drinker              | R. 21  |
| 792 — Renoir               | Girl Combing Hair             | R. 24  |
| 785 — Manet                | Boy with a Fife               | R. 26  |
| 781 — Cézanne              | Railroad Cutting              | R. 28  |
| 795 — Renoir               | Paris Boulevard               | R. 29  |
| 781 — Renoir               | Venice                        | R. 30  |
| 787 — Matisse              | Nasturtiums and La Danse      | R. 31  |
| 795 — Bonnard              | The Farmyard                  | R. 32  |
| 793 — Mondrian             | Composition with Rectangles   | R. 33  |
| 784 — Degas                | Race Horses                   | R. 34  |
| 779 — Severini             | The Dancer                    | R. 35  |
| 794 — de Chirico           | Metaphysical Still Life       | R. 36  |
| 794 — Léger                | Cubist Composition            | R. 37  |
| 794 — Matisse              | Seated Odalisque              | R. 38  |
| 795 — Seurat               | Three Models                  | R. 39  |
| 780 — Eakins               | John Biglen in a Single Scull | R. 40  |
| 780 — Daumier              | The Bridge at Night           | R. 41  |
| andover, Mass. 788 — Ryder | Toilers of the Sea            | R. 42  |
| 788 — Pascin               | Seated Girl                   | R. 43  |
| 784 — Marin                | Downtown New York             | R. 44  |
| 787 — Picasso              | Still Life                    | R. 45  |
| 788 — Klee                 | Plan for a Garden             | R. 46  |
| 784 — Dickinson or 786     | Harlem River Bridge           | R. 47  |
| 795 — Renoir               | Women and Children            | R. 48  |
| 780 — Rousseau             | The Customs House             | R. 49  |
| 794 — Modigliani           | Portrait of a Girl            | R. 50  |
| 779 — Laurencin            | Girl                          | R. 51  |
| 784 — Redon                | Dream                         | R. 52  |
| 793 — Rouault              | Shrieking Woman               | R. 53  |
| 782 — Chagall              | The Rabbi                     | R. 54  |
| 784 — Utrillo              | Banks of the Seine            | R. 55  |
| 784 — Demuth               | For Sir Christopher Wren      | R. 56  |
| 779 — Kandinsky            | Improvisation                 | R. 57  |
| 2 2 — Rivera               | While the Poor Sleep          | R. 212 |
| — Rivera                   | Head of a Slain Indian        | R. 213 |
| — Rivera                   | Cane Workers                  | R. 214 |

60 labels for the pictures  
 4 framed wall placards  
 2 cardboard placards



|                                       |             |                |
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CIRCULATING EXHIBITION - THE MUSEUM OF MODERN ART, NEW YORK

A Brief Survey of Modern Painting, No.II

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PACKING: 1. Remove wires attached to brass plates before packing.

2. Pictures must be packed in the order listed for each box.

Pictures should be placed in the boxes, back to back, with sheets of corrugated board between each picture. Excelsior pads should be placed on top of pictures to fill in space up to top of box.

Glasses must be pasted over with strips of gummed paper.

BOX # 1

| Number | Artist   | Title                     |
|--------|----------|---------------------------|
| 14     | Homer    | Nor'Easter                |
| 7      | Monet    | Summer                    |
| 26     | van Gogh | Landscape with Cypressess |
| 24     | Gauguin  | Ta Matete                 |
| 19     | Cézanne  | The Village               |
| 23     | Gauguin  | Arcaarea                  |
| 46     | Picasso  | Mother and Child          |
| 6      | Manet    | Boating                   |
| 35     | Matisse  | The Pumpkin               |
| 20     | Cézanne  | The Red Waistcoat         |
| 37     | Derain   | South French Landscape    |
| 28     | van Gogh | Chestnut Blossoms         |
| 17     | Cézanne  | Still Life                |
| 9      | Degas    | Two Dancers               |
| 21     | Cézanne  | Bathers                   |
| 25     | Gauguin  | Horsemen on the Beach     |
| 4      | Daumier  | Crispin and Scapin        |
| 38     | Derain   | Pine Trees                |
| 2      | Daumier  | Drama                     |

|                                       |             |                |
|---------------------------------------|-------------|----------------|
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## BOX #2

| Number | Artist     | Title                           |
|--------|------------|---------------------------------|
| 15     | Eakins     | John Biglen in a Single Scull   |
| R115   | Redon      | Bernadette L'Arche              |
| 55     | Demuth     | For Sir Christopher Wren        |
| 8      | Degas      | Race Horses                     |
| R.90   | Daumier    | Third Class Railway Carriage    |
| 40     | Chagall    | Rabbi                           |
| 48     | Rodchenko  | Composition with a Black Circle |
| 54     | Marin      | Downtown New York               |
| 52     | Klee       | Plan for a Garden               |
| 16     | Ryder      | Toilers of the Sea              |
| 56     | Dickinson  | Harlem River Bridge             |
| 13     | Renoir     | Women and Children              |
| 51     | Kandinsky  | Improvisation                   |
| 43     | Pascin     | Seated Girl                     |
| R.97   | Munch      | Landscape                       |
| 45     | Picasso    | Still Life                      |
| 30     | Rousseau   | Customs House                   |
| 42     | Laurencin  | Girl                            |
| 41     | Modigliani | Portrait of a Girl              |
| 59     | Rivera     | Head of a Slain Indian          |
| 58     | "          | While the Poor Sleep            |
| 60     | "          | Cane Workers                    |
|        | Placard #1 |                                 |
|        | Placard #2 |                                 |
|        | Placard #3 |                                 |
|        | Placard #4 |                                 |
| 3      | Daumier    | On the Bridge at Night          |
|        | Placard #5 |                                 |

60 labels for the pictures

## BOX # 3

|      |            |                           |
|------|------------|---------------------------|
| 53   | Marc       | Red Horses                |
| 5    | Manet      | Boy with a Fife           |
| 18   | Cézanne    | Railroad Cutting          |
| 44   | Picasso    | Absinthe Drinker          |
| 27   | van Gogh   | Old Peasant               |
| 1    | Corot      | Woman with a Pearl Ring   |
| 12   | Renoir     | Girl Combing Hair         |
| 11   | "          | Venice                    |
| 10   | "          | Paris Boulevard           |
| 22   | Seurat     | Three Models              |
| R100 | Utrillo    | Mt. Cenis Street          |
| 47   | Léger      | Cubist Composition        |
| 50   | Severini   | Dancer                    |
| 36   | Matisse    | Seated Odalisque          |
| 31   | Bonnard    | The Farnyard              |
| 57   | de Chirico | Metaphysical Still Life   |
| 34   | Matisse    | Nasturtiums and La Danse  |
| 49   | Mondrian   | Composition in Rectangles |



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ad  
ceA Brief Survey of Modern Painting in Color Reproductions (I and II)

#18

## Check List:

| <u>Artist</u> | <u>Title</u>                    |
|---------------|---------------------------------|
| Daumier       | Crispin and Scapin              |
| Daumier       | Drama                           |
| Manet         | Boating                         |
| Monet         | Summer                          |
| Degas         | Two Dancers                     |
| Homer         | Nor'Easter                      |
| Cezanne       | Still Life                      |
| Cezanne       | Bathers                         |
| Cezanne       | The Village                     |
| Gauguin       | Arearea                         |
| Gauguin       | Ta Matete                       |
| Van Gogh      | Landscape with Cypressess       |
| van Gogh      | Chestnut Blossoms               |
| Derain        | South French Landscape          |
| Matisse       | The Pumpkin                     |
| Derain        | Pine Trees                      |
| Marc          | Red Horses                      |
| Corot         | Woman with a Pearl Ring         |
| van Gogh      | Old Peasant                     |
| Picasso       | Mother and Child                |
| Cezanne       | The Red Waistcoat               |
| Rodchenko     | Composition with a black Circle |
| Munch         | Girls by the Sea                |
| Gauguin       | Horsemen on the Beach           |
| Picasso       | Absinthe Drinker                |



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| <u>Artist</u> | <u>Title</u>                  |
|---------------|-------------------------------|
| Renoir        | Girl Combing Hair             |
| Manet         | Boy with a Fife               |
| Cezanne       | Railroad Cutting              |
| Renoir        | Paris Boulevards              |
| Renoir        | Venice                        |
| Matisse       | Nasturtiums and La Danse      |
| Bonnard       | The Farmyard                  |
| Mondrian      | Composition with Rectangles   |
| Degas         | Race Horses                   |
| Demuth        | For Sir Christopher Wren      |
| Severini      | The Dancer                    |
| de Chirico    | Metaphysical Still Life       |
| Leger         | Cubist Composition            |
| Matisse       | Seated Odalisque              |
| Seurat        | Three Models                  |
| Eakins        | John Biglen in a Single Scull |
| Daumier       | The Bridge at Night           |
| Ryder         | Toilers of the Sea            |
| Pascin        | Seated Girl                   |
| Marin         | Downtown New York             |
| Picasso       | Still Life                    |
| Klee          | Plan for a Garden             |
| Dickinson     | Harlem River Bridge           |
| Renoir        | Woman and Children            |
| Rousseau      | The Customs House             |
| Modigliani    | Portrait of a Girl            |
| Laurencin     | Girl                          |
| Redon         | Dream                         |
| Rouault       | Shrieking Woman               |

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| <u>Artist</u> | <u>Title</u>           |
|---------------|------------------------|
| Chagall       | The Rabbi              |
| Utrillo       | Banks of the Seine     |
| Kandinsky     | Improvisation          |
| Rivera        | While the Poor Sleep   |
| Rivera        | Head of a Slain Indian |
| Rivera        | Cane Workers           |

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A BRIEF SURVEY OF MODERN ART

SECTION II: 20TH CENTURY PAINTING

Part 1: Our Older Contemporaries

Part 2: The Modern "Isms"

The 20th century paintings have been arranged somewhat arbitrarily into the two groups which appear above.

The previous section was devoted in part to six <sup>ers</sup> paint/ 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 a 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 a violent and highly personal emotional expression; Redon painted dreamlike fantasies of extreme sophistication; and Henri Rousseau's work is 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 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.

*Cézanne  
arranged part  
of that section  
do not depend  
on each other.*

*In previous  
Section II  
19th Century*



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Part 1: Our Older Contemporaries

Many of the important painters in this section - Matisse, Rouault, Bonnard, Munch - are over 60; Derain and Utrillo are about 50, while Modigliani has been dead 10 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.

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## EXPRESSIONISM

(Small)

as "Expressionism" (Gros)

Expressionism, although primarily a German term, usually restricted to the many phases of <sup>(wide context)</sup>insurgent German art from about 1910 to the advent of the Third Reich in 1933, <sup>(when all of its forms were suppressed)</sup> can be <sup>(extended)</sup>extended to ~~include~~ art movements and personalities (which broke new paths twenty-five years) ago outside of Germany as well. For the purpose of simplifying our description of certain parallel trends in Europe and America during this period, we shall therefore arbitrarily include under the Expressionist category such independent artists as Chagall, Matisse, Rouault and Marin, because ~~of~~ certain aspects of <sup>are</sup>their approach common to Expressionism.

Expressionism is, broadly speaking, the opposite ~~of~~ Impressionism. The Impressionist was the humble student of nature, who painted the momentary impression of the outside world without much care for composition and without much use of 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 Expressionists 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 Expressionism. There are, of course, many varieties of Expressionism. The face of a woman shrieking is naturally distorted; Rouault in his picture carries this distortion to a grotesque extreme, but without loss of conviction. <sup>(indeed it assumes supernatural meaning)</sup> Chagall uses green and yellow flesh tones to express his inner vision of an old Rabbi; but Matisse in his Nasturtiums and "The Dance" 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







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BONNARD.

Pierre Bonnard (pronounced "Bonnarh") is one of the group of "older contemporaries". He has been painting in France since 1890 and seems to increase the fullness of his prime as he goes on. His art is quiet and gentle, primarily of landscapes, figures and interiors, sumptuous in color and exquisitely sensitive in its forms. He derives from the Impressionists in that he paints with a full awareness of atmosphere between himself and the object he is <sup>representing</sup> painting. He employs a free <sup>open</sup> juxtaposition of colors, brushwork and a close attention to light as the source of color luminosity and variation. But the careful organization of his pictures, his genius for selection and the reshaping of objects to meet picture requirements, places him far in advance of their achievement. Because of his ~~tender~~ness and his interest primarily in the intimate, pleasureable themes of life, he has been called, with Vuillard, one of the <sup>Intimist</sup> "Intime" painters. ~~One~~ senses in him a deep humility before nature and, perhaps as a result, a deep insight into the purity of her beauty.

PICTURE # 32. The Farmyard, about 1915

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UTRILLO.

Maurice Utrillo (pronounced "Ootrillyo") has painted in Paris since 1908. His subjects are architecture and street scenes, almost exclusively. Sometimes he has used colored postcards as a starting point for his pictures, which at their best are remarkable for their quiet harmony and feeling for local atmosphere. In many of his earlier pictures of Gothic cathedrals he has revealed a nobility and mystic depths scarcely rivalled in representations of the kind, earning him the title in some quarters of a religious painter.

PICTURE #33. Banks of the Seine. Original painting in gouache on paper.

A sensitive impression of Paris suburb on a dull winter's day.

*mention carrying  
on into 20th c.  
of older traditions*



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MUNCH.

The Norwegian, Edvard Munch (pronounced "Moonkh") has been painting in northern Europe since 1885. He paints in a bold, vigorous manner with a vitality of line and a sweeping brush stroke expressive of a rugged northern temperament. He emphasizes line over tone and builds up the dramatic emotional effect of his pictures primarily by these means. Previous to 1919 he lived and worked in Germany for 15 years where he was acknowledged the master of an important revolutionary group of German artists, known as Die Brücke (the bridge) and which, under his and van Gogh's inspiration, led to German Expressionism. Paris, where he lived for five years had negligible influence upon him and we find little of Latin "intellectuality and elegance" in his work.

His insistence on the elements of human feeling and emotion in art, has had an essential influence on German Expressionism as well as his use of line ~~expressive~~ and his attempt to make line expressive of spiritual and psychological values.

Munch has also had a great influence in central European countries, especially Czecho-Slovakia.

Today in his old age, he is considered one of the pioneers of modern European art.

(Sources; Herbert Read. See Grohmann, Kunst-Hütte zu Chemnitz)

PICTURE #34. Girls By The Sea, about 1905. The figures are simplified and grouped as if in a dance, forming almost an architectural design with an atmosphere of strange northern melancholy.



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MATISSE.

Henri-Matisse (pronounced "Mateece"), has painted principally in Paris and the south of France. As a young painter he copied old masters and subjected himself to a severe artistic discipline. He studied the art of the past and of other races and continents vicariously. With this as a foundation, he launched himself into a radical experiment with color which in 1905 earned him the leadership of the Fauve (wild animal) movement in Paris. His genius for formal composition and the invention of significant form and distinctive color brought him the reputation in the opinion of many critics as the liberator of painting and the greatest living painter.

PICTURE # 35. Nasturtiums and "The Dance", 1910, original in private collection Massachusetts.

The corner of a studio with a chair and pot of flowers and a large picture of dancers against the wall, all composed into a flat bright pattern; three large areas of blue, green and dull red with small concentrated accents of dark blue, dark green and dark red, heightened by a single line of light violet. The original is over 6 feet high and is designed as a mural decoration.

PICTURE # 36. The Pumpkin, about 1910, original in private collection, Berlin

*Primarily a decorative arrangement done about  
time that Matisse was working on his "Dance", and  
the very decorative subject for the Schuchman.*

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(Matisse, Cont'd.)

PICTURE # 37.    Seated Odalisque, 1928, original in private collection, Baltimore

A recent work of Matisse; more elaborate in color and  
also faint in pattern; more realistic in technique.  
Although it is near to the center, very thick, the  
placement and expression of the lines is clearly stated out.

photo  
periods.



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DERAIN, (pronounced "Dare-anh")

Andre Derain has painted in Paris since 1910. After an early period of brilliant color work in the manner of the Fauves, his development follows an intricate path. He touched upon Cubism, both in figure and landscape painting, and then after an exhaustive study of the work of old masters and of later Renaissance painters in Italy and France, set out to recapture the secrets of their ~~effect~~ <sup>and</sup> in modern terms. Thus we see classical figures, portraits, with old ~~master~~ <sup>effect</sup>, splendidly painted landscapes often expressing the full beauty of originals, but realized ~~in modern ways~~ <sup>in what seems an almost casual way</sup>. For example, one may see him attempt to capture the delicate green flesh tint which the masters of the Venetian Renaissance struggled over and see him succeed with great skill after a process of only a few minutes duration. *We may be sure that in his first periods his work is not*

PICTURE # 38. South French Landscape, about 1908.

*casual but the result of careful and repeated study.*

PICTURE # 39. Pine Trees, about 1920



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ROUAULT (pronounced "Roo-oh").

Georges Rouault has been working in Paris since 1890. He uses deep blues and reds <sup>surrounded</sup> by heavy black lines, a style which suggests Gothic stained glass. His subjects are often ugly, but his power is undeniable. He has been compared to Daumier, both for certain similarities of subject matter and force of characterization. He may distort natural proportions or introduce things into his picture which would ordinarily, in a more realistic view, not be there. But on the whole every so-called distortion and addition expresses a definite character and bears some essential significance in harmony with the unity of the whole. His vision is that of some ~~spiritual or~~ spirited mystic who <sup>but who sees life and conceals upon it beauty.</sup> stands alone ~~and~~ He has been called one of the great religious painters of this age.

PICTURE # 40. Shrieking Woman, about 1910.

A grotesque head drawn with savage power in accordance with <sup>a violent</sup> inner ~~deep~~ feeling or vision. Characteristic of Expressionism, strongly emotional and with psychological significance.

? #41

The Old King

3rd?  
gods

a more reformed subject, monumental in the bold  
simplicity of organization, strength of color.

No system of formal expression.  
The form of his pictures  
determined solely by  
what he wants to  
say, within himself.

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CHAGALL

Marc Chagall was born in Russia but has painted most of his life at first in Germany and more recently in Paris. He is one of the great poetic spirits among Expressionistic painters of this age and his works reveal a profound fantasy. He dislikes the material and intellectual approaches to art and "wishes only to lead us into the realm of the interior, to the center of the multiple movements of the heart and the spirit." He uses reality but he transforms it to such an extent that hardly anything remains but a view of imagination."

PICTURE #42. Rabbi, 1918. Original in gouache.

— Zeno

*An old Rabbi painted with an imaginative wisdom born of the poetic fancy.*

? #43

Circus Notes

*[Enamel original]*



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Koboschka, Oshun

(see print and wc)



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MODIGLIANI

Amedeo Modigliani was an Italian, but worked principally in Paris from 1905 until after years of neglect, poverty and disappointment he killed himself in 1920. Since his death his reputation has increased enormously. His style, based upon Italian primitives and negro sculpture, is remarkable for its severely simplified drawing.

PICTURE # 99. Portrait of a Girl, about 1918. Original in private collection, New York.

The contours of the head and shoulders and eyes are reduced to simple noble shapes.

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LAURENCIN

Marie Laurencin, who has been painting in Paris since 1910 is, with Suzanne Valadon, the mother of Maurice Utrillo, one of the best known of living women artists. She paints delicate <sup>female</sup> portraits and figures in oil, tempera and watercolor. She has done work as an illustrator and decorator as well as easel pictures. Her art, contrary to that of Suzanne Valadon, is frankly feminine in the refined sensitiveness of its silvery tones and lightness of line.

PICTURE # 45. Girl, about 1925, original in private collection, New York.

The pretty feminine color scheme of pinks, pale blues, greens and blacks is characteristic.



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PASCIN.

Jules Pascin, a Bulgarian by birth, became an American but lived most of his life in Europe where in his later years he was recognized as belonging to the international School of Paris. He killed himself in 1930.

PICTURE #46. Seated Girl, about 1927, original in private collection, New York  
Pascin first won fame for his satirical illustrations, but during the years before his suicide in Paris he painted a long series of young girls, sensitively drawn and painted with transparent opaline colors.

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Part 2: Modern "Isms"

Picasso and Cubism, Futurism, Abstract Design, Surrealism and the return to realism.

"Impressionism", "Futurism", "Expressionism", "Modernism", "Cubism", are used almost interchangeably by the general public when referring to novel, strange or often misunderstood aspects of modern art. Most of these terms, however, are applicable to definite movements or periods.

Impressionism, which began about 1860 and reached its climax toward 1880, is illustrated by the painting of Monet, Manet, Pissarro, and to a certain extent, Renoir. See "Impressionism" and the references to these artists in Section I, pp.

Expressionism is illustrated partly by the works of van Gogh, Rouault, Munch and, in the French version, Matisse and Chagall, and also by the German *Marc*, and the American, *Marin*. See definitions on Page \_\_\_\_.

Futurism developed in Italy about 1908 and perished as a western European movement during the War, although its popularity as a word still continues. See note on Severini's Dancer for a brief explanation of the aims of the Futurists. Modernism refers particularly to certain superficial decorative fashions in <sup>commercial</sup> industrial, and architectural arts of the past decade).



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← CUBISM →

(Type an "abstract design" as below)

Cubism, which Picasso invented and developed during the decade after 1907, marks <sup>the most</sup> ~~a very~~ important phase in the progressive withdrawal of pre-war painters from the imitation of nature. We have already seen in Section I how, in their later works, Degas and Renoir sacrificed realism for a more complete unity of design. In ~~the first~~ <sup>I,</sup> Section the work of Cezanne, Gauguin, van Gogh ~~and~~ Seurat and marked a further removal from realism - a realism carried still further by the flat brilliant patterns of Matisse, between 1905 and 1910.

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 objects in their pictures, but even in the Still Life of Picasso or the Cubist Composition of Leger ~~as~~ 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, <sup>as in creating a new sensation of space</sup> rather than <sup>and, indeed, a new and beautiful</sup> the objects <sup>portrayed.</sup> ~~portraiture, a new conception of the special significance of form in nature, and the modification of the subject matter and the basis of the formal and special organization of the picture.~~

Abstract Design.

Meanwhile other artists outside of France developed the idea of "pure" or "abstract" design to its logical extreme; i.e., the elimination of all reference to nature. Kandinsky began to paint in this way in Germany about 1913. He improvised abstract forms in color with free, rather fluid ~~x~~ technique. About the same time 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. Kandinsky has been called an "Abstract Expressionist", Mondrian and Rodchenko might be called "Geometrists".

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CUBISM (CONT'D.)

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



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SURREALISM (Small type)

Catalogue piece

Add material about the development of recent years  
and the situation in present art today.

Belpis' definition: Surrealism = fusion of  
real world and the unreal world of dreams  
into a third world above ("sur") the two.  
Heraclitus counterpart (and origin).  
Progress and cliques  
Belpis "pyramidal analysis"

THE RETURN TO REALISM (Small type)

Catalogue piece

Paul Schikowski

Mexicans Rivera, Orozco, Siqueiros,

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Variety of Contemporary Painting.

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 in the attempt to work out a synthesis of expression. Side by side today are artists who paint exactly what they see in nature and artists who paint story pictures of *romantic* ~~mental~~ landscapes, sociological and political problem pictures, sentimental portraits, dreams - or merely squares and circles.

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



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# PICASSO

Pablo Picasso was born in Spain but has painted in France since 1900 and so identified himself with the milieu of Paris that he may be considered as belonging to the French tradition. He is now 58 years old. The blue Absinthe Drinker was painted in 1903 at the beginning of his career. Shortly afterward, in 1908, he began experiments to disintegrate the outward form of nature in his pictures which led ultimately to Cubism. The picture, Still Life, in this exhibit is a late example of Picasso's work as a Cubist. The Mother and Child belongs to his post-War "classical" period.

Picasso is one of the greatest of living artists, of phenomenal versatility and inventiveness, and great virtuosity of technique. He has started a dozen different movements but contrary to the attacks of certain critics he does not in his own <sup>a philosophy</sup> ~~philosophic~~ ~~xxxx~~ scheme put the program of a movement before the artist's inner inspiration. Through Cubism alone his influence has been enormous, not only in painting but in decorative and industrial arts throughout the world.

PICTURE # 47. The Absinthe Drinker, about 1903, original in the Art Museum, Hamburg.

A strong example of Picasso's "Blue Period" <sup>in firm</sup> with its ~~form~~, sweeping line and pathetic sentiment. That it is a picture of the "Blue Period" does not mean that blue was the only color used. <sup>shades of</sup> Brown, green and yellow are to be <sup>used</sup> ~~seen~~ as well, and Together they ~~are made~~ to produce a blue effect, <sup>of many subtle variations.</sup>

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(Picasso, Cont'd.)

PICTURE # 48. Still Life, 1914, original in private collection, Berlin.

This is a Cubist picture composed in pencil, watercolor and crayon with bits of pasted paper. It forms a half-way point between the ~~angular~~ <sup>subtle</sup> lines and planes in Cezanne's picture (1st section) and the pure geometric compositions of Mondrian and Rodchenko in the present exhibition. It is ingeniously composed and may be enjoyed as ~~an arrangement of fragments into a sensitively~~ <sup>analog</sup> design and rhythms of line, color, ~~and texture~~ <sup>and peculiar rhythms of each.</sup>

PICTURE # 49 Mother and Child, 1921, original in private collection, Berlin.

A monumental composition, painted during Picasso's classic period. An illustration of Picasso's ability to take over certain elements of a past style such as Roman sculpture and transform them into ~~something~~ <sup>of whole</sup> of original beauty. Strength of figures; unity; nothing loosely done.



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BRAQUE

Georges Braque, has been painting in France since 1900.  
Collaborated with Picasso in the invention and development of Cubism  
before the war.

PICTURE #50. Still Life

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TOULOUSE-LAUTREC, painted in Paris between 1882 and 1901.

"Henri-Raymond de Toulouse-Lautrec was born at Albi in 1864, the descendant of the crusading Counts of Toulouse. Studied in Paris at the Ecole des Beaux Arts with , 1882 and with . Influenced by Degas and Japanese prints and to a less degree by Pissarro, Forain and Whistler. Crippled by an early accident to his legs, he assumed the role of an observer and recorded with irony, penetration and passionate curiosity the life of Paris - race horses, night clubs, bars, brothels and circuses. A draftsman of consummate style and a piquant colorist, he produced lithographs and posters which are in their way as fine as his paintings. He died in a sanatorium at in 1901.



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LEGER

Fernand Leger (pronounced "Layzhay"), although an artist of great independence of style, has been, since 1910, one of the foremost French Cubists. His work originally suggested an interest in polished or enameled surfaces of machines, but his recent trend has been toward more biomorphic forms - of plants and other organic subjects - very simply rendered. His work is brilliant and fresh in color; striking in outline. One often finds wide areas of white in his canvas. He has become famous as a decorator and mural designer.

PICTURE #51. Cubist Composition, 1922, original in private collection, New York

A striking design in flat, brilliantly colored semi-mechanical shapes.

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MONDRIAN

Piet Mondrian is a Dutchman ~~who now lives in Paris. His paintings~~  
 who began to paint abstract compositions using  
~~making use~~ only of ~~the~~ rectangles and  
 the three primary colors: red, blue, and yellow  
 as a member of the de Stijl group  
 in Holland, 1917. This group, which included  
~~owned~~ some of the finest artists of Europe, has  
 had a great influence upon architecture  
 and typography ~~not only~~ in Germany,  
~~and~~ Holland ~~but throughout the western~~  
~~world~~ and other Western countries.

PICTURE #53. Composition in Rectangles, about 1922.

Rectangles in yellow, blue, red, and different shades of  
 white divided by heavy, black lines, drawn with a ruler and  
 painted with great care. Pictorial design reduced to clean,  
 precise, reposeful, geometric purity.



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RODCHENKO

Alexander Rodchenko, a Russian, has been painting since 1905. By 1914 he had completed his first *purely* geometrical picture. After the revolution his painting was looked on with favor by Soviet cities, but since 1927, feeling that painting was useless, he has devoted himself to photography, the theatre and the cinema.

PICTURE #52. Composition with a Black Circle, about 1918, original in the artist's collection, Moscow.

A geometrical design in compass-drawn circles and ruled diagonals which swing like a clock's pendulum. As abstract as Mondrian's rectangle, but much more dynamic owing to the use of circles and geometrical forms in suspension.

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SEVERINI

Gino Severini was one of the original Italian Futurists of 1909. He has left Futurism behind him and now paints figures of a decorative elegance. He was associated with Picasso in Paris for a time and painted Cubist compositions with great preciseness of form and detail and in cool harmonies of color. He now lives and works independently in Rome.

PICTURE #54. The Dancer, painted about 1913.

The painter tried to show the various aspects of objects in motion by painting the same figure in several different and continuous positions in the same picture. They were inspired by the dynamic action and instability of present times. "Destroy the cult of the past, the obsession of the antique.." "Exalt every kind of originality. If boldness, of extreme violence.." "Consider art critics as useless and noxious." "Rebel against the tyranny of the words 'Harmony' and 'Good Taste'..." "Take and glorify the life of today - tumultuously transformed by the triumphs of science" - are some of the aspects of their program from their manifesto of 1910.



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KANDINSKY

Wassily Kandinsky, the founder of "Abstract Impressionism", is a Russian who has painted in Germany the larger part of his life but now lives and works in Paris. He was born in 1866 but the vitality of his work and freshness of personality today greatly belie his years and his long creative career. As the founder and leader of modern abstract art his *general* theory of art is mystical, based upon an awareness of the spiritual in the material. He has frequently thought of painting in terms of music as Scriabin thought of music in terms of painting. He gives his more casual and spontaneous painting the musical term of "Improvisations" and his more calculated works the name "Compositions".

PICTURE #55. Improvisation, 1914.

Kandinsky was one of the first to paint pure abstract designs without any kind of subject matter. They are really improvisations in line and color made without any preconceived plan and depending upon the free play of the imagination.

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KLEE

Paul Klee (pronounced "Clay") was born a Swiss but has worked in Germany since about 1905. He is now considered one of the foremost living artists, for the depth and charm of his fantasies and for his mastery of imaginative design. Much of his work has been an inspiration to the Surrealists and is allied to their own. He has never collaborated with them. His work has been characterized by the term ~~the~~ "lyricism of signs".

PICTURE #56. Plan for a Garden

More abstract than the Picasso Still Life and more nearly a whimsical invention than a construction.



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MARC

Frans Marc, and "excellent designer and original colorist as well as an able and provocative theorist, was one of the most promising of the younger German painters until his death at Verdun in 1916. Red Horses is perhaps the best known German painting of the 20th Century, but its theme became the subject of numerous variations of equal or even greater beauty." There is a deep feeling for nature in his work and a close attachment to the beauty of living and moving forms - such as horses, trees, the sea.

PICTURE #57. Poor Land, Tyrol

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A BRIEF SURVEY OF MODERN PAINTING

Foreword

This is the new catalog of the revised exhibition, A Survey of Modern Painting in Color Reproductions, which is now available for circulation in two parts: (1) an Introduction to Modern Painting (the 19th Century); <sup>(2)</sup> Twentieth Century Painting. The exhibition is also available in four sections as <sup>part</sup> ~~they are indicated~~ <sup>subdivided</sup> in this catalog.

The original exhibition, which began its itinerary in October, 1932, has been shown in nearly one hundred museums, colleges, schools, women's clubs and department stores in cities throughout the country. As an introduction to the painting of our time it has been most useful to colleges, schools and study groups. Its continued success over a period of eight years in meeting the need for this type of instructive exhibition has prompted us to revise and amplify the material (included) to bring the exhibition up to date. <sup>although</sup> (It is regretted that) certain important artists, pictures and movements of the present century could not be included because adequate color reproductions of their work are <sup>lacking</sup> ~~(still not in existence)~~. The Museum has nevertheless tried to improve upon the previous exhibition and catalog by giving as <sup>comprehensive</sup> ~~enlarged~~ a picture of the essentials of modern painting as the availability of new material permits.

The history of American painting has been shown in a separate exhibition of color reproductions, also available for circulation. Special one-man shows <sup>of</sup> on the art of Cézanne and van Gogh have been prepared as well as other exhibitions of painting, sculpture, architecture, photography, industrial art and films which are available for circulation.

For information regarding the exhibitions please write to the Director of Circulating Exhibitions, Museum of Modern Art, 11 West 53rd Street, New York.

Many of the color reproductions included in this exhibition may be purchased from the Museum. Exhibitors are allowed a discount of 25% on the purchase price.



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The present exhibition is arranged in two sections:

SECTION I: AN INTRODUCTION TO MODERN PAINTING: The 19th Century

- Part 1 ~~Through Impressionism~~ *The Impressionist Revolt*  
Part 2 ~~The Post-Impressionism to the turn of the century~~

SECTION II: TWENTIETH CENTURY PAINTING

- Part 1 Our Older Contemporaries  
Part 2 The Modern "Isms" (7)

The catalog contains a short introduction to each of the various movements  
represented <sup>and</sup> followed by brief notes on each painter and on each picture.  
(Cover reproductions)

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# I. AN INTRODUCTION TO MODERN PAINTING

## Part 1 The 19th Century Through Impressionism

Art changes gradually. Even radical innovations develop step by step. Much contemporary) modern ) art may seem queer and unintelligible to us simply because we may not have followed these successive steps. "We dislike pictures which we do not understand and often condemn them as radical. 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, Cézanne, van Gogh and the group led by Manet and Monet which was already known as the Impressionists. They are all dead now and are revered not only by living 'radicals' as their highly respectable pioneer ancestors, but by the rest of the world as well. But in their day they themselves looked back to the rebels and innovators of a previous generation among whom were Delacroix, Corot, Courbet and Daumier."



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DELAUROIX

Pronounced "Dellakrwa", painted in France between 1820 and 1863.

Delacroix was chosen to introduce this Survey of Modern Painting because he is perhaps the first ancestor in direct line to the innovators of the 19th and 20th centuries. He was a great emancipator, breaking away from the rigid specifications of subject matter, picture organization, and emotional reserve by which the French Classic Tradition had immobilized painting. He turned instead to romantic subjects, composed his pictures in a bold swashbuckling manner.

Partly through the inspiration of the Englishman, Constable, he also developed a technique of open brushwork and the free juxtaposition of pure colors on the canvas. This brought him the vicious reproach of the academicians of his day but profoundly influenced the method of the most important 19th century <sup>work</sup> after him. In his work one finds the germs of Impressionism.

PICTURE #1. Sketch for the Massacre of Scio, about 1835(?) (original in the Louvre, Paris(?))

This theme, which became the subject of the great painting of the same name in the Louvre, Paris - the painting which the artist Gros too hastily called the "Massacre of Painting" - Delacroix worked upon in many separate sketches of which this is one. His preoccupation with romantic subjects, his broad handling of the composition, and the freedom of his brushwork are all evident in this little sketch.

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COURBET

Pronounced "Koorbay", painted in France and Switzerland between 1840?and 1877.

Courbet said, "Only things seen should be painted - invent nothing; the function of the imagination is to find the fullest expression of the chosen subject." Among artists he was one of the most wholesome influences of the 19th century for his strong realism represented a bold resistance to the disillusionment and sentimentality which came in with the dying older traditions of his time. He painted monumental land and sea-scapes, robust figures, simple scenes of every day life. His solid treatment of heretofore unaccepted subjects - peasants breaking rocks , mourners at a grave, picnickers, animals in the forest, etc. caused people to regard him as a dangerous "socialist".

His work has influenced such painters as Derain and, in their early stages, Monet and Renoir.

PICTURE #2. Woods of Fontainebleau, about 1850-60, original in Carlsberg Glyptothek, Copenhagen. This simple scene of picnicking is a fine example of Courbet's naturalism, and reveals his technique of representing the impression of objects under light - in this case the leaves and trees of the forest.

Shir



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COROT - pronounced "Coro," painted principally in France between 1820 and 1875.

Camille Corot was not able to sell a picture until after he had been painting for over twenty years. His early landscapes, painted after a trip to Italy, show the same pleasure in piling up planes and masses which we find in Giotto or Poussin before him, Cézanne, Derain and Picasso after him. Later he painted in the style of the Dance of the Nymphs, today one of the most popular of all landscapes. Yet its soft, misty lighting and silvery grey foliage seemed "unnatural" to the public of the 1860's. (It is said that the monotone quality of these paintings may have been due to the interest in photography which was developing at that time.)

Although Corot considered himself to be primarily a painter of landscape, modern artists have come to value more highly his figure paintings. Degas knew and emulated his portraits and today, Derain, Segonzac, Bernard and others declare their debt to him.

3. WOMAN WITH A PEARL RING, oil, about 1870, original in the Louvre, Paris.

The most famous of Corot's figure paintings. Its grandeur and repose reminds one of Leonardo's MONA LISA, but its spirit is simpler and more intimate. It represents the classical spirit in 19th century painting at its best.

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DAUMIER

Pronounced "Domeyay", worked in Paris from 1830 to 1879.

Honoré Daumier was the greatest of the 19th century caricaturists. He made over 5,000 drawings for newspapers and magazines which were so daring in their satire and merciless in showing up the infamies and absurdities of tradition that he was one of the most hated and feared people of his time. He aimed particularly at the academicians, the lawyers and government officials, and when the issue justified it he did not hesitate to make fun of the King himself. For such a breach of propriety he was put into jail for several months.

But Daumier was really more interested in painting than caricature although during his lifetime only a few friends found his oils of much value. Today the Crispin and Scapin and Drama are considered among the masterpieces of 19th century painting. In his love of dramatic chiaroscuro we see the direct influence of Rembrandt; in his mastery of composition even his contemporaries compared him to Rembrandt.

In contrast to Corot whose art is quiet, unconcerned with the emotions of living, Daumier was passionately interested in humanity, violently concerned with injustice and blessed with a vast and unfailing sense of comedy. He painted the excited audience in the "peanut gallery" or the tired washerwoman plodding home at night. His pictures are equally remarkable for their superb draughts-



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DAUMIER (cont'd)

manship, deep color, quality of painting, moving contrasts of light and shade and noble composition built on powerful thrusting diagonals. The proportions of his figures and general monumental effect of even his small pictures is attributable technically to the great care and economy with which he chose the elements of his composition and the severity with which he eliminates all irrelevant detail.

PICTURE #4. Drama, about 1860, original in the New State Gallery, Munich.

Daumier saw drama not only on the stage but in the gallery. This is but one of many pictures which reveal his profound interest in humanity.

PICTURE #5. On a Bridge at Night, about 1865, original in the Phillips Memorial Gallery, Washington, D.C. A small picture, but grandly designed in form and movement.

PICTURE #6. Crispin and Scapin, about 1865, original in the Louvre, Paris.

These two whispering comedians are not drawn from life but are inventions - powerful masks born of Daumier's insight into human character and made real by a draughtsmanship of supreme vitality and intelligence.

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MANET, pronounced "Manay"; painted in Paris from 1855 to 1883.

Edouard Manet is one of the most important painters of the 19th century. He turned his back on the academic traditions of French art, refused to accept the formulas dictated by the official salon, and painted with a marvelous dexterity the appearance of things as he observed them.

The public ridiculed his work because, like Corot, he handled his subjects broadly, omitting details. He tried to simplify what he saw so that one large flat brushstroke might do the work of five.

see also  
Gauguin

In his early work he concentrated on painting figures in a quiet indoor light. His studies of the work of Velasquez, El Greco, Goya and Hals strongly influenced his palette and open brushwork. Later he became interested in the difficult problem of suggesting bright outdoor light by means of patches of pure, high-keyed colors. Admired by the younger artists - Monet, Pissarro, Renoir, Degas and Sisley - his theories were ultimately carried into Impressionism. He was never, however, content with mere technical problems of rendering atmospheric light, but continued to paint pictures as clever in composition and ~~so~~ gay in spirit as they were brilliant in technique.

7 BOY WITH A PIPE, oil, 1866, original in the Louvre, Paris.

Manet suggested roundness not by modelling in light and shade so much as by flat tones or patches of color. Often in his early work his figures are like silhouettes against a flat background.



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(MANET)

8

BOATING, oil, 1874, original in the New State Gallery, Munich

The casual, snap-shot-like compositions, the brilliant out-of-door lighting, the rapid brush strokes, the fresh, pure blues, whites and blacks qualify this as one of the finest paintings of Manet's Impressionist period. The people in the boat are Manet's friend Claude Monet and his wife.

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### IMPRESSIONISM

Impressionism represented a continuation of Manet's revolt against the classic tradition in French painting.

Taking their cue from Turner and the Pre-Raphaelites in England the young painters Monet, Pissarro and Sisley began to paint out-of-door subjects by means of "divided color". They discovered that small patches or dots of pure color juxtaposed with one another on the canvas blended when seen at a distance and had a sparkle and brilliance which mixed colors did not. Accordingly they restricted their palettes to primary yellows, oranges, reds, blues and greens and concentrated exclusively on the problem of expressing nature not as it "existed" in three-dimensional reality, but as an aspect of light. They recorded their impression of an object at a given moment under the light conditions of that moment. The object in nature therefore was no longer the subject of the picture, but the impression of that object in light or light itself.

Although ridiculed at first, the work of the Impressionists slowly gained recognition. Ultimately, however, it developed an academy of its own against which the painters of the 20th century, especially the Fauves and the Cubists, rose in revolt.



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MONET

Pronounced "Monay"; painted in France from 1860 to 1925.

It was Manet who summed up one of the main objectives of Impressionism when he said: "The principal person in the picture is the light." Claude Monet, Manet's disciple and friend, who became the leading exponent of the Impressionist school that followed, together with Pissarro, Sisley and other Impressionist painters, developed this theory of painting light. They broke up Manet's bright patches of color into tiny strokes of contrasting colors, which, seen together, produced the same effect. They tried to make paint on canvas seem as brilliant as light, even outdoor sunlight.

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# PISSARRO

Pronounced "Peezarro", painted in France between 1855 and 1903.

Camille Pissarro was born in the West Indies of a Creole mother and a French Jewish father in 1830. He exhibited in the Salon des Refusés along with Corot, Delacroix and Manet during the bitter controversies of the '60's and greatly admired the work of these artists before they were officially recognized. His life, like those of other independent painters of his time, was one of struggle, even for the mere bread and butter essentials of existence. For thirty years he was forced to peddle his pictures from door to door and seldom was he able to keep space of his creditors. In 1884 he wrote to Monet, "I can go no farther.....I am at my wit's end.....In Rouen they would heave rotten apples at me.....We are still outcasts and vagabonds.... It is impossible for an art which upsets so many old convictions to win general approval....." Only in 1890 did his work begin to find a market; then for the last ten years of his life he was free to work as he chose.

He was a prolific worker devoting himself to etching, drypoint, engraving and lithography as well as painting. Monet's senior by ten years, he was associated with the Impressionists from the time of their first exhibition in 1874.

PICTURE ~~27~~ 27. Boulevard des Italiens by Night (original in the National Gallery, London) Luminous color, more remarkable because the subject is a night scene. An Impressionist technique of high perfection.



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PICTURE #9. Summer, oil, 1874, original in the Picture Gallery, Stuttgart, Germany.

The Impressionists paid great attention to the changing aspects of light during the day. Here we have a landscape under the intense, dazzling light of a summer noon. 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. In their early work the Impressionists were more deliberate in their application of color, the structure of objects appeared more solid, the organization of the picture more firm, than later.

10 - Doges Palace

~~PICTURE #10. The Doge's Palace, 1906, original~~

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Sidley

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X pronounced "Day-ga" or "Day-gahz"

DEGAS, painted in Paris from 1855 to 1917.

Even more than most great modern artists, Edgar Degas studied the paintings and drawings of the old masters. He developed prodigious skill as a draughtsman and was continually on the watch for difficult and interesting problems of figures in action, such as race horses and ballet dancers. 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 beautiful compositions and ~~superb~~ surprising original patterns. ~~Degas combined an understanding of the positive aspects of Impressionism with a new interest in plasticity of form to create works of superb beauty in design and color.~~

Degas combined an understanding of the positive aspects of Impressionism with a new interest in plasticity of form to create works of superb beauty in design and color.

12 RACE HORSES, pastel, about 1880. *Jockeys in the Field (better copy)*

The nervous, prancing horses and the alert jockeys offered problems of action which fascinated Degas. He mastered them superbly through his power of observation and draughtsmanship.

13 TWO DANCERS, pastel, about 1885, original in the Picture Gallery, Dresden.

A magnificent and striking composition constructed of figures caught in unexpected attitudes and drawn with merciless precision. That Degas was not merely aiming at the representation of arrested motion is shown by the fact that the figures and limbs are cut off at certain points by the edge of the

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(DEGAS)

X

TWO DANCERS (CONT'D.)

canvas to emphasize the dramatic character of various lines and masses. A masterpiece of color and formal design.



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*R* RENOIR, pronounced "Renwahr"; painted in France from 1860 to 1919.

For a time Auguste Renoir exhibited with the Impressionists and painted landscapes which recall 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 until it became a luminous red. His forms, too, whether fruit or trees or women, grew rounder and fuller in harmony with the ~~fp~~ 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. His late work came more and more under the influence of old masters such as Rubens and Titian.

*14* VENICE, oil, 1881.

A sketch done in Renoir's full Impressionist style.

*15* GIRL COMBING HER HAIR, oil, about 1885.

Drawn with a broad sweeping line and painted with a sensuous delight in the texture of flesh and hair.

*16* WOMAN AND CHILDREN, oil, about 1895.

One of the late compositions in which figures and foliage form a warm, luscious harmony.

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Whistler - good  
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#### AMERICANS

Until recently, and during the last hundred years, French painting has been a dominant influence among the artists of other European ~~and~~ countries as well as of America. Fifty years ago, however, there were three Americans 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.

*17*  
*HOMER, painted between 1855 and 1910; lived in Boston, New York and on the Maine Coast.*

Like Daumier, Winslow 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 eyewitness), Virginia negroes, hunting scenes, canoe trips, fishing or 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 appreciate his pictures at first glance, ~~whereas~~ whereas those of Renoir or ~~Manet~~ <sup>to</sup> or Degas require more study.

*17*  
NOR'EASTER, 1895, original in the Metropolitan Museum of Art, New York. The surging power of the green sea's assault upon the rust-red rocks of the Maine coast. Painted simply and with a robustness appropriate to the subject.



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X <sup>generally - also, Eakins)</sup>  
, (pronounced Aykins)  
EAKINS, painted from 1865 to 1916, principally in Philadelphia.


Thomas Eakins was the most consistent, thorough-going and complete realist among the American painters of the last generation. He painted American people with an enthusiasm comparable to that which Homer painted the American land- and sea-scape but with more scientific and intellectual penetration. His work, having little romance or picturesqueness of subject, has never attained the popularity of many of his contemporaries.

He studied for a time in Paris but his mature work shows little if any French influence. His art was a record of his time and his environment. He painted 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 ruthless and sensitive.

18 JOHN BIGLEN IN A SINGLE SCULL, oil, 1872, original in the collection of Yale University.

Exact realism built upon profound knowledge of underlying structure. One of Eakins' simplest and finest compositions: Three equal horizontal bands with the poised oarsman in the center.

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 RYDER, painted from 1865 to 1917, principally near New York.

Albert Pinkham Ryder, though equally independent of his European contemporaries, was the opposite of Homer and 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 poverty-stricken eccentric who painted ~~the~~ imaginary scenes with a childish indifference to rationality and logic. He was a romantic, the others were realists.

Smuggler's 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. But the real matter and purpose of his work is not the fanciful themes nor the landscapes and marines, but the artist's own insight and emotions. The mood-evoking power of his work seems at times to approach the subtlety of music.

19 TOILERS OF THE SEA, oil, about 1900, original in the Addison Gallery of American Art, Phillips Academy, Andover, Mass.

A small canvas grandly designed in its bold pattern of light and dark. In the hands of a lesser artist the picture might easily have been banal, but Ryder has suggested the beauty and terror of the moonlit ocean with authentic feeling and power.



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POST-IMPRESSIONISM

Refer to hand.  
Impressionism

Although 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 were interested primarily in the problem of painting light by means of tiny strokes of bright, pure colors which in juxtaposition with one another would produce a desired light effect. They succeeded in their purpose, but often lost sight of other important qualities such as the unified structural organization of the picture surface (what one may call its "closed compositional unity"); the solidity of form, spacial depth, and the <sup>decorative</sup> planned arrangement of color areas ~~over the picture surface to fulfill its ornamental function.~~ They completely ignored local color and qualities of surface texture. In other words they sacrificed the more positive elements of ~~previous~~ painting for the solution of a mere technical problem of rendering light. <sup>loosely</sup> (It was a school of snapshot views and of dot-stroke technique). Much of late 19th and early 20th century painting took the form of a reaction against Impressionism and against the idea, which the Impressionist carried to such an extreme, of painting exactly what one sees at a given instant. ~~through light.~~

Among the great French painters who rebelled against Impressionism were Cezanne, "the father of modern painting"; Seurat, who <sup>attempted to create a science of painting</sup> ~~tried to reduce painting to a~~ ~~science~~; Gauguin, who left Paris to paint deep-toned decorative compositions in the South Sea Islands; van Gogh, the Dutchman, whose art has both the profound formal vision and the tragic import of mad genius; Redon the painter of delicate sur-real fantasies; and the self-taught "primitive", Henri Rousseau.

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X  
CEZANNE, pronounced "Sayzanne"; painted from 1865 to 1906, at first in Paris and then in the South of France.

At first influenced by the work of Courbet, Daumier and Delacroix as well as the old masters he studied in the Louvre - Titian, Tintoretto, Rembrandt, Rubens, Poussin - his early paintings are heavy in color and vigorous in form. About 1895 he came under the influence of the Impressionists and although he exhibited with them several times he was never essentially one of them. He used the small patches of color, not to give an impression of shimmering light, but rather to build an effect of space and solid form. He worked with painstaking care, placing each parallel stroke with calculation for its effect in relation to the rest of the picture.

However one may rank <sup>Paul</sup> Cézanne it is certain that his influence during the last thirty-five years is comparable in extent to that of Giotto, Roger van der Weyden, Donatello or Michelangelo. His maxim "to make of Impressionism something solid and permanent like the art of the museums" was instrumental in turning many younger painters to the problems of design and composition which the Impressionists had partially <sup>neglected</sup> forgotten.

His technique of modelling with small facets or planes of color ultimately led the young painters Picasso and Braque to invent Cubism, perhaps the most revolutionary movement in twentieth century painting. But Cézanne's influence extended <sup>even</sup> beyond Cubism until it fell upon most of the important painters of the first quarter of our own century.



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(CEZANNE)

①

STILL LIFE, oil, about 1870.

Though Manet's influence is evident in this early work, the emphasis on body and substance in the forms is cruder and more emphatic than in Manet's clean, flat painting. (Compare with Boy with a Pipe). The thick paint and strong contrasts of light and dark give an effect of solidity and power.

②

THE VILLAGE, oil, about <sup>1882</sup>~~1883~~?, original formerly in the National Gallery, Berlin.

Space and solid forms constructed by light toned, thinly painted color planes. Only after some study does the power and spacious beauty of these later paintings appear. Look at the picture for a few moments and you will feel the planes gradually taking their place in a beautifully ordered space.

③

THE RED WAISTCOAT, oil, about <sup>95</sup>~~1885~~. Reber Collection, Lausanne, Switzerland.

Verticals and horizontals in the background form an involved counterpoint for the main figure motive. Note the manner in which the solid modelling of the figure is accomplished by the flat patches or planes of color - the technique which later inspired the Cubists.

④

Judgement of Paris 1889 - original in the Reber Collection  
 When he painted this picture he probably had at the back of his mind some comparison with the work of Rubens. But Cezanne would not have been able to do this. He was too busy with his own work, his own sense of the value of the picture, his own sense of the value of the picture.

⑤

Valley of the Arc 1885-87 - original in the Reber Collection  
 This view of the valley, with Mount St. Victoire in the distance, a land made bright up through minute color contrasts into a structure of perfect balance and harmony. Cezanne's idea of "order" is not the order of the great French classic. But that he meant recapturing the serene clarity and complex order of the great French classic is not in the slightest doubt. But directly before nature.

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X SEURAT, pronounced "Sirrah"; painted in France from 1880 to 1891.

Georges Seurat died almost forty years before the world began to appreciate his extraordinary art. His brief career as an artist - little more than ten years - produced a scant seven major paintings by which his genius is conclusively acknowledged. *He died at the age of thirty-two.*

Seurat's theory of art rested upon a very simple and purely formal aesthetic. Briefly, he believed that the art of painting depended upon the relations between tones, colors and lines, and on the harmony of these three elements. He took the small brush strokes of the Impressionists and made them into dots of equal size. Each dot is a light or dark shade of the six primary colors - blue, yellow, red, green, violet and orange. With similar logic he analyzed lines and tones and their emotional effects of sadness, calm and joy.

His contemporaries laughed at this Pointillism or "spot painting," for they did not study the incomparable structure of the pictures. The dots alone would have meant little - but this painstaking method combined with an architectural sense in composing have made artists today regard <sup>Seurat</sup> ~~him~~ as the supreme example of intelligence and discipline.



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(SEURAT)

X

⑥ THREE MODELS, oil, 1888, original in the Museum of the Barnes Foundation, Merion, Pa.

Remarkable for the technique of tiny dots of pure color, the complex and carefully calculated composition and especially for the cool, almost classical serenity. Though his method seems over scientific, Seurat painted several of the most beautiful pictures of modern times. (In the original painting the figures are almost life size.)

# →

Add notes on the *grande talle* - for new edition  
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⑦ *grande talle*

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X GAUGUIN, pronounced "Goganh"; painted in France from 1880 to 1889, then in the West Indies and South Sea Islands. Died in 1903.

Paul Gauguin discarded 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 the primitive painters Gauguin simplified outlines and employed "unnatural" colors in order to enhance the decorative effect of his compositions.

Maurice Denis, one of the members of the Synthetist group of which Gauguin was considered a leader, writes: "Gauguin freed us from the restraints which the idea of copying nature had placed upon us. For instance, if it was permissible to use vermillion in painting a tree which seemed reddish.....why not stress even to the point of deformation the curve of a beautiful shoulder or conventionalize the symmetry of a bough unmoved by a breath of air?" The possibilities of this "expressionist" attitude were later to be realized by a "~~The Fauves~~" ~~younger generation of artists~~ who determined one of the important courses of painting in the 20th century.

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 stockbroker to become a painter, and finally, disgusted with Europe, left for Tahiti in the South Seas where he painted his best known pictures.



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(GAUGUIN)

X  
8

AREAREA, oil, 1892.

Painted in Tahiti, one of the South Sea Islands. Sumptuous harmonies of deep glowing colors convey his content with this gentle, unhurried flower-strewn life. To increase the decorative effect, Gauguin has painted the tree trunk blue and the dog red.

9

TA MATETE, oil, 1892.

The subject is Tahitian but Gauguin may have had in mind the flat patterns made by Egyptian figures with their heads in profile, their shoulders full face, and their stiff, angular gestures.

10

*Horseman on the Beach, 1902; original formerly in the Folkwang Museum, Essen, Germany; now in the collection of Edward G. Robinson, Hollywood, Cal.*  
Gauguin likes large areas of solid color, yet he endows them with a luminous and figurative assemblage and action on their planes. He uses the staining character of the pink foreground, the vibrant brown of the cattle, the muted red of the sea. He made use of the Impressionist technique to a certain extent to achieve these effects.

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VAN GOGH

The preferred pronunciation is <sup>just</sup> ~~just~~ G as an H, O like "aw" in hawk,  
GH like the German CH--van hawch. Painted in Holland and France  
from 1860 to 1890.

Throughout his life van Gogh was consumed by a deep and overwhelming  
religious fervour. For a time he laboured as an evangelist, preaching to  
Belgian miners, but soon turned to painting as a means of expressing his  
agony of spirit.

Leaving his native Holland he went to Paris to join his brother Theo,  
an art dealer, who introduced him to the leaders of Impressionism, to Seurat,  
Gauguin and others. Their work had an immediate influence upon the direction  
of his painting but in his enthusiasm the Impressionist dots grew into whirling,  
vibrating ribbons of color. The crude gaiety of Japanese prints which flooded  
the market in Paris at that time revealed to him new possibilities in patterns  
of color. In the brilliant sunlight of Provence, where he painted steadily  
for years, he devoured the rich colors, painting furiously in bold patches  
of scarlet, startling greens, blue, orange and sulphur yellows. His inner  
torment finally drove him to insanity - epileptic fits seized him and he spent  
the last two years of his life in an asylum at St. Remy and at Auvers under the  
care of Dr. Gachet. In July, 1890 he shot himself, leaving this last note to  
his brother, "...my own work. I am risking my life for it and my reason has  
half foundered in it".

Shirley



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VAN GOGH (cont'd)

Few painters before or after him have shown greater talent, few have possessed such intuitive ability to transform objects into significant formal patterns. The brilliance of his color perception is unique. He violates unconsciously, rules of color harmony, of proportion, of picture unity in ways which even radical painters would have avoided, yet the unity and beauty of his work remain unaffected. Many of his pictures truly deserve the title of "miracles in paint".

Shorey -

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(VAN GOGH)

X

11. Landscape with Cypresses, oil, 1889, original in the National Gallery, Millbank ("The Tate"), London.

Van Gogh saw clouds, trees and fields as living things and painted them in rippling, swirling rhythms of line and color.

12. THE OLD PEASANT, oil, about 1889.

Inspired by Japanese prints which he had seen in his brother's art gallery in Paris, van Gogh used bold colors in strong flat patterns in painting many of his subjects.

13. CHESTNUT BLOSSOMS, oil, about 1889.

In his enthusiasm van Gogh has transferred to the canvas his own inner excitement over the beauty of these spring flowers. The intensity of feeling is so strong that the blossoms seem to quiver and crackle with electric vibrations.

14. Peeta (inspired by Delacroix)

15. Sunflower (inspired by Delacroix)

or

Vegetable Garden

or

Self Portrait



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REDON, worked in France from 1880 to 1916

Odilon Redon's art, which stands almost alone in the 19th century, is that primarily of the visionary, whose works spring from reverie and a world of dreams. His substances have the lightness and transparency of gossamer. His colors are mystical. Before his works one senses the presence of a serene but unearthly music or the sound of distant voices. He painted strange faces, mists, fantastic flowers, moths and jewels.

His approach to art as a vision and his use of the mysterious subject matter of dreams makes him a forerunner of the Surrealist.

16 PICTURE #32. Dream, about 1905, in watercolor. A mysterious vision painted with the colors of <sup>moths and</sup> exotic birds.

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*Henri Rousseau*  
*see Rousseau*  
*catalog*

ROUSSEAU, painted in France from 1880 to 1910.

*see the definition*

Henri Rousseau was a customs house officer who learned to paint in his spare time without any official training. During the last decade of his long life, he was discovered by young artists such as Picasso, who loved his naively simple spirit and the instinctive perfection of his design. He is the greatest of a group of modern painters who have been given the name "Primitives", because of certain similarities in their work - wholly unintended - to the "primitive" pictures of the early Middle Ages and Renaissance. Their work is significant not only because of the stellar qualities of design and their refreshing child-like view of nature, but because they represent the refusal of the untrammelled spirit to fall into the pitfalls of photographic naturalism and the scientific analysis of art. Through their works they quietly asserted their belief in the free fancy and thus helped protect the integrity of painting as an independent art.

Seurat and van Gogh died about 1890, Cezanne and Gauguin about 1905, Rousseau in 1910. But their ideas survived them and developed in the work of their successors whose paintings are shown in the two succeeding sections.

17 PICTURE #33. The Customs House.

A picture of the place where Rousseau worked, painted perhaps on a Sunday afternoon. Although it lacks technical skill in drawing and brushwork it possesses a fine sense of design and reveals marvellously imaginative conception of nature. It shows that Rousseau knew precisely what art was - something beyond practical function, and far beyond superficial appearance, which ~~finds its rest~~ <sup>sublimates</sup> in the <sup>and enlightenment</sup> delight of the spirit.



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POST-SCRIPT

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.

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 four was influential in the early years of the twentieth century during which the divorce of "art" from "nature" became more self-conscious and deliberate. The inspiration for the revolutionary experiments of "the Fauves," Expressionists, Cubists, Abstract painters, Surrealists, may be traced to these nineteenth century ancestors who in their turn had rebelled against accepted traditions of their own time.

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*Dissect?*

POST-IMPRESSIONISM *Carlin's notes*

Although 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 were interested primarily in the problem of painting light by means of tiny strokes of bright, pure colors which in juxtaposition with one another would produce a desired light effect. They succeeded in their purpose but ~~lost~~ lost sight of other important qualities such as the unified structural organization of the picture surface (~~or what one may call its "closed compositional unity"~~); the solidity of form, spacial depth, and the planned arrangement of color areas over the picture surface to fulfill its ornamental function. They completely ignored local color and qualities of surface texture. In other words they sacrificed the ~~more~~ <sup>important</sup> ~~important~~ <sup>position</sup> elements of previous painting for the solution of a mere technical problem of rendering light. Much of late 19th ~~century~~ <sup>early</sup> and 20th century painting took the form of a reaction against Impressionism and against the idea, which the Impressionist carried to such an extreme, of painting exactly what one sees at a given instant through light. (It was a school of snapshot views and of dot-stroke technique)

Among the great French painters who rebelled against Impressionism were Cezanne, "the father of modern painting"; Seurat, who tried to reduce painting to a science; Gauguin, who left Paris to paint deep-toned decorative compositions in the South Sea Islands; Van Gogh, the Dutchman, whose art has both the profound formal ~~vision~~ <sup>sur-real</sup> vision and the tragic import of mad genius; Redon the painter of delicate fantasies; and the self-taught "primitive", Henri Rousseau.



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*reconcile*

*Collier notes*

CORINTH, painted largely in Germany between 1879 and 1925

*Heaven*

Louis Corinth is one of the late German painters who, with Liebermann and Savoyt, struggled with the problems of the new art and means of expression which were beginning to rear their heads toward the close of the past century. He, with the others, received <sup>his</sup> ~~their~~ inspiration from the Impressionists of France, but used <sup>their method</sup> ~~it~~ as a means to find a new sense of reality of his own. <sup>means of expression</sup> He broke up the atmospheric plan of the Impressionists and reached out to make contact with the purpose and endeavors of the next epoch. If he had been born half a generation later he would have become identified with the Expressionists about whom we shall hear in the following section.

Behind his Impressionistic brushwork, his florid coloring and his sensual, earthy crudeness there is a deep spirited conflict in his work which is at once his own struggle for adjustment and that of his age. <sup>generation</sup> It is deeply tinged with the issues of his German nature and environment and in the Expressionist movement of the next generation bursts forth in a swelling current that involves the entire artistic produce of the German nation.

There are the deeper philosophic significances in his work - the "message" and the "emotion" of a particular temperament at issue with itself or its environment which is so characteristic of Modern German art: "the will to live and melancholy at the transience of life".

*is words*

Corinth is an excellent example of the way in which the essentially French impressionism was taken up in Germany, <sup>and redirected</sup> ~~what further meaning and bearing it assumed in~~ this new and psychologically different environment to the North.

It was wedded not to the beauty of repose alone, but to struggle, and unlike its French prototype which led almost <sup>immediate</sup> ~~unmolested~~ to ~~serenity~~, evolved as a part of a

*from being a part of to  
expression of the struggle and emotions  
the new art movement  
the new art movement  
the new art movement*

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(Corinth, con'td.)

*contemporary*  
country's development into a dynamic outburst of a creative spirit that had been too closely confined.

PICTURE #18. Walchensee Landscape, painted in 1922; original in the State Art Collection, Chemnitz, Germany.

Impressionistic technique applied with a turbulent abandon and a cool earthiness of color *he intended the observer* which indicates that ~~there was more~~ behind the *see what is there* artist's purpose than the rendering of ~~beautiful~~ light patterns.

*A quote*  
Source: Modern German Art, Peter Hoare, Penguin Pelican, London, 1938



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VAN GOGH.

In the Dutch pronounced "fan Hoch"; painted in Holland and France from 1880 to 1890.

Throughout his life Vincent van Gogh was consumed by a deep and relentless religious fervor. His passionate love of beauty and nature struggled under the persistent and maddening compromise of his not being able to adjust to life about him and to find peace within himself. He was frustrated in love, he was unsuccessful as an art dealer, he ran away from a rectorship in England, and for a time labored as an evangelist, preaching to Belgian miners. Tormented incessantly, he left his native Holland and went to Paris and later Southern France where he flung himself into the one creative work which seemed to give him release -- painting.

Few painters before or after him have shown greater talent, few have possessed such an intuitive ability to transform objects into significant formal patterns or to reveal the inner secret of nature. The brilliance of his color perception is unique. He violated, unconsciously, rules of proportion, of picture unity, formal relations, and even of color harmony in ways that the most radical of later painters would have avoided, yet the unity and beauty of his work remains unaffected. There is no explanation of this. It is the force and the automatic insight of genius. Many of his pictures truly deserve the title of "miracles in paint". As a pen-and-ink draughtsman he crowded the entire field of his picture with an infinite and complicated maze of heavy black strokes and hatchings, but the lucid unity of the result is but a further evidence of the triumph of his genius.

(The incandescent brilliance of his paint and the whirling vibrating strokes of color which had once been the small, bright-colored brush-strokes of the Impressionists are but two evidences of the intensity of his feeling.)

His inner torment grew into insanity and finally drove him to suicide.

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(van Gogh, Cont'd.)

PICTURE #28. Landscape Near Auvers, 1890

*of M. J.*  
No one has felt the pulsing life of Nature more deeply than van Gogh or expressed it with greater emotional intensity. His swirling rhythms of line and color have a force and an organic brilliance which put him in a class apart.

PICTURE #28 (alternative) Landscape with Cypresses, 1889, original in the Tate Gallery, London.

This picture shows the deep poetical insight of van Gogh. It is not a calm spirit - as that of the Japanese masters whom he studied and to a certain extent followed. Struggle is combined with delight. Incandescent brilliance of his paint - especially in the immediate foreground and the golden color of the wheat field.

PICTURE #29. Pieta

Van Gogh copied this picture from the original by Delacroix, but instead of imitating it detail for detail he reinterpreted it both composition and subject matter, according to what the original inspired in him.

PICTURE #30. Chestnut Blossoms, about 1889.

One of the most strikingly beautiful of modern pictures. Such brilliance of the organization - of the arranging of so many twigs, tiny blossoms, and leaves over the picture without losing in unity or getting lost in the maze of details - could only come from the ~~mind~~ *mind* of a genius. Supreme fantasy, as in oriental pictures. Color range small. Pink, two or three shades of delicate green, light *ulthamane* - and that is all. The poetry of painting at one of its high points in the west.



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(van Gogh, Cont'd.)

> PICTURE #31. Self-Portrait(?) (Bandage over ear, pipe), about  
an example of a gruesome subject transformed into a picture of  
rare beauty. Harmonious effect of the solid colors of the  
coat and the background together, Brilliance of the flesh tones.  
His feeling for color and form is so instinctive, his method so  
mysterious, it is not only impossible to describe but treacherous  
for the painter to learn from.

PICTURE #31. (Alternative), The Old Peasant, about 1889.

van Gogh used the boldest colors to reveal the character of the  
people who interested him. Here we see the earthiness of the  
farmer's way of life and the effect of toil in the out-of-doors  
on his soul, expressed with great force and tragic meaning (in an  
altogether new way.)

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*Latin*

GAUGUIN, pronounced "Goganh"; painted in France from 1880 to 1889, then in the West Indies and South Sea Islands, Died in 1903.

"Nature is not art until it is transformed", is a fundamental axiom in art which had long been obscured by traditional painting of the <sup>early 19th</sup> last century. Although the recovery of this principle is suggested in the work of the leading Impressionists and highly evident in Cézanne and other great post-Impressionists, its new manifestation belongs to Gauguin. Using objects in nature as a mere starting point for the expression of the lyrical charm he saw in color and form he completely refashioned the external aspects of his landscapes and figures into liquid harmonies of exquisite beauty. The form of the object, although it is recognizable, does not follow the naturalistic outline, but flows over the picture surface at times almost with the freedom of water. The color, of an ecstatic poignancy, is no less arbitrary when compared to nature, but it is the consummate poetic vehicle of a profound spirit.

As seen in the pictures represented, Gauguin abandoned the technique of small dots of color and often blocked in his fluid forms with nearly solid colors of a strange and fascinating character.

His paintings may be partly analyzed as decorative compositions - and such they are. But the imagery of his forms and the psychological burden of the sometimes cool, sometimes burning, but ever-haunting effect of his color, carries him far beyond the category of mere decoration.

In re-establishing the ideal of the free interpretation of color and form in nature, Gauguin assumed great importance to the artists who came after him. Although his approach may be analyzed as being in the intuitive tradition of modern art, he established necessary precedents for both the intellectual and the intuitive innovations of the present century.

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



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(Gauguin, Cont'd.)

a stockbroker to become a painter, and finally, disgusted with Europe, left for idyllic Tahiti in the South Seas, where he painted his best-known pictures.

His life work may be considered as part of the reaction against Impressionism. The romanticism of his life and his art had a strong influence on later painters.

PICTURE #25. Areara, 1892

Painted in Tahiti where Gauguin had fled to escape civilization. The formal beauty of his pictures not only justifies the pictorial aims which he had, but establishes him as one of the greatest masters of formal artistry in Western painting. This is a picture of gentle, unhurried, flower-strewn life painted in patterns of flat, bold colors. Sometimes to increase decorative effects Gauguin used "unnatural" colors as in the blue tree trunk or the red dog.

PICTURE #26. Ta Matete, 1892

The subject is Tahitian but Gauguin perhaps had in mind the flat patterns made by Egyptian figures with their heads in profile, their shoulders full-face, and their stiff angular gestures.

PICTURE #27. Horsemen on the Beach, 1902; original in the Folkwang Museum, Essen, Germany.

Gauguin liked large areas of solid color. Yet he endowed these color areas with a lightness and a piquancy as original and exotic as their shapes. Notice the charming character of the pink foreground, the radiant brown of the earth, the peculiar hue of the sea. He made use of the Impressionist technique to a certain extent to achieve these effects.

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*Callin*

SEURAT, pronounced "Sirrah"; painted in France from 1880-1891.

Georges Seurat, whose name is perhaps first associated with the invention of "pointillism", the terminus of Impressionism, is now, for other reasons, recognized as one of the most important artists of the 19th century who "helped to change the entire course of Western painting."<sup>1</sup> His main effort, to develop an absolute formula for painting pictures, inspired by the desire to bring painting within the reach of the layman, ended in no more (or less) than the establishment of a definite scientific technique for the application of color and perhaps the highest standard of craftsmanship in picture painting of our time. From the layman's point of view, this left secret only the means whereby he might create and arrange the various elements to be painted into a unified pictorial design.

But if he neglected to provide a formula for this essential factor in the creation of a work of art, he did not lack in inspiration and genius to provide it in work of his own. His pictures are masterpieces of formal design, in which definite principles of picture construction are rigorously observed and the formal integrity of represented objects never lost or violated. On the contrary they are most exquisitely planned and worked out. This emphasis on deliberate construction heralds the emergence, parallel to that of Cézanne, from the vices of later Impressionist painting with its formlessness, its emphasis on incidental effects of light, and its indifference to selection. It leads the way into the rationalistic discovery and movement of later generations and has provided one of the main sources of positive inspiration for those who have wrestled with the formal problems of the 20th century.

Seurat's career was tragically brief. He died at 32, after only 11 full years of work. As can be well seen from his work he was dominated by a passion for system and order.

<sup>1</sup>James Laver, French Painting and the 19th Century. Botsford, London, 1937



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(Seurat, Cont'd.)

He took the small brush strokes of the Impressionists and made them into dots of the same size. Each dot is a light or dark shade of one of the six "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. Though his method seems over-scientific, Seurat painted several of the most beautiful pictures of modern times. To many artists of today he is the supreme example of intelligence and discipline.

PICTURE #24. Three Models, 1888, original in the Museum of the Barnes Foundation, Merion, Pa.

Remarkable for the consistency of its technique of little dots of pure color, the complex but clearly solved composition, and especially for the cool, almost classical serenity of the whole. In the original the figures are almost life size.

✓ Grande Jatte (we have)

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CEZANNE.

Pronounced "Sayzanne"; painted from 1865 to 1906 at first in Paris and then in the south of France.

A new almost mystic concept both of the structure of natural objects and of space and a revolutionizing approach to the problems of pictorial representation to express these concepts -- (and further a strong reassertion of the importance of objective pictorial design and of the perfect equilibrium of the picture's compositional whole) -- these achievements of profound originality and unique significance in the history of painting establish Cezanne as one of the greatest innovators of modern times.

These innovations meant two things: they rescued painting from the lush, almost sentimental formlessness of later impressionism, and at the same time pointed the way to an altogether new highway for the future of pictorial art.

What did "space" (and "structure") in painting mean up to Cezanne's time? -- Naturalistic space, which you can see with your eyes; the finite cubic capacity of a bottle, a house, a figure; the measured objective distance and expanse of a field, a road, a sky; the illusion of organic solidity and structure purely through a literal representation of the objects surface appearance.

To express his new <sup>enlarged</sup> sense of space and structure Cezanne went behind appearance. He showed that the objects inner being, like the soul of man, has limitless possibilities of extension, and this being and its extension can be expressed formally. As a result, the status of the natural object rose from that of a mere decorative detail to one of high emotional and philosophical significance. Instead of painting and drawing closed forms he opened them up, multiplying, extending certain aspects that suggested themselves to his mind in their relation to surrounding objects, all in the effort to capture the inner secret of its life as well as form. The number and variety of opportunities for pictorial motives opened up by this approach was so tremendous

*How Cezanne  
was not so  
little then*

*Cezanne*



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(Cezanne, Cont'd.)

that the whole of modern painting after Cezanne has not yet exhausted them and perhaps also accounts for Cezanne's own feeling that he could never complete his work; (that, as he said, he could move his easel two inches after completing one picture and begin another totally different from the first.)

(By the same method Cezanne revealed new sense of structure. Structure, obviously, is an inner thing. Cezanne went after it by penetrating the inner nature of objects, by sacrificing the external image to the purpose of capturing an awareness of the whole).

Cezanne did not arrive at his discoveries suddenly. His life is a story of long and painstaking self-application in which his way was only gradually revealed to him. His latest work where we find the most developed expression of his ideas is the result of a long dedication and travail.

Cezanne developed an original color technique but he was even more important in turning younger artists to new problems of composition and design. He said: "I wish to make of Impressionism something solid and permanent, like the art of the museums." When he painted the Judgment of Paris he probably had at the back of his head some composition by Titian or Rubens. But Cezanne 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 Cezanne one of the ancestors of Cubism (Section II) but his influence extended far beyond Cubism and then fell upon most of the important painters of the first quarter of our own century.

PICTURE #19. Still Life with Jug, about 1870, collection G. Bernheim de Villers, Paris.

Painted in Cezanne's early, rather heavy technique. The thick paint and strong contrasts of light and shade give an effect of solidity and

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(Cezanne, Cont'd.)

massiveness, although this is far removed in technique and way of seeing from his later work.

PICTURE #20. Landscape with Houses, 1879, original in the National Gallery, Berlin.

*Painted after his contact with Impressionism. Then Picasso*  
Much more advanced, refined in vision and technique. Space and solid forms constructed by light-toned, thinly painted color planes. *&* Picture space carefully organized; unity of whole; fullness of special divisions. Study the picture for five minutes and you will feel the planes gradually taking their places in a beautifully order space. Compare this in technique with the early Still Life.

PICTURE #21. The Judgment of Paris, about 1885, original in private collection.

*get. Paper, 1885.*  
In Cezanne's middle figure painting we approach the essence of his discoveries as a great innovator. Here we see him trying to capture the formal significance of the figures by going "beyond" their appearance. The left calf of the central figure is intentionally enlarged because to Cezanne's vision in relation to the half-clad figure and the dark mass on its right it was that large. He is trying to perfect the equilibrium of formal relations in his picture and to do so he realizes he must go beyond naturalistic proportions. Furthermore, by doing so he is attempting to enhance the reality of the figures themselves. His outlines of the central figure are left open - as though he were almost seeing it not from one but from several points of view. As a result the imagination is stimulated and our awareness of its existence greatly increased. *2/1/1964* Note the massive-ness of the arms and upper frame.



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(Cezanne, Cont'd.)

PICTURE #22, The Red Waistcoat, about 1888; original in private collection.

Angular in composition. Emphasis on formal masses by flat planes or patches of color. This technique as well as the idea of capturing more than the surface appearance of the subject later inspired the Cubists who developed Cezanne's discoveries.

PICTURE #23, A Village of Provence Seen Through the Trees, about 1890-93;

original in the Bignou Gallery Collection, New York

The description of The Judgment of Paris, No. 21, applies also here. In this picture we have Cezanne's experiments carried to a point of high perfection. It is also a work of great artistic beauty, of strength, of calm, of friendly harmonies of color and form, and of philosophic suggestiveness.

Set?

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RENOIR

Pronounced "Ren-wahr"; painted in France from 1860 to 1919.

Renoir followed along individual development as a painter. He is famed for his brilliant portrayals of the engaging bourgeois life along boulevards, in the parks and cafés of Paris, always drawing close to the spirit and personality of the crowds which he found everywhere, ~~and~~ pervading all with an air of charm, of festivity, of color, and human attractiveness. He began as an Impressionist of which period in his development "The Paris Boulevards" picture is an example. It is in the full Impressionist tradition, of a scene bathed in atmosphere, its details merely suggested by strokes and dashes of color in juxtaposition to one another. The larger number of boulevard and cafe scenes are also Impressionistic in their technique, a snapshot glance of a scene <sup>no</sup> ~~with~~ with particular attention to the problems of composition or picture organization, but enchanting in <sup>its</sup> ~~their~~ details.

But like others of the so-called post-Impressionists, he grew out of this style and began to concentrate more rigorously on problems of form and <sup>composition</sup> ~~building~~ up a unified canvas, keeping at the same time much of the Impressionist color technique and <sup>accentuating</sup> ~~insinuating~~ the sensuous qualities in nature for which he had great <sup>a</sup> ~~an~~ attachment. His color grew <sup>gradually</sup> ~~richer~~ richer until it burst into a full-throated joyous song. To express his deep <sup>(enjoyment of)</sup> ~~joy~~ joy in the color of trees, he turned their yellow greens into emerald and cast their shadows in purple. The pink color of flesh he worked over until it became luminous red, <sup>and</sup> his forms as well, whether fruit, or trees or <sup>human figures</sup> ~~women~~, grew rounder and fuller and more solid, in harmonious accord with the ripeness of his color. More and more he painted figures, to natural backgrounds or within interiors, bringing out the richest qualities of organic textures and forms. He studied the works of masters <sup>past</sup> ~~in the past~~ assiduously and was a great devotee of the museums.

Pictures. (See No. 8 on A)



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(Renoir, Cont'd.)

PICTURE #13. Paris Boulevard, 1875, original in private collection, Switzerland. <sup>(sketch?)</sup>

The bewitching atmosphere of Paris in the springtime - caught through the impressionistic use of soft yellows, greens, and blues. Impressionism was admirably adapted to rendering moods of time and place such as this. In its use here we see it at its best and most characteristic - the painting of light itself, not, as with Courbet, the subject in light, but the color richness of the film of atmosphere. <sup>note the</sup> Lack of substance of wheels - they are suggested, not drawn.

PICTURE #14. Venice, 1881, original in Silsberg Collection, Boston (?)

A later sketch in richer color scheme and with freer handling of subject. This picture shows Renoir on his way out of Impressionism. One feels the lushness of later Impressionism, but also a new sense of pictorial unity. There are parts painted in which have no representational function at all, but rather that purely of rounding out the formal unity of the picture. The more exact adherence to the appearance of nature (through light) is left behind.

PICTURE #15. Girl Combing Hair, about 1885 <sup>(sketch?)</sup>

A new and developed fullness of style. The whole picture in unity. Developed relation of all parts. Dominance of the subject. Beautiful rhythms of the limbs. <sup>arm and back</sup> Drawn with a broad sweeping line and painted with a sensuous delight in the texture of flesh and hair.

PICTURE #16. Women and Children, about 1895

A later composition in which the figures and foliage form a warm luscious harmony.

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DEGAS, pronounced "Day-ga", or "Day-gahz"; painted in Paris from 1855 to 1917.

An artist of great resourcefulness and intelligence, possessing at the same time keenest sensibilities for the lyrical beauty of color and form, Degas combined an understanding of the positive aspects of Impressionism with an original insight of his own, to create works of truly classic perfection and warmth of feeling. He studied the paintings and drawings of Corot, of Ingres and many of the old masters. He developed prodigious skill as draughtsman and during <sup>past</sup> ~~the period~~ of his career he was continually on the watch for difficult and interesting problems of figures in action, such as race horses and 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 <sup>own</sup> positions and patterns as beautiful and original as the figures themselves. In his pictures one finds both plasticity and depth, keen perception of dramatic contrasts between colored light and colored shade, a refined yet robust piquancy of color, a modified use of Impressionist technique for the emphasizing and not the obscuring of form, and finally the pastel medium developed into a full-bodied convincing picture technique.

Can you  
shorten  
this -

PICTURE #11. Race Horses or Jockeys in the Field.

The nervous, prancing horses and the alert jockeys offered problems of action which fascinated Degas. He mastered them supremely through his power of observation and draughtsmanship. ~~Beautiful aesthetic qualities in color, organization.~~

gpc

PICTURE #12. Two Dancers. Wet Pastel. This magnificent picture achieves the

level of great art not only in the motions of caught action, but in the use of these means as points of departure for formal motifs of the highest beauty. That Degas was not merely aiming at the repre-

not  
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(Degas, Cont'd.)

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sentation of motion is shown by the fact that the figures and limbs are cut off at certain points by the frame to emphasize the dramatic form and character of various lines and masses. Color of the purest fragrance and beauty. A masterpiece of color and formal design.

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*Review* *art* *Camille* *notes*  
PISSARRO, painted in France between 1855 and 1903, pronounced "Peezarro".

Camille Pissarro was born in the West Indies of a Creole mother and a French Jewish father in 1830. He is to be ranked among the great Impressionist painters, ~~Monet and Manet~~. He was "a master craftsman of form, who with the others of his and the following generation, left tradition in search of new realms to conquer." He developed an impressionist technique of high perfection and beauty and always defended his colleagues, whenever their work came under the criticism of the academicians and the juries of the Salon of his time. He exhibited in the Salon des Refusees along with Corot, Delacroix and Manet during the bitter controversies of the 60's and greatly admired the work of these artists before they were officially recognized. His life, as was true of the other independent painters of his time, was one of struggle, not only for acceptance but for the mere bread and butter essentials of existence. For thirty years he was forced to peddle his pictures from door to door and seldom was he able to keep apace of his creditors. In 1884 he wrote to Monet, "I can go no farther. I am at my wit's end." "....In Rouen they would heave rotten apples at me....We are still outcasts and vagabonds....It is impossible for an art which upsets so many old convictions to win general approval, especially at Rouen, the country of Flaubert, whom they dare not own. No, your bourgeois is a bourgeois, from the tips of his toes to the hair of his head! Tell Gauguin that after thirty years of painting I am quite on the rocks."/

Only in 1890 did his work begin to find a market. Then, ~~but only then~~, for the last ten years of his life, he was free to work as he chose.

He was a prolific worker who devoted himself to etching, drypoint, engraving and lithography as well as painting. He was Monet's senior by ten years.



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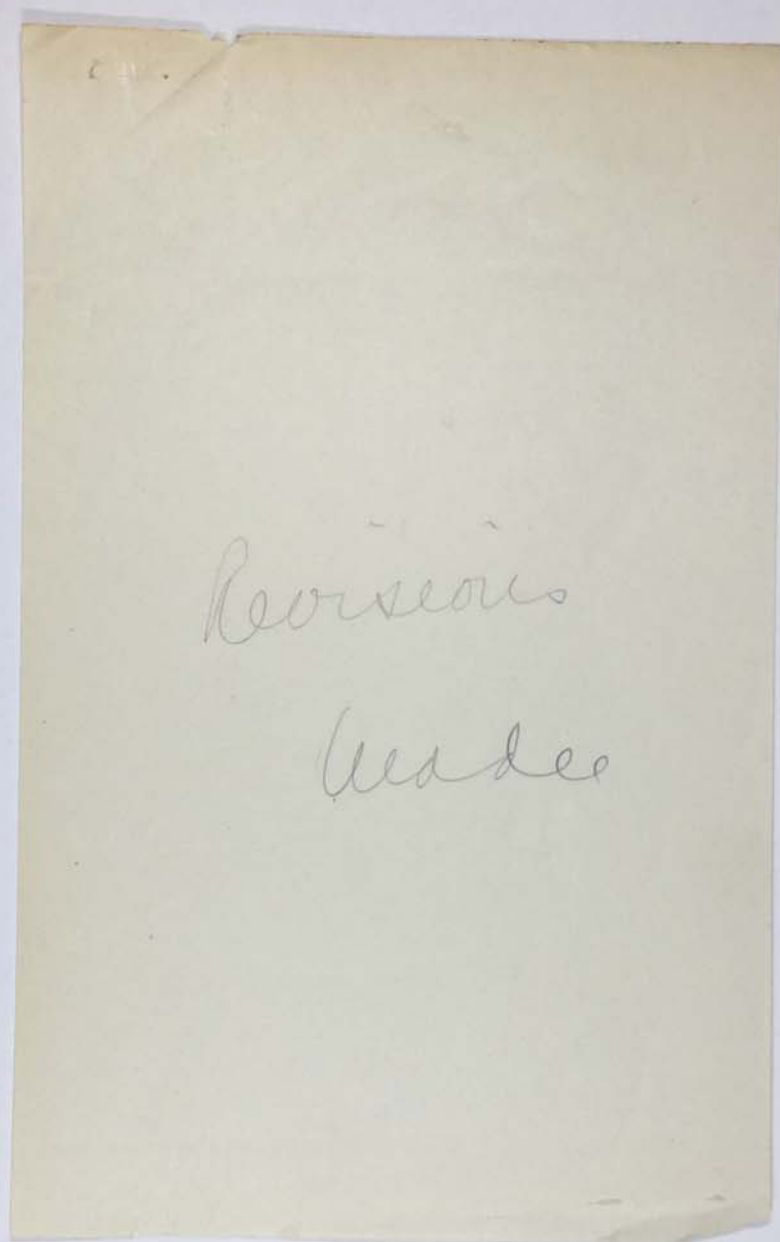
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(Pissarro, Cont'd.)

*change No.*  
PICTURE #17. Boulevard des Italiens by Night, original in National Gallery, London.

High Impressionism. Luminous ~~of~~ color, more remarkable ~~for the~~  
fact that it is a night scene. Power of suggestion, yet complete  
absence of definition. The warm glow of the Parisian boulevard  
at night captured in all of its charm.

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MONET

Pronounced "Monay"; painted in France from 1860 to 1925.

12 It was Manet who summed up one of the main objectives of Impressionism when he said: "The principal person in the picture is the light." Claude Monet, Manet's disciple and friend, who became the leading exponent of the Impressionist school that followed, together with Pissarro, Sisley and other Impressionist painters, and developed this theory of painting light. They broke up Manet's bright patches of color into tiny strokes of contrasting colors, which, seen together, produced the same effect. They tried to make paint on canvas seem as brilliant as light, even outdoor sunlight.

SEPARATE LABEL

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.

*to go in after Impressionism  
Degas, or Pissarro*

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VAN GOGH, painted in Holland and France from 1880 to 1890.

*The preferred pronunciation is just as auck, o like "au" in hawk, qh like the German ch - von hawch.*

Throughout his life van Gogh was consumed by a deep and overwhelming religious fervour. For a time he laboured as an evangelist, preaching to Belgian miners, but soon turned to painting as a means of expressing his agony of spirit.

Leaving his native Holland he went to Paris to join his brother Theo, an art dealer, <sup>who</sup> introduced him to the leaders of Impressionism, to Seurat, Gauguin and others. *His work had an immediate influence upon the direction of his painting. But in his enthusiasm*

*But the Impressionist dots grew into whirling, vibrating ribbons of color, for in his enthusiasm van Gogh could not control his brush. The crude gaiety of Japanese prints which flooded the market in Paris at that time revealed to him new possibilities in patterns of color. In the brilliant sunlight of Provence he <sup>devoured</sup> discovered the rich colors, painting furiously and continuously in bold patches of scarlet, startling greens, blue, orange and sulphur yellows. But his inner torment finally drove him to insanity - epileptic fits seized him and he spent the last two years of his life in an asylum at St. Rémy and at Auvers under the care of Dr. Gachet. In July, 1890 he shot himself, leaving this last note to his brother "my own work. I am risking my life for it and my reason has half-foundered in it."*

*Few painters before or after him have shown greater talent, few have possessed such intuitive ability to transmute objects into significant formal patterns. The brilliance of his color perception is unique. He creates uncommonly subtle effects of harmony, of proportion of picture within a work - which even skilled painters have avoided. Yet the unity and beauty of his work never disappointed. Many of his pictures truly deserve the title of "masterpieces to paint."*

*where he lived steadily for years*



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X < IMPRESSIONISM

Impressionism represented a continuation of Manet's revolt against the classic tradition in French painting.

Taking their cue from *Turner* and the Pre-Raphaelites in England the young painters Monet, Pissarro and Sisley began to paint out-of-door subjects by means of "divided color". They discovered that small patches or dots of pure color juxtaposed with one another on the canvas blended when seen at a distance and had a sparkle and brilliance which mixed colors did not. Accordingly they restricted their palettes to primary yellows, oranges, reds, blues and greens and concentrated exclusively on the problem of expressing nature not as it "existed" in three-dimensional reality, but as an aspect of light. They recorded their impression of an object at a given moment under the light conditions of that moment. The object in nature therefore was no longer the subject of the picture, but the impression of that object in light or light itself.

Although ridiculed at first, the work of the Impressionists slowly gained recognition. Ultimately, however, it developed an academy of its own against which the painters of the 20th century, especially the Fauves and the Cubists, rose in revolt.

*in particular, ... Turner, Monet, Pissarro*

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ORGANIZATION

DELACROIX

Pronounced "Dellakrwa", painted in France between 1820 and 1863.

Delacroix was chosen to introduce this Survey of Modern Painting because he is perhaps the first ancestor in direct line to the innovators of the 19th and 20th centuries. He was a great emancipator, <sup>breaking</sup> ~~in that he broke~~ away from the rigid specifications of subject matter, picture organization, and emotional reserve by which the French Classic Tradition had immobilized painting, ~~from the Revolution to the death of Ingres in 1867.~~ He turned instead to romantic subjects, composed his pictures in a bold swashbuckling manner. Partly through the inspiration of the Englishman, Constable, he also developed a technique of open brushwork and the free juxtaposition of pure colors on the canvas. This brought him the vicious reproach of the academicians of his day but profoundly influenced the method of the most important 19th century work after him. In his work one finds the germs of Impressionism.

PICTURE #1. Sketch for the Massacre of Scio, about 1835(?) ( original in the Louvre, Paris(?))

This theme, which became the subject of the great painting of the same name in the Louvre, Paris - the painting which the artist Gros too hastily called the "Massacre of Painting" - Delacroix worked upon in many separate sketches of which this is one. ~~It shows his tendency toward romantic adventure, the glamour of exotic colour and adventure of the Near East subject.~~

The figures have warm human qualities - contrast this painting with the formalized classical composition (below) in which the lifeless figures are arranged according to rigid specifications of drawing and design. This picture was painted by Delacroix's contemporary. It shows what a master Delacroix was of his own innovation in the brilliant use of pure colors and

*His preoccupation with romantic subjects, his composition, handling of the freedom of his brushwork as seen clearly in the sketch*

*Delacroix's contemporary*



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*revised*

*Cottler's notes*

COURBET

Pronounced "Koorbay", painted in France and Switzerland between 1840(?) and 1877.

~~Terms associated with Courbet's life and work as a painter are: "truth to nature", "materialism", "the impression of objects in light", "social realism", "nobility of work", "social justice", "emancipation of the masses".~~ Courbet said, "Only things seen should be painted - invent nothing; the function of the imagination is to find the fullest expression of the chosen subject." Among artists he was one of the most wholesome influences of the 19th century. His strong realism represents a bold resistance to the disillusionment and sentimentality which came in with the dying older traditions of his time, ~~and which weakened the painting of such artists as Corot in France, Böcklin in Switzerland.~~ *He painted* His monumental land and sea-scapes, his robust figures, his welcome acceptance and solid treatment of themes of every day life show that he was deeply concerned with the positive values of his environment. *His solid treatment of landscapes and accepted subjects - pleasant, fresh, lively, accessible, and in the foreground, caused people to regard him as a dangerous "socialist".* ~~The monumentality of nature and of man, their fecundity and power, was part of his ideal and through almost all of his work there pulses the vitality of a deep organic~~

~~awareness transformed into a profound nobility of style and artistic beauty. His work has influenced such painters as Derain and, in their early stages, Monet and Renoir.~~

PICTURE #2. Woods of Fontainebleau, about 1850-60, original in Carlsberg Glyp-

tothek, Copenhagen. *fine example of Courbet's naturalism, the monumentality of his conception of nature, his technique of representing the impression of objects - in this case the leaves and trees of the forest - under light, the strong well-knit quality of his work even though he paints in small undrawn sketches of color.*

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Picasso, pts in France between 1855 and  
1903, pronounced "Pee-gar-ro."

Camille Picasso was born in the  
West Indies of a Creole mother and a  
French Jewish father in 1838. ~~He was a~~  
~~newspaper man and a~~  
~~journalist and a~~

He exhibited in the Salon des Refusés  
along with Corot, Delacroix and many during  
the bitter controversies of the 60's and greatly  
renewed the world of these artists before  
they were officially recognized. His life,  
like those of other independent painters of  
his time, was one of struggle, even for the  
mere bread and butter essentials of existence.  
For thirty years he was forced to  
peddle his pictures for a mere 200 francs and  
seldom was he able to keep apace of  
his creditors. In 1864 he wrote to Monet,  
"I can go no farther... I am at my  
wit's end... In Rouen they would have  
putten apples at sea... we are still  
talented and at present... It is impossible



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for an art which reflects so many  
old convictions to win general approval. ...  
Only in 1890 did his work <sup>begin to</sup> find a market;  
then for the last ten years of his life he  
was free to work as he chose.

He was a prolific worker devoting  
himself to etching, drypoint, engraving,  
and lithography as well as painting.  
He was senior by ten years, he was  
associated with the Impressionists <sup>from the</sup>  
very first exhibition in 1874. ~~and later became known~~  
~~as one of~~

# 17 - Boulevard des Filles du Calvaire by Night  
original in the National Gallery, London  
~~Painted at the height of~~

luminous color, most remarkable because  
the subject is a night scene. An Impressionist  
testimony of high perfection

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DAUMIER - pronounced "Domeyay," worked in Paris from 1830 to 1879.

Honoré Daumier was the greatest of the 19th century caricaturists. He made over 5,000 drawings for newspapers and magazines which were ~~so clever in rendering the truth of life about him,~~ so daring in their satire and merciless in showing up the infamies and absurdities of tradition that he was one of the most hated and feared people of his time. He aimed particularly at the academicians, the lawyers and government officials, and when the issue justified it he did not hesitate to <sup>make fun of</sup> attack the King himself. For such a breach of propriety he was put into jail for several months.

But Daumier was really more interested in painting than caricature although during his lifetime only a few friends found his oild of much value. Today the Crispin and Scapin and Drama <sup>15</sup> are considered among the masterpieces of 19th century painting. In his love of dramatic chiaroscuro we see the direct influence of Rembrandt; in his mastery of composition even his contemporaries compared him to Rembrandt. (check this statement!)

In contrast to Corot whose art is quiet, ~~unconcerned~~ unconcerned with the emotions of living, Daumier was passionately interested in humanity, violently concerned with injustice and blessed with a vast and unfailing sense of comedy.\* His pictures are equally remarkable for their superb draughtsmanship, deep color, quality of painting, moving contrasts of light and shade and noble composition built on powerful thrusting diagonals, ~~in his compositions~~ The powerful proportions of his figures and general monumental effect of even his small pictures is attributable technically to the great care and economy with which <sup>he chooses</sup> the elements of his composition and the severity with which he eliminates all irrelevant detail.

\*(insert) - He painted the excited audience in the "peanut gallery" or the tired washerwoman plodding home at night.

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#4 - Dramas about 1860, original in the New State Gallery, <sup>U</sup>Munich.

Daumier saw drama not only on the stage but in the gallery.

This is but one of many pictures which reveal his profound interest in humanity.

#5 - On a Bridge at Night, about 1865, original in the Phillips Memorial Gallery, Washington, D.C.

A small picture, but grandly designed in form and movement.

#6 - Crispin and Scapin, about 1865, original in the Louvre, Paris

These two whispering comedians are not drawn from life but are inventions - powerful masks born of Daumier's insight into human character and made real by a draughtsmanship of supreme vitality and intelligence.

*in Paris*



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# MONET

Pronounced "Monay"; painted in France from 1860 to 1925.

It was Monet who summed up one of the main objectives of Impressionism when he said: "The principal person in the picture is the light." <sup>Claude</sup> Monet, Manet's disciple and friend, who became the leading exponent of the Impressionist school that followed, together with Pissarro, Sisley and other Impressionist painters, developed this theory of painting light. They broke up Manet's bright patches of color into tiny strokes of contrasting colors, which, seen together, produced the same effect. They tried to make paint on canvas seem as brilliant as light, even outdoor sunlight.

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~~In Monet's early picture, Summer, we have an example of the Impressionist technique. 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.~~

PICTURE #9. Summer, 1874, original in the Picture Gallery, Stuttgart, Germany

The Impressionists paid great attention to the changing aspects of light during the day. Here we have a landscape under the intense, dazzling light of a summer noon. <sup>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.</sup> ~~caught by the process of juxtaposing tiny strokes of pure color. The effect is one of great radiance and vibrancy.~~ In their early work the Impressionists were more deliberate in their application of color, the structure of objects appeared more solid, the organization of the picture more firm, than later.

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PICTURE #10. The Doge's Palace, 1908, original in private collection, Berlin.

An example of Monet's later work. The beautiful Doge's Palace, enveloped in the watery atmosphere of Venice, <sup>in the</sup> Early evening. ~~Structure, even picture organization have been relegated to the background.~~ One feels only light and atmosphere through which filters a mirage-like vision of the palace and its surrounding waters.

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COROT, pronounced "Coro"; painted principally in France between 1820 and 1875.

Camille Corot was not able to sell a picture until after he had been painting for over twenty years. His early landscapes, painted after a trip to Italy, show the same pleasure in piling up planes and masses which we find in Giotto or Poussin before him, Cézanne, Derain and Picasso after him. Later he painted in the style of the Dance of the Nymphs, today one of the most popular of all landscapes. Yet its soft, misty lighting and silvery grey foliage seemed "unnatural" to the public of the 1850's.

Although Corot considered himself to be primarily a painter of landscape, modern artists have come to value more highly his figure paintings. The grandeur and repose of Woman with a Pearl Ring, reminds one of Leonardo's Mona Lisa but its spirit is simpler and more intimate.

WOMAN WITH A PEARL RING, oil, about 1870, original in the Louvre, Paris.

The most famous of Corot's figure paintings. It represents the classical spirit in nineteenth century painting at its best.



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COROT.

Pronounced "Coro", painted principally in France between 1820 and 1875.

Corot's work as a painter has a curious development. It begins with strongly naturalistic landscapes, of cities and fields under blue skies with a marked emphasis on material character and the boxlike shapes of buildings. It ends on the one hand with dreamy landscapes whose trees and figures almost dissolve in an atmosphere of ethereal fragrance and on the other with symbolical portraits richly painted but overborne with the weight of sadness and regret. There are a number of explanations of this development. One is that although his technique becomes more brilliant and resourceful, his faith in life and nature is gradually undermined by the currents of disillusionment of his time and he lapses into the sentimentality of an inner world of sighs. Yet whatever is at the root of this change he is one of the most important and influential artists to the painters of the following generations.

His early landscapes influenced the vision of Courbet. Renoir, in his landscapes of the 70's, learned much from him. Pissarro and Monet's early landscapes are also based on Corot's teaching. Degas knew and emulated his figure paintings and, today, Derain, Segonzac, L'Hote and Berard all declare their debt to him. Negatively, Delacroix and hosts of other artists in France, Germany and America were misled by the pitfalls of his later landscape style, yet the near-Impressionism of that technique in his later work was founded on profound knowledge and comprises what has been called his most original, although not his most important contribution to modern painting.

PICTURE #3.

(See previous page.)



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DAUMIER, pronounced "Domeyay"; worked in Paris from 1830 to 1879.

In contrast to Corot whose art is quiet, balanced, unconcerned with the emotions of living - in the best sense classical - <sup>Honore</sup> Daumier was a romantic, ~~passionately~~ passionately interested in humanity, violently concerned with injustice and blessed with a vast and unfailing sense of comedy. His pictures are equally remarkable for their superb draughtsmanship, deep color, quality of paint, moving contrasts of light and shade and noble compositions built on powerful thrusting diagonals. In his love of dramatic chiaroscuro we see the direct influence of Rembrandt; in his mastery of composition even his contemporaries compare him to Michelangelo.

But Daumier's painting has never been as well known as his work for the newspapers and magazines to which he contributed over 5,000 drawings during his lifetime. He is acknowledged the greatest of 19th century caricaturists. His drawings were so daring in their satire, so merciless in showing up the infamies and absurdities of tradition that he was one of the most hated and feared people of his time. He aimed particularly at the academicians, the lawyers and government officials and for one cartoon of the King of France <sup>he</sup> was put into jail for several months.

DRAMA, oil, about 1860, original in the New State Gallery, Munich

Daumier saw drama not only on the stage but in the gallery.

CRISPIN AND SCAPIN, oil, about 1865, original in the Louvre, Paris.

These two whispering comedians are not drawn from life but are inventions - powerful <sup>masks</sup> ~~works~~ born of Daumier's imagination and made real by a draughtsmanship of supreme vitality and intelligence.



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# DAUMIER

Pronounced "Domeyay", worked in Paris from 1830 to 1879.

Honore Daumier was the greatest of the 19th century caricaturists. He made over 5,000 drawings for newspapers and magazines which were so clever in rendering the truth of life about him, so daring in their satire and merciless in showing up the infamies and absurdities of tradition that he was one of the most hated and feared people of his time. He aimed particularly at the academicians, the lawyers and government officials, and when the issue justified it he did not hesitate to attack the King himself. For such a breach of propriety he was once thrown in- to jail for several months.

But Daumier was really more interested in painting than caricature although during his lifetime only a few friends found his oils of much value. Today the Crispin and Scapin and the Drama are considered among the masterpieces of 19th century painting. ~~His style combines elements of the architectural stability of classical art with emotional values of Romantic painting.~~

The powerful proportions of his figures and general monumental effect of even his small pictures is attributable technically to the great care and economy with which he chooses the elements of his composition and the severity with which he eliminates all <sup>irrelevant</sup> details ~~irrelevant to the special character of the subject he wishes to portray.~~

PICTURE #4. Drama, about 1860, original in the New State Gallery, Munich.

Daumier saw drama not only on the stage but in the gallery. This is but one of many pictures which reveal his profound interest in life. Although he was a satirist and caricatured those about him, he was a deep lover of humanity. ~~He admired frank human character, its potentialities.~~ <sup>and</sup> He despised its perversions.

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DAUMIER (CONT'D.)

PICTURE #5. On a Bridge at Night, about 1865, original in the Phillips Memorial Gallery, Washington.

A small picture, warm in human feeling, grandly designed in form and movement. Economy of means. ~~Architectural stability of classical art combined with the emo~~ of Romantic painting.

PICTURE #6. Crispin and Scapin, about 1865, original in the Louvre, Paris.

These two whispering comedians are not drawn from life but are inventions - powerful masks born of Daumier's insight into human character and made real by a draughtsmanship of supreme vitality and intelligence.



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# MANET

Pronounced "Manay", painted in Paris from 1855 to 1883.

Edouard Manet is one of the outstanding painters of the 19th century. He was not only a versatile master of his medium and an artless craftsman in transforming nature into pictures of fresh and original beauty. He also broke the hold of the academic traditions in French art by refusing to accept the sacred formulas of the time. "He painted scenes of real life in dimensions previously reserved for historical subjects," (Harpers Encyclopedia) and threw consternation into the ranks of critics and public alike by painting a scene in which two gentlemen sit down to lunch with a nude woman. He was ridiculed and outcast by the academicians, <sup>as a result</sup> <sup>but</sup> The younger men - among them Pissarro, Monet, Sisley, Renoir, Degas, Proust, Zola - found new life and inspiration in his work and came to his side.

Artistically he combined a fresh sense of color and exact observation of the appearance of things with a marvelous dexterity and clarity of execution in painting. He tried to simplify what he saw so that one large flat brushstroke might do the work of five or so to combine two or three strokes of color that they would even increase the formal significance of an elaborate rendering of details. This made the public of the 1860's disapprove of his work because, like Corot, he didn't paint in every detail. Boy with a Pipe, for instance, was refused at the official Salon of 1866.

Under the influence of Hals, El Greco, Velasquez and Goya he developed the technique of open brushwork and, becoming interested in the difficult problem of suggesting bright outdoor light by means of pure, high-keyed colors, ultimately carried it into Impressionism.

He was never, however, content with mere technical problems and continued always to paint pictures as clever in composition and gay in spirit as they were brilliant in technique.

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(Manet, Cont&d.)

PICTURE #7. Boy with a Fife, original in the Louvre, Paris.

Manet achieved significant qualities - plastic effect (roundness), color richness, interesting form, picture balance and unity - by means of flat tones or patches of pure color. His sense of formal proportion and his fluency of expression are remarkable. As in this picture, the figures in his early work are something like silhouettes against a flat background.

PICTURE #8. Boating, 1874 original in the New State Gallery, Munich.

The brilliant out-of-door lighting, the rapid brush strokes, the fresh, pure blues and whites and blacks make this one of the significant paintings of Manet's late, or Impressionist period. Yet in its strong organization and the forthright character of forms, well painted, cleverly and interestingly arranged, it proclaims Manet's excellence as a painter even when his main object is the <sup>recording</sup> painting of light. The people in the boat are Manet's friend, Claude Monet, and his wife.



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FORM IIA

A BRIEF SURVEY OF MODERN PAINTING

My dear Mr.....:

We are very glad to know that the (Witte Memorial Museum) will be able to exhibit the "Brief Survey of Modern Painting in Color Reproductions" from July 15th to 30th.

As you know, the fee for the exhibition is \$35.00 for three weeks. Express charges from the preceding institution are additional. The express charges from (New Orleans) will be approximately (\$12.00).

At a later date, I shall send you full information about the exhibition.

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FORM LETTER #1

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The exhibition, "A Brief Survey of Modern Painting in Color Reproductions" will be shipped to you from (New Orleans) by Railway Express Collect on (July 10th). I am enclosing a check list which will enable you to see that the exhibition is complete in every detail. Please report at once any breakage or omissions from the show.

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We have published in catalog form the explanations Mr. Barr prepared to go with the exhibition, a copy of which has been sent to you. We shall be very glad to send you a number of these catalogs on consignment with your exhibition. The price of the catalog is 25¢. Unsold copies may be returned for credit at the end of your exhibition.

I am enclosing publicity material which may help you in preparing releases on the exhibition.

A list of the reproductions available for purchase is also enclosed. Organizations holding the exhibition are entitled to a discount of 25% on the list prices.

Will you kindly notify me of the arrival of the exhibition?

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## A BRIEF SURVEY OF MODERN PAINTING IN COLOR REPRODUCTIONS

So many requests have been received by the Museum inquiring where these particular facsimiles may be purchased and asking for copies of the wall placards of the Exhibition, that the Museum has placed the prints on sale and published the explanatory material in catalogue form.

*A special discount of 25% on the purchase of these prints is allowed to Members of the Museum.*

The available facsimiles are listed on the following pages. The catalogue, "A Brief Survey of Modern Painting," with an introduction and comments on the individual paintings by Alfred H. Barr, Jr., will be mailed to you upon request. Price, including postage, 30 cents.

There are about three hundred color prints available covering the work of modern painters besides those listed in this folder. The Museum offers its services in selecting and procuring prints; advising concerning their use, and supplying information about artists and art movements.

The travelling Exhibition, "A Survey of Modern Painting," is sent on loan to organizations all over the country. Civic groups, clubs, libraries and educational institutions are invited to communicate with the Museum for details. Bookings must be made in advance. Please address:

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|     | Renoir, Woman and Children @                 | 12.00   |
|     | Renoir, Girl Combing Hair @                  | 16.00   |
|     | Rodchenko, Composition With A Black Circle @ | 10.00   |
|     | Rousseau, The Customs House @                | 12.00   |
|     | Seurat, Three Models @                       | 15.00   |
|     | Severini, The Dancer @                       | 12.00   |

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☐ Please send me information about Museum catalogs.



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A BRIEF SURVEY OF MODERN PAINTING IN COLOR REPRODUCTIONS

SHIPPING

My dear Mr..... :

The exhibition, "A Brief Survey of Modern Painting in Color Reproductions" which is to close at your galleries on (date) is next scheduled to open at (name of museum) on (date). It should therefore be shipped immediately following your closing.

The exhibition should be sent by Railway Express Collect to:

Name of Museum  
Address

A declaration of \$50 on each box should be made to the express company.

The pictures must be re-packed according to our check list. Strips of gummed paper should be pasted over the glazed reproductions to protect the prints in case of damage in transit.

Will you kindly notify us when the exhibition leaves (name of city)?

I am enclosing a bill for your exhibition.

Very sincerely yours,

encl. bill

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No. 1062

## The Museum of Modern Art

11 West 53rd Street, New York, N. Y.

### Sold to

Name of museum  
City, State

Telephone: Circle 7-7471  
Cable Address: Modernart

Attention: Person in charge

date

Terms are net

Participation fee for exhibition, "A Brief Survey of Modern  
Painting in Color Reproductions" from (date) to (date)

\$35.00

|           |                           |       |
|-----------|---------------------------|-------|
| Gauguin   | Ta Matete                 | 18.00 |
| van Gogh  | Landscape with Cypressess | 15.00 |
| van Gogh  | An Old Peasant            | 16.00 |
| van Gogh  | Chestnut Blossoms         | 12.00 |
| Homer     | Northeaster               | 18.00 |
| Kandinsky | Improvisation             | 12.00 |
| Severini  | The Dancer                | 12.00 |



|                                       |             |                |
|---------------------------------------|-------------|----------------|
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Cezanne The Red Waistcoat 16.00

Cezanne The Village 18.00

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Severini

The Dancer

12.00

THE WORKS OF PAUL CEZANNE  
IN FACSIMILE REPRODUCTION

Paul Cézanne 1839-1906

|     |                              |         |          |
|-----|------------------------------|---------|----------|
| 1.  | The Seine                    | 23 x 28 | \$ 18.00 |
| 2.  | Landscape with Houses        | 26 x 33 | 18.00    |
| 3.  | Still Life (Watercolor)      | 18 x 24 | 10.00    |
| 4.  | L'Estaque                    | 26 x 35 | 20.00    |
| 5.  | L'Estaque                    | 24 x 29 | 15.00    |
| 6.  | L'Estaque                    | 16 x 19 | 7.50     |
| 7.  | L'Estaque                    | 15 x 19 | 3.00     |
| 8.  | The Blue Vase                | 23 x 19 | 16.00    |
| 9.  | The Blue Vase                | 21 x 17 | 7.50     |
| 10. | The Railroad Cut             | 19 x 31 | 15.00    |
| 11. | Hanged Man's House           | 18 x 22 | 7.50     |
| 12. | Boy in a Red Vest            | 31 x 25 | 16.00    |
| 13. | The Village Street           | 21 x 28 | 16.00    |
| 14. | The Park                     | 17 x 21 | 12.00    |
| 15. | Auvers sur Oise              | 18 x 27 | 12.00    |
| 16. | Park Landscape               | 20 x 16 | 3.00     |
| 17. | Still Life with Jug          | 24 x 30 | 16.00    |
| 18. | The House on the Hill        | 25 x 31 | 15.00    |
| 19. | Mont Ste. Victoire           | 26 x 32 | 20.00    |
| 20. | Still Life with Ginger Jar   | 25 x 31 | 18.00    |
| 21. | Still Life with Ginger Jar   | 18 x 22 | 15.00    |
| 22. | The Reapers                  | 18 x 21 | 12.00    |
| 23. | Landscape                    | 23 x 19 | 18.00    |
| 24. | The Bathers                  | 21 x 17 | 16.00    |
| 25. | Still Life - Fruit           | 16 x 20 | 7.50     |
| 26. | Judgement of Paris           | 19 x 24 | 16.00    |
| 27. | Village Through the Trees    | 23 x 19 | 18.00    |
| 28. | Landscape near Aix           | 21 x 28 | 18.00    |
| 29. | Poplars                      | 23 x 30 | 18.00    |
| 30. | Still Life - Fruit and China | 18 x 21 | 7.50     |
| 31. | Geraniums (Watercolor)       | 10 x 12 | 2.00     |
| 32. | Chateau Noir                 | 24 x 30 | 15.00    |

COLOR PRINTS, approximately 8 x 10 inches each .35

The Village Street Still Life The Smoker  
The Blue Vase L'Estaque Park Landscape  
Flowers in a Vase

The Peasant (Wash Drawing) .50

This list takes into consideration all the work of Cézanne generally available in reproductions. Certain other prints, particularly graphics, have been published in portfolio form and are rarely sold individually.



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Cezanne                      The Red Waistcoat                      16.00

Cezanne                      The Village                      18.00

# THE WORKS OF VINCENT VAN GOGH IN FACSIMILE REPRODUCTION

Vincent van Gogh — Dutch 1853 - 1890

|   |         |         |
|---|---------|---------|
| 1. The Boats of Stes. Maries              | 25 x 32 | \$18.00 |
| 2. The Boats of Stes. Maries              | 18 x 23 | 10.00   |
| 3. The Boats of Stes. Maries              | 16 x 19 | 3.00    |
| 4. Going to Work                          | 19 x 18 | 12.00   |
| 5. Selfportrait                           | 17 x 14 | 8.00    |
| 6. Pear Tree in Flower                    | 28 x 18 | 15.00   |
| 7. Sunflowers                             | 30 x 25 | 15.00   |
| 8. Sunflowers                             | 22 x 17 | 10.00   |
| 9. Sunflowers                             | 20 x 16 | 3.00    |
| 10. Sunflowers II                         | 32 x 24 | 18.00   |
| 11. Landscape with Bridge                 | 23 x 25 | 18.00   |
| 12. Portrait of a Young Man               | 24 x 20 | 15.00   |
| 13. View upon Arles                       | 22 x 27 | 15.00   |
| 14. The Poppyfield                        | 24 x 31 | 15.00   |
| 15. The Lark                              | 16 x 20 | 3.00    |
| 16. Rowboats (The Banks of the River)     | 24 x 30 | 15.00   |
| 17. Restaurant Ginguette                  | 17 x 22 | 7.50    |
| 18. Return from the Fields (after Millet) | 23 x 30 | 16.00   |
| 19. Landscape near Auvers                 | 25 x 31 | 18.00   |
| 20. White Roses                           | 30 x 24 | 15.00   |
| 21. Red and White Roses                   | 23 x 30 | 16.00   |
| 22. The Harvest                           | 23 x 28 | 16.00   |
| 23. Laurier Roses                         | 23 x 28 | 18.00   |
| 24. Laurier Roses                         | 18 x 22 | 10.00   |
| 25. Threatening Clouds                    | 19 x 39 | 18.00   |
| 26. Flowering Chestnut Branches           | 24 x 30 | 16.00   |
| 27. Millet of the Zouaves                 | 19 x 15 | 12.00   |
| 28. Iris                                  | 24 x 30 | 12.00   |
| 29. Wheatfield with Blackbirds            | 19 x 39 | 18.00   |
| 30. Cypress Trees                         | 29 x 23 | 12.00   |
| 31. The Peasant of Provence               | 26 x 21 | 16.00   |
| 32. The Cloister Garden                   | 28 x 30 | 16.00   |
| 33. The Sower                             | 12 x 15 | 7.50    |
| 34. Pieta (after Delacroix)               | 28 x 23 | 18.00   |
| 35. River Barges on the Rhone             | 21 x 25 | 15.00   |
| 36. The Bridge at Arles                   | 23 x 28 | 15.00   |
| 37. The Bridge at Arles                   | 13 x 17 | 12.00   |
| 38. The Bridge at Arles                   | 15 x 20 | 3.00    |

|   |         |       |
|---|---------|-------|
| 39. Tiger Lilies in a Copper Vase       | 28 x 23 | 18.00 |
| 40. Still Life — Pears                  | 18 x 24 | 12.00 |
| 41. Restaurant de la Sirene             | 16 x 19 | 7.50  |
| 42. Landscape with Cypresses            | 27 x 34 | 15.00 |
| 43. Landscape with Cypresses            | 18 x 23 | 10.00 |
| 44. View of Arles with Iris             | 21 x 25 | 15.00 |
| 45. Chestnut Trees                      | 23 x 19 | 12.00 |
| 46. Iris                                | 19 x 16 | 3.00  |
| 47. Landscape with Vegetable Garden     | 28 x 35 | 18.00 |
| 48. Cafe at Arles                       | 17 x 25 | 12.00 |
| 49. Dr. Gachet                          | 22 x 26 | 15.00 |
| 50. Daubigny's Garden                   | 15 x 30 | 12.00 |
| 51. Still Life — Flowers and Sunflowers | 15 x 19 | 3.00  |
| 52. Napoleon Bridge, Paris              | 15 x 18 | 12.00 |
| 53. Chrysanthemums                      | 23 x 30 | 18.00 |

## SMALL COLOR PRINTS

Approximately 8 x 10 inches, each \$.35

|                            |                |                        |
|----------------------------|----------------|------------------------|
| The Harvest                | Chestnut Trees | Still Life-Flowers     |
| Iris                       | Sunflowers     | The Bridge             |
| The Lark                   | Dr. Gachet     | Going to Work          |
| Self Portrait at the Easel |                | Flowers and Sunflowers |
| Flowering Almond Spray     |                | The Room at Arles      |
| The Cloister Garden        |                | Clairon, the Zouave    |

## GRAPHICS (Pen and Ink Drawings)

|                                    |        |       |
|------------------------------------|--------|-------|
| The Bridge                         | 8 x 12 | \$.50 |
| Vegetable Garden and View of Arles | 8 x 12 | .50   |
| Tile Roofs                         | 8 x 12 | .50   |

*This list takes into consideration all the work of van Gogh generally available in reproductions. Certain other prints, particularly graphics, have been published in portfolio form and are rarely sold individually.*



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|            |  |       |
|------------|--|-------|
| Cezanne    | The Red Waistcoat                      | 16.00 |
| Cezanne    | The Village                            | 18.00 |
| Cezanne    | The Bathers                            | 16.00 |
| Cezanne    | The Railroad Cut                       | 15.00 |
| de Chirico | Metaphysical Still Life                | 12.00 |
| Corot      | Woman with a Pearl Ring                | 16.00 |
| Daumier    | Crispin and Scapin                     | 16.00 |
| Daumier    | On the Bridge at Night                 | .75   |
| Degas      | Two Dancers                            | 18.00 |
| Degas      | Race Horses                            | 12.00 |
| Derain     | Landscape, Southern France             | 16.00 |
| Derain     | Pine Trees                             | 15.00 |
| Gauguin    | Horsemen on the Beach                  | 15.00 |
| Gauguin    | Arearea                                | 18.00 |
| Gauguin    | Ta Matete                              | 18.00 |
| van Gogh   | Landscape with Cypress <sup>4</sup> es | 15.00 |
| van Gogh   | An Old Peasant                         | 16.00 |
| van Gogh   | Chestnut Blossoms                      | 12.00 |
| Homer      | Northeaster                            | 18.00 |
| Kandinsky  | Improvisation                          | 12.00 |
| Severini   | The Dancer                             | 12.00 |

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|           |                                 |       |
|-----------|---------------------------------|-------|
| Klee      | Plan for a Garden               | 10.00 |
| Leger     | Cubist Composition              | 12.00 |
| Manet     | Boating                         | 20.00 |
| Manet     | Boy with a Fife                 | 20.00 |
| Marc      | Red Horses                      | 20.00 |
| Matisse   | Seated Odalisque                | 12.00 |
| Mondriaan | Composition in Rectangles       | 12.00 |
| Monet     | Summer                          | 18.00 |
| Munch     | Girls at the Seashore           | 30.00 |
| Pascin    | Seated Girl ("Bibi")            | 5.00  |
| Picasso   | Mother and Child                | 18.00 |
| Picasso   | Still Life                      | 12.00 |
| Picasso   | Absinthe Drinker                | 18.00 |
| Renoir    | Venice                          | 12.00 |
| Renoir    | Paris Boulevard                 | 12.00 |
| Renoir    | Women and Children              | 12.00 |
| Renoir    | Girl Combing her Hair           | 16.00 |
| Rodchenko | Composition with a Black Circle | 10.00 |
| Rousseau  | The Customs House               | 12.00 |
| Seurat    | Models                          | 15.00 |
| Severini  | The Dancer                      | 12.00 |



|                                       |             |                |
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# THE MUSEUM OF MODERN ART

## Exhibition of Color Reproductions--Schedule

ALFRED H. BARR, JR., DIRECTOR  
ALAN R. BLACKBURN, JR., EXECUTIVE SECRETARY

11 WEST 52ND STREET  
NEW YORK  
TELEPHONE: CIRCLE 7-7471  
ROOSEVELT

October 10--October 24 40 Wesleyan University, Middletown, Conn.  
October 27--November 10 60 Grand Rapids Schools  
November 16--December 5 40 Philadelphia Art Alliance  
December 16--December 27 Addison Gallery, Andover.  
January 1--January 28 Carnegie Institute--Pittsburgh  
February 1--February 15 Columbus Gallery of Art  
February 27--March 11 Dallas Woman's Club  
March 17--March 31  
April 3--April 19  
April 22--May 5 This summer this same exhibition is to be on the Pacific Coast. 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 6th?

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 pictures 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,

ARB/UM

Executive Secretary

### BOARD OF TRUSTEES

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# THE MUSEUM OF MODERN ART

ALFRED H. BARR, JR., DIRECTOR  
ALAN R. BLACKBURN, JR., EXECUTIVE SECRETARY

11 WEST 53RD STREET  
NEW YORK  
TELEPHONE: CIRCLE 7-7471  
CABLE ADDRESS: MODERNART

24 March, 1933

*Letter "A"*

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 same exhibition is to be on the Pacific Coast. 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.

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Yours very sincerely,

ARB/HM

Executive Secretary

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| PAUL J. SACHS                 | MRS. JOHN S. SHEPPARD                   | MRS. CORNELIUS J. SULLIVAN    |
|                               |   | EDWARD M. M. WARBURG          |
|                               |   | JOHN HAY WHITNEY              |



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*clerk data*  
EXTRACTS FROM LETTER FROM RAYMOND & HISSLING  
August 15, 1932

RE SALE OF COLOR REPRODUCTIONS

Confirming our conversation of Thursday, August 11th, we would like to suggest the following method of handling the sale of reproductions through the Museum of Modern Art.

It would be understood on our part that any and all requests coming from the Museum of Modern Art, or from accredited customers sent by the Museum, or to whom our name has been given, would be filled by us; and any and all work connected with procuring or shipping prints would be done by our staff.

In the case of those people who are in the local territory and would be able to come personally to our showrooms, we would of course show them our entire collection or such sections of it in which they might be interested and from which they could make their selections. In the case of people living out of town, on the recommendation of the Museum, we would send selections for approval.

All prints so purchased would be billed to the Museum of Modern Art at a discount of 50%. We would be willing to do all the clerical work connected with the sale and if the Museum desires, send bills to the customers on the Museum billheads, though the actual collection would be received by the Museum. Under any circumstances, we would in some suitable manner, notify the Museum about each and every purchase made.

We have gone very carefully into the question of the maximum discount we could offer to the Museum and believe we have taken all factors into consideration. We realize that in dealing with the Museum, our credit risk is reduced to a minimum. On the other hand, consideration is given to the fact that all of the work connected with the sales would be done by us excepting actual receiving and crediting of customers' checks and when it is understood that in many cases the maximum discount we, ourselves are allowed is only 50%, we believe that you will appreciate that we have done our utmost in this matter.

|                                       |             |                |
|---------------------------------------|-------------|----------------|
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The Museum of Modern Art  
11 West 53rd Street, New York City

\* \* \* \*

# COLOR REPRODUCTIONS FOR SALE

|            |         |                           |           |
|------------|---------|---------------------------|-----------|
| BONNARD    | 20 x 14 | The Farmyard              | \$12.00 * |
| CEZANNE    | 24 x 30 | Still Life with Jug       | 20.00     |
| CEZANNE    | 31 x 25 | The Red Waistcoat         | 20.00     |
| CEZANNE    | 26 x 33 | The Village               | 18.00     |
| CEZANNE    | 23 x 29 | Bathers                   | 20.00     |
| CEZANNE    | 19 x 31 | Railroad Cutting          | 18.00     |
| CHAGALL    | 11 x 7  | The Rabbi                 | 15.00 *   |
| de CHIRICO | 20 x 13 | Metaphysical Still Life   | 10.00     |
| COROT      | 31 x 27 | Woman with a Pearl Ring   | 20.00     |
| DAUMIER    | 21 x 30 | Crispin and Scapin        | 20.00     |
| DAUMIER    | 27 x 25 | Drama                     | 18.00     |
| DAUMIER    | 6 x 9   | The Bridge at Night       | .75       |
| DEGAS      | 29 x 26 | Two Dancers               | 18.00     |
| DEGAS      | 18 x 24 | Race Horses               | 16.00     |
| DEMUTH     | 19 x 15 | For Sir Christopher Wren  | 15.00 *   |
| DERAIN     | 23 x 30 | South French Landscape    | 20.00     |
| DERAIN     | 23 x 28 | Pine Trees                | 18.00     |
| DICKINSON  | 18 x 13 | Harlem River Bridge       | 10.00 *   |
| GAUGUIN    | 25 x 29 | Horsemen on the Beach     | 18.00     |
| GAUGUIN    | 27 x 33 | Arearea                   | 18.00     |
| GAUGUIN    | 26 x 35 | Ta Mateto                 | 18.00     |
| van GOGH   | 27 x 34 | Landscape with Cypressos  | 20.00     |
| van GOGH   | 26 x 21 | The Old Peasant           | 20.00     |
| van GOGH   | 24 x 30 | Chostnut Blossoms         | 18.00     |
| HOMER      | 26 x 38 | Nor'easter                | 18.00     |
| KANDINSKY  | 16 x 16 | Improvisation             | 10.00     |
| KLEE       | 10 x 13 | Plan for a Garden         | 10.00     |
| MANET      | 26 x 32 | Boating                   | 18.00     |
| MANET      | 31 x 19 | Boy with a Fife           | 18.00     |
| MARC       | 20 x 30 | Red Horses                | 18.00     |
| MARIN      | 15 x 19 | Downtown New York         | 20.00 *   |
| MATISSE    | 31 x 25 | The Pumpkin               | 18.00     |
| MATISSE    | 21 x 15 | Seated Odalisque          | 16.00     |
| MONDRIAN   | 11 x 18 | Composition, Rectangles   | 10.00     |
| MONET      | 28 x 35 | Summer                    | 18.00     |
| PASCIN     | 18 x 12 | Seated Girl               | 7.50      |
| PICASSO    | 32 x 21 | Mother and Child          | 18.00     |
| PICASSO    | 13 x 17 | Still Life                | 10.00     |
| PICASSO    | 27 x 24 | Absinthe Drinker          | 18.00     |
| REDON      | 8 x 6   | Dream                     | 7.50 *    |
| RENOIR     | 20 x 25 | Venice                    | 15.00     |
| RENOIR     | 20 x 24 | Paris Boulevard           | 18.00     |
| RENOIR     | 19 x 16 | Woman and Children        | 16.00     |
| RENOIR     | 26 x 21 | Girl Combing Hair         | 20.00     |
| RODCHENKO  | 13 x 5  | Composition, Black Circle | 10.00     |
| ROUAULT    | 12 x 7  | Shrieking Woman           | 7.50 *    |
| ROUSSEAU   | 15 x 12 | The Customs House         | 10.00     |
| SEURAT     | 18 x 22 | Three Models              | 10.00     |
| SEVERINI   | 20 x 15 | The Dancer                | 10.00     |

A discount of 25% is allowed to exhibitors.

Prints marked with an asterisk (\*) were published in limited editions and are sometimes difficult to supply. The discount on these prints varies from 10% to 20%.



|                                       |             |                |
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MUSEUM OF MODERN ART  
NEW YORK

Survey of Modern Art  
in  
Color Reproductions

Please notify us immediately of any omissions or any breakage when the exhibition is received.

Please pack the exhibition for shipment to the next point in its itinerary, in exactly the same manner in which you received it using corrugated board between pictures.

The numbers on the back of the labels correspond with the numbers on the back of the pictures. This will guide you in setting up the show.

The exhibition should be sent express collect to the next point in its itinerary. A value of \$50.00 for each box should be declared to the Express Company.

BOX LIST

BOX # 1.

| <u>ARTIST</u> | <u>TITLE</u>                 | <u>NUMBER</u> |
|---------------|------------------------------|---------------|
| R-1 ✓ Daumier | Crispin and Scapin           | I - 5         |
| -2 ✓ Daumier  | Drama                        | I - 2         |
| -3 ✓ Manet    | Boating                      | I - 9         |
| -4 ✓ Monet    | Summer                       | I - 8         |
| -5 ✓ Degas    | Two Dancers                  | I - 1         |
| -6 ✓ Homer    | Nor'easter                   | I - 4         |
| #7 ✓ Cezanne  | Still Life                   | II - 25       |
| 8 ✓ Cezanne   | The Red Waistcoat            | II - 28       |
| 9 ✓ Cezanne   | Bathers                      | II - 27       |
| 10 ✓ Cezanne  | The Village <i>landscape</i> | II - 31       |
| 11 ✓ Gauguin  | Arearea                      | II - 32       |
| 12 ✓ Gauguin  | Ta Matete                    | II - 30       |
| 13 ✓ van Gogh | Landscape with Cypressess    | II - 29       |
| 14 ✓ van Gogh | Chestnut Blossoms            | II - 26       |
| 15 ✓ Derain   | South French Landscape       | III - 38      |
| 16 ✓ Matisse  | The Pumpkin                  | III - 47      |
| 17 ✓ Derain   | Pine Trees                   | III - 37      |
| 18 ✓ Marc     | Red Horses                   | IV - 44       |
| 19 ✓ Gauguin  | Horsemen on the Beach        | II - 22       |
| 20 ✓ Corot    | Woman with a Pearl Ring      | I - 17        |
| 21 ✓ Picasso  | Absinthe Drinker             | IV - 53       |
| 22 ✓ van Gogh | Old Peasant                  | II - 21       |
| 23 ✓ Picasso  | Mother and Child             | IV - 54       |

*Bridge at Leffers*  
*Crispin*  
*Drama*  
*no Don Quixote or*  
*Third Class*  
*Railway Carriage*

|                                       |             |                |
|---------------------------------------|-------------|----------------|
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|                                       | CE          | II.1.42.2.2    |

- 2 -

BOX # 2.

| <u>ARTIST</u>   | <u>TITLE</u>                    | <u>NUMBER</u> |
|-----------------|---------------------------------|---------------|
| 24 ✓ Renoir     | Girl Combing Hair               | I - 16        |
| 25 ✓ Rodchenko  | Composition with a Black Circle | IV - 57       |
| 26 ✓ Manet      | Boy with a Fife                 | I - 6         |
| 27 ✓ Munch      | Girls by the Sea                | III - 51      |
| 28 ✓ Cézanne    | Railroad Cutting                | II - 23       |
| 29 ✓ Renoir     | Paris Boulevard                 | I - 14        |
| 30 ✓ Renoir     | Venice                          | I - 15        |
| 31 ✓ Matisse    | Nasturtiums and La Danse        | III - 46      |
| 32 ✓ Bonnard    | The Farmyard                    | III - 33      |
| 33 ✓ Mondriaan  | Composition in Rectangles       | IV - 50       |
| 34 ✓ Degas      | Racehorses                      | I - 12        |
| 35 ✓ Severini   | The Dancer                      | IV - 60       |
| 36 ✓ De Chirico | (Alone) Metaphysical Still Life | IV - 35       |
| 37 ✓ Leger      | Cubist Composition              | IV - 43       |
| 38 ✓ Matisse    | Seated Odalisque                | III - 48      |
| 39 ✓ Seurat     | Three Models                    | II - 20       |
| 40 ✓ Eakins     | John Biglen in a Single Shell   | I - 13        |
| 41 ✓ Daumier    | The Bridge at Night.            | I - 18        |
| 42 ✓ Ryder      | Toilers of the Sea              | I - 10        |
| 43 ✓ Pascin     | Seated Girl                     | III - 52      |
| 44 ✓ Marin      | Downtown New York               | IV - 45       |
| 45 ✓ P icasso   | Still Life                      | IV - 55       |
| 46 ✓ Klee       | Plan for a Garden               | IV - 41       |
| 47 ✓ Dickinson  | Harlem River Bridge             | IV - 39       |
| 48 ✓ Renoir     | Woman and Children              | I - 11        |
| 49 ✓ Rousseau   | The Customs House               | II - 59       |
| 50 ✓ Modigliani | Portrait of a Girl              | III - 49      |
| 51 ✓ Laurencin  | Girl                            | III - 42      |
| 52 ✓ Redon      | Dream                           | II - 56       |
| 53 ✓ Rouault    | Shrieking Woman                 | III - 58      |
| 54 ✓ Chagall    | The Rabbi                       | III - 34      |
| 55 ✓ Utrillo    | Bank of the Seine               | III - 61      |
| 56 ✓ Demuth     | For Sir Christopher Wren        | IV - 36       |
| 57 ✓ Kandinsky  | Improvisation                   | IV - 40       |

4 Wall Placards Framed.  
1 Set (57) labels.



|                                       |             |                |
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*XVIII data*  
*1st show - 57*

MUSEUM OF MODERN ART

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*1st show  
600  
may 13/32 required*

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BOX LIST

BOX # 1.

| <u>ARTIST</u> | <u>TITLE</u>            | <u>NUMBER</u> |
|---------------|-------------------------|---------------|
| Daumier       | Crispin and Scapin      | I - 5         |
| Daumier       | Drama                   | I - 2         |
| Manet         | Boating                 | I - 9         |
| Monet         | Summer                  | I - 8         |
| Degas         | Two Dancers             | I - 1         |
| Homer         | Nor'easter              | I - 4         |
| Cezanne       | Still Life              | II - 25       |
| Cezanne       | The Red Waistcoat       | II - 28       |
| Cezanne       | Bathers                 | II - 27       |
| Cezanne       | The Village             | II - 31       |
| Gauguin       | Arcarea                 | II - 32       |
| Gauguin       | Ta Matete               | II - 30       |
| van Gogh      | Landscape with Cypress  | II - 29       |
| van Gogh      | Chestnut Blossoms       | II - 26       |
| Derain        | South French Landscape  | III - 38      |
| Matisse       | The Pumpkin             | III - 47      |
| Derain        | Pine Trees              | III - 37      |
| Marc          | Red Horses              | IV - 44       |
| Gauguin       | Horsemen on the Beach   | II - 22       |
| Corot         | Woman with a Pearl Ring | I - 17        |
| Picasso       | Absinthe Drinker        | IV - 53       |
| van Gogh      | Old Peasant             | II - 21       |
| Picasso       | Mother and Child        | IV - 54       |

|                                       |             |                |
|---------------------------------------|-------------|----------------|
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- 2 -

BOX # 2.

| <u>ARTIST</u> | <u>TITLE</u>                    | <u>NUMBER</u> |
|---------------|---------------------------------|---------------|
| ✓Renoir       | Girl Combing Hair               | I - 16        |
| ✓Rodchenko    | Composition with a Black Circle | IV - 57       |
| ✓Manet        | Boy with a Fife                 | I - 6         |
| ✓Munch        | Girls by the Sea                | III - 51      |
| ✓Cezanne      | Railroad Cutting                | II - 23       |
| ✓Renoir       | Paris Boulevard                 | I - 14        |
| ✓Renoir       | Venice                          | I - 15        |
| ✓Matisse      | Nasturtiums and La Danse        | III - 46      |
| ✓Bonnard      | The Farmyard                    | III - 33      |
| ✓Mondriaan    | Composition in Rectangles       | IV - 50       |
| ✓Degas        | Racehorses                      | I - 12        |
| ✓Severini     | The Dancer                      | IV - 60       |
| ✓de Chirico   | Metaphysical Still Life         | IV - 35       |
| ✓Leger        | Cubist Composition              | IV - 43       |
| ✓Matisse      | Seated Odalisque                | III - 48      |
| ✓Seurat       | Three Models                    | II - 20       |
| ✓Eakins       | John Biglen in a Single Shell   | I - 13        |
| ✓Daumier      | The Bridge at Night.            | I - 18        |
| ✓Ryder        | Toilers of the Sea              | I - 10        |
| ✓Pascin       | Seated Girl                     | III - 52      |
| ✓Marin        | Downtown New York               | IV - 45       |
| ✓Picasso      | Still Life                      | IV - 55       |
| ✓Klee         | Plan for a Garden               | IV - 41       |
| ✓Dickinson    | Harlem River Bridge             | IV - 39       |
| ✓Renoir       | Woman and Children              | I - 11        |
| ✓Rosseau      | The Customs House               | II - 59       |
| ✓Modigliani   | Portrait of a Girl              | III - 49      |
| ✓Laurencin    | Girl                            | III - 42      |
| ✓Redon        | Dream                           | II - 56       |
| ✓Rouault      | Shrieking Women                 | III - 58      |
| ✓Chagall      | The Rabbi                       | III - 34      |
| ✓Utrillo      | Bank of the Seine               | III - 61      |
| ✓Demuth       | For Sir Christopher Wren        | IV - 36       |
| ✓Kandinsky    | Improvisation                   | IV - 40       |

4 Wall Placards Framed.  
1 Set (57) labels.



|                                       |             |                |
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BOX LIST

BOX # 1.

| <u>ARTIST</u>     | <u>TITLE</u>                         |
|-------------------|--------------------------------------|
| 58 - ✓ de Chirico | Abstract Still Life                  |
| 59 ✓ Picasso      | Absinthe Drinker                     |
| 60 ✓ Renoir       | Girl Combing Hair                    |
| 61 ✓ van Gogh     | Old Peasant                          |
| 62 ✓ Corot        | Portrait of a Girl with a Pearl Ring |
| 63 ✓ Renoir       | Paris Boulevard                      |
| 64 ✓ Renoir       | <i>Venice</i> In a Gondola           |
| 65 ✓ Marc         | Red Horses                           |
| 66 ✓ Cezanne      | Still Life                           |
| 67 ✓ Gauguin      | <i>Horsemen</i> Riders on the Beach  |
| 68 ✓ Manet        | Fifer Boy <i>Boy with a Pipe</i>     |
| 69 ✓ Cezanne      | Railway Cut                          |
| 70 ✓ van Gogh     | Chestnut Blossoms                    |
| 71 ✓ Cezanne      | Bathers                              |
| 72 ✓ Daumier      | Crispin and Scapin                   |
| 73 ✓ Derain       | Great Pine                           |
| 74 ✓ Derain       | Southern France                      |

BOX #2

|               |                           |
|---------------|---------------------------|
| 75 ✓ Matisse  | Still Life - Pumpkin      |
| 76 ✓ Manet    | Boating                   |
| 77 ✓ Gauguin  | Arearea                   |
| 78 ✓ Monet    | Summer                    |
| 79 ✓ van Gogh | Landscape with Cypressess |
| 80 ✓ Degas    | Two Dancers               |

|                                       |             |                |
|---------------------------------------|-------------|----------------|
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B O X 2 Con't.

2.

- 81 ✓ Gauguin  
 82 ✓ Cezanne  
 83 ✓ Cezanne  
 84 ✓ Homer  
 85 ✓ Daumier  
 86 ✓ Picasso

Ta Matete  
 Boy with a Red Vest (*Winebar*)  
 Landscape *Village*  
 Northeaster  
 Drama  
 Maternity

B O X # 3ArtistTITLE

- 87- ✓ Laurencin  
 88- ✓ Rouault  
 89- ✓ Modigliani  
 90- ✓ Daumier (*Joe Quin Te*)  
 91- ✓ Eakins - *photograph*  
 92- ✓ Ryder - *photograph*  
 93- ✓ Leger *Cubist - Seated*  
 94- ✓ Matisse  
 95- ✓ Severini  
 96- ✓ Bonnard  
 97- ✓ Munch  
 98- ✓ Mondriaan  
 99- ✓ Kandinsky  
 100- ✓ Utrillo  
 101- ✓ Roussseau  
 102- ✓ Picasso  
 103- ✓ Matisse  
 104- ✓ Pascin  
 105- ✓ Seurat  
 106- ✓ Renoir  
 107- ✓ Marin  
 108- ✓ Rodchenko  
 109- ✓ Dickinson  
 110- ✓ Demuth  
 111- ✓ Chagall  
 112- ✓ Klee  
 113- ✓ Daumier  
 114- ✓ Degas  
 115- ✓ Redon *photograph*
- Girl  
 Shrieking Woman  
 Head of a Girl  
 Third Class Railway Carriage  
 John Biglen in a Scull  
 Toilers of the Sea  
 Composition  
 Odalisque  
 Dancer  
 Farmyard  
 Landscape  
 Composition in Rectangles  
 Improvisation  
 Mt. Genis Street  
 Toll Gate *Custom House*  
 Still Life  
 Nasturtiums and La Danse  
 Girl  
 3 Models  
 Women and Children  
 Downtown New York  
 Composition with a Black Circle  
 Harlem River Bridge  
 For Sir Christopher Wren  
 Rabbi  
 Garden Plan *for a Garden*  
 On a Bridge at Night  
 Race Horses  
 Bernadette L'Arche  
*Dream*



|                                       |             |                |
|---------------------------------------|-------------|----------------|
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*XVIII data*  
*vd show - 58*

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BOX LIST

BOX # 1.

| <u>ARTIST</u> | <u>TITLE</u>                         |
|---------------|--------------------------------------|
| ✓de Chirico   | Abstract Still Life                  |
| ✓Picasso      | Absinthe Drinker                     |
| ✓Renoir       | Girl Combing Hair                    |
| ✓van Gogh     | Old Peasant                          |
| ✓Corot        | Portrait of a Girl with a Pearl Ring |
| ✓Renoir       | Paris Boulevard                      |
| ✓Renoir       | In a Gondola                         |
| ✓Marc         | Red Horses                           |
| ✓Cezanne      | Still Life                           |
| ✓Gauguin      | Riders on the Beach                  |
| ✓Manet        | Fifer Boy                            |
| ✓Cezanne      | Railway Cut                          |
| ✓van Gogh     | Chestnut Blossoms                    |
| ✓Cezanne      | Bathers                              |
| ✓Daumier      | Crispin and Scapin                   |
| ✓Derain       | Great Pine                           |
| ✓Derain       | Southern France                      |

BOX #2

|           |                           |
|-----------|---------------------------|
| ✓Matisse  | Still Life - Pumpkin      |
| ✓Manet    | Boating                   |
| ✓Gauguin  | Arearea                   |
| ✓Monet    | Summer                    |
| ✓van Gogh | Landscape with Cypressess |
| ✓Degas    | Two Dancers               |

|                                       |             |                |
|---------------------------------------|-------------|----------------|
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B O X 2 Con't.

2.

✓Gauguin  
✓Cezanne  
✓Cezanne  
✓Homer  
✓Daumier  
✓Picasso

Ta Matete  
Boy with a Red Vest  
Landscape  
Northeaster  
Drama  
Maternity

B O X # 3ArtistTITLE

✓Laurencin  
✓Rouault  
✓Modigliani  
✓Daumier  
✓Eakins  
✓Ryder  
✓Leger  
✓Matisse  
✓Severini  
✓Bonnard  
✓Munch  
✓Mondriaan  
✓Kandinsky  
✓Utrillo  
✓Rousseau  
✓Picasso  
✓Matisse  
✓Pascin  
✓Seurat  
✓Renoir  
✓Marin  
✓Rodchenko  
✓Dickinson  
✓Demuth  
✓Chagall  
✓Klee  
✓Daumier  
✓Degas  
✓Redon

Girl  
Shrieking Woman  
Head of a Girl  
Third Class Railway Carriage  
John Biglen in a Scull  
Toilers of the Sea  
Composition  
Odalisque  
Dancer  
Farmyard  
Landscape  
Composition in Rectangles  
Improvisation  
Mt. Ceniz Street  
Toll Gate  
Still Life  
Nasturtiums and La Danse  
Girl  
Models  
Women and Children  
Downtown New York  
Composition  
Harlem River Bridge  
For Sir Christopher Wren  
Rabbi  
Garden Plan  
On a Bridge at Night  
Race Horses  
Bernadette L'Arche



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## MUSEUM OF MODERN ART

11 West 53rd Street, New York

## EXHIBITIONS OF COLOR REPRODUCTIONS

## I. Painting 50 years ago: French and American

|         |                               |      |   |
|---------|-------------------------------|------|---|
| Corot   | Woman with a Pearl Ring       | I-17 |   |
| Daumier | Crispin & Scapin              | I-5  |   |
|         | Drama                         | I-2  |   |
|         | The Bridge at Night           | I-18 |   |
| Manet   | Boy with a Fife               | I-6  |   |
|         | Boating                       | I-9  |   |
| ✓ Monet | Summer                        | I-8  |   |
| Degas   | Racehorses                    | I-12 |   |
|         | Two Dancers                   | I-1  |   |
| Renoir  | Paris Boulevard               | I-14 |   |
|         | Girl Combing Hair             | I-16 |   |
|         | Venice                        | I-15 |   |
|         | Woman and Children            | I-11 |   |
| Eakins  | John Biglen in a Single Shell | I-13 | ✓ |
| Homer   | Nor'easter                    | I-4  | ✓ |
| Ryder   | Toilers of the Sea            | I-10 | ✓ |

## II. Cézanne and the Post Impressionists

|                |                          |       |   |
|----------------|--------------------------|-------|---|
| Cézanne        | Still Life               | II-25 | ✓ |
|                | Railroad Cutting         | II-23 | ✓ |
|                | The Red Waistcoat        | II-28 | ✓ |
|                | Bathers                  | II-27 | ✓ |
|                | The Village              | II-31 | ✓ |
| Gauguin        | Arearea                  | II-32 | ✓ |
|                | Ta Matete                | II-30 | ✓ |
|                | Horsemen on the Beach    | II-22 | ✓ |
| Redon          | Dream                    | II-56 | ✓ |
| Seurat         | Three Models             | II-20 | ✓ |
| Henri Rousseau | The Customs House        | II-59 | ✓ |
| Van Gogh       | Landscape with Cypresses | II-29 | ✓ |
|                | The Old Peasant          | II-21 | ✓ |
|                | Chestnut Blossoms        | II-26 | ✓ |

|                                       |             |                |
|---------------------------------------|-------------|----------------|
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-2-

III. 20th Century Painting: 1. Matisse, Derain, Bonnard, Etc.

|                 |                          |        |
|-----------------|--------------------------|--------|
| Marie Laurencin | Girl                     | III-42 |
| Utrillo         | Banks of the Seine       | III-61 |
| Munch           | Girls by the Sea         | III-51 |
| Matisse         | Nasturtiums and La Danse | III-46 |
| Rouault         | Shrieking Woman          | III-58 |
| Derain          | South French Landscape   | III-38 |
| Modigliani      | Portrait of a Girl       | III-49 |
| Matisse         | Seated Odalisque         | III-48 |
|                 | The Pumpkin              | III-47 |
| Chagall         | The Rabbi                | III-34 |
| Bonnard         | The Farmyard             | III-33 |
| Pascin          | Seated Girl              | III-52 |
| Derain          | Pine Trees               | III-37 |

IV. 20th Century Painting: 2. Picasso and Cubism, Futurism and Abstract Design.

|            |                                 |       |
|------------|---------------------------------|-------|
| Severini   | The Dancer                      | IV-60 |
| Picasso    | Absinthe Drinker                | IV-53 |
| Leger      | Cubist Composition              | IV-43 |
| Rodchenko  | Composition with a Black Circle | IV-57 |
| Mondriaan  | Composition in Rectangles       | IV-50 |
| De Chirico | Metaphysical Still Life         | IV-35 |
| Klee       | Plan for a Garden               | IV-41 |
| Marc       | Red Horses                      | IV-44 |
| Dickinson  | Harlem River Bridge             | IV-39 |
| Kandinsky  | Improvisation                   | IV-40 |
| Marin      | Downtown New York               | IV-45 |
| Demuth     | For Sir Christopher Wren        | IV-36 |
| Picasso    | Still Life                      | IV-55 |
| Picasso    | MOTHER & CHILD                  | IV 54 |



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## MUSEUM OF MODERN ART

11 West 53rd Street, New York

## EXHIBITIONS OF COLOR REPRODUCTIONS

## I. Painting 50 years ago: French and American

Corot 27x31 Woman with a Pearl Ring #16-

Daumier 26x30 - Crispin & Scapin #16  
27x25 - Drama #14  
The Bridge at Night

Manet Boy with a Fife { 31x19 - 18  
24x14 - 10  
Boating

Monet 28x35 Summer #18

Degas Racehorses ?  
Two Dancers ?

Renoir 20x24 Paris Boulevard #12  
26x21 - Girl Combing Hair - #16  
25x31 - Venice #15  
Women and Children

Eakins John Biglen in a Single Shell 18

Homer 26x38 Nor'easter #18

Ryder Toilers of the Sea

## II. Cézanne and the Post Impressionists

Cézanne Still Life  
19x31 - Railroad Cutting - 15<sup>00</sup>  
31x25 - The Red Waistcoat - 16<sup>00</sup>  
27x17 - Bathers - 15<sup>00</sup>  
23x19 - The Village - 18<sup>00</sup>

Gauguin 27x33 Arearea - 18  
26x35 Ta Matete - 18  
19x24 Horsemen on the Beach 18

Redon Dream

Seurat 18x22 Three Models #12

Henri Rousseau 15x12 The Customs House #12

Van Gogh 29x23 - Landscape with Cypressess #12  
26x21 - The Old Peasant #16  
24x30 Chestnut Blossoms #16

|                                       |             |                |
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-2-

III. 20th Century Painting: 1. Matisse, Derain, Bonnard, Etc.

|                 |                             |
|-----------------|-----------------------------|
| Marie Laurencin | Girl                        |
| Utrillo         | Banks of the Seine          |
| Munch           | Girls by the Sea            |
| Matisse         | Nasturtiums and La Danse    |
| Rouault         | Shrieking Woman             |
| Derain          | South French Landscape - 12 |
| Modigliani      | Portrait of a Girl          |
| Matisse         | Seated Odalisque - 12       |
|                 | The Pumpkin - 18            |
| Chagall         | The Rabbi                   |
| Bonnard         | The Farmyard                |
| Pascin          | Seated Girl                 |
| Derain          | Pine Trees                  |

IV. 20th Century Painting: 2. Picasso and Cubism, Futurism and Abstract Design.

|            |                                 |
|------------|---------------------------------|
| Severini   | The Dancer                      |
| Picasso    | Absinthe Drinker                |
| Leger      | Cubist Composition              |
| Rodchenko  | Composition with a Black Circle |
| Mondriaan  | Composition in Rectangles       |
| De Chirico | Metaphysical Still Life         |
| Klee       | Plan for a Garden               |
| Marc       | Red Horses                      |
| Dickinson  | Harlem River Bridge             |
| Kandinsky  | Improvisation                   |
| Marin      | Downtown New York               |
| Demuth     | For Sir Christopher Wren        |
| Picasso    | Still Life                      |



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11 West 53rd Street, New York

## EXHIBITIONS OF COLOR REPRODUCTIONS

### I. Painting 50 years ago: French and American

|         |  |
|---------|--|
| Corot   | Woman with a Pearl Ring  |
| Daumier | Crispin & Scapin<br>Drama<br>The Bridge at Night                     |
| Manet   | Boy with a Fife<br>Boating   |
| Monet   | Summer   |
| Degas   | Racehorses<br>Two Dancers  |
| Renoir  | Paris Boulevard<br>Girl Combing Hair<br>Venice<br>Woman and Children |
| Eakins  | John Biglen in a Single Shell  |
| Homer   | Nor'easter   |
| Ryder   | Toilers of the Sea   |

### II. Cézanne and the Post Impressionists

|                |   |
|----------------|---|
| Cézanne        | Still Life<br>Railroad Cutting<br>The Red Waistcoat<br>Bathers<br>The Village |
| Gauguin        | Arearea<br>Ta Matete<br>Horsemen on the Beach                                 |
| Redon          | Dream   |
| Seurat         | Three Models  |
| Henri Rousseau | The Customs House   |
| Van Gogh       | Landscape with Cypresses<br>The Old Peasant<br>Chestnut Blossoms              |

|                                       |             |                |
|---------------------------------------|-------------|----------------|
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-2-

III. 20th Century Painting: 1. Matisse, Derain, Bonnard, Etc.

|                 |                                 |
|-----------------|---------------------------------|
| Marie Laurencin | Girl                            |
| Utrillo         | Banks of the Seine              |
| Munch           | Girls by the Sea                |
| Matisse         | Nasturtiums and La Danse        |
| Rouault         | Shrieking Woman                 |
| Derain          | South French Landscape          |
| Modigliani      | Portrait of a Girl              |
| Matisse         | Seated Odalisque<br>The Pumpkin |
| Chagall         | The Rabbi                       |
| Bonnard         | The Farmyard                    |
| Pascin          | Seated Girl                     |
| Derain          | Pine Trees                      |

IV. 20th Century Painting: 2. Picasso and Cubism, Futurism and Abstract Design.

|            |                                 |
|------------|---------------------------------|
| Severini   | The Dancer                      |
| Picasso    | Absinthe Drinker                |
| Leger      | Cubist Composition              |
| Rodchenko  | Composition with a Black Circle |
| Mondriaan  | Composition in Rectangles       |
| De Chirico | Metaphysical Still Life         |
| Klee       | Plan for a Garden               |
| Marc       | Red Horses                      |
| Dickinson  | Harlem River Bridge             |
| Kandinsky  | Improvisation                   |
| Marin      | Downtown New York               |
| Demuth     | For Sir Christopher Wren        |
| Picasso    | Still Life                      |



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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 grandeur 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 1830-1879.)

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 Wife, 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 truthful 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 form 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 Maria



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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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MUSEUM OF MODERN ART  
EXHIBITIONS OF COLOR REPRODUCTIONS

The following museums, schools, and clubs are already included in the itinerary of the Exhibition of Color Reproductions, circulated by the Museum of Modern Art, 11 West 53d Street, New York, N. Y.

Wesleyan University, Middletown, Conn.  
Grand Rapids Board of Education, Grand Rapids, Mich.  
Philadelphia Art Alliance, Philadelphia, Pa.  
Addison Gallery of American Art, Andover, Mass.  
Carnegie Institute of Art, Pittsburgh, Pa.  
Columbus Gallery of Art, Columbus, Ohio  
Dallas Woman's Club, Dallas, Texas  
Junior League of Houston, Texas  
New Orleans Arts and Crafts Club, New Orleans  
Vancouver Art Gallery, Vancouver, B. C.  
Milwaukee Art Institute, Milwaukee  
South Carolina Art Association, Charleston, S. C.  
Northern Illinois State Teachers College, DeKalb, Ill.  
The Principia, St. Louis, Mo.  
Skidmore College, Saratoga Springs, N. Y.  
The Fieldston School, New York, N. Y.  
The Worcester Art Museum, Worcester, Mass.

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*Changes*

This summer we are offering this exhibition for circulation among New England museums and schools. We believe that you would find it of great interest. It is scheduled for the Worcester Museum during the month of April and will be available in this part of the country for some months thereafter. May we place your institution on our schedule at this time?

|            |  |        |
|------------|--|--------|
| Munch      | Girls by the Sea (copper plate in color)   |        |
| Cezanne    | The Railroad Cut                           | 15.00  |
| Renoir     | Paris Boulevard                            | 12.00  |
| Renoir     | Venice                                     | 12.00  |
| Matisse    | Nasturtiums and La Dance                   | 12.00* |
| Bonnard    | Farmyard                                   | 12.00* |
| Mondriaan  | Composition in Rectangles                  | 12.00  |
| Severini   | The Dancer                                 | 12.00  |
| de Chirico | Metaphysical Still Life                    | 12.00  |
| Leger      | Cubist Composition                         | 12.00  |
| Matisse    | Seated Odalisque                           | 12.00  |
| Seurat     | Models                                     | 12.00  |
| Eakins     | John Biglen in a Shell                     |        |
| Daumier    | Bridge at Night (temporarily out of print) |        |
| Ryder      | Toilers of the Sea                         |        |
| Pascin     | Seated Girl (Bibi)                         | 5.00L  |
| Marin      | Downtown New York                          | 12.00* |
| Picasso    | Still Life                                 | 12.00  |
| Klee       | Plan for a Garden                          | 12.00  |
| Dickinson  | Harlem River Bridge                        | 10.00L |
| Renoir     | Women and Children                         | 12.00  |
| Rousseau   | The Customs House                          | 12.00  |
| Modigliani | Portrait of a Girl                         |        |
| Laurencin  | Girl                                       |        |
| Redon      | Dream                                      | 12.00  |
| Rouault    | Shrieking Woman                            | 12.00* |
| Chagall    | The Rabbi                                  | 12.00* |
| Utrillo    | Bank of the Seine                          | 15.00* |
| Demuth     | For Christopher Wren                       | 12.00* |
| Kandinsky  | Improvisation                              | 12.00  |

Prints marked with an asterisk (\*) are very rare, though sometimes procureable with search. Those without prices are unknown to dealers and should be noted as unobtainable. The symbol L means that the print can be found, but the number of them is limited.



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## Price list for color prints in the Museum of Modern Art travelling exhibit\* •

|            |  |                            |         |
|------------|--|----------------------------|---------|
| Daumier    | Crispin and Scapin                       | (temporarily out of print) | \$16.00 |
| Daumier    | Drama                                    |                            | 14.00   |
| Manet      | Boating                                  |                            | 20.00   |
| Monet      | Summer                                   |                            | 18.00   |
| Degas      | Two Dancers                              |                            | 18.00   |
| Degas      | Race Horses                              |                            | 15.00   |
| Homer      | Northeast                                |                            | 18.00   |
| Cezanne    | Still Life                               |                            | 16.00   |
| Cezanne    | The Red Waistcoat                        |                            | 16.00   |
| Cezanne    | The Village (Landscape with Houses)      |                            | 18.00   |
| Cezanne    | Bathers                                  |                            | 16.00   |
| Gauguin    | Arearea                                  |                            | 18.00   |
| Gauguin    | Ta Matete                                |                            | 18.00   |
| van Gogh   | Landscape with Cypress                   |                            | 18.00   |
| van Gogh   | Chestnut Blossoms                        |                            | 16.00   |
| Derain     | Landscape - Southern France              |                            | 16.00   |
| Marc       | Red Horses                               |                            | 20.00   |
| Gauguin    | Horsemen on the Beach                    |                            | 15.00   |
| Corot      | Woman with a Pearl Ring                  |                            | 16.00   |
| Picasso    | Absinthe Drinker                         |                            | 18.00   |
| van Gogh   | An Old Peasant                           |                            | 16.00   |
| Picasso    | Mother and Child                         |                            | 18.00   |
| Renoir     | Girl Combing her Hair                    |                            | 16.00   |
| Rodchenko  | Composition with a Black Circle          |                            | 10.00   |
| Manet      | Boy with a Fife                          |                            | 20.00   |
| Munch      | Girls by the Sea (copper plate in color) |                            | 30.00   |
| Cezanne    | The Railroad Cut                         |                            | 15.00   |
| Renoir     | Paris Boulevard                          |                            | 12.00   |
| Renoir     | Venice                                   |                            | 12.00   |
| Matisse    | Nasturtiums and La Dance                 |                            | 12.00*  |
| Bonnard    | Farmyard                                 |                            | 12.00*  |
| Mondrian   | Composition in Rectangles                |                            | 12.00   |
| Severini   | The Dancer                               |                            | 12.00   |
| de Chirico | Metaphysical Still Life                  |                            | 12.00   |
| Leger      | Cubist Composition                       |                            | 12.00   |
| Matisse    | Seated Odalisque                         |                            | 12.00   |
| Seurat     | Models                                   |                            | 12.00   |
| Eakins     | John Biglen in a Shell                   |                            |         |
| Daumier    | Bridge at Night                          | (temporarily out of print) |         |
| Ryder      | Toilers of the Sea                       |                            |         |
| Pascin     | Seated Girl (Bibi)                       |                            | 5.00    |
| Marin      | Downtown New York                        |                            | 12.00*  |
| Picasso    | Still Life                               |                            | 12.00   |
| Klee       | Plan for a Garden                        |                            | 12.00   |
| Dickinson  | Harlem River Bridge                      |                            | 10.00L  |
| Renoir     | Women and Children                       |                            | 12.00   |
| Rousseau   | The Customs House                        |                            | 12.00   |
| Modigliani | Portrait of a Girl                       |                            |         |
| Laurencin  | Girl                                     |                            |         |
| Redon      | Dream                                    |                            | 12.00   |
| Rouault    | Shrieking Woman                          |                            | 12.00*  |
| Chagall    | The Rabbi                                |                            | 12.00*  |
| Utrillo    | Bank of the Seine                        |                            | 15.00*  |
| Demuth     | For Christopher Wren                     |                            | 12.00*  |
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**THE MUSEUM OF MODERN ART**  
**11 WEST 53RD STREET, NEW YORK**

TELEPHONE: CIRCLE 7-7470

THE ART OF PRINTING COLOR REPRODUCTIONS

Color Reproductions of Modern Paintings from the Museum of Modern Art, 11 West 53rd Street, New York, are on view at \_\_\_\_\_.

These reproductions of famous modern paintings are examples of the highest development of color printing in the world.

The process of printing these pictures is known in Germany as "lichtdruck," in England as "Colotype." The lithographer, Franz Haustaengl, played an important part in developing the process.

Unlike other printing processes, no screens nor system of colored dots and dashes are used. The printing is done from thick gelatin-coated glass plates, one for each primary color. This process has been in use for nearly seventy years and is constantly being refined. Even today, however, it is not practical for large scale commercial printing. In some cases, the preliminary expense required to make a single reproduction is more than \$3,000.

The exhibition has been held by museums, colleges, schools and clubs all over the United States and in Canada. The cost of the show, including transportation and insurance amounts to less than one twentieth of the expenses necessary to exhibit a loan show of only mediocre originals.

Persons who wish to own these color reproductions can purchase them thru the gallery where they are displayed or direct from the Museum of Modern Art, 11 West 53rd Street, New York. The average cost of these pictures is from ten to fifteen dollars. Though reproductions cannot take the place of originals they enable persons of moderate means to enjoy great works of art in their own homes.



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## THE MUSEUM OF MODERN ART

11 WEST 53RD STREET, NEW YORK

TELEPHONE: CIRCLE 7-7471

### THE ART OF PRINTING COLOR REPRODUCTIONS

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The Museum of Modern Art has been able to render a great educational service by circulating this color reproductions show throughout the country. The exhibition has been held by museums, colleges, schools and clubs all over the United States and by the Vancouver Art Gallery in Canada. The cost of the show, including transportation and insurance amounts to less than one twentieth of the expenses necessary to exhibit a loan show of only mediocre originals.

Persons who wish to own these color reproductions can purchase them from the gallery where they are displayed or from the Museum of Modern Art, 11 West 53rd Street, New York. The average cost of these pictures is from ten to fifteen dollars. Though reproductions cannot take the place of originals they enable persons of moderate means to enjoy great works of art in their own homes.

FOR INFORMATION AFTER MUSEUM HOURS:

TELEPHONE: A. R. BLACKBURN, JR. REGENT 4-5758 OR HELEN F. McMILLIN: CIRCLE 7-5434

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## THE MUSEUM OF MODERN ART

11 WEST 53RD STREET, NEW YORK

TELEPHONE: CIRCLE 7-7471

The Exhibition of Modern Painting in Color Reproductions, first shown in the summer of 1932 at the Museum of Modern Art, 11 West 53rd Street, New York will be on view at \_\_\_\_\_ on \_\_\_\_\_,

The show was assembled in Europe by Alfred H. Barr, Jr., director of the Museum of Modern Art. The exhibition presents a brief survey of modern painting for the past fifty years. The color reproductions are the finest available. The observer can familiarize himself here with great works of art that he might otherwise never have the opportunity to see.

From the works of the early moderns one may enjoy such masterpieces as Daumier's "Don Quixote", Corot's "Woman with a Pearl Ring", Manet's "Boy with a Fife" and Homer's "Nor 'Easter". Monet, the leader of the Impressionists is represented by his "Summer". Four pictures by Renoir give the visitor an idea of the development in the artist's palette from the pale colors of his early Impressionistic work to the rich, luminous harmonies in his advance period.

One section of the show presents the later movement led by Cezanne and the Post-Impressionists. Seurat, Gauguin, Van Gogh and Cezanne adequately illustrate the reaction against Impressionism. Each of these men painted with a deep concern for the problems of composition and design which the Impressionists had partially forgotten.

Twentieth century paintings comprise two sections. In the first group are the painters Matisse, Derain, Utrillo, Rouault, Laurencin, Bonnard, etc., whose works are comparatively easy to understand. In the second group are artists who usually cause the visitor greater difficulties, such as the more radical Abstractionists.

A brief account of each painter is given on the labels of each picture. Wall placards explain historical movements and the various terms "Expressionism", "Cubism", "Futurism", "Abstract-Design" and "Super-Realism". These comments prepared by Alfred H. Barr, Jr. have been published in a catalog called "A Brief Survey of Modern Painting". The catalog is for sale at the show.

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## THE MUSEUM OF MODERN ART

11 WEST 53RD STREET, NEW YORK

TELEPHONE: CIRCLE 7-7471

A survey of modern painting in color reproductions, assembled and circulated by the Museum of Modern Art in New York, will open in \_\_\_\_\_ under the auspices of \_\_\_\_\_, on \_\_\_\_\_ and continue on view until \_\_\_\_\_.

The exhibition, composed of the finest color prints available, was arranged by Mr. Alfred H. Barr, Jr., Director of the Museum of Modern Art, to give a survey of the development of painting from such early moderns as Corot, Daumier, Homer, Ryder, Eakins, to the most recent exponents of super-realism and abstract design. With the Exhibition, Mr. Barr's wall labels and placards furnish an illuminating commentary on art movements and artists of the past fifty years.

The first section of the show deals with such artists as Corot, Daumier, Manet, Monet, Degas, and Renoir, and, in America, with Homer, Ryder, and Eakins.

The second section is given over to Cezanne and the post-impressionists, and includes Van Gogh, Redon, Seurat, Modigliani, Gauguin, Marie Laurencin, and Rousseau.

The third group enters the twentieth century and offers Matisse, Derain, Bonnard, Munch, Utrillo, Chagall, and Pascin, while a fourth division carries on into the field of the abstractionists and superrealists. In this group embracing Picasso, cubism, futurism, and super-realism, and abstract design, one finds Paul Klee, Kandinsky, de Chirico, Leger, Rodchenko, Mondriaan, Severini, Marc, Marin, Dickinson.

The Exhibition was prepared by the Museum of Modern Art for circulation among museums, schools, and clubs. It was placed on view in the Museum galleries last summer and has since that time been on tour. Its itinerary has already included Middletown, Conn., Grand Rapids, Mich., Philadelphia, Andover, Mass., Pittsburgh, Columbus, Dallas, Houston, and New Orleans, Worcester, Cambridge, Mass., and New York city.

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FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

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*XVIII  
data*

*Color Reprod*

## THE MUSEUM OF MODERN ART

ALFRED H. BARR, JR., DIRECTOR  
JERE ABBOTT, ASSOCIATE DIRECTOR  
MARY SANDS, SECRETARY  
CARY ROSS, ASSISTANT

730 FIFTH AVENUE  
NEW YORK CITY  
TELEPHONE: CIRCLE 7-3471  
CABLE ADDRESS: MODERNART

December 31, 1931.

The Museum of Modern Art announces  
an Exhibition of Fifty Color Reproductions illustrating the development of  
Modern Painting, to be held at the  
Textile High School, 351 West 18th  
Street, from Monday January 4th through  
Saturday, January 23rd.

The exhibition will subsequently be  
divided into four sections which will  
travel to High Schools, Preparatory  
Schools, Colleges and Clubs throughout  
the country.

You are cordially invited to attend.

*this form sent all donors 100,000, up,  
Trustees, Trustees of Carnegie +  
Rockefeller Foundations,  
+ Metropolitan critics.*

TRUSTEES OF THE MUSEUM:

A. CONGER GOODYEAR, PRESIDENT, MRS. JOHN D. ROCKEFELLER, JR., TREASURER, SAMUEL A. LEWISOHN, SECRETARY, WILLIAM T. ALDRICH, JAMES W. BARNEY, FREDERIC CLAY BARTLETT, CORNELIUS N. BLISS, STEPHEN C. CLARK, MRS. W. MURRAY CRANE, FRANK CROWNSHIELD, DUNCAN PHILLIPS, MRS. RAINEY ROGERS, MRS. CHARLES C. RUMSEY, PAUL J. SACHS, JOHN T. SPAULDING, MRS. CORNELIUS J. SULLIVAN, JOHN HAY WHITNEY

ARB/S



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*color reproductions*  
*data*  
THE MUSEUM OF MODERN ART

ALFRED H. BARR, JR., DIRECTOR  
JERE ABBOTT, ASSOCIATE DIRECTOR  
MARY SANDS, SECRETARY  
CARY ROSS, ASSISTANT

730 FIFTH AVENUE  
NEW YORK CITY  
TELEPHONE: CIRCLE 7-7471  
CABLE ADDRESS: MODERNART

Dear Alfred:

I am sorry to have been so long in answering you about the wall introductions and I am now siezing a dark moment in the eclipse to say my little say. I wrote you, didn't I, that the Brooklyn Times critic was very enthusiastic about them. She said they were the most concise and clear writing on the subject she had read and insisted on getting copies.

I think they are very good but they seem to be too long.... that is, to study. I think that the wall labels should have sufficient information about the artist and the painting and the placard thing should juicy tidbit about the various movements and the painters' positions toward or against them???

With a one-man show, I should think that the wall gadget would contain some historical aesthetic dope, some biography, some general critical analysis and the individual labels would underline the points of the paintings.

Mr. Tremp and the guards had little to say but all good, and it may be the fault of the little print that people do not read them as much as they should. They do look a bit forbidding and of course the people who know what you are talking about

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XVIII  
data

Katharine  
Littles

won't read them and the others still  
won't know. One syllabler and one  
syllabler is my motto.

This is probably no help.  
The eclipse is over. The Herald-Trib.  
says that all connoisseurs of eclipses  
have gone north. I hope yours was  
lovely.

Sincerely,

Ernestine  
[Faint]



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July 14th, 1932

The reproductions shown in this exhibition are commonly known as "Colorprints", but the word simply describes a thing which is obvious and has no meaning so far as methods of attaining Mr. Le Roy Latham results of reproduction are concerned.

Latham Lithography and Printing Company  
Long Island City, New York

This reproduction is known in Germany and Austria as "Licht-druck" and has been practiced in these countries for perhaps seventy-five years. It has been done in My dear Mr. Latham: extent under the name of "Colotype".

We certainly appreciate your comments in process, and its great superiority lies in the fact that it allows of the on "Color Prints". They are exactly what we wanted. I shall let you know if the papers the printing of dots of various sizes as is necessary in all other processes feature the article. Thanking you, I am Very sincerely yours, claimed for the Rotogravure printing, but in Rotogravure they are still forced to use a screen, and therefore dots are apparent.)

This Gelatin process is printed from thick glass plates which have been coated with a light sensitive emulsion. The "full tone" negatives (meaning negatives taken without the use of any screen for breaking up the various tones of color by screen dots,) are placed in contact with this coated printing plate and exposed to light. The light-sensitive coating becomes hardened in proportion to the amount of light that passes thru the negatives. In portions, where the negative is clear, the coating hardens to such an extent as to render it impervious to the absorption of moisture, and from this extreme to the opposite, the coating is hardened to the degree represented by the varying densities of the negative.

The printing plate, consisting of this heavy glass with its coating hardened to the various degrees, is put in a flat bed press built for the printing plates made for this particular process. These presses are each in a separate enclosure, in which the humidity can be controlled, for the reason that the variation in plates necessitates a given degree of moisture for each plate, which can only be properly controlled by the segregation of each plate while printing.

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*Col  
prints*

*Latnam*

The reproductions shown in this exhibition are commonly known as "Colorprints", but the word simply describes a thing which is obvious and has no meaning so far as methods of attaining the wonderful results (of reproduction) are concerned.

The process of reproduction is known in Germany and Austria as "Licht-druck" and has been practiced in these countries for perhaps seventy-five years. It has been done in England to some extent under the name of "Colotype".

We might best describe it as a "Photo-gelatin" process, and its great superiority lies in the fact that it allows of the accomplishment of varying tints, in each color used, without resort to the use of a screen. That is to say that instead of accomplishing various tones of color by the printing of dots of various sizes, as is necessary in all other processes of reproduction, this process accomplishes tone values by graduated thicknesses of the deposit of printing inks. (This graduated thickness of the film of color has been rightfully claimed for the Rotogravure printing, but in Rotogravure they are still forced to use a screen, and therefore dots are apparent.)

This Gelatin process is printed from thick glass plates which have been coated with a light-sensitive solution. The "full tone" negatives (meaning negatives taken without the use of any screen for breaking up the various tones of color by screen dots,) are placed in contact with this coated printing plate and exposed to light. The light-sensitive coating becomes hardened in proportion to the amount of light that passes thru the negatives. In portions, where the negative is clear, the coating hardens to such an extent as to render it impervious to the absorption of moisture, and from this extreme to the opposite, the coating is hardened to the degree represented by the varying densities of the negatives.

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To repeat; the hardness of the gelatin coating is in exact proportion to the light that reached the sensitive surface thru the full tone negative.

The amount of moisture that this coating (constituting the printing surface) will absorb, is in inverse proportion to the hardness of the gelatin.

The amount of ink that will be deposited on the printing surface is in inverse proportion to the amount of moisture that has been absorbed by the coating.

This method of reproduction this accomplishes, is in effect just what the artist does when he reduces his oil pigment with white, or reduces his water color with water. The artist gets a pure solid color of a desired shade, and the gelatin process gets a pure solid color of a desired shade, as distinguished from an approximate shade and value made by a series of dots printed in a stronger color, with reliance on white paper or some lighter color surrounding these dots to give a desired color value.

This method of reproduction is now being done in the United States by at least one company, who has, in addition to the older methods, made some refinements in coating and mechanical methods which are the result of considerable research. The indications are that this character of work, in which Europe has for so long had a monopoly, will now be done in this country, enabling us to see reproductions of the work of our American artists in much larger proportion than at present.

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*Excel up data*

THE BRIDGE AT NIGHT (about 1868) By DAUMIER  
(Original in the Phillips Memorial Gallery, Washington)

A small picture but grandly SECTION in form and movement.

WOMAN WITH A PEARL RING (about 1870) BY COROT  
(Original in the Louvre, Paris) Gallery, Dresden)

The most famous of Corot's figure paintings. A modest and sensitive realism which attains classical dignity through sweep of line and grandeur of pose.

CRISPIN AND SCAPIN (about 1865) By DAUMIER  
(Original in the Louvre, Paris)

These two whispering comedians are not drawn from life but are inventions--powerful masques born of Daumier's imagination and made real by a draughtsmanship of supreme vitality and intelligence.

DRAMA (about 1860) 1875 By DAUMIER  
(Original in the New State Gallery, Munich)

Daumier saw drama not on the stage but in the gallery. the spring-  
time. Impressionism at its best.

DON QUIXOTE (about 1860) By DAUMIER  
(Original in the New State Gallery, Munich)

GIRL COMbing HAIR (about 1875) By REMOIS

A sketch remarkable for its vigorous, dramatic drawing.

BOY WITH A PIPE (about 1860) By MANET  
(Original in the Louvre, Paris)

Manet suggested roundness not by modelling in light and shade so much as by flat tones or patches of color. Often in his early work his figures are like silhouettes against a flat background. Compare with the early Paris Boulevard.

BOATING (about 1875) By MANET  
(Original in the New State Gallery Munich)

WOMEN AND CHILDREN (about 1885) By REMOIS  
The casual, snapshot-like composition, the brilliant out-of-d or lighting, the rapid brush strokes, the fresh, pure blues and whites and blacks make this one of the finest paintings of Manet's late, or Impressionist, period.

SUMMER (1874) IN A SINGLE SOUL (1875) By CLAUDE MONET  
(Original in National Gallery, Berlin) Philadelphia)

The intense, dazzling light of a summer noon suggested by mixing little, vibrating strokes of bright color. A typical Impressionist picture. heads with the poised women in the center.



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THE BRIDGE AT NIGHT (about 1865)

By DAUMIER

(Original in the Metropolitan Museum of Art, New York)

THE BRIDGE AT NIGHT (about 1865)

By DAUMIER

(Original in the Phillips Memorial Gallery, Washington)

A small picture but grandly designed in form and movement.

TWO DANCERS (about 1880)

By DEGAS

(Original pastel in the Picture Gallery, Dresden)

(Original pastel in the Picture Gallery, Dresden)

A striking composition constructed of figures caught in unexpected attitudes and drawn with merciless precision.

RACE HORSES (about 1880)

By DEGAS

(The original is in pastel)

The nervous, prancing horses and the alert jockeys were problems which interested Degas, a supreme draughtsman of muscular action.

PARIS BOULEVARD (1875)

By RENOIR

(Private Collection, Dresden)

Tender, yellow greens and soft atmosphere of Paris in the spring-time. Impressionism at its best.

GIRL COMbing HAIR (about 1875)

By RENOIR

Drawn with a broad, sweeping line and painted with a sensuous delight in the texture of flesh and hair.

VENICE (about 1880)

By RENOIR

A sketch done in Renoir's later and richer color scheme. Compare with the early Paris Boulevard.

WOMEN AND CHILDREN (about 1895)

By RENOIR

(The original is painted in gouache on paper)

One of Renoir's later compositions in which the figures and foliage form a warm, luscious harmony.

JOHN BIGDEN IN A SINGLE SCUL (1872)

By HAKINS

(Original in a private collection, Philadelphia)

Exact realism built upon profound knowledge of underlying structure.

One of Hakins' simplest and finest compositions: three equal horizontal bands with the poised oarsman in the center.

Edvard Munch (pronounced Munch) of Norway has been active since 1885.



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**THE THINKER (1900)** By EAKINS  
(Original in the Metropolitan Museum of Art, New York)

The best known of Eakins' portraits shows his American directness, his strength and acuteness of characterization.

**NOR'EASTER (1895)** By HOMER  
(Original in the Metropolitan Museum, New York)

The surging power of the green sea's assault upon the rust red rocks of the Maine coast. Painted simply and with a robustness appropriate to the subject.

**TOILERS OF THE SEA (about 1900)** By RYDER  
(Original in Addison Gallery, Phillips Academy, Andover, Mass.)

A small canvas but grandly imagined in its bold pattern of light and dark and its suggestion of the beauty and terror of the moonlit ocean.

**DEATH ON A WHITE HORSE (about 1900)** By RYDER  
(Original in Cleveland Museum of Art)

A nightmare vision of a race track at night; an illustration of a poetic idea made into a great painting by breadth and simplicity of composition.

**SOUTH FRENCH LANDSCAPE (about 1908)** By DERAIN

## SECTION II

**GIRL** By MARIE LAURENCIN  
(Private Collection, New York)

Marie Laurencin, who has been painting in Paris since 1910, is the best known of living women artists. Almost always she uses a pretty, feminine color scheme of pinks, pale blues, and blacks.

**BANKS OF THE SEINE** By UTRILLO  
(The original is painted in gouache on paper)

A sensitive impression of a Paris suburb on a dull winter's day. Maurice Utrillo (Pronounced Co-tril-yo) has been painting since about 1908 in Paris. He paints architecture and street scenes exclusively. Sometimes he has used colored postcards as a starting point for his pictures which, at their best, are remarkable for their quiet harmony and feeling for local atmosphere.

**GIRLS BY THE SEA (about 1905)** By MUNCH

The figures are simplified and grouped as if in a dance, forming an almost architectural design, with an atmosphere of strange, northern melancholy.

Edvard Munch (pronounced Moonkh) of Norway has been active since 1885.

A recent work by Munch, more elaborate and closer to the past.



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studying for a time in Paris but working principally in Norway and Germany where he is considered one of the foremost living painters.

NASTURTIUMS AND LA DANSE (1910) By MATISSE  
(Private Collection, Massachusetts)

The corner of a study with a chair and pot of flowers and a large picture against the wall composed into a bold pattern of flat, bright, colors: three large areas of blue, green and pale red with small concentrated accents of strong dark blue, dark green, and dark red, heightened by a single line of light violet. The original is over six feet high and is really designed as a mural decoration.

Henri-Matisse (pronounced Mateesco) was sixty years apart old two years ago. He has painted principally in Paris and the South of France. During his youth he copied old masters and subjected himself to severe discipline which formed a basis for later, bold experiment. His original sense of composition and his distinctive color cause many critics to call him the greatest living painter.

SHRIEKING WOMAN (about 1910) By ROUAULT

A grotesque head drawn with savage power. Georges Rouault (pronounced Roo-oh) has been working in Paris since 1890. He uses deep blues and reds surrounded by heavy black lines, a style which suggests early Gothic stained glass. His subjects are often ugly but his power is undeniable.

SOUTH FRENCH LANDSCAPE (about 1908) By DERAIN

Bright colors, straight lines and angular design are characteristics of Derain's early work which he was a member of the group called "Wild Animals."

André Derain has painted in Paris since 1900. After an early period of rather violent color (illustrated by South French Landscape) his work grew more sombre and severe. Pine Trees was painted shortly after the War when Derain held a very strong central position in contemporary atmosphere of his work. Today he paints brilliantly but perhaps less seriously.

PORTRAIT OF A GIRL (about 1918) By MODIGLIANI  
(Private Collection, New York)

Contours of head, shoulders and eyes are reduced to simple oval shapes.

Amadeo Modigliani was an Italian but worked principally in Paris where, after years of poverty and disappointment, he killed himself in 1920. Since his death his reputation has increased enormously. His style, based upon Italian primitives, is remarkable for its severely simplified drawing.

SEATED ODALISQUE (1928) By MATISSE  
(Private Collection, Baltimore)

A recent work by Matisse, more elaborate and close knit in pattern



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THE PUMPKIN (about 1910) SECTION TWO II By MATISSE  
(Private Collection, Berlin)

More realistic than Nasturtiums but primarily a decorative arrangement.

Painted in Matisse's early, rather heavy technique. The  
THE RABBI (1918) and strong contrasts of light and By CHAGALL  
(The original is in gouache)

An old rabbi painted with intense vividness.  
Marc Chagall was born in Russia but has painted most of his life at  
first in Germany and more recently in Paris. He is famous for his  
humorous and fantastic pictures of Russian Jewish folk tales.

One of the artist's early landscapes with strong, solid color  
and thick, flat wash. An early subject made into a serious  
THE FAIRYLAND (about 1915) By BONNARD

Painted in an Impressionist technique of small, irregular brush-  
strokes but with more care for color harmony than is present in the  
original Impressionists. There is also present a subtle and intimate  
gayety which is peculiar to Bonnard.  
Pierre Bonnard (pronounced Bon-narh) has been painting since 1890.  
His art is quiet and gentle but sumptuous in color. He is regarded,  
especially in France, as one of the finest living painters.

SEATED GIRL (about 1927) By PASCIN  
(Private collection, New York)

Pascin first won fame for his satirical illustrations but during  
his later years he painted a long series of young girls, sensitive-  
ly drawn and painted with transparent, opaline colors.  
Jules Pascin (pronounced Paskin) became an American citizen but was  
born in Bulgaria and lived most of his life in Europe. He killed  
himself in Paris in 1930.

PINE TREES (about 1920) By DERAIN

A superb composition restrained and disciplined in color and design.  
Compare with South French Landscape of a dozen years earlier.

TAHITI (1893) By GAUGUIN

Painted on Tahiti, one of the South Sea Islands, where Gauguin  
had fled to escape civilization. A picture of gentle, unhurried,  
flower-strewn life painted in patterns of flat, bold colors.  
Sometimes to increase his decorative effect Gauguin used "unnatural"  
colors as in the blue tree trunk or the red dog.

TA MAIHE (1892) By GAUGUIN

The subject is Tahitian but Gauguin had in mind the flat patterns  
made by Egyptian figures with their heads in profile, their  
shoulders full-face, and their stiff, angular gestures.



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## SECTION III II

### STILL LIFE (about 1875)

By CEZANNE

Painted in Cézanne's early, rather heavy technique. The thick paint and strong contrasts of light and dark give an effect of solidity and power.

### RAILROAD CUTTING (about 1875) (Original in State Gallery, Munich)

By CEZANNE

One of the artist's early landscapes with strong, solid color and thick, "fat" paint. An "ugly" subject made into a serene and satisfying composition.

### THE RED WAISTCOAT (about 1885) (Original in Private Collection, Switzerland)

By CEZANNE

Angular composition; modelling of figure by flat patches or planes of color, a technique which later inspired the Cubists.

### BATHERS (about 1890)

By CEZANNE

Figures, tent, and landscape composed into simple curves and pyramids. Especially fine in color.

### THE VILLAGE (about 1885) (Original in National Gallery, Berlin)

By CEZANNE

Space and solid forms constructed by light toned, thinly painted color planes. Study the picture for five minutes and you will feel the planes gradually taking their place in a beautifully ordered space. Compare this in technique with the early landscape, the Railroad Cutting.

### AREAREA (1892)

By GAUGUIN

Painted on Tahiti, one of the South Sea Islands, where Gauguin had fled to escape civilization. A picture of gentle, unhurried, flower-strewn life painted in patterns of flat, bold colors. Sometimes to increase his decorative effect Gauguin used "unnatural" colors as in the blue tree trunk or the red dog.

### TA MATETE (1892)

By GAUGUIN

The subject is Tahitian but Gauguin had in mind the flat patterns made by Egyptian figures with their heads in profile, their shoulders full-face, and their stiff, angular gestures.



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## SECTION IV

**HORSEMAN ON THE BEACH (1902)** By **PAUL GAUGUIN**  
(Folkwang Museum, Essen, Germany)

This is the only Futurist picture in the exhibition. The artist preferred large areas of strong, pure color, and instability of life by painting the same figure in several different positions in the same picture. The effect is of confusion and confusion.

**DREAM (about 1905)** By **RENOIR**  
(The original is in watercolor) 1905, in Italy, and later in France. He has left behind him a new style of painting. A fragile, mysterious vision painted with the colors of moths and exotic birds.

**ABSTRACT PRIMER (about 1905)** By **PISSARRO**  
(THREE MODELS (1889) By **SEURAT**  
(Original in Museum of the Barnes Foundation, Merion, Pa)

A strong example of Pissarro's "Blue Period" with its fine, remarkable for the technique of little dots of pure color, the complex and carefully calculated composition, and especially for the cool, almost classical, serenity. The original is much larger. Some after, in 1908, he invented Cubism of which the still life is an example. The Mother and Child belongs to his post-war "Cubist" period.

**THE CUSTOMS HOUSE** versatile and inventive and By **HENRI ROUSSEAU**

A picture of the place where Rousseau worked, probably painted on a Sunday afternoon. Although it lacks technical skill in drawing, perspective, and brushwork, it possesses a fine sense of design and a charming, childlike quality. Henri Rousseau (pronounced Roo-so) died in Paris in 1910 after a long life as a customs officer. He painted in his spare time and without any training. A few years before his death he was discovered by young painters such as Picasso who admired his naive art. Rousseau was a 20th century Primitive.

**LANDSCAPE WITH CYPRESSES (1889)** By **VAN GOGH**  
(National Gallery, "The Tate", London)

Van Gogh saw clouds, trees and fields as living things and painted them in rippling, swirling rhythms of line and color.

**THE OLD PEASANT (about 1889)** By **VAN GOGH**

Van Gogh dared to use the boldest colors to express his enthusiasm for even so drab a subject as an old farmer.

**CHRISTUS BLOSSOMS (about 1889)** By **VAN GOGH**

Van Gogh became so excited when painting that even his flowers seem to quiver and crackle with electric vibrations.

which seem to be in motion. The rectangles, the squares, the circles, the triangles, the diamonds, the stars, the moons, the planets, the comets, the meteors, the galaxies, the universe.



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## SECTION IV

Alexander Rodchenko, a Russian, has been painting since 1903. By THE DANCER completed his first purely geometric work. After the revolution his painting was looked on with favor by Soviet. This is the only Futurist picture in the exhibition. The Italian Futurists tried to suggest the continuous movement and instability of life by painting the same figure in several different positions in the same picture. The effect is of confetti seen through a kaleidoscope.

Gino Severini has painted since 1905, in Italy, and later in France. He has left Futurism behind him and now paints figures with classic elegance. His lines drawn with a ruler. Pictorial design reduced to clean, precise, repeated, geometric patterns. Piet Mondrian is a Dutchman who now lives in Paris. His ABSINTHE DRINKER (about 1903) is a simple but powerful work. (Art Museum, Hamburg) features and typography in Holland and Germany.

A strong example of Picasso's "Blue Period" with its firm, sweeping drawing and strong, sentimental appeal. Pablo Picasso grew up in Spain but has painted in France for over thirty years. The Drinker was painted at the beginning of his career. Soon after, in 1908, he invented Cubism of which the Still Life is an example. The Mother and Child belongs to his post-war "classic" period. Picasso is the most versatile and inventive and one of the greatest of living artists. He has started a dozen different movements. Through Cubism alone his influence has been enormous, not merely in painting but in decorative and industrial arts throughout the world. He has worked more or less with pure design, was experimenting with a new kind of subject matter which was to make him an important member of the Super-realist group. MOTHER AND CHILD (about 1925) is a beautiful work. (Private Collection, Berlin)

A monumental composition painted during Picasso's "classic" period. An illustration of Picasso's ability to take over certain elements of a past style such as Roman sculpture and transform them into something new. All life and more nearly a subjective invention than a construction. Paul Klee was born in Switzerland but has worked in Germany since 1902. CUBIST COMPOSITION (1922) is considered one of his best. (Private Collection, New York) is a fine design. Much of his work is allied with Super-realism.

A powerful design in flat, brilliantly colored semi-mechanical shapes.

Fernand Léger (pronounced Layzhay) has been, since 1910, one of the foremost French Cubists. His work suggests an interest in polished or enamel surfaces of machinery.

The outlines of the horses are made into great, swinging curves and their color into bright red to contrast more brilliantly. COMPOSITION WITH A BLACK CIRCLE (about 1918) is a great work. (Artist's Collection, Moscow)

Francis Picabia was one of the most promising of the younger group. A geometrical design in compass drawn circles and ruled diagonals which swing like a clock's pendulum. As abstract as Mondrian's rectangles, but much more dynamic.



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## HAILEY RIVER BRIDGE (about 1922)

By RICHIESON

Alexander Rodchenko, a Russian, has been painting since 1905. By 1914 he had completed his first purely geometrical picture. After the revolution his painting was looked on with favor by Soviet critics but since 1922, feeling that painting was useless, he has devoted himself to photography, the theater, and movies. He was an artist of the greatest integrity and refinement. He has been at work, principally in New York, since about 1918.

## COMPOSITION IN RECTANGLES

By MONDRIAN

Rectangles in yellow, blue, red, and different shades of white divided by heavy, black lines drawn with a ruler. Pictorial design refused to clean, precise, reposeful, geometric purity. Piet Mondrian is a Dutchman who now lives in Paris. His revolutionary paintings while they may seem over-simple have had considerable influence upon architecture and typography in Holland and Germany. Mondrian is a Russian who has painted in Germany during the last twenty years. His present work is geometrical in character.

## METAPHYSICAL STILL LIFE (1917)

By DE CHIRICO

Influenced by Cubism in composition but very different in purpose. In Picasso's Cubist Still Life the design, the aesthetic effect, is everything, but in de Chirico's Still Life an effect of mystery and paradox is intended. This enigmatic and surprising quality, as if the objects in the picture had been assembled in a dream, makes it an excellent illustration of Super-realism. The Italian de Chirico, at a time when most advanced painters were concerned more or less with pure design, was experimenting with a new kind of subject matter which was to make him an important member of the Super-realist group. (See the introduction to Exhibition Section IV) is working in this medium. He paints in New York and along the Maine coast.

## PLAN FOR A GARDEN

By KLEE

(The original in painted in gouache)  
(Columbus Gallery of Fine Arts)

By KLEE

More abstract than the Picasso Still Life and more nearly a whimsical invention than a construction. Of Cubism there we see Paul Klee was born a Swiss but has worked in Germany since about 1905. He is now considered one of the foremost living masters of fantastic, imaginative design. Much of his work is allied with Super-realism. Klee, of course, did not actually see these lines; he has used them simply as a means of organization.

Dechirico dedicated this painting of the 18th century New England

## RED HORSES

By MARC

near to Bremen, the great English architect. By MARC

(The Folkwang Museum, Essen) and distinguished younger Americans,

lives in Lancaster, Pennsylvania, where he has painted during The outlines of the horses are made into great, swinging curves and their color into bright red to contrast more brilliantly with the green of the grass--a decorative composition of great vitality and elegance.

By PICASSO

Franz Marc was one of the most promising of the younger German painters till his death at Verdun in 1916. Red Horses is perhaps the best known German painting of the 20th century.

between the angular lines and planes in Picasso's picture (Section



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**HARLEM RIVER BRIDGE (about 1922) By DICKINSON**  
(Watercolor)

Remarkable for its sparse but effective use of color and its delicate precision of design and execution. Preston Dickinson's death in 1930 was a severe blow to American art. He was an artist of the greatest integrity and refinement. He had been at work, principally in New York, since about 1915.

**IMPROVISATION (1914) By KANDINSKY**

Kandinsky was one of the first to paint pure abstract designs without any kind of subject matter. They are really improvisations made without any preconceived plan and depending upon the free play of imagination. Vassily Kandinsky is a Russian who has painted in Germany during the last twenty years. His present work is geometrical in character.

**DOWNTOWN NEW YORK (1921) By MARIN**  
(Watercolor, Private Collection, New York)

To the sensitive vision of the artist New York skyscrapers seem to rock as if from the shock of a blinding shattering explosion. He has painted what he feels more than what he objectively sees. This picture illustrates the term "Expressionism." John Marin became known in the early 1900's as an etcher. Since the War his reputation as a watercolorist has increased until some think him the foremost American artist working in this medium. He paints in New York and along the Maine coast.

**FOR SIR CHRISTOPHER WREN (about 1922) By DEMUTH**  
(Columbus Gallery of Fine Arts)

Demuth uses here a more superficial kind of Cubism than we see in the Picasso Still Life or the Léger Composition. He has taken the straight lines and gable angles of the architecture and continued them into space so that architecture and sky are unified by crisscross diagonals. Demuth, of course, did not actually see these lines; he has used them simply as a means of organization. Demuth dedicated this painting of the 18th century New England church tower to Wren, the great English architect. Charles Demuth, one of the most distinguished younger Americans, lives in Lancaster, Pennsylvania, where he has painted during the last twenty years.

**STILL LIFE (1914) By PICASSO**  
(Private Collection, Berlin)

This is a Cubist picture composed in pencil, watercolor, and crayon with bits of pasted paper. It forms a halfway point between the angular lines and planes in Cézanne's picture (Section

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II) and the pure, geometric compositions of Mondrian and  
Rodchenko in the present exhibition. It may be enjoyed as an  
arrangement of fragments into a sensitive design of line and  
color and texture.  
(for note on Picasso see the card nx to the Absinthe Drinker)



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*Drawings*

*Ed & date*

*File color Reps  
Revised Van Gogh  
labels*

1271

*Peasant Digging for Beets  
Woman*

*Charcoal drawing made at Nuenen, Holland, about 1884.  
Same size as original  
Collection Dr. Hahnloser, Winterthur, Switzerland*

1458

*The postman Roulin*

*Ink drawing made at Arles 1888-89*

*Same size as original*

*Collection Dr. Hahnloser, Winterthur, Switzerland*

1434

*Cottages at Saintes-Maries*

*Ink drawing made at Saintes Maries near Arles*

*Same size as original*

*June 1888*

*Private collection, Germany*

1540

*Cypresses by Moonlight*

*Ink and pencil*

*Chinese ink drawing made at Saint-Remy 1889-90*

*1889-1890*

*Slightly smaller than original*

*Art Museum, Bremen*

1538

*Landscape with Cypresses*

*Ink and pencil drawing made at Saint Remy 1889-90*

*Slightly smaller than original*

*Collection V.W. van Gogh, Amsterdam*

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448

The painter on the Road to Tarascon

Painted at Arles August 1888

Same size as original

[48 x 44 cm]

~~Collection~~

Kaiser Friedrich Museum, Magdeburg

779

Wheatfield with Crows

Painted at Auvers, July 1890

Almost original size.

Collection V.W. van Gogh, Amsterdam



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Dela

413

2

"

Boats at Saintes-Maries

Painted at Saintes-Maries near Arles, June 1888

Original size - x - inches [64.5 x 71 cm]

Collection V.W. van Gogh, Amsterdam same size?

451

The Power

Painted near Arles, August 1888

Original size - x - inches [cm 33 x 41]

Collection V.W. van Gogh, Amsterdam  
Almost original size.

782

Fields near Auvers

Auvers period, July 1890

Original size - x - inches [73.5 x 92]

New State Gallery, Munich. even - eighth original size

424

Milliet, the Zouave

Painted at Arles June 1880

Original size - x - inches [81 x 65 cm]

Private Collection, Rotterdam (?) five-eighths original size

516

Arles seen through Willow Trees.

Painted at Arles May 8, 1889, spring, 1889

Original size 72 x 92 cm

New State Gallery, Munich  $\frac{2}{3}$  four-fifths original size

571

Bridge at Arles

Painted at Arles, spring, 1889

Original size 59 x 62

Collection Oscar Schmitz, Basel

Same size as original.

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680

Iris

 $\frac{7}{10} \times \frac{13}{10} \times \frac{28}{10}$   $\frac{3}{5} \times \frac{8}{5} \times \frac{24}{10}$  39  
20

Painted at Saint-Remy, May 1890

Original size [73 x 93 cm] ~~Five sixths~~ original size

Collection from Mandelstam-Bartholdy, Berlin

492

Portrait of Arnold Roulin

Painted at Arles, November 1888

Original size

65 x 54 cm

Folkwang Museum, Essen Almost original size.

753

Portrait of the painter's physician, Dr Gachet

Painted at Arles, June 1890.

Original size [66 x 57] same size as original

Civic Gallery, Frankfurt

630

Mary and the Dead Christ

Variation after a painting by Delacroix, painted  
at Saint-Remy, September 1889Original size 73 x 60.5 ~~Same size as~~ <sup>Almost</sup> original size

Collection V.W. van Gogh, Amsterdam

519

Garden of the Asylum at Arles

Painted May 1889

Original size

73 x 92 Almost original size

Collection Jakob Reinhardt, Winterthur, Switzerland

456

Sunflowers

Painted at Arles August 1888

Original size 91 x 72

five sixths original  
size



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MUSEUM OF MODERN ART

11 West 53rd Street, New York

EXHIBITIONS OF COLOR REPRODUCTIONS

I. Painting 50 years ago: French and American

|         |  |
|---------|--|
| Corot   | Woman with a Pearl Ring  |
| Daumier | Crispin & Scapin<br>Drama<br>The Bridge at Night                     |
| Manet   | Boy with a Fife<br>Boating   |
| Monet   | Summer   |
| Degas   | Racehorses<br>Two Dancers  |
| Renoir  | Paris Boulevard<br>Girl Combing Hair<br>Venice<br>Woman and Children |
| Eakins  | John Biglen in a Single Shell  |
| Homer   | Nor'easter   |
| Ryder   | Toilers of the Sea   |

II. Cézanne and the Post Impressionists

|                |   |
|----------------|---|
| Cézanne        | Still Life<br>Railroad Cutting<br>The Red Waistcoat<br>Bathers<br>The Village |
| Gauguin        | Arearea<br>Ta Matete<br>Horsemen on the Beach                                 |
| Redon          | Dream   |
| Seurat         | Three Models  |
| Henri Rousseau | The Customs House   |
| Van Gogh       | Landscape with Cypresses<br>The Old Peasant<br>Chestnut Blossoms              |

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III. 20th Century Painting: 1. Matisse, Derain, Bonnard, Etc.

|                 |                                 |
|-----------------|---------------------------------|
| Marie Laurencin | Girl                            |
| Utrillo         | Banks of the Seine              |
| Munch           | Girls by the Sea                |
| Matisse         | Nasturtiums and La Danse        |
| Rouault         | Shrieking Woman                 |
| Derain          | South French Landscape          |
| Modigliani      | Portrait of a Girl              |
| Matisse         | Seated Odalisque<br>The Pumpkin |
| Chagall         | The Rabbi                       |
| Bonnard         | The Farmyard                    |
| Pascin          | Seated Girl                     |
| Derain          | Pine Trees                      |

IV. 20th Century Painting: 2. Picasso and Cubism, Futurism and Abstract Design.

|            |                                 |
|------------|---------------------------------|
| Severini   | The Dancer                      |
| Picasso    | Absinthe Drinker                |
| Leger      | Cubist Composition              |
| Rodchenko  | Composition with a Black Circle |
| Mondriaan  | Composition in Rectangles       |
| De Chirico | Metaphysical Still Life         |
| Klee       | Plan for a Garden               |
| Marc       | Red Horses                      |
| Dickinson  | Harlem River Bridge             |
| Kandinsky  | Improvisation                   |
| Marin      | Downtown New York               |
| Demuth     | For Sir Christopher Wren        |
| Picasso    | Still Life                      |



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*col subjects*  
Unsolicited Comment from New York City High Schools on  
the Museum of Modern Art's Circulating Exhibitions of Color  
Reproductions of Modern Painting.

"I can't tell you how very effective the exhibitions have been, both aesthetically and educationally. For a school somewhat out from the 'center of town' the pictures have been an unusual treat. The reproductions are splendid and more nearly approach the thrill of the original than others I have seen.

"Students and teachers in the Art Department have viewed the exhibits intensively as one would expect; but the number of teachers and students not in the Art Department who have visited our improvised gallery, has been unexpectedly large and their interest very gratifying."

From Miss Anne Bebarfald, Chairman Art Department  
Evander Childs High School.

"We want you to know we are exceedingly grateful for these loan exhibits. They have stimulated and refreshed the teachers and have made our work with students more vivid and real to them. We hope you will continue this good work, and that we may have these exhibits over again next year. They are very valuable to our work here."

From Miss H. Rosabell MacDonald  
Theodore Roosevelt High School

"I want to express my appreciation and that of the school at the opportunity we have had, thanks to your kindness, of viewing the exhibit of Modern Art which you have so kindly loaned us. As I happened to be trained in Pre-Renaissance and Renaissance Art, and am a natural-born conservative, it will please you to know that my enthusiasm for this exhibit has been pronounced."

From J. Herbert Low, Principal Erasmus Hall High School

"We have greatly enjoyed the loan exhibitions sent to our school during the past few months. We arranged gallery tours for each art class under the direction of the art teacher so all the students had an opportunity of seeing each exhibit with an expert guide and they were furthermore encouraged to visit the gallery alone. I feel that the exhibits were the greatest possible stimulus toward a better understanding of Modern Art. I wish we might repeat it every year."

From Miss Virginia Murphy, Chairman Art Department,  
Erasmus Hall High School.

"I regret that this splendid exhibit cannot remain longer in our school, where it has been a source of great inspiration and education to the entire student body."

From Miss Florence Guilfooy, Chairman Art Department  
Textile High School.



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*Calypso*

## 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 grandeur 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 1830-1879.)

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 Rifle, 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 ruthless 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 Cezanne, 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 Revere. 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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Excerpt from Letter Written by Alfred H. Barr, Jr.

Re. Metropolitan Museum Color Prints

I am familiar with and admire the six prints checked in the list of Color Prints of the Metropolitan Museum.

One of the two Winslow Homer watercolors is to be included in an exhibition of watercolors which is now in preparation. Water colors would scarcely hang well with the oils shown in the present exhibition.

Mary Cassatt is not included in the exhibition because she seems a secondary painter by comparison with Ryder, Homer, Degas, Renoir, Corot, etc.

The reproductions after Daumier, Degas, and Renoir published by the Metropolitan Museum were too small in comparison with the several available European reproductions of paintings by these artists. We are using the fine Homer Hor'Easter, the original of which is in the Metropolitan Museum.

I should like to take this opportunity to suggest that the Metropolitan Museum reproduce in color the Eakins portrait of a woman and the fine small Ryder sea-piece. No color reproductions of pictures by these men exist, and they are badly needed. In preparing our exhibition, we were forced to use photographs in order to have these foremost American artists represented at all.

We of course wish to cooperate in every possible way with the Metropolitan Museum in distributing this excellent series of prints.