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The Museum of Modern Art Archives, New York

Department of Circulating
Exhibitions Records

Series III. Albums

Cubism and Abstract Art

III.1.11

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CUBISM AND ABSTRACT ART

Announcement of Exhibition

The Museum of Modern Art

Cable Address: Modernart

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Cubism and Abstract Art
by Alfred H. Barr, Jr.
Cubism
Fauvism
Orphism
Bauhaus
Dadaism
de Stijl
Rayonism
Surrealism
Synthetism
Expressionism
Neo-Plasticism
Constructivism
Neo-Impressionism
Geometrical Abstract Art
Non-Geometrical Abstract Art
The Museum of Modern Art, N.Y.

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The Museum of Modern Art

11 West 53rd Street

New York, N. Y.

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Elizabeth McCausland, Springfield Union
and Republican, Springfield, Mass.

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CUBISM AND ABSTRACT ART

Cubism and Abstract Art
by Alfred H. Barr, Jr.

The Museum of Modern Art, New York

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

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CUBISM AND ABSTRACT ART

CUBISM AND ABSTRACT ART by Alfred H. Barr, Jr.

The 20th century has been a period of intensive experiment. The impulse toward invention in science, politics and literature was paralleled in the arts by a variety of solutions of the problem that most deeply concerned the artists of our time: the problem of abstract design.

This book is a brief history of the modern movement toward abstract design: its sources in the art of Cézanne, Seurat and Gauguin, in African sculpture; its development in the work of Picasso, Kandinsky and many others before the War; its subsequent spread throughout Europe; and its present enthusiastic renaissance among the younger generation.

By means of comparative material, the theories, achievement and interrelations of the various groups are analyzed and explained. The book does not confine itself solely to painting and sculpture. Specific examples illustrate the influence of abstract art on architecture, advertising, typography, photography, furniture design, the films and the theatre.

The author

Alfred H. Barr, Jr., has been the director of the Museum of Modern Art since its inception in 1929. He has been responsible not only for the majority of its exhibitions but also for most of its 39 publications. His style, at once lucid and scholarly, has made these books outstanding in their field.

The book

Cubism and Abstract Art is 249 pages long and contains 223 illustrations. In addition to the text there are brief biographies of over 100 artists and a bibliography of 444 titles. The book is bound in full cloth and the jacket reproduces a chart which outlines the main trends and origins of Cubism and Abstract Art. Price \$3.00

Cubism and Abstract Art is a valuable guide to the aspect of modern art most difficult to appraise and understand.

This first edition is limited to 3,000 copies of which 1,000 are already subscribed. By filling in and returning the attached postage paid postcard, you will be certain of acquiring your copy of this important publication.

Please send me cop. of
CUBISM AND ABSTRACT ART by Alfred H. Barr, Jr.

Name

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Find enclosed ☐Please bill ☐C.O.D. ☐

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CUBISM AND ABSTRACT ART

Announcement of Exhibition

The Museum of Modern Art

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

Telephone: Circle 7-7470

Cable Address: Modernart

March 21, 1936

Trustees

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At the request of several museums interested in our present exhibition of Cubism and Abstract Art, we are writing to lenders in an effort to secure about two thirds of the show for circulation to other museums. Following the success of our first major exhibition of the year, the paintings and drawings of van Gogh, the "abstract" show has already drawn 12,200 people to the Museum since the opening ten days ago.

The present exhibition is composed of nearly 400 items consisting of paintings, watercolors, drawings and prints, sculpture and constructions, architecture and furniture, theatre design, typography and photography. The arrangement of the material in the exhibition traces the historical development of cubism and abstract art and illustrates their influence upon the practical arts of today. For your information I am enclosing a list of the artists represented.

We estimate the cost to each institution will be approximately \$350 for one month's showing, exclusive of one way transportation charges.

A tentative schedule has been planned as follows:

May 11 to June 8, 1936	Oct. 19 to Nov. 16
June 21 to July 19	Nov. 29 to Dec. 27
July 31 to Aug. 28	Jan. 9 to Feb. 5, 1937
Sept. 9 to Oct. 7	Feb. 17 to Mar. 17
	Mar. 29 to Apr. 26

Applications will be granted in the order received but the Museum is obligated to arrange the most efficient schedule in point of time and geographical distribution.

We shall be glad to send you a catalog of the exhibition at a discount of 20% on the retail price of \$3.00 if you so wish.

Very sincerely yours,

Secretary of Circulating Exhibitions

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encl.

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ST ART

sculptors, architects, designers and other artists represented in the Exhibition of Cubism and Abstract Art are:

Archipenko, Arp, Ballo, Belling,
Boccioni, Brancusi, Braque, Calder, Carra, Cézanne, de Chirico, Delaunay, Derain,
Doesburg, Domela-Nieuwenhuis, Duchamp, Duchamp-Villon, Ernst, Feininger, Gabo,
Gauguin, Giacometti, Gleizes, van Gogh, Gonzales, Gris, Héliou, Kandinsky, Klee,
Kupka, La Fresnaye, Larionov, Laurens, Le Corbusier, Léger, Lipchitz, Lissitzky,
Malevich, Marc, Marcoussis, Masson, Matisse, Miro, Moholy-Nagy, Mondrian, Moore,
Nicholson, Ozenfant, Pevsner, Picabia, Picasso, Piranesi, Rodchenko, Rousseau,
Russolo, Schwitters, Seurat, Severini, Tanguy, Tatlin, Vantongerloo, Villon,
Bruguiere, Man Ray, Eesteren, Gropius, Hoff, Huszar, Kiesler, Leusden, Lubetkin,
Mendelsohn, van der Rohe, Oud, Rietveld, Sant'Elia, Breuer, Chareau, Hartwig,
Lurcat, Bayer, Cassandre, Ehmcke, Gan, Gispen, Hummer, Kluis, Lebedeff,
Leistekow sisters, McKnight-Kauffer, Müller, Nockur, Schmidt, Stenberg, Sterenberg,
Tschichold, Exter, Gamrekeli, Goncharova, Jakulov, Nivinski, Popova,
Prampolini, Schlemmer, Schenk von Trapp, Stepanova, Eggeling, Richter and Reimann.

Quotations from art critics' reviews of the exhibition.

"Most likely the thousands who flocked to the van Gogh show will not be attracted to this one, since there is no obvious element of sensationalism in it. Yet it is a richer, much more valuable, much more instructive show, and at least as thrilling. To this critic it is, so far, the most important show of the year, and that includes the Frick apotheosis. There is a tremendous amount of material in it that is new to the American public, though familiar from photographs and other reproductions. But it is not so much the newness as the scope that makes it important. One begins to get a coherent idea of relationships between periods, styles, painters. They turn out to be closely integrated in a job bigger than any one of them, even they, the generation of ivory-tower individualists."

-Anita Brenner, Brooklyn Daily Eagle, N.Y.

"New York, March 7--The exhibition of cubism and abstract art ... is a monumental memorial to the end of an era of individualistic experimentation which has now brought to a close the esthetic revolution set in motion by Delacroix, Courbet and their successors..... The exhibits are arranged so as to reveal the evolution from impressionism and neo-impressionism of those experimental schools which have been the characteristic artistic phenomena of the 20th century, cubism and its offspring, futurism, suprematism, dadaism, purism, constructivism-creation."

"The significance of this exhibition is that it presents an important period in history for consideration. May be when the lessons of this period have been analyzed and assimilated it will be necessary to move on to new experiments and a new age. But before that is possible, an inventory must be taken of the art on hand. Regardless of the pressing social reasons today for an art in which content is the main element, the fact remains that for over a century the chief endeavor of artists could be described in a rising graph of revolt concerned primarily with esthetic problems."

Elizabeth McCausland, Springfield Union and Republican, Springfield, Mass.

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Exhibition: CUBISM AND ABSTRACT ART

Circulating Exhibition

The Museum of Modern Art, New York

CUBISM AND ABSTRACT ART - ITINERARY

Weight9, 199 lbs.
 Declaration to express..\$250.00 per box
 Packing35 boxes
 Fee\$350.00 for one month
 plus express from preceding city on itinerary

1936

July 27 to Aug. 24	San Francisco Museum of Art, California	350.00 m
Oct. 19 to Nov. 16	Cincinnati Art Museum, Cincinnati, Ohio	350.00 m
Nov. 29 to Dec. 27	Minneapolis Institute of Arts, Minnesota	350.00 m

1937

Jan. 7 to Feb. 7	Cleveland Museum of Art, Ohio	350.00 m
Feb. 17 to Mar. 17	Baltimore Museum of Art, Maryland	350.00 m
Mar. 24 to Apr. 21	R.I. School of Design, Providence, R.I.	350.00 m
Apr. 29 to May 26	Grand Rapids Art Gallery, Michigan (part of show)	350.00 m

COMPLETE SCHEDULE

Paintings, Watercolors and Drawings

1. Cubism and Abstract Art

Held as the major exhibition of the Spring at the Museum, this collection of over 250 paintings, watercolors, drawings, photographs and sculpture will be sent on tour from June, 1936 to May, 1937.

An historical survey of one of the most important movements in twentieth-century European art, the exhibition traces the sources of cubism and abstract design in African sculpture, and in the work of Cézanne, Seurat, Gauguin and exemplifies the development of the movement toward abstract design in the work of Picasso, Braque, Léger, Brancusi, Kandinsky, Mondrian, Malevich, Arp and over 50 others. Sections of the exhibition are devoted to the influence of abstract design on architecture, photography, furniture design, the film and the theatre.

Approximately 500 running feet will accommodate the show. Stands must be provided for sculpture.

Museums subscribing to this exhibition include the San Francisco Museum of Art, Cincinnati Art Museum, Minneapolis Institute of Arts, Cleveland Museum of Art, Baltimore Museum of Art, Fogg Art Museum and Boston Museum of Fine Arts.

Rental fee, one month \$400.00

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Exhibition: CUBISM AND ABSTRACT ART

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

TELEPHONE: CIRCLE 7-7470

FOR RELEASE

The first comprehensive Exhibition of Cubism and Abstract Art,
held at the Museum of Modern Art from March 3rd to April 19th, 1936.

CIRCULATING EXHIBITION OF CUBISM AND ABSTRACT ART

FORM LETTER #1

Dear Mr.....:

The Circulating Exhibition of Cubism and Abstract Art is scheduled to close at (name of institution) on (date). I enclose material on the show which I believe you would like to have at this time.

On the list of sculpture for which you will need stands. I have indicated the dimensions of the bases and also the approximate height from the floor. You will note that five of the pieces must be displayed in glass cases. Several of the other pieces not displayed in cases you will find extremely fragile. I would suggest that you see that each item is firmly attached to its base by wires.

Enclosed are also several copies of a suggested form of release which I think you will find useful in planning your publicity. Please see that in all publicity releases the Museum of Modern Art is mentioned as having organized this exhibition for circulation. We can order for you, from the list enclosed, photographs of objects included in the exhibition at the cost price to us of 35¢ a print.

Information concerning the catalog of the exhibition published by the Museum of Modern Art is also enclosed. While the catalog is not an exact check list of the circulating exhibition, you will find very few omissions. This is the most complete circulating exhibition we have ever been able to send out of the Museum. I am quite sure you will want to order a number of copies of the book to sell at the time of your showing. As you know, this is the only comprehensive survey of cubism and abstract art which has been published in English. We shall be glad to send you any number of copies you may wish on consignment with your exhibition. A discount of 40% is allowed on orders of ten or more copies.

In a few days I shall send you full unpacking and installation instructions for the show.

Very sincerely yours,

Secretary of Circulating Exhibitions

encls. - list of sculpture for which stands needed
list of exhibits of which publicity prints available
catalog pamphlet
5 copies of publicity release

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Exhibition: CUBISM AND ABSTRACT ART

CIRCULATING EXHIBITION OF CUBISM AND ABSTRACT ART

FORM LETTER #1

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Exhibition: CUBISM AND ABSTRACT ART

CIRCULATING EXHIBITION OF CUBISM AND ABSTRACT ART

THE MUSEUM OF MODERN ART, N.Y.

INSTALLATION

Stands for sculpture should approximate the following dimensions:

Cat.no.	Artist	Dimensions	Height from floor
1	Archipenko, Hero	15" x 15"	38"
2	" , Walking Woman	10" x 10"	50"
3	" , Boxing	17" x 17"	40"
4	" , Statuette	10" x 10"	50"
10	Arp, Human Concretion	31" x 20"	30"
13	Belling, Head	10" x 10"	50"
14	Boccioni, Development of bottle	25" x 14"	30"
15	" , Unique forms-	31" x 10"	42"
20	Brancusi, Male Torso	9" x 9"	40"
21A	" , Bird in Space	12" x 12"	43"
This stand must have a cylindrical stem 11/16" in diameter, 2 1/4" high, fastened into the exact center of the stand. This metal cylinder fits into the base of the sculpture holding the piece upright.			
64	Duchamp-Villon, Horse	23" x 23"	43"
83	Giacometti, Standing figure	8" x 8"	48"
128	Laurens, Guitar	7" x 7"	30"
136	Lipchitz, Bather	10" x 10"	34"
137	" , Sculpture	12" x 12"	46"
141	" , She	10" x 10"	50"
187	Moore, Two forms	22" x 14"	40"
212	Picasso, Head	10" x 10"	50"
270	Vantongerloo, Construction-	15" x 9"	36"
271	" , Construction-	5" x 5"	48"

The following pieces must be displayed in cases or a single case at least 20" wide and 48" from the floor:

6	Archipenko, Woman dressing her hair
87	Giacometti, Project for a city square
126	Laurens, Bottle of rum
138	Lipchitz, Woman and Guitar
268	Vantongerloo, Construction within a sphere

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Exhibition: CUBISM AND ABSTRACT ART

CUBISM AND ABSTRACT ART CIRCULATING EXHIBITION

THE MUSEUM OF MODERN ART, NEW YORK

Publicity prints which may be purchased at 35 cents each:

Cat. No.	Artist	Title
1	Archipenko	Hero, 1910
2	"	Walking Woman, 1912
3	"	Boxing, 1913
7	Arp	Composition, 1915
9	"	Relief, 1930
10	"	Human concretion, 1935
11	Balla	Dog on leash, 1912
12	"	Progressive lines 1913
14	Boccioni	Development of a bottle.....1912
15	"	Unique forms of continuity.....1913
20	Brancusi	Male Torso, 1922
21A	"	Bird in space, 1925
22	Braque	Nude
25	"	Still life with playing cards, 1913
31	Calder	A mobile, 1936
36	Cézanne	House among trees, 1895-1900
38	"	Rocky ridge, c. 1900
42	Delaunay	St. Séverin, 1909
43	"	Tower with a ferris wheel, 1909-10)
44	"	Eiffel Tower, 1910
45	"	The windows, 1912
46	"	Disks, c. 1913
47A	Derain	Bacchic Dance, c. 1906
55	Doesburg	Simultaneous counter-composition
56	Domela-Nieuwenhuis	Construction, 1932
59	Duchamp	The bachelors, 1914
62	Duchamp-Villon	The lovers (first sketch), 1913
63	"	" " (final version), 1913
64	"	The horse, 1914
65	Ernst	The little tear gland.....1920
66	"	The forest, 1925
68	"	Personage, 1931-32
70	Feininger	Tall buildings No.II, 1913
73	Gabo	Monument for an airport, 1925-26
74	"	The red cavern, space construction
80	Gauguin	Goose girl, Brittany, 1888
88	Gleizes	Brooklyn bridge, 1915
89	"	Composition, 1920
90	"	Composition, 1921
91	van Gogh	Landscape near Saint-Rémy
94	Gris	Portrait of Picasso, 1912
98	"	Still life, 1917
101	Hélieon	Composition, 1934
104	Kandinsky	Improvisation, 1915
105	"	Composition no.1, 1921

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Exhibition: CUBISM AND ABSTRACT ART

2.

Cat. No.	Artist	Title
107	Klee	Opus 32, 1915
111	"	The black arrow, 1929
114	Kupka	Disks of Newton, 1912
116	"	Vertical planes, 1912-13
120	Larionov	Rayonist composition.....1911
128	Laurens	Guitar, 1920
129	Le Corbusier	Still Life, 1920
131	Léger	Village in the forest, 1914
133	"	Luncheon, 1921
134	"	Composition, 1925 (no. 7)
136	Lipchitz	Bather, 1915
137	"	Sculpture, 1916
138	"	Woman and guitar, 1927
143	Lissitzky	Construction, 1923) on one
144	"	" ") print
146	"	" " , 1924-25
147	Malevich	Woman with water-pails.....1912
148	"	Fundamental suprematist element, 1913)
149	"	" " elements, 1913)
152	"	Suprematist composition, 1914)
154	"	" " , c. 1915)
155	"	" " ,
156	"	" architectural drawing, 1917
157	"	" composition.....1918
158	"	" " ,
159	"	" architectural drawing, 1924
161	Marc	Landscape with animals, 1912-14
162	Marcoussis	Matches, 1912
164	Masson	Furious suns, 1927
165	"	Metamorphoses, 1929
173	Miro	Composition, 1933
177	Moholy-Nagy	Composition, 1925
178	Mondrian	" " , c. 1911
179	"	" " , 1911
180	"	" " , 1913
181	"	" " , 1915
182	"	" " , 1917
183	"	" " , 1919
186	"	" " , 1935
187	Moore	Two forms, 1934
188A	Nicholson	Relief, 1935
190	Pevsner	Abstract forms, 1913
203	Picasso	Study for The Ladies of Avignon, 1907
207	"	The dancer, 1907-08
208	"	Head of a woman, 1908-09
210	"	Tube of paint, 1909
212	"	Head, 1909
214	"	The poet, 1911
217	"	Violin, c. 1912
225	"	Guitar, 1919
229	"	The studio, 1928
232	Piranesi	Prison, c. 1745

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Exhibition: CUBISM AND ABSTRACT ART

3.

Cat. No.	Artist	Title
235	Redchenko	Composition, 1918)
236	"	" , 1919)
249	Rousseau	Jungle with a lion
259	Seurat	The Nurse, 1884
261	Severini	Sea-dancer, 1914
261A	"	Armored train, 1915
262	Tanguy	Drawing, 1932
268	Vantongerloo	Construction within a sphere, 1917
273	Villon	Color perspective, 1922
278	Bruguiere	Abstraction
279	Moholy-Nagy	Photogram
284	Doesburg	Project for a private house, 1922
312	Tatlin	Model for monument to 3rd Internat'l
321	Rietveld	Chair
331	Cassandre	Wagon Bar, poster
342	McKnight-Kauffer	poster of London Underground, 1929)
334	Ehmcke	poster for the Pressa, 1928)
347	Nockur	" " " " " ")

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Exhibition: CUBISM AND ABSTRACT ART

THE MUSEUM OF MODERN ART

11 WEST 53RD STREET, NEW YORK

TELEPHONE: CIRCLE 7-7470

FOR RELEASE

The first comprehensive Exhibition of Cubism and Abstract Art, held at the Museum of Modern Art from March 3rd to April 19th, 1936, will open at _____

on _____. It will remain on view through _____. The exhibition is composed of over two hundred items consisting of paintings, watercolors, drawings and prints, sculpture and constructions, typography, photographs of architecture, furniture and theatre design. The arrangement of the material in the exhibition traces the development of cubism and abstract art and indicates the influence of this movement on the practical arts of today.

In his Introduction to the catalog of the Exhibition, Cubism and Abstract Art, Mr. Alfred H. Barr, Jr., Director of the Museum, writes: "Sometimes in the history of art it is possible to describe a period or a generation of artists as having been obsessed by a particular problem. The artists of the early fifteenth century, for instance, were moved by a passion for imitating nature In the early twentieth century the dominant interest was almost exactly opposite. The pictorial conquest of the external visual world had been completed and refined many times and in different ways during the previous half-millennium. The more adventurous and original artists had grown bored with painting facts. By a common and powerful impulse they were driven to abandon the imitation of natural appearance.

"Abstract" is the term most frequently used to describe the more extreme effects of this impulse away from 'nature.' Pure-abstracts are those in which the artist makes a composition of abstract elements such as geometrical or amorphous shapes. Near-abstracts are compositions in which the artist, starting with natural forms, transforms them into abstract or nearly abstract forms. He approaches an abstract goal but does not quite reach it..... Take for instance Picasso's Violin: starting with the idea or image of a violin Picasso makes an angular, quasi-geometrical composition

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Exhibition: CUBISM AND ABSTRACT ART

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which displays his power not merely of composing abstract forms but of breaking up and assimilating natural forms. As evidence of this abstracting and transmuting process and as a guide to our enjoyment of it he leaves certain vestiges of the violin, the spiral line of the scroll, the shape of the sound-holes, the parallel lines of the strings and the curves of the purflings; and as further explanation he gives the name of the original object--Violin.

"Abstract art today needs no defense. It has become one of the many ways to paint or carve or model. But it is not yet a kind of art which people like without some study and some sacrifice of prejudice..... It is based upon the assumption that a work of art, a painting for example, is worth looking at primarily because it presents a composition or organization of color, line, light and shade. Resemblance to natural objects, while it does not necessarily destroy these esthetic values, may easily adulterate their purity. Therefore, since resemblance to nature is at best superfluous and at worst distracting, it might as well be eliminated. Hans Arp, although he long ago abandoned pure-abstractness, has expressed this point of view with engaging humor:

"Art is a fruit growing out of a man like the fruit out of a plant, like the child out of the mother. While the fruit of the plant assumes independent forms and never strives to resemble a helicopter or a president in a cutaway, the artistic fruit of man shows, for the most part, ridiculous ambition to imitate the appearance of other things. I like nature but not its substitute."

"Such an attitude of course involves a great impoverishment of painting, an elimination of a wide range of values, such as the connotations of subject matter, sentimental, documentary, political, sexual, religious; the pleasures of easy recognition; and the enjoyment of technical dexterity in the imitation of material forms and surfaces. But in his art the abstract artist prefers impoverishment to adulteration.

"The painter of abstractions can and often does point to the analogy of music in which the elements of rhythmic repetition, pitch, intensity, harmony, counterpoint, are composed without reference to the natural sounds of either the 'Helicopter' or the 'President in a cutaway.' He looks upon abstract painting as independent painting, emancipated painting; as an end in itself with its own peculiar value."

Painters, sculptors, architects, designers and other artists

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Exhibition: CUBISM AND ABSTRACT ART

- 3 -

represented in the Exhibition are: Archipenko, Arp, Balla, Belling, Brancusi, Braque, Calder, Cézanne, Delaunay, Derain, Doesburg, Domela-Nieuwenhuis, Duchamp, Duchamp-Villon, Ernst, Feininger, Gabo, Gauguin, Giacometti, Gleizes, van Gogh, Gris, Héliou, Kandinsky, Klee, Kupka, La Fresnaye, Larionov, Laurens, Le Corbusier, Léger, Lipchitz, Lissitzky, Malovich, Marc, Marcoussis, Masson, Miro, Moholy-Nagy, Mondrian, Moore, Nicholson, Pevsner, Picasso, Piranesi, Rodchenko, Rousseau, Schwitters, Seurat, Severini, Tanguy, Tatlin, Vantongerloo, Villon, Bruguère, Ray, Gropius, Hoff, Huszar, Kiesler, Lubetkin, Mendelsohn, Mies van der Rohe, Oud, Rietveld, Sant'Elia, Breuer, Chareau, Hartwig, Lurçat, Cassandre, Gamrekeli, Goncharova, Jakulov, Nivinski, Lousden and Exter.

The material for the Exhibition has been selected from the following collections in this country and abroad: Mrs. Alexander Archipenko of Hollywood, CALIFORNIA; Philip Johnson, New London, OHIO; M. Thérèse Bonney, Alexander Calder, Walter P. Chrysler, Jr., Frank Crowninshield, Miss Katherine S. Dreier, A. Conger Goodyear, Hunt Henderson, Mrs. Edith J. R. Isaacs, Sidney Janis, T. Catesby Jones, Frederick Kiesler, George L. K. Morris, J. B. Neumann, Miss Elsie Ray, Mrs. Charles H. Russell, Jr., Mr. and Mrs. James Johnson Sweeney, Mrs. George Henry Warren, Jr., of NEW YORK; Giacomo Balla, ROME; Hans Arp and Mme. Péro van Doesburg of Meudon-val-Fleury and Georges Braque, Le Corbusier, Mme. Cuttoli, Robert Delaunay, César Domela-Nieuwenhuis, Estate of Raymond Duchamp-Villon, Nahum Gabo, Alberto Giacometti, Mme. Paul Guillaume, Henry Kahnweiler, Frank Kupka, Michael Larionov, Jacques Lipchitz, Piet Mondrian, Antoine Pevsner, Léonce Rosenberg, Paul Rosenberg, Georges Vantongerloo, and Christian Zervos of Paris, FRANCE; Henry Moore, Ben Nicholson of LONDON; Société Anonyme, The Bignou Gallery, The Brummer Gallery, M. Knoedler and Company, Julien Levy Gallery, Pierre Matisse Gallery, Raymond and Raymond, Inc., Valentine Gallery, Weyhe Gallery, Wildenstein and Company of NEW YORK; The Kröller-Müller Foundation, Wassenaar, THE NETHERLANDS; Galerie Simon, PARIS; and The Gallery of Modern Art, MILAN.

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Exhibition: CUBISM AND ABSTRACT ART

CIRCULATING EXHIBITION OF CUBISM AND ABSTRACT ART

FORM LETTER #11

Dear Mr.....:

The Exhibition of Cubism and Abstract Art which closes at (name of institution) on (date) will be shipped to you from (city) by Railway Express Collect on or about (date). I have asked (name of director of previous exhibiting museum) to wire you the date of the shipment so that you may be prepared to receive the exhibition.

I am enclosing a check list of the exhibition which is made out chronologically and according to the groups of paintings as we installed them at the Museum. This I believe you will want to use in planning and installing the show.

The pictures must be checked against the enclosed box list as they are removed from the cases. I am enclosing also unpacking instructions. I shall appreciate it very much if you will see that the men who will unpack the material fully understand these before the cases are unpacked. We have taken every care to insure the perfect condition of all objects in this exhibition and I want to feel that we have the close cooperation of everyone handling the show. The most important thing in unpacking the material is to make certain the all packing material is replaced in the box from which it is removed and the covers put back on the cases. The items in the exhibition can only be repacked correctly if the same material is used when the exhibition leaves your Museum. You will realize how important this instruction is when you have viewed the packing cases we have used. I am quite certain that we have avoided chances of damage by this method and also that it will prove to be simpler than the old way. But if the instructions are overlooked by the packers - real chaos may result.

Word should be sent to us immediately if any damages have occurred in transit. The Domela-Nieuwenhuis in metal and glass had a crack across the center of the glass panel when it left here. I think it will hold up sufficiently well for the tour since the small screws keep the pieces in place very securely.

Please see that the labels are kept as clean as possible. They are to accompany the circulating exhibition when it leaves your Museum. They should be attached to the walls with thumb tacks. Rubber cement soils too easily for future use.

Please let me know if you wish any further information.

Wishing you every success with the exhibition,

Very sincerely yours,

encs. - check list
box list
unpacking instructions (4)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	mf 01; 252-302

Exhibition: CUBISM AND ABSTRACT ART

CIRCULATING EXHIBITION OF CUBISM AND ABSTRACT ART

FORM LETTER # II

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encls. - check list
box list
unpacking instructions (4)

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Exhibition: CUBISM AND ABSTRACT ART

CUBISM AND ABSTRACT ART CIRCULATING EXHIBITION

THE MUSEUM OF MODERN ART, NEW YORK

INSTALLATION

Early Cubism 1906-10

203	Picasso	Study for <u>The Young Ladies of Avignon</u> , 1907
205	"	Photograph of <u>The Young Ladies of Avignon</u>
276	photo	African Ancestral Figure, Gabun
207	Picasso	Dancer, 1907-08
22	Braque	Nude, 1908
208	Picasso	Head of a Woman, 1908-09
212	"	Head (bronze), 1909
274	photo	African Mask, Cameroon
1	Archipenko	Hero (terra cotta), 1910

Analytical Cubism 1909-13

210	Picasso	Tube of Paint, 1909
211	"	Drawing to explain the <u>Tube of Paint</u>
209	"	Portrait of Braque
214	"	The Poet, 1911
36	Cézanne	House Among Trees, 1895-1900
217	Picasso	Violin, c. 1912
259	Seurat	The Nurse, 1884
38	Cézanne	Rocky Ridge, c. 1900
249	Rousseau	Jungle with a Lion
163	Marcoussis	Music
162	"	Matches, 1912
94	Gris	Portrait of Picasso, 1912
42	Delaunay	St. Séverin, 1909
44	"	Eiffel Tower, 1910
43	"	Tower with a Ferris Wheel, 1909-10
232	Piranesi	Prison, c. 1745

Italian Futurism 1910-15

11	Balla	Dog on Leash, 1912
14	Boccioni	Development of a Bottle in Space, 1912
12	Balla	Progressive Lines + Dynamic Sequences (The Swifts), 1913
15	Boccioni	Unique Forms of Continuity in Space, 1913
36.212	cast	Winged Victory
261a	Severini	Armored Train, 1915
281	"	Sea Dancer

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2.

INSTALLATION (continued)

Cubist Sculpture 1912-20

2	Archipenko	Walking Woman, 1912, terra cotta
3	"	Boxing, 1913, terra cotta
4	"	Statuette, 1914, terra cotta
6	"	Woman Dressing her Hair, 1915, bronze
64	Duchamp-Villon	The Horse, 1914, bronze
62	"	The Lovers. First sketch, 1913, bronze
63	"	" " " Final version, 1913, bronze
136	Lipchitz	Bather, 1915, bronze
275	African (photo)	Ancestral figure. Gabun
88	Gleizes	Brooklyn Bridge, 1915 (Hang near this group)
137	Lipchitz	Sculpture, 1916, stone
13	Belling	Head, 1923, bronze

Synthetic Cubism 1912-20

218	Picasso	Head, 1912
36.35	"	Collage and drawing
25	Braque	Still Life with Playing Cards, 1913
131	Léger	Village in the Forest, 1914
98	Gris	Still Life, 1917
28	Braque	Still Life, 1918
126	Laurens	Bottle of Rum, 1917, construction in wood and metal
128	"	Guitar, 1919, cast stone
225	Picasso	Guitar, 1919
97	Gris	Still Life, 1916
119	La Fresnaye	Bottle, 1920
89	Gleizes	Composition, 1920
90	"	Composition, 1921
273	Villon	Color Perspective, 1922

Later Cubism

134	Léger	Composition Number 7, 1925
36.645	"	Still Life, 1926
133	"	Luncheon, 1921
227	Picasso	Harlequin, 1927
229	"	The Studio, 1928

Orphism - Abstract Painting in Paris, 1912

45	Delaunay	The Windows, 1912
46	"	Disks, c. 1913
114	Kupka	Disks of Newton, 1912
116	"	Vertical Planes, 1912-13
7	Arp	Composition, 1915

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3.

INSTALLATION (continued)

Abstract Expressionism - from Gauguin to Kandinsky

80	Gauguin	Goose Girl, 1888
81	"	The Universe is Created, 1893-96, woodcut
82	"	Woman at the River, 1893-96, woodcut
91	van Gogh	Landscape near Saint-Rémy, 1889-90
47a	Deraïn	Bacchic Dance, 1906
161	Marc	Landscape with Animals, 1912-14
104	Kandinsky	Improvisation, 1915
70	Feininger	Tall Buildings no.II, 1913
107	Klee	Opus 32, 1915
105	Kandinsky	Composition no.I, 1921

Dadaism

262	Tanguy	Drawing, 1932
59	Duchamp	The Bachelors, 1914
253	Schwitters	Merz Picture no.199, 1921
255	"	Santa Claus: Merz Picture, 1922
65	Ernst	The Little Tear Gland that Says Tic-Tac, 1920

Surrealism

10	Arp	Human Concretion, 1935, plaster
9	"	Relief, 1930, painted wood
172	Miro	Composition, 1933
36.643	"	Portrait of Queen Louise of Prussia, 1929
173	"	Composition, 1933
66	Ernst	The Forest, 1925
165	Masson	Metamorphoses, 1929
164	"	Furious Suns, 1927
68	Ernst	Personage, 1931-32
174	Miro	Composition, 1934
83	Giacometti	standing figure, c. 1927, plaster
87	"	Project for a City Square, 1932, wood
109	Klee	Abstract trio, 1923
110	"	Sacred Islands, 1926
111	"	The Black Arrow, 1929
112	"	The Mocked Mocked, 1930
138	Lipchitz	Woman and Guitar, 1927, bronze
140	"	Sculpture, 1930 (photo)
277A	African sculpture	Buffalo Mask, Ivory Coast. (photo)
141	Lipchitz	She, 1930, bronze

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Surrealism (continued)

268	Vantongerloo	Construction within a Sphere, 1917, silvered plaster
187	Moore	Two Forms, 1934, pyinkado wood
188A	Nicholson	Relief, 1935, painted wood
20	Brancusi	Torso, 1922, bronze
21A	"	Bird in Space, c. 1925, brass
31	Calder	Mobilo, 1936, wire, painted metal, etc.

De Stijl and Neo-Plasticism, Holland

179	Mondrian	Composition, 1911
178	"	" , c. 1911
180	"	" , 1913
181	"	" , 1915
182	"	" , 1917
183	"	" , 1919
36.612	"	de Fox Trot
186	"	Composition, 1935
270	Vantongerloo	Construction of Volume Relations, 1921, mahogany
271	"	Construction of Volume Relations, 1930, ebonite
55	Doosburg	Simultaneous Counter-Composition, 1929-30
56	Domela-Nieuwenhuis	Construction, 1932, metal and glass
101	Héllion	Composition, 1934
117	Kupka	Elementary Toy, 1935

Suprematism and Constructivism

147	Malevich	Woman with Waterpails, 1912
148	"	Fundamental Suprematist Element, 1913
149	"	" Elements, 1913
155	"	Suprematist Composition, Red and Black Squares
152	"	Suprematist Composition, 1914
158	"	" " , c. 1915
154	"	" " : White on White, 1918
234	Rodchenko	Photograph of Black on Black, 1918
177	Moholy-Nagy	Composition, 1925
235)	Rodchenko	" , 1918
236)	"	" , 1919
243)	"	Line Construction, 1920
156	Malevich	Suprematist architectural drawing, 1917
159	"	" " , 1924
143	Lissitzky	Construction, 1923
144	"	" , 1923
145	"	" (Proun)
146	"	" 99, (Proun 99)
190	Pevsner	Abstract Forms, 1913

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INSTALLATION (continued)Suprematism and Constructivism (continued)Mount #9 (photographs)

265(A)	Tatlin	Relief construction, 1914
266(B)	"	Corner counter-relief construction, 1914-15
267(C)	"	Counter-relief construction
312(E)	" (2 photos)	Model for monument to the Third International
303(D)	Lubetkin	Penguin Pond, 1935

Mount #10 (photographs)

72(A)	Gabo	Column, space construction, 1923
73(B)	"	Monument for an airport, space construction, 1925-26
74(C)	"	The red cavern, space construction
197(D)	Pevsner	Abstract Portrait of Marcel Duchamp, 1926
198(E)	"	Relief construction, 1930
199(F)	"	Construction, 1934

Mount #11 (photographs)

238(A)	Rodchenko	Construction in cardboard, 1919
240(B)	"	Hanging construction, 1920
241(C)	"	" " "
244(D)	"	Construction, 1921
245(E)	"	" " "
246(F)	"	" " "

Rayonism

120	Larionov	Rayonist composition: domination of red, 1911
124	"	Rayonist Composition no.8

Abstract Photography

278	Bruguère	Abstraction
279	Moholy-Nagy	Photogram, 1925
282	Man Ray	Rayograph, 1927

ArchitectureMount #1 - De Stijl

292(A)	Hoff	House at Huis ter Heide (photo)
332(B)	Doesburg	DeStijl, periodical cover
307(C)	Oud	House at Nordwijkerhout (photo)
51(D)	Doesburg	Three Graces, 1916 (photo of ptg.)

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INSTALLATION (continued)

Architecture (continued)Mount #1 - De Stijl (cont'd)

284(E)	Doesburg	Project for a Private House, 1922 (photo)
301(F)	Leusden	Construction (photo)
(G)	Vantongerloo	Relation of Masses (photo)
308(H)	Oud	Temporary building, 1923 (photo)
285(I)	Doesburg	Small house at Alblusserdam, 1923-1924 (photo)
309(J)	Oud	Café de Unie, 1925 (photo)

284 (36.63) colored reproduction - hang to right of Mount #1

Mount #2 - Culmination of Stijl Architecture (photographs)

310(A)	Rietveld	House at Utrecht, 1923
293(B)	Huszar	Interior, 1923
294(C)	Kiesler	City in Space
(C')		Label for photograph #294
286(D)	Doesburg	House of the Architect, 1929
331(E)	Egging	Diagonalsymphonie
382(F)	Richter	Rhythmus, 1921
182(G)	Mondrian	Composition, 1917

Mount #3 - German Expressionism in Architecture and the Bauhaus

304(A)	Mendelsohn	Einstein Tower, 1920-21 (photo)
287(B)	Gropius	Sonnenfeld block house, 1922 (photo)
288(C)	"	Remodelling of Civic Theatre, 1922 (photo)
213(D)	Picasso	Figure, 1910 (photo)
305(E)	Mies van der Rohe	Project for brick country house, 1922 (plan)
52(F)	Doesburg	Danse Russe (photo)
306(G)	Mies van der Rohe	German pavilion, 1929 (photo & plan)
289(H)	Gropius	Air view of Bauhaus (photo)
289(I)	"	Bauhaus (photo)
290(J)	"	Professors' house (photo)
52a(K)	Doesburg	Aesthetic transformation of the Object: Cow (photo of ptg.)

Mount #3A - The Bauhaus (continued)

378(L&M)	Schlemmer	Two costumes, Triadic Ballet (photo)
302a(N)	Lissitzky	Gallery for Abstract Painting, 1925 (photo)

Mount #4 - Purism (photographs)

295(A)	Le Corbusier	La Roche house, 1923 (interior)
295(B)	" "	" " " " (exterior)
296(C)	" "	Miestchaninoff house, 1923
(D)	" "	Studio house
298(E)	" "	Double house at Werkbund Housing Exposition, 1927

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INSTALLATION (continued)

Architecture (continued)Mount #4 - Purism (continued)

(F)	Le Corbusier	Controisoyus (photo)
(G)	" "	Model of Salvation Army House (photo)
300(H)	" "	De Beistegui penthouse, 1931(photo)

Hang near this mount #4 the following:

129	Le Corbusier	Still Life, 1920
299	" "	Savoie house, 1929-30 (enlarged photo of model)
315)	Hartwig	Chess set, wood
320)	Man Ray	" " , metal) photograph
331	Cassandro	Wagon Bar, poster

Furniture

321	Rietveld	Chair, before 1924 (photo)
313	Brouer	Chair, before 1925 (photo)
317	Le Corbusier	Chair (photo)
318a	Lurcat	Rug

Posters

347	Neckur	Poster for the Prossa, 1928)hang to-
334	Emcke	" " " " ")gether
330	Bayer	Arts & Crafts exhibition poster, '27
329	"	Poelzig Lecture poster, 1927
	Doesburg	Composition in Dessonances (photo)
36.219	Rodchenko	Composition with a Black Circle (color reproduction)
342	McKnight-Kauffer	Poster for London Underground, 1927
336	Gispen	" " Rotterdam S. A. Line, 1927
36.222	Mondrian	Composition - hang to left of 336
328	Bayer	Kandinsky exhibition poster, 1926 (hang beside 329)

TypographyMount #5

332(A)	Doesburg	DeStijl, periodical cover
349(B)	Schmidt	Prospectus for the Staatliches Bauhaus, 1923
357a(C)	Domela-Nieuwenhuis	1.10, periodical #6
333(D)	Doesburg	Jacket, Bauhaus book #6
345(E)	Moholy-Nagy	Jacket for <u>Neue Gestaltung</u> by Mondrian
335(F)	Gan	Cover, S.A., periodical, 1927
340(G)	Leistikow Sisters	Cover, <u>Das Neue Frankfurt</u> , 1929

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Exhibition: CUBISM AND ABSTRACT ART

8.
INSTALLATION (continued)TheatreMount #6

372(A)	Picasso	Costume of manager, <u>Parade</u> , 1917(photo)
373(B)	"	Setting, <u>Pulcinella</u> , 1920 (color rep.)
370(C)	Léger	Curtains for <u>La Création du Monde</u> , 1923 (photo)
371(D&E)	Nivinski	Designs for settings <u>Princess Turandot</u> , 1921 (2 photos)

Mount #6A (photographs)

366(A)	Kiesler	Space-stage, 1924
364(B)	"	Setting, <u>R.U.R.</u> , 1923

Mount #7 (photographs)

378(B)	Stepanova	Setting, <u>The Death of Terekin</u> , 1922
374(A)	Popova	Setting, <u>The Magnificent Cuckold</u> , 1922
360(C)	Gamrekeli	Setting, <u>The Business Man</u> , 1928
377(D)	Schenk von Trapp	Settings, <u>Angelina</u> , 1928
359(E)	Gamrekeli	Setting, <u>Anzor</u> , 1928

Mount #7A (photographs)

380(A)	Tatlin	Design for setting, 1912
363(B)	Jakulov	Setting, <u>Princess Bambilla</u> , 1920
358(C)	Exter	Setting, <u>Romeo and Juliet</u> , 1921

Mount #8 - Theatre and Films (photographs)

386(A&B)	Reimann	Settings for <u>The Cabinet of Dr. Caligari</u> (2 photos)
385(C)	Exter	Setting for <u>Aelita</u> , 1919-20
384(D)	Man Ray	<u>Emak Bakia</u> , 1927 (photo of film)
383(E)	Léger	<u>Ballet mécanique</u> , 1924 (photo of film)

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Exhibition: CUBISM AND ABSTRACT ART

CUBISM AND ABSTRACT ART CIRCULATING EXHIBITION

THE MUSEUM OF MODERN ART, NEW YORK

BOX LIST

<u>Box #1</u>	<u>Box #8</u>	<u>Box #15</u>	<u>Box #22</u>
45	97	183	116
66	112	152	46
165	218	182	
<u>Box #2</u>	<u>Box #9</u>	<u>Box #16</u>	<u>Box #23</u>
22	80	(Sculpture)	134
207	101	3	11
	91		36.645
<u>Box #3</u>	<u>Box #10</u>	<u>Box #17</u>	<u>Box #24</u>
188A	133	(Sculpture)	98
209	173	1	94
208			36.643
			261
<u>Box #4</u>	<u>Box #11</u>	<u>Box #18</u>	<u>Box #25</u>
214	229	(Sculpture)	147
12	105	15	157
146			158
		<u>Box #19</u>	154
		(Sculpture)	155
<u>Box #5</u>	<u>Box #12</u>	10	
25	88	271	<u>Box #26</u>
7	117	2	(Sculpture)
131	186	190	64
		270	
		20	<u>Box #27</u>
		36.212B	(Watercolors)
		36.212C	59
<u>Box #6</u>	<u>Box #13</u>		145
129	179	<u>Box #20</u>	44
180	114	249	36.35
177	178	162	174
	36.612	9	232
<u>Box #7</u>	<u>Box #14</u>	<u>Box #21</u>	43
261A	273	203	42
217	55	227	120
181	225	28	124
			278
			163

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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BOX LIST (continued)

Box #28
(Watercolors)

284
36.222
279
161
68
47A
38
36
109
104
110
144
143
(235,236,243)
164

Box #29
(Watercolors)

36.219
156
82
81
65
172
149
148
282
111
70
253
89
205
262
259
119
90
107
255

Box #30

Posters:

347
334
330
337
336
342
329
328

Photographs:

276
274
275
115
140
277A
234
299
315 and 320
321
313
317

Mounts:

#1
#2
#3
#3A
#4
#5
#6
#6A
#7
#7A
#8
#9
#10
#11

19 mounted labels
13 envelopes con-
taining small
labels
5 mounted diagrams

Box #31
(Sculpture)

83
62
31
36.212A

Box #32
(Sculpture)

56
14
63
136
4
268
138
6
126
141
87
128
187

Box #33
(Sculpture)

21A and 318A
13
212
20A (base)
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Exhibition: CUBISM AND ABSTRACT ART

CUBISM AND ABSTRACT ART CIRCULATING EXHIBITION

THE MUSEUM OF MODERN ART, NEW YORK

UNPACKING INSTRUCTIONS FOR PAINTINGS

1. Loosen screws on outside of box holding cover of packing case and lift off cover.
2. Remove screws holding braces marked #1 and #2 at sides of box. Lift out braces.
3. Slide paintings out of grooves and remove hexagon head screws holding boards #1 and #2 attached to backs of paintings.

DO NOT REMOVE METAL PLATES SCREWED INTO BACK OF PICTURES!

4. Put all packing material - screws, boards and braces - back into case and replace cover. The pictures must be repacked in the same cases and will only fit into the case if the same boards and braces are used.

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CUBISM AND ABSTRACT ART CIRCULATING EXHIBITION

THE MUSEUM OF MODERN ART, NEW YORK

UNPACKING INSTRUCTIONS FOR WATERCOLORS & DRAWINGS

1. Loosen screws on outside of box holding cover of packing case and remove cover.
2. Remove excelsior padding and keep for future use.
3. Remove pictures from cardboard cases.
4. Put back into box cardboard cases and excelsior padding and replace cover with screws!

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CUBISM AND ABSTRACT ART CIRCULATING EXHIBITION
THE MUSEUM OF MODERN ART, NEW YORK

UNPACKING INSTRUCTIONS FOR SCULPTURE

1. Loosen screws on outside of box and remove top cover.
2. One side of each of the sculpture cases is on hinges and may be opened so that the small boxes inside can be easily removed.
3. Remove excelsior and save for future use.
4. Remove hooks from latches on individual boxes and keep with rest of packing material removed from each box. SAVE ALL PACKING MATERIAL - SMALL BOXES, EXCELSIOR, HOOKS AND FLANNEL - and replace in large packing cases!

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MODERN AND ABSTRACT ART CIRCULATING EXHIBITION

THE MUSEUM OF MODERN ART, NEW YORK

UNPACKING INSTRUCTIONS FOR POSTERS, PHOTOGRAPHS,
MOUNTS, LABELS. BOX #30.

1. Loosen screws on outside of box holding cover of packing case and remove cover.
2. Remove items carefully - this material is easily injured.
3. Replace tissue paper in this box for future use.

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Exhibition: CUBISM AND ABSTRACT ART

CIRCULATING EXHIBITION OF CUBISM AND ABSTRACT ART

FORM LETTER # III, Shipping instructions

CUBISM AND ABSTRACT ART

\$400. per month

1936	July 27 - Aug. 24	San Francisco Museum of Art San Francisco, Cal.
	Oct. 19 - Nov. 16	Cincinnati Art Museum Cincinnati, O.
	Nov. 29 - Dec. 27	Minneapolis Institute of Arts Minneapolis, Minn.
1937	Jan. 7 - Feb. 7	Cleveland Museum of Art Cleveland, O.
	Feb. 17 - Mar. 17	Baltimore Museum of Art Baltimore, Md.
	Mar. 24 - Apr. 21	Rhode Island School of Design Museum of Art Providence, R.I.
	Apr. 29 - May 26	Grand Rapids Art Gallery Grand Rapids, Mich. (part of show)

Packed in 33 boxes weighing 9,199 lbs.

Secretary of Circulating Exhibitions

encls. - packing instructions (4)
bill

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Exhibition: CUBISM AND ABSTRACT ART

CUBISM AND ABSTRACT ART

\$400. per month

1936	July 27 - Aug. 24	San Francisco Museum of Art San Francisco, Cal.
	Oct. 19 - Nov. 16	Cincinnati Art Museum Cincinnati, O.
	Nov. 29 - Dec. 27	Minneapolis Institute of Arts Minneapolis, Minn.
1937	Jan. 7 - Feb. 7	Cleveland Museum of Art Cleveland, O.
	Feb. 17 - Mar. 17	Baltimore Museum of Art Baltimore, Md.
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Packed in 33 boxes weighing 9,199 lbs.

*Inventory -
from Registrar's
files*

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Exhibition: CUBISM AND ABSTRACT ART

CIRCULATING EXHIBITION OF CUBISM AND ABSTRACT ART

FORM LETTER # III, Shipping instructions

My dear Mr.....:

I am enclosing full packing instructions for the Exhibition of Cubism and Abstract Art. Will you be good enough to see that the packers read these instructions carefully before placing any exhibits in their cases? The exhibition must be repacked according to the box list previously enclosed.

The shipment should leave (name of city) by Railway Exoress Collect on or about (date - 4 days after closing) addressed to:

(name of person in charge
name of institution
address)

A declaration of \$250 on each box should be made to the Express Company.

Please wire (name of director of next exhibiting museum) the date when the shipment leaves your museum so that he will know when to expect the show. I would suggest that you pack the sculpture first and send this on ahead so that the (name of museum) will be able to make the necessary stands.

I am enclosing a bill for the exhibition at (name of city).

Very sincerely yours,

Secretary of Circulating Exhibitions

encls. - packing instructions (4)
bill

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Exhibition: CUBISM AND ABSTRACT ART

CUBISM AND ABSTRACT ART CIRCULATING EXHIBITION

THE MUSEUM OF MODERN ART, NEW YORK

PACKING INSTRUCTIONS FOR PAINTINGS

1. Be sure the metal plates screwed to back of paintings are attached firmly.
2. Screw into metal plates the boards #1 and #2 marked with the number of the painting. (Circulating Exhibition no.) Board #2 is always placed at the bottom of the box - #1 always at the top. Be sure screws catch firmly into threading of metal plates.
3. The pictures will fit firmly into the grooves at the sides of the box only in the correct order. Please note the order indicated on the packing instructions on the cover of the case.
4. Screw securely into place braces marked #1 and #2 at sides of box. These braces will fit firmly in place holding down the boards attached to the pictures.
5. Replace cover and fasten screws tightly into angle irons holding cover in place. Be sure that washers are placed on screws before attaching screw heads!

Note: Paste a sheet of wrapping paper over the surface of all glazed pictures. The sheet of paper should be at least five inches wider all around than the actual glass surface.

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CUBISM AND ABSTRACT ART CIRCULATING EXHIBITION

THE MUSEUM OF MODERN ART, NEW YORK

PACKING DIRECTIONS FOR WATERCOLORS AND DRAWINGS

1. Place pictures in cardboard cases bearing corresponding labels.
2. Put cardboard cases containing pictures in correct boxes in the order listed on the cover of the box.
3. Line up cases to one side of box and fill remaining space on other side with excelsior padding.
4. Place excelsior pads on top of pictures to fill in space up to top of box.
5. Screw on cover tightly thru metal angle irons. Be sure washers are in place before attaching screw heads!

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CUBISM AND ABSTRACT ART CIRCULATING EXHIBITION

THE MUSEUM OF MODERN ART, NEW YORK

PACKING DIRECTIONS FOR SCULPTURE

1. Wrap each piece of sculpture carefully in the flannel cloth.
2. Pack in separate box marked with corresponding catalog number. Fill inner box with excelsior.
3. Close small boxes with hooked latch and place in large packing case. The small box is marked: Inner box #___ to indicate the number of the large case in which it must be packed.
4. Pack inner boxes in large cases according to the diagram given on the cover of the case.
5. See that separate small boxes are surrounded with excelsior in the large packing case.
6. Screw on cover tightly thru metal angle irons. Be sure washers are in place before attaching screw heads!

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CUBISM AND ABSTRACT ART CIRCULATING EXHIBITION

THE MUSEUM OF MODERN ART, NEW YORK

PACKING DIRECTIONS FOR POSTERS, PHOTOGRAPHS,
MOUNTS, LABELS. BOX #30.

1. Tissue paper should be placed between all mounts, posters, photographs and labels.
2. With the exception of the large mounts, items should be packed face to face and back to back so that surfaces will not be injured by the rings attached to the backs.
3. Items should be placed in Box #30 in the order listed on the cover of the case.
4. Screw on cover tightly thru metal angle irons. Be sure washers are in place before attaching screw heads!

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11 West 53rd Street, New York, N. Y.		The Museum of Modern Art	
Telephone: Circle 7-7471		Cable Address: Modernart	
To	Date		
name of institution	Terms		
address	Per		
Via	Order No.		
Participation fee for the exhibition of Cubism and Abstract Art from (date to date - month)		\$350	00

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Exhibition: CUBISM AND ABSTRACT ART

Comments of exhibitors regarding the exhibition of Cubism and Abstract Art

August 1, 1936

"The exhibition came through in general in excellent shape...The packing is excellent, assures a maximum of protection and great ease and sureness of careful packing. I do not see how you could have arranged it better. I can understand that you were busy with your preparations.. Labels are especially helpful..."

"Installed, the exhibition is very handsome, and it is proving quite a success... Generally the reception has been enthusiastic - at worst thoughtful and respectful and puzzled. That it has been received so well is due mostly to the intelligent way in which the whole thing is organized. It is most impressive...."

"Let me again tell you that the Abstract show is splendid, and well organized, and send you our thanks."

August 19, 1936

"The Abstract exhibition is still arousing much controversy and a gratifying amount of intelligent interest. We are exceedingly pleased with the exhibition as a whole, and it looks very handsome in our big galleries."

Dr. Grace L. McCann Morley
Director, San Francisco Museum of Art

March 23, 1937

"The Cubism and Abstract Art exhibition attracted over 10,100 visitors and we consider it one of the most interesting exhibitions we have had the pleasure of presenting."

Roland J. McKinney
Director, Baltimore Museum of Art

April 23, 1937

"We have enjoyed having the exhibition in our galleries very much and it has attracted great attention and interest."

Constance M. Place
R.I. School of Design, Providence

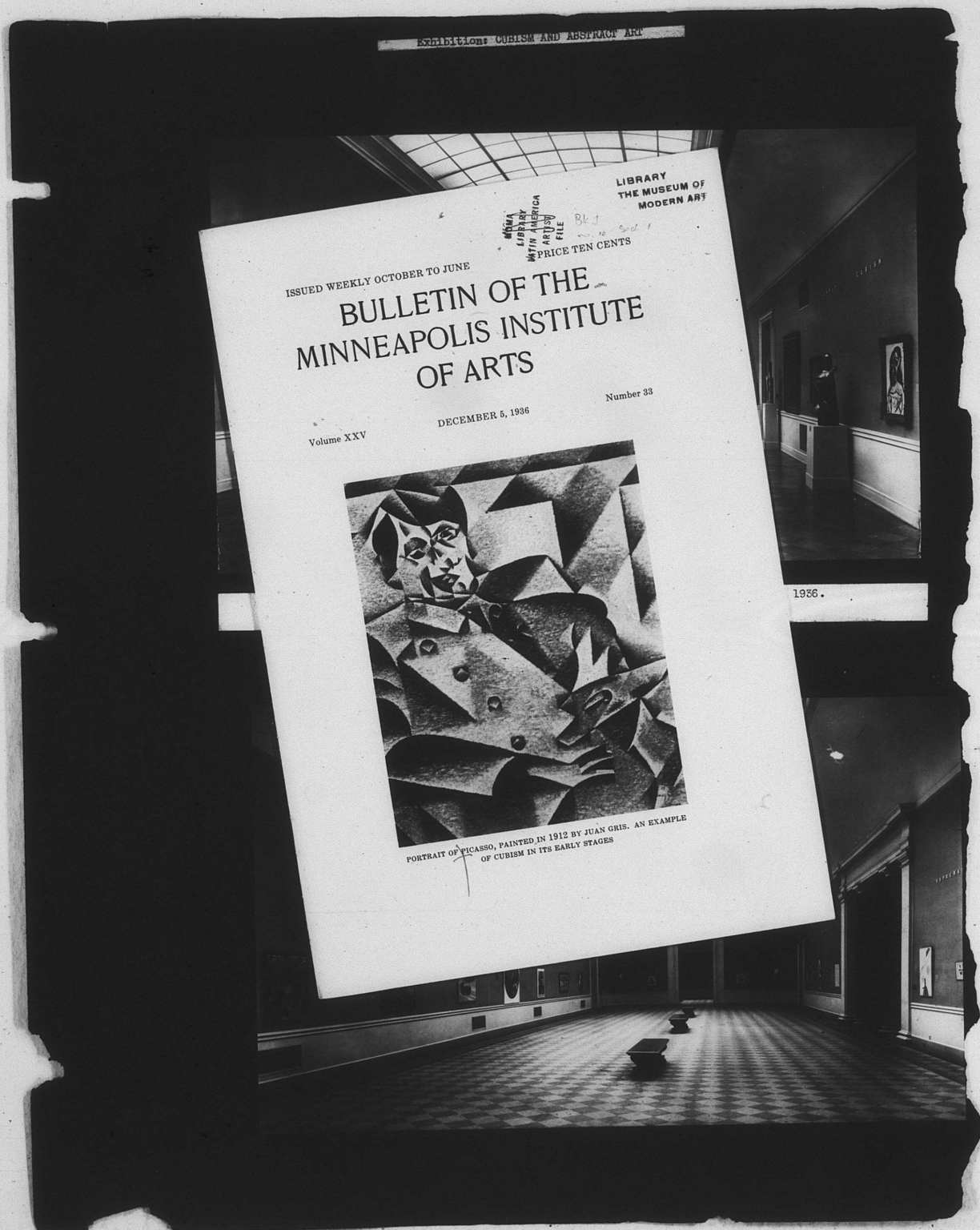
May 2, 1937

"The exhibition is proving very stimulating, for many people in Grand Rapids have had absolutely no contact with this period of art...."

Otto Karl Bach
Director, Grand Rapids Art Gallery

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EXHIBITION: CUBISM AND ABSTRACT ART

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EXHIBITION OF CUBIST
AND ABSTRACT ART

It has been said that the history of civilization is the history of movement. Science, literature, the arts — all, in order to progress, must be fluid and creative. The static and the imitative die; the spark of life is not in them. And yet this very movement and change, the essence of life as we live it on this planet, is often deprecated, ridiculed, misunderstood and vilified. Galileo was excommunicated for saying that the earth revolved about the sun. Today we are less violently bigoted, and while clinging less tenaciously than at some other periods to familiar tradition, we are still inclined to condemn that which we do not understand. Modern art, at least in its more "abstract" phases, falls for most of us into this category.

In his introduction to the catalog of the exhibition, *Cubism and Abstract Art*, Alfred H. Barr, Jr., director of the Museum of Modern Art from which this exhibition comes, writes: "Sometimes in the history of art it is possible to describe a period or a generation of artists as having been obsessed by a particular problem. The artists of the early fifteenth century, for instance, were moved by a passion for imitating nature. . . . In the early twentieth century the dominant interest was almost exactly opposite. The pictorial conquest of the external visual world had been completed and refined many times and in different ways during the previous half-millennium. The more adventurous and original artists had grown bored with painting facts. By a common and powerful impulse they were driven to abandon the imitation of natural appearance."

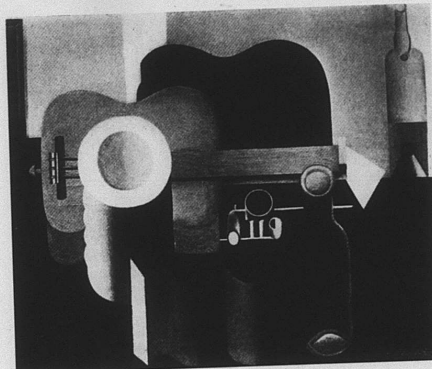
"Abstract" is the term most frequently used to describe the more extreme effects of this impulse away from 'nature'. . . . Pure-abstracts are those in which the artist makes a composition of abstract elements such as geometrical or amorphous shapes. Near-abstracts are compositions in which the artist, starting with natural forms, transforms

them into abstract or nearly abstract forms. He approaches an abstract goal but does not quite reach it. . . . Take for instance Picasso's *Violin*: starting with the idea or image of a violin Picasso makes an angular, quasi-geometrical composition which displays his power not merely of composing abstract forms but of breaking up and assimilating natural forms. As evidence of this abstracting and transmuting process and as a guide to our enjoyment of it he leaves certain vestiges of the violin, the spiral line of the scroll, the shape of the sound holes, the parallel lines of the strings, and the curves of the purflings; and as further explanation he gives the name of the original object — *Violin*."

But what do these pictures, this sculpture, mean? How, to use a tart and contemporary slang phrase, did they get that way? These are questions which the most reasonable of visitors to the exhibition may well ask. In order to dispel the gloom in which many will find themselves as they move from canvas to canvas, a brief history of the modern movement from its origins may not be amiss, for nothing, from art to politics, is entirely clear without an understanding of its past. Let us, then, glance backward some sixty years.

We find ourselves in France. An art-conscious public is in a state of semi-hysteria because a group of painters are — so it claims — insulting its intelligence. Monet, Renoir, Pissarro, and others are painting nature (and therefore color) as they see it. The sky, they had discovered, was "not necessarily blue, or the tree green, or the cow red. They discovered, writes Sheldon Cheney, "that, as seen, the sun inevitably puts yellow in the sky, and that a wood of green trees ordinarily exhibits in its sunlit surfaces and its shadowed surmounts, almost every color in the spectrum." Thus light, broken into its prismatic elements, became their obsession, as did the capture of a fleeting atmospheric impression. And so Impressionism, the first of the new and radicalisms, was born, and with it, the first step

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STILL LIFE, BY LE CORBUSIER. 1929. AN EXAMPLE OF PURISM, A FLAT TWO-DIMENSIONAL RELATION OF CUBISM

was taken toward abstract painting.

This new use of color naturally produced not only a new type of picture, but also a new analytical approach to painting as a whole. But the Impressionists had been concerned in *surface* rendered only. The Neo-Impressionists, led by Seurat, went a step further, contending that it was not only upon the atmospheric impression, but also upon the relations between color and line that the art of painting depended. They continued to break up their colors, but in a rather new way, covering their canvases with the tiny dots of pigment that earned for their school the name of *pointillistes*, or "dot painters." But, as we have said, line, or form, played an equally important role.

Then, from the Limbo where for many years he had been painting academically, stepped that truly great revolutionary,

Paul Cezanne, whose influence in modern art has been, and continues, supreme. Cezanne was concerned far less — hardly at all, in fact — with objective, surface impressions. It was the subjective, inner quality, the *essence*, of the thing painted that he strove to capture. "Realization," he called it, "was what he passionately sought; not the merely 'static surface, but the dynamic essence.'" It was through form, the relation to each other of line and plane, that he sought to do this. For Cezanne, in his later, mature period, "everything," says Clive Bell, "can be seen as pure form, and behind pure form lurks the mysterious significance that thrills to ecstasy." And it is in this form, this "significant form," that animates the majority of paintings in the present exhibit.

Form. The breaking up of form into planes. The breaking up, or better, the

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Exhibitions: CUBISM AND ABSTRACT ART

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analysis, of planes into geometrical sequences. In short, Cubism. Cubism, designed to develop another dimension. Cubism, sired by the Frenchman Braque and the Spaniard Picasso, the latter doubtless the most versatile and experimental of contemporary artists. Both these men (and their followers) had been powerfully stirred not only by the works of Cezanne (cerebral and emotional) but by primitive negro sculpture (primitive and emotional). Early cubistic paintings show the form, broken up into geometric cubes and facets, yet quite distinct. Later these cubes and facets begin to merge into each other, to fuse the form into the background. Then comes the interesting experiment of "simultaneity," that is, the simultaneous presentation of different views of an object in the same picture. Gradually the object itself disintegrates into arrangements of circles and rectangles, with vestiges only of eyes or chins remaining. Here we have (since labels may be useful) "synthetic cubism." But it is, writes Mr. Barr, "so abstract as to seem nearer geometry than representation."

• *Collage*, or the pasting of paper or other materials on the canvas, manifests still another experiment of Braque and Picasso. These super-imposed textures (sometimes they were numbers, or letters, or whole words) were intended not only to contribute to the variety of forms and surfaces, "but also to what might be called Cubist realism — that is, an emphasis not upon the reality of the represented objects, but upon the reality of the painted surface."

Futurism is fundamentally Italian-born. Marinetti, Boccioni, Russolo, and others were the instigators of a movement that had for credo the destruction of all cults of the past, the exaltation of every kind of originality, boldness, even extreme violence; they called museums cemeteries and public dormitories; they upheld violence as good in itself (a kind of purge) and blind patriotism. They endeavored to destroy the materiality of objects by combining the broken color

of the Impressionists with the Cubists' technique of disintegration and the principle of "simultaneity" — the simultaneous presentation of different aspects of the same object in a single work of art. They announced, for instance, that a running horse has not four but twenty legs — and proceeded to paint twenty-legged horses. The dynamism of an automobile is diagrammed by a series of increasingly acute resisting chevrons through which drives the half-dissolved silhouette of a car.

Dadaism (a war child), must be mentioned as an acid reaction to all then existing forms of art. Partly humorous, partly bitter, the Dadaists (Duchamp, Picabia, and others) deliberately fused mechanical and organic forms in a sardonic, tongue-in-cheek fashion that nevertheless showed strong kinetic force. The titles to their canvases give a clue to the Dada state of mind: *Little tear gland that says tic-tac*, *Very rare picture upon the earth*, *The bride stripped bare by her bachelors*, etc. The most squeamish observer, let us quickly add, need have no apprehensions. The canvases, as *representation*, may be studied with the purest calm.

In Russia, we find abstract painting developing along rather different lines, but with the same underlying urge motivating it. Rayonism, for instance, started with the disintegration of forms into radiating rays of light. Suprematism returned to pure geometry. Malevich, the leader of this school, explains, "By Suprematism I mean the supremacy of pure feeling or perception in the pictorial arts." The squares and circles which he paints he calls "the experience of non-objectivity." Some of the compositions, he admits, are inspired from airplane views of cities with their interesting patterns of rectangles and curves. Both Rayonism and Suprematism have been points of departure for followers not only in Russia but in other countries as well, who have elaborated on these fundamental ideas, making them more personal and more idiosyncratic. In Constructivism we find these ideas carried

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LUNCHEON, BY LEGER. 1921. HERE THE FORMS ARE RECOGNIZABLE BUT THE INTENTION AND EFFECT ARE ABSTRACT

into three dimensional activities, — sculpture, theatre design, etc.

Allied to this group yet exerting a wider influence, are the followers of the *De Stijl* movement, originating in Holland during the war. Two elements formed the fundamental basis of this group, whether in painting, architecture, sculpture, furniture or typography: in form the rectangle; in color the primary hues, red, blue and yellow. The painter Piet Mondrian and the architect, J. J. P. Oud were the outstanding leaders of *De Stijl* but its wide influence was exerted principally through the propaganda and theory of its founder, Theo van Doesburg, painter, sculptor, architect, typographer, poet, novelist, critic, lecturer, and theorist. In architecture, design and printing the influence of this movement may be said to be world-wide.

The various abstract currents alive in Germany after the war, together with influences from Holland and Russia,

were united in the famous Bauhaus, founded by the architect Gropius in 1919. Post-impressionism, or Expressionism as it was known in Germany, had continued to be a strong influence in that country much longer than elsewhere. But the Bauhaus group brought about a veritable revolution there. From the mysticism and transcendentalism of the Expressionists, they turned toward clarity, discipline, and the desire for a consciously developed style in architecture and the allied arts which the Dutch movement had already initiated.

The Surrealists, appearing on the French horizon in the early 1920's, are not unrelated to the Dadaists. A Freudian note is distinctly observable; they attempt to recapture the atmosphere of dreams and are said sometimes to work under conditions not unallied to automatic writing. Consequently their work is more representational than that of the purer abstractionists, yet to the ob-

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Exhibition: CUBISM AND ABSTRACT ART

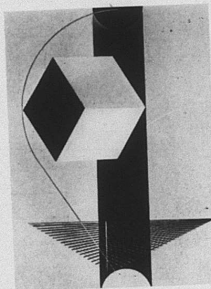
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server, for that very reason, more confusing. Naturally, there is some fusion, in varying degrees, of both abstraction and naturalism.

In sculpture we find negro art the starting point of the reaction against the smooth "prettiness" of 19th century concepts. The French Post-Impressionists first became excited over these primitive carvings, delighting in the directness of expression, the impersonality and the naïveté of them. It is probably because negro art is so immensely formalized, so utterly lacking in naturalism — that is to say, in photographic exactness — that Picasso, Braque, Matisse and others of the Fauves or "wild men" group, as they were called, reacted to them with the enthusiasm of disciples.

Insofar as possible, sculpture has followed the general "isms" of abstract painting, but eludes analysis to a far greater extent. Of Archipenko, the most striking and perhaps best known of the abstract sculptors, Ivan Goll has said this of him which may, broadly speaking, be applied to many of his contemporary sculptors: "He hurls himself in pursuit of space and undertakes to mold, as he would clay, pure atmosphere. He makes 'holes', miraculous mirage. Phantasmagoria. All that we know and all that we are exists only in our imagination. Nothingness has an existence. That which is concave is also convex. Often the void seems to us as palpable as matter. And this is just what, in his most recent works, Archipenko assumes, when instead of the head of a man or the breasts of a woman, he substitutes a hole — their non-being. The Artist-Creator reveals himself here: empty space surrounded by plastic shapes acquires in itself a personal form which gives us the same impression of vitality as the substance which it replaces."

This has been, of necessity, the briefest summary of some of the more significant elements which compose the present exhibition — an exhibition which Alfred H. Barr, Jr., its director, describes as an historical survey of an



CONSTRUCTION 99, BY LISSITZKY. "THE EXPERIENCE OF NON-OBJECTIVITY"

important movement in modern art. "It is conceived," he says, "in a retrospective — not a controversial spirit." It must be clear that it serves no intellectual or aesthetic purpose to seek in these paintings or in this sculpture for representational recognition. Rather, let us try to look at them as form only, form allied to dynamic forces, and as such entirely divorced from naturalism. Many of us will remain unmoved, unconvinced; yet the defenders of abstract art have no less a supporter than Plato himself, who in the famous passage from the *Philebus* writes:

"Socrates: What I am saying is not indeed directly obvious. I must therefore try to make it clear. I will try to speak of the beauty of shapes, and I do not mean, as most people would think, the shapes of living figures, or their imitations in paintings, but I mean straight lines and curves and the shapes made from them, flat or solid, by the lathe, ruler and square, if you see what I mean. These are not beautiful for any particular reason or purpose, as other things are, but are always by their very nature

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WOMAN WALKING, ARCHIPENKO. 1912. "SPACE SURROUNDED BY PLASTIC SHAPE"

beautiful, and give pleasure of their own quite free from the itch of desire; and colors of this kind are beautiful, too, and give a similar pleasure."

BULLETIN OF THE MINNEAPOLIS INSTITUTE OF ARTS
261 East 24th Street, Minneapolis, Minn.
Published weekly from first Saturday in October to first Saturday in June inclusive, by THE MINNEAPOLIS SOCIETY OF FINE ARTS (Incorporated).

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Authorized on March 17, 1926.

WALLACE NUTTING HERE

Wallace Nutting, well known to everyone for his various interests, will speak Tuesday evening before members of the Institute on the subject of Old American Homes and Their Furnishings. This is what Mr. Nutting has been long interested in and everyone may confidently expect an enjoyable as well as instructive evening.

This is the fourth of the Tuesday evening programs for members.

ART IN PHOTOGRAPHY

The relation between art and photography must be intimate, judging by the arguments that arise therefrom. The matter bears discussion, especially by an expert such as Dr. Max Thorek, of Chicago, who will speak this Sunday on that topic.

Dr. Thorek is a surgeon who makes photography a hobby and is so successful with his hobby that he placed in 73 salons last year and is an acknowledged leader in pictorial photography.

The Minneapolis Camera Club invited Dr. Thorek to give the lecture and the Institute welcomes him cordially to its platform.

THE MINNEAPOLIS INSTITUTE OF ARTS

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MARGUERITE W. SMITH	Assistant to the Director
MARIE C. LEHR	Curator of Prints
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WEEKLY CALENDAR OF ACTIVITIES

(For Members of the Society of Fine Arts)

Sunday, December 6, at 3:30 o'clock: ART IN PHOTOGRAPHY. Illustrated lecture by Dr. Max Thorek, F.R.P.S., F.R.S.A., Chicago, famous amateur pictorialist. Sponsored by the Minneapolis Camera Club.

Sunday, December 6, at 3 o'clock: THE WALKING TREE AND THE TALKING MIRROR. Story for children between the ages of six and twelve, told by Josephine E. Olson, staff instructor. Repeated at 3:30 for the children of members.

Monday through Friday, from 3 to 5 o'clock: GALLERY TOURS. By appointment with Josephine E. Olson, staff instructor.

Tuesday, December 8, at 8:15 o'clock: OLD AMERICAN HOMES AND THEIR FURNISHINGS. Illustrated lecture by Wallace Nutting. Fourth of the Tuesday evening programs for members.

Wednesday, December 9, at 11 o'clock: ELIZABETHAN ENGLAND. Illustrated lecture by Mathilde Rice Elliott, staff lecturer. Seventh in the Know Your Museum Series.

Wednesday, December 9, at 3 o'clock: PUBLIC GALLERY TOUR conducted by Josephine E. Olson, staff instructor.

Wednesday, December 9, at 3:30 o'clock: INDEX TO ART: A TOPICAL FORUM. Illustrated lecture and discussion by Gustav Krollmann, School lecturer, in the School auditorium.

Thursday, December 10, at 3:30 o'clock: GIORGIONE. Illustrated lecture by Gustav Krollmann, School lecturer, in the Institute auditorium.

Friday, December 11, at 2:45 o'clock: ART INSTITUTE OF THE AIR. Broadcast over WCCO by Eleanor Pack, staff radio lecturer.

Saturday, December 12, at 11:30 o'clock: THE THREE GOLDEN HEADS. Story for children between the ages of six and twelve told by Josephine E. Olson, staff instructor.

Sunday, December 13, at 3:30 o'clock: CUBISM AND ABSTRACT ART. Illustrated lecture by Ray Faulkner.

EXHIBITIONS AND NEW ACCESSIONS

Cubism and Abstract Art. Exhibition circulated by the Museum of Modern Art. Galleries C-2, 3, 4, 11.

Fifth Photography Salon. Arranged by the Minneapolis Camera Club. Galleries C-8, 10.

Famous Bookplates, lent by Oscar T. Blackburn. Gallery C-1.

Japanese Prints, lent by George C. Tuttle. Gallery C-1. Opens December 7.

Portrait of a Spanish Noble, by El Greco. New accession. Gallery C-16.

Chinese Jewelry, lent by C. T. Loo, Paris. Gallery C-15.

Ancient Chinese Jade and Bronze, lent by Alfred F. Pillsbury. Galleries C-13, 14, 15.

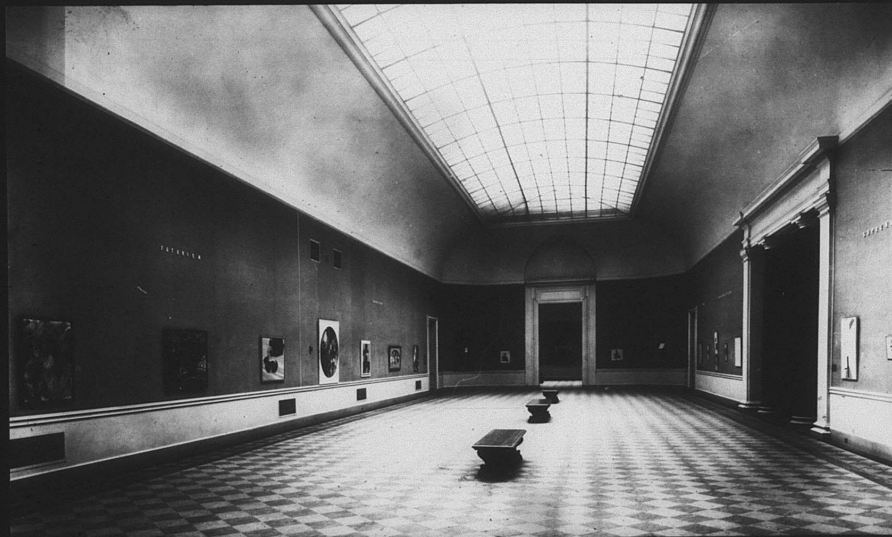
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Exhibition: CUBISM AND ABSTRACT ART



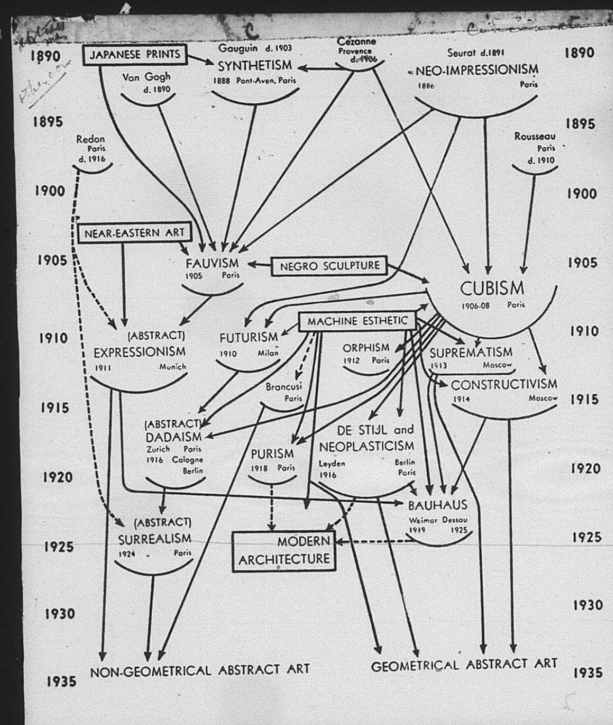
CUBISM AND ABSTRACT ART - San Francisco Museum of Art, San Francisco, California. 1936..



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Exhibition: CUBISM AND ABSTRACT ART



CUBISM AND ABSTRACT ART

CINCINNATI ART MUSEUM

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Exhibition: CUBISM AND ABSTRACT ART

CINCINNATI ART MUSEUM
EXHIBITION OF CUBISM AND ABSTRACT ART
OCTOBER 10 THROUGH NOVEMBER 15, 1936

This exhibition presents cubism and abstract art in painting and sculpture as an important art expression of our time. The various forms they have taken since the beginning of the century, their sources and the movements which have contributed to their development, their influence on architecture, furniture, theatre arts, photography, films and typography are illustrated, and their interrelations traced in this exhibition.

It is the first opportunity art lovers have had to survey the entire field of abstraction. Only such a survey can make clear the place of the various phases of abstraction in contemporary art and their contribution to art expression of today. Picasso, Leger, Marcoussis, Masson, Gris, Gleizes, Braque, Archipenko, de Chirico, Severini, Ernst, Klee, Feininger, Duchamp, Miro, and other serious artists in the field of abstract art, less well-known in this country, are represented in the exhibition by characteristic and important works.

Painting and sculpture in which all representation of real objects is absent or is altered and distorted for purposes of design or emphasis of expression, is a type of art that today is flourishing in every country. Groups of sincere and gifted artists are preoccupied with the problems of this abstract art. They have worked out many variations and styles of abstraction. Some depend on arrangement of lines, others on color, others on shapes and spaces, others on forms and masses. The variations are almost limitless.

Whether this art expression will stand for future generations as that most typical of the twentieth century it is impossible to say. We can

know only that it is one phase and an important and original phase of the art of our time. In a period when it has become customary to represent so much of our knowledge in the form of graphs and diagrams, when engineers present so many ideas that affect our lives by intricate plans, when physicists and chemists commonly resort to complex arrangements of lines and planes to portray the processes of commercial manufacture, it is not surprising that art also should give part of its activity to abstraction.

Everyone who is interested in life and art today is interested in abstract art as a contemporary creative expression. Indeed, in modified form it has become a commonplace of life in the decorative arts - automobile ornament, for example - and in advertising and illustration.

A first view of abstract painting and sculpture is often disturbing. Familiarity and understanding reveal qualities and pleasures not at first apparent. Naturally, not all types of abstractions appeal to all types of people, any more than Van Gogh's paintings or Italian primitives attract every art lover equally. In other fields of knowledge we constantly strive to keep abreast of discovery and novelty. We welcome the new and unknown in science. Are we not equally entitled to the enjoyment and stimulation of the new in art? Abstractions are an adventure in visual experience and in the emotions stirred by that experience.

G. L. McCann Morley

Reprinted through the courtesy of the San Francisco Museum of Art. Diagram on cover is adapted from dust cover of Museum of Modern Art Catalogue and represents relation between the various movements.

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Exhibition: CUBISM AND ABSTRACT ART

PROGRAM FOR MEMBERS OF THE MUSEUM ASSOCIATION

Private View of Exhibition October 9 from three until six o'clock.
Mr. Siple will speak at three-thirty. Tea will be served at four.

A series of three lectures on Abstract Expression in the Fine Arts by
Reginald L. Grooms, Instructor, School of Applied Arts, University
of Cincinnati, Friday evenings at 8:30.

Oct. 30 SOURCES AND DEVELOPMENT OF THE ABSTRACT IN ART
Nov. 6 INTELLECTUAL ABSTRACT ART
Nov. 13 EMOTIONAL ABSTRACT ART

OPEN FREE TO THE PUBLIC

A series of four lectures on Sunday afternoons at 3:30.

Oct. 18 INTRODUCTION TO THE APPRECIATION OF ABSTRACT ART
Oct. 25 NON-GEOMETRIC ABSTRACT ART FROM IMPRESSIONISM TO SURREALISM
Nov. 1 GEOMETRIC ABSTRACT ART: THE CUBISTS AND THEIR FOLLOWERS
Miss Marion Chamberlain
Nov. 15 ABSTRACT SCULPTURE
Ernest Bruce Haswell

Gallery Talks, Wednesdays at 3:30 p.m. and Fridays at 11:00 a.m.
October 14 to November 13.

Special Evening Gallery Talk, November 6 at 7:30.
The Museum galleries will be open to the public on this evening
from 7:00 until 8:30 p. m.

Special Gallery Talks for High School Students.
Open to all High School Students in the city and vicinity Monday,
October 26 and Thursday, November 5 at 3:30.

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