

CONDITIONS OF USE FOR THIS PDF

The images contained within this PDF may be used for private study, scholarship, and research only. They may not be published in print, posted on the internet, or exhibited. They may not be donated, sold, or otherwise transferred to another individual or repository without the written permission of The Museum of Modern Art Archives.

When publication is intended, publication-quality images must be obtained from SCALA Group, the Museum's agent for licensing and distribution of images to outside publishers and researchers.

If you wish to quote any of this material in a publication, an application for permission to publish must be submitted to the MoMA Archives. This stipulation also applies to dissertations and theses. All references to materials should cite the archival collection and folder, and acknowledge "The Museum of Modern Art Archives, New York."

Whether publishing an image or quoting text, you are responsible for obtaining any consents or permissions which may be necessary in connection with any use of the archival materials, including, without limitation, any necessary authorizations from the copyright holder thereof or from any individual depicted therein.

In requesting and accepting this reproduction, you are agreeing to indemnify and hold harmless The Museum of Modern Art, its agents and employees against all claims, demands, costs and expenses incurred by copyright infringement or any other legal or regulatory cause of action arising from the use of this material.

NOTICE: WARNING CONCERNING COPYRIGHT RESTRICTIONS

The copyright law of the United States (Title 17, United States Code) governs the making of photocopies or other reproductions of copyrighted material. Under certain conditions specified in the law, libraries and archives are authorized to furnish a photocopy or other reproduction. One of these specified conditions is that the photocopy or reproduction is not to be "used for any purpose other than private study, scholarship, or research." If a user makes a request for, or later uses, a photocopy or reproduction for purposes in excess of "fair use," that user may be liable for copyright infringement.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.84.6.1

MUSICAL THEMES

\$200. for 3 wks.

MUSICAL THEMES
1952-54

1952

Nov

1953

1954

Feb. 15

Apr. 4 - 25

May 15 - June 5

Nashville, Tenn.
Vassar College
Poughkeepsie, N.Y.
Wellesley College
Wellesley, Mass.

Packed in 8 boxes weighing 1797 lbs.

Box #1:	130 lbs.	43 x 19 x 25"
#2:	105 "	18 x 17 x 35"
#3:	157 "	65 x 32 x 18"
#4:	207 "	45 x 25 x 28"
#5:	442 "	75 x 26 x 58"
#6:	288 "	52 x 24 x 48"
#7:	273 "	45 x 26 x 39"
#8:	195 "	40 x 21 x 35"

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.84.6.1

MUSICAL THEMES

\$200. for 3 wks.

1952	Nov	Pittsburgh
	Dec	Museum
1953	Jan.	ni
	Feb.	University
	Mar.	
	Apr.	
	May 3	esota
	Sept.	
	Nov. 2	
	Dec. 7	Association
1954	Jan. 14	ociation
	Feb. 15	
	Apr. 4 - 25	Nashville, Tenn. Vassar College Poughkeepsie, N.Y.
	May 15 - June 5	Wellesley College Wellesley, Mass.

Packed in 8 boxes weighing 1797 lbs.

Box #1:	130 lbs.	43 x 19 x 25"
#2:	105 "	18 x 17 x 35"
#3:	157 "	65 x 32 x 18"
#4:	207 "	45 x 25 x 28"
#5:	442 "	75 x 26 x 58"
#6:	288 "	52 x 24 x 48"
#7:	273 "	45 x 26 x 39"
#8:	195 "	40 x 21 x 35"

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.84.6.1

MUSICAL THEMES

\$200. for 3 wks.

1952	Nov. 6 - 27	University of Pittsburgh Pittsburgh, Pa.
	Dec. 8 - 29	J. B. Speed Art Museum Louisville, Ky.
1953	Jan. 12 - Feb. 2	University of Miami Coral Gables, Fla.
	Feb. 16 - Mar. 9	Florida State University Tallahassee, Fla.
	Mar. 23 - Apr. 13	Wesleyan College Macon, Ga.
	Apr. 26 - May 16	The Public Library Winston-Salem, N.C.
	May 30 - June 20	University of Minnesota Minneapolis, Minn.
	Sept. 29 - Oct. 19	Akron Art Institute Akron, O.
	Nov. 2 - 23	Hackley Art Gallery Muskegon, Mich.
	Dec. 7 - 28	Schenectady Museum Association Schenectady, N.Y.
1954	Jan. 14 - Feb. 4	Bloomington Art Association Bloomington, Ill.
	Feb. 15 - Mar. 8	Fisk University Nashville, Tenn.
	Apr. 4 - 25	Vassar College Poughkeepsie, N.Y.
	May 15 - June 5	Wellesley College Wellesley, Mass.

Packed in 8 boxes weighing 1797 lbs.

Box #1:	130 lbs.	43 x 19 x 25"
#2:	105 "	18 x 17 x 35"
#3:	157 "	65 x 32 x 18"
#4:	207 "	45 x 25 x 28"
#5:	442 "	75 x 26 x 58"
#6:	288 "	52 x 24 x 48"
#7:	273 "	45 x 26 x 39"
#8:	195 "	40 x 21 x 35"

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.84.6.1

MUSICAL THEMES

1952-53

An exhibition circulated by The Museum of Modern Art, New York, New York

CHECK AND INSTALLATION LIST:

- Title Poster
- 34 title labels
- 1 introductory label
- 26 paintings
- 8 sculptures

<u>Install.</u> <u>Number</u>	<u>Museum</u> <u>Number</u>	<u>Artist</u>	<u>Title, Date, Medium</u>	<u>Framed</u> <u>Size</u>	<u>Sale</u> <u>Price</u>	<u>Box</u> <u>No.</u>
I						
1.	52.661	Edgar Degas	DANCER AT REST. Bronze	17 lbs. base 7 3/4x8 3/4	N.F.S.	1.
✓ 2.	210.35	Georges Braque	OVAL STILL LIFE: Le Violon, 1914. Oil on canvas	45x35x2	N.F.S.	6.
✓ 3.	211.35	Juan Gris	GUITAR AND PIPE, 1913 Oil on canvas	34 3/4x29x2	N.F.S.	7.
4.	52.777	Jacques Lipchitz	PIERROT WITH CLARINET 1919. Bronze	55 lbs.	\$1800.	2.
✓ 5.	135.46	Théo van Doesburg	RHYTHM OF A RUSSIAN DANCE, 1918. Oil on canvas	55 1/2x26 1/4x1 3/4	N.F.S.	5.
II.						
✓ 6.	656.39	Ernst Barlach	SINGING MAN, 1928. Bronze	19 1/2" high	N.F.S.	4.
7.	52.774	Max Beckmann	SELF PORTRAIT WITH TRUMPET, 1938. Oil on canvas	45x41 1/2x1 1/2	\$3500.	6.
✓ 8.	38.35	Alexander Brook	GEORGE BIDDLE PLAYING THE FLUTE, 1929. Oil on canvas	45 1/2x35 3/4x2	N.F.S.	6.
✓ 9.	168.34	Marc Chagall	JEWISH WEDDING, c1925-26 Gouache & pastel	30x35 1/4x2	N.F.S.	7.
✓ 10.	1148.45	Charles Demuth	VAUDEVILLE MUSICIANS, 1917. Watercolor	20 1/4x15 1/2x1 1/2	N.F.S.	8.
11.	52.655	Lyonel Feininger	THE RED FIDDLER, 1934 Oil on canvas	40 3/4x33x1 1/2	N.F.S.	6.
12.	52.773	Ernst Ludwig Kirchner	THE ORGANIST OF SPINA, 1930. Oil on canvas	49 1/2x37 1/2x1 3/4	\$1400.	5.
✓ 3.	564.39	Paul Klee	TWITTERING MACHINE, 1922 Watercolor, pen & ink	28 1/2x23x3/4	N.F.S.	8.
14.	52.699	Walt Kuhn	MUSICAL CLOWN, 1938. Oil on canvas	47x37 1/4x1 1/2	N.F.S.	6.

(continued, Page #2)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.84.6.1

-2-

MUSICAL THEMES - Check and Installation List, continued

✓ 15.	605.39	Gaston Lachaise	DANCER, 1928. Bronze	10 3/4" high	N.F.S. 1.
16.	52.775	Gerhard Marcks	TRUMPET PLAYER, 1950 Bronze	7 lbs. 6x5 x 1/2 base	\$550. 1.
✓ 17.	231.37	Man Ray	ADMIRATION OF THE ORCH- ESTRELLE FOR THE CINE- MATOGR/PH, 1919. Airbrush	27 1/2 x 23 3/4 x 1 1/2	N.F.S. 8.
✓ 18.	273.48	Ben Shahn	PORTRAIT OF MYSELF WHEN YOUNG, 1943. Tempera on cardboard	27 3/4 x 35 1/2 x 1 3/4	N.F.S. 7.
✓ 19.	576.39	Jacques Villon	DANCE, 1932. Oil on canvas	16 3/4 x 23 x 1 1/2	N.F.S. 8.
✓ 20.	19.44	Max Weber	THE TWO MUSICIANS, 1917 Oil on canvas	47 1/2 x 37 3/4 x 2 1/2	N.F.S. 5.
III.					
21.	52.605	Alexander Calder	DISPERSED OBJECTS WITH BRASS GONG, 1949. Brass and sheet iron		\$1000. 4.
22.	52.776	Mary Callery	EURYDICE, 1951. Bronze	10 1/2 lbs 5 3/4 x 17 7/8 x 1	\$800. 4.
23.	52.1093	Jimmy Ernst	DRUM IMPROVISATION, 1948. Oil on canvas	43 x 34 1/2 x 2 1/2	\$500. 6.
24.	52.1091	Byron Goto	ORCHESTRATION, 1952 Oil on canvas	33 3/8 x 25 1/4 x 1 1/2	\$200. 8.
✓ 25.	14.42	Morris Graves	BIRD SINGING IN THE MOON- LIGHT, 1938-39. Gouache	28 1/4 x 31 1/4 x 1 1/2	N.F.S. 8.
26.	52.1092	Cleve Gray	STOKOWSKI CONDUCTION THE NEW YORK PHILHARMONIC, 1949 Oil on canvas	26 1/2 x 15 1/2 x 1 1/2	\$300. 8.
27.	52.658	Hans Hofmann	THE POLYNESIAN, Drummer 1951. Oil on canvas	42 1/2 x 62 1/2 x 2	\$1500. 5.
28.	52.659	Robert Motherwell	THE FLUTE, 1943. Collage	40 x 22 1/2 x 2	\$450. 7.
29.	52.1089	Richard Pousette- Dart	WOMAN WITH A HORN, 1951 Construction in wire	10 x 11 x 3 base	\$600. 3.
30.	52.788	Kurt Roesch	SNAKE CHARMER, 1951. Oil on canvas	52 1/2 x 42 1/2 x 1 5/8	\$800. 5.
31.	52.1090	Sonia Sekula	POEM FOR JOHN CAGE, 1951 Oil on canvas	35 3/4 x 13 x 1 1/2	\$200. 7.

(continued, Page #3)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.84.6.1

-3-

MUSICAL THEMES - Check & Installation List, continued

IV.

- | | | | | | |
|-----|-------------------------------|---|-------------------------|--------|----|
| 32. | James Fossburgh 52.594 | THE JUKE BOX, Oil on canvas | 70 1/8x52 1/8x2 | \$600. | 5. |
| 33. | Joe Lasker 52.771 | HORN OF PLENTY, 1951 Oil on
canvas mounted on masonite | 17 1/2 x 36 3/4 x 1 1/2 | \$300. | 7. |
| 34. | Walter Tandy Murch
52.1088 | THE CIRCLE, c.1948. Oil on
canvas | 37x32 1/2 x 2 | N.F.S. | 7. |

RE SALES:

1. Any painting sold must remain in the exhibition until the end of the tour.
2. Please notify the Museum of Modern Art immediately if anyone is interested in making a purchase.

10/22/52

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.84.6.1

- reframed for 9/2

all OK

R246-54

MUSICAL THEMES

1952 - 54

An exhibition circulated by The Museum of Modern Art, New York, New York

CHECK AND INSTALLATION LIST:

Pages 1 - 3

- Title Poster
- 30 title labels
- 1 introductory label
- 22 paintings
- 7 sculptures

<u>Museum Number</u> I.	<u>Artist</u>	<u>Title, Date, Medium</u>	<u>Framed Size</u>	<u>Sale Price</u> <u>Box No.</u>
504 210.35	Georges Braque	OVAL STILL LIFE: Le Violon, 1914. Oil on canvas	45 x 35 x 2	N.F.S. 6
504 174.53	Marcousses	STILL LIFE VIOLIN, Oil on paper	21 x 17 x 1/2	N.F.S. 8
52.777	Jacques Lipchitz	PIERROT WITH CLARINET, 1919. Bronze	55 lbs.	\$1800. 2
II.				
656.39	Ernst Barlach	SINGING MAN, 1928. Bronze	19 1/2" high	N.F.S. 4
52.774	Max Beckmann	SELF PORTRAIT WITH TRUMPER, 1938. Oil on canvas	45 x 41 1/2 x 1 1/2	\$3500. 6
504 38.35	Alexander Brook	GEORGE BIDDLE PLAYING THE FLUTE, 1929. Oil on canvas	45 1/2 x 35 3/4 x 2	N.F.S. 6
504 168.34	Marc Chagall	JEWISH WEDDING, c. 1925-26 Gouache & pastel	30 x 35 1/4 x 2	N.F.S. 7
504 148.45	Charles Demuth	VAUDEVILLE MUSICIANS, 1917. Watercolor	20 1/4 x 15 1/2 x 1/2	N.F.S. 8
52.655	Lyonel Feininger	THE RED FIDDLER, 1934. Oil on canvas	40 3/4 x 33 x 1 1/2	N.F.S. 6
52.773	Ernst Ludwig Kirchner	THE ORGNAIST OF SPINA, 1930. Oil on canvas	49 1/2 x 37 1/2 x 1 3/4	\$1400. 5
52.699	Walt Kuhn	MUSICAL CLOWN, 1938. Oil on canvas	47 x 37 1/4 x 1 1/2	N.F.S. 6
605.39	Gaston Lachaise	DANCER, 1928. Bronze	10 3/4 " high	N.F.S. 1
52.775	Gerhard Marcks	TRUMPET PLAYER, 1950. Bronze	7 lbs. 6 x 5 x 1/2 base	\$550. 1

(Continued, Page #2)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.84.6.1

- 2 -

MUSICAL THEMES - Check and Installation List, continued

✓ 231.37	Man Ray	ADMIRATION OF THE ORCHESTRELLE FOR THE CINEMATOGRAPH, 1919. Aribush	27 $\frac{1}{2}$ x 23 $\frac{3}{4}$ N.F.S. 8 x $\frac{1}{2}$
✓ 273.48	Ben Shahn	PORTRAIT OF MYSELF WHEN YOUNG, 1943. Tempera on cardboard	27 $\frac{3}{4}$ x 35 $\frac{1}{4}$ N.F.S. 7 x 1 $\frac{3}{4}$
✓ 576.39	Jacques Villon	DANCE, 1932. Oil on canvas	16 $\frac{3}{4}$ x 23 N.F.S. 8 x 1 $\frac{1}{2}$
✓ 19.44	Max Weber	THE TWO MUSICIANS, 1917. Oil on canvas	47 $\frac{1}{2}$ x 37 $\frac{3}{4}$ N.F.S. 5 x 2 $\frac{1}{2}$

III.

52.605	Alexander Calder	DISPERSED OBJECTS WITH BRASS GONG. 1949. Brass and sheet iron	\$1000. 4
52.776	Mary Callery	EURYDICE, 1951. Bronze	10 $\frac{1}{2}$ lbs. 5 $\frac{3}{4}$ \$800. 4 x 17 $\frac{7}{8}$ x 1
52.1093	Jimmy Ernst	DRUM IMPROVISATION, 1948. Oil on canvas	43 x 34 $\frac{1}{2}$ x 2 $\frac{1}{2}$ \$500. 6
52.1091	Byron Goto	ORCHESTRATION, 1952. Oil on canvas	33 $\frac{3}{8}$ x 25 $\frac{1}{4}$ \$200. 8 x 1 $\frac{1}{2}$
✓ 14.42	Morris Graves	BIRD SINGING IN THE MOONLIGHT, 1938- 39. Gouache	28 $\frac{1}{4}$ x 31 $\frac{1}{4}$ x 1 $\frac{1}{2}$ N.F.S. 8
52.1092	Cleve Gray	STOKOWSKI CONDUCTING THE NEW YORK PHILHARMONIC, 1949. Oil on canvas	26 $\frac{1}{2}$ x 15 $\frac{1}{2}$ x 1 $\frac{1}{2}$ \$300. 8
52.658	Hans Hofmann	THE POLYNESIAN, Drummer, 1951. Oil on canvas	42 $\frac{1}{2}$ x 62 $\frac{1}{2}$ x 2 \$1500. 5
52.659	Robert Motherwell	THE FLUTE. 1943. Collage	40 x 22 $\frac{1}{2}$ x 2 \$450. 7
52.1089	Richard Pousette- Dart	WOMAN WITH A HORN, 1951. Construc- tion in wire	10 x 11 x 3 \$600. 3 base
52.788	Kurt Roesch	SNAKE CHARMER, 1951. Oil on canvas	52 $\frac{1}{2}$ x 42 $\frac{1}{2}$ \$800. 5 x 1 $\frac{5}{8}$
52.1090	Sonia Sekula	POEM FOR JOHN CAGE, 1951. Oil on canvas	35 $\frac{3}{4}$ x 13 \$200. 7 x 1 $\frac{1}{2}$

IV.

52.594	James Fosburgh	THE JUKE BOX, Oil on canvas	70 $\frac{1}{8}$ x 52 \$600. 5 1 $\frac{1}{8}$ x 2
52.1088	Walter Tandy Murch	THE CIRCLE.c.1948. Oil on canvas	37 x 32 $\frac{1}{2}$ x 2 N.F.S. 7

(Continued, Page #3)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.84.6.1

- 3 -
MUSICAL THEMES - Check List & Installation List, continued

RE SALES:

1. Any painting sold must remain in the exhibition until the end of the tour.
2. Please notify the Museum of Modern Art immediately if anyone is interested in making a purchase.

10/14/53

12 MC pty. 25c.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.84.6.1

Circulating Exhibition: MUSICAL THEMES

1952-53

Summary of Information

Date of first booking: November 6 - 27, 1952

Date of last booking:

Listed in catalogs: 1952-53

Exhibition assembled by: Libby Tannenbaum

Curatorial Advisor: Andrew C. Ritchie

Labels by: Libby Tannenbaum

Designer: Carlus Dyer

Cost Summary

Estimated cost:

Preparation: \$777.73

Miscellaneous:

(Pick-up) 11.33

(as of January 26, 1953)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.84.6.1

Circulating Exhibition: MUSICAL THEMES

Work Folder

Contents:

- Catalog Blurb
- Introductory Label
- Individual Labels
- Itinerary
- Publicity Release
- Lists (Check List)
- Photograph Requisitions
- Correspondence
- Interoffice memos
- Permanent Record Sheet
- Photographs
- Miscellaneous

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.84.6.1

Circulating Exhibition: MUSICAL THEMES

Install. Number	Museum Number	Artist	Title	Date	Medium
I					
1.	52.661	Edgar DEGAS	DANCER AT REST		bronze
2.	210.35	Georges BRAQUES	OVAL STILL LIFE (Le Violon)	1914	oil on canvas
3.	211.35	Juan GRIS	GUITAR AND PIPE	1913	oil on canvas
4.	52.777	Jacques LIPCHITZ	PIERROT WITH CLARINET	1919	bronze
5.	135.46	Théo vandoESBURG (C. E. M. Küpper)	RHYTHM OF A RUSSIAN DANCE	1918	oil on canvas
II.					
6.	656.39	Ernst BARLACH	SINGING MAN	1928	bronze
7.	52.774	Max BECKMANN	SELF PORTRAIT WITH TRUMPET	1938	oil on canvas
8.	38.35	Alexander BROOK	GEORGE BIDDLE PLAYING THE FLUTE	1929	oil on canvas
9.	168.34	Marc CHAGALL	JEWISH WEDDING	c.1925- 26	gouache and pastel
10.	148.45	Charles DEMUTH	VAUDEVILLE MUSICIANS	1917	watercolor
11.	52.655	Lyonel FEININGER	THE RED FIDDLER	1934	oil on canvas
12.	52.773	Ernst Ludwig KIRCHNER	THE ORGANIST OF SPINA	1930	oil on canvas
13.	564.39	Paul KLEE	TWITTERING MACHINE	1922	watercolor pen & ink
14.	52.699	Walt KUHN	MUSICAL CLOWN	1938	oil on canvas
15.	605.39	Gaston LACHAISE	DANCER	1928	bronze
16.	52.775	Gerhard MARCKS	TRUMPET PLAYER	1950	bronze
17.	231.37	MAN RAY	ADMIRATION OF THE ORCHESTRELLE FOR THE CINEMATOGRAH	1919	airbrush

Mr. Etta Mastbaum
the Advisory

the Advisory

Gallery
Street, NYC

through the
Bequest

John D. Rockefeller
Purchase Fund

Gallery, NYC

Mrs. John D.
Conger

John D. Rockefeller
Fund

Gallery, New York

John D. Rockefeller,
Fund

Gallery, New York

John D. Rockefeller,
Fund

of American Art

Mrs. John D.
Conger

Gallery, NYC

John D. Conger Goodyear

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.84.6.1

	Lender	Size	Framed Size	Sale Price	Insurance
ze	Collection Mrs. Etta Mastbaum Waldorf-Astoria	Height: 17" , 17 lbs. Base: 7 3/4 x 8 3/4		NFS	\$500.00
on as	MOMA Gift of the Advisory Committee	36 3/8 x 25 3/4	45 x 35 x 2	NFS	*
on as	MOMA Gift of the Advisory Committee	25 1/2 x 19 3/4	34 3/4 x 29 x 2	NFS	*
ze	Curt Valentin Gallery 32 East 57th Street, NYC	Height: 30" 55 lbs.		\$1800.00	\$1200.00
on as	MOMA Acquired through the Lillie P. Bliss Bequest	58 1/2" x 24 1/4"	55 1/2 x 26 1/4 x	NFS	*
ze	MOMA Mrs. John D. Rockefeller Jr. Purchase Fund	Height: 19 1/2 "		NFS	*
on as	Curt Valentin Gallery, NYC	43 1/4 x 39 3/4	45 x 41 1/2 x 1 1/2	\$3500.	\$2500.00
on as	MOMA Gift of Mrs. John D. Rockefeller, Jr.	40 3/8 x 30 1/4	45 1/2 x 35 3/4 x 2	NFS	*
che and el	MOMA Gift of A. Conger Goodyear	21 x 25 1/2	30 x 35 1/4 x 2	NFS	*
reolor	MOMA Mrs. John D. Rockefeller Jr. Purchase Fund	13 x 8	20 1/4 x 15 1/2 x 1/2	NFS	*
on as	Artist	39 1/2 x 31 1/2"	40 3/4 x 33 x 1 1/2	NFS	\$4000.00
on as	Curt Valentin Gallery, New York	47 1/4 x 35 1/4	49 1/2 x 37 1/2 x 1 3/4	\$1400.	\$1000.00
reolor & ink	MOMA Mrs. John D. Rockefeller, Jr. Purchase Fund	16 1/4 x 12	28 1/4 x 23 x 3/4	NFS	*
on as	Whitney Museum of American Art	40 x 30	47 x 37 1/4 x 1 1/2	NFS	\$3500.00
ze	MOMA Gift of Mrs. John D. Rockefeller, Jr.	Height: 10 3/4" Base diam: 2 1/2"		NFS	*
ze	Curt Valentin Gallery, NYC	Height: 11 1/4" Base: 6 x 5 x 1/2 7 lbs.		\$650.	\$400.00
rush	MOMA Gift of A. Conger Goodyear	26 x 21 1/2	27 1/2 x 23 3/4 x 1/2	NFS	*

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.84.6.1

Photograph Neg. No.	Nationality and Birthdate of Artist
-	French, 1834-1917
S-2000 Leica 32 c	French, born 1881
S-817 Leica 114 a	Spanish, 1887-1927 Worked in Paris
-	French, born Lithuania 1891. In U.S. since 1941
S-7069 Leica 1059 b	Dutch, 1883 - 1931
Studly 84b Leica 13 c S-1203	German, 1870-1938
Studly C 26	German, 1884-1950
S-1022 Leica 34c	American, born 1898
Juley 59 L-50 d	French, born Russia 1887
S-6112 Leica 861 d	American, 1883-1935
Studly M 90	American, born 1871. Worked in Germany 1887-1936
Studly A052	German, 1880-1938
S-2536 Leica 141 d	Swiss, 1879-1940 Worked in Germany
from Whitney	American, 1880-1949
Koshiba 75 Leica 153c	American, born France 1882 Died 1935
Studly AT54	German, born 1899
S-2026 Leica 234b	American, born 1890 Worked in Paris

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.84.6.1

Photograph Neg. No.	Nationality and Birthdate of Artist
Colten 4639-3 Leica-1442c	American, born Russia 1898
S-3130 Leica 285c	French, born 1875
S-5125 Leica 290 b	American, born Russia 1891
-	American, born 1898
Studly At4	American, born 1903
-	American, born Germany 1920
-	American, born 1919
S-3721 Leica 110a	American, born 1910
-	American, born 1918
-	American, born Germany 1880 In U.S. since 1932
-	American, born 1915
-	American, born 1916
Studly AU38	American, born Germany 1905 In U.S. since 1933
-	American, born Switzerland 1918
from Gallery	American, born 1910
from Gallery	American, born 1919
Sales desk Brooklyn Museum	American, born Canada 1907

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.84.6.1

Lender	Size	Framed Size	Sale Price	Insurance
MOMA Mrs. John D. Rockefeller Jr. Purchase Fund	20 x 27 7/8	27 3/4 x 35 1/4 x 1 3/4	NFS	*
MOMA Gift of Mrs. Arthur L. Strasser	15 1/8 x 21 5/8	16 3/4 x 23 x 1 1/2	NFS	*
MOMA Acquired through the Richard D. Brixey Bequest	40 1/8 x 30 1/8	47 1/2 x 37 3/4 x 2 1/2	NFS	*
Mr. Curt Valentin 32 East 57th Street			\$1000.	\$600.
Curt Valentin Gallery	5 3/4 x 17 7/8 x 1 10 1/2 lbs		\$800.	\$600/
Grace Borgenicht Gallery 65 East 57th Street	42 x 33 1/2	43 x 34 1/2 x 2 1/2	\$500.	\$400.
Artist, R.F.D. 2 New City, New York	32 x 23 3/4	33 3/8 x 25 1/4 x 1 1/2	\$200.	\$200.
MOMA Mrs. John D. Rockefeller Jr. Purchase Fund	26 3/4 x 30 1/8	28 1/4 x 31 1/4 x 1 1/2	NFS	*
Jacques Seligmann Galleries 5 East 57th Street	25 x 14	26 1/2 x 15 1/2 x 1 1/2	\$300.	\$200.
Kootz Gallery 600 Madison Avenue	60 x 40	42 1/2 x 62 1/2 x 2	\$1500.	\$1000.
Kootz Gallery	36 x 18	40 x 22 1/2 x 2	\$450.	\$450.
Betty Parsons Gallery 15 East 57th Street, NYC	Height: 56 1/2 Width: 26	Base: 10 x 11 x 3	\$600.	\$500.
Curt Valentin Gallery	46 x 36	52 1/2 x 42 1/2 x 1 5/8	\$800.	\$600.
Betty Parsons Gallery	35 x 12	35 3/4 x 13 x 1 1/2	\$200.	\$150.
Durlacher Brothers 11 East 57th Street, NYC	68 x 50	70 1/8 x 52 1/8 x 2	\$600.	\$450.
Kraushaar Galleries 32 East 57th Street	14 1/2 x 34	17 1/2 x 36 3/4 x 1 1/2	\$300.	\$200.
Brooklyn Museum	26 x 21 1/2	37 x 32 1/2 x 2	NFS	\$850.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.84.6.1

Install. Number	Museum Number	Artist	Title	Date	Medium
18.	273.48	Ben SHAHN	PORTRAIT OF MYSELF WHEN YOUNG	1943	tempera on cardboard
19.	576.39	Jacques VILLON	DANCE, - 1932	1932	oil on canvas
20.	19.44	Max WEBER	THE TWO MUSICIANS	1917	oil on canvas
III.					
21.	52.605	Alexander CALDER	DISPERSED OBJECTS WITH BRASS GONG	1949	brass and sheet iron
22.	52.776	Mary CALLERY	EURYDICE	1951	bronze
23.	52.1093	Jimmy ERNST	DRUM IMPROVISATION	1948	oil on canvas
24.	52.1091	Byron GOTO	ORCHESTRATION	1952	oil on canvas
25.	14.42	Morris GRAVES	BIRD SINGING IN THE MOONLIGHT	1938- 39	gouache
26.	52.1092	Cleve GRAY	STOKOWSKI CONDUCTING THE NEW YORK PHILHARMONIC	1949	oil on canvas
27.	52.658	Hans HOFMANN	THE POLYNESIAN (Drummer)	1951	oil on canvas
28.	52.659	Robert MOTHERWELL	THE FLUTE	1943	collage
29.	52.1089	Richard POUSETTE-DART	WOMAN WITH A HORN	1951	construction in wire
30.	52.788	Kurt ROESCH	SNAKE CHARMER	1951	oil on canvas
31.	52.1090	Sonia SEKULA	POEM FOR JOHN CAGE	1951	oil on canvas
IV					
32.	52.594	James FOSBURGH	THE JUKE BOX	1950	oil on canvas
33.	52.771	Joan LASKER	HORN OF PLENTY	1951	oil on canvas mounted on masonite
34.	52.1088	Walter Tandy MURCH	THE CIRCLE	c.1948	oil on canvas

Lender

Mrs. John D.
Purchase Fund

Gift of Mrs.
Strasser

Acquired by
Richard D. Brixer

Mr. Curt Valentin
32 East 57th Str

Curt Valentin Ga

Grace Borgenicht
65 East 57th Str

Artist, R.F.D. 2
New City, New Yo

Mrs. John
Purchase Fund

Jacques Seligman
5 East 57th Stre

Kootz Gallery
600 Madison Aven

Kootz Gallery

Betty Parsons G
15 East 57th St

Curt Valentin G

Betty Parsons G

Dorlach Broth
11 East 57th St

Kraushaar Galle
32 East 57th St

Brooklyn Museum

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.84.6.1

MUSICAL THEMES

1952 - 54

An exhibition circulated by The Museum of Modern Art, New York, New York

CHECK AND INSTALLATION LIST:

Pages 1 - 3

- Title Poster
- 30 title labels
- 1 introductory label
- 22 paintings
- 7 sculptures

<u>Museum Number</u> I.	<u>Artist</u>	<u>Title, Date, Medium</u>	<u>Framed Size</u>	<u>Sale Price</u> <u>Box No.</u>
210.35	Georges Braque	OVAL STILL LIFE: Le Violon, 1914. Oil on canvas	45 x 35 x 2	N.F.S. 6
174.53	Marcousses	STILL LIFE VIOLIN, Oil on paper	21 x 17 x $\frac{1}{2}$	N.F.S. 8
52.777	Jacques Lipchitz	PIERROT WITH CLARINET, 1919. Bronze	55 lbs.	\$1800. 2
II.				
656.39	Ernst Barlach	SINGING MAN, 1928. Bronze	19 $\frac{1}{2}$ " high	N.F.S. 4
52.774	Max Beckmann	SELF PORTRAIT WITH TRUMPER, 1938. Oil on canvas	45 x 41 $\frac{1}{2}$ x 1 $\frac{1}{2}$	\$3500. 6
38.35	Alexander Brook	GEORGE BIDDLE PLAYING THE FLUTE, 1929. Oil on canvas	45 $\frac{1}{2}$ x 35 $\frac{3}{4}$ x 2	N.F.S. 6
168.34	Marc Chagall	JEWISH WEDDING, c. 1925-26 Gouache & pastel	30 x 35 $\frac{1}{4}$ x 2	N.F.S. 7
148.45	Charles Demuth	VAUDEVILLE MUSICIANS, 1917. Watercolor	20 $\frac{1}{4}$ x 15 $\frac{1}{2}$ x $\frac{1}{2}$	N.F.S. 8
52.655	Lyonel Feininger	THE RED FIDDLER, 1934. Oil on canvas	40 $\frac{3}{4}$ x 33 x 1 $\frac{1}{2}$	N.F.S. 6
52.773	Ernst Ludwig Kirchner	THE ORGNAIST OF SPINA, 1930. Oil on canvas	49 $\frac{1}{2}$ x 37 $\frac{1}{2}$ x 1 $\frac{3}{4}$	\$1400. 5
52.699	Walt Kuhn	MUSICAL CLOWN, 1938. Oil on canvas	47 x 37 $\frac{1}{4}$ x 1 $\frac{1}{2}$	N.F.S. 6
605.39	Gaston Lachaise	DANCER, 1928. Bronze	10 $\frac{3}{4}$ " high	N.F.S. 1
52.775	Gerhard Marcus	TRUMPET PLAYER, 1950. Bronze	7 lbs. 6 x 5 x $\frac{1}{2}$ base	\$550. 1

(Continued, Page #2)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.84.6.1

- 2 -

MUSICAL THEMES - Check and Installation List, continued

231.37	Man Ray	ADMIRATION OF THE ORCHESTRELLE FOR THE CINEMATOGRAPH, 1919. Aribbrush	27 $\frac{1}{2}$ x 23 $\frac{3}{4}$ N.F.S. 8 x $\frac{1}{2}$
273.48	Ben Shahn	PORTRAIT OF MYSELF WHEN YOUNG, 1943. Tempera on cardboard	27 $\frac{3}{4}$ x 35 $\frac{1}{4}$ N.F.S. 7 x 1 $\frac{3}{4}$
576.39	Jacques Villon	DANCE, 1932. Oil on canvas	16 $\frac{3}{4}$ x 23 N.F.S. 8 x 1 $\frac{1}{2}$
19.44	Max Weber	THE TWO MUSICIANS, 1917. Oil on canvas	47 $\frac{1}{2}$ x 37 $\frac{3}{4}$ N.F.S. 5 x 2 $\frac{1}{2}$
III.			
52.605	Alexander Calder	DISPERSED OBJECTS WITH BRASS GONG. 1949. Brass and sheet iron	\$1000. 4
52.776	Mary Callery	EURYDICE, 1951. Bronze	10 $\frac{1}{2}$ lbs. 5 $\frac{3}{4}$ \$800. 4 x 17 $\frac{7}{8}$ x 1
52.1093	Jimmy Ernst	DRUM IMPROVISATION, 1948. Oil on canvas	43 x 34 $\frac{1}{2}$ x 2 $\frac{1}{2}$ \$500. 6
52.1091	Byron Goto	ORCHESTRATION, 1952. Oil on canvas	33 $\frac{3}{8}$ x 25 $\frac{1}{4}$ \$200. 8 x 1 $\frac{1}{2}$
14.42	Morris Graves	BIRD SINGING IN THE MOONLIGHT, 1938- 39. Gouache	28 $\frac{1}{4}$ x 31 $\frac{1}{4}$ x 1 $\frac{1}{2}$ N.F.S. 8
52.1092	Cleve Gray	STOKOWSKI CONDUCTING THE NEW YORK PHILHARMONIC, 1949. Oil on canvas	26 $\frac{1}{2}$ x 15 $\frac{1}{2}$ x 1 $\frac{1}{2}$ \$300. 8
52.658	Hans Hofmann	THE POLYNESIAN, Drummer, 1951. Oil on canvas	42 $\frac{1}{2}$ x 62 $\frac{1}{2}$ x 2 \$1500. 5
52.659	Robert Motherwell	THE FLUTE, 1943. Collage	40 x 22 $\frac{1}{2}$ x 2 \$450. 7
52.1089	Richard Pousette- Dart	WOMAN WITH A HORN, 1951. Construc- tion in wire	10 x 11 x 3 \$600. 3 base
52.788	Kurt Roesch	SNAKE CHARMER, 1951. Oil on canvas	52 $\frac{1}{2}$ x 42 $\frac{1}{2}$ \$800. 5 x 1 $\frac{5}{8}$
52.1090	Sonia Sekula	POEM FOR JOHN CAGE, 1951. Oil on canvas	35 $\frac{3}{4}$ x 13 \$200. 7 x 1 $\frac{1}{2}$
IV.			
52.594	James Fosburgh	THE JUKE BOX, Oil on canvas	70 $\frac{1}{8}$ x 52 \$600. 5 1/8 x 2
52.1088	Walter Tandy Murch	THE CIRCLE .c., 1948. Oil on canvas	37 x 32 $\frac{1}{2}$ x 2 N.F.S. 7

(Continued, Page #3)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.84.6.1

- 3 -

MUSICAL THEMES - Check List & Installation List, continued

RE SALES:

1. Any painting sold must remain in the exhibition until the end of the tour.
2. Please notify the Museum of Modern Art immediately if anyone is interested in making a purchase.

10/14/53

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.84.6.1

MUSICAL THEMES

1952-53

An exhibition circulated by The Museum of Modern Art, New York, New York

CHECK AND INSTALLATION LIST:

- Title Poster
- 34 title labels
- 1 introductory label
- 26 paintings
- 8 sculptures

<u>Install. Number</u>	<u>Museum Number</u>	<u>Artist</u>	<u>Title, Date, Medium</u>	<u>Framed Size</u>	<u>Sale Price</u>	<u>Box No.</u>
I						
1.	52.661	Edgar Degas	DANGER AT REST. Bronze	17 lbs. base 7 3/4x8 3/4	N.F.S.	1.
2.	210.35	Georges Braque	OVAL STILL LIFE: Le Violon, 1914. Oil on canvas	45x35x2	N.F.S.	6.
3.	211.35	Juan Gris	GUITAR AND PIPE, 1913 Oil on canvas	34 3/4x29x2	N.F.S.	7.
4.	52.777	Jacques Lipchitz	PIERROT WITH CLARINET 1919. Bronze	55 lbs.	\$1800.	2.
5.	135.46	Théo vanDoesburg	RHYTHM OF A RUSSIAN DANCE, 1918. Oil on canvas	55 1/2x26 1/4x1 3/4	N.F.S.	5.
II.						
6.	656.39	Ernst Barlach	SINGING MAN, 1928. Bronze	19 1/2" high	N.F.S.	4.
7.	52.774	Max Beckmann	SELF PORTRAIT WITH TRUMPET, 1938. Oil on canvas	45x41 1/2x1 1/2	\$3500.	6.
8.	38.35	Alexander Brook	GEORGE BIDDLE PLAYING THE FLUTE, 1929. Oil on canvas	45 1/2x35 3/4x2	N.F.S.	6.
9.	168.34	Marc Chagall	JEWISH WEDDING, c1925-26 Gouache & pastel	30x35 1/2x2	N.F.S.	7.
10.	148.45	Charles Demuth	VAUDEVILLE MUSICIANS, 1917. Watercolor	20 1/4x15 1/2x1 1/2	N.F.S.	8.
11.	52.655	Lyonel Feininger	THE RED FIDDLER, 1934 Oil on canvas	40 3/4x33x1 1/2	N.F.S.	6.
12.	52.773	Ernst Ludwig Kirchner	THE ORGANIST OF SPINA, 1930. Oil on canvas	49 1/2x37 1/2x1 3/4	\$1400.	5.
3.	564.39	Paul Klee	TWITTERING MACHINE, 1922 Watercolor, pen & ink	28 1/2x23x3/4	N.F.S.	8.
14.	52.699	Walt Kuhn	MUSICAL CLOWN, 1938. Oil on canvas	47x37 1/4x1 1/2	N.F.S.	6.

(continued, Page #2)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.84.6.1

-2-

MUSICAL THEMES - Check and Installation List, continued

15.	605.39	Gaston Lachaise	DANCER, 1928. Bronze	10 3/4" high	N.F.S. 1.
16.	52.775	Gerhard Marcks	TRUMPET PLAYER, 1950 Bronze	7 lbs. 6x5 x 1/2 base	\$550. 1.
17.	231.37	Man Ray	ADMIRATION OF THE ORCH- ESTRELLE FOR THE CINE- MATOGRAF, 1919. Airbrush	27 1/2 x 23 3/4 x 1 1/2	N.F.S. 8.
18.	273.48	Ben Shahn	PORTRAIT OF MYSELF WHEN YOUNG, 1943. Tempera on cardboard	27 3/4 x 35 1/4 x 1 3/4	N.F.S. 7.
19.	576.39	Jacques Villon	DANCE, 1932. Oil on canvas	16 3/4 x 23 x 1 1/2	N.F.S. 8.
20.	19.44	Max Weber	THE TWO MUSICIANS, 1917 Oil on canvas	47 1/2 x 37 3/4 x 2 1/2	N.F.S. 5.
III.					
21.	52.605	Alexander Calder	DISPERSED OBJECTS WITH BRASS GONG, 1949. Brass and sheet iron		\$1000. 4.
22.	52.776	Mary Callery	EURYDICE, 1951. Bronze	10 1/2 lbs 5 3/4 x 17 7/8 x 1	\$800. 4.
23.	52.1093	Jimmy Ernst	DRUM IMPROVISATION, 1948. Oil on canvas	43 x 34 1/2 x 2 1/2	\$500. 6.
24.	52.1091	Byron Goto	ORCHESTRATION, 1952 Oil on canvas	33 3/8 x 25 1/4 x 1 1/2	\$200. 8.
25.	14.42	Morris Graves	BIRD SINGING IN THE MOON* LIGHT, 1938-39. Gouache	28 1/4 x 31 1/4 x 1 1/2	N.F.S. 8.
26.	52.1092	Cleve Gray	STOKOWSKI CONDUCTION THE NEW YORK PHILHARMONIC, 1949 Oil on canvas	26 1/2 x 15 1/2 x 1 1/2	\$300. 8.
27.	52.658	Hans Hofmann	THE POLYNESIAN, Drummer 1951. Oil on canvas	42 1/2 x 62 1/2 x 2	\$1500. 5.
28.	52.659	Robert Motherwell	THE FLUTE, 1943. Collage	40 x 22 1/2 x 2	\$450. 7.
29.	52.1089	Richard Pousette- Dart	WOMAN WITH A HORN, 1951 Construction in wire	10 x 11 x 3 base	\$600. 3.
30.	52.788	Kurt Roesch	SNAKE CHARMER, 1951. Oil on canvas	52 1/2 x 42 1/2 x 1 5/8	\$800. 5.
31.	52.1090	Sonia Sekula	POEM FOR JOHN CAGE, 1951 Oil on canvas	35 3/4 x 13 x 1 1/2	\$200. 7.

(continued, Page #3)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.84.6.1

-3-

MUSICAL THEMES - Check & Installation List, continued

IV.

- | | | | | | |
|-----|----------------------------|--|---------------------|--------|----|
| 32. | James Fcsburgh 52.594 | THE JUKE BOX, Oil on canvas | 70 1/8x52 1/8x2 | \$600. | 5. |
| 33. | Joe Lasker 52.771 | HORN OF PLENTY, 1951 Oil on canvas mounted on masonite | 17 1/2x36 3/4x1 1/2 | \$300. | 7. |
| 34. | Walter Tandy Murch 52.1088 | THE CIRCLE, c.1948. Oil on canvas | 37x32 1/2x2 | N.F.S. | 7. |

RE SALES:

1. Any painting sold must remain in the exhibition until the end of the tour.
2. Please notify the Museum of Modern Art immediately if anyone is interested in making a purchase.

10/22/52

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.84.6.1

MUSICAL THEMES

Museum Number	Artist	Title, Date, Medium
I.		
52.661	DEGAS, Hilaire-Germaine-Edgar	DANCER AT REST, bronze
210.35	BRAQUE, Georges	OVAL STILL LIFE (Le violon) 1914, oil on canvas
211.35	GRIS, Juan	GUITAR AND PIPE, 1918, oil on canvas
52.777	LIPCHITZ, Jacques	PIERROT WITH CLARINET, 1919, bronze
135.46	van DOESBURG, Théo	RHYTHM OF A RUSSIAN DANCE, 1918, oil on canvas
II.		
656.39	BARLACH, Ernst	SINGING MAN, 1928, bronze
52.774	BECKMANN, Max	SELF-PORTRAIT WITH TRUMPET, 1938, oil on canvas
38.35	BROOK, Alexander	GEORGE BIDDLE PLAYING THE FLUTE, 1929, oil on canvas
168.34	CHAGALL, Marc	JEWISH WEDDING, c. 1925-26, gouache and pastel
148.45	DEMUTH, Charles	VAUDEVILLE MUSICIANS, 1917, watercolor
52.655	FEININGER, Lyonel	THE RED FIDDLER, 1934, oil on canvas
52.773	KIRCHNER, Ernst Ludwig	THE ORGANIST OF SPINA, 1930, oil on canvas
564.39	KLEE, Paul	TWITTERING MACHINES, 1922, watercolor, pen and ink
52.699	KUHN, Walt	MUSICAL CLOWN, 1938, oil on canvas
605.39	LACHAISE, Gaston	DANCER, 1935 1928, bronze
52.775	MARCKS, Gerhard	TRUMPET PLAYER, 1950, bronze
231.37	MAN RAY	ADMIRATION OF THE ORCHESTRELLER FOR THE CINEMATOGRAF, 1919, airbrush
273.48	SHAHN, Ben	PORTRAIT OF MYSELF WHEN YOUNG, 1943, tempera on card-board
576.39	VILLON, Jacques	DANCE, 1932, oil on canvas
19.44	WEBER, Max	THE TWO MUSICIANS, 1917, oil on canvas

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.84.6.1

Museum Number	Artist	Title, Date, Medium
III.		
52.605	CALDER, Alexander	DISPERSED OBJECTS WITH BRASS GONG, 1949, mobile, brass and sheet iron
52.776	CALLERY, Mary	EURYDICE, 1951, bronze
52.1093	ERNST, Jimmy	DRUM IMPROVISATION, 1948, oil on canvas
52.1091	GOTO, Byron	<i>orchestral</i> in , 1952, oil on canvas
14.42	GRAVES, Morris	BIRD SINGING IN THE MOONLIGHT, 1938-39, gouache
52.1092	GRAY, Cleve	STOKOWSKI CONDUCTING THE N.Y. PHILHARMONIC, 1949 oil on canvas <i>work</i>
52.658	HOFMANN, Hans	THE POLYNESIAN (Drummer), 1951, oil on canvas
52.659	MOTHERWELL, Robert	THE FLUTE, 1943, collage
52.1089	POUSETTE-DART, Richard	WOMAN WITH A HORN, 1951, construction in wire
52.788	ROESCH, Kurt	SNAKE CHARMER, 1951, oil on canvas
52.1090	SHIMM SEKULA, Sonia	POEM FOR JOHN CAGE, 1951, oil on canvas
IV.		
52.594	FOSEBURGH, James	THE JUKE BOX, oil on canvas
52.771	LASKER, Joe	HORN OF PLENTY, 1951, oil on wood
52.1088	MURCH, Walter Tandy	THE CIRCLE, ca. 1948, oil on canvas

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.84.6.1

MUSICAL THEMES

Pages 1 - 5

1952 - 54

An exhibition circulated by The Museum of Modern Art, New York, New York

UNPACKING INSTRUCTIONS - BOX #1: - 52.775 Marcks: TRUMPER PLAYER. Bronze
605.39 Lachaise: DANCER. Bronze

1. Lift out the 2 wrapped pieces of sculpture - ONE AT A TIME - WITH CARE - DO NOT DROP.
2. Replace - cloth wrappings and excelsior - in box and put on lid making sure all bolts are saved.

PACKING INSTRUCTIONS - BOX #1: - 52.775: Marcks: TRUMPER PLAYER. Bronze
605.39: Lachaise: DANCER. Bronze

1. Wrap the 2 pieces of sculpture in cloths provided. Tie securely.
2. Nest each sculpture in marked section of box corresponding with the number on the sculpture. BE SURE a thick layer of excelsior completely surrounds each piece.
3. Bolt lid on box SECURELY.

UNPACKING INSTRUCTIONS - BOX #2: - 52.777 Lipchitz: PIERROT WITH CLARINET. Bronze

1. Unbolt BRACE A (2 bolts) from in side box and lift out.
2. Lift sculpture from box WITH CARE - DO NOT DROP. Piece weighs 55 pounds.
3. Replace - BRACE A with 2 bolts in box - and put on lid making sure all bolts are saved.

PACKING INSTRUCTIONS - BOX #2: - 52.777 Lipchitz: PIERROT WITH CLARINET. Bronze

1. Place sculpture into fitted base on case FACE OUT.
2. Slide BRACE A into marked slots across front of sculpture, pads against sculpture. Bolt in place.
3. Bolt lid on box SECURELY.

UNPACKING INSTRUCTIONS - BOX #3: - 52.1089 Pousette-Dart: WOMAN WITH A HORN.
Construction in wire

1. Lift out the piece WITH CARE - DO NOT DROP. CAUTION: Take special care not to bend the wires.
2. Replace - cloth wrapping and excelsior - in box and put on lid making sure all bolts are saved.

(Continued, Page #2)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.84.6.1

- 2 -

MUSICAL THEMES, Unpacking & Packing Instructions, continued

PACKING INSTRUCTIONS - BOX #3: - 52.1089 Pousette-Dart: WOMAN WITH A HORN.
Construction in wire

1. Wrap the construction carefully in cloth. Tie securely.
2. Nest the sculpture in box. BE SURE a thick layer of excelsior completely surrounds the piece.
3. Bolt lid on box SECURELY.

UNPACKING INSTRUCTIONS - BOX #4: - 3 sculptures 52.776 Callery:EURYDICE.Bronze
656.39 Barlach:SINGING MAN.Bronze
52.605 Calder:DISPERSED OBJECTS WITH
BRASS GONG.Brass & sheet iron

FOR 656.39 BARLACH: SINGING MAN

1. Unbolt Brace A (#1 & #2) and lift out.
2. Lift out sculpture WITH CARE - DO NOT DROP.

FOR 52.605 CALDER: DISPERSED OBJECTS WITH BRASS GONG

1. Slide package from pocket at side of box.
2. Unwrap making sure to replace string board, corrugated board and wrappings - in pocket.

52.776 CALLERY: EURYDICE

1. Unbolt Brace B (#1 & #2) and lift out by turning in direction indicated by arrows.

PACKING INSTRUCTIONS - BOX #4: - 3 sculptures 52.776 Callery:EURYDICE.Bronze
656.39 Barlach: SINGING MAN.Bronze
52.605 Calder:DISPERSED OBJECTS WITH
BRASS GONG. Brass & sheet iron

FOR 656.39 BARLACH: SINGING MAN

1. Set sculpture in box over permanent fitted base so head rests against pad at end of box.
2. Place Brace A (#1 & #2) in place so pad is under chin of sculpture. Bolt secure.

FOR 52.605 CALDER: DISPERSED OBJECTS WITH BRASS GONG

1. Mount 3 pieces of Calder on string board as outlined on board. Tie in place.
2. Place sheet of corrugated board over pieces. Wrap in heavy paper and seal.

(Continued, Page #3)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.84.6.1

- 3 -

MUSICAL THEMES - Unpacking & Packing Instructions, continued

3. Slide package into pocket at side of box.

FOR 52.776 GALLERY: EURYDICE

1. Place sculpture in box with harp end against pad at side of box.
2. Place Brace B (#1 & #2) over horizontal of sculpture so slotted pads fit over the horizontal bronze bar. Twist brace in direction indicated by arrows. Bolt brace in place.

Bolt lid on box SECURELY making sure pad on lid fits on head of Barlach sculpture.

UNPACKING INSTRUCTIONS - BOX #5: - 5 paintings each in its own marked groove

1. Slide the paintings from the grooves - ONE AT A TIME - WITH CARE - DO NOT DROP.
2. Replace lid on box making sure all bolts are saved.

PACKING INSTRUCTIONS - BOX #5: - 5 paintings each in its own marked groove

1. Replace the 5 paintings in this box, in the order listed:

19.44	Weber	THE TWO MUSICIANS
52.773	Kirchner	THE ORGANIST OF SPINA
52.594	Forsburgh	THE JUKE BOX
52.658	Hofmann	THE POLYNESIAN
52.788	Roesch	SNAKE CHARMER

2. Bolt lid on box SECURELY.

UNPACKING INSTRUCTIONS - BOX #6: - 6 paintings each in its own marked groove (1 covered with PLEXIGLAS)
- Folder of Condition Record Sheets in pocket on lid of box.

1. Slide the paintings from the grooves ONE AT A TIME - WITH CARE - DO NOT DROP.
2. Slide the Folder of CONDITION RECORD SHEETS from the pocket on the lid of the box.
3. Replace lid on box making sure all bolts are saved.

PACKING INSTRUCTIONS - BOX #6: - 6 paintings each in its own marked groove (1 covered with PLEXIGLAS)
- Folder of Condition Record Sheets in pocket on lid of box.

1. Replace Folder of Condition Record Sheets in envelope provided and slide envelope into pocket on lid of box.

(Continued, Page #4)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.84.6.1

- 4 -

MUSICAL THEMES- Unpacking & Packing Instructions, continued

2. Replace the 6 paintings in this box, in the order listed:

52.1093	Ernst	DRUM IMPROVISATION	
52.699	Kuhn	MUSICAL CLOWN	
38.35	Brook	GEORGE BIDDLE PLAYING THE FLUTE	
52.774	Beckmann	SELF PORTRAIT WITH TRUMPET	Be sure top of painting is at side of box marked top. Painting is badly out of square
210.35	Braque	OVAL STILL LIFE - PLEXIGLAS	- DO NOT USE MASKING TAPE
52.655	Feininger	THE RED FIDDLER	

3. Bolt lid on box SECURELY.

UNPACKING INSTRUCTIONS - BOX #7: - 5 paintings each in its own marked groove (3 covered with GLASS)

1. Slide the paintings from the grooves WITH CARE - ONE AT A TIME - DO NOT DROP.

2. Before removing gummed tape from the 3 glass covered paintings:

READ:

SEPARATE SHEET OF IMPORTANT INSTRUCTIONS REGARDING USE OF GUMMED TAPE ON GLASS COVERED PICTURES.

3. Replace lid on box making sure all bolts are saved.

PACKING INSTRUCTIONS - BOX #7: - 5 paintings each in its own marked groove (3 covered with GLASS)

1. Before retaping the 3 glass covered paintings:

READ:

SEPARATE SHEET OF IMPORTANT INSTRUCTIONS REGARDING USE OF GUMMED TAPE ON GLASS COVERED PICTURES.

2. Replace the 5 paintings in this box, in the order listed:

52.1090	Sekula	POEM FOR JOHN CAGE	
52.659	Motherwell	THE FLUTE - GLASS - USE MASKING TAPE	
52.1088	Murch	THE CIRCLE	
273.48	Shahn	PORTRAIT OF MYSELF WHEN YOUNG - GLASS - USE MASKING TAPE	
168.34	Chagall	JEWISH WEDDING - GLASS - USE MASKING TAPE. Be sure painting is put into groove with top of painting toward back of box.	

3. Bolt lid on box SECURELY.

(Continued, Page #5)

— 5 —

UNPACKING INSTRUCTIONS - BOX #8: - 7 paintings each in its own marked groove (3 covered with GLASS, 1 with PLEXIGLAS)
- Package containing Title Poster, 30 labels in own marked groove

- READ:

4. Replace - wrapping paper and corrugated boards from package - in box and put on lid making sure all BOLTS ARE saved.

1. Title Poster Make a flat package of the Title Poster and 30 labels by placing
 30 Labels them face to face and back to back with corrugated board between the
 faces. Wrap in heavy paper and seal. Slide the package into marked
 groove in box.

- READ:

3. Replace the 7 paintings in this box, in the order listed:

148.45	Demuth	VAUDEVILLE MUSICIANS - GLASS - USE MASKING TAPE
231.45	Ray	ADMIRATION OF THE ORCHESTRELL ETC. - GLASS - USE MASKING TAPE
174.53	Marcoussis	STILL LIFE, VIOLIN - GLASS- USE MASKING TAPE
14.42	Graves	BIRD SINGING IN THE MOONLIGHT - PLEXIGLAS - DO NOT USE MASKING TAPE

52.1091	Goto	ORCHESTRATION	
52.1092	Gray	STOKOWSKI CONDUCTING THE N.Y. PHILHARMONIC)	sid
576.39	Villon	DANCE) by sid

- 10/14/53

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.84.6.1

MUSICAL THEMES

Pages 1 - 5

1952-53

An exhibition circulated by The Museum of Modern Art, New York, New York

UNPACKING INSTRUCTIONS - BOX #1:

- 52.661 Degas: DANCER AT REST. Bronze
52.775 Marcks: TRUMPET PLAYER. Bronze
605.39 Lachaise: DANCER. Bronze

1. Lift out the 3 wrapped pieces of sculpture - ONE AT A TIME - WITH CARE -
DO NOT DROP.
2. Replace - cloth wrappings and excelsior - in box and put on lid making sure all
BOLTS are saved.

PACKING INSTRUCTIONS - BOX #1:

- 52.661 Degas: DANCER AT REST. Bronze
52.775 Marcks: TRUMPET PLAYER. Bronze
605.39 Lachaise: DANCER. Bronze

1. Wrap the 3 pieces of sculpture in cloths provided. Tie securely.
2. Nest each sculpture in marked section of box corresponding with the number on the
sculpture. BE SURE a thick layer of excelsior completely surrounds each piece.
3. Bolt lid on box SECURELY.

UNPACKING INSTRUCTIONS - BOX #2: - 52.777 Lipchitz: PIERROT WITH CLARINET. Bronze

1. Unbolt BRACE A (2 bolts) from inside box and lift out.
2. Lift sculpture from box WITH CARE - DO NOT DROP. Piece weighs 55 pounds.
3. Replace - BRACE A (2 bolts) in box - and put on lid making sure all bolts are saved

PACKING INSTRUCTIONS - BOX #2: - 52.777 Lipchitz: PIERROT WITH CLARINET. Bronze

1. Place sculpture into fitted base of case FACE OUT.
2. Slide BRACE A into marked slots across front of sculpture, pads against sculpture.
Bolt in place
3. Bolt lid on box SECURELY.

UNPACKING INSTRUCTIONS - BOX #3: - 52.1089 Pousette-Dart: WOMAN WITH A HORN. Construct
ion in wire

1. Lift out the piece WITH CARE - DO NOT DROP. CAUTION Take special care not to bend
the wires.
2. Replace - cloth wrapping and excelsior - in box and put on lid making sure all
BOLTS are saved.

(continued, Page #2)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.84.6.1

-2-

MUSICAL THEMES - Unpacking & Packing Instructions, continued

PACKING INSTRUCTIONS - BOX #3: - 52.1089 Pousette-Dart: WOMAN WITH A HORN. Construction in wire

1. Wrap the construction carefully in cloth. Tie securely.
2. Nest the sculpture in box. BE SURE a thick layer of excelsior completely surrounds the piece.
3. Bolt lid on box SECURELY.

UNPACKING INSTRUCTIONS - BOX #4: - 3 sculptures 52.776 Gallery: EURYDICE. Bronze
656.39 Barlach: SINGING MAN. Bronze
52.605 Calder: DISPERSED OBJECTS WITH
BRASS GONG. Brass & sheet iron

FOR 656.39 BARLACH: SINGING MAN

1. Unbolt Brace A (#1 & #2) and lift out.
2. Lift out sculpture WITH CARE - DO NOT DROP.

FOR 52.605 CALDER: DISPERSED OBJECTS WITH BRASS GONG

1. Slide package from pocket at side of box.
2. Unwrap making sure to replace string board, corrugated board and wrappings - in pocket.

52.776 GALLERY: EURYDICE

1. Unbolt Brace B (#1 & #2) and lift out by turning brace in direction indicated by arrows on brace.
2. Lift out sculpture

PACKING INSTRUCTIONS - BOX #4: - 3 sculptures 52.776 Gallery: EURYDICE. Bronze
656.39 Barlach: SINGING MAN. Bronze
52.605 Calder: DISPERSED OBJECTS WITH
BRASS GONG. Brass & sheet iron

FOR 656.39 BARLACH: SINGING MAN

1. Set sculpture in box over permanent fitted base so head rests against pad at end of box.
2. Place Brace A (#1 & #2) in place so pad is under chin of sculpture. Bolt securely.

FOR 52.605 CALDER: DISPERSED OBJECTS WITH BRASS GONG

1. Mount 3 pieces of Calder on string board as outlined on board. Tie in place
2. Place sheet of corrugated board over pieces. Wrap in heavy paper and seal.

(continued, Page #3)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.84.6.1

-3-

MUSICAL THEMES - Unpacking & Packing Instructions, continued

3. Slide package into pocket at side of box.

FOR 52.776 GALLERY: EURYDICE

1. Place sculpture in box with harp end against pad at side of box.
2. Place Brace B(#1 & #2) over horizontal of sculpture so slotted pads fit over the horizontal bronze bar. Twist brace in direction indicated on brace by arrows. Bolt brace in place

Bolt lid on box SECURELY making sure pad on lid fits on head of Barlach sculpture.

UNPACKING INSTRUCTIONS - BOX #5: - 6 paintings each in its own marked groove.

1. Slide the paintings from the grooves - ONE AT A TIME - WITH CARE - DO NOT DROP.
2. Replace lid on box making sure all bolts are saved.

PACKING INSTRUCTIONS - BOX #5: - 6 paintings each in its own marked groove.

1. Replace the 6 paintings in this box, in the order listed:

19.44	Weber	THE TWO MUSICIANS
52.773	Kirchner	THE ORGANIST OF SPINA
135.46	von Doesburg	RHYTHM OF A RUSSIAN DANCE
52.594	Forsburgh	THE JUKE BOX
52.658	Hofmann	THE POLYNESIAN
52.788	Roesch	SNAKE CHARMER

2. Bolt lid on box SECURELY.

UNPACKING INSTRUCTIONS - BOX #6: - 6 paintings each in its own groove (1 covered with PLEXIGLAS)
- Folder of Condition Record Sheets in pocket on lid of box.

1. Slide the paintings from the grooves ONE AT A TIME - WITH CARE - DO NOT DROP.
2. Slide the Folder of CONDITION RECORD SHEETS from the pocket on the lid of the box.
3. Replace lid on box making sure all bolts are saved.

PACKING INSTRUCTIONS - BOX #6: - 6 paintings each in its own marked groove (1 covered with PLEXIGLAS)
- Folder of Condition Record Sheets in pocket on lid of box.

1. Replace Folder of Condition Record Sheets in envelope provided and slide envelope into pocket on lid of box.

(continued, Page #4)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.84.6.1

-4-

MUSICAL THEMES - Unpacking & Packing Instructions, continued

2. Replace the 6 paintings in this box, in the order listed:

52.1093	Ernst	DRUM IMPROVISATION
52.699	Kuhn	MUSICAL CLOWN
38.35	Brook	GEORGE BIDDLE PLAYING THE FLUTE
52.774	Beckmann	SELF PORTRAIT WITH TRUMPET. Be sure top of painting is at side of box marked top. Painting is badly out of square.
210.35	Braque	OVAL STILL LIFE - Plexiglas. DO NOT USE TAPE
52.655	Feininger	THE RED FIDDLER

3. Bolt lid on box SECURELY.

UNPACKING INSTRUCTIONS - BOX #7: - 7 paintings each in its own marked groove (3 covered with GLASS, 1 with PLEXIGLAS)

1. Slide the paintings from the grooves - ONE AT A TIME - WITH CARE - DO NOT DROP.
2. Before removing gummed tape from the 3 glass covered paintings:

READ:

SEPARATE SHEET OF IMPORTANT INSTRUCTIONS REGARDING
USE OF GUMMED TAPE ON GLASS COVERED PICTURES.

3. Replace lid on box making sure all bolts are saved.

PACKING INSTRUCTIONS - BOX #7: - 7 paintings each in its own marked groove (3 covered with GLASS, 1 with PLEXIGLAS)

1. Before retaping the 3 glass covered paintings:

READ:

SEPARATE SHEET OF IMPORTANT INSTRUCTIONS REGARDING
USE OF GUMMED TAPE ON GLASS COVERED PICTURES.

2. Replace the 7 paintings in this box, in the order listed:

52.1090	Sekula	POEM FOR JOHN CAGE
52.659	Motherwell	THE FLUTE - Glass. USE MASKING TAPE
52.1088	Murch	THE CIRCLE
273.48	Shahn	PORTRAIT OF MYSELF WHEN YOUNG - Glass. USE MASKING TAPE
211.35	Gris	GUITAR AND PIPE - Plexiglas. DO NOT USE TAPE
168.34	Chagall	JEWISH WEDDING - Glass. USE MASKING TAPE. Be sure painting is put into groove with top of painting toward back of box
52.771	Lasker	HORN OF PLENTY

3. Bolt lid on box SECURELY.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.84.6.1

-5-

MUSICAL THEMES - Unpacking & Packing Instructions, continued

UNPACKING INSTRUCTIONS - BOX #8: - 7 paintings each in its own marked groove (3 covered with GLASS, 1 with PLEXIGLAS)
- Package containing Title Poster, 35 labels in own marked groove.

1. Slide out package containing Title Poster and 35 labels.
2. Slide the paintings from grooves WITH CARE - ONE AT A TIME - DO NOT DROP.
3. Before removing gummed tape from the 3 glass covered paintings:

READ:

SEPARATE SHEET OF IMPORTANT INSTRUCTIONS REGARDING USE
OF GUMMED TAPE ON GLASS COVERED PICTURES.

4. Replace - wrapping paper and corrugated boards from package - in box and put on lid making sure all bolts are saved.

PACKING INSTRUCTIONS - BOX #8: - 7 paintings each in its own marked groove (3 covered with GLASS, 1 with PLEXIGLAS)
- Package containing Title Poster, 35 labels in own marked groove.

1. Title Poster 35 Labels Make a flat package of the Title Poster and 35 labels by placing them face to face and back to back with corrugated board between the faces. Wrap in heavy paper and seal. Slide the package into marked groove.

2. Before retaping the 3 glass covered pictures:

READ:

SEPARATE SHEET OF IMPORTANT INSTRUCTIONS REGARDING USE
OF GUMMED TAPE ON GLASS COVERED PICTURES.

3. Replace the 7 paintings in this box, in the order listed:

PACKAGE CONTAINING TITLE POSTER AND 35 LABELS		
148.45	Demuth	VAUDEVILLE MUSICIANS - Glass. USE MASKING TAPE
231.45	Ray	ADMIRATION OF THE ORCHESTRELLE etc. - Glass. USE TAPE
564.39	Klee	TWITTERING MACHINE - Glass - USE MASKING TAPE
14.42	Graves	BIRD SINGING IN THE MOONLIGHT. Plexiglas DO NOT USE TAI
52.1091	Goto	ORCHESTRATION
52.1092	Gray	STOKOWSKI CONDUCTING THE N.Y. PHILHARMONIC) side by
576.39	Villon	DANCE) side

4. Bolt lid on box SECURELY.

10/31/52

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.84.6.1

THE MUSEUM OF MODERN ART

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

TELEPHONE: CIRCLE 5-8900

FOR RELEASE

MUSICAL THEMES

Musical Themes, an exhibition of 26 paintings and eight sculptures dealing with musical subjects will be on view at _____ from _____ through _____.

Selected from the collection of the Museum of Modern Art in New York and from other museum and private collections, the exhibition includes a wide variety of important works by many of the foremost modern artists.

Among the more famous examples from the Museum of Modern Art are Barlach's bronze Singing Man, Braque's cubist Oval Still Life, Van Doesburg's Rhythm of a Russian Dance, Morris Grave's Bird Singing in the Moonlight, Klee's The Twittering Machine and other paintings and sculptures by Brook, Chagall, Demuth, Gris, Lachaise, Man Ray, Shahn, Villon and Weber.

The Whitney Museum has lent Walt Kuhn's great Musical Clown, the Brooklyn Museum Walter Tandy Murch's painting of a phonograph.

Among the other paintings included are Lyonel Feininger's The Red Fiddler, James Fosburgh's Juke Box, Jimmy Ernst's Drum Improvisation, Max Beckmann's Self-Portrait with Trumpet, Kurt Roesch's Snake Charmer and works by Hoffmann, Motherwell, Kirchner, Sekula, Gray, Goto and Lasker.

The eight pieces of sculpture range from Degas' bronze Dancer, to Alexander Calder's mobile Dispersed Objects with Brass Gong. Others are by Lachaise, Lipchitz, Barlach, Marcks, Callery and Pousette-Dart.

The exhibition was selected from works dealing rather specifically with musical subjects but an introduction points out how modern abstract art particularly tends to approach music in its emphasis on formal or emotional effects rather than representation.

10/16/52

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.84.6.1

THE MUSEUM OF MODERN ART

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

TELEPHONE: CIRCLE 5-8900

FOR RELEASE

MUSICAL THEMES

Musical Themes, an exhibition of 26 paintings and eight sculptures dealing with musical subjects will be on view at _____ from _____ through _____.

Selected from the collection of the Museum of Modern Art in New York and from other museum and private collections, the exhibition includes a wide variety of important works by many of the foremost modern artists.

Among the more famous examples from the Museum of Modern Art are Barlach's bronze Singing Man, Braque's cubist Oval Still Life, Morris Graves's Bird Singing in the Moonlight, and other paintings and sculptures by Brook, Chagall, Demuth, Lachaise, Man Ray, Shahn, Villon, Weber as well as the Brooklyn Museum's painting by Walter Tandy Murch of a phonograph.

Among the other paintings included are Lyonel Feininger's The Red Fiddler, James Fosburgh's Juke Box, Jimmy Ernst's Drum Improvisation, Max Beckmann's Self-Portrait with Trumpet, Kurt Roesch's Snake Charmer and works by Hoffmann, Motherwell, Kirchner, Sekula, Gray, Goto and Lasker.

The eight pieces of sculpture range from Alexander Calder's mobile Dispersed Objects with Brass Gong. Others are by Lachaise, Lipchitz, Barlach, Marcks, Gallery and Pousette-Dart.

The exhibition was selected was selected from works dealing rather specifically with musical subjects but an introduction points out how modern abstract art particularly tends to approach music in its emphasis on formal or emotional effects rather than representation.

8/18/53

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.84.6.1

work folder

MUSICAL THEMES played an important role in Western art since the prehistoric and Sumerian of Greek vase painting. From Degas' dancers to the abstract artists of today, modern artists have been particularly preoccupied with the pictorial presentation of music-making and musical instruments - from Degas' dancers to the ubiquitous guitar of Cubism. In a new direction are such abstract recreations of musical themes as Van Doesburg's Rhythm of a Russian Dance and Mondrian's late Boogie-Woogie paintings. In still another direction, the recent mobiles of Alexander Calder introduce actual musical gong effects.

Musical themes have played an important role in Western art since the prehistoric and Sumerian of Greek vase painting. From Degas' dancers to the abstract artists of today, modern artists have been particularly preoccupied with the pictorial presentation of music-making and musical instruments - from Degas' dancers to the ubiquitous guitar of Cubism. In a new direction are such abstract recreations of musical themes as Van Doesburg's Rhythm of a Russian Dance and Mondrian's late Boogie-Woogie paintings. In still another direction, the recent mobiles of Alexander Calder introduce actual musical gong effects.

The exhibition presents a selected cross-section from the huge body of modern works with musical reference, about 30 paintings and 8 sculptures, including work by Degas, Demuth, Graves, Man Ray, Gris, Jacques Villon, Max Weber, Van Doesburg, Mondrian, Picasso, Chagall, Lachaise, Calder and others.

In the application of form, music can achieve results which are beyond the realm of painting, but painting is ahead of music in several respects. Music, for example, has at its disposal duration in time while painting can present to the spectator the whole content of his picture in one moment.

Generally speaking, color directly influences the soul, while in the abstract, the eyes are the fingers. The soul is the place with every feeling. The artist is the hand that plays, knowing the way to another's happiness, to give vibrations to the soul.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.84.6.1

MUSICAL THEMES

Musical Themes have played an important role in Western art since the musicians and dancers of Greek vase painting. From Degas' dancers to the ubiquitous guitar of Cubism, modern artists have been particularly preoccupied with the world of music. They found in the theater and music hall a kindred devotion to the artist's way of life, an engaging color and warmth, relaxation and gaiety.

Van Doesburg's Rhythm of a Russian Dance, painted in 1918, marks a revolution. It is no longer the musical instrument, music-making, the dance, but rather now the music itself interpreted visually. Kandinsky's book "The Art of Spiritual Harmony", first published in 1912, announced the new relation between music and painting:

.....the various arts of today learn from each other and often resemble each other. 1/

.....music has been the art which has devoted itself not to the reproduction of natural phenomena, but to the expression of the artist's soul and to the creation of an autonomous life of musical sound.

A painter who finds no satisfaction in mere representation, however artistic, in his longing to express his internal life, cannot but envy the ease with which music, the least material of the arts today, achieves this end. He naturally seeks to apply the means of music to his own art. And from this results that modern desire for rhythm in painting, for mathematical, abstract construction, for repeated notes of color, for setting color in motion, and so on.

Comparison of means among the arts and the learning of one art from another can only be successful when the application of the lesson is fundamental. One art must learn how another uses its method, so that its own means may then be used according to the same fundamental principles, but in its own medium. The artist must not forget that each means implies its proper application, and that it is for him to discover this application.

In the application of form, music can achieve results which are beyond the reach of painting. But painting is ahead of music in several particulars. Music, for example, has at its disposal duration of time; while painting can present to the spectator the whole content of its message at one moment. 2/

Generally speaking, color directly influences the soul. Color is the keyboard, the eyes are the hammers, the soul is the piano with many strings. The artist is the hand that plays, touching one key or another purposively, to cause vibrations in the soul. 3/

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.84.6.1

MUSICAL THEMES

The visual arts now approach music, with a concentration not on representation but rather on formal and/or emotional effects - abstraction and of self-expression are the strongest currents in our art. This exhibition has been selected from works dealing rather specifically with musical themes; way of Mondrian's late Boogie Woogie paintings were reluctantly omitted because

they were not available. The Boogie Woogie titles are an indication of Van Doesburg's *Rhythms of a Russian Dance*, painted in 1918, marks a revolution. The interest in hot jazz Mondrian shared with many other advanced artists, is no longer the musical instrument, music-making, the dance, but rather the music itself interpreted visually. Kandinsky's book *The Art of Spiritual Harmony*, many contemporary abstract canvases are, maybe just as surely conceived in first published in 1912, announced the new relation between music and painting; essentially musical terms.

.....the various arts of today learn from each other and often resemble each other. *contain*

Calder's recent mobiles *introduce* actual gong effects, but in first introducing motion he approached the musical arts in making sculpture an experience in time as well as space - not unlike the dance. No other work here

a painter who finds no satisfaction in pure representation, however is so radically conceived. Express his internal life, cannot but enjoy the ease with which music, the least material of the arts today, achieves this end. He naturally seeks to apply the means of music to his own art and from this results that modern desire for rhythm in painting, for mathematical, abstract construction, for repeated notes of

1. Republished by Wittenborn, Schultz, Inc., New York, 1947, under the title "Concerning the Spiritual in Art", p. 35

Comparison of means among the arts and the learning of one art from 2. p. 40 can only be successful when the application of the lesson is fundamental. One art must learn how another uses its method, so that 3. p. 45 means may then be used according to the same fundamental principles, but in its own medium. The artist must not forget that each means implies its proper application, and that it is for him to discover this application.

In the application of form, music can achieve results which are beyond the reach of painting. But painting is ahead of music in several particulars. Music, for example, has at its disposal duration of time while painting can present to the spectator the whole content of the message at one moment. *3/*

Generally speaking, color directly influences the soul. Color is the keyboard, the eyes are the hammers, the soul is the piano with many strings. The artist is the hand that plays, touching one key or another purposefully, to cause vibrations in the soul. *3/*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.84.6.1

MUSICAL THEMES

Musical Themes have played an important role in Western art since the musicians and dancers of Greek vase painting. From Degas' dancers to the ubiquitous guitar of Cubism, modern artists have been particularly preoccupied with the world of music. They found in the theater and music hall a kindred devotion to the artist's way of life, an engaging color and warmth, relaxation and gaiety.

they were not available. The Google Vespa titles are an indication of Van Doesburg's Rhythm of a Russian Dance, painted in 1918, marks a revolution. It is no longer the musical instrument, music-making, the dance, but rather now the music itself interpreted visually. Kandinsky's book "The Art of Spiritual Harmony", first published in 1912, announced the new relation between music and painting: essentially musical terms.

.....the various arts of today learn from each other and often resemble each other. 1.

.....music has been the art which has devoted itself not to the reproduction of natural phenomena, but to the expression of the artist's experience in time as well as space - not unlike the dance. No other work here

A painter who finds no satisfaction in mere representation, however artistic, in his longing to express his internal life, cannot but envy the ease with which music, the least material of the arts today, achieves this end. He naturally seeks to apply the means of music to his own art. And from this results that modern desire for rhythm in painting, for mathematical, abstract construction, for repeated notes of color, for setting color in motion, and so on. New York, 1947, under the title "Concerning the Spiritual in Art", p. 38

Comparison of means among the arts and the learning of one art from another can only be successful when the application of the lesson is fundamental. One art must learn how another uses its method, so that its own means may then be used according to the same fundamental principles, but in its own medium. The artist must not forget that each means implies its proper application, and that it is for him to discover this application.

In the application of form, music can achieve results which are beyond the reach of painting. But painting is ahead of music in several particulars. Music, for example, has at its disposal duration of time; while painting can present to the spectator the whole content of its message at one moment. 2/

Generally speaking, color directly influences the soul. Color is the keyboard, the eyes are the hammers, the soul is the piano with many strings. The artist is the hand that plays, touching one key or another purposively, to cause vibrations in the soul. 3/

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.84.6.1

carbon

The visual arts now approach music, with a concentration not on representation but rather on formal and/or emotional effects - abstraction and expressionism are the strongest currents in our art. This exhibition has been selected from works dealing rather specifically with musical themes; Mondrian's late Boogie Woogie paintings were reluctantly omitted because they were not available. The Boogie Woogie titles are an indication of the interest in hot jazz Mondrian shared with many other advanced artists, but a painting which is titled simply Composition or Painting, as so many contemporary abstract canvases are, maybe just as surely conceived in essentially musical terms.

the Art of Calder
Calder's recent mobiles introduce actual gong effects, but in first introducing motion he approached the musical arts in making sculpture an experience in time as well as space - not unlike the dance. No other work here is so radically conceived.

....music has been the art which has devoted itself not to the reproduction of natural phenomena, but to the expression of the artist's

1. Republished by Wittenborn, Schultz, Inc., New York, 1947, under the title "Concerning the Spiritual in Art", p. 35

A painter who finds no satisfaction in mere representation, however, in his longing to express his internal life, cannot but

2. p. 40

3. p. 45

Comparison of means among the arts and the learning of one art from another can only be successful when the application of the lesson is fundamental. One art must learn how another uses the method, so that its own means may then be used according to the same fundamental principles, but in its own medium. The artist must not forget that each means implies its proper application, and that it is for him to discover this application, and

In the application of form, music can achieve results which are beyond the reach of painting. But painting is ahead of music in several particulars. Music, for example, has at its disposal duration of time; while painting can project to the spectator the whole content of its content at one moment.

Generally speaking, color directly affects the soul. Color is the language, the eyes are the ears, the soul is the hand with every stroke. The artist is the hand that plays, touching one key or another purposefully, to cause vibrations in the soul.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.1.84.6.1

MUSICAL THEMES

~~From Degas' dancers to the ubiquitous guitar of~~ *From Degas' dancers to the ubiquitous guitar of*
 Cubism, modern artists have been particularly preoccupied with the world of music.
~~Isolated from the mainstream of modern life,~~ *They* found in the theater and music-
~~hall a kindred devotion to an art,~~ *the artistic way of life,* an engaging color and warmth, relaxation and
 gaiety.

Van Doesburg's Rhythm of a Russian Dance, painted in 1918, marks a revolution. It
 is no longer the musical instrument, music-making, the dance, but rather ^{now} the music
 itself interpreted visually. *no 9*

"The Art of Spiritual Harmony"
 Kandinsky's book concerning the spiritual in art, first published in 1912, announced
 the new relation between the music and painting:

~~Wittenborn ed.~~

~~p. 36~~the various arts of today learn from each other and often resemble
 each other. ✓

~~p. 40~~music has been the art which has devoted itself not to the repro-
 duction of natural phenomena, but to the expression of the artist's
 soul and to the creation of an autonomous life of musical sound.

A painter who finds no satisfaction in mere representation, however
 artistic, in his longing to express his internal life, cannot but
 envy the ease with which music, the least material of the arts today,
 achieves this end. He naturally seeks to apply the means of music to
 his own art. And from this results that modern desire for rhythm in
 painting, for mathematical, abstract construction, for repeated notes
 of color, for setting color in motion, and so on.

Comparison of means among the arts and the learning of one art from
 another can only be successful when the application of the lesson is
 fundamental. One art must learn how another uses its method, so that
 its own means may then be used according to the same fundamental prin-
 ciples, but in its own medium. The artist must not forget that each
 means implies its proper application, and that it is for him to discover
 this application. ~~and~~

In the application of form, music can achieve results which are beyond the
 reach of painting. But painting is ahead of music in several particulars.
 Music, for example, has at its disposal duration of time; while painting
 can present to the spectator the whole content of its message at one
 moment. ²✓

~~p. 48~~ Generally speaking, color directly influences the soul. Color is the
 keyboard, the eyes are the hammers, the soul is the piano with many
 strings. The artist is the hand that plays, touching one key or another
 purposively, to cause vibrations in the soul. ³✓

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.84.6.1

The visual arts ^{now} approach music, with a concentration not on representation but rather on ~~the~~ formal and/or emotional ^{affects} abstraction and expressionism are the ^{strongest} currents in our art. This exhibition has been selected from ~~(limited to)~~ works dealing rather specifically with musical themes; Mondrian's late Boogie Woogie paintings were reluctantly omitted because they were not available. ~~Initially,~~ however, ^T the Boogie Woogie titles are an indication of the interest in hot jazz Mondrian shared with many other advanced artists, ^{but} a painting which is titled simply Composition or Painting, as so ^{many} contemporary canvases are ^{abstract} just as surely conceived ⁱⁿ ~~in terms related to music.~~ ^{essentially musical terms.} ^{may be}

Calder's recent mobiles introduce actual gong effects, but in first introducing motion ~~in approaching~~ he approached the musical arts in making sculpture and experience in time as well as space - not unlike the dance.) No

No other work here is so radically conceived. ~~(but even in such nostalgic)~~ painted recent canvases as the Murch and Fosburgh, new and complicated shapes and an awesome dehumanization place us in our time.

1. Republished by Wittenborn, Schultz, Inc., New York, 1947, under the title "Concerning the Spiritual in Art" p. 35
2. ~~1947~~ p. 40
3. ~~1947~~ p. 45

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.84.6.1

Labels for Circulating Exhibition: MUSICAL THEMES

I.

Hilaire-Germaine-Edgar DEGAS 52.661
French, 1834-1917

DANCER AT REST
Bronze

Collection Mrs. Etta Mastbaum

Georges BRAQUE 210.35
French, born 1881

OVAL STILL LIFE (Le Violon), 1914
Oil on canvas

Collection The Museum of Modern Art
Gift of the Advisory Committee

Juan GRIS 211.35
Spanish, 1887-1927. Worked in Paris

GUITAR AND PIPE, 1913
Oil on canvas

Collection The Museum of Modern Art
Gift of the Advisory Committee

Jacques LIPCHITZ 52,777
French, born Lithuania 1891. In U. S. since 1941

PIERROT WITH CLARINET, 1919
Bronze

Lent by ~~donation~~ the Curt Valentin Gallery, New York

Théo van DOESBURG (C.E.M. Küpper) 135.46
Dutch, 1883-1931

RHYTHM OF A RUSSIAN DANCE, 1918
Oil on canvas

Collection The Museum of Modern Art
Acquired through the Lillie P. Bliss Bequest

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.84.6.1

II.

Ernst BARLACH
German, 1870-1938

659.39

SINGING MAN. 1928.
Bronze

Collection The Museum of Modern Art
Mrs. John D. Rockefeller, Jr. Purchase Fund

.....
Max BECKMANN
German, 1884-1950

52.774

SELF-PORTRAIT WITH TRUMPET. 1938
Oil on canvas

Lent by the Curt Valentin Gallery, New York

.....1.
Alexander BROOK
American, born 1898

38.35

GEORGE BIDDLE PLAYING THE FLUTE. 1929
Oil on canvas

Collection The Museum of Modern Art
Gift of Mrs. John D. Rockefeller, Jr.

.....
Marc CHAGALL
French, born Russia 1887

168.34

JEWISH WEDDING. c. 1925-26
Gouache and pencil *pastel*

Collection The Museum of Modern Art
Gift of A. Conger Goodyear

.....
Charles DEMUTH
American, 1883-1935

148.45

VAUDEVILLE MUSICIANS. 1917
Watercolor

Collection The Museum of Modern Art
Mrs. John D. Rockefeller, Jr. Purchase Fund

.....
Lyonel FEININGER
American, born 1871. Worked in Germany 1887-1936
In U.S.A. since 1937

52.655

THE RED FIDDLER. 1934
Oil on canvas

Lent by the artist

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.84.6.1

II. cont.

Ernst Ludwig KIRCHNER
German, 1880 - 1938

52.773

THE ORGANIST OF SPINA. 1930
Oil on canvas

Lent by the Curt Valentin Gallery, New York

Paul KLEE

Swiss, 1879-1940. Worked in Germany

564.39

TWITTERING MACHINE (Zwitscher-Maschine). 1922
Watercolor, pen and ink

Collection The Museum of Modern Art

Mrs. John D. Rockefeller, Jr., Purchase Fund

Walt KUHN

American, 1880-1949

52.699

MUSICAL CLOWN. 1938
Oil on canvas

Collection The Whitney Museum of American Art, New York

Gaston LACHAISE

American, born France 1882. Died 1935.

DANCER. 1928
Bronze

605.39

Collection The Museum of Modern Art
Gift of Mrs. John D. Rockefeller, Jr.

Gerhard MARCKS

German, born 1889

52.775

TRUMPET PLAYER. 1950
Bronze

Lent by the Curt Valentin Gallery, New York

MAN RAY

American, born 1890. Worked in Paris

231.37

ADMIRATION OF THE ORCHESTRELLE FOR THE CINEMATOGRAPH. 1919
Airbrush

Collection The Museum of Modern Art
Gift of A. Conger Goodyear

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.84.6.1

II. CONT.

Ben SHAHN - 273.48
American, born Russia 1898

PORTRAIT OF MYSELF WHEN YOUNG, 1943
Tempera on cardboard

Collection The Museum of Modern Art
Mrs. John D. Rockefeller Jr. Purchase Fund

Jacques VILLON 576.39
French, born 1875

DANCE. 1932
Oil on canvas

Collection The Museum of Modern Art
Gift of Mrs. Arthur L. Strasser

Max WEBER
American, born Russia 1881 19.44

THE TWO MUSICIANS, 1917
Oil on canvas

Collection The Museum of Modern Art
Acquired through the Richard D. Brixey Bequest

III.

Alexander ~~MINNEM~~ CALDER 52.605
American, born 1898

DISPERSED OBJECTS WITH BRASS GONG. 1949
Mobile (brass and sheet iron)

Lent by the Curt Valentin Gallery, New York

Mary CALLERY 52.776
American, born 1903

UW Eurydice. 1951
Bronze

Lent by the Curt Valentin Gallery, New York

Jimmy ERNST 52.1093
American, born Germany 1920

DRUM IMPROVISATION. 1948
Oil on canvas

Lent by the Grace Borgenicht Gallery, New York

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.84.6.1

III. Cont.

Byron GOTO
American, born 1919 52.1091

ORCHESTRATION. 1952
Oil on canvas

Lent by the artist

Morris GRAVES
American, born 1910 14.42

BIRD SINGING IN THE MOONLIGHT. 1938-39
Gouache

Collection The Museum of Modern Art
ms. V.D.R. Purchase Fund

Cleve H. GRAY
American, born 1918 52.1092

STOKOWSKI CONDUCTING THE NEW YORK PHILHARMONIC. 1949
Oil on canvas

Lent by the Jacques Seligmann Galleries, *New York*

Hans ~~HOFFMANN~~ HOFMANN
American, born Germany 1880 52.658
In U.S.A. since 1932

THE POLYNESIAN (Drummer). 1951
Oil on canvas

Lent by the Kootz Gallery, New York

Robert MOTHERWELL
American, born 1915 52.659

THE FLUTE. 1943
Collage

Lent by the Kootz Gallery, New York

Richard POUSETTE-DART
American, born 1916 52.1089

WOMAN WITH A HORN. 1951
Construction in wire

Lent by the Betty Parsons Gallery, New York

Kurt ~~Roesch~~ ROESCH
American, born Germany 1905
In U.S.A. since 1933 52.788

~~Snake Charmer~~
SNAKE CHARMER. 1951
Oil on canvas

Lent by the Curt Valentin Gallery, New York

Sonia SEKULA
American, born Switzerland 1918

POEM FOR JOHN CAGE, 1951 52.1090
Oil on canvas

Lent by the Betty Parsons Gallery, New York

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.84.6.1

IV.

~~James FOSBURGH~~

James FOSBURGH
American, born 1910

52.594

THE JUKE BOX, 1950
Oil on canvas

Lent by Durlacher Brothers, New York

Joe LASKER

American, born 1919

52.771

HORN OF PLENTY. 1951
Oil on weed

Lent by the Kraushaar Galleries, New York

Walter Tandy MURCH

American, born Canada 1907

52.1088

THE CIRCLE. c. 1948
Oil on canvas

Collection The Brooklyn Museum

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.84.6.1

Labels for Circulating Exhibition: MUSICAL THEMES

I.

Hilaire-Germaine-Edgar DEGAS
French, 1834-1917

DANCER AT REST
Bronze

Collection Mrs. Etta Mastbaum

Georges BRAQUE
French, born 1881

OVAL STILL LIFE (Le Violon), 1914
Oil on canvas

Collection The Museum of Modern Art
Gift of the Advisory Committee

Juan GRIS
Spanish, 1887-1927. Worked in Paris

GUITAR AND PIPE, 1913
Oil on canvas

Collection The Museum of Modern Art
Gift of the Advisory Committee

Jacques LIPCHITZ
French, born Lithuania 1891. In U. S. since 1941

PIERROT WITH CLARINET, 1919
Bronze

Lent by Museum the Curt Valentin Gallery, New York

Théo van DOESBURG (C.E.M. Küpper)
Dutch, 1883-1931

RHYTHM OF A RUSSIAN DANCE, 1918
Oil on canvas

Collection The Museum of Modern Art
Acquired through the Lillie P. Bliss Bequest

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.84.6.1

II.

2

Ernst BARLACH
German, 1870-1938

SINGING MAN. 1928.
Bronze

Collection The Museum of Modern Art
Mrs. John D. Rockefeller, Jr. Purchase Fund

.....
Max BECKMANN
German, 1884-1950

SELF-PORTRAIT WITH TRUMPET. 1938
Oil on canvas

Lent by the Curt Valentin Gallery, New York

.....1.
Alexander BROOK
American, born 1898

GEORGE BIDDLE PLAYING THE FLUTE. 1929
Oil on canvas

Collection The Museum of Modern Art
Gift of Mrs. John D. Rockefeller, Jr.

.....
Marc CHAGALL
French, born Russia 1887

JEWISH WEDDING. c. 1925-26
Gouache and ~~pencil~~ *pastel*

Collection The Museum of Modern Art
Gift of A. Conger Goodyear

.....
Charles DEMUTH
American, 1883-1935

VAUDEVILLE MUSICIANS. 1917
Watercolor

Collection The Museum of Modern Art
Mrs. John D. Rockefeller, Jr. Purchase Fund

.....
Lyonel FEININGER
American, born 1871. Worked in Germany 1887-1936
In U.S.A. since 1937

THE RED FIDDLER. 1934
Oil on canvas

Lent by the artist

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.84.6.1

II. cont.

Ernst Ludwig KIRCHNER
German, 1880 - 1938

THE ORGANIST OF SPINA. 1930
Oil on canvas

Lent by the Curt Valentin Gallery, New York

Paul KLEE
Swiss, 1879-1940. Worked in Germany

TWITTERING MACHINE (Zwitscher-Maschine). 1922
Watercolor, pen and ink

Collection The Museum of Modern Art

Walt KUHN
American 1880-1949

MUSICAL CLOWN. 1938
Oil on canvas

Collection The Whitney Museum of American Art, New York

Gaston LACHAISE
American, born France 1882. Died 1935.

DANCER. 1928
Bronze

Collection The Museum of Modern Art
Gift of Mrs. John D. Rockefeller Jr.

Gerhard MARCKS
German, born 1889

TRUMPET PLAYER. 1950
Bronze

Lent by the Curt Valentin Gallery, New York

MAN RAY
American, born 1890. Worked in Paris

ADMIRATION OF THE ORCHESTRELLE FOR THE CINEMATOGRAF. 1919
Airbrush

Collection The Museum of Modern Art
Gift of A. Conger Goodyear

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.84.6.1

II. CONT.

4

Ben SHAHN
American, born Russia 1898

PORTRAIT OF MYSELF WHEN YOUNG, 1943
Tempera on cardboard

Collection The Museum of Modern Art
Mrs. John D. Rockefeller Jr. Purchase Fund

Jacques VILLON
French, born 1875

DANCE. 1932
Oil on canvas

Collection The Museum of Modern Art
Gift of Mrs. Arthur L. Strasser

Max WEBER
American, born Russia 1881

THE TWO MUSICIANS, 1917
Oil on canvas

Collection The Museum of Modern Art
Acquired through the Richard D. Bixey Bequest

III.

Alexander CALDER
American, born 1898

DISPERSED OBJECTS WITH BRASS GONG. 1949
Mobile (brass and sheet iron)

Lent by the Curt Valentin Gallery, New York

Mary CALLERY
American, born 1903

Eurydice. 1961
Bronze

Lent by the Curt Valentin Gallery, New York

Jimmy ERNST
American, born Germany 1920

DRUM IMPROVISATION. 1948
Oil on canvas

Lent by the Grace Borgenicht Gallery, New York

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.84.6.1

III. Cent.

(5)

Byron GOTO
American, born 1919

ORCHESTRATION. 1952
Oil on canvas

Lent by the artist

Morris GRAVES
American, born 1910

BIRD SINGING IN THE MOONLIGHT. 1938-39
Gouache

Collection The Museum of Modern Art

Cleve H. GRAY
American, born 1918

STOKOWSKI CONDUCTING THE NEW YORK PHILHARMONIC. 1949
Oil on canvas

Lent by the Jacques Seligmann Galleries, *New York*

Hans ~~MANM~~ HOFMANN
American, born Germany 1880
In U.S.A. since 1932

THE POLYNESIAN (Drummer). 1951
Oil on canvas

Lent by the Kootz Gallery, New York

Robert MOTHERWELL
American, born 1915

THE FLUTE. 1943
Collage

Lent by the Kootz Gallery, New York

Richard POUSETTE-DART
American, born 1916

WOMAN WITH A HORN. 1951
Construction in wire

Lent by the Betty Parsons Gallery, New York

Kurt ~~MANM~~ ROESCH
American, born Germany 1905
In U.S.A. since 1933

~~MANM~~
SNAKE CHARMER. 1951
Oil on canvas

Lent by the Curt Valentin Gallery, New York

Sonia SEKULA
American, born Switzerland 1918

POEM FOR JOHN CAGE, 1951
Oil on canvas

Lent by the Betty Parsons Gallery, New York

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.84.6.1

IV.

~~James FOSBURGH~~

James FOSBURGH
American, born 1910

THE JUKE BOX, 1950
Oil on canvas

Lent by Durlacher Brothers, New York

Joe LASKER
American, born 1919

HORN OF PLENTY. 1951
Oil on wood

Lent by the Kraushaar Galleries, New York

Walter Tandy MURCH
American, born Canada 1907

THE CIRCLE. c. 1948
Oil on canvas

Collection The Brooklyn Museum

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.84.6.1

VP
THE MUSEUM OF MODERN ART

cc/Miss Dudley

Date August 4, 1953

To: Mr. Porter McCray

Re: _____

From: Dorothy Miller

THE MUSEUM OF MODERN ART

Date June 22, 1954

To: Hahn Brothers
cc. Bill Farnie

Re: 52.776 Gallery: Eurydice, bronze
G/E MUSICAL THEMES

From: V. Pearson

The above piece should be delivered to:
Modern Art Foundry
18-70 41st St.
Long Island City, New York
Att: Mr. Spring

The original list said to return it to Valentin Gallery

Aug 12 at no charge but piece
will have to go to him at end
of tour to have new patina +
there will be a charge then
Virginia

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.84.6.1

VP

THE MUSEUM OF MODERN ART

cc/Miss Dudley

Date August 4, 1953

To: Mr. Porter McCray

Re: _____

From: Dorothy Miller

THE MUSEUM OF MODERN ART

Date May 19, 1954

To: Gladys Scott

Re: Hahn deliveries

From: V. Pearson

Our order #62346 covering Hahn delivery of 1 painting to Lowenthal from ICE-F-3-53 12 Modern American Painters & Sculptors has now had another delivery to be charged to C/E Musical Themes added to it.

23 52.655 Feininger: Red Fiddler is the added picture which will be delivered to the artist

*Aug 12 at no charge but piece
will have to go to him at end
of tour to have new patina &
there will be a charge then
Virginia*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.84.6.1

THE MUSEUM OF MODERN ART

cc/Miss Dudley

Date August 4, 1953

To: Mr. Porter McGray

Re: _____

From: Dorothy Miller

Dear Porter:

We have just had a new photograph made of the Barlach Singing Man which was removed from your "Musical Themes" case for the purpose. Unfortunately, the bronze has suffered damage while on tour— a deep scratch on the shoulder. Also the patine has been rubbed off the knee of the figure, a spot which the public loves to pat. We had Ternbach repatine the knee in May 1951. Probably its not worthwhile to do anything about this until the end of your tour. However, I think it would be wise to have Ternbach repair the scratches now, don't you?

DM,

*V.P. make PO for amount of repair or give me to sign
Porter*

*Mr Ternbach will fix the scratches
Aug 12 at no charge but piece
will have to go to him at end
of tour to have new patina +
there will be a charge then
Virginia*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.84.6.1

THE MUSEUM OF MODERN ART

Show still in Cage

Date ~~October 9, 1952~~

Dorothy Miller
Monawee Allen

To:

Re:

MUSICAL THEMES

From:

Porter McGraw
cc C. Koppel, J. Faeth

~~UNDERSTANDING AFRICAN NEGRO SCULPTURE~~
for Carpenter Shop

V. Pearson

MUSICAL THEMES - shipping date October 23

6 of 8 sculptures were in Rudy's office Monday A.M. October 6 per schedule
#7 was there Tuesday P.M.

#8 the Calder could be had at any time to be seen for size or could wait
to be handled as a printing all decided to dispense with the Maud
Morgan MUSICAL SQUASH \$93.42, which was brought from

October 9 all sculptures and paintings removed temporarily in A.M. to auditorium
gallery to be seen by Ritchie etc. but to be returned by 12 noon to shop.

Any paintings needing frames to go to Gust and all sculpture
to go to Rudy immediately.

AFRICAN NEGRO SCULPTURE

Ready for packing Tuesday October 7 A.M. just as soon as came off exhibit.
Truck placed in Cage as we do not send it to shops until requested as
shops do not have adequate storage for material until they are ready to
actually start packing.

Show still in Cage today.

MEMOS

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.84.6.1

THE MUSEUM OF MODERN ART

Date Oct. 8, 1952

To:

Dorothy Miller
Monawee Allen

Re:

From:

Libby Tannenbaum

For: Change to the Nov 1952 list
of loans owned to GYM by
Museum Collections Dept.

We have after all decided to dispense with the Maud Morgan MUSICAL SQUASH 593.42, which was brought from the ~~xxx~~ storage for possible use in the Musical Themes show. Bill Farnie will hold the painting until notice from you.

MEMOS

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.84.6.1

THE MUSEUM OF MODERN ART

Date Oct. 8, 1952

To:

Dorothy Miller
Monawee Allen

From:

Libby Tannenbaum

Re:

We have after all decided to dispense with the Maud Morgan MUSICAL SQUASH 593.42, which was brought from the ~~xxxx~~ storage for possible use in the Musical Themes show. Bill Farnie will hold the painting until notice from you.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.1.84.6.1

THE MUSEUM OF MODERN ART

cc: L. Tannenbaum ✓
D. Dudley

Date June 4, 1952

Date June 13, 1952

To: Jane Sabersky

Re: Changes in the May 16th list

From: Dorothy Miller

of loans granted to C/E by

Museum Collections Dept.

Additions

paradise it if any of the following items which are now in storage outside of this building could be brought here on your next trip. Also, I believe some of them are available to us here, and wonder whether these could be made available to us when as soon as is convenient. Also, I believe some of them are available to us here, and wonder whether these could be made available to us when as soon as is convenient.

THE VERSATILE MEDIUM:

Tchelitchev: Leaf Children	219.42
Vantongerloo: Gouache	272.37
Weber: Still Life	160.35
" Wrestlers	162.35
" Head	157.35
" Seated Nude	158.35

EUROPE: THE NEW GENERATION:

Hartung: Painting	240.48
-------------------	--------

Deletions

THE VERSATILE MEDIUM:

van Doesburg: Cow	30.71
Kandinsky: The Black Circle	131.91

I have just noticed that the Black Circle is now downstairs, and I am still waiting for the Lensky and Hartung for this show.

EUROPE: THE NEW GENERATION:

Barlach: Sculpture	250.39
Braque: Owl Still Life	210.35 (summer show)
Brook: George Blaise Playing the Flute	38.35
Chagall: Jewish Wedding	168.34
Demuth: Vaudeville Musicians	148.45 (summer show)
van Doesburg: Rhythm of a Russian Dance	135.46
Graves: Bird Singing in the Moonlight	14.42 (summer show)
Gris: Guitar and Pipe, 1913	211.35 (summer show)
Klee: Twisting Machine	561.39 (summer show)
Lachaise: Dancer 1928	3605.59
Morgan, William: Musical Squash	199.82
Ray, Mary: Admiration of the Orchestre	131.30
Reiner: Portrait of Herself when young	271.48 (summer show)
Tilton, Jacques: Water	175.39
Weber: Two Musicians	19.64 (summer show)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.84.6.1

THE MUSEUM OF MODERN ART

c. Dorothy Miller

Date June 4, 1952

To: Monawee Allen

Re: _____

From: Libby Tannenbaum

Dear Monawee -

I would appreciate it if any of the following items which are now in storage outside of this building could be brought back here on your next trip. Also, I believe some of them are now hanging in offices here, and wonder whether these could be made available to me ~~xxxx~~ as soon as is convenient. Altogether, I suppose what I want are any ~~xxxx~~ and all which are not actually to hang in the galleries through the summer.

CE EUROPE: THE NEW GENERATION

- ✓ Cassinari: The Mother 274.49
- ✓ Colquhoun: Two Scotswomen 713.42
- ✓ Dubuffet: Snack for Two 280.49
- ✓ Fiume: Island of Statues 281.49
- ✓ Freud: Kitty with Fig Leaf 240.48
- ✓ Guttuso: Melon eaters 689.49
- ✓ MacBryde: Woman in Red Hat 253.48
- ✓ Muccini: Bull 287.49
- ✓ de Stael: Painting 28.51
- ✓ Ubac: Two persons at a table 30.51
- ✓ Buffet: Self Portrait 131.51

Hartung
Manessier

I have requested the Manessier which is now downstairs, and I am still mulling over the Lansky and Hartung for this show.

MUSICAL THEMES

- 334- ~~Barlach: Singing Man 656.39~~
- 517- ~~Braque: Oval still life 210.35 (summer show)~~
- ~~Brook: George Biddle Playing the Flute 38.35~~
- ~~Chagall: Jewish Wedding 168.34~~
- ~~Demuth: Vaudeville Musicians 148.45 (summer show)~~
- ~~Van Doesburg: Rhythm of a Russian Dance 135.46~~
- ~~Graves: Bird Singing in the Moonlight 14.42 (summer show)~~
- ~~Gris: Guitar and Pipe, 1913 211.35 (summer show)~~
- ~~Klee: Twittering Machine 564.39 (summer show)~~
- ~~Lachaise: Dancer 1928 X 605.39~~
- ~~Morgan, Maude: Musical Squash 593.42~~
- ~~Ray, Man: Admiration of the Orchestrelle 231.37~~
- ~~Shahn: Portrait of Myself when young 273.48 (summer show)~~
- ~~Villon, Jacques: Dance 576.39~~
- 511- ~~Weber: Two Musicians 19.44 (summer show)~~

Brook
Lachar
Morgan
Ray
Vill

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.84.6.1

Klee - frame (gl.)

Vance Doesburg
shp

Jess - flexigl.

Brague - flexigl.

Shahn - gl or
periglas

Graves - flexiglas

11 Kirchner

② 12 Degas

13 Kuhn

⑦ 14 Hupelutz

15 Severini

16 De Stijl



52.655

52.771

52.658

52.659

52.594

52.774

52.775

52.776

52.788

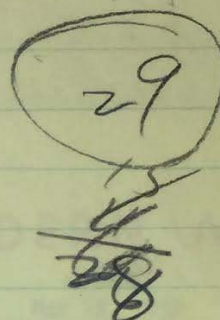
52.605

52.773

52.661

52.699

52.777



Munch
Brague

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.84.6.1

Libby -

The Van Doesburg
for Musical Themes
from Moma as
with Gust in shop
for new or additional?

Strip frame -

Want to ask DCM
what she wants best
to do. Have project
order made for it via -

- 11 ~~Van Doesburg~~ 52.773
 ② 12 Degas 52.661
 13 Kuhn 52.699
 ⑦ 14 Kupchitz 52.777.

15 ~~Stieglitz~~
 16 ~~Stieglitz~~ - Dart

Much
Prague

52.655

52.771

52.658

52.659

52.594

52.774

52.775

52.776

52.788

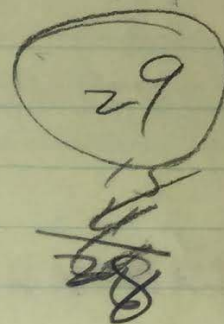
52.605

52.773

52.661

52.699

52.777.



The Museum of Modern Art Archives, NY

Collection:

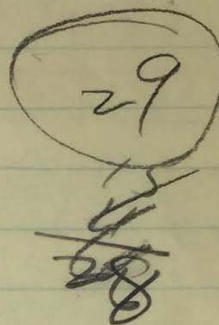
CE

Series.Folder:

II.1.84.6.1

Musical themes

- 1 Feininger 52.655
~~2~~ 2 Lasker 52.771
 3 Hoffmann 52.658
 4 Motherwell 52.659
~~5~~ 5 Josburgh 52.594
 6 Beckmann 52.774
 (5) 7 Marcks 52.775
 (4) 8 Callery 52.776
 9 Coesch 52.788
 (3) 10 Calder 52.605
 11 Kirschner 52.773
 (2) 12 Degas 52.661
~~13~~ 13 Kuhn 52.699
 (7) 14 Lipchitz 52.777
 15 Seuler
 16 Pousseur-Dart
 17 Cleve Gray
 18 Jimmy Ernst
 19 Byron Gb
~~20~~ 20 Murch



Murch
 Bague

Pabia
 Rousseau
 Spait Davis
 Niis
 Picasso
 Eilichman
 Soc. Anon.
 Mondrian

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.84.6.1

THE MUSEUM OF MODERN ART

Date _____

To: V. Pearson

Re: _____

From: L. Tannenbaum

THE MUSEUM OF MODERN ART

Cc: Miss Dudley
Miss V. Pearson

Date May 28, 1952

To: Miss Libby Tannenbaum

Re: C/E Musical Themes

From: Dorothy Miller

van Doesburg "Rhythm of a
Russian Dancer"

Dear Libby:

Confirming our conversation this morning, the Van Doesburg "Rhythm of a Russian Dancer" is ~~called upon~~ ^{needed for} for inclusion in the de Stijl exhibition next December. The dates on the current schedule for this show are December 16 through February 15.

We shall, therefore, unfortunately have to withdraw it from your C/E Musical Themes for the period of the De Stijl show.

DM

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.84.6.1

THE MUSEUM OF MODERN ART

Date _____

To: V. Pearson

Re: _____

From:

L. Tannenbaum

Sculptures for Musical Themes now downstairs are the following

Calder: 52.605
Degas: 52.661
Marcks: 52.775
Barlach: 656.39
Callery: 52.776
Lipchitz: 52.777
Lachaise: 605.39

The Pousette-Dart I described to you will arrive on Monday and will also be included.. ~~Ezzozsz~~ I want it on the record that this procedure is highly unsatisfactory, and that I will have to take the things away from Rudy sometime next week to show to Ritchie, and trust he will not know k out anything Rudy has already made a box for..

L.T.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.84.6.1

PHOTOGRAPH REQUISITION

TO PHOTO SALES DEPT.

Date.....September 14, 1953.....

From.....V. Pearson..... DepartmentC/E.....

ForMusical Themes.....

PRINTS

Please supply.....

(Quantity)

glossy..... size.....

Please have.....

(Photographer)

take.....

(Number of shots)

Date of completion.....

Date of completion.....

ARTIST or SUBJECT

NEGATIVE NUMBER

QUANTITY

1 positive stat of introductry label with 3" wrap.

Cost
3.00
less
2.00
1.00

Forwarded to.....

Amount.....

Date Billed.....

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.84.6.1

PHOTOGRAPH REQUISITION

TO PHOTO SALES DEPT.

Date March 19 1953

From A Irving C E Department

For Can we get 8 x 10" photos of these without too much difficulty or delay?

Musical Themes
show

PRINTS

NEW PHOTOGRAPHS

Please supply.....
(Quantity)

Please have.....
(Photographer)

glossy..... size.....

take.....
(Number of shots)

Date of completion.....

Date of completion.....

ARTIST or SUBJECT	NEGATIVE NUMBER	QUANTITY
MURCH "Circle"	Brooklyn Museum, Ac. No. 49.7	Cancel
SHAIN "Myself when Young" ..	Colton 4639 - 3	Cancel
KIRCHNER "Organist of Spina"	AO 52 C V	} 60¢ each
ROESCH "Snake Charmer"	AU 38 C V	
CHAGALL ".Jewish Wedding "	July 59	} 60¢

Forwarded to.....

Amount.....

Date Billed.....

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.84.6.1

PHOTOGRAPH REQUISITION

TO PHOTO SALES DEPT.

Date March 19th 1953

From A Irving C.E

Department _____

For one 8 x 10" glossy photo of each of the following

from Musical Themes show

PRINTS

Please supply _____

13

(Quantity)

glossy _____

size _____

NEW PHOTOGRAPHS

Please have _____

(Photographer)

take _____

(Number of shots)

Date of completion _____

Date of completion _____

ARTIST or SUBJECT		NEGATIVE NUMBER	QUANTITY
BROOK	"George Biddle.."	S 1022	1
GRAVES	".. Bird Singing.."	S 3721	1
KLEE	"Twittering Machine"	S 2536	1
RAY	"..Orchestrelle.."	S 2026	1
VILLON	"..Dance"	S 3130	1
CALDER	"..Bras Gong.."	S 9554	1
LACHAISE	"Dancer"	Koshiba 75	1
BRAQUE	"Oval Still Life"	S 2000	1
GRIS	"Guitar and Pipe"	S 817	1
VAN DOESBURG	"..Russian Dance"	S 7069	1
BARLACH	"Singing Man"	S 1203	1
DE MUTH	"..Musicians"	S 6112	1
WEBER	"..Two Musicians"	S 5125	1

Forwarded to _____

Amount _____

Date Billed _____

454
paid

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.84.6.1

PHOTOGRAPH REQUISITION

TO PHOTO SALES DEPT.

Date October 20, 1952

From Lee Rogalla Department Circulating Exhibitions
For Musical Themes Exhibition

PRINTS

NEW PHOTOGRAPHS

Please supply.....
(Quantity)

Please have.....
(Photographer)

glossy..... size.....

take.....
(Number of shots)

Date of completion.....

Date of completion.....

ARTIST or SUBJECT

NEGATIVE NUMBER

QUANTITY

1 positive stat. - same size
as original attached

1.60

Cost
2.00
less
20.00

Forwarded to.....

Amount.....

Date Billed.....

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.84.6.1

PHOTOGRAPH REQUISITION

TO PHOTO SALES DEPT.

Date Oct 20, 1952

From CE Blum Department CE

For Musical Themes

PRINTS

NEW PHOTOGRAPHS

Please supply 1 pos. stat
(Quantity)

Please have.....
(Photographer)

glossy..... size.....

take.....
(Number of shots)

Date of completion immed.

Date of completion.....

ARTIST or SUBJECT	NEGATIVE NUMBER	QUANTITY
pos. stat of attached 34 labels + introduction to Musical Themes		1636
		Cost \$ 20.45 less 20.90

Forwarded to.....

Amount.....

Date Billed.....

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.84.6.1

PHOTOGRAPH REQUISITION

TO PHOTO SALES DEPT.

Date..... Oct 17

From..... S.B. Lums Department..... CE

For..... Musical Themes

PRINTS

NEW PHOTOGRAPHS

Please supply..... 3
(Quantity)

Please have.....
(Photographer)

glossy..... ✓ size..... 8X10

take.....
(Number of shots)

Date of completion..... immed. please

Date of completion.....

ARTIST or SUBJECT	NEGATIVE NUMBER	QUANTITY
Calder Displaced Objects with Brass Cory	5-9554 \$13.5	3 45¢ each

Forwarded to.....

Amount.....

Date Billed.....

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.84.6.1

Date: Oct 15

From

Department

For

NEW PHOTOGRAPHS

Please supply

3

(Quantity)

Please have

(Photographer)

glossy

size.

take

(Number of shots)

Date of completion.

Date of completion

ARTIST or SUBJECT

NEGATIVE NUMBER

QUANTITY

Brague - Oval Shell life

5-2000

glee - Twittering Machine

S-2536

Ray - Admiration of the
orchestral etc

5-2026

135

Forwarded to.....

Amount.....

Date Billed.....

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.84.6.1

PHOTOGRAPH REQUISITION

TO PHOTO SALES DEPT.

Date..... OCT 14, 1952

From..... S. Beum Department..... CE

For..... Musical Themes

PRINTS

NEW PHOTOGRAPHS

Please supply.....
(Quantity)

Please have.....
(Photographer)

glossy..... size..... 8x10

take.....
(Number of shots)

Date of completion..... MAR

Date of completion.....

ARTIST or SUBJECT	NEGATIVE NUMBER	QUANTITY
Ferninger: Red Fiddler	STudley M-90	604
	STudley M-90	

Forwarded to.....

Amount.....

Date Billed.....

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.84.6.1

PHOTOGRAPH REQUISITION

TO PHOTO SALES DEPT.

Date.....October 5

From.....Blum.....Department.....CE

For.....Musical Themes

PRINTS

NEW PHOTOGRAPHS

Please supply.....
(Quantity)

Please have.....
(Photographer)

glossy.....✓.....size.....8x10

take.....
(Number of shots)

Date of completion.....immediately

Date of completion.....

ARTIST or SUBJECT	NEGATIVE NUMBER	QUANTITY
Kirchner - The Organist of Spina	Study A052	1
Roelch - Snake Chainer	" AU38	1
Callery - Eurydice	" AT4	1
March - Trumpet Player	" AT54	1
Beckmann - Self Portrait w/ Trumpet	" C26	1
		6 d4 each

3.00

Forwarded to.....

Amount.....

Date Billed.....

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.1.84.6.1

PHOTOGRAPH REQUISITION

To PHOTO SALES DEPT.

Date May 20, 1952

From C. Dyer

Department Circulating Exhibitions

For MUSICAL THEMES

Poster enlargements

PRINTS

NEW PHOTOGRAPHS

Please supply 2- PHOTO STAT - positives

Please have _____

(Quantity)

(Photographer)

Semi-matte
glossy

size each 18x24 max.

take _____

(Number of shots)

Date of completion _____

Date of Completion _____

ARTIST or SUBJECT	NEGATIVE NUMBER	QUANTITY
1- PHOTOSTAT from paste-up sheet → enlarged to scale = 122% (of copy size)		3 ⁷⁰
1- PHOTOSTAT from paste-up sheet → reduced to scale = 86% (of copy size)		

Cost
4.00
less
2.00
2.00

Forwarded to _____ Amount _____ Date Billed _____

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.1.84.6.1

PHOTOGRAPH REQUISITION

TO PHOTO SALES DEPT.

Date May 6, 1952

From C. Dyer

Department Circulating Exhibitions

For MUSICAL THEMES

Poster lettering

PRINTS

NEW PHOTOGRAPHS

Please supply 2 - Photostat Positives Please have _____
(Quantity) (Photographer)

glossy _____ size 11 X 14

take _____
(Number of shots)

Date of completion _____ Date of completion _____

ARTIST or SUBJECT	NEGATIVE NUMBER	QUANTITY
<u>2 - Photostat positives</u> <u>enlargements</u> <u>(1 - 3X)</u> <u>(1 - 135%)</u>	<u>from negative</u> <u>post-ups</u>	<u>1.00</u> <u>cost</u> <u>1.25</u> <u>less</u>

Forwarded to _____ Amount _____ Date Billed 20%

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.84.6.1

PHOTOGRAPH REQUISITION

TO PHOTO SALES DEPT.

Date April 21, 1952

From C. Dyer

Department Circ. Exhibitions

For Musical Themes

poster illustration

PRINTS

NEW PHOTOGRAPHS

Please supply

(Quantity)

Please have

(Photographer)

same-math
glossy

size

take

(Number of shots)

Date of completion

Date of completion

ARTIST or SUBJECT

NEGATIVE NUMBER

QUANTITY

1- Copy Neg (from Film photo)
(M. Miller - collage)

1- Enlargement from copy neg.
to 18" width meas.

3.60

cost 4.50
less 20%
3.60

Forwarded to

Amount

Date Billed

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.84.6.1

PHOTOGRAPH REQUISITION

TO PHOTO SALES DEPT.

Date APRIL 7

From LIBBY THOMINBAUM

Department CC

For MUSICAL THOMAS

PRINTS

NEW PHOTOGRAPHS

Please supply _____
(Quantity)

Please have _____
(Photographer)

glossy _____ size _____

take _____
(Number of shots)

Date of completion _____

Date of completion _____

ARTIST or SUBJECT	NEGATIVE NUMBER	QUANTITY
BARTLEY - SINGING MAN	S-1203	8.55
BRAGUE - DUAL STILL LIFE	S-2050	
BROOK - GEORGE BIDDLE PLAYING FLUTE	S-1022	
CENTRAL JEWISH WEDDING	July 59	
DELMONTE-WANDELL MUSICIAN	S-6112	
EAN OLSBURG RHYTHM DANCE	S-7069	45 each
GRAVES - BIRD LIFE IN ARCH	S-3721	
GRIS - GUITAR & PIPE	S-817	
KLEE - TWITTERING MAXIM	S-2536	
KACHINSKI - DANCER	KOSH-100 75	
LARGENS - GUITAR	STUDY F-24	19
MASON - STREET SCENERY	STUDY - F-78	
MOREAN - MUSICAL SQUAD	S-4691	
PICASSO - PIANO	S-2486	
MAURAY - ADAMANT MUSIC	S-2026	
SHAPIRO - PART OF SELF + HAN	6-11-59 4639-3	
TURNARD - FUELE	S-4699	

Forwarded to _____

Amount _____

Date Billed _____

VILLON - DANCE
WEBER - 2 MUSICIANS

S-3130
S-3125

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.84.6.1

Exhibition: MUSICAL THEMES

Exhibition: MUSICAL THEMES

CONDITION RECORD SHEET Museum of Modern Art, October 1952

52.774 Max Beckmann: SELF PORTRAIT WITH TRUMPET, 1938. Oil on canvas

Start of tour: Museum of Modern Art, October 1952

CANVAS: Good

- Large flake off in black lower right area

FRAME: Plain molding stained

- New

University of Pittsburgh, Pittsburgh, Pennsylvania

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.84.6.1

Exhibition: MUSICAL THEMES

CONDITION RECORD SHEETS

Start of tour, Museum of Modern Art, October 1952

52.605 Alexander Calder: DISPERSED OBJECTS WITH BRASS GONG.
1949. Brass and Sheet Iron.

IN THREE PIECES:

Good

Start of tour, Museum of Modern Art, October 1952

University of Pittsburgh, Pittsburgh, Pennsylvania

- Sides on left side, and back right, and
corner front.

University of Pennsylvania, Pittsburgh, Pennsylvania

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.84.6.1

Exhibition; MUSICAL TIMES

CONDITION RECORD SHEETS

52.776 Mary Gallery. EURYDICE. 1951. Bronze

Start of tour: Museum of Modern Art, October 1952

Good.
Start of tour. Museum of Modern Art, October 1952

Start of tour. Museum of Modern Art, October 1952

Bronze: City of Pittsburgh, Pittsburgh, Pennsylvania

GOOD

BASE:

- Nicks on left side, and back right, and corner front.

University of Pennsylvania, Pittsburgh, Pennsylvania

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.84.6.1

Exhibition: MUSICAL THEMES

CONSTITUTION RECORD SHEETS

52.661 Edgar Degas. DANCER. Bronze. 1948. Oil on Canvas.

Start of tour: Museum of Modern Art, October 1952

Condition Good.

Start of flight patina under skirt. October 1952

University of Pittsburgh, Pittsburgh, Pennsylvania

3" above edge from patches

- Rub lower left area, paint has flaked off

Fine marks upper right.

FRAME: Plain Strip painted white

- New frame. 1952

University of Pittsburgh, Pittsburgh, Pennsylvania

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.84.6.1

Exhibition: MUSICAL THEMES

CONDITION RECORD SHEETS

52.1093 Jimmy Ernst: DRUM IMPROVISATION. 1948. Oil on Canvas.

~~600848x~~

Start of tour: Museum of Modern Art, October 1952

CANVAS: Dull spot bottom edge left of center and bottom center
3" above edge from patches

- Rub lower left area, paint flaked off

Fine marks upper right.

FRAME: Plain Strip painted white

University - New

University of Pittsburgh, Pittsburgh, Pennsylvania

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.84.6.1

Exhibition: MUSICAL THEMES

Exhibition: MUSICAL THEMES

CONDITION RECORD SHEET

52.655 Lyonel Feininger: THE RED FIDDLER, 1934. Oil on canvas

Start of tour: Museum of Modern Art, October 1952

CANVAS:

- Crackle in yellow hat of figure lower left; in building between 2 lower windows at left; around all windows and in all yellowish paint.

- Dull surface in legs of fiddler.

FRAME - Plain molding stained

- New

University of Pittsburgh, Pittsburgh, Pennsylvania

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.84.6.1

Exhibition: MUSICAL THEMES

CONDITION RECORDED SHEETS

52.594 James Forsberg JUKE BOX. Oil on Canvas

CANVAS:

Good

FRAME - Silvered molding

FRAMES: 4 Dig, center left side

Chips, upper right side, several lower left at
mitre. 4 mitres worn and rubbed.

Start of tour: Museum of Modern Art, October 1952

University of Pittsburgh, Pennsylvania

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.84.6.1

Exhibition: MUSICAL THEMES

COMPUTATION RECORD SHEET

52.1092 Clara Gray: STOKCARTER CONDUCTING THE NEW YORK PHILHARMONIC
1949. Oil on canvas

St. 52.1092 Clara Gray: STOKCARTER CONDUCTING THE NEW YORK PHILHARMONIC. 1951. Oil on canvas.

Start of tour: Museum of Modern Art, October 1952

Canvas: of tour: Museum of Modern Art, October 1952

Canvas: Good

Generally good

Frame: Round molding painted white

Frame: Plain molding stained.

- Now

- Good

University of Pittsburgh, Pittsburgh, Pennsylvania

University of Pittsburgh, Pittsburgh, Pennsylvania

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.84.6.1

Exhibition: MUSICAL THEMES

EXHIBITION: MUSICAL THEMES

CONDITION RECORD SHEETS

CONDITION RECORD SHEETS

52.658 Hans Hofmann THE POLYNESIAN. 1951. Oil on Canvas.

52.658 Hans Hofmann THE POLYNESIAN. 1951. Oil on Canvas.

Start of tour: Museum of Modern Art, October 1952

CANVAS:

Generally good

- Canvas worn almost into holes 3 places at top

FRAME: Plain Molding stained.

and several at bottom, where it turns over stretcher

- Good

- Some and dirt top edge 2" from right

University of Pittsburgh, Pittsburgh, Pennsylvania

- Painted and stained some edges pipes at left

Plain molding unpainted

- Several dips and scratches top edge

University of Pittsburgh, Pittsburgh, Pennsylvania

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.84.6.1

EXHIBITION: MUSICAL THEMES

CONDITION RECORD SHEETS

52.773 Ernst Ludwig Kirchner: THE ORGANIST OF SPINA, 1930. Oil on Canvas.

Start of tour: Museum of Modern Art, New York, N.Y., October 1952

Start of tour: Museum of Modern Art, October 1952

CANVAS :

- Canvas worn almost into holes 5 places at top and several at bottom, where it turns over stretcher
- Gouge and dent top edge 3" from right
- Flaked and retouched below organ pipes at left

FRAME: Plain molding unpainted

- Several digs and scratches top edge

University of Pittsburgh, Pittsburgh, Pennsylvania

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.84.6.1

Exhibition: MUSICAL THEMES

CONDITION RECORD SHEET

52.699 Kuhn: MUSICAL CLOWN, 1938. Oil on canvas

Start of tour: Museum of Modern Art, New York, N.Y., September 1952

CANV: Start of tour Museum of Modern Art, October 1952

- FRAME:
- Paper adhering to surface upper right and lower right to left of figure with horn in bottom area
 - New
 - Top surfaces rubbed off (intentional?) through clothes of left figure; below couch and in upper center of horn; bottom center and bottom to right of figure with horn

University of Pittsburgh, Pittsburgh, Pennsylvania

- New

University of Pittsburgh, Pittsburgh, Pennsylvania

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.84.6.1

Exhibition: MUSICAL THEMES

CONDITION RECORD SHEET
Exhibition: MUSICAL THEMES

CONDITION RECORD SHEET
Title: PIERROT WITH CLARINET, 1919, Bronze.

52.771 Joe Lasker: HORN OF PLENTY, 1951. Oil on canvas mounted on masonite
Start of tour, Museum of Modern Art, New York, October 1952

Start of tour Museum of Modern Art, October 1952

CANVAS:

- Paper adhering to surface upper right and lower right
to left of figure with horn; in bottom area
- Top surfaces rubbed off (intentional?) through clothes
of left figure; below couch and in upper center of horn;
bottom center and bottom to right of figure with horn

FRAME: Plain molding stained, with linen inner molding

- New

University of Pittsburgh, Pittsburgh, Pennsylvania

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.84.6.1

Exhibition; MUSICAL THEMES

CONDITION RECORD SHEETS

52.777 Jacques Lipchitz: PIENROT WITH CLARINET. 1919. Bronze.

Start of tour, Museum of Modern Art, New York, October 1952

BRONZE: Good

BRONZE - 5 holes in base in front of pedestal

- Red and Green patina worn at bottom and stained with black

University of Pittsburgh, Pittsburgh, Pennsylvania

Back - 1 hole top right edge shows wear; top and missing 10

- 2 holes top of pedestal on left facing rear.

University of Pittsburgh, Pittsburgh, Pennsylvania

- none clearly at all 1 sites

University of Pittsburgh, Pittsburgh, Pennsylvania

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.84.6.1

Exhibition; MUSICAL THEMES

CONDITION RECORD SHEETS

52.775 Robert Rotherwell. THE FIDEL. 1943. Gilt-bronze.
52.775 Gerhard Marcks. TRUMPET PLAYER. 1950. Bronze.

Start of tour. Museum of Modern Art. October 1952

BRONZE: - 5 holes in base in front of pedestal

-- Red and Green patina torn at bottom and stained with black
paint and gray spot.

PAPER:

- Paper torn right edge above center; torn and missing in
- 2 holes top of pedestal on left facing rear.

University of Pittsburgh, Pittsburgh, Pennsylvania

- worn slightly at all 4 mitres

University of Pittsburgh, Pittsburgh, Pennsylvania

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.84.6.1

Exhibition: MUSICAL THEMES

Exhibition: MUSICAL THEMES

CONDITION RECORD SHEET

52.659 Robert Motherwell: THE FLUTE. 1943. Collage GLASS

Start of tour: Museum of Modern Art, October 1952

COLLAGE: Glass

- Purple paper rectangle torn at bottom and stained with black paint and gray spot.
- Paper torn right edge above center; torn and missing in lavender below center

FRAME: Plain molding with light gray inner molding

- Worn slightly at all 4 mitres

University of Pittsburgh, Pittsburgh, Pennsylvania

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.84.6.1

Exhibition: MUSICAL THEMES

CONTEMPORARY RECORD SHEET

CONTEMPORARY RECORD SHEET

52.1000 Walter March: THE CIRCLE, c.1948. Oil on canvas

Start of tour Museum of Modern Art, October 1952 W. 1951. Construction

CANVAS:

- Good

Start of tour, Museum of Modern Art, October 1952

FRAME: Rough wavy wood with linen inner molding

- Lower left and upper left mitres slightly loose

- Outside edges silvered, 12 insides other at bottom in 4 places

University of Pittsburgh, Pittsburgh, Pennsylvania

- Horn bent

University of Pittsburgh, Pittsburgh, Pennsylvania

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.84.6.1

Exhibition: MUSICAL THEMES

Exhibition: MUSICAL THEMES

CONDITION RECORD SHEETS

52.1089 Richard Pousette-Dart WOMAN WITH A HORN, 1951. Construction

in Wire.

Notes:

Start of tour, Museum of Modern Art, October 1952

Dark brown lower right about 4" from right edge

- Orange underpaint showing several places

- wires pulled away from each other at bottom in 4 places

showing orange paint

- Horn bent

University of Pittsburgh, Pittsburgh, Pennsylvania

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.84.6.1

Exhibition: MUSICAL THEMES

CONDITION RECORD SHEETS

52.788 Kurt Roesch: SNAKE CHARMER. 1951. Oil on canvas.

canvas: -

- Crackle in red brown lower left above signature, in
dark brown lower right about 4" from right edge

FRAME: - Unpainted ridged molding

- Good

University of Pittsburgh, Pittsburgh, Pennsylvania

University of Pittsburgh, Pittsburgh, Pennsylvania

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.84.6.1

Mus. Coll.

Exhibition: MUSICAL THEMES

Exhibition: MUSICAL THEMES

52.1090 Sonia Sekula: WILL LIFE VIOLIN, Oil on paper

52.1090 Sonia Sekula: BORN FOR JOHN CADE, 1951. Oil on canvas

Start of tour: Museum of Modern Art, October 1952
particularly in white.

Canvas:
- Good
Frame: Chestnut molding

FRAME: Plain strip painted black

- New

University of Pittsburgh, Pittsburgh, Pennsylvania

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.84.6.1

Mus. Coll.

Exhibition: MUSICAL THEMES

CONDITION RECORD SHEET

174.53 Marcoussis: STILL LIFE VIOLIN, Oil on paper

Start of tour: Museum of Modern Art, New York, October 1953

Oil:

- Crackling, lifting and flaking throughout center section particularly in white.

Frame: Chestnut molding

- New

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.84.6.1

Museum Collection

Exhibition; MUSICAL THEMES

Exhibition CONDITION RECORD SHEETS

656.39 Ernst Barlach. Singing Man; 1928. Bronze.

Start of tour, Museum of Modern Art, October 1952
BRONZE:

Start of tour, Museum of Modern Art, October 1952
Good

CANVAS: University of Pittsburgh, Pittsburgh, Pennsylvania

- Tiny holes in canvas outside oval upper right, upper left, lower left, lower right; several in bottom of oval lower left

- Canvas stained lower left

- Light spot upper right outside oval

FRAME: heavy wood painted gold & black with linen inner molding

- Frame badly worn, chipped and split throughout

- All mitres open

University of Pittsburgh, Pittsburgh, Pennsylvania

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.84.6.1

Exhibition: MUSICAL THEMES

COMPLETION RECORD SHEET

Exhibition: MUSICAL THEMES

COMPLETION RECORD SHEET

210.35 Georges Braque: OVAL STILL LIFE (LE VIOLIN) 1914. Oil on canvas

PLEYIGLIS

Start of tour: Museum of Modern Art, October 1952

Start of tour: Museum of Modern Art, October 1952

CANVAS: - Good

FRAME: - Tiny holes in canvas outside oval upper right, upper left, lower left, lower right; several in bottom of oval lower left

- Canvas stained lower left

- Light spot upper right outside oval

FRAME: Worn wood painted gold & black with linen inner molding

- Frame badly worn, chipped and split throughout

- All mitres open

University of Pittsburgh, Pittsburgh, Pennsylvania

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.84.6.1

Exhibition: MUSICAL THEMES

CONDITION RECORD SHEETS

CONDITION RECORD SHEET

~~38.35~~ 38.35

38.35 Alexander Brook: GEORGE BIDDLE PLAYING THE FLUTE: 1929. Oil on Canvas

Start of tour: Museum of Modern Art, October 1952

CANVAS:

- Good

- Good

FRAME: Antiqued carved plaster gilt

FRAME: Plain unpainted molding

- Outside edges worn and rotted especially at corners

- Good

- Dipped lower left especially

University of Pittsburgh, Pittsburgh, Pa.

University of Pittsburgh, Pittsburgh, Pennsylvania

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.84.6.1

Exhibition: MUSICAL THEMES

COMMITTEE RECORDED SHEET

168.34 Marc Chagall: JEWISH WEDDING, c 1925-26 Gouache and pastel GLASS

Start of tour: Museum of Modern Art, October 1952

GOUCHE:

- Good

WATERCOLOR:

FRAME: Antiqued carved plaster gilt

- Outside edges worn and rubbed especially at corners

- Chipped lower left especially

University of Pittsburgh, Pittsburgh, Pennsylvania

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.84.6.1

Exhibition: MUSICAL THEMES

CONDITION RECORD SHEETS

135. 148.45 Charles Demuth: VAUDEVILLE MUSICIANS. 1917. Watercolor. GLASS

Start: Start of tour: Museum Of Modern Art, October 1952

WATERCOLORS:

CANVAS: - Good

FRAME: - Crackle Plain narrow molding about and in pink and yellow

- Strips - Good

University of Pittsburgh, Pittsburgh, Pennsylvania

FRAME: Plain stulp painted gray

- 3 Ex- visible edges exposed and slightly damaged

University of Pittsburgh, Pittsburgh, Pennsylvania

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.84.6.1

Exhibition: MUSICAL THEMES

CONDITION RECORD SHEETS

CONDITION RECORD SHEET

135.46 Theo van Doesburg: RHYTHMS OF A RUSSIAN DANCE. 1918. Oil on canvas
24.39. Morris Graves: NEW SOUNDS IN THE MOUNTAINS, 1938-39. Gouache
PLASTOLIN

Start of tour: Museum of Modern Art, October 1952
Start of tour: Museum of Modern Art, October 1952

CANVAS:

- Paper creased and wrinkled, torn at edges and folded back
- Crackle in white white throughout and in pink and yellow
- strips
- corner torn off

FRAME: Plain strip painted gray

FRAME: Plain strip painted gray

- New
- outside edges chipped and slightly blistered

University of Pittsburgh, Pittsburgh, Pennsylvania

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.84.6.1

Exhibition: MUSICAL THEMES

CONSTITUTION RECORD SHEET

14.42. Morris Graves: BIRD SINGING IN THE MOONLIGHT, 1938-39. Gouache
PLEXIGLAS

Start of tour: Museum of Modern Art, October 1952

GOUACHE:

- Paper creased and crinkled, torn at edges and folded back upon itself
- Upper right corner torn off

FRAME: Plain molding stained gray

- Rubbed at all 4 corners
- Top outside edges chipped and slightly splintered

University of Pittsburgh, Pittsburgh, Pennsylvania

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.84.6.1

Exhibition: MUSICAL THEMES

CONDITION RECORD SHEETS

211.35 Juan Gris: GUITAR AND PIPE. 1913. Oil on canvas. PIERRE OLAS

Start of tour: Museum of Modern Art, October 1958

CANVAS:

Spot in rose center left edge

FRAME: Antiqued carved plaster gilt and black

- Badly worn, chipped and scratched all top surfaces

University of Pittsburgh, Pittsburgh, Pennsylvania

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.84.6.1

Exhibition: MUSICAL THEMES

Exhibition: MUSICAL THEMES

CONDITION RECORD SHEETS

605.39 Gaston Lachaise: Dancer, 1928, Bronze.

564.39 Paul Klee: TWITTERING MACHINE, 1922. Watercolor Pen & Ink. GLASS

Start of tour: Museum of Modern Art, October 1952.

Start of tour: Museum of Modern Art October 1952.

DRAWING:

- Good

University of Pittsburgh, Pittsburgh, Pennsylvania

FRAME: Chestnut

- New

University of Pittsburgh, Pittsburgh, Pennsylvania

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.84.6.1

Exhibition; MUSICAL THEMES

CONDITION RECORD SHEETS

CONDITION RECORD SHEETS

605.39 Gaston Lachaise: Dancer. 1928. Bronze.

605.37 Dan Fava: ADAPTATION OF THE CONTEMPORARY FOR THE
CINEMATOGRAF. 1919. Alabaster, GLASS

Start of tour: Museum of Modern Art, October 1952

Start of tour: BRONZE: Good

GRAVING:

- Sailed fingermarks bottom left of signature;
- University of Pennsylvania, Pittsburgh, Pennsylvania
number squares

- some soldering painted enamel gray and red
- spot bottom area left of center

- some edges were especially at stress

FRAME: Silver metal

- Hole, upper right side from screw eye piercing from back

- 2 lumps left side from screw eye

- top edges show finish wearing away.

University of Pittsburgh, Pittsburgh, Pennsylvania

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.84.6.1

Exhibition: MUSICAL THEMES

CONDITION RECORD SHEETS

Exhibition : MUSICAL THEMES
173.48 Ben Shahn: PORTRAIT OF HIMSELF WITH YOUNG 1943. Tempera on Cardboard, GLASS
CONDITION RECORD SHEETS

231.37 Man Ray: ADMIRATION OF THE ORCHESTREILLE FOR THE
CINEMATOGRAF. 1919. Airbrush. GLASS

GENERAL:

Start of tour: Museum of Modern Art, October 1952; player on right

DRAWING:

- Soiled fingermarks bottom left of signature;
FRAME: , Left edge in 3 square; top edge to right of
number squares

- Heavy molding painted speckled gray and red
- spot bottom area left of center

- Outside edges worn especially at mitres

FRAME: Silver metal

- Hole, upper right side fram screw eye piercing from back

University of Pittsburgh, Pittsburgh, Pennsylvania

- 2 bumps left side from screw eye

- top edges show finish wearing away.

University of Pittsburgh, Pittsburgh, Pennsylvania

University of Pittsburgh, Pittsburgh, Pennsylvania

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.84.6.1

Exhibition: MUSICAL THEMES

CONDITION RECORD SHEETS

273.48 Ben Shahn: PORTRAIT OF MYSELF WHEN YOUNG 1943. Tempera on Cardboard, GLASS

Start of tour: Museum of Modern Art, October 1952

TEMPERA:

- Drips through and to right of feet of horn player on right

FRAME: - Crack in light yellow near top of strip and at bottom where yellow meets green

- Heavy molding painted speckled gray and red

- Outside edges worn especially at mitres

FRAME: Plain molding painted black and gray

University of Pittsburgh, Pittsburgh, Pennsylvania

- Mitres open very slightly

University of Pittsburgh, Pittsburgh, Pennsylvania

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.84.6.1

Exhibition: MUSICAL THEMES

COMMITTEE: MUSEUM OF MODERN ART

Exhibition: MUSICAL THEMES

COMMITTEE RECORD SHEET - 1917 Oil on canvas.

576.39 Jacques Villon: DANCE, 1932. Oil on canvas

Start of tour: Museum of Modern Art, October 1952

Start of tour: Museum of Modern Art, October 1952

CANVAS:

- Crack in light yellow near top of strip and at bottom where yellow meets green
- Rub diagonally through 2 shades of yellow
- Soiled

FRAME: Plain molding painted black and gray

- Generally good
- Mitres open very slightly

University of Pittsburgh, Pittsburgh, Pennsylvania

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.84.6.1

Exhibition: MUSICAL THEMES

CONDITION RECORD SHEETS

19.44 Max Weber: THE TWO MUSICIANS. 1917 Oil on canvas.

Start of tour: Museum of Modern Art, October 1952

CANVAS:

- Crackle throughout

FRAME: Wide gold molding, plain

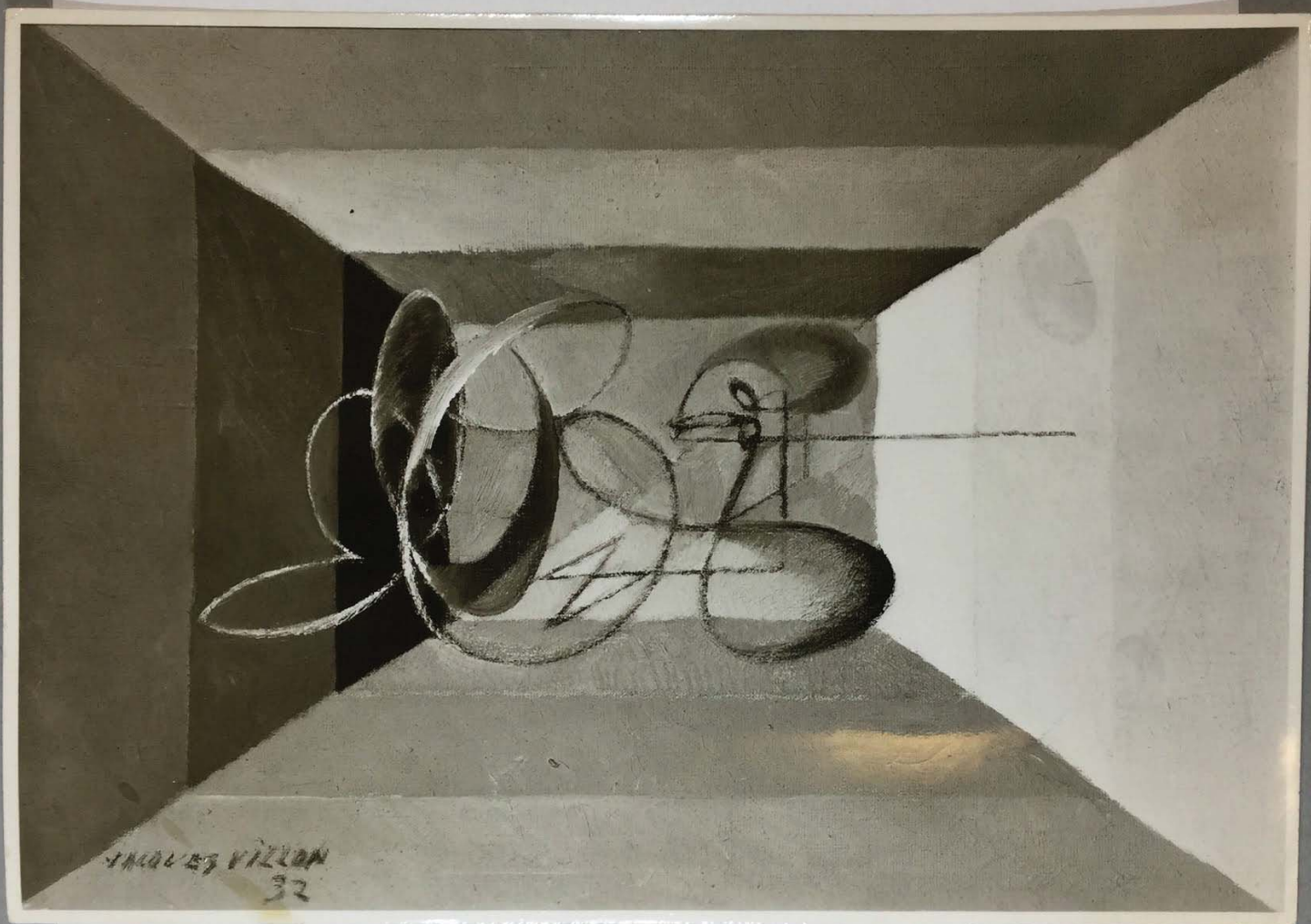
- large sliver lower right side at mitre

- upper right mitre open

University of Pittsburgh, Pittsburgh, Pennsylvania

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.84.6.1



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.84.6.1

MUSEUM OF MODERN ART Circulating Exhibition
MUSICAL THEMES

Jacques VILLON
DANCE
oil on canvas

Gift of Mrs. Arthur L. Strasser
Collection The Museum of Modern Art

IV

33%

3

S 3130

Photographed for The Museum of Modern Art
by Soichi Sunami. If reproduced, credit
must be given The Museum of Modern Art.

III 7-32

5