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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.84.6.3

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

Date October 9, 1952

LOAN RECEIPT

The objects described below have been received by The Museum of Modern Art as loans under the conditions noted on the back of this receipt.

From The Grace Borgenicht Gallery
65 East 57th Street
New York 22, New York

for Circulating Exhibition: MUSICAL THEMES

Registrar Dorothy Dudley

Museum Number	Description	Selling Price	Insurance Value	
52.1093	Jimmy Ernst: Drum Improvisation, 1948 oil on canvas	$500.00	$400.	00

Ret Rept

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.84.6.3

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

Date October 6, 1952

LOAN RECEIPT

The objects described below have been received by The Museum of Modern Art as loans under the conditions noted on the back of this receipt.

From The Brooklyn Museum
Eastern Parkway
Brooklyn, 17, New York

for Circulating Exhibition: MUSICAL THEMES
October 1952 - June 1953

Registrar Dorothy Dudley

Museum Number	Description	Selling Price	Insurance Value	
52.1088	Walter Murch: The Circle, oil on canvas c.1948	NFS	$850.	00

Owl Rept

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Dorothy H. Dudley
Registrar
The Museum of Modern Art
11 West 53 Street
New York, New York

THE BROOKLYN INSTITUTE OF ARTS AND SCIENCES

THE BROOKLYN MUSEUM

EASTERN PARKWAY, BROOKLYN 17, N. Y.

RECEIPT FOR LOANS

Brooklyn, N. Y., October 6, 1952

I acknowledge receipt of the following objects lent {by / ~~to~~} the Brooklyn Museum, and {received by / ~~returned to~~} me in good condition.

ACCESSION NO.	DESCRIPTION OF OBJECTS	VALUE
	Lent for exhibition entitled, Musical Themes:	
49.7	THE CIRCLE by Walter Tandy Murch	$850.
	Insured by The Museum of Modern Art	

PLEASE RETAIN THIS COPY

BMP - 2

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.84.6.3

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

Date June 2, 1952

LOAN RECEIPT

The objects described below have been received by The Museum of Modern Art as loans under the conditions noted on the back of this receipt.

From Durlacher Bros.
11 East 57th Street
New York 22, New York

for Circulating Exhibition: MUSICAL THEMES

June 1952 - June 1953

Registrar Dorothy Dudley

Museum Number	Description	Selling Price	Insurance Value	
52.594	James Posburgh: The Juke Box, oil on canvas	$600.00	$450.	00

OK June 1952

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.84.6.3

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

Date June 9, 1952

LOAN RECEIPT

The objects described below have been received by The Museum of Modern Art as loans under the conditions noted on the back of this receipt.

From
Mr. Lyonel Feininger
235 East 22nd Street
New York City

for Circulating Exhibition: MUSICAL THEMES

June 1952 - June 1953

Registrar Dorothy Dudley

Museum Number	Description	Selling Price	Insurance Value	
52.655	Lyonel Feininger: THE RED FIDDLER, oil on canvas 1934	NFS	$4000.	00

on June rept

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.84.6.3

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

Date October 8, 1952

LOAN RECEIPT

The objects described below have been received by The Museum of Modern Art as loans under the conditions noted on the back of this receipt.

From Mr. Byron Goto
R.F.D. 2, New City, New York

for Circulating Exhibition: MUSICAL THEMES

October 1952 - June 1953

Registrar Dorothy Dudley

Museum Number	Description	Selling Price	Insurance Value	
52.1091	Byron Goto: Orchestration, 1952, oil on canvas	$200.00	$200.	00

Out Kept

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.84.6.3

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

Date June 9, 1952

LOAN RECEIPT

The objects described below have been received by The Museum of Modern Art as loans under the conditions noted on the back of this receipt.

From
Kootz Gallery
600 Madison Avenue
New York City

for Circulating Exhibition: MUSICAL THEMES

June 1952 - June 1953

Registrar Dorothy Dudley

Museum Number	Description	Selling Price	Insurance Value	
52.658	Hans Hofmann: The Polynesian, 1951 oil on canvas	$1500.00	$1000.	00
52.659	Robert Motherwell: The Flute, 1943 collage	$450. 00	$450 .	00

on June rept.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.84.6.3

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

Date June 16, 1952

LOAN RECEIPT

The objects described below have been received by The Museum of Modern Art as loans under the conditions noted on the back of this receipt.

From Kraushaar Galleries
32 East 57th Street
New York 22, New York

for Circulating Exhibition: MUSICAL THEMES

June 1952 - June 1953

Registrar Dorothy Dudley

Museum Number	Description	Selling Price	Insurance Value	
52.771	Joe Lasker: Horn of Plenty, 1951 oil on wood	$300.00	$200.	00

Unless rept

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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THE MUSEUM OF MODERN ART
11 West 53 Street, New York 19, N. Y.

Date June 9, 1952

LOAN RECEIPT

The objects described below have been received by The Museum of Modern Art as loans under the conditions noted on the back of this receipt.

From Mrs. Etta Mastbaum
The Towers of the Waldorf - Astoria
Park Avenue and 50th Street
New York City

for Circulating Exhibition: MUSICAL THEMES

June 1952 - June 1953

Registrar Dorothy Dudley

Museum Number	Description	Selling Price	Insurance Value	
52.661	Edgar Degas: Dressed Dancer, bronze	NFS	$500.	00

Ret June rept.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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THE MUSEUM OF MODERN ART
11 West 53 Street, New York 19, N. Y.

Date October 6, 1952

LOAN RECEIPT

The objects described below have been received by The Museum of Modern Art as loans under the conditions noted on the back of this receipt.

From Betty Parsons Gallery
15 East 57th Street
New York 22, New York

for Circulating Exhibition: MUSICAL THEMES

Registrar Dorothy Dudley

Museum Number	Description	Selling Price	Insurance Value	
52.1089	Pousette-Dart: Woman with a Horn, 1951 construction in wire	$600.00	$500.	00
52.1090	Sonia Sekula: Poem for John Cage, 1951 oil on canvas	$200.00	$150.	00
			650	00

~~on pull out~~

on pull out

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.84.6.3

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

Date October 9, 1952

LOAN RECEIPT

The objects described below have been received by The Museum of Modern Art as loans under the conditions noted on the back of this receipt.

From Jacques Seligmann Galleries
5 East 57th Street
New York 22

for Circulating Exhibition: MUSICAL THEMES

October 1952 - June 1953

Registrar Dorothy Dudley

Museum Number	Description	Selling Price	Insurance Value	
52.1092	Cleve Gray: Stokowski Conducting the New York Philharmonic 1949 oil on canvas	$300.00	$200.	00

Cert Rec'd

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.84.6.3

52.776

THE MUSEUM OF MODERN ART

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

EXHIBITION: Circulating Exhibition: MUSICAL THEMES June 1952 - June 1953

We should greatly appreciate your filling in this blank for our catalog and loan records.

LENDER Curt Valentin Gallery

Address 32 East 57th Street, New York

Will you permit use of your name as lender in catalog? yes

If not, what acknowledgment is desired?

ARTIST'S NAME Mary Callery

Exact TITLE of Work Eurydice

MEDIUM of work *(please underline)*: oil on canvas oil on wood gouache pastel tempera on canvas tempera on wood watercolor ink pencil charcoal crayon collage print (medium) stone wood bronze plaster plastic terra cotta ceramic artificial stone construction in

or wood base

DATE of work 1951 Does date appear on work? no

Location of SIGNATURE none

SIZE of picture *(without frame or mat)*:

height width

base (wood): 5¾ x 15⅞ x 1

SIZE of sculpture:

height *without pedestal* (or length) H. 20¼ Approx. weight 10½ lbs.

Do you prefer to maintain your own insurance? no

If not, for what VALUE shall we insure the work? 600

SELLING PRICE if work is for sale 800

(Please include 10% ~~commission for The Museum of Modern Art~~ for handling charges

Are these shipping instructions satisfactory?

received 6-16-52
del'd to Mod. Art Foundry 6-23-54 to be held until repaired in the fall.

ins. cancelled 4-56 (V.P. memo AL 5-5857 4-2-56)

It is understood that this loan will be returned to you at the above address unless we are notified to the contrary.

How can we obtain PHOTOGRAPHS of this work for catalog reproduction and publicity?

Study AT 4

Unless the Museum of Modern Art is notified in writing to the contrary, it is understood that this loan may be photographed, sketched and reproduced.

Signed (lender's name) Curt Valentin gth

Will you permit us to reframe or remat your loan, if necessary? ..... (Reframing is occasionally desirable for the unity of the exhibition. In such cases the pictures are, of course, returned to the lenders in their original frames and mats.)

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.84.6.3

base: nicks on left side, dent in left corner front
nicks back right

white powder in crevice of seam.

OK 8/18/53 VP

Bronze below lyre snapped apart
6/17/54 VP

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.84.6.3

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

Date June 24, 1952

LOAN RECEIPT

The objects described below have been received by The Museum of Modern Art as loans under the conditions noted on the back of this receipt.

From Curt Valentin Gallery
32 East 57th Street
New York 22, New York

for Circulating Exhibition: MUSICAL THEMES

June 1952 - June 1953

Registrar Dorothy Dudley

Museum Number	Description	Selling Price	Insurance Value	
52.788	Kurt Roesch: Snake Charmer, 1951. oil on canvas	$800.00	$ 600.	00

Un frame off

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.84.6.3

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

Date June 16, 1952

LOAN RECEIPT

The objects described below have been received by The Museum of Modern Art as loans under the conditions noted on the back of this receipt.

From Curt Valentin Gallery
32 East 57th Street
New York 22, New York

for Circulating Exhibition: MUSICAL THEMES

June 1952 - June 1953

Registrar Dorothy Dudley

Museum Number	Description	Selling Price	Insurance Value	
52.773	Ernst Ludwig Kirchner: The Organist of Spina, 1930 oil on canvas	$1400.00	$1000.	00
52.774	Max Beckmann: Self Portrait with Trumpet, 1938 oil on canvas	$3500.00	$2500.	00
52.775	Gerhardt Marcks: Trumpet Player, 1950, bronze	$ 550.00	$ 400.	00
52.776	Mary Callery: Eurydice, 1951, bronze	$800.00	$ 600.	00
52.777	Jacques Lipchitz: Pierrot with Clarinet, 1919, bronze	$1800.00	$1200.	00

on June 19th

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.84.6.3

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

Date June 10, 1952

LOAN RECEIPT

The objects described below have been received by The Museum of Modern Art as loans under the conditions noted on the back of this receipt.

From Whitney Museum of American Art
10 West 8th Street
New York City

for Circulating Exhibition: MUSICAL THEMES

June 1952 - June 1953

Registrar Dorothy Dudley

Museum Number	Description	Selling Price	Insurance Value	
52.699	Walt Kuhn: Musical Clown, 1938, oil on canvas	NFS	$3500 ,	000

Via June Dept.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.84.6.3

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

Date September 4, 1952

LOAN RECEIPT

The objects described below have been received by The Museum of Modern Art as loans under the conditions noted on the back of this receipt.

From Mr. and Mrs. Charles Zadok
7748 North Club Circle
Milwaukee 11, Wisconsin

for Circulating Exhibition: MUSICAL THEMES

September 1952 - June 1953

Registrar Dorothy Dudley

Museum Number	Description	Insurance Value	
52.816	Gen-Paul: Le Violiniste, 1926, oil on canvas Not for sale	$500.	00

Sn Rept rpt

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.84.6.3

MUSICAL THEMES

52.1091	(24)	Byron Goto	Orchestration, 1952	oil on canvas	33 3/8 x 25 1/4 x 1 1/2	$200	(8)
52.1092	(26)	Cleve Gray	Stokowski Conducting the NY Philharmonic 1949	oil on canvas	26 1/2 x 15 1/2 x 1 1/2	$300	(8)
52.1090	(31)	Sonia Sekula	Poem for John Cage, 1951	oil on canvas	35 3/4 x 13 x 1 1/2	$200	(7)
52.1089	(29)	Richard Pousette-Dart	Woman with a Horn, 1951	construction in wire	base 10 x 11 x 3	$600	(3)
52.1088	(34)	Walter Murch	The Circle c 1948	oil on canvas	37 x 32 1/2 x 2	~~$800.~~ N.F.S.	(7)
52.1093	(23)	Jimmy Ernst	Drum Improvisation, '48	oil on canvas	43 x 34 1/2 x 2 1/2	$500.	(6)
656.39	(6)	II Ernst Barlach	Singing Man '28	bronze	19 1/2" high	N.F.S.	(4)
52.774	(7)	Max Beckmann	Self Portrait with Trumpet 1938	oil on canvas	~~40 7/8 x 40 1/4~~ 45 x 41 1/2 x 1 1/2	$3500	(6)
210.35	(2)	Georges Braque	Oval Still Life 1914 (Hellicoe)	oil on canvas	45 x 35 x 2	N.F.S.	(6)
38.35	(8)	Alexander Brook	George Biddle Playing the Flute 1929	oil on canvas	45 1/2 x 35 3/4 x 2	N.F.S.	(6)
52.605	(21)	III Alexander Calder	Dispersed Objects with Brass Gong 1936	brass and sheet iron		$1000	(4)
52.776	(22)	Mary Callery	Eurydice 1951	bronze	10 1/2 lbs base 5 3/4 x 15 7/8 x 4	$800	(4)
168.34	(9)	Marc Chagall	Jewish Wedding c 1925-26	gouache and pastel	30 x 35 1/4 x 2	N.F.S.	(7)
52.661	(1)	I Edgar Degas	Dancer at Rest	bronze	17 lbs base 7 3/4 x 8 3/4	N.F.S.	(1)
148.45	(10)	Charles Demuth	Vaudeville Musicians 1917	watercolor	20 1/4 x 15 1/2 x 1/2	N.F.S.	(8)
135.46	(5)	Theo von Doesburg	Rhythm of a Russian Dance 1918	oil on canvas	55 1/2 x 26 1/4 x 1 3/4	N.F.S.	(5)
52.655	(11)	Lyonel Feininger	The Red Fiddler, 1934	oil on canvas	40 3/4 x 33 x 1 1/2	N.F.S.	(6)
52.594	(32)	IV James Fosburgh	The Juke Box	oil on canvas	70 1/8 x 52 1/8 x 2	$600	(5)
14.42	(25)	Morris Graves	Bird Singing in the Moonlight 1938-39	gouache	28 1/4 x 31 1/4 x 1 1/2	N.F.S.	(8)
211.35	(3)	Juan Gris	Guitar and Pipe 1913	oil on canvas	34 3/4 x 29 x 2	N.F.S.	(7)
52.658	(27)	Hans Hofmann	The Polynesian 1951. (Phenomenon)	oil on canvas	42 1/2 x 62 1/2 x 2	$1500.	(5)
52.773	(12)	Ernst Ludwig Kirchner	The Organist of Spina 1930	oil on canvas	49 1/2 x 37 1/2 x 1 3/4	$1400	(5)
564.39	(13)	Paul Klee	Twittering Machine 1922	watercolor, pen and ink	28 1/4 x 23 x 3/4	N.F.S.	(8)
52.699	(14)	Walt Kuhn	Musical Clown 1938	oil on canvas	47 x 37 1/4 x 1 1/2	N.F.S.	(6)
605.39	(15)	Gaston Lachaise	Dancer 1928	bronze	10 3/4" high	N.F.S.	(1)
52.771	(33)	Joe Lasker	Horn of Plenty 1951	oil on ~~wood~~ canvas mounted on masonite	~~24 x 43 1/2 x 3/4~~ 17 1/2 x 36 3/4 x 1/8	$300	(7)
52.777	(4)	Jacques Lipchitz	Pierrot with Clarinet 1919	bronze	55 lbs	$1800	(2)

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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X 52.775 (16)	Gerhard Marcks	Trumpet Player 1950	bronze 7 lbs base 6x5x1/2	$550 (1)
X52.659 (28)	Robert Motherwell	The Flute 1943	collage 40x22 1/2x2	$450 (7)
X231.37 (17)	Man Ray	Admiration of the Orchestrelle for the Cinematograph 1919	airbrush 27 1/2x23 3/4x1/2 NFS	(8)
X52.788 (30)	Kurt Roesch	Snake Charmer 1951	oil on canvas 52 1/2x42 1/2x1 5/8	$800 (5)
X273.48 (18)	Ben Shahn	Portrait of Myself when Young 1943	tempera on cardboard 27 3/4x35 1/2x1 3/4	(7)
X576.39 (19)	Jacques Villon	Dance 1932	oil on canvas 16 3/4x23x1 1/2 NFS	(8)
X19.44 (20)	Max Weber	The Two Musicians 1917	oil on canvas 47 1/2x37 3/4x2 1/2 NFS	(5)

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Musical Themes

University of Pittsburgh - Pittsburgh Pa.
J. B. Speed Art Museum - Louisville - Ky.
Univ. of Miami - Coral Gables - Fla.
Florida State Univ. - Tallahassee - Fla.
Wesleyan College, Macon Georgia
The Public Library, Winston-Salem, N.C.
Univ. of Minnesota, Minneapolis, Minn.
Akron Art Institute, Akron, Ohio
Hackley Art Gallery, Muskegon, Mich.
Schenectady Mus. Assoc. Schenectady N.Y.
Bloomington Art Assoc. Bloomington, Ill.
Fisk Univ. Nashville Tenn.
Vassar College, Poughkeepsie - N.Y.
Wellesley College, Wellesley Mass.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.84.6.3

Musical Themes

Mr. Philip Bruno
Dear Mr Bruno — Grace Borgenicht Gallery — El 5-3951
X — 65 East 57 St — OK
N.Y.
R 6/23/54

52.1093 Ernst: Drum Improvisation o/c — $400.

Brooklyn Museum — Nevin: 8-5000
X — Eastern Parkway — OK
Brooklyn 17 N.Y.
R 6/23/54

52.1088 Murch: The Circle o/c — $850

Mr Leo Dix
X — Durlacher Bros — El 5-3398 — Dear Mr Dix
11 East 57 St. — closed for summer
N.Y. 22
R 9/15/54

52.594 Fosburgh: The Juke Box o/c — $450

Byron Goto
R.F.D. #2 — address letter sent 9/10/54
New City, N.Y.
R 10/19/54

52.1091 Goto: Orchestration o/c — $200

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.84.6.3

Mr. Sam. Dear Sam

Kootz Gallery Pl 5-9884

X 600 Madison Ave — OK - before others

NY

R 6/23/54

52.658 Hofmann: The Polynesian o/c $1000.

52.659 Motherwell: The Flute, Collage 450.

Dear Betty

Betty Parsons Gallery Pl 3-3456

X 15 East 57 St — closed for summer

N.Y. 22

R 9/29/54

52.1089 Pousette-Dart: Woman with a Horn Wire $500

52.1090 Sekula: Poem for John Cage o/c 150

Jacques Seligmann Galleries Pl 3-0250

X 5 East 57 St — OK

N.Y. 22

R 6/23/54

52.1092 Gray: Stokowski Conducting N.Y. Philharmonic o/c $200

Dear Curt

Curt Valentin Gallery

X 32 East 57 St

N.Y. 22

R 6/23/54

52.788 Roesch: Snake Shaker o/c 600

52.775 Marcks: Trumpet Player Bronze 400

52.777 Lipschitz: Pierrot with Clarinet, Bronze 1200

52.773 Kirchner: The Organist, Oil o/c 1000

52.776 Callery: Eurydice Bronze [illegible] 600

52.605 Calder: Suspended Objects w. Brass Cone Mobile 600

52.774 Beckmann: Self Portrait with Trumpet o/c 2500

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.84.6.3

X Whitney Mus Amer Art Sp 7-0770
10 West 8th St DK
N Y R 6/23/54

52.699 Kuhn: Musical Clown o/c $3500
+ traveling frame.

Mr + Mrs Charles Zadok
7748 North Club Circle R 7/13/54
Milwaukee 11, Wis

52.916 Gen-Paul: Le Violoniste o/c 500
Not in C/E show - held at Mma
to be returned with pgs in Europe
New Generation

with Europe: New Generation

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.84.6.3

MUSICAL THEMES

1952-53

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

CHECK AND INSTALLATION LIST:

- Title Poster
- 30 - ~~34~~ title labels
- 1 introductory label
- 22 - ~~26~~ paintings
- 7 - ~~8~~ sculptures

Install. umber	Museum Number	Artist	Title, Date, Medium	Framed Size	Sale Price	Box No.
I.						
less space 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.
	174.53	Marcoussis	STILL LIFE VIOLIN, Oil on paper	21x17x1½	N.F.S.	8
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	55½x26¼x1 3/4	N.F.S.	5.
II.						
6.	656.39	Ernst Barlach	SINGING MAN,1928.Bronze	19½"high	N.F.S.	4.
7.	52.774	Max Beckmann	SELF PORTRAIT WITH TRUMPET,1938. Oil on canvas	45x41½x1½	$3500.	6.
8.	38.35	Alexander Brook	GEORGE BIDDLE PLAYING THE FLUTE,1929.Oil on canvas	45½x35 3/4x2	N.F.S.	6.
9.	168.34	Marc Chagall	JEWISH WEDDING,c1925-26 Gouache & pastel	30x35½x2	N.F.S.	7.
10.	148.45	Charles Demuth	VAUDEVILLE MUSICIANS, 1917. Watercolor	20¼x15½x½	N.F.S.	8.
11.	52.655	Lyonel Feininger	THE RED FIDDLER,1934 Oil on canvas	40 3/4x33x1½	N.F.S.	6.
12.	52.773	Ernst Ludwig Kirchner	THE ORGANIST OF SPINA, 1930. Oil on canvas	49½x37½x1 3/4	$1400.	5.
13.	564.39	Paul Klee	TWITTERING MACHINE,1922 Watercolor,pen & ink	28¼x23x3/4	N.F.S.	8.
14.	52.699	Walt Kuhn	MUSICAL CLOWN,1938. Oil on canvas	47x37¼x1½	N.F.S.	6.

(continued, Page #2)

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.84.6.3

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 x½ base	$550.	1.
✓ 17.	231.37	Man Ray	ADMIRATION OF THE ORCHESTRELLE FOR THE CINEMATOGRAPH,1919. Airbrush	27½x23 3/4x½	N.F.S.	8.
✓ 18.	273.48	Ben Shahn	PORTRAIT OF MYSELF WHEN YOUNG,1943.Tempera on cardboard	27 3/4x35¼x1 3/4	N.F.S.	7.
✓ 19.	576.39	Jacques Villon	DANCE,1932. Oil on canvas	16 3/4x23x1½	N.F.S.	8.
✓ 20.	19.44	Max Weber	THE TWO MUSICIANS,1917 Oil on canvas	47½x37 3/4x2½	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	10½ lbs 5 3/4x17 7/8x1	$800.	4.
✓ 23.	52.1093	Jimmy Ernst	DRUM IMPROVISATION, 1948. Oil on canvas	43x34½x2½	$500.	6.
✓ 24.	52.1091	Byron Goto	ORCHESTRATION,1952 Oil on canvas	33 3/8x25¼x1½	$200.	8.
✓ 25.	14.42	Morris Graves	BIRD SINGING IN THE MOONLIGHT,1938-39.Gouache	28¼x31¼x1½	N.F.S.	8.
✓ 26.	52.1092	Cleve Gray	STOKOWSKI CONDUCTION THE NEW YORK PHILHARMONIC,1949 Oil on canvas	26½x15½x1½	$300.	8.
✓ 27.	52.658	Hans Hofmann	THE POLYNESIAN,Drummer 1951. Oil on canvas	42½x62½x2	$1500.	5.
✓ 28.	52.659	Robert Motherwell	THE FLUTE,1943. Collage	40x22½x2	$450.	7.
✓ 29.	52.1089	Richard Pousette-Dart	WOMAN WITH A HORN,1951 Construction in wire	10x11x3 base	$600.	3.
✓ 30.	52.788	Kurt Roesch	SNAKE CHARMER,1951. Oil on canvas	52½x42½x1 5/8	$800.	5.
✓ 31.	52.1090	Sonia Sekula	POEM FOR JOHN CAGE,1951 Oil on canvas	35 3/4x13x1½	$200.	7.

(continued,Page #3)

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.84.6.3

MUSICAL THEMES - Check & Installation List, continued

IV.

32.	James Fosburgh	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~~	~~17½x36 3/4x1½~~	~~$300. 7.~~
34.	Walter Tandy Murch	52.1088	THE CIRCLE, c.1948. Oil on canvas	37x32½x2	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

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Crackling lifting & flaking throughout

center section in white

Frame - new.

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

√ - photo available

Ins.	Museum Number	Artist	Title, Date, Medium	Framed Size	Sale Price	Box No.
	I.					
	210.35	Georges Braque	√ OVAL STILL LIFE: Le Violon, 1914. Oil on canvas	45 x 35 x 2	N.F.S.	6
	X 174.53	Marcousses	STILL LIFE VIOLIN, Oil on paper Josephine S. Draper Bequest	21 x 17 x ½	N.F.S.	8
	#1200. 52.777	Jacques Lipchitz	PIERROT WITH CLARINET, 1919. Bronze Valentin Gallery	55 lbs.	$1800.	2
	II.					
	656.39	Ernst Barlach	√ SINGING MAN, 1928. Bronze	19½" high	N.F.S.	4
	#3500. 52.774	Max Beckmann	SELF PORTRAIT WITH TRUMPER, 1938. Oil on canvas Mrs. Curt Valentin	45 x 41½ x 1½	$3500.	6
	38.35	Alexander Brook	√ GEORGE BIDDLE PLAYING THE FLUTE, 1929. Oil on canvas	45½ x 35 3/4 x 2	N.F.S.	6
	168.34	Marc Chagall	√ JEWISH WEDDING, c.1925-26 Gouache & pastel	30 x 35¼ x 2	N.F.S.	7
	148.45	Charles Demuth	√ VAUDEVILLE MUSICIANS, 1917. Watercolor	20¼ x 15½ x ½	N.F.S.	8
	#4000. 52.655	Lyonel Feininger	√ THE RED FIDDLER, 1934. Oil on canvas Artist	40 3/4 x 33 x 1½	N.F.S.	6
	#1000. 52.773	Ernst Ludwig Kirchner	√ THE ORGNAIST OF SPINA, 1930. Oil on canvas Valentin Gallery	49½ x 37½ x 1 3/4	$1400.	5
	#3500. 52.699	Walt Kuhn	MUSICAL CLOWN, 1938. Oil on canvas Whitney Mus. Amer. Art	47 x 37¼ x 1½	N.F.S.	6
	605.39	Gaston Lachaise	√ DANCER, 1928. Bronze	10 3/4 " high	N.F.S.	1
	#400. 52.775	Gerhard Marcks	TRUMPET PLAYER, 1950. Bronze Valentin Gallery	7 lbs. 6 x 5 x ½ base	$550.	1

(Continued, Page #2)

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.84.6.3

Jns.

MUSICAL THEMES - Check and Installation List, continued

	231.37	Man Ray	✓ ADMIRATION OF THE ORCHESTRELLE FOR THE CINEMATOGRAPH, 1919. Aribrush	27½ x 23 3/4 x ½	N.F.S.	8
	273.48	Ben Shahn	✓ PORTRAIT OF MYSELF WHEN YOUNG, 1943. Tempera on cardboard	27 3/4 x 35¼ x 1 3/4	N.F.S.	7
	576.39	Jacques Villon	✓ DANCE, 1932. Oil on canvas	16 3/4 x 23 x 1½	N.F.S.	8
	19.44	Max Weber	✓ THE TWO MUSICIANS, 1917. Oil on canvas	47½ x 37 3/4 x 2½	N.F.S.	5
	III.					
#600.	52.605	Alexander Calder	✓ DISPERSED OBJECTS WITH BRASS GONG. 1949. Brass and sheet iron Mrs. Curt Valentin		$1000.	4
600.	52.776	Mary Callery	EURYDICE, 1951. Bronze Valentin Gallery	10½ lbs. 5 3/4 x 17 7/8 x 1	$800.	4
400.	52.1093	Jimmy Ernst	DRUM IMPROVISATION, 1948. Oil on canvas Grace Borgenicht Gallery	43 x 34½ x 2½	$500.	6
200.	52.1091	Byron Goto	ORCHESTRATION, 1952. Oil on canvas Artist	33 3/8 x 25¼ x 1½	$200.	8
	14.42	Morris Graves	✓ BIRD SINGING IN THE MOONLIGHT, 1938-39. Gouache	28¼ x 31¼ x 1½	N.F.S.	8
200.	52.1092	Cleve Gray	STOKOWSKI CONDUCTING THE NEW YORK PHILHARMONIC, 1949. Oil on canvas Jacques Seligmann Galleries	26½ x 15½ x 1½	$300.	8
1000.	52.658	Hans Hofmann	THE POLYNESIAN, Drummer, 1951. Oil on canvas Kootz Gallery	42½ x 62½ x 2	$1500.	5
450.	52.659	Robert Motherwell	THE FLUTE. 1943. Collage Kootz Gallery	40 x 22½ x 2	$450.	7
500.	52.1089	Richard Pousette-Dart	WOMAN WITH A HORN, 1951. Construction in wire Betty Parsons Gallery	10 x 11 x 3 base	$600.	3
600.	52.788	Kurt Roesch	✓ SNAKE CHARMER, 1951. Oil on canvas Valentin Gallery	52½ x 42½ x 1 5/8	$800.	5
150.	52.1090	Sonia Sekula	POEM FOR JOHN CAGE, 1951. Oil on canvas Betty Parsons Gallery	35 3/4 x 13 x 1½	$200.	7
	IV.					
#450.	52.594	James Fosburgh	THE JUKE BOX, Oil on canvas Durlacher Bros.	70 1/8 x 52 1/8 x 2	$600.	5
850.	52.1088	Walter Tandy Murch	THE CIRCLE. c. 1948. Oil on canvas Brooklyn Museum	37 x 32½ x 2	N.F.S.	7

(Continued, Page #3)

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.84.6.3

MUSICAL THEMES - Check List & Installation List, continued

RE SALES:

1. Any painting sold must remain in the exhibition until the end of the tour.

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10/14/53

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.84.6.3

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

✓ = Photo available

Ins	Install. umber	Museum Number	Artist	Title, Date, Medium	Framed Size	Sale Price	Box No.
	I				17 lbs.		
$1500	1.	52.661	Edgar Degas	DANCER AT REST.Bronze Mrs Etta Mastbaum	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.
$1200.	4.	52.777	Jacques Lipchitz	PIERROT WITH CLARINET 1919. Bronze Valentin Gallery	55 lbs.	$1800.	2.
	5.	135.46	Théo vanDoesburg	✓ RHYTHM OF A RUSSIAN DANCE,1918. Oil on canvas	55½x26¼x1 3/4	N.F.S.	5.
	II.						
	6.	656.39	Ernst Barlach	✓ SINGING MAN,1928.Bronze	19½"high	N.F.S.	4.
$2500.	7.	52.774	Max Beckmann	✓ SELF PORTRAIT WITH TRUMPET,1938. Oil on canvas Mr Curt Valentin	45x41½x1½	$3500.	6.
	8.	38.35	Alexander Brook	✓ GEORGE BIDDLE PLAYING THE FLUTE,1929.Oil on canvas	45½x35 3/4x2	N.F.S.	6.
	9.	168.34	Marc Chagall	✓ JEWISH WEDDING,c1925-26 Gouache & pastel	30x35¼x2	N.F.S.	7.
	10.	148.45	Charles Demuth	✓ VAUDEVILLE MUSICIANS, 1917. Watercolor	20¼x15½x½	N.F.S.	8.
$4000.	11.	52.655	Lyonel Feininger	✓ THE RED FIDDLER,1934 Oil on canvas Artist	40 3/4x33x1½	N.F.S.	6.
$1000	12.	52.773	Ernst Ludwig Kirchner	✓ THE ORGANIST OF SPINA, 1930. Oil on canvas Valentin Gallery	49½x37½x1 3/4	$1400.	5.
	3.	564.39	Paul Klee	✓ TWITTERING MACHINE,1922 Watercolor,pen & ink	28¼x23x3/4	N.F.S.	8.
$3500.	4.	52.699	Walt Kuhn	✓ MUSICAL CLOWN,1938. Oil on canvas Whitney Mus Amer Art.	47x37¼x1½	N.F.S.	6.

(continued, Page #2)

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.84.6.3

MUSICAL THEMES - Check and Installation List, continued

	15.	605.39	Gaston Lachaise	DANCER,1928. Bronze	10 3/4"high	N.F.S.	1.
$400	16.	52.775	Gerhard Marcks	TRUMPET PLAYER,1950 Bronze Valentin Gallery	7 lbs. 6x5 x½ base	$550.	1.
	17.	231.37	Man Ray	ADMIRATION OF THE ORCHESTRELLE FOR THE CINEMATOGRAPH,1919. Airbrush	27½x23 3/4x½	N.F.S.	8.
	18.	273.48	Ben Shahn	PORTRAIT OF MYSELF WHEN YOUNG,1943.Tempera on cardboard	27 3/4x35¼x1 3/4	N.F.S.	7.
	19.	576.39	Jacques Villon	DANCE,1932. Oil on canvas	16 3/4x23x1½	N.F.S.	8.
	20.	19.44	Max Weber	THE TWO MUSICIANS,1917 Oil on canvas	47½x37 3/4x2½	N.F.S.	5.
	III.						
$600.	21.	52.605	Alexander Calder	DISPERSED OBJECTS WITH BRASS GONG,1949.Brass and sheet iron Mr Curt Valentin		$1000.	4.
$600	22.	52.776	Mary Callery	EURYDICE,1951. Bronze Valentin Gallery	10½ lbs 5 3/4x17 7/8x1	$800.	4.
$400.	23.	52.1093	Jimmy Ernst	DRUM IMPROVISATION, 1948. Oil on canvas Grace Borgenicht Gallery	43x34½x2½	$500.	6.
$200.	24. OK	52.1091	Byron Goto	ORCHESTRATION,1952 Oil on canvas Artist	33 3/8x25¼x1½	$200.	8.
	25.	14.42	Morris Graves	BIRD SINGING IN THE MOONLIGHT,1938-39.Gouache	28¼x31¼x1½	N.F.S.	8.
$200	26. OK	52.1092	Cleve Gray	STOKOWSKI CONDUCTION THE NEW YORK PHILHARMONIC,1949 Oil on canvas Jacques Seligmann Galleries	26½x15½x1½	$300.	8.
$1000	27. OK	52.658	Hans Hofmann	THE POLYNESIAN,Drummer 1951. Oil on canvas Kootz Gallery	42½x62½x2	$1500.	5.
$450.	28. OK	52.659	Robert Motherwell	THE FLUTE,1943. Collage Kootz Gallery	40x22½x2	$450.	7.
$500	29.	52.1089	Richard Pousette-Dart	WOMAN WITH A HORN,1951 Construction in wire Betty Parsons Gallery	10x11x3 base	$600.	3.
$600	30.	52.788	Kurt Roesch	SNAKE CHARMER,1951. Oil on canvas Valentin Gallery	52½x42½x1 5/8	$800.	5.
$150.	31.	52.1090	Sonia Sekula	POEM FOR JOHN CAGE,1951 Oil on canvas Betty Parsons Gallery	35 3/4x13x1½	$200.	7.

(continued,Page #3)

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.84.6.3

MUSICAL THEMES - Check & Installation List, continued

IV.

$1450	32.	James Fosburgh	52.594	THE JUKE BOX, Oil on canvas Durlacher Bros.	70 1/8x52 1/8x2	$600.	5.
$200	33.	Joe Lasker	52.771	HORN OF PLENTY, 1951 Oil on canvas mounted on masonite Kraushaar Gallery	17½x36 3/4x1½	$300.	7.
$850	34.	Walter Tandy Murch	52.1088	THE CIRCLE, c.1948. Oil on canvas Brooklyn Museum	37x32½x2	N.F.S.	7.

RE SALES:

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10/22/52

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MUSICAL THEMES

Degas - Mrs. Wertheim

Mondrian - Yale

Lipchitz -
Calder
Beckmann
Feininger red parade 1934

Valentin

Matisse Music - Conger Goodyear
guitarist - violin

Kraushaar

Janis

Downtown

DIX

H.T.

Metropolitan

Whitney

Viviano

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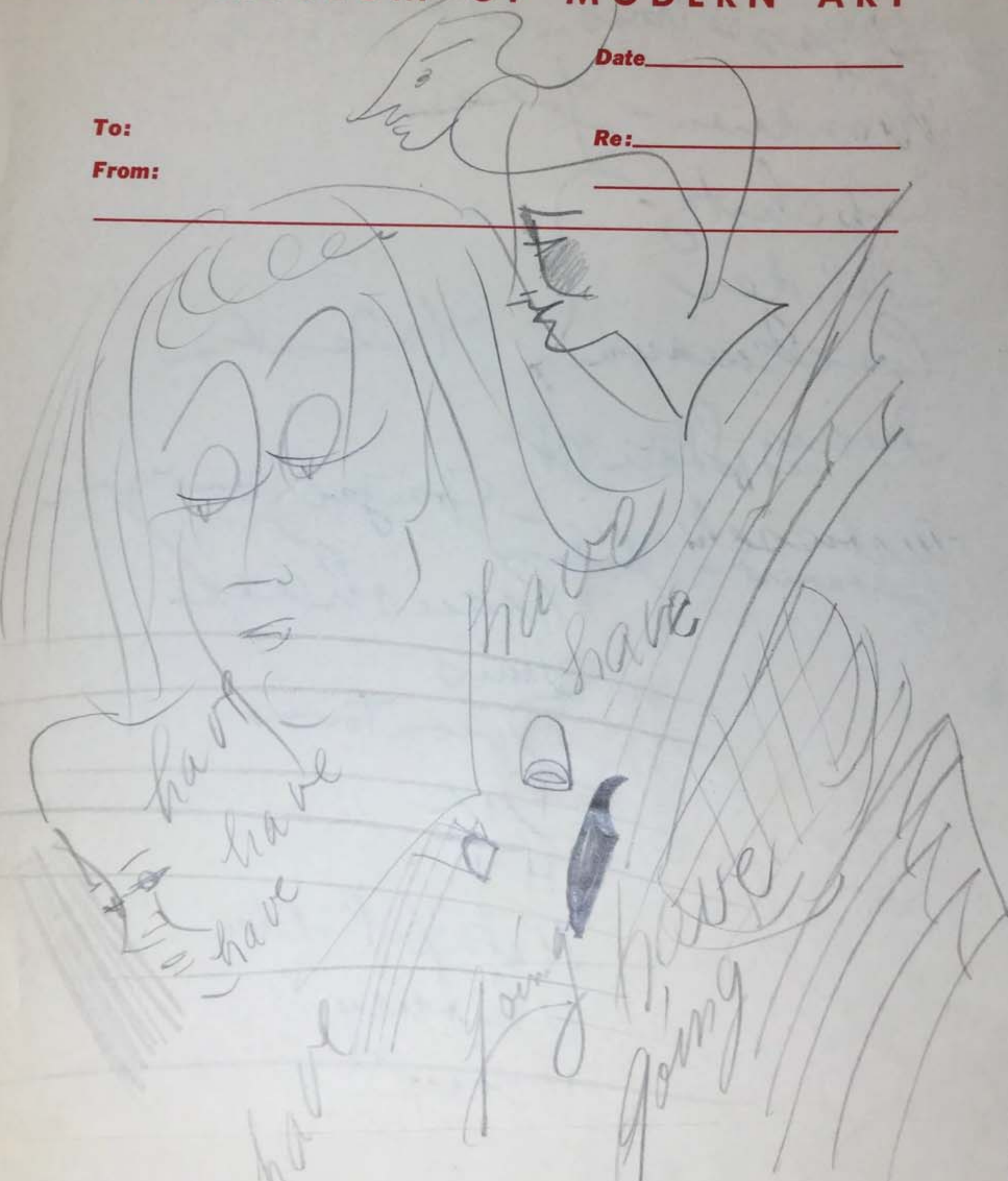
THE MUSEUM OF MODERN ART

Date

To:

Re:

From:



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Robert Freund - Twin Editions
Musique - Raoul Dufy

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

STAFF INFORMATION

SCHEDULE OF EVENTS - March 3 - 9, 1952

FILM: "Shooting Stars" (1928). A silent British film produced by Anthony Asquith.

3 and 5:30 P.M. Monday thru Sunday

NOTE: "Shooting Stars" replaces in the program the originally announced "Les Volontiers de la Mort," which has been withdrawn.

FREE GALLERY TALKS:

4:30 P.M. Friday, March 7. Aspects of Picasso: "Three Musicians" and "Night Fishing at Antibes"

4:30 P.M. Saturday, March 8. Ideas in Sculpture: Lipchitz, Modigliani, Maillol, Lippold

4:30 P.M. Sunday, March 9. Rousseau's "Sleeping Gypsy"

Sunday, March 9

2:00 P.M. The First Methodist Church - 15

8:30 P.M. League of Composers - concert in auditorium - CI 7 - 3841

EXHIBITIONS CONTINUING:

Guggenheim Collection - 3 fl.	thru Mar. 23
Picasso and Redon - 1 fl.	" Apr. 20
Frank Lloyd Wright - 1 fl.	" Mar. 16

EXHIBITION OPENING:

Posters by Painters - Aud. opens Mar. 4

TELEPHONE DIRECTORY CHANGES:

Additions:

	Ext.
Flemming, Frances (5 Fl. Desk)	216
Marsh, Ellen (Education)	232
Rigau, Juan (Guard)	255

Deletions:

Kapp, Richard
Moyer, Larry

Changes:

Hull, Donald (Publications Sales)	214
Thayer, Nika (Photography)	295
Thomas, Patricia (Acctg. & Bkpg.)	200
Weis, Elinor (People's Art Center)	337 or 338

FREIGHT ELEVATOR:

Staff members are reminded that they are not to hold the freight elevator at any floor. It must be kept available for service for all persons requiring it.

ORDERS FOR COFFEE, LUNCH, ETC.:

Be sure to give your room number when you place these orders.

OFFICE RELOCATIONS:

Natalie Hoyt is now located in Room 517. Betty Joseph is now located in Room 513. There are no changes in telephone numbers.

MEETINGS FOR THE WEEK:

Coordination Committee - Tuesday, March 4th at 11:30 a.m. in the Committee Room.

House Committee - Thursday, March 6th at 11 a.m. in the Committee Room.

REMINDER: Following the procedure of long-standing, requests for the use of the Committee Room, Trustees Room, etc. should be cleared through Allen Porter.

COMING EVENTS:

Monday, March 10 - New Music Society - concert in auditorium at 8:30 p.m. - refer requests for tickets to CIrcle 6-6179

Tuesday, March 11 - De Divina Proportione - tickets on sale at front desk - members $1.50 - non-members $2.00

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Mondrian - Fox Trot - Soc. Anonyme

rhythm of a Russian Dance

Brancusi - Fingers in air

Calder - Gong

Seurat - Chahut

Encore - Danse dans la Glacière

Lautrec

Derain - Bagpipe Player - (Sby?)

guitars

Pie, 3 musicians

sea tube

Boogie Woogie

Dancer

Miro - Spanish Dancer

Calder - J. Baker

Red Wine

Dancer, 1935

Walkowitz

Kolbe, Nijinsky

Lipchitz - Bros of Vouvelo - Harpist

Lawrence - Fazzini

Smith - The cello

Nadelman

Lachaise - Dancer

(Kook) Lassaw - musical life.

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MUSEUM OF MODERN ART

STAFF INFORMATION

SCHEDULE OF EVENTS - Feb. 25 - Mar. 2, '52

FILM: "Lost Boundaries" (1949), with Mel Ferrer and Beatrice Pearson

3 and 5:30 P.M. Monday thru Sunday

NOTE: Because of print delays on "The Joyless Street," this program has been substituted. "The Joyless Street" will be shown March 24-30.

FREE GALLERY TALKS:

4:30 P.M. Friday, February 29. Three Cubist Masters: La Fresnaye, Leger, Picasso

4:30 P.M. Saturday, March 1. A Masterpiece of Cubism: Leger's "Three Women"

4:30 P.M. Sunday, March 2. Mondrian's "Broadway Boogie-Woogie"

Tuesday, February 26

12:30 P.M. State Teachers College - Trenton 25

2:00 P.M. Else Hofmann & group - 10

8:30 P.M. The Writer Looks At Painting - auditorium - members $1.50 - non-members $2

Friday, February 29

1:15 P.M. NYU - 26

EXHIBITIONS CONTINUING:

Guggenheim Collection - 3 fl.	thru Mar. 23
Picasso and Redon - 1 fl.	" Apr. 20
Frank Lloyd Wright - 1 fl.	" Mar. 16

CIRCULATING EXHIBITIONS:

Exhibitions Leaving:

Feb. 25: Understanding the Child thru Art, Fort Morgan Colorado

TELEPHONE DIRECTORY CHANGES:

Additions: Ext.

Snook, Robert (Jr. Council) 218

Deletions:

Hart, Michael
Mackin, John

SYMPOSIUM TICKETS:

There are a few tickets for staff members for the symposium, THE WRITER LOOKS AT PAINTING, on Tuesday evening, February 26th.

Please call at the Personnel Office if you are interested in obtaining a ticket.

DEPARTMENT HEAD MEETING:

There will be a Department Head Meeting in the Committee Room on Thursday, February 28 at 11:30 a.m.

MEETING ON PRIORITIES in the Committee Room on Monday, February 25 at 11:30 a.m.

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

Ben Shahn - Downtown

Degas' Dancer

Rabisse - Int with violin case

Ma Jolie

man with Guitar

Dumont Vaudeville Performers Belmont

Gris Guitar + flowers

Weber - 2 Musicians

Mondrian - Gray Boogie Woogie

Davis - Egg Beater

Bermuda

Bloom - Synagogue

Twittering Machine - The

Chagall - Time is a River

Graves - Bird Singing in moonlight

Calder - Musical Gong

Picasso's Ballet

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Braque
Music - 1914 - K. Dreier

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Graves - Bird singing in moon
Laubres - Moulin Rouge
Karfiol - Walking Music - Downtown
Man Ray - Animation
Fensinger - Red Fiddler (artist)

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Brafu - plexiglas

Gris - plexiglas

Villon - repeat black

Beckman 7/8" strip ~~natural~~ ~~black~~ stained walnut

? Kuhn - 4" walnut + gold remake ~~[illegible]~~ frame

Feininger 7/8" strip, stained walnut

* Ernst. white strip 1/2 inch

Graves - plexiglas

Goto - ~~[illegible]~~ strip. ~~[illegible]~~ ? 10th moulding

Sekula - thinnest strip no black!

~~Goto~~ Gray - ~~1/2~~ 10 strip white

Lasker keep - insert 7/8 strip stained walnut

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.84.6.3

Duncan Phillips
Davis - Still life with mandolin

Shulman - rue de rabo no 1
Davis
Hoffmaister - Solomon
What
Mme
Harry Salomon

Friedenthal - Toscanini
Guglielmi
Morris (?) - Harding

Walter Murch
photographs - Parsons
Morris - Albright

Luhan Levy Ruth
Karfiol - Houghton
+ son

Israels - Wife
Boyer - wife

Whitney - Stuart Davis

~~Sid~~ S. M. Pearlman
Shahn - Four faces orchestra.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.84.6.3

Lost. The City

26½ x 30½ Sloan - Write Mrs Henle.

65½ x 41 Hopper (72) x 27 x (56) - 4"

39¼ x 52½ Davis " " " "

26½ x 44½ Tooker 50 x 43½ - 4"

76 x 60 Rattner hopper box.

Laurence? ~~Write Sloan for~~

✓ ~~Call Whitney~~

Buchholz
Hecht - Yak
Picasso - Frogs

The City
Beckmann - Sacre Coeur de Paris
Klee - Palmes (watercolor)

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.84.6.3

MacDonnell + Denbeck

John M.
23 E. 37th
N.Y. 16

Pl 5 9320 Mu 5-6224

Mrs. Richard Deutsch
Shepherd + Grant 1946
297 Shore Road
Greenwich
Conn.

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From Coll. for Musical themes.
not Sleeping gypsy
3 Musicians
Busy Boogie Woogie
Ma Folie
man with guitar

656.39 * Barlach - Singing Man ✓

? ~~Bloom. The Synagogue~~

210.35 Braque - Oval still life ✓ D.M.?

38.35 * Brook - George Biddle playing flute ✓

168.34 * Chagall - Jewish Wedding (red?) ✓

? ~~Davis, Egg Beater V~~

148.45 * Demuth - Vaudeville musicians ✓

135.46 * Van Doesburg - Rhythm of a Russian Dance ✓

? ~~63.43 Jimmy Ernst - Flying Dutchman~~

14.42 * Graves - Bird Singing in the Moonlight ✓ D.M.

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	CE	II.1.84.6.3

Gris

564.39 Klee - Twittering Machine ✓

605.39* Lachaise - Dancer 1928 (bronze) ✓

86.39 Matisse - Interior with a violin case ☒

593.42 Maude Morgan - Musical Squash ✓?

Picasso - Three Dancers

231.37* Man Ray - Admiration of the Orchestrelle for the Cinematographe ✓

19.43? Tunnard - Fugue ✓

52.39* Jacques Villon - Dance ✓

19.44 Max Weber - 2 Musicians (Ritchie) ✓

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.84.6.3

Beckman?

Derain - Spanish musician
Degas Dancer - Mrs. Mestbaum
Ensor - Dance

Smith - Euterpe + Terpsichore
Jack Levine
Gorky

Laurens

Lipschitz Stamos?

Miro Calder

Mondrian

Shahn

Tobey
mural

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.84.6.3

MUSICAL THEMES

An exhibitio 952-53

CHECK AND IN

- Tit
- 34
- 1 i
- 26
- 8 s

Extra Copies - Permanent Record Sheet

Install. umber	Mus Numl				Sale Price	Box No.
I						
1.	52.				3/4 N.F.S. $500	1.
2.	210.				N.F.S.	6. S-2000 L-32c
3.	211.35	Spanish, 1887-1927 Juan Gris Worked in Paris	GUITAR AND PIPE, 1913 Oil on canvas MoMA - Gift of the Advisory Comm.	34 3/4x29x2 25 1/2 x 19 3/4	N.F.S.	7. S-817 L-114a
4.	52.777	French, born Lithuania 1883 Jacques Lipchitz In U.S. since 1941	PIERROT WITH CLARINET 1919. Bronze Rent by the C.V. Bailey, N.Y.	55 lbs. h. 30"	$1800. $1200	2.
5.	135.46	Dutch, 1883-1931 Théo vanDoesburg (C.E.M. Küpper)	RHYTHM OF A RUSSIAN DANCE, 1918. Oil on canvas MoMA - Acq thru L.P.B. Bequest	55½x26¼x1 3/4 53 1/2 x 24 1/4	N.F.S.	5. S-7069 L-105-76
II.						L-13c S-1203
6.	656.39	German, 1870-1928 Ernst Barlach	SINGING MAN, 1928. Bronze MoMA - Mrs. J.D.R. Jr. P.F.	19½" high	N.F.S.	4. Stickley 848
7.	52.774	German, 1884-1950 Max Beckmann	SELF PORTRAIT WITH TRUMPET, 1938. Oil on canvas Rent by C.V. Bailey, N.Y.	45x41½x1½ 43 1/4 x 39 3/4	$3500. 2500	6. Stickley C26
8.	38.35	American, born 1898 Alexander Brook	GEORGE BIDDLE PLAYING THE FLUTE, 1929. Oil on canvas MoMA - Gift of Mrs. J.D.R. Jr.	45½x35 3/4x2 40 3/8 x 30 1/4	N.F.S.	6. S-1022 L-34c
9.	168.34	French, born Russia 1887 Marc Chagall	JEWISH WEDDING, c1925-26 Gouache & pastel MoMA - Gift of A. Conger Goodyear	30x35¼x2 21 x 25 1/2	N.F.S.	7. Jelley 59 L-50d
10.	148.45	American, 1883-1935 Charles Demuth	VAUDEVILLE MUSICIANS, 1917. Watercolor MoMA - Mrs. J.D.R. Jr. P.F.	20¼x15½x½ 13x8	N.F.S.	8. S-6112 L-861d
11.	52.655	American, born 1871. Worked in Germany 1887-1936 In U.S. since 1937 Lyonel Feininger	THE RED FIDDLER, 1934 Oil on canvas artist	40 3/4x33x1½ 39 1/2 x 31 1/2	N.F.S. $2,000	6. Stickley M-90
12.	52.773	German, 1880-1938 Ernst Ludwig Kirchner	THE ORGANIST OF SPINA, 1930. Oil on canvas C.V. Bailey, N.Y.	49½x37½x1 3/4 47 1/4 x 35 1/4	$1400. $1000	5. Stickley A052
3.	564.39	Swiss, 1879-1940 Paul Klee Worked in Germany	TWITTERING MACHINE, 1922 Watercolor, pen & ink MoMA Mrs. J.D.R. P.F.	28¼x23x3/4 16 1/4 x 12	N.F.S.	8. S-2536 L-141d
4.	52.699	American, 1880-1949 Walt Kuhn	MUSICAL CLOWN, 1938. Oil on canvas Coll. The Columbus Mus. of A. & A.	47x37¼x1½ 40 x 30	N.F.S. $3500	6. Joyce Whitney

(continued, Page #2)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.84.6.3

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

Install. umber	Museum Number	Artist	Title, Date, Medium	Framed Size	Sale Price	Box No.
I				17 lbs.		
1.	52.661	French 1834-1917 Edgar Degas	DANCER AT REST. Bronze Coll. Mrs Cora Matthews Walden-Astor N.Y. del. 1955	base 7 3/4x8 3/4 height 17"	N.F.S. \$500	1. —
2.	210.35	French, born 1881 Georges Braque	OVAL STILL LIFE: (Le Violon), 1914. Oil on canvas MoMA - Gift of the Advisory Comm.	45x35x2 36 3/8 x 25 3/4	N.F.S.	6. S-2000 L-326
3.	211.35	Spanish, 1887-1927 worked in Paris Juan Gris	GUITAR AND PIPE, 1913 Oil on canvas MoMA - Gift of the Advisory Comm.	34 3/4x29x2 25 1/2 x 19 3/4	N.F.S.	7. S-817 L-114a
4.	52.777	French, born Lithuania 1902 Jacques Lipchitz in U.S. since 1941	PIERROT WITH CLARINET 1919. Bronze lent by the C.V. Bailey, N.Y.	55 lbs. h. 30"	\$1800. \$1200	2. —
5.	135.46	Dutch, 1883-1931 Théo vanDoesburg (C.E.M. Küpper)	RHYTHM OF A RUSSIAN DANCE, 1918. Oil on canvas MoMA - Acq. thru L.P.B. Bequest	55½x26¼x1 3/4 53 1/2 x 24 1/4	N.F.S.	5. S-7069 L-1059b
II.						L-13c S-1203
6.	656.39	German, 1870-1938 Ernst Barlach	SINGING MAN, 1928. Bronze MoMA - Mrs. V.D.R. Jr. P.F.	19½" high	N.F.S.	4. Studly 848
7.	52.774	German, 1884-1950 Max Beckmann	SELF PORTRAIT WITH TRUMPET, 1938. Oil on canvas lent by C.V. Bailey, N.Y.	45x41½x1½ 43 1/4 x 39 3/4	\$3500. 2500	6. Studly C26
8.	38.35	American, born 1898 Alexander Brook	GEORGE BIDDLE PLAYING THE FLUTE, 1929. Oil on canvas MoMA - Gift of Mrs. J.D.R. Jr.	45½x35 3/4x2 40 3/8 x 30 1/4	N.F.S.	6. S-1022 L-34c
9.	168.34	French, born Russia 1887 Marc Chagall	JEWISH WEDDING, c1925-26 Gouache & pastel MoMA - Gift of A. Conger Goodyear	30x35¼x2 21 x 25 1/2	N.F.S.	7. Jelley 59 L-50d
10.	148.45	American, 1883-1935 Charles Demuth	VAUDEVILLE MUSICIANS, 1917. Watercolor MoMA - Mrs. V.D.R. Jr. P.F.	20¼x15½x½ 15x8	N.F.S.	8. S-6112 L-861d
11.	52.655	American, born 1871. Worked in Germany, 1887-1936 In U.S. since 1937 Lyonel Feininger	THE RED FIDDLER, 1934 Oil on canvas artist	40 3/4x33x1½ 39 1/2 x 31 1/2	N.F.S. \$1000	6. Studly M-90
12.	52.773	German, 1880-1938 Ernst Ludwig Kirchner	THE ORGANIST OF SPINA, 1930. Oil on canvas C.V. Bail, N.Y.	49½x37½x1 3/4 47 1/4 x 35 1/4	\$1400. \$1000	5. Studly A052
3.	564.39	Swiss, 1879-1940 worked in Germany Paul Klee	TWITTERING MACHINE, 1922 Watercolor, pen & ink MoMA Mrs. J.D.R. Jr. P.F.	28¼x23x3/4 16 1/4 x 12	N.F.S.	8. S-2536 L-141d
4.	52.699	American, 1880-1949 Walt Kuhn	MUSICAL CLOWN, 1938. Oil on canvas Coll. The Whitney Mus. of A.A.	47x37¼x1½ 40 x 30	N.F.S. \$3500	6. Forum Exh. 1949

(continued, Page #2)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.84.6.3

MUSICAL THEMES - Check and Installation List, continued

15.	605.39	Gaston Lachaise (Amer, born France 1882 - died 1935)	DANCER, 1928. Bronze (MoMA Gift of Mrs. V.D.R. Sr.)	10 3/4" high (bronze 2 1/2")	N.F.S.	1. (Kochka 75 L-153C)
16.	52.775	Gerhard Marcks (German, born 1889)	TRUMPET PLAYER, 1950 Bronze (C.V. Gallery)	7 lbs. 6x5 x½ base (hi 11¼)	$550. ($400)	1. Studley A754
17.	231.37	Man Ray (Amer, born 1890. Worked in Paris)	ADMIRATION OF THE ORCHESTRELLE FOR THE CINEMATOGRAPH, 1919. Airbrush (MoMA - Gift of A. Conger Goodyear)	27½x23 3/4x½ (26 x 21 1/2)	N.F.S.	8. 5-2026 L-234b
18.	273.48	Ben Shahn (Amer, born Russia 1898)	PORTRAIT OF MYSELF WHEN YOUNG, 1943. Tempera on cardboard (MoMA - Mrs. V.D.R. Sr. P.F.)	27 3/4x35¼x1 3/4 (20 x 27 7/8)	N.F.S.	7. Colton 4659-3 L-1442c
19.	576.39	Jacques Villon (French, born 1875)	DANCE, 1932. Oil on canvas (MoMA - Gift of Mrs. Gilbert Kraus)	16 3/4x23x1½ (15 1/8 x 21 5/8)	N.F.S.	8. 5-3130 L-285c
20.	19.44	Max Weber (Amer, born Russia 1881)	THE TWO MUSICIANS, 1917 Oil on canvas (MoMA Acquired through Richard D. Brixey Bequest)	47½x37 3/4x2½ (40 1/8 x 30 1/8)	N.F.S.	5. 5-5125 L-290b
III.						
21.	52.605	Alexander Calder (Amer, born 1898)	DISPERSED OBJECTS WITH BRASS GONG, 1949. Brass and sheet iron (Mr. Curt V. 32 E. 57 St.)	(Movable)	$1000. ($600)	4. no photo
22.	52.776	Mary Callery (Amer, born 1903)	EURYDICE, 1951. Bronze (C.V. Gallery)	10½ lbs 5 3/4x17 7/8x1	$800. (600)	4. Studley A74
23.	52.1093	Jimmy Ernst (Amer, born Germany 1920)	DRUM IMPROVISATION, 1948. Oil on canvas (Grand Brennner Gallery 65 East 57th St.)	43x34½x2½ (42 x 33 1/2")	$500. ($400)	6. no photo
24.	52.1091	Byron Goto (Amer., born 1919)	ORCHESTRATION, 1952 Oil on canvas (artist RFD 2 New City, N.Y.)	33 3/8x25¼x1½ (32 x 23 3/4)	$200. ($200)	8. no photo
25.	14.42	Morris Graves (Amer, born 1910)	BIRD SINGING IN THE MOONLIGHT, 1938-39. Gouache (MoMA Mrs. A. P.F.)	28¼x31¼x1½ (26 3/4 x 30 1/8)	N.F.S.	8. 5-3721 L-110a
26.	52.1092	Cleve Gray (Amer, born 1918)	STOKOWSKI CONDUCTING THE NEW YORK PHILHARMONIC, 1949 Oil on canvas (Jacques Seligmann Gallery 5 E. 57th)	26½x15½x1½ (25 x 14)	$300. ($200)	8. —
27.	52.658	Hans Hofmann (Amer, born Germany 1880 - In U.S. since 1932)	THE POLYNESIAN, Drummer 1951. Oil on canvas (Kootz)	42½x62½x2 (60 x 40)	$1500. ($1000)	5. no photo
28.	52.659	Robert Motherwell (Amer, born 1915)	THE FLUTE, 1943. Collage (Kootz)	40x22½x2 (36 x 18 (canvas: 37 1/2 x 19 3/4))	$450. ($450)	7. no photo
29.	52.1089	Richard Pousette-Dart (Amer, born 1916)	WOMAN WITH A HORN, 1951 Construction in wire (Betty Parsons Gall.)	10x11x3 base (56½ hi 26" wide)	$600. ($500)	3. —
30.	52.788	Kurt Roesch (Amer, born Germany 1905 - In U.S. since 1938)	SNAKE CHARMER, 1951. Oil on canvas (C.V.)	52½x42½x1 5/8 (46 x 36)	$800. (600)	5. Studley A038
31.	52.1090	Sonia Sekula (Amer. born Latvia 1918)	POEM FOR JOHN CAGE, 1951 Oil on canvas (Betty Parsons Gall.)	35 3/4x13x1½ (35 x 12)	$200. ($150.)	7.

(continued, Page #3)

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.84.6.3

MUSICAL THEMES - Check & Installation List, continued

IV.

32.	American, born 1910 James Fosburgh 52.594	1950 THE JUKE BOX, Oil on canvas	70 1/8x52 1/8x2 68 x 50	$600. $450	5.	photo from gal.
33.	Amer., born 1919 Joe Lasker 52.771	Dunlaker Bros, N.Y. HORN OF PLENTY, 1951 Oil on canvas mounted on masonite	17½x36 3/4x1½ 14 1/2 x 34	$300. $200	7.	photo from Gallery
34.	Amer. born Canada 1907 Walter Tandy Murch 52.1088	Kleinberg Collection 32E.57 THE CIRCLE, c.1948. Oil on canvas Coll. the Brooklyn Museum	37x32½x2 26 x 21 1/2" unm: 27 1/2x23 1/4	N.F.S. $850	7.	Sales desk - Brooklyn Mus.

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

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.84.6.3

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

Install. umber	Museum Number	Artist	Title, Date, Medium	Framed Size	Sale Price	Box No.
I				17 lbs.		
RET 9-1-53 1.	52.661	Edgar Degas	DANCER AT REST.Bronze	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	55½x26¼x1 3/4	N.F.S.	5.
II.						
6.	656.39	Ernst Barlach	SINGING MAN,1928.Bronze	19½"high	N.F.S.	4.
7.	52.774	Max Beckmann	SELF PORTRAIT WITH TRUMPET,1938. Oil on canvas	45x41½x1½	$3500.	6.
8.	38.35	Alexander Brook	GEORGE BIDDLE PLAYING THE FLUTE,1929.Oil on canvas	45½x35 3/4x2	N.F.S.	6.
9.	168.34	Marc Chagall	JEWISH WEDDING,c1925-26 Gouache & pastel	30x35¼x2	N.F.S.	7.
10.	148.45	Charles Demuth	VAUDEVILLE MUSICIANS, 1917. Watercolor	20¼x15½x½	N.F.S.	8.
11.	52.655	Lyonel Feininger	THE RED FIDDLER,1934 Oil on canvas	40 3/4x33x1½	N.F.S.	6.
12.	52.773	Ernst Ludwig Kirchner	THE ORGANIST OF SPINA, 1930. Oil on canvas	49½x37½x1 3/4	$1400.	5.
3.	564.39	Paul Klee	TWITTERING MACHINE,1922 Watercolor,pen & ink	28¼x23x3/4	N.F.S.	8.
14.	52.699	Walt Kuhn	MUSICAL CLOWN,1938. Oil on canvas	47x37¼x1½	N.F.S.	6.

(continued, Page #2)

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.84.6.3

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 x½ base	$550.	1.
17.	231.37	Man Ray	ADMIRATION OF THE ORCHESTRELLE FOR THE CINEMATOGRAPH,1919. Airbrush	27½x23 3/4x½	N.F.S.	8.
18.	273.48	Ben Shahn	PORTRAIT OF MYSELF WHEN YOUNG,1943.Tempera on cardboard	27 3/4x35¼x1 3/4	N.F.S.	7.
19.	576.39	Jacques Villon	DANCE,1932. Oil on canvas	16 3/4x23x1½	N.F.S.	8.
20.	19.44	Max Weber	THE TWO MUSICIANS,1917 Oil on canvas	47½x37 3/4x2½	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	10½ lbs 5 3/4x17 7/8x1	$800.	4.
23.	52.1093	Jimmy Ernst	DRUM IMPROVISATION, 1948. Oil on canvas	43x34½x2½	$500.	6.
24.	52.1091	Byron Goto	ORCHESTRATION,1952 Oil on canvas	33 3/8x25¼x1½	$200.	8.
25.	14.42	Morris Graves	BIRD SINGING IN THE MOONLIGHT,1938-39.Gouache	28¼x31¼x1½	N.F.S.	8.
26.	52.1092	Cleve Gray	STOKOWSKI CONDUCTION THE NEW YORK PHILHARMONIC,1949 Oil on canvas	26½x15½x1½	$300.	8.
27.	52.658	Hans Hofmann	THE POLYNESIAN,Drummer 1951. Oil on canvas	42½x62½x2	$1500.	5.
28.	52.659	Robert Motherwell	THE FLUTE,1943. Collage	40x22½x2	$450.	7.
29.	52.1089	Richard Pousette-Dart	WOMAN WITH A HORN,1951 Construction in wire	10x11x3 base	$600.	3.
30.	52.788	Kurt Roesch	SNAKE CHARMER,1951. Oil on canvas	52½x42½x1 5/8	$800.	5.
31.	52.1090	Sonia Sekula	POEM FOR JOHN CAGE,1951 Oil on canvas	35 3/4x13x1½	$200.	7.

(continued,Page #3)

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.84.6.3

MUSICAL THEMES - Check & Installation List, continued

IV.

32.	James Fosburgh	52.594	THE JUKE BOX, Oil on canvas	70 1/8x52 1/8x2	$600.	5.
RET 5-28-53 33.	Joe Lasker	52.771	HORN OF PLENTY,1951 Oil on canvas mounted on masonite	17½x36 3/4x1½	$300.	7.
34.	Walter Tandy Murch	52.1088	THE CIRCLE,c.1948. Oil on canvas	37x32½x2	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

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a1

EXHIBITIONS CIRCULATED BY THE MUSEUM OF MODERN ART, NEW YORK, N.Y.

PUBLICITY REPORT

Title of Exhibition MUSICAL THEMES

Name of Sponsoring Organization HACKLEY ART GALLERY

296 W. Webster

Address Muskegon, Michigan

Attendance

Date of Showing

Newspaper Space
(number of items in inches) (If extra copies of publicity are available, please attach and return)

Photographs in Newapapers,(number)

Radio Talks

School visits, special groups, etc.

Comments about the exhibition

Remimeo 11/25/52

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.84.6.3

EXHIBITIONS CIRCULATED BY THE MUSEUM OF MODERN ART, NEW YORK, N.Y.

PUBLICITY REPORT

Title of Exhibition Musical Themes

Name of Sponsoring Organization Bloomington - Normal Art Association -

Address Withers Public Library

Attendance About 125 at the Gallery talk - No other record kept.

Date of Showing January 10, 1954

Newspaper Space mrs. Stern sent publicity
(number of items in inches) (If extra copies of publicity are available, please attach and return)

Photographs in Newapapers, (number) one

Radio Talks One and Spot Announcements for 2 Weeks.

School visits, special groups, etc. none as school - Students from Illinois Wesleyan University & Ill. State Normal University and High School came to study the exhibit - Exhibit was open to public for 2 weeks.

Comments about the exhibition The exhibit was enthusiastically received by the Art Association Members and the public.

Remimeo 11/25/52

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.84.6.3

EXHIBITIONS CIRCULATED BY THE MUSEUM OF MODERN ART, NEW YORK, N.Y.

PUBLICITY REPORT

Title of Exhibition MUSICAL THEMES

Name of Sponsoring Organization International Student Center, Fisk University

Address Nashville 8, Tennessee

Attendance 1868

Date of Showing February 15th through March 8th

Newspaper Space 35 4 items enclosed.
(number of items in inches) (If extra copies of publicity are available, please attach and return)

Photographs in Newapapers, (number) 1

Radio Talks 3 items (the Calder mobile, Ernst's Drum Improvisation and Pierrot with Clarinet) were used in a TV show the day before the exhibit opened. It was an educational program devoted to modern art.

School visits, special groups, etc. Vanderbilt Art Class

Comments about the exhibition The variety of material in this exhibit made it possible for everyone, regardless of taste, experience or knowledge of art, to find somethign which held a strong appeal to him. This was one of the nicest things about the exhibit. If possible, it seemed to me that this exhibit created more interest than even the Picasso last fall.

Remimeo 11/25/52

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.84.6.3

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WINSTON-SALEM, N. C.
JOURNAL
APR 24 1953

Art Exhibit Is Explained In Brochure

The Winston - Salem Junior League has prepared a brochure designed to help Twin Citians understand and appreciate the "Musical Themes" art exhibit which opens Sunday at the new City-County Public Library.

Twenty-six paintings and eight sculptures are included in the exhibition organized by the Museum of Modern Art, New York City, and brought here for a two-weeks period by the Junior League.

Mrs. Gordon Hanes, chairman of the league's cultural arts committee, said that she doesn't know of "a soul who won't find something in the exhibit they'll enjoy."

The brochure tells about the paintings and sculptures by many of the most famous names in modern art.

Its cover carries a reproduction of Morris Grave's painting, "Singing In the Moonlight."

The pamphlet points out that most of the artists represented in this exhibition are well known through the world. Some, such as Degas and Braque, are considered "masters."

The Junior League also explains in the brochure that the exhibit is in Winston-Salem "for us to study so that we will have more knowledge of what other people in the world are thinking and doing . . . and so we will know what other people consider important and why . . ."

"Some ways of looking" at modern art are discussed in the opening section of the brochure.

Following a list of the works on exhibit are questions which, according to the brochure, "if answered thoughtfully may be of help in your understanding of the painting and sculpture."

The brochure was edited by Clemens Sandresky, dean of the School of Music of Salem College; Edwin F. Shewmake, head of the art department at Salem College, and Mrs. Shewmake; and Miss Sue Moore, a member of the cultural arts committee of the Junior League.

Other members of the cultural arts committee are Miss Drusilla Darr, Mrs. George Whitaker Jr., Mrs. Howard Porter, Mrs. P. Huber Hanes Jr. and Mrs. William Pollard.

Copies of the brochure will be on sale at the Library starting Sunday.

The show will open with a gallery talk at 4 p.m. Sunday with the Arts Council co-operating by moving its usual Sunday Forum from the Arts Center to the library gallery for that event. The gallery will be open starting at 3 p.m. for those who want to see the paintings before the program starts.

The gallery will be open from noon until 4 p.m., 7 until 9 p.m., Monday through Saturday, for the next two weeks.

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Tel. CHelsea 3-8860
Cir. (D 287,006)
This Clipping From
PITTSBURGH, PA.
POST-GAZETTE
NOV 13 1952

Traveling Art Exhibit Depicts Music in Paint

Sculptures Also Included in Show Featured at Pitt Fine Arts Gallery

By JEANETTE JENA

The Museum of Modern Art has borrowed generously from its own collection to assemble the traveling exhibition—"Musical Themes"—now at the University of Pittsburgh Fine Arts gallery.

Twenty-six paintings and eight sculptures make up this handsome show of contemporary and 19th Century artists, all of whom are interpreting rhythm, movement, or sound, either in naturalistic or abstract ways.

Here is an elegant little Degas bronze "Dancer at Rest," as well as one of Alexander Calder's latest mobiles with sound effects, called "Dispersed Objects with Brass Gong;" both share a fellow feeling for motion and music, although so far apart in other ways.

Some Are More Pictorial

Here is Paul Klee's well-known "Twittering Machine," which might well have been Calder's inspiration. And the more pictorial are Alexander Brook's "George Biddle Playing the Flute," and Walt Kuhn's "Musical Clown," where the shapes of the instruments are also part of the portraits.

Indeed, artists always have considered flutes and lyres, trumpets and violins, lovely objects to paint, whether in concrete, abstract, expressionist, or neo-romantic form.

Note the monumental Max Bechmann "self Portrait with Trumpet;" Braque's gracious "Oval Still Life (Le Violon)", Juan Gris' "Guitar and Pipe", Feininger's "The Red Fiddler", Motherwell's "The Flute;" Lipschitz's cubist sculpture, "Pierrot with Clariner", Mary Callery's molded fantasy, "Euridyce."

As for the lustier instruments, there's Ben Shahn's nostalgic street band in "Portrait of Myself when Young", Hans Hofmann's "The Polynesian Drummer," with the colors beating out the percussion sound; Jimmy Ernest's "Drum Improvisation," with its mobile shapes playing the blues, and even a resplendent juke box by Fosburgh, and a surrealist phonograph by Man Ray.

Theme Occasionally Stretched

Occasionally, the theme of the show has been stratched a trifle, in the effort to show the symbolic kinship between music and dancing and the visual arts. But this is justified in the over-all effect, which may help the nonbeliever to see how both abstract and naturalistic pictures can result from the same inspiring subject.

Among artists included in the current International, note Hofmann, Roesch, and Villon. Not to forget Morris Graves, conspicuous by his absence at Carnegie, whose "Bird Singing in the Moonlight" is one of the loveliest lyrics in the show.

The Whitney and Brooklyn Museum, as well as New York galleries, have loaned important pieces to this stimulating exhibition. It is open to the public on the seventh floor of the Cathedral of Learning daily from 9 to 5. Saturdays from 9 to 12.

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BLOOMINGTON, ILL.
PANTAGRAPH

DEC 23 1953

Art Group Painting, Sculpture Exhibit To Have Music Theme

An exhibition of 26 paintings and eight sculptures of musical subjects will be displayed at the Russell Art Gallery in Withers Library from Jan. 10 through Jan. 28. The show will be sponsored by the Bloomington-Normal Art Association.

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

Musical Subjects

Among the examples from the Museum of Modern Art are Braque's cubist "Oval Still Life; Morris Grave's "Bird Singing in the Moonlight," and other paintings and sculptures by Brook, Chagall, Demuth, Marcoussis, Lachaise, Man Ray, Shahn, Villion and Weber.

The Whitney Museum has lent Walt Kuhn's "Musical Clown" and 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 Hoffman, Motherwell, Kirchner, Sekula, Gray and Goto.

Kilgore to Speak

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

The exhibition was selected from works dealing 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. Arrangements for the exhibit began about two years ago.

Rupert Kilgore, head of the art faculty at Illinois Wesleyan University, will be the speaker at 3 p. m. Jan. 10.

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Cir. (D 11,971) (S 12,242)
This Clipping From
TALLAHASSEE, FLA.
DEMOCRAT
FEB 15 1953

Painting Exhibit Scheduled at FSU

"Musical Themes," an exhibition of 26 paintings and eight sculptures dealing with musical subjects, will be shown at the Florida State University Art Gallery from Feb. 15 through March 1.

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

Notable 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 exhibit is open to the public without charge.

MUSICAL THEMES
THE ORIGINAL ROMEIKE PRESS CLIPPINGS
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This Clipping From
MINNEAPOLIS, MINN.
MORNING TRIBUNE
MAY 24 1953

'U' Gallery to Show Art With Music Themes

"Musical Themes," an exhibition of 26 paintings and eight sculptures by leading modern artists, will open Friday in the University of Minnesota art gallery on the floor of Northrop auditorium. The show will run through June 19.

The Museum of Modern Art, New York, has loaned such well-known works as Barlach's "Singing Man," Klee's "The Twittering Machine," Graves' "Bird Singing in the Moonlight" and Van Doesburg's "Rhythm of a Russian Dance" for the display. The collection also includes Walter Kuhn's "Musical Clown" and Walter Tandy Murch's "Paintings of a Phonograph" from the Whitney museum and the Brooklyn museum of New York. Degas' bronze sculpture, "Dancer," and Alexander Calder's mobile, "Dispersed Objects with Brass Gong," are among the eight pieces of sculpture.

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Jacques Villon	DANCE
Morris Graves	BIRD SINGING IN THE MOONLIGHT
Ben Shahn	PORTRAIT OF MYSELF WHEN YOUNG
Walter T. Murch	THE CIRCLE
Georges Braque	OVAL STILL LIFE
Max Beckmann	SELF PORTRAIT WITH TRUMPET
Ernst L. Kirchner	THE ORGANIST OF SPINA
James Fosburgh	THE JUKE BOX
Max Weber	THE TWO MUSICIANS
Charles Demuth	VAUDEVILLE MUSICIANS
Jimmy Ernst	DRUM IMPROVISATIONS
Man Ray	ADMIRATION OF THE ORCHESTRELLE FOR THE CINEMATOGRAPH
Robert Motherwell	THE FLUTE
Alexander Brook	GEORGE BIDDLE PLAYING THE FLUTE
Hans Hofmann	THE POLYNESIAN
Walt Kuhn	MUSICAL CLOWN
Sonia Sekula	POEM FOR JOHN CAGE
Kurt Roesch	SNAKE CHARMER
Marcousses	STILL LIFE VIOLIN
Marc Chagall	JEWISH WEDDING
Byron Goto	ORCHESTRATION
Cleve Gray	STOKOWSKI CONDUCTING THE NEW YORK PHILHARMONIC

Sculpture

Jacques Lipchitz	PIERROT WITH CLARINET
Ernst Barlach	SINGING MAN
Gaston Lachaise	DANCER
Gerhard Marcks	TRUMPET PLAYER
Mary Callery	EURYDICE
Pousette-Dart	WOMAN WITH A HORN

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Mobile

Alexander Calder DISPERSED OBJECTS WITH BRASS GONG

The exhibit, MUSICAL THEMES is from the Museum of Modern Art, New York.

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publicity notices

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11/6/53

Musical Theme at Gallery Presents Challenging Exhibit

Musical Themes as seen in the current exhibition at the Hackley Art Gallery is a decidedly different interpretation from that exhibited a few years ago under a similar title. The Museum of Modern Art has selected paintings and sculpture from its permanent collections to demonstrate how music does and has influenced artists in their work.

Georges Braque, Robert Motherwell, Richard Pousette Dart and Max Weber offer challenging designs of great originality and power. The German Expressionist, Max Beckman is seen in a self-portrait and Alexander Calder in a splendidly balanced mobile, "Dispersed Objects with Brass Gong."

* * *

THE EXHIBITION which will be featured in the center gallery until Nov. 23 and will be the subject of a panel discussion on Wednesday morning when the Friends of Art hold an open meeting for guests and the public to be followed by a social hour under the chairmanship of Mrs. Max Wiard. Frank Atwood Almy and Harold J. Elias of the gallery staff will present the views of the gallery and the creative artist in 15-minute introductions to be followed by questions and participation of the group attending.

The exhibition contains 33 paintings and sculptures of which three are owned by the Hackley Art Gallery. The large charcoal drawing of ballet dancers by Edgar Degas, and the two bronzes of dancing figures by Richmond Barthe and Malvina Hoffman have been given places in the show.

The exhibition held here three years ago presented paintings in which music played a part as subject matter. Instruments, singing groups and musical literature were the basis for that exhibition. The current collection carries the idea much farther. Not only do the musical instruments come into the subject matter, but in the larger number of works, an interpretation of music becomes a motivating element in the creative process.

* * *

SAYS the Museum of Modern Art in its introduction, "Musical Themes have played an important role in Western art since the musicians and dancers of Greek vase painting. From Demuth's vaudeville musicians to the ubiquitous instruments of Cubism, modern artists have been particularly preoccupied with the world of music. They found in the theater and music halls, kindred devotion to the artist's way of life, an engaging color and warmth, relation and gaiety."

Though the Muskegon public has had many opportunities to enjoy contemporary exhibitions through the loans from the Whitney Museum and the Museum of Modern Art, the current exhibition is a stimulating and inspiring collection, and the quality of the works lent is excellent.

The gallery is open week days from 9 to 5 and on Monday evenings from 7 until 10. On Sundays the public may visit the exhibitions betwen 2:30 and 5:30 and at all times without admission charge.

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MUSKEGON CHRONICLE
clippings for
Novemner 6, 11, 17, 1953

Musical themes

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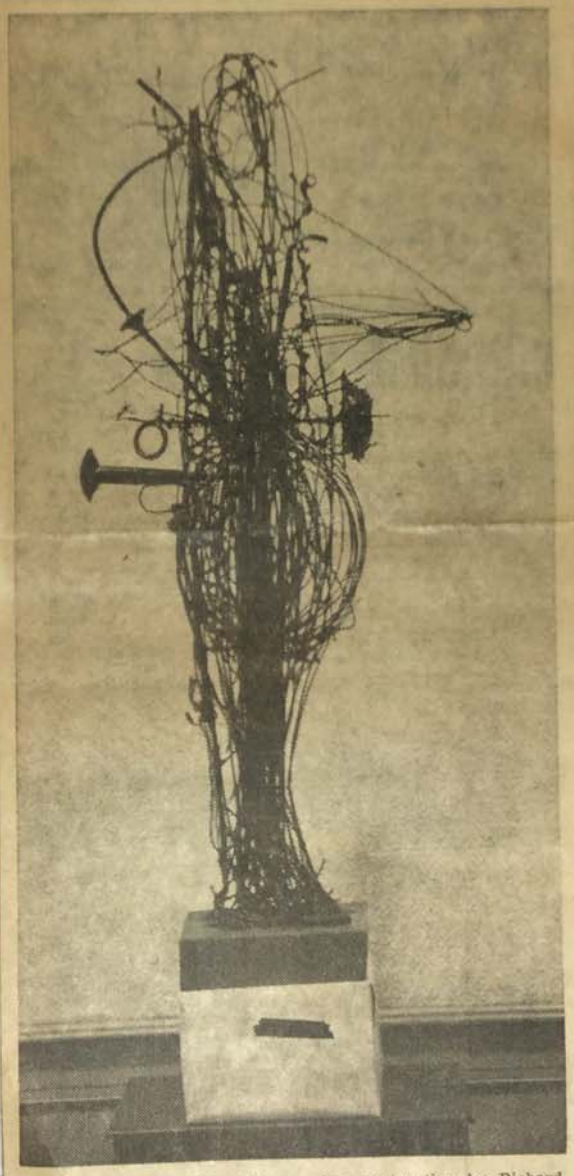
The Chronicle
Society and Women's Activities

17 Tuesday, November 17, 1953

Wired but Not for Sound



"Woman With a Horn" is a wire construction by Richard Pousette Dart exhibited in the current loan from the Museum of Modern Art, New York, and other collections to the Hackley Art Gallery. Under the title, "Musical Themes" and currently seen here until Nov. 23. A strong contrast to the massive bronze "Man Singing" by Barlach which was reproduced previously, the "woman" emphasizes repeated line and rhythms, almost like a three-dimensional drawing or sketch. With Alexander Calder's

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This Clipping From
SAGINAW, MICH.
NEWS
MAR 20 1953

Art Festival Resumes Today With 2 Events

Two events are scheduled for presentation today at Wesleyan as the Wesleyan Contemporary Arts Festival goes into its second week of activities.

The first event will be a concert of contemporary music at 3:30 this afternoon in the Wesleyan Conservatory Auditorium.

To open the program, Miss Margaret Smith, organist, will play "Fetes" by L'Anglais.

The second work to be offered will be "Two Preludes and a Fugue" from "Ludas Tonalis" by Hindemith. It will be played on the piano by Frances Moulthrop.

Miss Gloria Johnson, soprano, will sing "It Is A Spring Night" by Vittorio Gianinni. She will be accompanied by Miss Helen Long at the piano.

The first and third movements of Manuel DeFalla's "Nights In Gardens of Spain" will be played on two pianos by Miss Julie With-

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This Clipping From
WINSTON-SALEM, N. C.
TWIN CITY SENTINEL

APR 20 1953

Modern Art Exhibition Slated Here

An exhibition of paintings and sculptures by many of the most famous names in modern art will be brought to the City-County Library gallery by the Junior League of Winston-Salem April 26-May 16.

The show will open with a gallery talk at 4 p.m. Sunday, April 26, with the Arts Council co-operating by moving its usual Sunday Forum from the Arts Center to the Library Gallery for that event.

The Museum of Modern Art, New York City, organized the exhibition around musical themes. Each of the 26 paintings and eight sculptures deal with some aspect of a musical subject.

This is the first time a major collection of this kind has been available for Winston-Salem, since the new library gallery provides the only space which meets the fire-roof requirements for highly-insured paintings.

Among the more famous pieces to be included in the "Musical Themes" show are Braque's cubist "Oval Still Life," Klee's "The Twittering Machine," Morris Grave's "Bird Singing in the Moonlight," Lyonel Feininger's "The Red Fiddler," and Max Beckman's "Self-Portrait With Trumpet."

The eight pieces of sculpture range from Degas' "Dancer" in bronze to Alexander Calder's mobile "Dispersed Objects with Brass Gong."

The Whitney Museum lent Walt Kuhn's great "Musical Clown" for this exhibit. The Brooklyn Museum contributed Walter Tandy Murch's painting of a phonograph.

Other painters whose works will be here are Marc Chagall, Ben Shahn, Demuth, Gris, Brook, Man Ray, Weber, Villon, James Fosburgh, Jimmy Ernst, Kurt Roesch, Hoffmann, Motherwell, Kirchner, Sekula, Gray, Goto, Lasker, and Van Doesburg.

Other sculptures are by Barlach, Lachaise, Lipchitz, Marcks, Calder, and Pousette-Dart.

The Library Gallery will be open daily from noon until 4 p.m., 7 until 9 p.m. Monday through Saturday.

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Roy Gussow, associate professor of design, School of Design, N. C. State College, will give a gallery talk at 4 p.m. today to open an exhibit of modern paintings and sculptures at the new City-County Library.

Mr. Gussow will discuss the works by famous names in modern art which have been organized by the Museum of Modern Art, New York City, into one exhibition centering on musical themes.

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WINSTON-SALEM, N. C.
JOURNAL & SENTINEL
APR 23 1953

Staff Photo

PAINTINGS WITH MUSICAL THEMES—Miss Sue Moore (right) and Mrs. Howard Porter, Junior League members, hang one of the 26 paintings which is part of a collection from The Museum of Modern Art, New York City, which will be exhibited ~~at the new City~~ County Library gallery April 26-May 16. The exhibit, organized around musical themes, was brought here by the Junior League.

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TWIN CITY SENTINEL
APR 25 1953

Art Exhibit Is Subject For Contest

An essay contest sponsored by the Junior League will give all school children in the city and county a chance to present their own interpretations of the paintings and sculptures in the City-County Library Gallery, beginning Sunday. The exhibition was sent here from the Museum of Modern Art, New York City.

Letters will go out this week-end to principals of all city, county and private schools, white and Negro, telling about the contest.

"What Does This Painting (Or Sculpture) Mean to Me" will be the question to be answered in the essay contest. The judges will base their decision on how much the student has learned about the artist, using the reference materials of the library, about his background, the time and place in which he worked, outside influences and his personal interests.

The essays will be divided into two groups for judging, first through sixth grades, and seventh through 12th grades.

Prizes will be color reproductions of the work exhibited.

The contest will close May 16, the final day of the exhibit, and winners will be announced the following week.

The exhibit will open Sunday afternoon, with a discussion of the work by Roy Gussow, associate professor at the N. C. State College School of Design, in the usual Sunday Forum of the Arts Council. The council, co-operating with the Junior League, arranged this forum at the library gallery instead of the Arts Center, and will serve refreshments following the lecture. The gallery will open at 3 p.m.

The Four and One-half Street entrance will be used for the Sunday opening.

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NYMPH IN BRASS—Richard Page of 2420 Buena Vista Road points a critical finger at Mary Gallery's modernistic interpretation of "Eurydice" for the benefit of his brother, David (left) and Larry Chapman of 15-D College Village. The boys got a preview peek yesterday at the exhibit which will open today at the library.

Staff Photos by Frank Jones

YOUNG ART STUDENTS—Stuart Bellin of the YM takes a close look at one of the modern paintings which will be on exhibit for the next two weeks while Barbara Smith of 223 North Broad Street is attracted by a different painting. Peggy Adams of 851 West Fifth Street gets an overall view of the exhibit from her seat. The gallery will be open daily from noon until 4 p.m. and from 7 to 9 p.m. The Metropolitan Museum of Art pictures were brought here by the Junior League.

Painting and Sculpture Exhibit Opens Today; N.C. State Teacher of Design to Discuss Works

Roy Gussow, associate professor of design, School of Design, N. C. State College, will give a gallery talk at 4 p.m. today to open an exhibit of modern paintings and sculptures at the new City-County Library.

Mr. Gussow will discuss the works by famous names in modern art which have been organized by the Museum of Modern Art, New York City, into one exhibition centering on musical themes.

The Winston-Salem Junior League brought the exhibit to the city for a two weeks period. It is hoped that this is the first of a number of outstanding exhibits to hang in the new library, League officials said.

The library gallery will open at 3 p.m. today for persons who want to look at the exhibit before the program begins. The Four-and-a-Half Street entrance to the library will be the only door open.

The gallery will be open daily from noon until 4 p.m., and 7 to 9 p.m. Monday through Saturday through May 16.

Mr. Gussow received his bachelor of science degree in industrial design at the Institute of Design, Chicago. He taught at Bradley University, Peoria, Ill., and Colorado Springs Fine Arts Center.

He has exhibited paintings, graphics and sculpture in the Chicago Art Institute, Oakland and San Francisco, Calif., the University of Arkansas, Kansas City, Denver Museum, Pennsylvania Academy, New York Metropolitan Museum and others.

His work is also represented in the North Carolina State Art Gallery and in private collections.

The works in the Metropolitan Museum collection on display here are:

Edgar Degas—"Dancer At Rest." George Braque—"Oval Still Life; Le Violon"; Juan Gris—"Guitar and Pipe"; Jacques Lipchitz—"Pierrot With Clarinet"; Ernst Barlach—"Singing Man"; Max Beckman—"Self Portrait With Trumpet"; Alexander Brook—"George Biddle Playing the Flute"; Marc Chagall—"Jewish Wedding";

Charles Demuth — "Vaudeville Musicians"; Lyonel Feininger—"The Red Fiddler"; Ernst Ludwig Kirchner—"The Organist of Spina"; Paul Klee—"Twittering Machine"; Walt Kuhn — "Musical Clown"; Gaston Lachaise — "Dancer"; Gerhard Marcks — "Trumpet Player"; Man Ray—"Admiration of the Orchestrelle for the Cinematograph"; Ben Shain—"Portrait of Myself When Young";

Jacques Villon — "Dance"; Max Weber—"The Two Musicians"; Alexander Calder—"Dispersed Objects With Brass Gong"; Mary Callery—"Eurydice"; Jimmy Ernst—"Drum Improvisation"; Byron Goto—"Orchestration, 1952"; Morris Graves—"Bird Singing in the Moonlight"; Hans Hofmann—"The Polynesian Drummer"; Cleve Gray—"Stokowski Conducting the New York Philharmonic"; Robert Motherwell—"The Flute"; Richard Pousette-Dart—"Woman With a Horn"; Kurt Roesch—"Snake Charmer"; Sonia Sekula—"Poem for John Cage"; James Fosburgh — "The Juke Box"; Joe Lasker—"Horn of Plenty"; and Walter Tandy Murch—"The Circle."

STEEL SCULPTURE—Roy Gussow, associate professor of design at N. C. State College, poses with a construction of stainless steel which is one of the many sculptures he has designed.

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23, 1953

Staff Photo

PAINTINGS WITH MUSICAL THEMES—Miss Sue Moore (right) and Mrs. Howard Porter, Junior League members, hang one of the 26 paintings which is part of a collection from The Museum of Modern Art, New York City, which will be exhibited at the new City-County Library gallery April 26-May 16. The exhibit, organized around musical themes, was brought here by the Junior League.

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WINSTON-SALEM, WEDNESDAY, APRIL 22, 1953

Photos courtesy Museum of Modern Art

TWO OF the most famous works in the exhibition to open at 4 p.m. Sunday at the City-County Library Gallery are, top, Georges Braque's "Oval Still Life—Le Violon," and Ernst Barlach's "Singing Man" in bronze. The exhibit, built around musical themes, is to be brought here from the Museum of Modern Art, New York, by the Winston-Salem Junior League, and will hang through May 16. It includes 26 paintings and eight sculptures.

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Twin City Sentinel

Modern Art Exhibition Slated Here

An exhibition of paintings and sculptures by many of the most famous names in modern art will be brought to the City-County Library gallery by the Junior League of Winston-Salem April 26-May 16.

The show will open with a gallery talk at 4 p.m. Sunday, April 26, with the Arts Council co-operating by moving its usual Sunday Forum from the Arts Center to the Library Gallery for that event.

The Museum of Modern Art, New York City, organized the exhibition around musical themes. Each of the 26 paintings and eight sculptures deal with some aspect of a musical subject.

This is the first time a major collection of this kind has been available for Winston-Salem, since the new library gallery provides the only space which meets the fire-roof requirements for highly-insured paintings.

Among the more famous pieces to be included in the "Musical Themes" show are Braque's cubist "Oval Still Life," Klee's "The Twittering Machine," Morris Grave's "Bird Singing in the Moonlight," Lyonel Feininger's "The Red Fiddler," and Max Beckman's "Self-Portrait With Trumpet."

The eight pieces of sculpture range from Degas' "Dancer" in bronze to Alexander Calder's mobile, "Dispersed Objects with Brass Gong."

The Whitney Museum lent Walt Kuhn's great "Musical Clown" for this exhibit. The Brooklyn Museum contributed Walter Tandy Murch's painting of a phonograph.

Other painters whose works will be here are Marc Chagall, Ben Shahn, Demuth, Gris, Brook, Man Ray, Weber, Villon, James Fosburgh, Jimmy Ernst, Kurt Roesch, Hoffmann, Motherwell, Kirchner, Sekula, Gray, Goto, Lasker, and Van Doesburg.

Other sculptures are by Barlach, Lachaise, Lipchitz, Marcks, Callery and Pousette-Dart.

The Library Gallery will be open daily from noon until 4 p.m., 7 until 9 p.m., Monday through Saturday.

April 30/53

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April 5 1953
W-S Journal

Art Exhibit Is Explained In Brochure

The Winston - Salem Junior League has prepared a brochure designed to help Twin Citians understand and appreciate the "Musical Themes" art exhibit which opens Sunday at the new City-County Public Library.

Twenty-six paintings and eight sculptures are included in the exhibition organized by the Museum of Modern Art, New York City, and brought here for a two-weeks period by the Junior League.

Mrs. Gordon Hanes, chairman of the league's cultural arts committee, said that she doesn't know of "a soul who won't find something in the exhibit they'll enjoy."

The brochure tells about the paintings and sculptures by many of the most famous names in modern art.

Its cover carries a reproduction of Morris Grave's painting, "Singing In the Moonlight."

The pamphlet points out that most of the artists represented in this exhibition are well known through the world. Some, such as Degas and Braque, are considered "masters."

The Junior League also explains in the brochure that the exhibit is in Winston-Salem "for us to study so that we will have more knowledge of what other people in the world are thinking and doing . . . and so we will know what other people consider important and why . . ."

"Some ways of looking" at modern art are discussed in the opening section of the brochure.

Following a list of the works on exhibit are questions which, according to the brochure, "if answered thoughtfully may be of help in your understanding of the painting and sculpture."

The brochure was edited by Clemens Sandresky, dean of the School of Music of Salem College; Edwin F. Shewmake, head of the art department at Salem College, and Mrs. Shewmake; and Miss Sue Moore, a member of the cultural arts committee of the Junior League.

Other members of the cultural arts committee are Miss Drusilla Darr, Mrs. George Whitaker Jr., Mrs. Howard Porter, Mrs. P. Huber Hanes Jr. and Mrs. William Pollard.

Copies of the brochure will be on sale at the Library starting Sunday.

The show will open with a gallery talk at 4 p.m. Sunday with the Arts Council co-operating by moving its usual Sunday Forum from the Arts Center to the library gallery for that event. The gallery will be open starting at 3 p.m. for those who want to see the paintings before the program starts.

The gallery will be open from noon until 4 p.m., 7 until 9 p.m., Monday through Saturday, for the next two weeks.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.84.6.3

Musical Themes

WINSTON-SALEM, SATURDAY, APRIL 25, 1953

Art Exhibit Is Subject For Contest

An essay contest sponsored by the Junior League will give all school children in the city and county a chance to present their own interpretations of the paintings and sculptures in the City-County Library Gallery, beginning Sunday. The exhibition was sent here from the Museum of Modern Art, New York City.

Letters will go out this week-end to principals of all city, county and private schools, white and Negro, telling about the contest.

"What Does This Painting (Or Sculpture) Mean to Me" will be the question to be answered in the essay contest. The judges will base their decision on how much the student has learned about the artist, using the reference materials of the library, about his background, the time and place in which he worked, outside influences and his personal interests.

The essays will be divided into two groups for judging, first through sixth grades, and seventh through 12th grades.

Prizes will be color reproductions of the work exhibited.

The contest will close May 16, the final day of the exhibit, and winners will be announced the following week.

The exhibit will open Sunday afternoon, with a discussion of the work by Roy Gussow, associate professor at the N. C. State College School of Design, in the usual Sunday Forum of the Arts Council. The council, co-operating with the Junior League, arranged this forum at the library gallery instead of the Arts Center, and will serve refreshments following the lecture. The gallery will open at 3 p.m.

The Four and One-half Street entrance will be used for the Sunday opening.

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MUSICAL THEMES at the Public Library
Winston Salem N C
April 26 to May 16 1953

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THE ORIGINAL
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220 W. 19th St., NEW YORK 11, N.Y.
Tel. CHelsea 3-8860

Cir. (D 48,898)
MUSICAL THEMES
This Clipping From
WINSTON-SALEM, N. C.
JOURNAL
MAY 9 - 1953

750 See Exhibit Of Modern Art

The modern art exhibit on display at the Public Library has attracted 750 persons since it opened April 26, the Junior League, sponsors of the display, announced yesterday.

The exhibition of 26 paintings and eight sculptures, organized by the Museum of Modern Art, New York City, will close next Saturday. The gallery is open daily except Sunday from noon to 4 p.m. and 7 to 9 p.m.

The Junior League said it was pleased by the interest shown in the display. Several school classes have viewed the exhibit which represents some of the world's best known modern artists including a sculpture by Degas and a painting by Barque.

The exhibit's closing date is also the deadline in an art contest for city and county students. The contestants will choose an object in the collection and write what they think of it.

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WINSTON-SALEM, N. C.
JOURNAL & SENTINEL

MAY 17 1953

Oils, Water Colors, Mobiles Shown In Annual Salem Student Exhibit

This year for the first time two mobiles were constructed for the annual exhibit. Joean Money of Winston-Salem made one from a model airplane kit. The work has the effect of a plane bursting to pieces in mid air. Colors are green, yellow and red.

Fae Deaton of Norfolk, Va., used odd shapes of copper, shell, tin, pipe cleaners and glass for her mobile. Mr. Shewmake terms the mobile the hardest problem in design because it has the fourth dimension of time. It must be physically, visually and continuously balanced.

"The girls take naturally to building them," said Mr. Shewmake. "It must be the age we're living in." They were also influenced by Alexander Calder's mobile in the recent exhibit fr the Museum of Modern Art

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WINSTON-SALEM, N. C.
JOURNAL & SENTINEL
MAY 13 1953
MUSICAL THEMES

Editor Describes His Trip To Junior League Members

Mrs. Hugh Johnson, chairman of the education committee, introduced Mr. Woestendiek. During a short business meeting Mrs. Ned Heefner, Junior League president, announced that 1,000 visitors have seen the exhibit of paintings from the New York Museum of Modern Art now on display at the City County library. The exhibit was brought by the cultural arts committee of the Junior League and

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BEACON JOURNAL
OCT 18 1953

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ist activities. Ranjit died in 1944 shortly after his release

She calls Gandhi "The most clear-headed person I ever met."

And to keep absolutely neutral.

Art World 'Musical Themes' Show Not Up To Expectations

By HAROLD KITNER

The "Musical Themes" exhibition which closes at the Akron Art Institute today has many pictures and at least one bit of sculpture worth seeing, but widely misses living up to expectations and the expressed purpose.

Assembled by the Museum of Modern Art, there is at least a suspected presence of an altogether too common attitude on the part of New York art circles to the "hinterlands." Several important key art objects were removed from the show before it arrived here. One wonders whether the museum would have done the same thing if another so-called major museum had been involved.

The fact remains that a show which would have filled two galleries of the Institute just barely fills one. This much is admittedly irritated conjecture, but there is no doubt about the fuzzy reasoning that went into assembling the show.

★

IN THE prologue to the exhibition, the Museum of Modern Art piously quotes from various sources to establish the fact that artists, particularly in this century, have been greatly influenced by music structure which they then proceeded to translate into visual expressions. Altogether true.

But once a premise is set up one would then think that it would be illustrated through the examples chosen for the exhibition, and yet at least two-thirds of the exhibition have nothing to do with this. A man holding a trumpet (Walt Kuhn's "Musical Clown") may produce a worthy picture, but this is about the objects used in the making of music, not about music itself.

There are many exceptional artists and art scholars who have long been convinced that at the base of all the arts one is likely to find more similarity than differences. A whole field in philosophy, comparative esthetics, has been based on this.

It is also true that such painters as Wassily Kandinsky (who is not included in the show) and Lionel Feinenger (who is included) derived their styles at least in part from a great deal of knowledge of music. Such a composer as Claude Debussy arrived at his impressionistic music through the study of impressionism in painting. Such examples are woefully lacking in the show.

★

THE FINAL frustration was that finally a chance was given to examine an Alexander Calder mobile only to find that it didn't work.

Calder, the originator of sculpture in motion, has in recent years been engaging in experimentations towards combining both visual motion and sound in one piece. Thus, these shapes which he so delicately balances so that the slightest air current moves them into constantly varying patterns, are supposed to touch producing musical sounds.

The mobile in the show includes a circular piece of brass which he himself calls a gong. But try as one may, no other shape can be made to get anywhere near it to produce the necessary musical collision.

There is an extra hook, however. Maybe the museum simply forgot to ship all of the pieces.

★

HOWEVER, if at all possible, do see the show. There are some paintings which are worth seeing, such as an excellent Feinenger, "The Red Fiddle." Even though the objects of music are used, there is a definite musical connotation in the organization, with the precise variations of rhythms and exotic color.

The Walt Kuhn painting, "Massive Musical Clown" is typical of this late great American painter's style. Again the paraphernalia of music are incidentally included, but as a picture here is an excellent example of sheer massive painting, in which every unimportant detail is removed so that the character analysis is very keen.

★

"MUSICAL CLOWN," by Walt Kuhn.

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This Clipping From
MUSKEGON, MICH.
CHRONICLE
OCT 31 1953

Art Collection Interesting Group On Musical Themes at Gallery

By HAROLD ELIAS
Assistant to the Director of Hackley Art Gallery

Hackley Art Gallery opens a new exhibition tomorrow when 26 paintings and eight sculptures are arranged under the title, "Musical Themes." Selected from the collection of the Museum of Modern Art, New York, as well as from other museum and private collections, each work relates in some way to musical subjects.

The center gallery with its newly installed lighting will be the setting for this major exhibition to continue through Nov. 23.

* * *

AMONG the more famous works included in the show are Braque's cubist "Oval Still Life" and Morris Graves' "Bird Singing in the Moonlight", remembered by many who saw the Museum of Modern Art's loan of two years ago. This delightful little fantasy bears repetition.

Other paintings and sculptures represent Alexander Brook, Marc Chagall, Charles Demuth, Man Ray Ben Shahn and Max Weber. Gaston Lachaise whose "Dolphins" is permanently enjoyed here, is included in this group with his bronze "Dancer". The Whitney Museum of American Art has lent Walt Kuhn's great "Musical Clown", the Brooklyn Museum has lent Walter Murch's painting of a phonograph.

Among other paintings included are Lyonel Feininger's "The Red Fiddler", James Fosburgh's "Juke Box", Jimmy Ernst's "Drum Improvisation" and Max Beckmann's "Self-Portrait with Trumpet."

The sculptures range from Ernst Barlach's bronze "Singing Man" to abstractionist Alexander Calder's mobile, "Dispersed Objects with Brass Gong". Lipchitz, Marcks, Gallery and Pousette-Dart are among the other sculptors included.

* * *

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 upon representation.

"Singing Man," the bronze by Ernst Barlach in the Hackley Art Gallery's new exhibition, "Musical Themes." Purchased in 1928 from the Mrs. John D. Rockefeller, Jr., Fund for the Museum of Modern Art, the sculpture is to be seen in the current show until Nov. 23.

A number of the artists have not been seen before in the Hackley Art Gallery, while others are quite at home either through previous exhibitions or the permanent collection.

In the East Gallery is a selection of watercolors from the permanent collection under the title of American Watercolors. Kathryn Keillor's exhibition will remain on view until Nov. 8 in the North gallery.

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SCHENECTADY, N. Y.
GAZETTE
DEC 2 - 1953

26 Paintings, 8 Sculptures To Be on View at Museum

Musical Themes, an exhibition of 26 paintings and eight sculptures dealing with musical subjects will be on view at the Schenectady Museum, 37 Steuben street, from Dec. 10 through Dec. 31.

* * *

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. All works are originals.

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 sculpture 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.

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MUSKEGON, MICH.
CHRONICLE

NOV 6 - 1953

Musical Theme at Gallery Presents Challenging Exhibit

Musical Themes as seen in the current exhibition at the Hackley Art Gallery is a decidedly different interpretation from that exhibited a few years ago under a similar title. The Museum of Modern Art has selected paintings and sculpture from its permanent collections to demonstrate how music does and has influenced artists in their work.

Georges Braque, Robert Motherwell, Richard Pousette Dart and Max Weber offer challenging designs of great originality and power. The German Expressionist, Max Beckman is seen in a self-portrait and Alexander Calder in a splendidly balanced mobile, "Dispersed Objects with Brass Gong."

* * *

THE EXHIBITION which will be featured in the center gallery until Nov. 23 and will be the subject of a panel discussion on Wednesday morning when the Friends of Art hold an open meeting for guests and the public to be followed by a social hour under the chairmanship of Mrs. Max Wiard. Frank Atwood Almy and Harold J. Elias of the gallery staff will present the views of the gallery and the creative artist in 15-minute introductions to be followed by questions and participation of the group attending.

The exhibition contains 33 paintings and sculptures of which three are owned by the Hackley Art Gallery. The large charcoal drawing of ballet dancers by Edgar Degas, and the two bronzes of dancing figures by Richmond Barthe and Malvina Hoffman have been given places in the show.

The exhibition held here three years ago presented paintings in which music played a part as subject matter. Instruments, singing groups and musical literature were the basis for that exhibition. The current collection carries the idea much farther. Not only do the musical instruments come into the subject matter, but in the larger number of works, an interpretation of music becomes a motivating element in the creative process.

* * *

SAYS the Museum of Modern Art in its introduction, "Musical Themes have played an important role in Western art since the musicians and dancers of Greek vase painting. From Demuth's vaudeville musicians to the ubiquitous instruments of Cubism, modern artists have been particularly preoccupied with the world of music. They found in the theater and music halls, kindred devotion to the artist's way of life, an engaging color and warmth, relation and gaiety."

Though the Muskegon public has had many opportunities to enjoy contemporary exhibitions through the loans from the Whitney Museum and the Museum of Modern Art, the current exhibition is a stimulating and inspiring collection, and the quality of the works lent is excellent.

The gallery is open week days from 9 to 5 and on Monday evenings from 7 until 10. On Sundays the public may visit the exhibitions betwen 2:30 and 5:30 and at all times without admission charge.

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SCHENECTADY, N. Y.
UNION-STAR
DEC 2 - 1953

'Musical' Art To Be Shown At Museum

An exhibition of 26 paintings and eight sculptures entitled "Musical Themes" will be featured at the Schenectady Museum from Dec. 10 to 31. The art works all deal with musical subjects and are originals circulated by the Museum of Modern Art, New York City.

The list of artists represented in the show includes Degas, Brague, Juan Gris, Lipchitz, van Doesburg, Motherwell, Jacque Villon, Ben Shahn, Max Weber and Marc Chagall.

Among the works are "Twittering Machine," a watercolor and pen and ink composition by Paul Klee; Morris Graves' "Bird Singing in the Moonlight" and Lyonel Feininger's oil, "The Red Fiddler."

One of the sculptures is a mobile by Alexander Calder entitled "Dispersed Objects with Brass Gong." Edgar Degas is represented by a bronze figure called "Dancer at Rest."

The selection was made from the collections of the Museum of Modern Art, the Whitney Museum, the Brooklyn Museum and private owners.

Donald S. Smith, director of the museum on Steuben St., points out that "musical themes have played an important role in western art since classical days. Modern artists are particularly preoccupied with the pictorial presentation of music-making and musical instruments, from Degas' dancers to the ubiquitous guitar of Cubism."

Mrs. William Aydelotte, museum trustee and member of the art committee, said today: "This is an exhibition no art lover can afford to miss."

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SCHENECTADY, N. Y.
GAZETTE
DEC 4 - 1953

MUSEUM NOTES

By HARRIET HULL

Last winter, insurance executive Horace S. Van Voast Jr. of Front street, took a leave of absence and sailed his auxiliary schooner "White Wing" to the Bahamas. His mates were three scientists, working on graduate theses, who were sent out on a collecting expedition for the American Museum of Natural History, New York.

* * *

ON DEC. 9, Mr. Van Voast will tell the fascinating log of this trip, and will show his colorful slides of the ship under sail, of native life in the islands, and of beautiful scenery. Although his own duties on the trip were limited to sailing and cooking, he also can tell intimate stories of the "catch" his mates brought back. The "White Wing's" cargo, on her return trip, included: 50,000 insects and spiders, and 2,700 amphibians, reptiles and mammals. Among these companions of Mr. Van Voast's were not only black widow spiders and bats, but also rat-like mammals and primitive lizards that grow two or three feet in length.

The occasion of Mr. Van Voast's illustrated lecture next Wednesday is Members' Night at the Schenectady Museum. The opening of the December art exhibit at the museum, one of the finest ever brought to Schenectady, is scheduled for the same evening also. The exhibition, loaned by the Museum of Modern Art, in New York, is a collection of paintings and sculpture for which the artists were inspired by musical themes.

* * *

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SCHENECTADY, N. Y.
UNION-STAR

DEC 9 - 1953

Art Comes in Strange Forms These Days

—Union-Star Photo

Donald Smith, director of the Schenectady Museum, and Miss Nancy Dalton of the museum staff, found some surprises when they uncrated paintings and sculpture that will make up an exhibit entitled "Musical Themes," opening tomorrow at the museum.

1,797-Pound Art Exhibit Arrives at City Museum

Unpacking 1,797 pounds of art and excelsior was the heavy task of three Schenectady Museum staff members this week.

Donald Smith, museum director, assisted by Miss Nancy Dalton and Mrs. Robert Hensel, began unpacking eight cases of paintings and sculpture Monday. The cases contained 26 outstanding paintings and eight sculptures from the exhibition entitled "Musical Themes" which arrived at the museum from the Hackley Art Gallery, Muskegon, Mich., where it was shown recently.

Looking at the largest of the cases, Smith was heard to remark: "I think they took this musical theme too seriously and sent along an upright piano."

Finishing touches on the museum exhibit were completed today, Smith said.

The exhibition, which will be at the museum from Dec. 10 to 31, is one of more than 50 such shows circulated through the country by the Museum of Modern Art, New York City.

Along with the eight specially constructed cases came five typewritten pages of packing instructions detailing the procedure for removing the art from the containers.

"Paintings are relatively easy to unpack and make ready for display but sculpture, particularly a Calder mobile with 10 or a dozen parts, is something else again," says Miss Dalton.

Mrs. Hensel, who serves as librarian and registrar at the museum, has the job of keeping the records straight. It was her responsibility to check all the works of art and make a condition report for each one. Priceless treasures like the ones in this show must be given the greatest care possible.

All the works of art are originals from the collections of the Whitney Museum, the Brooklyn Museum and the Museum of Modern Art. They are all devoted to musical themes and have been selected as a cross-section of the vast body of modern art on this subject.

Included in the show are works by such artists as Braque, Klee, Chagall, Gris, Villon, Weber, van Doesburg, Demuth, Graves, Lipchitz and Feininger.

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Art in Review:

'Musical Themes' To Be Exhibited At International Student Center

By LOUISE LEQUIRE

"Musical Themes," an exhibition of 26 paintings and eight sculptures dealing with musical subjects will be on view at the International Student Center, Fisk University from Feb. 15 through March 5. The formal opening will be Feb. 19 at 3 p.m.

Selected from the collection of the Museum of Modern Art in New York, the exhibition includes a variety of important works by many of the foremost moderns.

Artists whose names appear in the list include Braque, Morris Graves, Chagall, Lachaise, Man Ray, Shahn, Villon and Weber; Feininger, Jimmy Ernst, Max Beckmann, Hoffman, Motherwell, and Alexander Calder. The list of painters and sculptors whose work is included is an imposing one, and the unusual subject matter should lend added interest.

Knoxville Exhibit

At the Audigier Gallery in Knoxville this month a memorial exhibition of paintings by Everett E. Lowry will be presented. Lowry, who died Dec. 30, was head of the art education department at UT, and was widely known for his work in the field of public school art.

Lowry's interest in children's art accounts for the recurrent use of children as subject matter in his own painting. His style ranges from impressionistic views of mountains to stylized heads of children and to pure abstract design.

Wilke Exhibit at Artist Guild

Ulfert Wilke, whose paintings are now showing at the Artist Guild Gallery each afternoon from 2 to 4 through Feb. 22, is an artist whose work emanates power and vitality. His unusual technique of lacquer on masonite enables him to present large, bold abstract forms surrounded by live areas of atmospheric tone.

In each canvas he approaches a new theme or mood, using suggestive form adapted from his response to some of the forms in actual life.

However, these natural forms, such as Roman arches, a Florentine palace, or Baroque fountain in Rome, are merely starting points from which the painting grows. Then an infinite delight in rhythmic color shapes takes over and one becomes absorbed in the new experience offered.

Wilke, whose years in Rome on a Guggenheim fellowship led to a whole series of paintings called "Fountains for Rome," has completed a successful career as a conventional portrait painter, and run the gamut from representational to abstract painting.

But here, in these recent works, one feels that the complete character of the man has found adequate expression. The freedom with which a line flows in the drawings speaks of a skill that has now become automatic. The correctness of the color relationships becomes something to be expected and found without question in every work. This sort of positive statement affects the viewer deeply and powerfully.

With so many exhibitions this year of the work of "teachers" of art, the Guild showing is one that should not be missed. One must necessarily wonder how a man who gives himself to creative painting so completely can also teach, and do both jobs so very well.

"Fountain for Rome" by Ulfert Wilke of Louisville, Ky., now showing at the Artist Guild Gallery, 1618 Church St.

Paintings in this exhibit come from last year's retrospective of Wilke's work, held at Lexington at the University of Kentucky, and reviewed in this column at that time. The Nashville exhibit will go from here to the University of Tennessee in Knoxville, and then to the University of Chattanooga.

Parthenon Exhibit

The exhibition illustrates the kind of work done by the faculty at the Louisiana State University and is unusual and interesting in many ways. The two metal sculptures with drawings indicating their planning, show the teacher of scupture to be an artist of deliberation and originality.

Teachers of painting, in contrast, show work that seems to indicate a predilection for a much freer type of expression. There are many drawings, many small sketches. But this does not mean that these teachers do not paint in other media. We would suppose they have sent this type of work to indicate the sort of thing they encourage in students—and if this assumption is correct, the constant variation on design themes has merit.

A large number of graphic works by Caroline Darrieux speaks for her technical skill and several small works by Harvey Harris are interesting. Ralph Wickeiser, former student at Peabody College here, has exhibited larger and more impressive things in past exhibits.

In all these faculty exhibits—that of the University of Georgia, the University of Kentucky, and now Louisiana State—there seems to be a misunderstanding either on the part of the exhibitors or their audience as to just what purpose has guided the selection.

If directions of student work forms the focus, then some explanatory material should be included. If the faculty members mean to stand on their own right as exhibitors, then they should take stock of the work to be sent and see that it stands close inspection in this manner.

Exchange

The local chapter of AAUW has sponsored an exchange exhibition in connection with a national program, and 10 works by Nashville school children will be sent on to some foreign country from here. Mrs. Joe Fenn, and Miss Sammie Cornelius, art supervisors in city and county, have assisted in the selection.

Current Showings

Watkins—Ben Zion. Open 9 a.m. to 9 p.m. Monday through Friday, until noon on Saturday.

Artist Guild—Ulfert Wilke. Open 2-4 daily.

Parthenon—Herman Strauch and Marjorie Oberne, Faculty, Louisiana State University. Open 10 a.m. to 5 p.m. weekdays, 2-6 Sundays.

Fisk International Student Center—"Musical themes" opening Feb. 15.

Van Vechten Gallery — Gonzalez native paintings. Open 3-5 p.m. Monday, Tuesday, Wednesday and Friday

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Art in Review:

'Musical Themes' To Be Exhibited

By LOUISE LEQUIRE

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With so many exhibitions this year of the work of "teachers" of art, the Guild showing is one that should not be missed. One must necessarily wonder how a man who gives himself to creative painting so completely can also teach, and do both jobs so very well.

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Paintings in this exhibit come from last year's retrospective of Wilke's work, held at Lexington at the University of Kentucky, and reviewed in this column at that time. The Nashville exhibit will go from here to the University of Tennessee in Knoxville, and then to the University of Chattanooga.

Parthenon Exhibit

The exhibition illustrates the kind of work done by the faculty at the Louisiana State University and is unusual and interesting in many ways. The two metal sculptures with drawings indicating their planning, show the teacher of scupture to be an artist of deliberation and originality.

Teachers of painting, in contrast, show work that seems to indicate a predilection for a much freer type of expression. There are many drawings, many small sketches. But this does not mean that these teachers do not paint in other media. We would suppose they have sent this type of work to indicate the sort of thing they encourage in students—and if this assumption is correct, the constant variation on design themes has merit.

A large number of graphic works by Caroline Darrieux speaks for her technical skill and several small works by Harvey Harris are interesting. Ralph Wickeiser, former student at Peabody College here, has exhibited larger and more impressive things in past exhibits.

In all these faculty exhibits—that of the University of Georgia, the University of Kentucky, and now Louisiana State—there seems to be a misunderstanding either on the part of the exhibitors or their audience as to just what purpose has guided the selection.

If directions of student work forms the focus, then some explanatory material should be included. If the faculty members mean to stand on their own right as exhibitors, then they should take stock of the work to be sent and see that it stands close inspection in this manner.

Exchange

The local chapter of AAUW has sponsored an exchange exhibition in connection with a national program, and 10 works by Nashville school children will be sent on to some foreign country from here. Mrs. Joe Fenn, and Miss Sammie Cornelius, art supervisors in city

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KANSAS CITY, MO.
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2/19/54

Musical Subjects Featured in Art Exhibit at Fisk

NASHVILLE, Tenn. — —Musical Themes, an exhibition of 26 paintings and eight sculptures dealing with musical subjects now on view at the International Student Center, Fisk university, will be shown through March 8th. The formal opening was held Monday.

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 Braque's cubist Oval Still Life, Morris Grave's Bird Singing in the Moonlight, and other paintings and sculptures by Brook, Chagall, Demuth, Marcoussis, 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.

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FEB 14 1954

Famous Name Artists Included in Fisk Exhibit

By RUTH CAMPBELL

A large and comprehensive exhibition of modern paintings circulated by the Museum of Modern Art in New York ~~opens in the~~ International Student center at Fisk university this afternoon.

Names famous in modern art are found on many canvasses which are representative of the artists' finest work. Walt Kuhn's clown with a horn is a piece of work with an impact that stops the observer short. The lone figure sits against a background of dull gray wearing a black hat and the used suit of the circus lot. As drab as this might be in the same colors used by a lesser painter, under the master's touch of Kuhn it holds a color volume that is charged with power.

A gem of beauty is the water color abstract by Marcoussis. It is supposed to represent a still life with a violin, but no explanation or identification could add to the charm of this jewel. It needs nothing more than it has been given in depth, grace of line, composition and color treatment and it is that miracle among abstracts, a work that is completely satisfying.

Robert Motherwell's collage of fabric does not come off, for the material is as cheap as the theme, nor does Max Weber come close to his own established heights. His "Two Musicians" with all facial aspects depicted is clumsy and cluttered and the more disappointing because it shows occasional reflection of Weber's great touch.

There is a strange and terrifically interesting cubist oil by Jacque Villon. Look at this steadily and see what tricks your eyes play you. You will be sure you are looking down from the height of a pyramid when you find you cannot hold it and suddenly find yourself looking up. The dancing figures in the center is sufficiently vague to add to this illusion.

Sonia Sckula's "Poem for John Cage" is too speckled and broken in composition to have much meaning and if Cleve Gray had not inadvertently put a rabbit over his head Stokowski conducting the New York symphony would have more serious value. Among the bits of sculpture is a cubist figure of "Pierrot with a Clarinet" which is one of the finest explanations of the reasonableness of that form of art that could be given. It is warm, and gay and very likable.

Because the theme of the collection is the musical influence in modern art this unusual exhibition will be of interest to musicians as well as to artists and laymen. It should be a "must" on the art agenda through March 8. It will be opened to the public daily with the exception of Sundays when it can be seen only from 6:30 to 8 p.m.

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ART: Four New Exhibits Are On View This Month at The Speed Museum

By JUSTUS BIER, Courier-Journal Art Editor

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In still life the artist has set for himself, and solved with uncanny perfection, problems of a diametrically opposed character. "Basket of Eggs" is almost devoid of color, a composition primarily in black, white and silvery grays. "Stone Ware and Gourds," on the other hand, uses the most brilliant colors, gourds in red, green, orange and yellow, a black drapery with a blue, green and pink zig-zag pattern, pink and yellow silks, and all this against a bright green wall.

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The Philbrook Art Center bought her prize-winning picture to be added permanently to its Indian collection after it has been returned from a two-year tour of museums in the states with the other award-winning paintings.

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In 1946 she won first prize at the "Society of Artists Show" in Oak Ridge, Clinton and Norris Dam, Tenn., and, in 1951, in a ceramics show in Anchorage, Alaska.

While teaching at China Lake, Cal., in the Mojave Desert, Miss Gough did the bird etchings for "A Desert Handbook," wrote the article on Ridgecrest, Cal., in it and helped edit the entire handbook which was sponsored by a group of the American Association of University Women. It has sold so well that it is now in its third edition of 3,000 each.

Miss Gough's paintings sell well, too. There are few artists who can state that they have sold several hundred paintings, as Miss Gough can in summing up a period of 15 years of work as a painter.

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Miss Gough is now supervisor of art in the city schools of Anchorage, Alaska, and teacher of evening adult art classes for the Y.M.C.A. She also conducts some classes for the armed forces in that Alaskan town.

In Kentucky, two paintings by Miss Gough are hung in the Kentucky Library Museum at Bowling Green. The Ludington, Mich., Public Library displays one of her paintings in its children's reading room. Another one is hanging in the Juneau Museum, Juneau, Alaska. She has participated in the past four years in Juneau's annual shows and in the "Fur Rendezvous" shows held at Anchorage.

In 1946 she won first prize at the "Society of Artists Show," Oak Ridge, Clinton and Norris Dam, Tenn., and, in 1951, in a ceramics show in Anchorage, Alaska.

While teaching at China Lake, Cal., in the Mojave Desert, Miss Gough did the bird etchings for "A Desert Handbook," wrote the article on Ridgecrest, Cal., in it, and helped edit the entire handbook which was sponsored by a group of the American Association of University Women. It has sold so well that it is now in its third edition of 3,000 each.

Miss Gough's paintings sell well, too. There are few artists who can state that they have sold several hundred paintings, as Miss Gough can in summing up a period of 15 years of work as a painter.

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Modern Art On Display

A selected exhibition of 26 paintings and eight sculptures, entitled "Musical Theme," is now on display in the Fine Arts Gallery of the University of Pittsburgh.

Chosen mainly from the collection of the Museum of Modern Art in New York, the exhibition includes important work by many of the foremost modern artists. Pittsburgh is its first stop on a national tour.

The exhibition was made up of works on musical subjects to tie in with the forthcoming International Music Festival to be held here.

Included are the works of Pittsburgher Mary Callery and such other artists as Alexander Calder, Morris Grave and Jacques Villon. The show will be open daily 9 a. m. to 5 p. m. and from noon until 9 p. m. on Saturday on the seventh floor of the Cathedral of Learning.

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Art Show Precedes Music Festival

Pittsburgh is warming up for its International Music Festival with a modern art exhibit, "Musical Themes."

Eight sculptures and 26 paintings are on display in the University of Pittsburgh's Fine Arts Gallery.

Selected mainly from the collection of the Museum of Modern Art in New York, the group is being shown here on the first stop of a national tour.

Mobile Sculpture

Along with musicians and instruments, there are abstractions suggesting musical elements such as rhythm, movement and sound.

"Despersed Objects with Brass Gong," a mobile sculpture by Alexander Calder, strikes the tone for the exhibition.

Other outstanding items include:

Barlach's bronze "Singing Man"; Morris Grave's "Bird Singing in the Moonlight"; Paul Klee's "The Twittering Machine."

Pittsburghers Represented

A Pittsburgh artist, Mary Callery, is represented, along with Jacque Villon, Max Weber, Gaston Lachaise and Ben Shahn. The range of old and new masters includes Lyonel Feininger, Max Beckmann, Robert Motherwell and Byron Goto.

Walt Kuhn's celebrated "Musical Clown" has been loaned by the Whitney Museum of American Art.

The exhibit runs through Nov. 27, the week of the International Music Festival. The gallery, on the seventh floor of the Cathedral of Learning, is open to the public daily from 9 to 5 and on Saturday from 9 a. m. until noon.

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News of Antiques and Art in New England

The "sent" expression of the bronze singing man by Ernst Barlach is typical of the German expressionist emphasis on emotional drama and flowing simplicity. Many such peasant figures sing, dance, fight and die in his moving sculptures.

Music and Whimsey Themes of Two Shows

By STACEY XAVIER

New York comes to New England via an exhibition of 26 paintings and eight sculptures dealing with musical subjects at the Farnsworth Museum, Wellesley.

Selected from the collection of the Museum of Modern Art in New York and from other museums and private collections, the exhibition includes many of the foremost modern artists. Georges Braque, Ben Shahn, Max Weber, Max Beckmann and Gaston Lachaise are just a few of the artists who approach music through formal or emotional avenues rather than representation.

One of the highlights is Singing Man by Ernst Barlach—the Van Gogh of sculpture in his vivid expression of psychic experience. Barlach is head and

unselfconscious as Chagall is conscious, are the Primitive Paintings by J. O. J. Frost at The Childs Gallery. In this day and age when most artists — and rightly so — are interpreting world problems, it is a relief to wander into an array of charmingly whimsical paintings that really are more fun than a barrel of monkeys!

John Orne Johnson Frost was a born and bred Marbleheader who lived from 1852 to 1929. Growing up along its waterfront, earning his living as a fisherman, he became a full-time Sunday painter at the age of 70. His work is chock full of colorful reminiscences of his life at sea and constant reminders of the halcyon days of the past with titles like "Halibut 3 cts. lb."

Working from memory and without any formal training, he paints in the flat, bold, two-dimensional style of children which

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n New England

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One of the highlights is Singing Man by Ernst Barlach—the Van Gogh of sculpture in his vivid expression of psychic experience. Barlach is head and shoulders above his contemporaries—Maillol, Kolbe and Despiau.

His Christian concern with human pathos, his mystic perception of spiritual forces, is tempered by an earthy robustness, repose and humor. He is first and foremost a sculptor in wood—strongly influenced by Gothic wood cuts; and the technique of the wood-cutter has here been transposed into bronze.

The large closed eyes hark back, also, to famous Romanesque bronzes like the Werden crucifix. The "sent" expression —with closed eyes and open mouth of this figure which rocks with rhythm—is typical of Barlach's ability to portray inner vitality through gross physical form.

Subtle Rythm

Also under the general category of sculpture is Alexander Calder's "Dispersed Objects with Brass Gong" in brass and sheet iron. His radical entry of sculpture into the sphere of time as well as of space by introducing unselfconscious as Chagall is conscious, are the Primitive Paintings by J. O. J. Frost at The Childs Gallery. In this day and age when most artists — and rightly so — are interpreting world problems, it is a relief to wander into an array of charmingly whimsical paintings that really are more fun than a barrel of monkeys!

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Working from memory and without any formal training, he paints in the flat, bold, two-dimensional style of children which many avant-garde painters like Chagall and Klee emulate. "Paradice" (with a c) shows typical naive perspective with objects in the foreground shown at the bottom of the canvas and those behind in successive layers above. There is no diminution in size or aerial clarity.

His subject matter is most ambitious in scope. With a childlike daring, he attempts to cope with the history of Marblehead the sins of humanity and propaganda for peace. He gets his message across in simple, direct terms and supplements his pictorial treatment with poignant script — "Deprived of earthly things, the poor house her home" and "We don't want war, we love our home!"

But even his direst prophecies are couched in such cheery colors and quaint language that we can't become too concerned. It's springtime in art at the Childs Gallery and we can only be merry and gay and enjoy the pleasure of the moment.

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motion, approaches the musical arts and particularly the dance.

The undulating discs which beckon nervously to us from the ceiling or sway serenely according to the whim of the air currents possess an innate subtle rhythm which the most accomplished ballerina might envy.

Among the paintings are Walt Kuhn's Musical Clown, whose jaunty black top hat only emphasizes the livid whiteness of his complexion. Kuhn's restrained palette and fondness for gray in the background reminds us of the Spanish 17th century painters such as Velasquez. Like Velasquez, court painter to Philip IV, he paints the office, not the individual, and leaves you to fill in the poignant soul which pulsates behind the clown's mask of paint. There are no tears (visible) permitted either clown or king.

Marc Chagall interprets "Jewish Wedding" with a self-conscious return to the unself-conscious simplicity of the child. He borrows his "innocent eye" and affects a clumsiness which is far removed from careless rapture. He claims "I fill up the empty space in my canvas as the structure of my picture requires with a body or an object according to my humor."

Also on the naive side, but as

True or False On Wedgwood

The meeting which closed the 21st season of the Wedgwood Club put its members through some interesting tests. A table set up with 17 problems in identification greeted them in the main salon of the College Club, and all raced around like eager beavers with pad and pencil pitching their wits against the skillful forger.

"Both these medallions are Wedgwood; which is the later imitation?" is a sample question. Members were pretty equally divided on most questions and pointed up the fact that you have to wake up pretty early in the morning to detect the work of someone determined to fool you.

Mrs. Charles Gorely, Jr., the leader, gave an interesting talk on the difference between an imitation with attempt to deceive and an honest imitation, which might eventually fall into unscrupulous hands.

ANNOUNCEMENT

A limited number of paintings will be accepted during the summer season for restoration and conservation.

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Additional interesting lot lately received — old English, Continental, American. 17th to 19th century pieces, including items of collectors' interest for types and marking. Plates, basins, large dishes or chargers, tureen, various measures, jugs, flagons, cups, candlesticks, etc., also modern pieces.

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According to General Manager Peter T. McLaughlin, the Sea specific days.

engers whose tastes the ... has always endeavored to cater to. That friendliness and sincere in terest in both the welfare and comfort of Wilson Line customers pays off, is evidenced by the fact that sometime during this coming season the 2,000-000th passenger will mount the gangplank.

Special rates are available for private groups and the boats are available for charter on

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Art in Review:

'Musical Themes' To Be Exhibited At International Student Center

By LOUISE LEQUIRE

"Musical Themes," an exhibition of 26 paintings and eight sculptures dealing with musical subjects will be on view at the International Student Center, Fisk University from Feb. 15 through March 8. The formal opening will be Feb. 15, at 8 p.m.

Selected from the collection of the Museum of Modern Art in New York, the exhibition includes a variety of important works by many of the foremost moderns.

Artists whose names appear in the list include Braque, Morris Graves, Chagall, Lachaise, Man Ray, Shahn, Villon and Weber; Feininger, Jimmy Ernst, Max Beckmann, Hoffman, Motherwell, and Alexander Calder. The list of painters and sculptors whose work is included is an imposing one, and the unusual subject matter should lend added interest.

Knoxville Exhibit

At the Audigier Gallery in Knoxville this month a memorial exhibition of paintings by Everett E. Lowry will be presented. Lowry, who died Dec. 30, was head of the art education department at UT, and was widely known for his work in the field of public school art.

Lowry's interest in children's art accounts for the recurrent use of children as subject matter in his own painting. His style ranges from impressionistic views of mountains to stylized heads of children and to pure abstract design.

Wilke Exhibit at Artist Guild

Ulfert Wilke, whose paintings are now showing at the Artist Guild Gallery each afternoon from 2 to 4 through Feb. 22, is an artist whose work emanates power and vitality. His unusual technique of lacquer on masonite enables him to present large, bold abstract forms surrounded by live areas of atmospheric tone.

In each canvas he approaches a new theme or mood, using suggestive form adapted from his response to some of the forms in actual life.

However, these natural forms, such as Roman arches, a Florentine palace, or Baroque fountain in Rome, are merely starting points from which the painting grows. Then an infinite delight in rhythmic color shapes takes over and one becomes absorbed in the new experience offered.

Wilke, whose years in Rome on a Guggenheim fellowship led to a whole series of paintings called "Fountains for Rome," has completed a successful career as a conventional portrait painter, and run the gamut from representational to abstract painting.

But here, in these recent works, one feels that the complete character of the man has found adequate expression. The freedom with which a line flows in the drawings speaks of a skill that has now become automatic. The correctness of the color relationships becomes something to be expected and found without question in every work. This sort of positive statement affects the viewer deeply and powerfully.

With so many exhibitions this year of the work of "teachers" of art, the Guild showing is one that should not be missed. One must necessarily wonder how a man who gives himself to creative painting so completely can also teach, and do both jobs so very well.

"Fountain for Rome" by Ulfert Wilke of Louisville, Ky., now showing at the Artist Guild Gallery, 1618 Church St.

Paintings in this exhibit come from last year's retrospective of Wilke's work, held at Lexington at the University of Kentucky, and reviewed in this column at that time. The Nashville exhibit will go from here to the University of Tennessee in Knoxville, and then to the University of Chattanooga.

Parthenon Exhibit

The exhibition illustrates the kind of work done by the faculty at the Louisiana State University and is unusual and interesting in many ways. The two metal sculptures with drawings indicating their planning, show the teacher of scupture to be an artist of deliberation and originality.

Teachers of painting, in contrast, show work that seems to indicate a predilection for a much freer type of expression. There are many drawings, many small sketches. But this does not mean that these teachers do not paint in other media. We would suppose they have sent this type of work to indicate the sort of thing they encourage in students—and if this assumption is correct, the constant variation on design themes has merit.

A large number of graphic works by Caroline Darrieux speaks for her technical skill and several small works by Harvey Harris are interesting. Ralph Wickeiser, former student at Peabody College here, has exhibited larger and more impressive things in past exhibits.

In all these faculty exhibits—that of the University of Georgia, the University of Kentucky, and now Louisiana State—there seems to be a misunderstanding either on the part of the exhibitors or their audience as to just what purpose has guided the selection.

If directions of student work forms the focus, then some explanatory material should be included. If the faculty members mean to stand on their own right as exhibitors, then they should take stock of the work to be sent and see that it stands close inspection in this manner.

Exchange

The local chapter of AAUW has sponsored an exchange exhibition in connection with a national program, and 10 works by Nashville school children will be sent on to some foreign country from here. Mrs. Joe Fenn, and Miss Sammie Cornelius, art supervisors in city and county, have assisted in the selection.

Current Showings

Watkins—Ben Zion. Open 9 a.m. to 9 p.m. Monday through Friday, until noon on Saturday.

Artist Guild—Ulfert Wilke. Open 2-4 daily.

Parthenon—Herman Strauch and Marjorie Oberne. Faculty, Louisiana State University. Open 10 a.m. to 5 p.m. weekdays, 2-6 Sundays.

Fisk International Student Center—"Musical themes" opening Feb. 15.

Van Vechten Gallery — Congolese native paintings. Open 3-5 p.m. Monday, Tuesday, Wednesday and Friday.

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MUSKEGON, CHRONICLE — 11/11/53

Gallery Heads Set Out Exhibit Points in Panel

Frank Atwood Almy and Harold J. Elias served as a panel before guests and members of the Friends of Art this morning in presenting two phases of the current exhibition, Musical Themes. This was the second of the programs scheduled by the organization to be devoted to current exhibitions in the Hackley Art Gallery.

As representing the "consumer", a term which might apply to the nine million visitors to art museums in the United States last year, Mr. Almy stated that the survival of the artist, economically, is dependent upon the demands of this group. As opposed to considerable dissatisfaction which has been frequently expressed by the practicing artist, he cited the number of works which are added to public as well as private collections. He defended the attacks which have been made against gallery and museums for deciding who is and who is not to exhibit, by pointing out that it is through these very institutions that the level of public taste has an opportunity to grow, to widen its horizons and to experience the newer and more individually styled works of various artists.

* * *

INTRODUCING the current exhibition, Mr. Almy said that the title, Musical Themes permitted of direct representation as well as the interpretation of music. He cited the early association of the two arts and the more immediate manipulation of forms for the sake of rhythm, accent and composition in the fields of painting and sculpture. With an open eye and an intelligent approach, there is a possible enjoyment somewhere for nearly everyone, though how that is accomplished was the creative process of the artist.

Mr. Elias viewing the exhibition as a practicing artist stated that any past society or civilization, its evaluation, is the result of its thinkers, its social and monitary value comes second to the people who look ahead. These people who look ahead are found in every profession, but in the arts one finds more who are looking for new paths of self expression. This group of artists are more sensitive to their surroundings and from their observations advance their art because of personal and individual interpretation of their senses. There is a satisfying of the individual (which is the artist) not of the masses. The average person is pleased by what others say of his work not so much of what he thinks of it.

* * *

WE ARE ALL alike in that we have five senses that of sight, smell, taste, hearing and the sense of touch, the power of our mind or our intelligence is the result of these senses. The character of any individual is the knowledge brought to him through his senses and with the added stimulant of heredity and environment the individual developes. Certain senses are more acute than others, and this is the result of training, as sound is important to the mutician, sight and touch to the sculptor, and sight and touch to the artist. The majority of people take the senses for granted, but the artist who uses them in his work is constantly seeking new ways of saying the same thing and with the help of new materials to state the same theme in a different way.

> **Words of the Wise**
>
> Success has made failures of many men.
>
> —(John W. Raper)

Mr. Elias stated that a preconceived idea of what the words, man, woman, dog or horn means is different to each person. Taking a work in the show such as "Woman with a Horn" (which is abstract and made of wire) if each person were given this title and told to reproduce it visually in any medium each would of course do it differently, and it would be done with their idea of what a woman should look like and with a horn that they themselves feel a woman should play. Now the completed work which each person does is a true and very personal expression which results from the experience of the individual. Each person viewing a work of art, whether it be in music or poetry or the visual art should look at the piece as a complete and true expression of the artist.

Mrs. Max Wiard was chairman of the social hour assisted by Mrs. A. Harold Frauenthal, Mrs. Frank Oehlhoffen, and Mrs. Palmer Dolph, Jr. Mrs. Rolland Damm served at the coffee table.

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THE NASHVILLE BANNER, Friday, Feb. 12, 1954— Page 13

Student Center At Fisk Offers French Movie

"Night Is My Kingdom," a French film starring Jean Gabin, will be shown at Fisk International Student Center at 8 p.m. Saturday and 4:30 and 8 p.m. Sunday.

Dr. Nels Ferre will review his book, "The Sun and the Umbrella," at a meting of the Humanities Institute in the Fisk library.

"Musical Themes," an exhibit from the Museum of Modern Art, consisting of paintings and sculpture, will open at 8 p.m. Monday at the center.

Dr. Scott Nearing, professor, author and economist, will speak on "The Challenge of the Present World Crisis" Wednesday at the center.

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Famous Name Artists Included in Fisk Exhibit

By RUTH CAMPBELL

A large and comprehensive exhibition of modern paintings circulated by the Museum of Modern Art in New York opens in the International Student center at Fisk university this afternoon.

Names famous in modern art are found on many canvasses which are representative of the artists' finest work. Walt Kuhn's clown with a horn is a piece of work with an impact that stops the observer short. The lone figure sits against a background of dull gray wearing a black hat and the used suit of the circus lot. As drab as this might be in the same colors used by a lesser painter, under the master's touch of Kuhn it holds a color volume that is charged with power.

A gem of beauty is the water color abstract by Marcoussis. It is supposed to represent a still life with a violin, but no explanation or identification could add to the charm of this jewel. It needs nothing more than it has been given in depth, grace of line, composition and color treatment and it is that miracle among abstracts, a work that is completely satisfying.

Robert Motherwell's collage of fabric does not come off, for the material is as cheap as the theme, nor does Max Weber come close to his own established heights. His "Two Musicians" with all facial aspects depicted is clumsy and cluttered and the more disappointing because it shows occasional reflection of Weber's great touch.

There is a strange and terrifically interesting cubist oil by Jacque Villon. Look at this steadily and see what tricks your eyes play you. You will be sure you are looking down from the height of a pyramid when you find you cannot hold it and suddenly find yourself looking up. The dancing figures in the center is sufficiently vague to add to this illusion.

Sonia Sekula's "Poem for John Cage" is too speckled and broken in composition to have much meaning and if Cleve Gray had not inadvertently put a rabbit over his head Stokowski conducting the New York symphony would have more serious value. Among the bits of sculpture is a cubist figure of "Pierrot with a Clarinet" which is one of the finest explanations of the reasonableness of that form of art that could be given. It is warm, and gay and very likable.

Because the theme of the collection is the musical influence in modern art this unusual exhibition will be of interest to musicians as well as to artists and laymen. It should be a "must" on the art agenda through March 8. It will be opened to the public daily with the exception of Sundays when it can be seen only from 6:30 to 8 p.m.

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MUSKEGON, MICH.
CHRONICLE
NOV 7 - 1953

British Film, 'Oliver Twist,' At Gallery

* * *

THE FILM is scheduled to start at 3:30 and lasts one and three-quarters hours. Visitors who wish to see the current exhibitions, which include paintings by Kathryn Keillor, United States watercolors and the loan collection from the Museum of Modern Art, "Musical Themes," may enter the gallery any time after the opening hours, 2:30.

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Art in Review:

Fisk Exhibition of 'Musical Themes' Includes Array of Modern Sculpture

By LOUISE LEQUIRE

"Musical Theme," an exhibition showing at the International Student Center at Fisk through March 8, is the first showing of a large number of first-rate modern sculptures and paintings to be held here this year. Other fine groupings of modern paintings and drawings have included Picasso's Guernica drawings, paintings from the Borgenicht Gallery, and two shows of fine contemporary work in graphic media and water color. But the current exhibition offers eight sculptures along with paintings by some of the foremost artists of our time.

Other exhibitions in Nashville include the Ben Zion paintings at Watkins, the Wilke exhibit at the Nashville Artist Guild which may be seen through Sunday afternoon, and the group of Congolese native paintings at the Van Vechten Gallery.

'Singing Man' Outstanding

Barlach's "Singing Man" is one of the outstanding sculptures in the exhibition at Fisk. Barlach's work grows out of a dependence on the medieval tradition, though he is one of the first twentieth century sculptors to consciously explore negative masses, or voids. The complete development of this may be seen in the work of Henry Moore; but in "The Singing Man" the volume of air between the knee, the lap and the torso is of supreme importance to the design. Charles Seymour, Jr., in his book called "Tradition and Experiment in Modern Sculpture," discusses the Singing Man as one of the most important early twentieth-century sculptures. He writes that "there are strong Romantic overtones" in this piece. The man "gives himself so wholeheartedly to a peasant's folk song. One feels that the song is momentary, but that the sculptural design is eternal in its geometric balance."

Another important example of modern sculpture included in the exhibit is the musician in cubist planes and angles by Jacques Lipchitz. A Calder mobile, and a linear design of welded steel ribs which form a tangled maze represent more recent trends in sculptural technique.

There are many paintings which are powerful and important. The Beckmann stares out with a compelling strength which seems to follow one through the exhibit. The brilliant color and strong heavy black outlines which make the Beckmann expressionistic style are well represented in this painting. The Villon is small, and not representative of the best from the artist's palette.

The Jimmy Ernst canvas is a beautiful concoction of gray and silver shapes that seem to exist in a fluid atmosphere. We have now seen Jimmy Ernst's paintings in Nashville in four exhibitions or more. The Parthenon was the scene of the Artist Guild's display of twenty-five of his paintings in October, and several Nashvillians now own his work.

A. A. U. W. shows children's work

Ten paintings by Nashville children will be on display at the Watkins Institute during the coming week, before they are sent to National A. A. U. W. headquarters. These works are to be part of an exchange of art work with India, and have been chosen by the city and county art supervisors, because they depict American life with clarity and beauty.

"Singing Man" in bronze by Ernst Barlach is one of the outstanding sculptures in an exhibition on "Musical Themes" at the International Student Center, Fisk University, through March 8. The piece is from the Museum of Modern Art. The Fisk exhibition includes first-rate modern sculptures and paintings.

B. and P. W. Honors Women

The Davidson County Business and Professional Women's Club will honor women artists as a part of their month-long program called "Women at Work," which points out outstanding achievement of women in the community. The exhibit will be hung in the mezzanine of the Andrew Jackson Hotel Feb. 22-28.

The group of exhibitors, selected with the assistance of Walter Sharp, Philip Perkins, George Dutch and Juanita Green Williams, includes Mrs. Williams, Mrs. Joseph Byrns, Mrs. Paul Harmon, Mrs. Cornelius Hankins, Mrs. Carl Seyfert, Mrs. E. E. Litkenhous, Mrs. P. T. Jones, Mrs. James Clarke, Mrs. T. H. Gillespie, Miss Juanita Russell, and Mrs. V. S. LeQuire; Mrs. J. B. Burns, Mrs. Porter Dunlap, Mrs. Charles Booker, and Mrs. J. B. Thornton. The B. and P. W. Club discovered when they began to look for "women in art" that Nashville has quite a large number! The present exhibit does not attempt to cover them all [illegible] next year, and hold it at the Parthenon Gallery.

CURRENT SHOWINGS

Artist Guild Gallery, Ulfert Wilke. Open 2-4 daily through Sunday.

Watkins, Ben Zion. Open 9 a.m. to 9 p.m. Monday through Friday to noon Saturday.

Parthenon, Faculty, Louisiana State University, Oberne and Strauch. Open 10 a.m. to 5 p.m. daily except Sunday: 2-6 p.m.

Fisk, International Student Center. "Musical Themes," and Van Vechten Gallery, Congolese Native Paintings.

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Hilaire-Germaine-Edgar Degas
French, 1834-1917

52.661

Dancer at Rest
Bronze

Collection Mrs. Etta Mastbaum.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Georges Braque 210.35
French, born 1881

Oval Still Life (le violon). 1914
Oil on canvas

Collection The MoMa
Gift of the Advisory Committee

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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211.35

Juan Gris
Spanish, 1887-1927. Worked in Paris

Guitar and Pipe. 1913
Oil on canvas

Coll. The MoMA
Gift of the Advisory Committee

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Jacques Lipchitz 52.777
French, born Lithuania 1891. In U.S.
since 1941

Pierrot with Clarinet. 1919
Bronze

Lent by Curt Valentin Gallery,
New York

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

135.46

Rhythm of a Russian Dance, 1918
Oil on canvas

Collection The MoMA
Acquired through the Lillie P. Bliss Bequest

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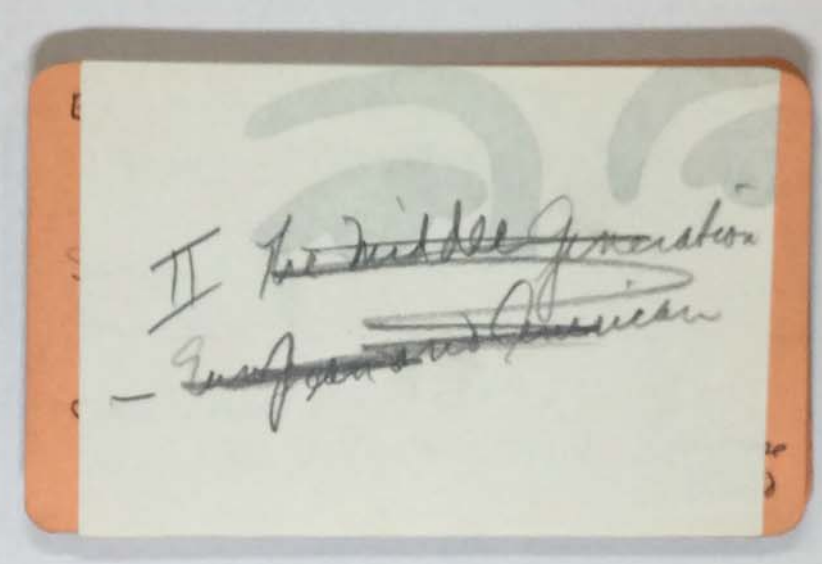

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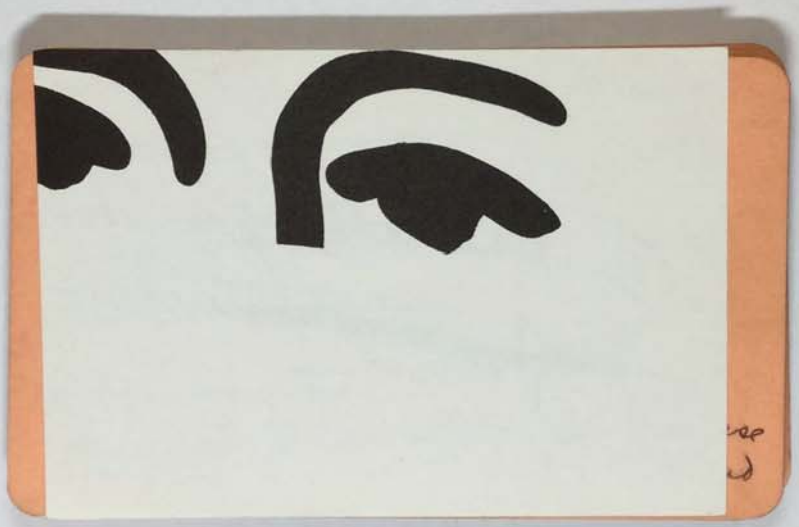

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Ernst Barlach 656.39
German, 1870-1938

Singing Man. 1928
Bronze

Collection The MoMA
Mrs John D Rockefeller, Jr. Purchase Fund

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Max Beckmann 52.774
German, 1884-1950

Self Portrait with Trumpet, 1938
Oil on canvas

Lent by Curt Valentin Gallery,
Studly C26 New York

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Alexander Brook 38.35
American, born 1898

George Biddle Playing the Flute. 1929
Oil on canvas

Collection The Nonna
Gift of Mrs. John D. Rockefeller, Jr.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Marc Chagall 168.34
French, born Russia 1887

Jewish Wedding. c. 1925-26
Gouache and pastel

Collection The Moma
Gift of A. Conger Goodyear

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Charles Demuth 148.45
American, 1883-1935

Vaudeville Musicians. 1917
Watercolor

Coll. The Moma
Mrs. John D. Rockefeller, Jr. Purchase Fund

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Lyonel Feininger 52.655
American, born 1871. Worked in
Germany 1887-1936. In U.S. since 1937
The Red Fiddler. 1934
Oil on canvas

Lent by the Artist

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Ernst Ludwig ~~Kas~~ Kirchner
German, 1880-1938 52.773

The Organist of Spina. 1930
Oil on canvas

Lent by Curt Valentin Gallery,
New York. Studley A052

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Paul Klee 564.39

Swiss 1879-1940. Worked in Germany

Twittering Machine (Zwitscher-Maschine) 1922

Watercolor, pen and ink

Coll. The MoMa

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Walt Kuhn 52.699
American 1880-1949

Musical Clown. 1938
Oil on canvas

Collection the Whitney Museum of American Art, New York

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Gaston Lachaise 605.39
American, born France 1882. Died 1935.

Dancer. 1928
Bronze

Coll. The Monic
Gift of Mrs Jos D. Rockefeller Jr.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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52.775

Gerhard Marcks
German, born 1889

Trumpet Player. 1950.
Bronze

Lent by Curt Valentin Gallery,
New York

photo Studley 4754

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Man Ray 231.37
American, born 1890. Worked in Paris.

Admiration of the Orchestrella for the Cinematograph. 1919
airbrush
Coll. The MoMA
Gift of A. Conger Goodyear

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Ben Shahn z 73.48
American, born Russia 1898

Portrait of Myself when Young, 1943
Tempera on cardboard
20 x 27 7/8
27 7/8 x 35 5/8 x 1 3/4

Coll. The Nonna
Mrs. V. D. Rusk Jr. P.F.

Cellar 4639-3

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Jacques Villon 576.39
French, born 1875

Dance. 1932
Oil on canvas

Coll. Le Roma
Gift of Mrs. Arthur L. Strasser

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19.44

Max Weber
Amerian, born Russia 1881

The Two Musicians, 1917
Oil on canvas

Coll. The MOMA
acquired through the Richard D.
Brixey Bequest

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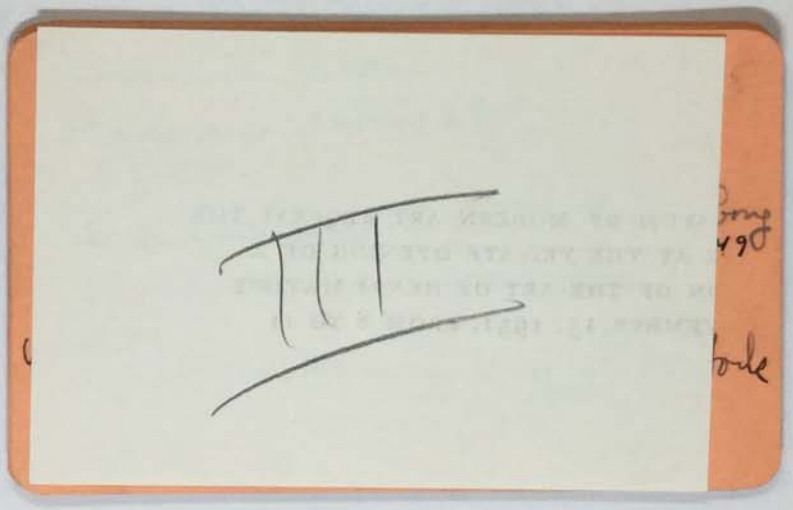

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Alexander Calder 52.605
American, born 1898

Dispersed Objects with Brass Gong 1949
Mobile (brass & sheet iron)

lent by
Curt Valentin Gallery, New York

no photo

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Mary Callery 52.776
American, born 1903

Eurydice. 1951
Bronze

Lent by Curt Valentin Gallery,
New York

photo Steedly AT4

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Jimmy Ernst 52.1093
American, born Germany 1920
Drum Improvisation.
1948
oil on canvas

Lent by Grace Borgenicht Gallery
New York

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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52.1091

Byron Soto
American, born 1919
~~Love Tender Tower~~
~~Orchestration~~ 1952
Oil on canvas.

bought by the artist

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Morris Graves 14.42
American, born 1910
Bird Singing in the Moonlight. 1938-39.
Gouache
Collection The Moma

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Cleve Gray 52.1092
American, born 1918
Stokowski conducting
the New York Philharmonic 1949
Oil on canvas.

Rent by Jacques Seligmann Galleries

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Hans Hofmann 52.658
American, born Germany 1880
In U.S. since 1932
The Polynesian (Drummer). 1951
Oil on canvas

Lent by Kootz Gallery, New York
no photo

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Robert Motherwell 52.659
American, born 1915

The Flute. 1943
Collage

Lent by Kootz Gallery, New York

no photo

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Richard Poussette-Dart 52.1089
American, born 1916

Woman with a Horn, 1951
Construction in wire

Lent by Betty Parsons Gallery, N.Y.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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52.788

Kurt Roesch
American, born Germany 1905. In U.S. since 1933.

Snake Charmer. 1951
Oil on canvas

Lent by Curt Valentin Gallery, New York
Study AV38

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Sonia Sebula 52.1090
American, Born Switzerland 1918

POEM FOR JOHN CAGE, 1951
oil on canvas

Lent by Betty Parsons Gallery, N.Y.

photo from gallery

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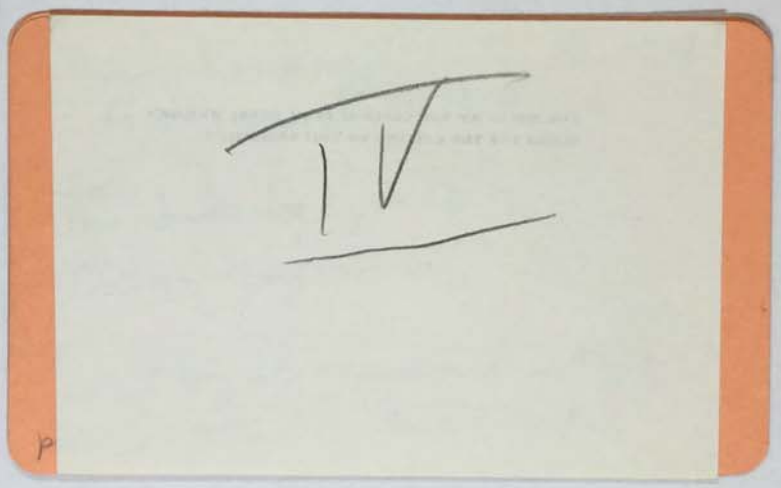

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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James Fosburgh 52.594
American, born 1910

The Juke Box, 1950
Oil on Canvas

Lent by Durlacher Brothers,
New York
pertofrom gallery

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Joe Lasker 52.771
American, born 1919

Horn of Plenty, 1951
Oil on ~~wood~~ canvas mounted on masonite

Lent by Kraushaar Galleries, New York
photo from gallery

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Walter Tandy Murch 52.1088
American, born Canada 1907

The Circle
ca. 1948
oil on canvas

Lotte Eck

~~Brooklyn Museum~~
Collection The Brooklyn Museum

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with folder - Museum Terms

BIRD SINGING IN THE MOONLIGHT
By Morris Graves

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Musical Themes

An exhibition of 26 paintings and eight sculptures organized by the Museum of Modern Art, New York City

Sponsored by the Junior League of Winston-Salem, N. C.

Held in the Public Library April 26 through May 16, 1953

Brochure edited by Clemens Sandresky, Sue Moore, Ed Shewmake, Mitzi Shewmake.
Cover reproduction photographed for the Museum of Modern Art.
Price of catalogue—15 cents.

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About the Exhibition

Most of the artists represented in this exhibition are well known throughout the world. Some, such as Degas and Braque, etc, are considered "masters." Each artist has contributed something to the art of today, our art, that has made his work important. It is not necessary to like or to want to own these paintings and sculptures. This exhibition is here in Winston-Salem for us to study so that we will have more knowledge of what other people in the world are thinking and doing . . . and so we will know what other people consider important and why . . .

Modern Art Is Ours

Because we are modern people our art is called modern art. We ride in cars, not carriages, we wear suits and dresses not togas, we are Christians not pagans, we believe the earth is round not flat, we can fly in the air. Therefore, our art will not be Roman or medieval or Egyptian or Greek any more than our clothes, food, etc. . . .

Some modern art may be very fine, some is quite worthless. But . . . no matter what else modern art is . . . it is painting and sculpture about the kind of people we are, it is about our thoughts, and the hopes we have for the future.

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Some Ways of Looking

A very necessary thing to remember is this: a picture or a piece of sculpture, a building is not now and has never been (from cave drawings to the 20th century) an imitation of the way "real" things look to us. You do not listen to music to find the remembered sound of a certain bird, you do not look at a painting to see a tree or a house. To say a painting is no good because it doesn't look like a real tree is a criticism of a photograph. A painting is not a photograph.

Anything worth the trouble takes time and effort. Both are needed in really seeing any work of art. You do not get something for nothing. Many, many, many people have found that learning to see a picture is well worth their time.

Since art is not an imitation of nature what is it?

Following is a list of the works on exhibition. After some of them are questions which, if answered thoughtfully, may be of help in your understanding of the painting and sculpture.

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1. EDGAR DEGAS — DANCER AT REST (Bronze)

2. GEORGE BRAQUE — OVAL STILL LIFE: LE VIOLON (oil on canvas)
   Modern composers often do not resolve a dissonance but allow the hearer to make the adjustment with his ear. Perhaps this is what Braque had done with the violin.

3. JUAN GRIS — GUITAR AND PIPE (oil on canvas)
   Compare this painting with the Braque (No. 2). One concerns a violin, one a guitar. One has a lush, heavy, plucked quality—the sound of a guitar. Describe the Braque painting in terms of its sound. Does it express for the violin what Gris expresses for the guitar?

4. JACQUES LIPCHITZ — PIERROT WITH CLARINET (bronze)
   This sculptor uses bronze more than stone or wood. What is the reason he would choose a metal instead of another material for this figure?

6. ERNST BARLACH — SINGING MAN (bronze)
   What kind of song is this man singing?

7. MAX BECKMAN — SELF PORTRAIT WITH TRUMPET (oil on canvas)
   Beckman was forced out of Germany by the Nazis. As a painter he could be called a reporter of the truth as he knows it. Compare his painting to the novel, "The Naked and the Dead", by Norman Mailer.

8. ALEXANDER BROOK — GEORGE BIDDLE PLAYING THE FLUTE (oil on canvas)
   Would you enjoy meeting Mr. Biddle and hearing him play the flute?

9. MARC CHAGALL — JEWISH WEDDING (gouache and pastel)
   Chagall records memories of his childhood in Russia. As in all recollections (memories, fantasies, dreams) relationships between people and objects and situations are often symbolic. What do you think the chimney stands for in this painting? Is it related to Santa Claus?

10. CHARLES DEMUTH — VAUDEVILLE MUSICIANS (watercolor)
    Does this painting give you more of the feeling of a jazz musician than a photo of Benny Goodman?

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11. LYONEL FEININGER — THE RED FIDDLER (oil on canvas)
"What we see in nature has to be transmuted in order to become a picture."

12. ERNST LUDWIG KIRCHNER — THE ORGANIST OF SPINA (oil on canvas)
"I wanted to paint humanity at work and play." Compare this statement with the above and then the two paintings. Who has come nearer painting what he said?

13. PAUL KLEE — TWITTERING MACHINE (watercolor, pen and ink)
Describe the kind of humor you find in this painting.

14. WALT KUHN — MUSICAL CLOWN (oil on canvas)

15. GASTON LACHAISE — DANCER (bronze)
What music is she dancing to? Is she out of step?

16. GERHARD MARCKS — TRUMPET PLAYER (bronze)

17. MAN RAY — ADMIRATION OF THE ORCHESTRELLE FOR THE CINEMATOGRAPH (air brush)
Man Ray is best known as a photographer. Look at the way this painting is done and compare it with a photograph.

18. BEN SHAN — PORTRAIT OF MYSELF WHEN YOUNG (tempera on cardboard)
A painter with a social conscience. Should a painter be a propagandist?

19. JACQUES VILLON — DANCE (oil on canvas)
Haven't you seen dances in which the dancers used luminous scarves with the lighting arranged so that at times only the scarves could be seen as trails of light?

20 MAX WEBER — THE TWO MUSICIANS (oil on canvas)
Compare this painting with that of Demuth, No. 10. What kind of musicians are these in Weber's painting?

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21. ALEXANDER CALDER — DISPERSED OBJECTS WITH BRASS GONG (brass with sheet iron)
    Sculpture that has been made to move. Only the 20th century could have produced this kind of sculpture.
22. MARY CALLERY — EURYDICE (bronze)
    Compare this way of using bronze with the way in which Lipchitz uses it (No. 4)
23. JIMMY ERNST — DRUM IMPROVISATION (oil on canvas)
24. BYRON GOTO — ORCHESTRATION, 1952 (oil on canvas)
    Goto studied with Walt Kuhn. Look at Kuhn's painting (No. 14) again. What kind of an influence did he have on Goto?
25. MORRIS GRAVES — BIRD SINGING IN THE MOONLIGHT (gouache)
    The moonlight is playing on the sound the bird is making.
26. HANS HOFMANN — THE POLYNESIAN DRUMMER (oil on canvas)
27. CLEVE GRAY — STOKOWSKI CONDUCTING THE NEW YORK PHILHARMONIC (oil on canvas)
28. ROBERT MOTHERWELL — THE FLUTE (collage)
    Compare this technique (collage) with the Spike Jones kind of music.
29. RICHARD POUSETTE-DART — WOMAN WITH A HORN (construction in wire)
30. KURT ROESCH — SNAKE CHARMER (oil on canvas)
31. SONIA SEKULA — POEM FOR JOHN CAGE (oil on canvas)
32. JAMES FOSBURGH — THE JUKE BOX (oil on canvas)
33. JOE LASKER — HORN OF PLENTY (oil on canvas mounted on masonite)
34. WALTER TANDY MURCH — THE CIRCLE (oil on canvas)

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MUSICAL THEMES