

## CONDITIONS OF USE FOR THIS PDF

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 They may not be published in print, posted on the internet, or exhibited.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

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

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

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

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

### **NOTICE: WARNING CONCERNING COPYRIGHT RESTRICTIONS**

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

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11.1.55.5.1

C/E THE NEW GENERATION

Publicity notices



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	11.1.55.5.1

Circulating Exhibition: EUROPE - THE NEW GENERATION

Museum Number	Artist	Title	Date	Medium	Lender and Lender's Address	Selling Price	Insurance	Photograph Number
FRENCH								
52.915	Paul BERTOT	LUNCH	1950	oil on canvas	Mr. and Mrs. Charles Zadok 7748 North Club Circle Milwaukee 11, Wisconsin	NFS	\$350.00	25 5/8
131.51	Bernard BUFFET born Paris 1928	SELF PORTRAIT	1948	oil on canvas	MOMA Stephen C. Clark Purchase Fund	NFS		82 1/4
280.49	Jean DUBUFFET born 1901	SNACK FOR TWO	1944	oil on canvas	MOMA Gift of Saidie A. May	NFS		28 3/4
52.914	Maurice ESTÈVE born 1904	VILLAGE UNDER SNOW	1946	oil on canvas	Mr. and Mrs. Charles Zadok	NFS	\$1250.00	photo from lender 31 15
50.52	Hans HARTUNG born Germany 1904, Paris since 1935	PAINTING	1948	oil on canvas	MOMA Gift of John L. Senior Jr.	NFS		40 x
52.660	Alfred MANESSIER born 1911	NIGHT		oil on canvas	Mrs. Blanche W. Knopf	NFS	\$1250.00	31 3/4
52.911	Edouard PIGNON born 1905	WOMAN THINKING	1946	Oil on canvas	Mr. Emile E. Wolf 1085 Park Avenue	NFS	\$4000.00	57 x
52.913	Gustave SINGIER born 1909	WINDOW ON THE GARDEN	1944	oil on canvas	Mr. and Mrs. Charles Zadok	NFS	\$600.00	31 15
28.51	Nicolas de STAËL born Russia 1914	PAINTING	1947	oil on canvas	MOMA Gift of Mr. and Mrs. Lee A. Ault	NFS		77 x
30.51	Raoul UBAC Belgian, born 1911	TWO PERSONS AT A TABLE	1950	oil on canvas	MOMA Stephen C. Clark Purchase Fund	NFS		51 x



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11.1.55.5.1

Medium	Lender and Lender's Address	Selling Price	Insurance	Photograph Number	Size	Framed Size
n canvas	Mr. and Mrs. Charles Zadok 7748 North Club Circle Milwaukee 11, Wisconsin	NFS	\$350.00		25 5/8 x 36 3/8"	28 1/2 x 39 x 1 3/4"
n canvas	MOMA Stephen C. Clark Purchase Fund	NFS		S-11.123	82 1/4 x 40 5/8	85 1/2 x 44 1/2 x 2 3/4
n canvas	MOMA Gift of Saidie A. May	NFS		S-9412	28 3/4 x 23 3/4	29 3/4 x 25 x 2
n canvas	Mr. and Mrs. Charles Zadok	NFS	\$1250.00	photo from lender	31 15/16 x 39 1/2	34 3/4 x 42 1/4 x 2
n canvas	MOMA Gift of John L. Senior Jr.	NFS		S-11.250	43 x 38 1/4 x 1	40 x 59 1/4 x 1 3/4
canvas	Mrs. Blanche W. Knopf	NFS	\$1250.00		31 3/4 x 39 1/2	36 1/2 x 44 x 1 1/8
n canvas	Mr. Emile E. Wolf 1085 Park Avenue	NFS	\$4000.00	S-11.331	57 x 38	58 1/4 x 39 x 1 1/8
n canvas	Mr. and Mrs. Charles Zadok	NFS	\$600.00	S-11.327	31 15/16 x 39 1/2	34 5/8 x 42 1/4 x 1
n canvas	MOMA Gift of Mr. and Mrs. Lee A. Ault	NFS		Brenwasser 175	77 x 38 3/8	88 x 49 1/2 x 2 1/4
n canvas	MOMA Stephen C. Clark Purchase Fund	NFS		S-10.493	51 x 28 3/4	52 x 29 3/4 x 2

Box!



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11.1.55.5.1

Museum Number	Artist	Title	Date	Medium	Museum Lender and Lender's Address	Selling Price	Insurance	Photograph Number
BRITISH								
236.48	Robert COLQUHOUN born Ayrshire, Scotland 1914	TWO SCOTSWOMEN	1946	oil on canvas	MOMA Mrs. Wendell T. Bush Fund	NFS		S-8736
240.48	Lucian FREUD born 1922	KITTY WITH FIG LEAVES	1948	pastel on gray paper	MOMA Purchase Fund	NFS		S-8705
52.595	Barbara HEFWORTH born Yorkshire 1903	THE HANDS AND ARM	1948	oil and pencil	Durlacher Brothers 11 East 57th Street	\$255.00	\$191.00	S-11.323
253.48	Robert MACBRYDE born Ayrshire, Scotland 1913	WOMAN IN A RED HAT	1947	oil on canvas	MOMA Lillie P. Bliss Bequest	NFS		S-8730
52.602	John MINTON born 1917	CORSICAN CEMETERY	1948	oil on canvas	Durlacher Bros.	\$300.00	\$225.00	photo from gallery
52.909	Victor PASMORE born Surrey 1908	ICELAND POPPIES		oil on canvas	Lent anonymously (Miss Ann C. Resor 66 East 79th Street)	NFS	\$250.00	S-11.326
52.857	John PIPER born Surrey 1903	GLYDERS ROCKS	1950	oil on canvas	Mr. and Mrs. John Henry Macdonell 23 East 37th Street, NY 16	NFS	\$500.00	S-11.322
52.858	Graham SUTHERLAND born London 1903	LANDSCAPE WITH FIELDS	1944	chalk, ink and gouache	Mr. and Mrs. John Henry Macdonell	NFS	\$500.00	S-11.321
52.603	Keith VAUGHAN born Sussex 1912	THE TRIAL (After the novel by Kafka)	1949- 50	oil on canvas	Durlacher Bros.	\$375.00	\$281.00	photo from gallery
52.601	John WELLS born London 1907	ASCENDING FORMS	1951	oil on canvas	Durlacher Bros.	\$550.00	\$397.00	photo from gallery



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11. 1. 55. 5. 1

	Lender and Lender's Address	Selling Price	Insurance	Photograph Number	Size	Framed Size
canvas	MOMA Mrs. Wendell T. Bush Fund	NFS		S-8736	48 3/8 x 36	58 3/4 x 46 3/4 x 3 1/4
on gray	MOMA Purchase Fund	NFS		S-8705	18 7/8 x 16 1/2 sheet	24 x 22 x 1
pencil	Durlacher Brothers 11 East 57th Street	\$255.00	\$191.00	S-11.323	12 x 15	17 1/4 x 20 1/2 x 3/4
canvas	MOMA Lillie P. Bliss Bequest	NFS		S-8730	50 x 28 1/2	61 1/4 x 39 1/2 x 2
canvas	Durlacher Bros.	\$300.00	\$225.00	photo from gallery	24 x 30	30 1/2 x 36 1/2 x 2
canvas	Lent anonymously (Miss Ann C. Resor 66 East 79th Street)	NFS	\$250.00	S-11.326	24 x 18	32 x 25 7/8 x 2 3/8
canvas	Mr. and Mrs. John Henry Macdonell 23 East 37th Street, NY 16	NFS	\$500.00	S-11.322	19 3/4 x 29 1/4	25 x 34 1/2 x 1 3/4
ink and e	Mr. and Mrs. John Henry Macdonell	NFS	\$500.00	S-11.321	27 5/8 x 17 1/8	34 1/8 x 23 3/8 x 2
on canvas	Durlacher Bros.	\$375.00	\$281.00	photo from gallery	27 1/8 x 38 1/2	34 1/2 x 45 7/8 x 1 5/8
on canvas	Durlacher Bros.	\$550.00	\$397.00	photo from gallery	60 x 40 1/2	63 1/4 x 43 5/8 x 2



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11. 1. 55. 5. 1

Museum Number	Artist	Title	Date	Medium	Lender and Lender's Address	Selling Price	Insurance	Photograph Number
ITALIAN								
52.597	AFRO (BASALDELLA) born Udine 1912	TALE OF GASCONY	1951	oil on canvas	Catherine Viviano Gallery 42 East 57th Street	\$450.00	\$300.00	35
52.598	Renato BIROLLI born 1906 Verona	CLAM FISHERMAN	1950	oil on canvas	Catherine Viviano Gallery	\$600.00	\$400.00	44
52.599	Corrado CAGLI born 1910 Ancona	ABSTRACTION	1949	oil on paper	Catherine Viviano Gallery	\$450.00	\$300.00	28
274.49	Bruno CASSINARI born 1912	THE MOTHER	1948	oil on canvas	MOMA Mrs. Cornelius J. Sullivan Fund	NFS		S-9348 47
52.862	Leonardo CREMONINI born Bologna 1925	THE BULL TAMER	1951	oil on canvas	Mr. and Mrs. Lee A. Ault Lambert Road, New Canaan Conn.	NFS	\$800.00	S-11.329 39
281.49	Salvatore FIUME born 1915	ISLAND OF STATUES	1948	oil on canvas	MOMA Purchase Fund	NFS		S-8936 28
689.49	Renato GUTTUSO born Sicily 1912	MELON EATERS	1948	oil on canvas	MOMA Purchase Fund	NFS		S-9935 35
287.49	Marcello MUCCINI born c. 1925	BULL	1948	duco on plywood	MOMA Purchase Fund	NFS		S-8864 13
52.596	Armando PIZZINATO born 1910	COMPOSITION	1947	oil on canvas	Catherine Viviano Gallery	\$600.00	\$400.00	S-11328 31
52.600	Emilio VEDOVA born 1919	COMPOSITION	1949	oil on canvas	Catherine Viviano Gallery	\$450.00	<del>\$450.00</del> 300	S-11.325 52
52.904	Renzo VESPIGNANI BORN Rome 1924	WHITE BUILDING	c.1947	oil on canvasboard	Hugo Gallery 46 East 57th Street	\$700.00	\$650.00	S-11.324 32



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11. 1. 55. 5. 1

	Lender and Lender's Address	Selling Price	Insurance	Photograph Number	Size	Framed Size
vas	Catherine Viviano Gallery 43 East 57th Street	\$450.00	\$300.00		35 x 23 1/4	35 5/8 x 23 7/8 x 1
vas	Catherine Viviano Gallery	\$600.00	\$400.00		44 x 33 1/2	44 5/8 x 34 1/4 x 1
er	Catherine Viviano Gallery	\$450.00	\$300.00		28 7/8 x 34 5/8	29 1/2 x 35 1/4 x 1
vas	MOMA Mrs. Cornelius J. Sullivan Fund	NFS		S-9348	47 1/2 x 29 3/4	54 x 37 x 2
vas	Mr. and Mrs. Lee A. Ault Lambert Road, New Canaan Conn.	NFS	\$800.00	S-11.329	39 x 28 3/4	48 1/4 x 36 7/8 x 17/8
vas	MOMA Purchase Fund	NFS		S-8936	28 x 36 1/4	29 1/2 x 37 3/4 x 1 3/4
vas	MOMA Purchase Fund	NFS		S-9935	35 x 45 5/8	42 3/4 x 59 3/4 x 2
lywood	MOMA Purchase Fund	NFS		S-8864	13 x 28 1/4	13 3/8 x 28 3/4 x 1 1/4
vas	Catherine Viviano Gallery	\$600.00	\$400.00	S-11328	31 3/8 x 47 1/4	38 1/4 x 54 1/4 x 1 1/2
vas	Catherine Viviano Gallery	\$450.00	<sup>300</sup> <del>\$450.00</del>	S-11.325	52 5/8 x 24 1/2	52 1/2 x 25 1/4 x 7/8
vasboard	Hugo Gallery 46 East 57th Street	\$700.00	\$650.00	S-11.324	32 1/4 x 22 1/4	33 1/4 x 23 1/4 x 2 3/4



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11.1.55.5.1

#### AFRO (BASALDELLA)

Born Udine, 1912. Now works in Rome, where he has recently become a leading figure among the younger artists who are seeking to evolve a romantic language from the lessons of the post-cubist Picasso.

#### CORRADO CAGLI

Born Ancona, 1910.

Studied in Rome until 1937

First large show in Rome in 1932

During the early 1930's was active as a painter and polemicist, associated with Capogrossi, Cavalli, Afro, Guttuso and other artists in a movement apiritually allied to the Roman School of Scipione and Mafai. Worked in a representational style, occasionally turning to allegory, but opposing Novecento pomposity.

1946 Guggenheim Fellowship

Numerous exhibitions in New York; designed a ballet produced in that city (1948)

#### BRUNO CASSINARI

Born Piacenza, 1912. Now lives in Milan, where he has developed an expressionist figure style of considerable power and individuality. Influenced by Modigliani, especially in color. Associated with Birobli in the Corrente movement at Milan during the war. Joined Guttuso, Pizzinato, Santomaso, Viani and other artists of the younger generation in the Fronte nuovo delle arti (1946), but resigned in 1947, preferring to work in solitude.

#### Salvatore FIUME

Born Comiso, Sicily 1915

Young Milanese artist who has begun to paint professionally only during the past five years. Influenced by de Chirico's metaphysical painting.

Now lives in Canzo

#### RENATO GUTTUSO

Born Palermo, Sicily, 1912. In 1931, determined to become a painter, moved to Rome where he has lived ever since, except for intervals in Milan and Sicily. Soon after arrival in Rome took part in a continuation of the Roman School of Scipione and Mafai, rebelling against Novecento classicism in collaboration with Cagli, Fazzini and others. Around 1939 active as painter and polemicist in the progressive Corrente movement of Milan. During the German occupation, was active in the Resistance; in 1945 published book of bitterly anti-German drawings, Gott Mit Uns. In 1946 was member of the Nuova secessione artistica italiana which the following year became the Fronte nuovo delle arti - vanguard of mainly abstract painters and sculptors. Internationally the best known younger Italian painter and the dominant figure in his generation, Guttuso has been included in numerous major exhibition at home and abroad.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11.1.55.5.1

# HANS HARTUNG

1904 born Leipzig  
 at 15, began drawing  
 1922 first abstract work  
 1924 Studied History of Art at the University of Leipzig  
 Took a course at the Art Academy of Dresden and Leipzig (no influence on his work)  
 1929 Travelled to France, Holland, Norway, Belgium, Italy  
 1932- Spain  
 34  
 1934 returned to Germany, Fled with Grohmanns and Zervos to France 1935  
 1943 Spain  
 1946 French citizen

# JOHN WELLS

Born 1907, London  
 Educated at Epsom College, Surrey, and at University College and Hospital, London. 1936-1945 practiced medicine in Isles of Scilly, painting in spare time. Gave up practice in 1945 to devote himself to painting. Exhibited with Winifred Nicholson in London, 1946. Lives in Cornwall.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11.1.55.5.1

**Additional Information on the British Artists**

(from Herbert Read's "Contemporary British Art")

**ROBERT COLQUHOUN**

Born Kilmarnock, Ayrshire 1914. Glasgow School of Art, 1933-38.  
Travelled Italy, France, Holland and Belgium.

**LUCIEN FREUD**

Born 1922. Goldsmiths' College School of Art.

**BARBARA HEPWORTH**

Born Wakefield, Yorkshire, 1903. Leeds School of Art, Royal College  
of Art. Travelling scholarship, Italy, 1924.

**ROBERT MACBRYDE**

Born Ayrshire, 1913. Worked for 5 years in factory and engineering works  
before entering Glasgow School of Art at 19. Studied in France and Italy 1937-39.

**JOHN MINTON**

Born near Cambridge, 1917. St. John's Wood School of Art, London. In 1938  
went to Paris to study painting, and visited Belgium, Holland, Switzerland,  
and Provence, returning to England at outbreak of war. Collaborated with  
Michael Ayrton on decor for John Gielgud's production of Macbeth in 1942.

**VICTOR PASMORE**

Born Chelsham, Surrey, 1908. No academic training, painting in spare time while in  
local government service 1928-38. One of the founders of the Euston Road School  
in 1937 and one of leading teachers there. Member of the London Group. Since  
1948 has painted in abstract style.

**JOHN PIPER**

Born Epsom, Surrey, 1903. Richmond School of Art and Royal College of Art.  
Official war artist, Second World War. Has designed scenery and costumes  
for opera, ballet and dramatic productions, and has written and illustrated  
books on architecture and typography.

**GRAHAM SUTHERLAND**

Born London 1903. Goldsmiths' College School of Art, University of London.  
Here he specialized in engraving which occupied the greater part of his time  
until 1930. Visiting teacher at Chelsea School of Art, 1927-40. Commissioned  
to paint a Crucifixion for St. Matthew's, Northampton, 1946. Has also designed  
for ceramics, tapestry and textiles. One of the official artists during the  
2nd World War.

**KEITH VAUGHAN**

Born at Selsey Bill, Sussex, 1912. Designed in advertising agency until World War II.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11.1.55.5.1

Additional Information on some of the French Artists

(from November 1945 MAGAZINE OF ART )

MAURICE ESTEVE

Born 1904 in Culan (Cher). After a year in Spain in 1923, worked at Colarossi's until 1927. Work shown for the first time in 1928 at the Salon des Independents. Since then at the Surindependents, Tuileries, Automne. Collaborated with Delauney on vast panels for Paris Fair in 1937.

ALFRED MANNESSIER

Born 1911 at St. Ouen (Somme) Studied architecture at the Beaux Arts 1931 before frequenting various Montparnasse academies, particularly Ranson's. Work shown since 1933 at the Salon des Independents, Tuileries, Automne.

EDOUARD PIGNON

Born 1905 near Marles (Pas de Calais) Pupil of Auclair, Wlerick, Arnold. Self-taught to a great extent. Work shown at Salon des Independents, des Surindependent Tuileries. Decorative panel at Paris Fair 1937. Vas fresco for Girl's school at Creil.

GUSTAVE SINGIER

Born 1909 at Warneton. Came to Paris in 1918. Largely self-taught, but attended various Montparnasse academies in the evening or worked at home alone. Work shown since 1935 at Salon des Independents, Automne, Tuileries.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11.1.55.5.1

- 3 -

UBAC, Raoul. Belgian, born 1910. Lives in Paris.

TWO PERSONS AT A TABLE. 1950. Oil on canvas, 51 x 28 3/4".  
Purchase Fund.

Ubac took up photography and engraving, and was associated with the surrealists in Brussels and in Paris where he went about 1935 after travels through Europe. His paintings were first shown in Paris in 1946 and he had one-man shows in Paris and London in 1950.

CAUTION: PAINTINGS ARE VERY LARGE AND VERY HEAVY. TWO MEN MUST HANDLE THEM.

1. Replace the 2 paintings in the grooves marked with corresponding numbers, in the order listed:

FACE THE PAINTINGS TO THE SIDE OF THE BOX INDICATED INSIDE THE BOX

28.51 deStael PAINTING.  
131.51 Buffet SELF PORTRAIT

2. Bolt lid on box SECURELY.

---

UNPACKING INSTRUCTIONS - BOX #2: - 7 paintings each in its own marked groove

1. Slide the 7 paintings from the marked grooves - WITH CARE - ONE AT A TIME

DO NOT DROP.

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

---

PACKING INSTRUCTIONS - BOX #2: - 7 paintings each in its own marked groove

1. Replace the 7 paintings in the grooves marked with corresponding numbers, in the order listed:

FACE ALL PAINTINGS TO THE SIDE OF THE BOX INDICATED INSIDE THE BOX

52.596 Pizzinato COMPOSITION  
52.601 Wells ASCENDING FORMS  
253.48 MacBryde WOMAN IN A RED HAT  
50.52 Hartung PAINTING  
236.48 Colquhoun TWO SCOTSWOMEN  
52.911 Pignon WOMAN THINKING  
274.49 Cassinari THE MOTHER

2. Bolt lid on box SECURELY.



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	11.1.55.5.1

1952-53

BUFFET, Bernard. French, born 1928.

STILL LIFE WITH FISH, II. 1949. Oil on canvas, 16 3/8 x 33 1/2". Mrs. Cornelius J. Sullivan Fund.

Buffet, child prodigy of present-day French painting, was born in 1928 (some say 1927), entered the Beaux-Arts in 1943, and began exhibiting at the Indépendants, Salon d'Automne, and elsewhere in 1947. His first one-man show (preceded by a small show on the Left Bank which went unnoticed) won him the Prix de la Critique in 1948, and he has since held exhibitions in Paris and Brussels (1949) and New York (1950 and 1951).

PACKING INSTRUCTIONS - BOX #1:

CAUTION: PAINTINGS ARE VERY LARGE AND VERY HEAVY. TWO MEN MUST HANDLE THEM.

1. Replace the 2 paintings in the grooves marked with corresponding numbers, in the order listed:

FACE THE PAINTINGS TO THE SIDE OF THE BOX INDICATED INSIDE THE BOX

28.51 deStael PAINTING.  
131.51 Buffet SELF PORTRAIT

2. Bolt lid on box SECURELY.

UNPACKING INSTRUCTIONS - BOX #2: - 7 paintings each in its own marked groove

1. Slide the 7 paintings from the marked grooves - WITH CARE - ONE AT A TIME

DO NOT DROP.

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

PACKING INSTRUCTIONS - BOX #2: - 7 paintings each in its own marked groove

1. Replace the 7 paintings in the grooves marked with corresponding numbers, in the order listed:

FACE ALL PAINTINGS TO THE SIDE OF THE BOX INDICATED INSIDE THE BOX

52.596 Pizzinato COMPOSITION  
52.601 Wells ASCENDING FORMS  
253.48 MacBryde WOMAN IN A RED HAT  
50.52 Hartung PAINTING  
236.48 Colquhoun TWO SCOTSWOMEN  
52.911 Pignon WOMAN THINKING  
274.49 Cassinari THE MOTHER

2. Bolt lid on box SECURELY.



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	11.1.55.5.1

STAËL, Nicolas de. French, born Russia 1914.

PAINTING. 1947. Oil on canvas, 77 x 38 3/8". Gift of Mr. and Mrs. Lee A. Ault.

Staël was born in St. Petersburg, left Russia for Berlin in 1918, and two years later went to live in Brussels where he studied at the Royal Academy of Fine Arts. In 1932 he went to Paris, and during the next ten years traveled extensively, particularly in Spain, North Africa and Italy. His first show was held in Paris in 1945, another in 1950, and in 1948 he showed in Montevideo, Uruguay.

PACKING INSTRUCTIONS - BOX #1: - 2 paintings

CAUTION: PAINTINGS ARE VERY LARGE AND VERY HEAVY. TWO MEN MUST HANDLE THEM.

1. Replace the 2 paintings in the grooves marked with corresponding numbers, in the order listed:

FACE THE PAINTINGS TO THE SIDE OF THE BOX INDICATED INSIDE THE BOX

28.51	deSteel	PAINTING.
131.51	Buffet	SELF PORTRAIT

2. Bolt lid on box SECURELY.

UNPACKING INSTRUCTIONS - BOX #2: - 7 paintings each in its own marked groove

1. Slide the 7 paintings from the marked grooves - WITH CARE - ONE AT A TIME

DO NOT DROP.

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

PACKING INSTRUCTIONS - BOX #2: - 7 paintings each in its own marked groove

1. Replace the 7 paintings in the grooves marked with corresponding numbers, in the order listed:

FACE ALL PAINTINGS TO THE SIDE OF THE BOX INDICATED INSIDE THE BOX

52.596	Pizzinato	COMPOSITION
52.601	Wells	ASCENDING FORMS
253.48	MacBryde	WOMAN IN A RED HAT
50.52	Hartung	PAINTING
236.48	Colquhoun	TWO SCOTSWOMEN
52.911	Pignon	WOMAN THINKING
274.49	Cassinari	THE MOTHER

2. Bolt lid on box SECURELY.



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	11.1.55.5.1

EUROPE: THE NEW GENERATION

Pages 1 - 4

1952-53

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

UNPACKING INSTRUCTIONS - BOX #1: - 2 paintings

CAUTION: PAINTINGS ARE VERY LARGE AND VERY HEAVY. TWO MEN MUST HANDLE THEM.

1. Slide the 2 paintings from the marked grooves. WITH CARE
2. Replace lid on box making sure all bolts are saved.

PACKING INSTRUCTIONS - BOX #1: - 2 paintings

CAUTION: PAINTINGS ARE VERY LARGE AND VERY HEAVY. TWO MEN MUST HANDLE THEM.

1. Replace the 2 paintings in the grooves marked with corresponding numbers, in the order listed:

FACE THE PAINTINGS TO THE SIDE OF THE BOX INDICATED INSIDE THE BOX

28.51	deSteel	PAINTING.
131.51	Buffet	SELF PORTRAIT

2. Bolt lid on box SECURELY.

UNPACKING INSTRUCTIONS - BOX #2: - 7 paintings each in its own marked groove

1. Slide the 7 paintings from the marked grooves - WITH CARE - ONE AT A TIME

DO NOT DROP.

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

PACKING INSTRUCTIONS - BOX #2: - 7 paintings each in its own marked groove

1. Replace the 7 paintings in the grooves marked with corresponding numbers, in the order listed:

FACE ALL PAINTINGS TO THE SIDE OF THE BOX INDICATED INSIDE THE BOX

52.596	Pizzinato	COMPOSITION
52.601	Wells	ASCENDING FORMS
253.48	MacBryde	WOMAN IN A RED HAT
50.52	Hartung	PAINTING
236.48	Colquhoun	TWO SCOTSWOMEN
52.911	Pignon	WOMAN THINKING
274.49	Cassinari	THE MOTHER

2. Bolt lid on box SECURELY.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11.1.55.5.1

-2-

EUROPE:THE NEW GENERATION - Unpacking & Packing Instructions, continued

UNPACKING INSTRUCTIONS - BOX #3: - 7 paintings each in own marked groove  
 - Package containing Title Poster, Introductory label, 31 title labels in special pocket  
 - Envelope containing Folder of Condition Record Sheets in separate pocket

1. Slide the 7 paintings from the marked grooves - ONE AT A TIME - WITH CARE.

DO NOT DROP.

2. Slide the Package of Title Poster and Labels from pocket at side of box.
3. Slide the Envelope of Condition Record Sheets from pocket at side of box.
4. Replace - wrapping paper and corrugated boards from Title Poster and Label package - in box and put on lid making sure all bolts are saved.

PACKING INSTRUCTIONS - BOX #3: - 7 paintings each in own marked groove  
 - Package containing Title Poster, Introductory Label, 31 Title Labels in special pocket  
 - Envelope containing Folder of Condition Record Sheets in separate pocket.

1. Title Poster & Label Package Make flat package of the Title Poster and Introductory Label and 31 title labels by placing them FACE TO FACE and BACK TO BACK with corrugated board between the faces. Wrap in heavy paper and seal. Place package in marked pocket in box.
2. Condition Record Sheets Replace Folder of Condition Record Sheets in envelope provided and slide envelope into marked pocket in box.
3. Replace the 7 paintings in the grooves marked with corresponding numbers, in the order listed:

FACE THE PAINTINGS TO THE SIDE OF THE BOX INDICATED INSIDE THE BOX

ENVELOPE OF CONDITION RECORD SHEETS

52.598 Birolì CLAM FISHERMAN  
 52.600 Vedova COMPOSITION  
 629.49 Guttuso MELON EATERS  
 30.51 Ubac TWO PERSONS AT A TABLE  
 52.862 Cremonini THE BULL TAMER  
 52.660 Manessier NIGHT  
 52.603 Vaughn THE TRIAL  
 TITLE POSTER AND LABEL PACKAGE

4. Bolt lid on box SECURELY.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11.1.55.5.1

-3-

EUROPE: THE NEW GENERATION - Unpacking & Packing Instructions, continued

UNPACKING INSTRUCTIONS - BOX #4: - 8 paintings each in its own marked groove

1. Slide the 8 paintings from the marked grooves; WITH CARE - ONE AT A TIME - DO NOT DROP
2. Replace the lid on box making sure all bolts are saved.

PACKING INSTRUCTIONS - BOX #4: - 8 paintings each in its own marked groove

1. Replace the 8 paintings in the grooves marked with corresponding numbers in order listed:

FACE ALL PAINTINGS TO THE SIDE OF THE BOX INDICATED INSIDE THE BOX

287.49 Muccini	BULL
52.602 Minton	CORSICAN CEMETERY
281.49 Fiume	ISLAND OF STATUES
52.915 Bercot	LUNCH
52.914 Esteve	VILLAGE UNDER SNOW
52.913 Singier	WINDOW ON THE GARDEN
52.597 Afro	TALE OF GASCONY
52.599 Cagli	ABSTRACTION

2. Bolt lid on box SECURELY.

UNPACKING INSTRUCTIONS - BOX # 5 - 7 paintings each in own marked groove (3 covered with GLASS, 1 in own cardboard case)

1. Slide the 7 paintings from the marked grooves - WITH CARE - ONE AT A TIME - DO NOT DROP
2. Before removing gummed tape from the 3 paintings:

READ:

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

3. Replace - cardboard case, - in box and put on lid making sure all bolts are saved.

PACKING INSTRUCTIONS - BOX #5 - 7 paintings each in own marked groove (3 covered with GLASS, 1 in own cardboard case)

1. Before retaping the 3 paintings covered with GLASS:

READ:

continued, Page 4



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11.1.55.5.1

EUROPE: THE NEW GENERATION Unpacking & Packing Instructions, continued

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

2. Replace the 7 paintings in the grooves marked with corresponding numbers in  
the order listed:

FACE ALL PAINTINGS TO THE SIDE OF THE BOX INDICATED INSIDE THE BOX

240.48	Freud	KITTY WITH FIG LEAVES - GLASS. Use masking tape. Cardboard case.
52.858	Sutherland	LANDSCAPE WITH FIELDS * GLASS. Use masking tape.
52.857	Piper	GLYDER'S ROCK
52.904	Vespignani	WHITE BUILDING
52.909	Pasmore	ICELAND POPPIES
280.49	DuBuffet	SNACK FOR TWO
52.595	Hepworth	THE HANDS AND ARMS - GLASS. Use Masking tape.

3. Bolt lid on box SECURELY.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11.1.55.5.1

## THE MUSEUM OF MODERN ART

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

TELEPHONE: CIRCLE 5-8900

FOR RELEASE

### RECENT EUROPEAN PAINTINGS ON VIEW

EUROPE: THE NEW GENERATION, an exhibition juxtaposing recent paintings from France, Italy and Great Britain will be on view at \_\_\_\_\_ from \_\_\_\_\_ through \_\_\_\_\_. Thirty-one canvases are included, about ten from each nation, selected from American private and public collections, and the collection of the Museum of Modern Art in New York which prepared the exhibition for a tour of museums and university galleries throughout the country.

Among the artists, all under fifty, are Italian Bruno Cassinari and British Graham Sutherland, both of whom were awarded prizes at the 1952 International Bienalle exhibition in Venice. The youngest artist shown is French Bernard Buffet, born in 1928, who was awarded the Prix de la Critique in 1948 when he was only twenty. A young Italian, Leonardo Cremonini, born in 1925, had his first one-man show in New York last season with great applause from the critics.

The works shown represent every school from realism to abstraction, with the emphasis on a broad dynamism of energetic line: Pignon and Guttuso using this notably to trace the figure; Hartung, de Staël, Vedova, Cagli more abstractly. This celebration of energy is the most exuberant and affirmative voice of the newer painting and is most closely allied to our own flourishing "abstract expressionist" group, which, however, in the work of such artists as Pollock and de Kooning is characterized by a much freer calligraphy.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11.1.55.5.1

-2-

EUROPE: THE NEW GENERATION - Publicity Release, continued

---

Paintings by the following artists are included:

FRENCH:

Paul Bercot, born 1920?  
 Bernard Buffet, born Paris 1928  
 Jean Dubuffet, born 1901  
 Maurice Esteve, born 1904  
 Hans Hartung, born Germany 1904. Lives in Paris since 1935  
 Alfred Manessier, born 1911  
 Edouard Pignon, born 1905  
 Gustave Singier, born 1909  
 Nicolas de Stael, born Russia, 1914  
 Raoul Ubac, born Belgium, 1911

ITALIAN:

Afro (Basaldella), born 1912  
 Renato Birolli, born 1906  
 Corrado Cagli, born 1910  
 Bruno Cassinari, born 1912  
 Leonardo Cremonini, born 1925  
 Salvatore Fiume, born 1915  
 Renato Guttuso, born 1912  
 Marcello Muccini, born c.1925  
 Armando Pizzinato, born 1910  
 Emilio Vedova, born 1919  
 Renzo Vespignani, born 1924

BRITISH:

Robert Colquhoun, born 1914  
 Lucian Freud, born 1922  
 Barbara Hepworth, born 1903  
 Robert MacBryde, born 1913  
 John Minton, born 1917  
 Victor Pasmore, born 1908  
 John Piper, born, 1903  
 Graham Sutherland, born, 1903  
 Keith Vaughan, born 1912  
 John Wells, born 1907

9/19/52



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11.1.55.5.1

Circulating Exhibition EUROPE: THE NEW GENERATION

SUMMARY SHEET

Date of first booking: Oct. 5 - 26, 1952

Date of last booking:

Listed in catalogs (1952-53)

Exhibition assembled

Leonardo CREMONINI  
Italian, born Bologna 1925

Curatorial Advisor

THE BULL TAMER, 1951  
Oil on canvas

Labels by: Libby

Designer: Frank

Collection Mr. and Mrs. Lee

Cost Summary:

Paul BERGOT  
French

Estimated Expendi

LUNCH (La Buvette), 1950  
Oil on canvas

Preparation: (Shelley)

Transportation: (Shelley)

Collection Mr. and Mrs. Char

Insurance:

Miscellaneous:

Repair:  
Pick up  
Delivery



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11.1.55.5.1

Circulating Exhibition EUROPE: THE NEW GENERATION

SUMMARY SHEET

Date of first booking: Oct. 5 - 26, 1952

Date of last booking:

Listed in catalogs (years): 1952-53

Exhibition assembled by: Libby Tannenbaum

Curatorial Advisor: Andrew C. Ritchie

Labels by: Libby Tannenbaum

Designer: Frank Vittulo

Cost Summary:

Estimated Expenditure:

Preparation: *(Ship)* \$711.75  
*from military -*

Transportation: \_\_\_\_\_

Insurance: \_\_\_\_\_

Miscellaneous:

Repair:	20.00	
Pick up &		
Delivery	<u>3.09</u>	23.09

*L. Paus -*

*at*

*at*

*at*



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	11.1.55.5.1

BUFFET, Bernard

11, 123 SELF PORTRAIT, 1948  
oil on canvas  
F2  $\frac{1}{4}$  x 40  $\frac{5}{8}$  in. 83  $\frac{5}{8}$  x 42  
H. 86 x 44  $\frac{3}{4}$  x 2  $\frac{1}{8}$

5 PURCHASE FUND (Stephen C. Clark Fund)

CASSINARI, Bruno

THE MOTHER, 1948  
oil on canvas

Mrs. Cornelius J. Sullivan Fund  
COLQUHOUN, Robert

TWO SCOTSWOMEN, 1946  
oil on canvas

Mrs. Wendell T. Bush Fund  
DUBUFFET, Jean

SNACK FOR TWO, 1944  
oil on canvas

Gift of Saidie A. May  
FUME, Salvatore

ISLAND OF STATUES, 1948  
oil on canvas

Purchase Fund (Mrs. R.)  
FREUD, Lucian

KITTY WITH FIG LEAVES, 1948  
pencil on gray paper

Purchase Fund (Mrs. R.)

GUTTUSO, Renzo

MELON EATERS, 1948  
oil on canvas

Purchase Fund (Mrs. C.)

MAC BRYDE, Robert

Woman in a RED HAT, 1947  
oil on canvas

Acquired thru the R.P.B.B.  
MUCCINI, Marcello

BULL, 1948  
drawn on plywood

Purchase Fund Trust  
de STAÏL, Nicolas (de)

PAINTING, 1947  
oil on canvas

Gift of Mrs. Mrs. Luc A. Ault  
URAC, Raoul

TWO PERSONS AT A TABLE, 1950  
oil on canvas

P.F. (Stephen C. Clark Fund)



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	11.1.55.5.1

MANESSIER

MOUVEMENTS NOCTURNES  
OIL ON CANVAS

BLANCHE D.W.A. KNOFF, NEW YORK CITY

WELLS, JOHN  
ASCENDINGASCENDING FORMS, 1951  
OIL ON CANVAS

DORLACHER BROS.

PIZZINATO, ARMANDO

COMPOSITION, 1949  
oil on canvas

Catherine Viviani Gallery

SUTHERLAND, GRAHAM

VAUGHAN, KEITH

GREEN VINE PERGOLA, 1948  
oil on canvas

Curt Valentin Gallery

THE TRIAL, 1949-50  
oil on canvas

Dorlach Bros

AFRO (BASALDELLA)

RACCONTO DI GUASCOGNA, 1951  
oil on canvas

Catherine Viviani Gallery

VEDOVA, EMILIO

COMPOSITION, 1949  
oil on canvas

Catherine Viviani

BIROLI (RENATO)

CLAM FISHERMAN, 1950  
oil on canvas

Catherine Viviani Gallery

CAGLI, CORRADO

ABSTRACTION, 1949  
oil on paper mounted on canvas

Viviani

HEPWORTH, BARBARA

MINTON, JOHN

THE HANDS PARM, 1948  
oil & pencil

DORLACHER BROTHERS

CORSICAN CEMETERY, 1948  
oil on canvas

Dorlach



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	11.1.55.5.1

Ju. Dix

## EUROPE-THE NEW GENERATION

## Paintings in the Museum Collection

BACON: Painting (oil)	6'5 7/8" x 4'4"	229.48
<i>Bones The F. Heng 72 x 86"</i>		<i>2.49</i>
BUFFET: Self-Portrait (oil)	82 1/2 x 40 5/8	131.51
Still Life with Fish (oil)	16 3/8 x 33 1/2"	85.50
<del>BURRA: Bal des Pendues (water color)</del>	<sup>1937</sup> 61 1/8 x 44 7/8"	233.48
<i>Cagli - Early history of man 1946 -</i>		
✓ CASSINARI: The Mother (oil)	<sup>1947</sup> 47 1/2 x 29 3/4	274.49
✓ COLQUHOUN: Two Scotswomen (oil)	48 3/8 x 36	236.48
✓ DUBUFFET: Snack for Two (oil) (?)	28 3/4 x 23 3/4	280.49
✓ FIUME: Island of Statues (oil)	28 x 36 1/4"	281.49
✓ FREUD: Kitty with Fig Leaf (pastel)	18 7/8 x 16 1/2"	240.48
GUTTUSO: Beggars (oil)	20 x 16 1/2 "	282.49
✓ Melon Eaters (oil)	35 x 45 5/8"	689.49
(oil)		
HANSON: Nocturnal Encounters	35 1/8 x 45 3/8"	89.50
<del>HEPWORTH: Discs in Echelon (wood)</del>	12 1/4 x 19 x 9"	80.36
LEPRI: Banquet (tempera)	18 1/2 x 23 5/8"	343.49
MANESSIER: Evocation of the Entombment (water color)	3 1/2 x 11	255.48
✓ MUCCINI: Bull (duco)	13 x 28 1/4 (?)	287.49
✓ MAC BRYDE: Woman in a Red Hat (oil)	50 x 28 1/4"	253.48
✓ PIGNON: Ostend (gouache)	20 1/2 x 27 1/2 (?)	270.48
SUTHERLAND: The Gourd No. 5 (oil)	20 x 20 x 1/4	245.50
Horned Forms (oil)	39 1/4 x 31 7/8	129.46
TAL COAT: La Marseillaise (oil)	16 1/8 x 12 7/8	274.48
✓ UBAC: Two Persons at a Table (oil)	<i>51 x 28" 1950</i>	30.51
✓ <i>de Stael Painting, 1947</i>	<i>77 x 38"</i>	<i>28.51</i>
<i>Vespignani - Drawing (?)</i>		



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11.1.55.5.1

EUROPE - THE NEW GENERATION  
French, Italian and British painters

"FRENCH"

*Patru?*

☒ Pignon-  
☒ Buffet  
☒ Dubuffet  
☒ Manessier  
Singier

*Waff(?)*

☒ Bazaine  
Lapique  
Estevé  
☒ De Stael  
☒ Tal Coat

Hartung  
~~Boris~~  
☒ Ubac  
Fougeron  
*Schneider (Caré)*  
*Soulages (Caré)*

ITALIAN

*Birdli*  
*Paulucci?*

Pizzinato  
Afro  
Santomaso  
~~Campigli?~~  
Vespignani  
☒ Muccini

☒ Cassinari  
☒ Fiume  
☒ Guttuso  
☒ Lepri

*Cremonini*

BRITISH

*Jones?*

☒ Bacon  
☒ Colquhoun  
☒ MacBryde  
☒ Freud  
~~Hanson?~~  
Hayter?

☒ Sutherland?  
~~Adler~~  
Hepworth?  
LeBrocq  
Vaughn

*Connelly? - Willard*

☒ Burra  
~~Borra~~  
Heron  
Melhuish  
*Pasmore*

Show should be about 30 paintings - ten from each group



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11.1.55.5.1

#### MARCELLO MUCCINI

Born c. 1925. Allied with Vespignani and Graziella Urbinati in the very young Roman school which has returned to pre-twentieth-century sources and evolved a new romanticism, often marked by open pathos, but convincing in sincerity and talent. Muccini has outgrown his earlier dependence on Toulouse-Lautrec, and has progressed rapidly toward a personal style, both in his drawings and his few completed paintings.

#### ARMANDO PIZZINATO

Born Maniago (Udine), 1910. Took courses in painting at the Academy in Venice. In 1932 began to exhibit; soon given one man shows in Milan and Venice. Since 1940 has been awarded several prizes in large Italian exhibitions. Fought in the Resistance and was arrested by the Fascists. Liberated in 1945, he resumed painting. Now a member of the Fronte nuovo delle arti with Guttuso, Santomaso and other younger Italian artists. Revives the Futurist's interest in kinetics. Lives in Venice.

#### RENZO VESPIGNANI

Born Rome, 1924. Now works in that city, and has become the best known figure in the very young generation there, chiefly because of his remarkable drawings and prints. His melancholy, sensitive art is decidedly different from the aggressive painting of the Fronte nuovo delle arti, being closer in spirit to Toulouse-Lautrec's fin de siècle romanticism than to Picasso's brilliant dramaturgy. One man shows in Rome, Milan, Stockholm and New York.

#### NICOLAS DE STAEL

Born Saint Petersburg, 1914.  
Lived in Paris since 1932. For a number of years his work consisted of only studies and drawings.  
1920 Brussels - Academic course of study and at same time attended Academy of Fine Arts.  
Permanent residence in Paris since 1932

#### JEAN DUBUFFET

Wine merchant in Paris.  
Exhibited for first time in 1944  
1947 3rd exhibition.  
Since then divides his time between his house in Montparnasse and several sojourns in oases in the Sahara.

#### Bernard BUFFET

1927 Born Paris, began painting at age of 10. Entered the Beaux-Arts in 1943 and in 1948, at age of 20 was awarded the Prix de la Critique. Represented in collections Jean Negulesco, Prince Troubetzkoi, the Musée d'art Moderne in Paris, Musée de Grenoble, MOMA.

Continued



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11.1.55.5.1

AFRO (BASALDELLA)

Born Udine, 1912. Now works in Rome, where he has recently become a leading figure among the younger artists who are seeking to evolve a romantic language from the lessons of the post-cubist Picasso.

CORRADO CAGLI

Born Ancona, 1910.  
Studied in Rome until 1937  
First large show in Rome in 1932  
During the early 1930's was active as a painter and polemicist, associated with Capogrossi, Cavalli, Afro, Guttuso and other artists in a movement apiritually allied to the Roman School of Scipione and Mafai. Worked in a representational style, occasionally turning to allegory, but opposing Novecento pomposity.  
1946 Guggenheim Fellowship  
Numerous exhibitions in New York; designed a ballet produced in that city (1948)

BRUNO CASSINARI

Born Piacenza, 1912. Now lives in Milan, where he has developed an expressionist figure style of considerable power and individuality. Influenced by Modigliani, especially in color. Associated with Birolli in the Corrente movement at Milan during the war. Joined Guttuso, Pizzinato, Santomaso, Viani and other artists of the younger generation in the Fronte nuovo delle arti (1946), but resigned in 1947, preferring to work in solitude.

Salvatore FIUME

Born Comiso, Sicily 1915  
Young Milanese artist who has begun to paint professionally only during the past five years. Influenced by de Chirico's metaphysical painting.  
Now lives in Canzo

RENATO GUTTUSO

Born Palermo, Sicily, 1912. In 1931, determined to become a painter, moved to Rome where he has lived ever since, except for intervals in Milan and Sicily. Soon after arrival in Rome took part in a continuation of the Roman School of Scipione and Mafai, rebelling against Novecento classicism in collaboration with Cagli, Fazzini and others. Around 1939 active as painter and polemicist in the progressive Corrente movement of Milan. During the German occupation, was active in the Resistance; in 1946 published book of bitterly anti-German drawings, Gott Mit Uns. In 1946 was member of the Nuova secessione artistica italiana which the following year became the Fronte nuovo delle arti - vanguard of mainly abstract painters and sculptors. Internationally the best known younger Italian painter and the dominant figure in his generation, Guttuso has been included in numerous major exhibition at home and abroad.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11.1.55.5.1

# MARCELLO MUCCINI

Born c. 1925. Allied with Vespignani and Graziella Urbinati in the very young Roman school which has returned to pre-twentieth-century sources and evolved a new romanticism, often marked by open pathos, but convincing in sincerity and talent. Muccini has outgrown his earlier dependence on Toulouse-Lautrec, and has progressed rapidly toward a personal style, both in his drawings and his few completed paintings.

# ARMANDO PIZZINATO

Born Maniago (Udine), 1910. Took courses in painting at the Academy in Venice. in 1932 began to exhibit; spop given one man shows in Milan and Venice. Since 1940 has been awarded several prizes in large Italian exhibitions. Fought in the Resistance and was arrested by the Fascists. Liberated in 1945, he resumed painting. Now a member of the Fronte nuovo delle arti with Guttuso, Santomaso and other younger Italian artists. Revives the Futurist's interest in kinetics. Lives in Venice.

# RENZO VESPIGNANI

Born Rome, 1924. Now works in that city, and has become the best known figure in the very young generation there, chiefly because of his remarkable drawings and prints. His melancholy, sensitive art is decidedly different from the aggressive painting of the Fronte nuovo delle arti, being closer in spirit to Toulouse-Lautrec's fin de siècle romanticism than to Picasso's brilliant dramaturgy. One man shows in Rome, Milan, Stockholm and New York.

# Nicolas DE STAEL

Born Saint Petersburg, 1914.  
Lived in Paris since 1932. For a number of years his work consisted of only studies and drawings.  
1920 Brussels - Academic course of study and at sime time attended Academy of Fine Arts.  
Permanent residence in Paris since 1932

# JEAN DUBUFFET

Wine merchant in Paris.  
Exhibited for first time in 1944  
1947 3rd exhibition.  
Since then divides his time between his house in Montparnasse and several sojourns in oases in the Sahara.

# Bernard BUFFET

1927 Born Paris, began painting at age of 10. Entered the Beaux-Arts in 1943 and in 1948, at age of 20 was awarded the Prix de la Critique.  
~~Represented in collections Jean Negulesco, Prince Troubetzkoi, the Musée d'Art Moderne in Paris, Musée de Grenoble, MOMA.~~



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11.1.55.5.1

HANS HARTUNG

1904 born Leipzig  
 at 15, began drawing  
 1922 first abstract work  
 1924 Studied History of Art at the University of Leipzig  
 Took a course at the Art Academy of Dresden and Leipzig (no influence on his work)  
 1929 Travelled to France, Holland, Norway, Belgium, Italy  
 1932- Spain  
 34  
 1934 returned to Germany, Fled with Grohmanns and Zervos to France 1935  
 1943 Spain  
 1946 French citizen

Biolli

1906 born Vienna  
~~at~~ formerly expressionist, influenced by V.G., attracted to abstraction  
 after war.  
 1 man show Vienna 1951 first man show in U.S.A.  
 exhibited  
 San Paolo Museum coll.  
 1946 joined Nuova Secessione Artistica Italiana  
 1952 Biennale  
 Resides in Milan

Emilio Vedova

1919 born in Venice

1 man show Vienna Feb-1951 first man show in U.S.A.  
 exhibited in Paris  
 San Paolo Museum coll.  
 1952 Biennale - important prize  
 Lives in Venice



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11.1.55.5.1

FRENCHBuffet, Bernard

Born Paris 1927, began painting at age of 10. Entered the Beaux-Arts in 1943, and began exhibiting at the Indépendants, Salon d'Automne, and elsewhere in 1947, in 1948, at the age of 20, was awarded the Prix de la Critique, and he has since held exhibitions in Paris and Brussels (1949) and New York (1950-51)

Dubuffet, Jean

Wine merchant in Paris. Exhibited for first time in 1944, in 1947 his third exhibition. Since then divides his time between his house in Montparnasse and several sojourns in oases in the Sahara. One-man exhibition in New York in 1952.

Esteve, Maurice

Born 1904, in Gulan (Cher). After a year in Spain in 1923, worked at Colarossi's until 1927. Work shown for the first time in 1928 at the Salon des Indépendants. Since then at the Surindépendants, Tuileries, Automne. Collaborated with Delauney on vast panels for Paris Fair in 1937. (from November 1945 MAGAZINE OF ART)

Hans Hartung

Born Leipzig 1904, at fifteen began drawing. First abstract work in 1922. Studied History of Art at the University of Leipzig in 1924. Travelled to France, Holland, Norway, Belgium and Italy in 1928 and Spain in 1932-1934. 1934 returned to Germany and in 1935 fled with Grohmanns and Zervos to France. In 1946, became a French citizen.

Alfred Manessier

Born 1903 near Marles (Pas de Calais). Pupil of Auclair, Wlerick, Arnold. Self-taught to a great extent. Work shown at Salon des Indépendants, des Surindépendants, Tuileries. Decorative panel at Paris Fair 1937. Was fresco for Girl's school at Creil.

Edouard Pignon

Born 1911 at St. Ouen (Somme). Studied architecture at the Beaux Arts 1931 before frequenting Montparnasse academies, particularly Ranson's. Work shown since 1933 at the Salon des Indépendants, Tuileries, Automne.

Singier, Gustave

Born 1909 at Warneton. Came to Paris in 1918. Largely self-taught, but attended various Montparnasse academies in the evening or worked at home alone. Work shown since 1935 at Salon des Indépendants, Automne, Tuileries.



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	11.1.55.5.1

## BRITISH

Colquhoun, Robert

Born Kilmarnock, Ayrshire 1914. Glasgow School of Art, 1933-38. Travelled Italy, France, Holland and Belgium. Has begun to paint professionally only during the past five years. Influenced by de Chirico's metaphysical painting.

Freud, Lucien

Born 1922. Goldsmiths' College School of Art.

Born Palermo, Italy 1912. In 1931, determined to become a painter, moved to Rome where he has lived ever since, except for intervals in Milan and Sicily. Soon

Heworth, Barbara

She took part in a continuation of the Eton School of Sculpture and Model, rebelling against Neoclassical classicism in collaboration classicism. Born Wakefield, Yorkshire, 1903. Leeds School of Art, Royal College of Art. Travelling Scholarship, Italy, 1924. Works in Milan. During the German occupation, was active in the Resistance. In 1945 published book of bitterly anti-German drawings, *Gold Mit Egg*. In 1946 was member of *Gruppo nazionale artistico*

MacBrude Robert

He following year became the *Fronte nuovo dell'arte* - vanguard of mainly abstract painters and sculptors. Internationally the best known. Born Ayrshire, 1913. Worked for five years in factory and engineering works before entering Glasgow School of Art at 19. Studied in France and Italy 1937-39.

Muscat, MarcelloMinton, John

Born 8, 1905. Allied with Vespignani and Graciele Ubaldini. In the very young. Born near Cambridge, 1917. St. John's Wood School of Art, London. In 1938 went to Paris to study painting, and visited Belgium, Holland, Switzerland, and Provence, returning to England at outbreak of war. Collaborated with Michael Ayrton on decor for John Gielgud's production of Macbeth in 1942. His drawings and his few completed paintings.

Pasmore, Victor

Born Shelsam, Surrey, 1908. No academic training, painting in spare time while in local government service 1928-38. One of the founders of the Euston Road School in 1937 and one of leading teachers there. Member of the London group. Since 1948 has painted in abstract style.

He was Italian and artist. Fought in the Resistance and was arrested by the Fascists. Liberated in 1945, he resumed painting. Now a member of the *Fronte nuovo dell'arte* with Guttuso, Lombardo

Piper, John

Younger Italian artists. Received the artist's interest in kinship.

Born Epsom, Surrey, 1903. Richmond School of Art and Royal College of Art. Official war artist, Second World War. Has designed scenery and costumes for opera, ballet and dramatic productions, and has written and illustrated books on architecture and typography.

First one was show by the Royal Academy in 1911. Exhibits in Paris. Important artist in London in 1930. Now in London.

Sutherland, Graham

Born London 1903. Goldsmiths' College School of Art, University of London. Here he specialized in engraving which occupied the greater part of his time until 1930. Visiting teacher at Chelsea School of Art, 1927-40. Commissioned to paint a Crucifixion for St. Matthew's, Northampton, 1946. Has also designed for ceramics, tapestry and textiles. One of the official during the 2nd World War.

Toulouse-Lautrec's fin de siècle caricature and the 19th century's brilliant dramaturgy. One was shown in Rome, Milan, Frankfurt and New York.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11.1.55.5.1

Fiume, Salvatore

Born Comiso, Sicily 1915. Has begun to paint professionally only during the past five years. Influenced by de Chirico's metaphysical painting.

Guttuso, Renato

Born Palermo, Sicily 1912. In 1931, determined to become a painter, moved to Rome where he has lived ever since, except for intervals in Milan and Sicily. Soon after arrival in Rome took part in a continuation of the Roman School of Scipione and Mafai, rebelling against Novecento classicism in collaboration classicism in collaboration with Cagli, Fazzini and others. Around 1939 active as painter and polemicist in the progressive Corrente in Milan. During the German occupation, was active in the Resistance, in 1945 published book of bitterly anti-German drawings, Gott Mit Uns. In 1946 was member of Nuova secessione artistica italiana which the following year became the Fronte nuovo delle arti - vanguard of mainly abstract painters and sculptors. Internationally the best known younger Italian painter and the dominant figure in his generation, Guttuso has been included in numerous major exhibition at home and abroad.

Muccini, Marcello

Born c. 1925. Allied with Vespignani and Graziella Urbinati in the very young Roman school which has returned to pre-twentieth-century sources and evolved a new romanticism, often marked by open pathos, but convincing in sincerity and talent. Muccini has outgrown his earlier dependence on Toulouse-Lautrec, and has progressed rapidly toward a personal style, both in his drawings and his few completed paintings.

Pizzinato, Armando

Born Maniago (Udine), 1910. Took courses in painting at the Academy in Venice. In 1932, began to exhibit; soon given one man shows in Milan and Venice. Since 1940 has been awarded several prizes in large Italian exhibitions. Fought in the Resistance and was arrested by the Fascists. Liberated in 1945, he resumed painting. Now a member of the Fronte nuovo delle arti with Guttuso, Santomaso and other younger Italian artists. Revives the Futurist's interest in kinetics. Lives in Venice.

Vedova, Emilio

Born in Venice 1919. First one man show in the U.S.A. at Viviano in 1951. Exhibits in Paris. Important prize in Biennale in 1952. Lives in Venice

Vespignani, Renzo

Born Rome, 1924. Now works in that city, and has become the best known figure in the very young generation there, chiefly because of his remarkable drawings and prints. His melancholy, sensitive art is decidedly different from the aggressive painting of the Fronte nuovo delle arti, being closer in spirit to Toulouse-Lautrec's fin de siècle romanticism than to Picasso's brilliant dramaturgy. One man shows in Rome, Milan, Stockholm and New York.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11.1.55.5.1

Vaughan, Keith

Born at Selsey Bill, Sussex, 1912. Designed in advertising agency until World War II. Lives in Brussels where he studied at the Royal Academy of Fine Arts. In 1932 he went to Paris, and during the next ten years traveled extensively, particularly in Spain, North Africa and Italy. His first show was held in Paris in 1935. Wells, John Born 1950, and in 1943 he showed in Montevideo, Uruguay.

Born 1907, London. Educated at Epsom College, Surrey, and at University College and Hospital, London. 1936-45 practiced medicine in Isles of Scilly, painting in spare time. Gave up practice in 1945 to devote himself to painting. Exhibited with Winifred Nicholson in London, 1946. Lives in Cornwall. Associated with the surrealist in Brussels and in Paris where he went about 1937 after travels through Europe. His paintings were first shown in Paris in 1946 and he had one-man shows in Paris and London in 1950.

## ITALIAN

Afro, Eusebio

Born Udine, 1912. Now works in Rome, where he has recently become a leading figure among the younger artists who are seeking to evolve a romantic language from the lessons of the post-cubist movement.

Birrelli, Bruno

Born 1906 in Varese. Formerly an expressionist and influenced by Van Gogh, he was attracted to abstraction after the war. In 1946, formed with others the Nuova Secessione Artistica Italiana whose manifesto declared "to give their observations and their separate creations in the world of the imagination a basis of moral necessity and to bring them together as expressions of life." First one-man show in the U.S.A. at Viviano Gallery, New York, 1951. 1952 exhibited in Biennale, Venice in Milan.

Casali, Gaetano

Born Ancona 1910. Studied in Rome until 1937. First large show in Rome in 1932. During the early 1930's was active as a painter and poet, associated with Capogrossi, Cavalli, Afro, Ottone and other artists in a movement originally allied to the Roman School of Scipione and Mafai. Worked in a representational style, occasionally turning to allegory, but opposing futurism completely. 1946, Guggenheim Fellowship. Numerous exhibitions in New York; designed a bell at produced in that city in 1948.

Caracciolo, Bruno

Born Piacenza, 1912. Now lives in Milan, where he has developed an expressionist figure style of considerable force and individuality. Influenced by Kandinskii, especially in color. Associated with Birrelli in the Corrente movement at Milan during the war. Joined Ottone, Pininfarina, Sartorio, Viani and other artists of the younger generation in the *Gruppo degli artisti* (1946), but resigned in 1948, preferring to work in solitude.



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	11.1.55.5.1

de Stael, Nicolas

French, born Russia 1914. Left Russia for Berlin in 1918, and two years later went to live in Brussels where he studied at the Royal Academy of Fine Arts. In 1932 he went to Paris, and during the next ten years traveled extensively, particularly in Spain, North Africa and Italy. His first show was held in Paris in 1945, another in 1950, and in 1948 he showed in Montevideo, Uruguay.

Ubac, Raoul

Belgian, born 1910. Ubac took up photography and engraving, and was associated with the surrealists in Brussels and in Paris where he went about 1935 after travels through Europe. His paintings were first shown in Paris in 1946 and he had one-man shows in Paris and London in 1950.

SPACE: 200 running feet  
RENTAL FEE: \$135 for 3 weeks  
WEIGHT PACKED: undetermined  
approximately 1200 pounds

ITALIAN

The great styles of the art of the past have all been international styles. Today, however, the diffusion process has been vastly accelerated and new artists in Europe as well as in America draw together under the influence of such great masters of the older generation as Picasso, Klee and Kandinsky. Numerous schools, with their special styles in the old sense, have

Afro, Basaldella

Born Udine, 1912. Now works in Rome, where he has recently become a leading figure among the younger artists who are seeking to evolve a romantic language from the lessons of the post-cubist Picasso.

the printed reproduction.

Birilli, Renato

As a result the new works from France are meeting a challenge in work from other countries. Italy and Great Britain especially have come forward since the war with artists who are seeking

Born 1906 in Verona. Formerly an expressionist and influenced by Van Gogh, he was attracted to abstraction after the war. In 1946, formed with others the Nuova Secessione Artistica Italiana whose manifesto declared "to give their observations and their separate creations in the world of the imagination a basis of moral necessity and to bring them together as expressions of life." First one-man show in the U.S.A. at Viviano Gallery, New York, 1951. 1952 exhibited in Biennale. Resides in Milan.

Cagli, Corrado

Born Ancona 1910. Studied in Rome until 1937. First large show in Rome in 1932. During the early 1930's was active as a painter and polemicist, associated with Capogrossi, Cavalli, Afro, Guttuso and other artists in a movement spiritually allied to the Roman School of Scipione and Mafai. Worked in a representational style, occasionally turning to allegory, but opposing Novecento pomposity. 1946, Guggenheim Fellowship. Numerous exhibitions in New York; designed a ballet produced in that city in 1948.

Cassinari, Bruno

Born Piacenza, 1912. Now lives in Milan, where he has developed an expressionist figure style of considerable power and individuality. Influenced by Modigliani, especially in color. Associated with Birilli in the Corrente movement at Milan during the war. Joined Guttuso, Pizzinato, Santomaso, Viani and other artists of the younger generation in the Fronte nuovo delle arti (1946), but resigned in 1947, preferring to work in solitude.



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11.1.55.5.1

EUROPE: THE NEW GENERATION

1952-53

### Europe—the New Generation

FRENCH, ITALIAN AND BRITISH PAINTERS

SPACE: 200 running feet

RENTAL FEE: \$135 for 3 weeks

WEIGHT PACKED: undetermined  
approximately 1200 pounds

The great styles of the art of the past have all been international styles. Today, however, the diffusion process has been vastly accelerated and new artists in Europe as well as in America draw together under the influence of such great masters of the older generation as Picasso, Klee and Kandinsky. National schools, with their special styles in the old sense, tend to become submerged in the common expression of a generation for which all the works of the past and present are simultaneously

accessible in what Malraux has called the *imaginary museum* of the printed reproduction.

As a result the new works from France are meeting a challenge in work from other countries. Italy and Great Britain especially have come forward since the war with artists who are evoking keen interest in the United States.

on of about thirty  
three countries,  
follows: French:  
Buffet, Dubuffet,  
to, Afro, Birolli,  
monini. British:  
pworth, Suther-

EUROPE - THE NEW GENERATION

Permanent Record Sheet



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11.1.55.5.1

EUROPE: THE NEW GENERATION

1952-53

### Europe—the New Generation

FRENCH, ITALIAN AND BRITISH PAINTERS

SPACE: 200 running feet

RENTAL FEE: \$135 for 3 weeks

WEIGHT PACKED: *undetermined*  
*approximately 1200 pounds*

The great styles of the art of the past have all been international styles. Today, however, the diffusion process has been vastly accelerated and new artists in Europe as well as in America draw together under the influence of such great masters of the older generation as Picasso, Klee and Kandinsky. National schools, with their special styles in the old sense, tend to become submerged in the common expression of a generation for which all the works of the past and present are simultaneously

accessible in what Malraux has called the *imaginary museum* of the printed reproduction.

As a result the new works from France are meeting a challenge in work from other countries. Italy and Great Britain especially have come forward since the war with artists who are evoking keen interest in the United States. This exhibition of about thirty paintings juxtaposes recent canvases from these three countries, representing about ten artists from each as follows: French: Manessier, Pignon, Uzac, de Staël, Lapique, Buffet, Dubuffet, Bazaine, Fougerson, Estève, etc. Italian: Pizzinato, Afro, Birolli, Guttuso, Muccini, Fiume, Vedova, Cagli, Cremonini. British: Bacon, MacBryde, Colquhoun, Vaughan, Hepworth, Sutherland, Burra, Pasmore, etc.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11.1.55.5.1

## EUROPE - THE NEW GENERATION

French, Italian and British Painters

The great styles ~~on~~ ~~xxx~~ the art of the past have all been international styles, but modern communication and transportation <sup>systems</sup> ~~greatly~~ <sup>have so</sup> accelerated the ~~tempe~~ of the diffusion process and ~~tend to~~ produce a ~~a~~ that it is now perhaps changed not only in tempo but in its essential nature.

The new artists in Europe as well as America draw equally and simultaneously on such great masters of the older generation as Picasso, Klee and Kandinsky. National schools with their special <sup>styles</sup> ~~characteristics~~ in the old sense, tend to become ~~obliterated~~ submerged in the common tone of a generation for which all the works of the past and present are simultaneously accessible in what Malraux has called the Imaginary Museum of the printed reproduction.

less and less painting ~~exists~~ There is ~~little~~ in their ~~works~~ to tell us, that Pignon is French and Pizzinato Italian, Cremonini Italian and Colquhoun British. If Manessier, Singier, Bazaine, Lapique and Esteve seem to cling to a reserve and elegance that for all its abstraction ~~makes~~ ~~one~~ recalls Fragonard, there is the unreserved but no less French Dubuffet.

The exhibition includes about thirty paintings, ten from each country. Among the artists represented are



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11.1.55.5.1

As a result both Great Britain  
and Italy

As a result activity in  
the new works from Italy  
and Great Britain & are  
holding their own with  
those from

As a result the new works  
from France are meeting a  
challenge in work from  
other countries. Italy  
and Great Britain have  
come forward with a  
remarkable surge of  
activity. The exhibition  
of about 30 <sup>important</sup> ~~paintings~~ <sup>recent</sup> ~~works~~  
just takes the paintings  
from the three countries.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11.1.55.5.1

Representation

About ten artists from each nation, <sup>Among the names listed are</sup> and ~~represented~~: French: Manessier, Pignon, Uzac de Stael, Lafrique, Bazine, Estere, Buffet and Buffet, Tonderon, etc.

Italian: Pizzinato, Afro Bivolle, Guttuso, Muccini, Fume, Vedova, Cagli, Marks(?), Cremonini,

British: Bacon, Mac Bryde, Seguborn, Vaughn, Hepworth, Sutherland, Gurney, Le Boucquay, Pasmore



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11.1.55.5.1

EUROPE: THE NEW GENERATION

The new paintings from France are meeting a challenge in work from other countries. Besides our own vigorous younger school, Italy and Great Britain especially have come forward since the war with artists who are evoking keen interest in the United States.

An exhibition of this limited size selected from American ~~many~~ private and public collections and juxtaposing recent work from France, Italy and Great Britain is necessarily

Dubuffet's 1

follow modes

Matisse, Leg

a governing

ation and not

The phenomena

symbolism whi

is a generati

les", and many of the British paintings particularly strain with tension.

The French and especially the Italian paintings often tend to a kind of broad dynamism of energetic line: Pignon and Guttuso using this notably to trace the figure; Hartung, de Staël, Vedova, Cagli more abstractly, the last two directly descended from Italian Futurism. This celebration of energy is the most exuberant and affirmative voice of the newer painting and is most closely allied to our own flourishing "abstract expressionist" school, which, however, emphasizes a much freer calligraphy.

INTRODUCTORY LABEL



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11.1.55.5.1

EUROPE: THE NEW GENERATION

The new paintings from France are meeting a challenge in work from other countries. Besides our own vigorous younger school, Italy and Great Britain especially have come forward since the war with artists who are evoking keen interest in the United States.

An exhibition of this limited size selected from American ~~and~~ private and public collections and juxtaposing recent work from France, Italy and Great Britain is necessarily a sampling rather than a survey. The artists range in birthdate from Dubuffet's 1901 to Buffet's 1928. They are not the pioneers of modernism. They follow modestly in the shadow of a generation of commanding old men - Picasso, Matisse, Leger. They do use the new idiom with authority and verve, and with a governing expressionist sense of the painted canvas as a communication or evocation and not simply a self-contained solution of a formal problem.

The phenomenal success of young Bernard Buffet surely owes itself to the graphic symbolism which here pictures <sup>himself</sup> as naked and defenseless in a hostile world. This is a generation whose climate is what Toynbee has so aptly named "a time of troubles", and ~~may~~ of the British paintings particularly strain with tension.

The French and especially the Italian paintings often tend to a kind of broad dynamism of energetic line: Pignon and Guttuso using this notably to trace the figure; Hartung, de Staël, Vedova, Cagli more abstractly, the last two directly descended from Italian Futurism. This celebration of energy is the most exuberant and affirmative voice of the newer painting and is most closely allied to our own flourishing "abstract expressionist" school, which, however, emphasizes a much freer calligraphy.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11.1.55.5.1

# EUROPE: THE NEW GENERATION

The new paintings from France are meeting a challenge in work from other countries. Besides our own vigorous younger school, Italy and Great Britain especially have come forward since the war with artists who are evoking keen interest in the United States.

An exhibition of this limited size selected from American ~~and~~ private and public collections and juxtaposing recent work from France, Italy and Great Britain is necessarily a sampling rather than a survey. The artists range in birthdate from Dubuffet's 1901 to Buffet's 1926. They are not the pioneers of modernism. They follow modestly in the shadow of a generation of commanding old men - Picasso, Matisse, Leger. They do use the new idiom with authority and verve, and with a governing expressionist sense of the painted canvas as a communication or evocation and not simply a self-contained solution of a formal problem.

The phenomenal success of young Bernard Buffet surely owes itself to the graphic symbolism which here pictures <sup>himself</sup> as naked and defenseless in a hostile world. This is a generation whose climate is what Toynbee has so aptly named "a time of troubles", and many of the British paintings particularly strain with tension.

The French and especially the Italian paintings often tend to a kind of broad dynamism of energetic line: Pignon and Guttuso using this notably to trace the figure; Hartung, de Staël, Vedova, Cagli more abstractly, the last two directly descended from Italian Futurism. This celebration of energy is the most exuberant and affirmative voice of the newer painting and is most closely allied to our own flourishing "abstract expressionist" school, which, however, emphasizes a much freer calligraphy.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11.1.55.5.1

## EUROPE - THE NEW GENERATION

The new paintings from France are meeting a challenge in work from other countries. Besides our own vigorous younger school, Italy and Great Britain especially have come forward since the war with artists who are evoking keen interest in the United States.

An exhibition of this limited size juxtaposing/work from ~~the~~ recent France, Italy and Great Britain rather ~~these nations~~ is necessarily ~~more~~ a sampling/than a survey. The artists range in birthdate from Dubuffet's 1904 to Buffet's 1928. They are not the pioneers of modernism. They follow modestly in the shadow of a generation of commanding old men - Picasso, Matisse, Leger. They do use the new idiom with authority and verve. With a governing expressionist sense of the painted canvas as a communication or evocation and not simply ~~as~~ a self-contained solution of a formal problem.

② It is a generation that finds itself in what Toynbee has so aptly named "a time of troubles", and many of the British paintings particularly strain with tension. ① The phenomenal success of young Bernard Buffet surely owes itself to the graphic symbolism <sup>which these images</sup> ~~with which he images~~ himself as naked and defenseless in a hostile world.

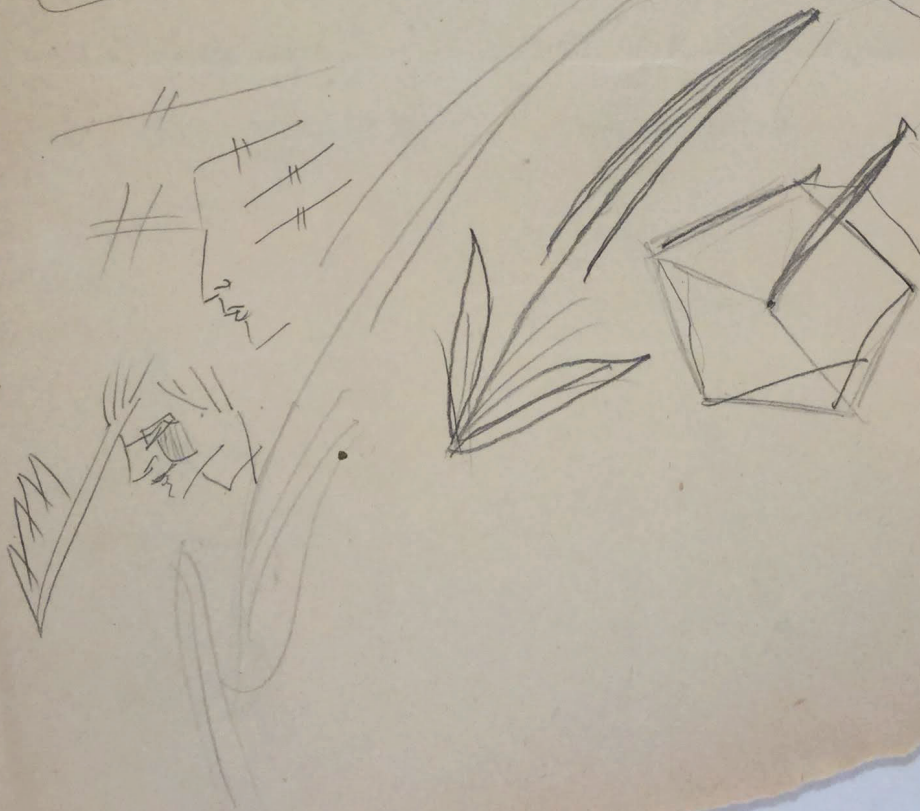
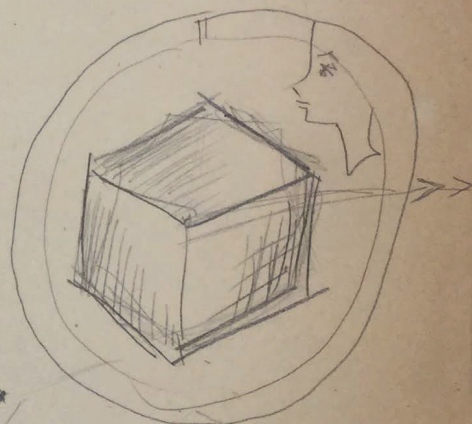
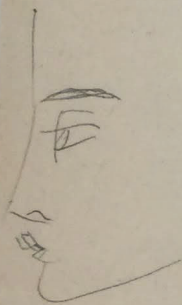
*especially the often*  
The French and Italian paintings tend ~~to overwhelm~~ <sup>often</sup> to a kind of broad dynamism of energetic line. Pignon and Guttuso using this notably to trace the figure, Hartung, de Stiel, Vedova, Calli more abstractly. The last two directly descend from Italian Futurism. This is celebration of energy.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11.1.55.5.1

The most exuberant and ~~poet~~ affirmative tendency in modern painting

Also evident is a quieter mood of poetic nostalgia  
Piper, Pespignani





The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11.1.55.5.1

Circulating Exhibition: EUROPE - THE NEW GENERATION

52.915 Paul BERÇOT  
French

LUNCH (La Buvette), 1950  
Oil on canvas

Collection Mr. and Mrs. Charles Zadok

131.51 Bernard BUFFET  
French, born Paris 1928

SELF-PORTRAIT, 1948  
Oil on canvas

Collection The Museum of Modern Art

280.49 Jean DUBUFFE  
French, born

(copy) Shack for Two  
Oil on canvas

Collection The Museum of Modern Art  
Gift of Mrs.

52.914 Maurice ESTÈVE  
French, born

VILLAGE UNDER  
Oil on canvas

Collection Mr. and Mrs. Charles Zadok

50.52 Hans HARTUNG  
French, born Germany 1904. Lives in Paris since 1935

PAINTING, 1948  
Oil on canvas

Collection The Museum of Modern Art, New York  
Gift of John L. Senior, Jr.

52.660 Alfred MANESSIER  
French, born 1911

NIGHT (Mouvements Nocturnes)  
Oil on canvas

Collection  
Lent by Mrs. Blanche W. Knopf

LABELS



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11.1.55.5.1

Circulating Exhibition: EUROPE - THE NEW GENERATION

52.915 Paul BERÇOT  
French

LUNCH (La Buvette), 1950  
Oil on canvas

Collection Mr. and Mrs. Charles Zadok

131.51 Bernard BUFFET  
French, born Paris 1928

SELF-PORTRAIT, 1948  
Oil on canvas

Collection The Museum of Modern Art, New York

280.49 Jean DUBUFFET  
French, born 1901

(copy) SNACK for Two, 1944  
Oil on canvas

Collection The Museum of Modern Art, New York  
Gift of Mrs. Saidie A. May

52.914 Maurice ESTÈVE  
French, born 1904

VILLAGE UNDER SNOW (Le village sous la neige), 1946  
Oil on canvas

Collection Mr. and Mrs. Charles Zadok

50.52 Hans HARTUNG  
French, born Germany 1904, lives in Paris since 1935

PAINTING, 1948  
Oil on canvas

Collection The Museum of Modern Art, New York  
Gift of John L. Senior, Jr.

52.660 Alfred MANESSIER  
French, born 1911

NIGHT (Mouvements Nocturnes)  
Oil on canvas

Lent by Mrs. Blanche W. Knopf



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11.1.55.5.1

52.911 Edouard PIGNON  
French, born 1905

WOMAN THINKING, 1946  
Oil on canvas

Collection Mr. Emile E. Wolf, ~~New York City~~

52.913 Gustave SINGIER  
French, born 1909

WINDOW ON THE GARDEN (La fen<sup>A</sup>être ouverte sur la jardin), 1944  
Oil on canvas

Collection Mr. and Mrs. Charles Zadok

28.51 Nicolas de STAËL  
French, born Russia, 1914

PAINTING, 1947  
Oil on canvas

Collection The Museum of Modern Art, New York  
Gift of Mr. and Mrs. Lee A. Ault

30.51 Raoul UBAC  
Belgian, born 1911

TWO PERSONS AT A TABLE, 1950  
Oil on canvas

Collection The Museum of Modern Art, New York

52.597 AFRO (BASALDELLA) <sup>lowercase</sup>  
Italian, born Udine 1912. Works in Rome

TALE OF GASCONY (Racconto di Guascogna), 1951  
Oil on canvas

Lent by the Catherine Viviano Gallery, New York City

52.598 Renato BIROLLI  
Italian, born 1906 in Verona

CLAM FISHERMAN, 1950  
Oil on canvas

Lent by the Catherine Viviano Gallery, New York City

~~52.599 Corrado CAGLI~~



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11.1.55.5.1

52.599 Corrado CAGLI  
Italian, born Ancona, 1910

ABSTRACTION, 1949  
Oil on paper

Lent by the Catherine Viviano Gallery, New York City

274.49 Bruno CASSINARI  
Italian, born 1912. Works in Milan

THE MOTHER, 1948  
Oil on canvas

Collection The Museum of Modern Art, New York

52.862 Leonardo CREMONINI  
Italian, born Bologna, 1925

THE BULL TAMER, 1951  
Oil on canvas

Collection Mr. and Mrs. Lee A. Ault

281.49 Salvatore FIUME  
Italian, born 1915. Lives in Milan

ISLAND OF STATUES, 1948  
Oil on canvas

Collection The Museum of Modern Art, New York

689.49 Renato GUTTUSO  
Italian, born Palermo, Sicily, 1912. Works in Rome

MELON EATERS, 1948  
Oil on canvas

Collection The Museum of Modern Art, New York

287.49 Marcello MUCCINI  
Italian, born c. 1925

BULL, 1948  
Duco on plywood

Collection The Museum of Modern Art, New York



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11.1.55.5.1

52.596 Armando PIZZINATO  
Italian, born 1910. Works in Venice

COMPOSITION, 1947  
Oil on canvas

Lent by the Catherine Viviano Gallery, New York City

52.600 Emilio VEDOVA  
Italian, born 1919. Works in Venice

COMPOSITION, 1949  
Oil on canvas

Lent by the Catherine Viviano Gallery, New York City

52.904 Renzo VESPIGNANI  
Italian, born Rome 1924

WHITE BUILDING, ca. 1947  
Oil on canvas

Lent by <sup>the</sup> Hugo Gallery, New York <sup>City</sup>

713.42 Robert COLQUHOUN  
British, born Ayrshire, Scotland, 1914

TWO SCOTSWOMEN, 1946  
Oil on canvas

Collection The Museum of Modern Art, New York  
Mrs. Wendell T. Bush Fund

240.48 Lucian FREUD  
British, born 1922

KITTY WITH BIG LEAVES, 1948  
Pastel on gray paper

Collection The Museum of Modern Art, New York

52.595 Barbara HEPWORTH  
British, born Yorkshire 1903

THE HANDS AND ARM, 1948  
Oil and pencil

Lent by Durlacher Brothers, New York City



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11.1.55.5.1

253.48 Robert MACBRYDE  
British, born Ayrshire, Scotland, 1913

WOMAN IN A RED HAT, 1947  
Oil on canvas

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

52.602 John MINTON  
British, born 1917

CORSICAN CEMETERY, 1948  
Oil on canvas

Lent by Durlacher Brothers, New York City

52.909 Victor PASMORE  
British, born Surrey 1908

ICELAND POPPIES  
Oil on canvas

Lent anonymously

52.857 John PIPER  
British, born Surrey 1903

GLYDER'S ROCKS, 1950  
Oil on canvas

Collection Mr. and Mrs. John Henry Macdonell

*Call Valentin  
p ch*

52.858 Graham SUTHERLAND  
British, born London 1903

LANDSCAPE WITH FIELDS, 1944  
Chalk, ink and gouache

Collection Mr. and Mrs. John Henry Macdonell

52.603 Keith VAUGHAN  
British, born Sussex 1912

THE TRIAL (After the novel by Franz Kafka), 1949-50  
Oil on canvas

Lent by Durlacher Brothers, New York City

*check*

52.601 John WELLS  
British, born in London 1907

ASCENDING FORMS, 1951  
Oil on canvas

Lent by Durlacher Brothers, New York City



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11.1.55.5.1

Circulating Exhibition: EUROPE - THE NEW GENERATION

52.915 Paul BERGOT  
French

LUNCH (La Buvette), 1950  
Oil on canvas

Collection Mr. and Mrs. Charles Zadok

131.51 Bernard BUFFET  
French, born Paris 1928

SELF-PORTRAIT, 1948  
Oil on canvas

Collection The Museum of Modern Art, New York

280.49 Jean DUBUFFET  
French, born 1901

*Cofr.* Shack for Two, 1944  
Oil on canvas

Collection The Museum of Modern Art, New York  
Gift of Mrs. Saidie A. May

52.914 Maurice ESTEVE  
French, born 1904

VILLAGE UNDER SNOW (Le village sous la neige), 1946  
Oil on canvas

Collection Mr. and Mrs. Charles Zadok

50.52 Hans HARTUNG  
French, born Germany 1904. Lives in Paris since 1935

PAINTING, 1948  
Oil on canvas

Collection The Museum of Modern Art, New York  
Gift of John L. Senior, Jr.

52.660 Alfred MANESSIER  
French, born 1911

NIGHT (Mouvements Nocturnes)  
Oil on canvas

Lent by Mrs. Blanche W. Knopf



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11.1.55.5.1

52.911 Edouard PIGNON  
French, born 1905

WOMAN THINKING, 1946  
Oil on canvas  
Italian, born Ancona, 1913  
Collection Mr. Emile E. Wolf, New York City

52.913 Gustave SINGIER  
French, born 1909  
Collection The Viviano Gallery, New York City

WINDOW ON THE GARDEN (La fenêtre ouverte sur la jardin), 1944  
Oil on canvas  
Italian, born 1912, Works in Milan  
Collection Mr. and Mrs. Charles Zadok

28.51 Nicolas de STAEL  
French, born Russia, 1914  
Collection The Museum of Modern Art, New York

PAINTING, 1947  
Oil on canvas  
Italian, born Bologna, 1925  
Collection The Museum of Modern Art, New York  
Gift of Mr. and Mrs. Lee A. Ault

30.51 Raoul UBAC  
Belgian, born 1911

TWO PERSONS AT A TABLE, 1950  
Oil on canvas  
Collection The Museum of Modern Art, New York

52.597 AFRO (Basaldella)  
Italian, born Udine 1912. Works in Rome

TALE OF GASCONY (Racconto di Guascogna), 1951  
Oil on canvas  
Lent by the Catherine Viviano Gallery, New York City

52.598 Renato BIRIELLI  
Italian, born 1906 in Verona

CLAM FISHERMAN, 1950  
Oil on canvas  
Lent by the Catherine Viviano Gallery, New York City

52.599 Corrado GAGLI



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11.1.55.5.1

- 52.599 **Corrado CAGLI** 1910. Works in Venice  
Italian, born Ancona, 1910  
COMPOSITION, 1947  
ABSTRACTION, 1949  
Oil on paper  
Lent by the Catherine Viviano Gallery, New York City  
Lent by the Catherine Viviano Gallery, New York City
- 274.49 **Bruno CASSINARI** 1912. Works in Venice  
Italian, born 1912. Works in Milan  
COMPOSITION, 1949  
THE MOTHER, 1948  
Oil on canvas  
Lent by the Catherine Viviano Gallery, New York City  
Collection The Museum of Modern Art, New York
- 52.862 **Leonardo CREMONINI** 1925  
Italian, born Bologna, 1925  
WHITE BUILDING, ca. 1947  
THE BULL TAMER, 1951  
Oil on canvas  
Lent by Hugo Gallery, New York City  
Collection Mr. and Mrs. Lee A. Ault
- 281.49 **Salvatore FIUME** 1914  
Italian, born 1915. Lives in Milan  
TWO SCOTSWOMEN, 1944  
ISLAND OF STATUES, 1948  
Oil on canvas  
Collection The Museum of Modern Art, New York  
Collection The Museum of Modern Art, New York
- 689.49 **Renato GUTTUSO**  
Italian, born Palermo, Sicily, 1912. Works in Rome  
MELON EATERS, 1948  
Oil on canvas  
Collection The Museum of Modern Art, New York
- 287.49 **Marcello MUCCINI**  
Italian, born ca. 1925  
BULL, 1948 AND ARM, 1948  
Ducco on plywood  
Collection The Museum of Modern Art, New York



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11.1.55.5.1

- 52.596 Armando PIZZINATO  
Italian, born 1910. Works in Venice  
Acquired through the Billie S. Allen Request  
COMPOSITION, 1947  
Oil on canvas  
Lent by the Catherine Viviano Gallery, New York City
- 52.600 Emilio VEDOVA  
Italian, born 1919. Works in Venice  
COMPOSITION, 1949  
Oil on canvas  
Lent by the Catherine Viviano Gallery, New York City
- 52.904 Renzo VESPIGNANI  
Italian, born Rome 1924  
WHITE BUILDING, ca. 1947  
Oil on canvas  
Lent by Hugo Gallery, New York City
- 713.42 Robert COLQUHOUN  
British, born Ayrshire, Scotland, 1914  
TWO SCOTSWOMEN, 1946  
Oil on canvas  
Collection The Museum of Modern Art, New York  
Mrs. Wendell T. Bush Fund
- 240.48 Lucian FREUD  
British, born 1922  
KITTY WITH FIG LEAVES, 1948  
Pastel on gray paper  
Collection The Museum of Modern Art, New York
- 52.595 Barbara HEFWORTH  
British, born Yorkshire 1903  
THE HANDS AND ARM, 1948  
Oil and pencil  
Lent by Durlacher Brothers, New York City



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11.1.55.5.1

253.48 Robert MACBRYDE  
British, born Ayrshire, Scotland, 1913

THE MUSEUM OF MODERN ART  
WOMAN IN A RED HAT, 1947  
Oil on canvas

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

52.602 John MINTON  
British, born 1917

Re: Return of MINTON: THE NEW GENERATION

From: CORSAICAN CEMETERY, 1948  
Oil on canvas

53.2019 Vau Lent by Durlacher Brothers, New York City, provided  
for return to Albright Art Gallery, Buffalo

52.909 Victor PASHORE  
British, born Surrey 1908

repack in box provided for return  
to Zadak - Milwaukee, Wisconsin

52.912 Lens  
52.913 Singler: Fenetre ouverte sur le jardin  
52.914 Bata: ICELAND POPPIES  
52.915 Baro: Oil on canvas  
52.916 Gen-Paul: Le Jardiniste  
Lent anonymously

52.852 Cranendon: The Bull Tamer - Make new box for return to Lee Ault, New Canaan, Conn

52.857 John PIPER  
British, born Surrey 1903

52.858 Sutherland: Landscape with Fields  
52.857 Piper: GLYDER'S ROCKS, 1950  
Oil on canvas  
- repack in red C/S box or make new  
one whichever is easier

Turner  
Wad  
Fry  
Gross  
Collection Mr. and Mrs. John Henry Macdonell

52.858 Graham SUTHERLAND  
British, born London 1903

LANDSCAPE WITH FIELDS, 1944  
Chalk, ink and gouache

Collection Mr. and Mrs. John Henry Macdonell

52.603 Keith VAUGHAN  
British, born Sussex 1912

THE TRIAL (after the novel by Franz Kafka), 1949-50  
Oil on canvas

Lent by Durlacher Brothers, New York City

52.601 John WELLS  
British, born in London 1907

ASCENDING FORMS, 1951  
Oil on canvas

Lent by Durlacher Brothers, New York City



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11.1.55.5.1

## THE MUSEUM OF MODERN ART

Date ~~June 25, 1954~~

To: Rudy

Re: ~~Returns: EUROPE: THE NEW GENERATION~~

From:

Virginia

53.2019 Vaughan: *Bathers* by a Grey Sea - repack in box provided  
for return to Albright Art Gallery, Buffalo

52.912 Lansky: Introduction  
52.913 Singier: Fenetre ouverte sur la jardin  
52.914 Esteve: Le Village son la neige  
52.915 Bercot: La Bavette  
52.916 Gen-Paul: Le Violoniste

repack in box provided for return  
to Zadok - Milwaukee, Wisconsin

52.862 Cremonini: The Bull Tamers - Make new box for return to Lee Ault, New Canaan, Conn  
E

52.858 Sutherland: Landscape with Fields - repack in red C/E box or make new  
52.857 Piper: Glyders Rocks one whichever is easier

plus  
Tunnard  
Wadsworth  
Fry  
Gross

P.B 10004



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11.1.55.5.1

*Handwritten notes on left: Jones understands from 1/2 up the show is the thing. Well you're not in it. Betsy*

*Handwritten notes on right: As per file Bm*

# THE MUSEUM OF MODERN ART

**Date** May 17, 1954

**To:** Circulating Exhibitions  
**From:** Betsy Jones

**Re:** Pasmore: Anemones lent by  
Mrs. Stanley Resor

Mrs. Resor inquired about the whereabouts of this picture a month or so ago and Mr. Barr wrote her:

"The Pasmore lent us has been included in a touring exhibition of Europe: The New Generation, which has been so successful that it is still in demand. I find that the Circulating Department would like very much to keep it through this year."

Mrs. Resor replied on April 23, 1954: "By all means keep the Pasmore Anemones for the rest of this year."

MUSICAL THEMES

Gen-Paul \$ 500.00



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11.1.55.5.1

# THE MUSEUM OF MODERN ART

Date August 5, 1953

To: Miss Dudley  
Bill Farnie

Re: C/E Europe: The New Generation

From: Jane Sabersky

Mr. Hollis S. Baker of Baker Furniture, Inc. Grand Rapids, Michigan,  
is sending us a John Minton painting for the exhibition,  
Europe: The New Generation.

MUSICAL THEMES Gen-Paul \$ 500.00



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11.1.55.5.1

**THE MUSEUM OF MODERN ART**

**Date** August 5, 1953

**To:** Miss Dudley  
Bill Farnie  
**From:** Jane Sabersky

**Re:** C/E Europe: The New Generation

Mr. Hollis S. Baker of Baker Furniture, Inc. Grand Rapids, Michigan,  
is sending us a John Minton painting for the exhibition,  
Europe: The New Generation.

Mr. Baker is sending us today, by air freight, four pictures for Europe:  
THE NEW GENERATION and one for MUSICAL THEMES. They are to be insured  
as follows:

EUROPE: THE NEW GENERATION	Europe	\$1250.00
	Portrait	\$ 800.00
	Stagier	\$ 600.00
	Europe	\$ 250.00

MUSICAL THEMES: Gen-Paul \$ 500.00



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11.1.55.5.1

C/E  
**THE MUSEUM OF MODERN ART**

**Date** September 2, 1952

**To:** Monawee Allen

**From:** Libby Tannenbaum

**Re:** Insurance on Zadok paintings  
for c/e EUROPE: THE NEW GENERATION  
and MUSICAL THEMES

Dear Monawee:

Mr. Zadok is sending us today, by air freight, four pictures for EUROPE:

THE NEW GENERATION and one for MUSICAL THEMES. They are to be insured

as follows:

EUROPE: THE NEW GENERATION	Esteve	\$1250.00
	Lanskoy	\$ 600.00
	Singier	\$ 600.00
	Berceau	\$ 350.00

MUSICAL THEMES	Gen-Paul	\$ 500.00
----------------	----------	-----------

Noted  
MK



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11.1.55.5.1

August 13, 1952

Monawee Allen

Paintings from Museum

Libby Tannenbaum

Collection for C/E : EUROPE:

THE NEW GENERATION

Dear Monawee:

We would appreciate it very much if we might have the paintings listed below which were lent from the collection for EUROPE: THE NEW GENERATION and also Mrs. Knopf's Manessier.

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



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11.1.55.5.1

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

Date.....August 4, 1953.....

**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  
Albright Art Gallery  
Buffalo.

**The Museum of Modern Art,** 11 WEST 53 STREET, NEW YORK, N.Y.

TO **Registrar**

Date August 3, 1953  
July 29, 1953

Generation (until June 1954)

The department of Circulating Exhibitions

Registrar

Dorothy H. Dudley

has received the following from Mrs. John L. Senior, Jr.

Den's Highway New Canaan, Conn.

Europe, New Generation

Hans Hartung. Painting.

de Stael. Lightning.

Signed Edith Herman

**Disposition**

Date 8/3/53

Released to Edith Herman

Signed \_\_\_\_\_

File copy—to be retained by department receiving material

Mrs. Senior not at home.

S.P.		Insurance Value	
Oil.	H.P.S.	\$250.	00



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11.1.55.5.1

Nº 2835

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

Memorandum to RECORDING ROOM

From Registrar

Please have the following ready for release

Number	Artist	Description
52.601	John Wells	painting, oil on canvas

to be picked up by Hahn Brothers and  
delivered to Mr. Alberto Angeli,  
212 East 49th Street, August 2nd.

*Enroute: The Mus Cen.*

To be collected by

August 2nd, 1952

Date

Remarks

Date

Hahn Brothers  
one painting by John Wells

Signed

1953.....

under the conditions

11 June 1954)

H. Dudley

P.	Insurance Value	
F.S.	\$250.	00



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11.1.55.5.1

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

Date.....August 4, 1953.....

**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  
Albright Art Gallery  
Buffalo,  
New York

for  
Circulating Exhibition: Europe: The New Generation (until June 1954)

Registrar

Dorothy H. Dudley

Museum Number	Description	S.P.	Insurance Value
53.2019	Taughan. <u>Bathers by a Grey Sea.</u> 1947. Oil.	H.P.S.	\$250. 00

*On August*



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11.1.55.5.1

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

Date.....August 25, 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. Lee A. Ault  
Lambert Road  
New Canaan, Connecticut

for Circulating Exhibition: EUROPE - THE NEW GENERATION

August 1952 - June 1953

Registrar

Dorothy Dudley

Museum Number	Description	Selling Price	Insurance Value	
52.862	Leonardo CREMONINI: Bull Tamer, 1951 oil on canvas	\$600.00	\$800.	00

ms

Reptd in Rept.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11.1.55.5.1

Date.....August 11, 1953.....

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.

for Circulating Exhibition: EUROPE: THE NEW GENERATION (until June 1954)

Dorothy H. Dudley

Museum Number	Description	S.P.	Insurance Value
53.2072	<p>Minton. <u>Cornish Coast. 1945. Oil.</u></p> <p><i>in Aug. 1945.</i></p>	H.F.S.	\$500. 00

For Any rest



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11. 1. 55. 5. 1

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: EUROPE: THE NEW GENERATION**

**June 1952 - June 1953**

Registrar **Dorothy Dudley**

Museum Number	Description	Selling Price	Insurance Value	
52.595	Barbara Hepworth: <u>The Hands and Arm</u> , 1948 oil and pencil	\$255.00	\$191.	00 ✓
52.601	John Wells: <u>Ascending Forms</u> , 1951 oil on canvas	\$550.00	\$397.	00 ✓
52.602	John Minton: <u>Corsican Cemetery</u> , 1948 oil on canvas	\$300.00	\$225.	00 ✓
52.603	Keith Vaughan: <u>The Trial</u> , 1949-50 oil on canvas	\$375.00	\$261.	00 ✓

*in June rpt*



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11.1.55.5.1

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

Date.....September 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 **Hugo Gallery**  
26 East 55th Street  
New York City

for **Circulating Exhibition: EUROPE - THE NEW GENERATION**

September 1952 - June 1953

Registrar

Dorothy Dudley

Museum Number	Description	Selling Price	Insurance Value	
52.904	VRSPIGNANI: <u>White Building</u> , c. 1947 oil on cardboard	\$700.00	\$650.	00

*Repts in left*



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11.1.55.5.1

Date June 9, 1952

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.

for Circulating Exhibition: EUROPE: THE NEW GENERATION

June 1952 - June 1953

Registrar Dorothy Mulvey

Museum Number	Description	Selling Price	Insurance Value
52.680	Manessier: Mouvements Nocturnes, oil on canvas	NFS	\$1250.
			00

in June next



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11.1.55.5.1

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

Date.....September 3, 1962.....

**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. John Henry Macdonell  
23 East 37th Street  
New York 16, New York

for Circulating Exhibition: EUROPE - THE NEW GENERATION

September 1962 - June 1963

Registrar

Dorothy Dudley

Museum Number	Description	Insurance Value
52.857	John Piper: <u>Glyder's Rocks</u> , 1950 oil on canvas	Not for sale \$500. 00
52.858	Graham Sutherland: <u>Landscape with Fields</u> 1944, chalk, ink and gouache	Not for sale \$500. 00

*Ref'd in list*



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11.1.55.5.1

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

Date.....September 4, 1962

**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 Miss Ann C. Resor  
66 East 79th Street  
New York City

for Circulating Exhibition: EUROPE - THE NEW GENERATION

September 1962 - June 1963

Registrar

Dorothy Dudley

Museum Number	Description	Insurance Value	
52.909	Victor Pasmore: <u>Iceland Poppies</u> oil on canvas	Not for sale	\$250. 00

*Repts in left*



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11.1.55.5.1

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

Date.....August 3, 1953.....

**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. & Mrs. John L. Senior, Jr.  
Dan's Highway  
New Canaan, Conn.

for

Circulating Exhibition: EUROPE:THE NEW GENERATION (until June 1954)

Registrar

Dorothy H. Dudley

Museum Number	Description	S.P.	Insurance Value	
53.2049	de Staël. <u>Lightning</u> . 1949. Oil.	N.F.S.	\$1000.	00
53.2048	Hestung. <u>Painting</u> . 1947. Oil.	N.F.S.	\$450.	00
			1450 00	

*Van Gogh gift*



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11.1.55.5.1

11 West 53 Street, New York 19, N. Y.

Date June 16, 1952

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 City

for **Circulating Exhibition: EUROPE: THE NEW GENERATION**

June 1952 - June 1953

Registrar Dorothy Dudley

[illegible]



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11.1.55.5.1

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

Catherine Viviano Gallery  
42 East 57th, Street  
New York 22, New York

for

Circulating Exhibition: EUROPE: THE NEW GENERATION

June 1952 - June 1953

Registrar

Dorothy Dudley

Museum Number	Description	Selling Price	Insurance Value	
52.596	Armando Pizzinato: <u>Composition</u> , 1947, oil	\$600.00	\$400.	00 ✓
52.597	Basoldella Afro: <u>Racconto di Guascogna</u> , 1951, oil	\$450.00	\$300.	00 ✓
52.598	Renato Birolli: <u>Clam Fisherman</u> , 1950, oil	\$600.00	\$400.	00 ✓
52.599	Corrado Cagli: <u>Abstraction</u> , 1949, oil on paper	\$450.00	\$300.	00 ✓
52.600	Enlio Vedova: <u>Composition</u> , 1949, oil on canvas	\$450.00	\$300.	00 ✓

on June 2



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11.1.55.5.1

Date September 3, 1952

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.

Circulating Exhibition: EUROPE - THE NEW GENERATION

September 1952 - June 1953

Registrar

Dorothy Dudley

Museum Number	Description	Selling Price	Insurance Value
52.911	Eduard PIGNON: <u>The Thinking Lady</u> , 1946 oil on canvas	Not for sale	\$4000. 00

*Pestle is Pest*



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11.1.55.5.1

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: EUROPE - THE NEW GENERATION

September 1952 - June 1953

Registrar

Dorothy Dudley

Museum Number	Description	Insurance Value
52.912	André Lansky: <u>Introduction</u> , 1951 oil on canvas	Not for sale \$600. 00
52.913	Gustave Singier: <u>Fenetre ouverte sur la jardin</u> , 1944, oil on canvas	" \$600. 00
52.914	Maurice Estève: <u>Le village sous la neige</u> , 1946, oil on canvas	" \$1250. 00
52.915	Paul Bercot: <u>La Buvette</u> , 1950, oil on canvas	" \$350. 00
		2500 00

OK  
Revised in text



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11.1.55.5,1

Exhibition: EUROPE: THE NEW GENERATION

CONDITION RECORD SHEET

52.597 Basaldella Afro: TALE OF GASCONY?, 1951. Oil on canvas

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

CANVAS:

- Very loosely stretched
- Good

FRAME: Plain molding stained walnut with gold trim

- New

University of Florida, Tallahassee, Florida



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11.1.55.5.1

Exhibition: EUROPE: THE NEW GENERATION

CONDITION RECORD SHEET

52.915 Paul Serot. LUNCH, 1950. Oil on canvas

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

CANVAS:

- Crack in red left edge and several other vertical cracks left side

FRAME: Unpainted 1 1/2" molding

FRAME: - Good - strip with wider lattice outer molding painted gray

University of Florida, Tallahassee, Florida

University of Florida, Tallahassee, Florida

1952

1952 - 1953

1952 - 1953



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11.1.55.5.1

Exhibition: EUROPE: THE NEW GENERATION

CONDITION RECORD SHEET

52.596 Renato Birolli: GLAM FISHERMAN, 1950. Oil on canvas

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

CANVAS:

- Loosely stretched

- Generally good

FRAME: Plain strip with wider lattice outer molding painted gray

- New

- Paint cracked at seam left side

- Chips and Flakes : in thicker paint sections along crack on sheet;  
horizontal cracking in sheet lower left of center

University of Florida, Tallahassee, Florida

FRAME:

Generally good

Florida State University, Tallahassee, Florida



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	11.1.55.5.1

Exhibition: EUROPE: THE NEW GENERATION

CONDITION RECORD SHEET

131.51 Bernard Buffet, 1948. Oil on canvas

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

- CANVAS:
- Scratches and signs: Horizontal center bottom, upper left
  - stitched left side from top to bottom and across top center 1" from top edge; upper left 3" from top edge
  - Brown paper taped around edges
- FRAME:
- Yellow shingles around head post upper left of center
  - Paint cracked at seam left side
  - Chips and Flakes : in thicker paint sections along crack on sheet; horizontal cracking in sheet lower left of center
  - Rub: Horizontal below center

FRAME:

Univer. of Tallahassee, Florida

Florida State University, Tallahassee, Florida



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11.1.55.5,1

Exhibition: EUROPE FOR THE NEW GENERATION

Exhibition: EUROPE: THE NEW GENERATION

CONDITION RECORD SHEET

52.599 Corrado Cagli: ABSTRACTION, 1949. Oil on paper mounted on canvas

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

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

CANVAS: - Scratches and dips: Horizontal center bottom, upper left  
- Paper tears: 2 lower right edge; uneven lower left corner;  
FRONT: Fluted molding cracked along whole left side

- Hole: All 4 corners

FRAME: Plain strip painted gray

- New

- Canvas cracking along top edge of stretcher

FRONT: Fluted molding

- Hinges open: Upper left, lower left, lower right

- Canvas rolled

University of Florida, Tallahassee, Florida

University of Florida, Tallahassee, Florida



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11.1.55.5.1

Exhibition: EUROPE THE NEW GENERATION

CONDITION RECORD SHEET

274.49 Bruno Cassinari: THE MOTHER, 1948. Oil on canvas

CAN 642

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

Part of tour: Museum of Modern Art, New York, September 1952

CANVAS:

- Scratches and digs: Horizontal center bottom, upper left near mitre, deep one lower left diagonally below arm

FRAME: Fluted molding stained with gray inner molding

- Buckled: Lower right and left
- Good

- Bull spots (chips?) lower left and right edges near mitres.

University of Florida, Tallahassee, Florida

- Dent and tear center top

- Canvas cracking along top edge of stretcher

FRAME: Plain molding

- Mitres open: Upper left, lower left, lower right

- \* Corners rubbed

State of Florida: Tallahassee, Florida



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11.1.55.5.1

Exhibition: EUROPE: THE NEW GENERATION

CONDITION RECORD SHEET

52.862 Cremonini: THE BULL TAMER, 1951. Oil on canvas

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

CANVAS:

- Several dirt spots in darkest green right side opposite face of woman
- Cracks: In red area left center, in bull's head, lower left area near top section
- Buckled: Lower right and left
- Dull spots (chips?) lower left and right edges near mitres.
- Dent and tear center top
- Canvas cracking along top edge of stretcher

FRAME: Plain molding

- Mitres open: Upper left, lower left, lower right
- Corners rubbed

University of Florida: Tallahassee, Florida



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11.1.55.5.1

Exhibition: EUROPE: THE NEW GENERATION

CONDITION RECORD SHEET

713.42 Robert Colquhoun: TWO SCOTSWOMEN, 1946. Oil on canvas

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

CANVAS:

- Several dirt spots in darkest green right side opposite face of woman on right
- Crackle in dark green apron of woman on right

FRAME: Wide molding painted gray and white with 2 unpainted sections

- Badly worn and chipped all outside surfaces

Florida State University, Tallahassee, Florida



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11.1.55.5.1

Exhibition: EUROPE: THE NEW GENERATION

CONDITION RECORD SHEET

280.49 Jean Dubuffet: SNACK FOR TWO, 1944. Oil on canvas

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

CANVAS:

-- Good: bottom edge near right mitre, largest figure in center

FRAME: Unpainted strip, green, right edge

FRAME: Good, new, molding, across bottom

- Good

University of Florida, Tallahassee, Florida

University of Florida, Tallahassee, Florida



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11.1.55.5.1

Exhibition: EUROPE, THE NEW GENERATION  
Exhibition: EUROPE, THE NEW GENERATION

CONDITION RECORD SHEET  
CONDITION RECORD SHEET

52.914 Salvatore Fiumi: ISLAND OF STAPERS, 1946. Oil on canvas

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

CANVAS:

CANVAS:

- Cracks: Horizontal across top edge, bottom edge, in sky upper
- Wrinkle bottom edge near right mitre.

FRAME: -Crackles in dark green right edge

FRAME: Unpainted 1 1/2" molding across bottom

- Good

University of Florida, Tallahassee, Florida

University of Florida, Tallahassee, Florida

University of Florida, Tallahassee, Florida



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11.1.55.5.1

Exhibition: EUROPE: THE NEW GENERATION

CONDITION RECORD SHEET

281.49 Salvatore Fiume: ISLAND OF STATUES, 1948. oil on canvas

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

CANVAS:

- Cracks: Horizontal across top edge, bottom edge, in sky upper left and right, three through largest figure in center

FRAME: Plain molding painted gray

- Stained from label across bottom

University of Florida, Tallahassee, Florida

Florida State University, Tallahassee, Florida



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11.1.55.5.1

Exhibition: EUROPE: THE NEW GENERATION

CONDITIONS OF EXHIBITION

Exhibition: EUROPE: THE NEW GENERATION

CONDITION RECORD SHEET

240.48 Lucien Freud: KITTY WITH FIG LEAVES, 1948. Pastel on gray paper. GLASS

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

PASTEL: Unpainted inner molding mounted on side gray molding

- Good

Inner molding scratched across top 2 places, several deep  
dips right side and upper left

FRAME: Curved walnut molding

- Good

University of Florida, Tallahassee, Florida

Florida State University, Tallahassee, Florida



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11.1.55.5.1

Exhibition: EUROPE: THE NEW GENERATION

Exhibition: EUROPE: THE NEW GENERATION

CONDITION RECORD SHEET

EXHIBITION RECORD SHEET

689.49 Renato Guttuso: MELON EATERS, 1948. Oil on canvas

689.49 MELON EATERS, 1948. Oil on canvas

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

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

CANVAS:

CANVAS:

- Good

FRAME: Unpainted inner molding mounted on wide gray molding

- Inner molding scratched across top 2 places, several deep  
digs right side and upper left

- Feather crack in right side below large dig spot

- Outer frame: Soiled

University of Florida, Tallahassee, Florida

FRAME: Plain strip with wider unpainted lattice

- Box

University of Florida, Tallahassee, Florida



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11.1.55.5.1

M.C.

Exhibition: EUROPE: THE NEW GENERATION

Exhibition: EUROPE: THE NEW GENERATION

Exhibition: EUROPE: THE NEW GENERATION

CONDITION RECORD SHEET

CONDITION RECORD SHEET

53.2048 Hans Hartung: PAINTING, 1948. Oil on canvas

53.2048 Hartung: PAINTING, 1947. Oil on canvas

Start of tour: Museum of Modern Art, New York, September 1955

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

PART: CANVAS:

CANVAS:

- Cracks in dull black paint throughout

- Dirt spot top in light blue 15" from left edge

- Canvas soiled at all edges

- Tiny dirty spatter in green right side

- Whipped: Near bottom edge left of center; bottom edge about 6" left

- Feather crack in light blue below large dirt spot

FRAME: Plain unpainted strip, molding turquoise lower left area

- Goodie background paint generally soiled.

FRAME: Plain strip with wider unpainted lattice

- New

University of Florida, Tallahassee, Florida

University of Florida, Tallahassee, Florida



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11.1.55.5.1

M.C.

Exhibition: EUROPE THE NEW GENERATION

Exhibition: EUROPE: THE NEW GENERATION

CONDITION RECORD SHEET

CONDITION RECORD SHEET

50.52 Hans Hartung: PAINTING; 1948. Oil on canvas

50.52 Hans Hartung: PAINTING; 1948. Oil on canvas

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

PANEL: CANVAS:

- Rubbed - Crackle in dull black paint throughout

- Hole - Canvas soiled at all edges

FRAME: Shaded - Chipped: Near bottom edge left of center; bottom edge about 6" left of signature; top edge left of center

- Spotted: Several places in turquoise lower left area

- White background paint generally soiled.

FRAME: Plain strip with wider unpainted lattice

- New

University of Florida, Tallahassee, Florida

University of Florida, Tallahassee, Florida



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11.1.55.5,1

Exhibition: EUROPE THE NEW GENERATION

CONDITION RECORD SHEET

Exhibition Name: THE NEW GENERATION

52.595 Barbara Hepworth: THE HANDS AND ARM, 1948. Oil and pencil on gesso panel  
GLASS

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

PANEL: 3 of tour: Museum of Modern Art, New York, N.Y., September 1952

- Rubbed slightly top edge center
  - Hole to right of hand right side below center
- FRAME: Shadow box painted black and gold and in purple shadow diagonally above chair
- New Generally good

FRONT: wide ridged frame painted gold, gray and white

- Top surfaces of gray show numerous digs especially upper right  
University of Florida, Tallahassee, Florida

University of Florida, Tallahassee, Florida

Florida State University, Tallahassee, Florida



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11.1.55.5.1

now MC

Exhibition: EUROPE: THE NEW GENERATION

CONDITION RECORD SHEET

253.48 Robert MacBryde: WOMAN IN A RED HAT. 1947. Oil on canvas

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

CANVAS:

- Good  
- Rubbed top edge of table

FRAME: Plain  
- Spot: Back of chair on right and in purple shadow diagonally above chair

- New  
- Generally good

FRAME: wide ridged frame painted gold, gray and white

- Top surfaces of gray show numerous digs especially upper right

University of Florida, Tallahassee, Florida

Florida State University, Tallahassee, Florida



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11.1.55.5.1

now M.C.

Exhibition: EUROPE: THE NEW GENERATION

CONDITION RECORD SHEET

52.660 Alfred Manessier: NIGHT, 1948. Oil on canvas

Start of tour: Museum of Modern Art, September 1952

CANVAS:

- Good

FRAME: Plain molding stained walnut with gold trim

- New

- Large chips out of frame top edge near left mitre and one left

- Edge near upper left mitre

- Upper right mitre open slightly

- Trained slightly; upper right, top center, and left on sides

University of Florida, Tallahassee, Florida

University of Florida, Tallahassee, Florida



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11.1.55.5.1

Exhibition: EUROPE: THE NEW GENERATION

Exhibition: EUROPE: THE NEW GENERATION

CONDITION RECORD SHEET

CONDITION RECORD SHEET

53.2072 John Minton: CENNISH COUNTY, 1945. Oil on canvas.

Start of tour: Museum of Modern Art, New York, N.Y., September 1953

CANVAS:

- 1. Glue mark: closed right area near center

FRAME: Wide ridged molding: light near center

FRAMING: - 2 large chips out of frame top edge near left mitre and one left

- 1 ridge near upper left mitre

- Upper right mitre open slightly

- Cracked slightly; upper right, top center, top left on ridge

University of Florida, Tallahassee, Florida



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11.1.55.5.1

Exhibition: EUROPE:THE NEW GENERATION

Exhibition: EUROPE:THE NEW GENERATION

CONDITION RECORD SHEET

CONDITION RECORD SHEET

52.602 John Minton: CORSICAN CEMETERY, 1948. Oil on canvas

257.25 Corallo Biscini: BELL, 1940. Ducco on plywood

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

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

CANVAS:

PANEL:

- Loosely stretched
- Double crack horizontally across sly
- Cracks in blue on right near center

FRAME: MS; Plain unpainted molding

- Generally good
- Good
- Upper right mitre open slightly
- Cracked slightly; upper right, top center, top left on ridge

University of Florida, Tallahassee, Florida



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11.1.55.5.1

Exhibition: EUROPE: THE NEW GENERATION

Exhibition: EUROPE: THE NEW GENERATION

CONDITION RECORD SHEET

287.49 Marcello Muccini: BULL, 1948. Ducc on plywood

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

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

PANEL: - Varnish/surface left side upper corner (intentional?)

- Double crack horizontally across sky left of center

- 4 small cracks upper left

FRAME: Plain unpainted molding

- Hole lower center

- Good

- 3 drops pink paint lower right

- Dent - hole above center left

- All edges open slightly

FRAME:

Florida State University, Tallahassee, Florida

- Regular straight crack on smooth surface around all sides

University of Florida, Tallahassee, Florida

University of Florida, Tallahassee, Florida



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11.1.55.5.1

Exhibition: EUROPE: THE NEW GENERATION

CONDITION RECORD SHEET

52.909 Victor Pasmore: ICELAND POPPIES. Oil on canvas

start of tour: Museum of Modern Art, September 1952

CANVAS:

- Varnish drips left side upper center (intentional?)
- 1" tear and scratch lower left
- 4 small cracks upper left
- Hole lower center
- 3 drops pink paint lower right

FRAME:

- Dent - hole above center left
- All mitres open slightly

FRAME:

- Flaked at outer corners and high ridge especially at bottom
- Regular straight crack on smooth surface around all sides

University of Florida, Tallahassee, Florida

University of Florida, Tallahassee, Florida



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11.1.55.5.1

Exhibition: EUROPE: THE NEW GENERATION

Exhibition: EUROPE: THE NEW GENERATION

CONDITION RECORD SHEET

52.911 John Sloan: GLYNN'S BOYS, 1930. Oil on canvas

52.911 Edouard Pignon: WOMAN THINKING, 1946. Oil on canvas

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

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

CANVAS: Cracked: Throughout especially left side

- Long scratches through upper center (intentional?)

- Paint cracks center top, bottom left of center

FRAME:

- Scrape lower left edge distributed throughout canvas

- Sillister upper left along top

- Rubbed lower left mitre about 3" from top and at edge of canvas

- 2 gouges upper left along top 10" from right edge

- Pink streak lower right near mitre

- Nailed at all 4 corners

FRAME:

FRAME: Gold on stained wood with gold trim

- All mitres open slightly

University of Florida, Tallahassee, Florida

University of Florida, Tallahassee, Florida

University of Florida, Tallahassee, Florida



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11.1.55.5.1

Exhibition: EUROPE: THE NEW GENERATION

CONDITION RECORD SHEET GENERATION

CON

52.857 John Piper: GLYDER'S ROCKS, 1950. Oil on canvas

52.857 John Piper: GLYDER'S ROCKS, 1950. Oil on canvas

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

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

CANVAS: - Cracked: Throughout especially left side

- Loosely stretched right edge in orange

- Dent and bruise in bright orange near bottom edge

FRAME:

- Numerous cracks quite evenly distributed throughout canvas

- Splinter upper left along top

- Flaking in yellow upper left about 2" from top and at edge of canvas;

- 2 gouges upper left along top 10" from right edge

- Buckled at all 4 corners

FRAME: Plain molding stained walnut with gold trim

University of Florida, Tallahassee, Florida

University of Florida, Tallahassee, Florida

University of Florida, Tallahassee, Florida



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11.1.55.5.1

Exhibition: EUROPE; THE NEW GENERATION

CONDITION RECORD SHEET

52.596 Armando Pizzinato: COMPOSITION, 1947. Oil on canvas

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

CANVAS:

- Paint separation lines right edge in orange
- Dent and bruise in bright orange near bottom edge
- Numerous cracks quite evenly distributed throughout canvas
- Flaking: In yellow upper left about 2" from top and at edge of canvas;  
in orange "2 from top and 10" from right edge
- Buckled at all 4 corners

FRAME: Plain molding stained walnut with gold trim

- New

University of Florida, Tallahassee, Florida

University of Florida, Tallahassee, Florida



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11.1.55.5.1

Exhibition: EUROPE: THE NEW GENERATION  
~~Exhibition: EUROPE: THE NEW GENERATION~~

CONDITION RECORD SHEET

52.913 Gustave Ginzburg: WINDOW ON THE GARDEN, 1944. Oil on canvas

Start of tour: Museum of Modern Art, New York, September 1952 or 1953

CANVAS:

- Vertical cracks throughout in lower blue diagonal cracked off

FRAME: (Plain unpainted wood) right area in white and yellow beige paint

FRONT: Good side silver molding with black wood inner molding

- Silver pitted at top surface especially right side and upper right side.

University of Florida, Tallahassee, Florida



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11.1.55.5.1

**Exhibition: EUROPE: THE NEW GENERATION**

**CONDITION RECORD SHEET**

**53.2049 deStael: LIGHTENING. 1949. Oil on canvas**

**Start of tour: Museum of Modern Art, New York, N.Y., September 1953**

**CANVAS:**

- Top of drip of beige paint in lower blue diagonal cracked off
- Glue? spots upper right area in white and yellow beige paint

**FRAME: Plain wide silver molding with black wood inner molding**

- Silver rubbed at top surfaces especially right side and upper right mitre.

**FRAME:**

- Generally good

Florida State University, Tallahassee, Florida



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11.1.55.5.1

Exhibition: EUROPE: THE NEW GENERATION

COMMITTEE ON EUROPE: THE NEW GENERATION

Exhibition: EUROPE: THE NEW GENERATION

COMMITTEE RECORD SHEET

52.51.55.5.1. LANDSCAPE WITH FIELDS, 1944, Gouache, ink and gouache - GLASS

28.51 Nicolas de Stael: PAINTING, 1947, Oil on canvas

COMMITTEE:

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

CANVAS:

- Flaking in red, below horizon line left edge
- Generally good
- Very thick paint ridges indicate it may have been painted over another painting

FRAME: Ridged molding with gold inner molding under glass

- Crack: Vertical, lower right edge
- Separation: in reddish brown triangle lower right

- Scratches and rubs; gray area lower right

- Spots: arc of paint left edge below center

University of Florida, Tallahassee, Florida

- Chips: large out lower left in streak of paint

- Paper stuck to surface along left side some on right

- Surface generally rubbed, scratched and spotted especially left and right sides center

FRAME:

- Generally good

Florida State University, Tallahassee, Florida



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11.1.55.5.1

Exhibition: EUROPE:THE NEW GENERATION

CONDITION RECORD SHEET

52.858 Graham Sutherland: LANDSCAPE WITH FIELDS, 1944. Chalk, ink and gouache - GLASS

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

GOUACHE:

- Flaking in red, below horizon line left edge

- Generally good

FRAME: Ridged molding with gold inner molding under glass

Slivered bottom edge at right mètre

University of Florida, Tallahassee, Florida

University of Florida, Tallahassee, Florida



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11.1.55.5.1

Exhibition: EUROPE: THE NEW GENERATION

Exhibit CONDITION RECORD SHEET

UNITS: 30

.51 Raoul Ubac: TWO PERSONS AT A TABLE, 1950. Oil on canvas

53.2019 Start of tour: Museum of Modern Art, New York September 1952

CANVAS:

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

- Loosely stretched causing bumps in canvas along edge of stretcher

CANVAS:

FRAME: Unpainted strip

- 4 tiny chips in gray lower right corner

- Good, new

FRAME: Heavy ridged molding painted gray and green

- Silled

University of Florida, Tallahassee, Florida

FRAME:

- lower molding cracked throughout

- splinter bottom edge

- Split center right over lower molding of outer frame

University of Florida, Tallahassee, Florida



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11.1.55.5.1

Exhibition: EUROPE: THE NEW GENERATION

Exhibition: EUROPE: THE NEW GENERATION

CONVITION RECORD SHEET

53.2019 Vaughan: BATHERS BY A GRAY SEA, 1947. Oil on canvas

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

CANVAS: - 1/2" Rubbed; Center bottom of upper right section; upper right section

- 4 tiny chips in gray lower right corner

FRAME: Heavy ridged molding painted gray and green

- S. filed

- All 4 mitres slightly open

FRAME:

- Inner molding cracked throughout

- Splinter bottom edge

- Split center right near inner molding of outer frame

University of Florida, Tallahassee, Florida



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11.1.55.5.1

Exhibition: EUROPE: THE NEW GENERATION

CONDITION RECORD SHEET

52.603 Keith Vaughn: THE TRIAL, 1949-50. Oil on canvas

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

CANVAS:

- Salt Rubbed: Center bottom of upper right section; upper right section near mitre
- Paint crackle in white edge of green, lower left area below center
- Chipped: Center left near edge lower left section; 2 bottom edge
- Hair: Upper near lower left mitre; right of center upper right section

FRAME: Unpainted Tack holes: 2 upper right mitre outer molding

- Dents: 2 center bottom edge

FRAME:

- Inner molding cracked throughout
- Splinter bottom edge

University of Florida - Split center right near inner molding of outer frame

University of Florida, Tallahassee, Florida



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11.1.55.5.1

Exhibition: EUROPE: THE NEW GENERATION

Exhibition: EUROPE: THE NEW GENERATION

CONDITION RECORD SHEET

CONDITION RECORD SHEET

52.600 Emilio Vedova, 1949. Oil on canvas

52.600 Emilio Vedova, 1949. Oil on canvas

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

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

CANVAS:

- Cracks: Long horizontal from right edge almost across painting through lower portion of building; several in thick paint of building to right of center; in ground from left edge to center - several.
- Faint crackle in white edge of green, lower left area below center

FRAME: Plain wide slanted molding painted gray and black

- Hair: Upper left edge at left mitre
- Gold flaked throughout

FRAME: Unpainted strip with unpainted lattice outer molding

- Silver off gray section upper right at mitre
- New

University of Florida, Tallahassee, Florida



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11.1.55.5.1

Exhibition: EUROPE: THE NEW GENERATION

CONDITION RECORD SHEET

52.904 Renzo Vespignani: WHITE BUILDING, c. 1947. Oil on canvas board

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

PANEL:

- Cracks: Long horizontal from right edge almost across painting through lower section of building; several in thick paint of building to right of center; in ground from left edge to center - several.

FRAME: Plain wide slanted molding painted gold, gray and black

- Gold flaked throughout
- Silver off gray section upper right at mitre

University of Florida, Tallahassee, Florida

University of Florida, Tallahassee, Florida



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11.1.55.5.1

PHOTOGRAPH REQUISITION

Exhibition: EUROPE: THE NEW GENERATION

CONDITION RECORD SHEET

52.601 John Wells: ASCENDING FORMS, 1951. Oil on canvas

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

CANVAS:

- Streaks: Several through upper left section; vertical lower left section near bottom edge and near bottom edge lower right section
- Crack: (repaired with patch) Upper left area

FRAME: Plain molding

- Good

LABEL

University of Florida, Tallahassee, Florida

NEGATIVE NUMBER

QUANTITY

EX-15

100

207

discount

ark City

ark City



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11.1.55.5.1

ust 11, 1953

PHOTOGRAPHS

(Photographer)

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

take.....

(Number of shots)

Date of completion.....

Date of completion.....

ARTIST or SUBJECT

NEGATIVE NUMBER

QUANTITY

Positive stat of 4 title labels attached - as is

1. 60

June 20 70

discount

Forwarded to.....

Amount.....

Date Billed.....



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11.1.55.5.1

August 11, 1953  
Date.....

NEW PHOTOGRAPHS

Date of completion.....

discount

Forwarded to..... Amount..... Date Billed.....



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11.1.55.5.1

PHOTOGRAPH REQUISITION

TO PHOTO SALES DEPT.

Date.....9/30/52

From.....F.V.VITULLO..... Department.....CIRCULATING EX

For.....EUROPE THE NEW GENERATION.....

PRINTS

NEW PHOTOGRAPHS

Please supply.....1 pos -  
(Quantity)

Please have.....  
(Photographer)

glossy..... size.....1 1/2 X

take.....  
(Number of shots)

Date of completion.....

Date of completion.....

ARTIST or SUBJECT	NEGATIVE NUMBER	QUANTITY
1 1/2 X SIZE - 1 pos. Leave all margins	3.20	Cost 4.00 less 20% 3.20

Forwarded to.....

Amount.....

Date Billed.....



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11.1.55.5.1

PHOTOGRAPH REQUISITION

TO PHOTO SALES DEPT.

Date.....9/23/52.....

From.....F.V. VITULLO.....

Department.....CIRCULATING EX.....

For.....EUROPE: THE NEW GENERATION.....

PRINTS

NEW PHOTOGRAPHS

Please supply.....1 glossy neg.....  
(Quantity)

Please have.....  
(Photographer)

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

take.....  
(Number of shots)

Date of completion.....

Date of completion.....

ARTIST or SUBJECT	NEGATIVE NUMBER	QUANTITY
2x size of line of letters  leave all margins	<del>75¢ less 20%</del>	60¢

Forwarded to.....

Amount.....

Date Billed.....



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11.1.55.5.1

PHOTOGRAPH REQUISITION

TO PHOTO SALES DEPT.

Date...

Sept 17, 1932

From...

L. Tannenbaum

Department

G. E.

For .....

Europe - The New Generation

PRINTS

Please supply.....

11

(Quantity)

glossy.....

✓

size.....

✓

NEW PHOTOGRAPHS

Please have.....

Sunami

(Photographer)

take.....

11

(Number of shots)

Date of completion.....

(done)

Date of completion.....

ARTIST or SUBJECT

NEGATIVE NUMBER

QUANTITY

Hepworth  
Pasmore  
Piper  
Sutherland  
Biolli  
Cremone  
Pizzaro  
Vedova  
Vespignani  
Pignon  
Singer

33<sup>00</sup>

3.00 per shot.

Forwarded to.....

Amount.....

Date Billed.....



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11.1.55.5.1

PHOTOGRAPH REQUISITION

To PHOTO SALES DEPT.

Date

9/15/52

From F. V. VITULLO

Department

CIRCULATING EX

For

EUROPE - THE NEW GENERATION

PRINTS

NEW PHOTOGRAPHS

Please supply

(Quantity)

Please have

(Photographer)

glossy

size

take

(Number of shots)

Date of completion

Date of completion

ARTIST or SUBJECT

NEGATIVE NUMBER

QUANTITY

8 labels -  
8 positives

\$24.75

Forwarded to

Amount

Date Billed



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11.1.55.5.1

PHOTOGRAPH REQUISITION

TO PHOTO SALES DEPT.

Date Sept 17

From CE S. Blum Department CE

For Comp. The New Rembrandt

PRINTS

NEW PHOTOGRAPHS

Please supply.....  
(Quantity)

Please have.....  
(Photographer)

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

take.....  
(Number of shots)

Date of completion Immediately

Date of completion.....

ARTIST or SUBJECT	NEGATIVE NUMBER	QUANTITY
<u>1 pos. stat</u> <u>same</u> <u>size</u> <u>attached</u>		<u>2.40</u>  <u>cost</u> <u>3.00</u> <u>less 20%</u>

Forwarded to.....

Amount.....

Date Billed.....



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11.1.55.5.1

PHOTOGRAPH REQUISITION

TO PHOTO SALES DEPT.

Date.....

From.....

Department.....

For.....

PRINTS

NEW PHOTOGRAPHS

Please supply.....

(Quantity)

Please have.....

(Photographer)

glossy.....

size.....

take.....

(Number of shots)

Date of completion.....

Date of completion.....

ARTIST or SUBJECT

NEGATIVE NUMBER

QUANTITY

Ruffet

811123

1

Hartung

811250

1

90¢

45¢ each

Forwarded to.....

Amount.....

Date Billed.....



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11.1.55.5.1

PHOTOGRAPH REQUISITION

TO PHOTO SALES DEPT.

Date April 7

From L. TANNENBAUM Department CE

For (EUROPE - THE NEW GENERATION)

PRINTS

NEW PHOTOGRAPHS

Please supply \_\_\_\_\_  
(Quantity)

Please have \_\_\_\_\_  
(Photographer)

glossy \_\_\_\_\_ size \_\_\_\_\_

take \_\_\_\_\_  
(Number of shots)

Date of completion \_\_\_\_\_

Date of completion \_\_\_\_\_

ARTIST or SUBJECT	NEGATIVE NUMBER	QUANTITY
CASSINARI - THE MOTHER	S-9348	1
COLQUHOUN - 3 SCOTSWOMEN	S-8736	1
DUBUFFET - SNACK FOR TWO	S-9412	1
FIUME - ISLAND OF STATUES	S-8736	1
GUTTUSO - MELON EATERS	S-9955 / JUNE 1965	1
MAC BRIDE - WOMAN IN RED HAT	S-8730	1
MUCCINI - BULL	S-8864	1
DE STAEL - PAINTING	BRENNWASSER - SCHEMAD 175	1
UBAC - 2 PERSONS AT TABLE	S-10,493	1
Sumanis = 45		
Brenwasser = 75		

4.05  
75  
4.80

led to \_\_\_\_\_

Amount \_\_\_\_\_

Date Billed \_\_\_\_\_



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11.1.55.5.1

Buffalo  
Europe - The New  
Generation

The Buffalo Fine Arts Academy  
Albright Art Gallery  
Buffalo 22, N. Y.

July 2, 1954

Transportation: Express Prepaid

Valuation \$500

Received from: The Museum of Modern Art  
11 West 53rd Street  
New York 19, New York

Signed Edgar C. Schenck  
Director B

Number	Description	Entry Page #	Value
--------	-------------	--------------	-------

RCA 48:4 Keith Vaughan, "Bathers by a Grey Sea"  
Oil on canvas

Condition: Good