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The Museum of Modern Art Archives, New York

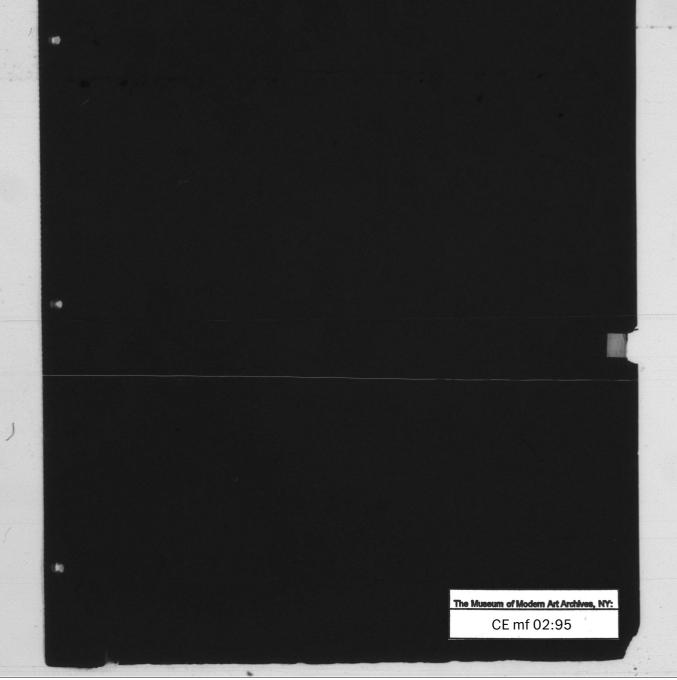
Department of Circulating Exhibitions Records

Series III. Albums

War Etchings by Goya and Dix

III.1.20

The Museum of Modern Art Archives, NY:



War Etchings by Francisco Goya and Otto Dix.

Otto Dix, a German World War veteran, may possibly have had in mind Goya's Desastros de la Geerra when he executed his series of fifty etchings for the folio Der Krieg. This exhibition includes a selection of prints from both series and affords a great variety of interesting comparisons.

Although they appear to be an anthology of nightmares, Dix's etchings are actual documents of his four years at the Front. They might well serve as illustrations for the great war novel All Quiet on the Western Front written by his comparitor, Remarque, While the scenes of cruelty and violence Goya portrays are at the same time horrible to contemplate, by contrast to Dix, Goya seems an observer, a commentator, rather than a survivor who has participated.

The exhibition is timely: this year marks the anniversary of America's entry into the World War; another war rages in Spain. The two wars portrayed in these etchings were approximately one hundred years apart.

Thirty prints have been chosen for exhibition. Approximately 100 running feet will accommodate the exhibition.

Rental fee, two wegas: \$50.00

Rental fee, two weeks: \$30.00

The Museum of Modern Art Archives, NY:

ITINERARY

1938 Jan. 22 to Feb. 5 Wisconsin Union, Madison, Wisconsin Feb. 12 to Feb. 26 Middlebury College, Middlebury, Vt. Mar. 5 to Mar. 19 Greenwich Galleries, Greenwich, Conn.

Sept.20 to Oct. 12 Duke University, Durham, N.C.
Oct. 18 to,Nov. 1 Louisiana State University, University, La.
Nov. 11 to Nov. 25
Dec. 2 to Dec. 16 Skidmore College, Saratoga Springs, N.Y.
Dec. 23 to Jan. 6 Junior Leggue of Parkersburg, Parkersburg, West Va.

1939 Jan. 13 to Jan. 27 The Garret Club, Buffalo, New York Apr. 7 to Apr. 21 Dartmouth College, Hanover, N.H.

Sept.11 to Sept.25 Art Institute of Zanesville, Zanesville, Ohio Oct. 2 to Oct. 23 University of Virginia, University, Va. Oct. 30 to Nov. 13 Carolina Art Ass'n, Gibbes Mem. Art Gal., Charleston, S Nov. 20 to Dec. 4 Williams College, Williamstown, Mass.

1940 Jan. 8 to Jan. 22 Kaufmann Dept. Stores, Inc., Pittsburgh, Penna.

The Museum of Modern Art Archives, NY:

Comments of exhibitors of WAR ETCHINGS BY GOYA AND DIX

November 11, 1938 "It is a very interesting exhibition and particularly appropriate for Armistice Day."

November 18, 1938
"I think you have done a wonderful job in the boxing of the exhibition. It is perfect."

Harry E. Stinton, Dept. of Graphic and Plastic Arts, State University of Iowa, Iowa City, Ia.

December 7, 1940

"It is a very fine exhibition. You may be interested to know that we are arranging an opening program which will include not only a discussion of the prints but a demonstration of print making by some of the students in the print class. I have been able to interest the Depts. of History, Psychology and Sociology in the exhibition so that I am hoping a great many students will attend."

Marion D. Pease, Chairman Dept. of Fine Arts Skidmore College, Saratoga Springs, N.Y.

"The War Etchings by Goya and Dix left Parkersburg today. I really hated to part with them as they were attracting a great deal of attention."

Katherine T. Burnside, Junior League of Parkersburg, West Va.

April 6, 1939
"The War E, chings by Goya and Dix arrived complete and make a fine show. It is wonderful propaganda!"

Philip A. White, Curator Carpenter Galleries, Dartmouth College, Hanover, N.H.

April 25, 1989
"The exhibition was taken in by a great number of people and certaintly made an impression on them."

Philip A. White

November 6, 1939
"It has an unusually good attendance, because of current events no doubt, and was generally liked."

John Canaday, Museum of Fine Arts University of Virginia, University, Va.

Form letter #1

Dear Mr....:

The exhibition <u>Mar Etchings by Goys and Dix</u>, which you have engaged for the period (date todate), will be shipped to you by Railway Express Collect on or about (date).

I am enclosing a check list of the material included in the exhibition. The pictures are packed in two boxes, each of which contains twenty-five etchings and 1 placerd for the exhibition. Fill you be good enough to ask the men who will unpack the exhibition to lift out the cardbard cases containing the pictures very carefully, one by one? As I believe you know, the etchings are framed with glass.

I am enclosing also two copies of a release which I believe you will want to use in connection with your publicity on the show. A number of the etchings have been photographed for publicity purposes. I have indicated these in red on the check list, They are available at 25 cents a print. Please let me know which prints you wish to order.

May I have your assurance that all publicity releases, invitations, or announcements concerning the exhibition will carry the information that the exhibition was organized by The Museum of Modern Art, New York?

Please let me know if there is any other information you would like to have at this time. Sometime before the close of your showing you will receive full packing and shipping instructions for the exhibition.

Very sincerely yours,

encls. check list (marked for photos)
two copies of publicity release

quality, too, is often simultaneously delicate and strong; like Goya, he may be said to have distilled a terrible beauty from the horrible. There the resemblance between his work and the great Spaniard ends." In comparing the work, Alfred H. Barr, Jr., Director of the Museum of Modern Art, wrote in The Arts (January 1931):

"Goya seems at once more dramatic and more journalistic. He is

The Museum of Modern Art Archives, NY:

Form letter #1

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The Museum of Modern Art Archives, NY:

A Circulating Exhibition The Museum of Modern Art, New York

WAR ETCHINGS BY FRANCISCO GOYA AND OTTO DIX

"Los Desastres de la Guerra" by Francisco Goya

	No. 2	With reason or without
	No. 3	The same (with reason or without)
	No. 5	And they are like wild beasts
2051	- No. 7	What courage!
	No.11	And nor do these (they do not want to)
	No.12	Is this what you were born for?
3 -	No.14	The way is hard!
2050	- No. 15	And there is no remedy
	No. 16	They equip themselves
	No.18	Bury them and be silent
2050	- No.21	It will be the same
	No.22	So much and even more
	No.24	They will be fit for further service
	No.26	That is not to be looked at
	No.30	Ravages of war
	No.32	Why?
	No.33	What more can be done?
205	1 - No.36	Nor this (nobody knows why)
	No.38	Barbarians!
	No.39	Wonderful Heroism! Against dead men!
	No.41	They escape through the flames
	No.50	Unhappy mother
	No.56	To the cemetery!
	No.61	Do they belong to another race?
	No.69	Nothing! It speaks for itself

"Der Krieg" by Otto Dix

Series	I 776	No.	4	Shell holes at Dontrien lit by rockets
		No.	6	Wounded (Autumn, 1916, Bapaume)
		No.	7	Near Langemark (February 1918)
		No.	10	Wounded fugitive (Battle of the Somme, 1916)
Series	TT	No.	1	Lost position at Neuville
Series				
	778	No.	2	Shock troops advance under gas
		No.	3	Mealtime in the dugout (Loretto Heights)
		No.	4	Battalion at rest
		No.		Corpse on barbed wire entanglement (Flanders)
	1973	No.	8	Dead picket
	279	No.	9	Dance of Death in the year '17 (Dead Man Hill)

The Museum of Modern Art Archives, NY:

ORRARIL TARRE BY BUILDING BUILDING OUST, ORD HOLD DIZ. "Der Krieg" by Otto Dix (continued) Shell Hole with flowers (Spring 1916, before Reims) Ruins of Langemark Series III No. 4 No. 5 No. 6 Dying soldier Seen on the slopes of Clery-sur-Somme 1974-No. 8 Series IV No. 1 |913 Skull No. 3 Bombing of Lens No. 9 House destroyed by airplane bombs No. 10 Skin grafting Dead man (St. Clement)
Mess time at Pilkem
Sudden attack by secret patrol on a picket
Transporting the wounded in Houthulster forest Series V No. 2 776-No. 3 No. 4 1974-No. 7 Pickets keep up the firing at night Roll-call of those who have returned No. 8 No. 9 50 labels for exhibition 2 placards for the exhibition

"Los Desastres de la Sacrastific", Trancisco Segu-

	Menta by John Analys W. John Analys Mentacked An etrolant Joseba Andre graffilm	
. 10. 5 . 26. 6 . 30. 0	1 - Some are also become all office-sim-gross- th-lighted beighted Stiffered by the footback	
Series III No. 6	o Frieldt diet praiste stagerre Apprine 1910 : 0	egii

THE MUSEUM OF MODERN ART 14 WEST 49TH STREET, NEW YORK

TELEPHONE: CIRCLE 7-7470

Modern Art, New York.

	FOR RELEASE	**
On	the	4
	will open an exhibition	n of
fifty war etchings, twenty-five of	f which were selected from the	١,
series "Los Desastres de la Guerr	a" by the great Spanish artist	,
Francisco Goya, and twenty-five i	from the portfolio "Der Krieg"	(The
War) by the German artist, Otto I	Dix. This exhibition has been	as-
sembled for circulation to museum	as and colleges by The Museum of	of.

The two series of etchings were done approximately one hundred years apart - Goya's document the French invasion of the Peninsula between 1808-1813, although the prints were probably not executed until after 1820; Dix's etchings, done in 1924, are permanent records of his actual experiences on the Western Front during the four years of the World War. Though the etchings may be studied as documents of war in general, the <u>Disasters</u> have an obvious and special interest because of the present war in Spain, the savagery of which has shocked even our war-torn world, much as the Spanish Peninsular Campaigns of 1808-1813 horrified a world which at that time had already been at war for fully fifteen years.

A comparison of the two series affords interesting similarities and contrasts. Paul Rosenfeld writes in The New Yorker:

"They resemble each other in their faultless verisimilitude and in their artistic means. Like his Spanish predecessor, Dix has used aquatint freely. His extraordinary effects of putrefaction have been obtained by sapient exploitations of this technique. His line quality, too, is often simultaneously delicate and strong; like Goya, he may be said to have distilled a terrible beauty from the horrible. There the resemblance between his work and the great Spaniard ends." In comparing the work, Alfred H. Barr, Jr., Director of the Museum of Modern Art, wrote in The Arts (January 1931):

"Goya seems at once more dramatic and more journalistic. He is

- 2 -

outside, looking on, an observer and a commentator. But Dix is a survivor who has participated. Goya thinks in terms of contrived action, of violent forces; Dix depends on eloquent, spectral silence, on documentary precision. Goya, the classicist, the Latin, emphasizes the human dramatis personae, but for Dix war is a process of organic disintegration, a slow fantastic metamorphosis of life into death in which the human being emerges, as it were, accidentally."

Form letter #2

Dear Mr....

The exhibition of <u>War Etchings by Goya and Dix</u> is, as you know, scheduled to close at (institution) on (date). I am enclosing packing instructions for the pictures. Will you be good enough to see that these are carefully followed by your packers?

The exhibition is to be shipped by Mailway Express Collect to:

name of person in charge institution address

 ${\it k}$ declaration of \$50.00 on each box should be made to the Express Company.

I am enclosing a bill for the exhibition.

Very sincerely yours,

encls. packing instructions bill

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The Museum of Modern Art Archives, NY:

A Circulating Exhibition

The Museum of Modern Art, New York

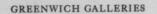
WAR ETCHINGS BY FRANCISCO GOYA AND OTTO DIX

Packing Instructions

- Place etchings into cardboard cases bearing corresponding labels. Place the two placards in their own cardboard cases.
- 2. Line up the 25 Dix etchings and Flacard #1 in Box #1. Line up the 25 Goya etchings and Placard #2 in Box #2.
- 3. Attach envelope containing the 50 labels for the pictures to the cover of Box #1.
- Screw on cover tightly through metal angle irons. Be sure washers are in place before attaching screw heads.

The Museum of Modern Art Archives, NY:





INVITES YOU TO VISIT AN EXHIBITION OF

WAR ETCHINGS

BY

FRANCISCO GOYA AND OTTO DIX

LOANED THROUGH THE COURTESY OF THE MUSEUM OF MODERN ART, NEW YORK CITY.

MARCH 5 - MARCH 19

GREENWICH GALLERIES

130 EAST PUTNAM AVENUE, GREENWICH, CONN.

SUBSEQUENT EXHIBITIONS

LOANED THROUGH THE COURTESY OF THE MUSEUM OF MODERN ART, NEW YORK CITY.

PAINTINGS AND SCULPTURE BY CHILDREN 4- 16 YEARS OF AGE

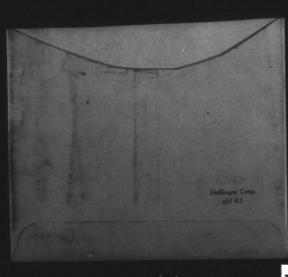
FROM SCHOOLS OF NEW YORK CITY APRIL 4 · APRIL 25

PAINTINGS · WATER COLORS AND DRAWINGS

PAUL CÉZANNE REPRODUCED IN COLOR MAY 13 - MAY 27

ENLARGED PHOTOGRAPHS OF A NEW HOUSE
AT BEAR RUN, PENNSYLVANIA

DESIGNED BY FRANK LLOYD WRIGHT JUNE 7 - JUNE 21





Greatest War Etchings In xistence To Be Shown Here

Toy ent of huse and new lines agrinding up on additions. With the world in the three worl

Parkersburg News, Dec.23,1938

EXHIBIT OF GOYA, DIX WAR ETCHINGS OPENS HERE TODAY

SUNDAY UNION
& Republican 12/3
Goya and Dr. War Etchings
At Williams College Museum

1939 N. ADAMS, MASS.12/ TRANSCRIPT

ART EXHIBITIONS AT LAWRENCE HALL

Works of Goya and Picasso at Williams

The Museum of Modern Art Archives, NY:

The three exhibitions will be on

CHARLOTTSVILLE, VA. PROGRESS

OCT 4 - 1939

Pictures Being Shown At University Museum Of Fine Arts

An exhibition of 50 war etchings, 25 of which were selected from the series "Los Desastres de la Guerra" by Francisco Goya, the Spanieh artist, and 25 from the portfolio "Der Krieg" by the German artist, Otto Dix, has been opened at the University Museum of Fine Art and will continue until October 25.

The museum is closed on Mon-days, but is otherwise open from 11 A. M. to 5 P. M. except or Sunday when the hours are from 2 until 6 P. M.

The war pictures exhibit was assembled by the Museum of Mojerr Art in New York two series Art in New York two series were made approximately 100 years apart—Goya's jictures depicting the French invasion of the Peninsula between 1808-1813, although the prints were probably not exceuted until after 1820; and Dix's sichlings done in 1924, are permander the prints were probable and print etchings, done in 1924, are perma-nent records of his actual experi-ences on the Western Front during

four years of the World War.

John Canaday, lecturer on the
history of the Fine Arte at the University, will make arrangements for lectures or comment on the exPITTSBURGH, PA.1/5/40 SUN-TELEGRAPH

War Etchings of Goya, Dix Featured in Exhibit Here

Stchings portraying the horrors of war, past and present, poon exhibition today in the Auditorium at Kaufmann's. Tventy-dire of the puints are from the internationally famous Siovakia, designed by Mies van pen sof Frabcicco Goya, whose der Robe, the German architect series Lac Desastres de las now teaching at Arrour Institute, Ouere, depict the French inva-claim at the control of the Comman and Audit Comman artist, whose series cover incidents the command artist, which is a cover incident to the command artist, which is a cover incident to the cover incidents the cover incidents the cover incidents the cover incidents the cove

by the forem past 50 years.

FAMED HOMES

Pittsburgh Press Jan.5,1940

ART EXHIBITION WILL PICTURE WAR HORRORS

50 Etchings Contrast Battlefields of Old With

Those of '15

The horrors of war as pictured by test artists of international standing will be shown at Kaufmanni, starting tomorrow.

Prancisco Oros, the did Spanish master, and Orto, Dix, contemporary, oferman artist, will be represented by, series of battlefield etchings. There will be a by such artist.

The century-old work by Goys at 6 documentally pict the French invasion. It is to the Derina Peninsula the modern works by Herr Davison. It is the picture in the

OST-GAZETTE Exhibit of 50 War Etchings Will Open Here Tomorrow

Products of Two European Masters Will Be Shown At Kaufmann's Auditorium

The Museum of Modern Art Archives, NY: