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94
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:

CE mf 02:95

4 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 Guerra* 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 compatriot, 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 weeks: \$30.00

WAR ETCHINGS BY GOYA AND DIX

ITINERARY

1938 Jan. 22 to Feb. 5 Wisconsin Union, Madison, Wisconsin
 Feb. 12 to Feb. 28 Middlebury College, Middlebury, Vt.
 Mar. 5 to Mar. 19 Greenwich Galleries, Greenwich, Conn.
 Sept. 28 to Oct. 12 Duke University, Durham, N.C.
 Oct. 18 to Nov. 1 Louisiana State University, University, La.
 Nov. 11 to Nov. 25 State University of Iowa, Iowa City, Ia.
 Dec. 2 to Dec. 16 Skidmore College, Saratoga Springs, N.Y.
 Dec. 23 to Jan. 6 Junior League 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, Gibbs 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.

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.

January 7, 1939

"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 Etchings 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, 1939

"The exhibition was taken in by a great number of people and certainly 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.

WAR ETCHINGS BY GOYA AND DIX

*Form letter #1

Dear Mr.....:

The exhibition War Etchings by Goya and Dix, which you have engaged for the period (date to date), 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 placard for the exhibition. Will you be good enough to ask the men who will unpack the exhibition to lift out the cardboard 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

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WAR ETCHINGS BY FRANCISCO GOYA AND OTTO DIX

CHECK LIST"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?
	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?
2051	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 II		No. 1	Lost position at Neuville
	778	No. 2	Shock troops advance under gas
		No. 3	Mealtime in the dugout (Lorette Heights)
		No. 4	Battalion at rest
		No. 6	Corpses on barbed wire entanglement (Flanders)
	1973	No. 8	Dead picket
	779	No. 9	Dance of Death in the year '17 (Dead Man Hill)

"Der Krieg" by Otto Dix (continued)

Series III	No. 4	Shell Hole with flowers (Spring 1916, before Reims)
	No. 5	Ruins of Langemark
	No. 6	Lying soldier
1974	No. 8	Seen on the slopes of Cléry-sur-Somme
Series IV	No. 1	Skull
	No. 3	Bombing of Lens
	No. 9	House destroyed by airplane bombs
	No. 10	Skin grafting
Series V	No. 2	Dead man (St. Clément)
776	No. 3	Mess time at Pilkem
	No. 4	Sudden attack by secret patrol on a picket
1974	No. 7	Transporting the wounded in Houthulster forest
	No. 8	Pickets keep up the firing at night
	No. 9	Roll-call of those who have returned

50 labels for exhibition
2 placards for the exhibition

1 mounted label

THE MUSEUM OF MODERN ART
14 WEST 49TH STREET, NEW YORK
TELEPHONE: CIRCLE 7-7479

FOR RELEASE

On _____ the _____
_____ will open an exhibition of
fifty war etchings, twenty-five of which were selected from the
series "Los Desastres de la Guerra" by the great Spanish artist,
Francisco Goya, and twenty-five from the portfolio "Der Krieg" (The
War) by the German artist, Otto Dix. This exhibition has been as-
sembled for circulation to museums and colleges by The Museum of
Modern Art, New York.

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 per-
manent 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 Disasters 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 sim-
ilarities 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., Direct-
or of the Museum of Modern Art, wrote in The Arts (January 1931):
"Goya seems at once more dramatic and more journalistic. He is

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."

WAR ETCHINGS BY GOYA AND DIX

Form letter #2

Dear Mr.....:

The exhibition of War Etchings by Goya and Dix 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 Railway Express Collect to:

name of person in charge
institution
address

A 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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Very sincerely yours,

encls. packing instructions
bill

A Circulating Exhibition

The Museum of Modern Art, New York

WAR ETCHINGS BY FRANCISCO GOYA AND OTTO DIX

Packing Instructions

1. 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 Placard #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.
4. Screw on cover tightly through metal angle irons. Be sure washers are in place before attaching screw heads.

GREENWICH G.

INVITES YOU TO VISIT AN EXHIBITION

WAR ETCHINGS

BY

FRANCISCO GOYA AND OT

LOANED THROUGH THE COURTESY OF
OF MODERN ART, NEW YORK

MARCH 3 - MARCH 10

GREENWICH GALLERY

130 EAST PUTNAM AVENUE, CREEK

Hollinger Corp.
pH 8.5

ny mofa history 1929-40
SUBJECT
FILE

GREENWICH GALLERIES

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

BY

PAUL CEZANNE
REPRODUCED IN COLOR
MAY 15 - MAY 27

ENLARGED PHOTOGRAPHS OF
A NEW HOUSE

AT BEAR RUN, PENNSYLVANIA

DESIGNED BY
FRANK LLOYD WRIGHT
JUNE 7 - JUNE 21

Hollinger Corp.
pH 8.5

MUSEUM OF MODERN ART
4 MAR 1956

Hollinger Corp.
pl 85

The Museum of Modern Art Archives, NY:

CE mf 02:110

Parkersburg News,
Dec. 17, 1938

Greatest War Etchings In Existence To Be Shown Here

50 In Series By Francisco
Goya, And 25 By Ger-
man Contemporary Ot-
to Dix.

Goya's Work Lets Loose
Torrent Of Abuse
Against Fury Of War.

By MARIE BEYER OSBORN

With the world in the throes of war and new lines springing up on almost every European and Asiatic front, no art display could prove more appropos than that which tells of the miseries and tragedies of war.

So the Pine Arts Center of Parkersburg is exceedingly pleased to be able to offer to the city's art lovers, the two of the greatest collections of war etchings in existence, those of the Spanish artist Francisco Jose de Goya Lucientes and the modern German artist Otto Dix.

Of the two, perhaps the most interesting is that of Goya's, because although executed more than a hundred years ago, they have never been surpassed, and with Spain again in war, they might be modern pictures rather than those dealing with the Napoleonic invasion of the early last century.

The world of art has never seen so virile a passion as that which gripped the Spanish artist, and whether it was mingled with the church, impudent portrayal of stupid royalty or the horrible por-

trayal of war against his countrymen, Goya's art remains coldly brutal, yet with a terrible beauty, the like of which has not been seen in Spain since Velasquez.

Hated War

Relentless and horrible though his presentations are, they are the outpourings of a wildly, energetic personality—an artist whose power of thought and experience was so great it actually is impossible to link him to any single phase of his time, since he spans the whole gamut of the eighteenth and nineteenth centuries.

So it is not finding it possible to gather into one collection paintings from the various periods, the Pine Arts Center has obtained 50 of his war paintings from the series "Las Desastres de la Guerra."

In this series, the artist let loose a torrent of abuse against the stupid and sadistic fury of war, nor was it any patriotic defense against the French invasion of Spain which occurred between 1808 and 1813, but rather an attack indiscriminately directed against Spanish and French alike. Born in 1746, of peasant parents, Goya saw the last of the Middle Ages, and like most of the intellectual men of Spain, he welcomed the coming of Napoleon, for anything seemed better than the old regime. Under the rule of Charles IV and his depraved consort, Queen Marie Louise, the country was in the most wretched condition. Its court was a frivolous, shallow imitation of Versailles, its monarchy and government ever more rotten

and corrupt than that of Spain under Louis XIV. A young lieutenant of the guards was prime minister because he was the queen's favorite lover and the king was a puppet in the hands of the two of them. While public officers were sold openly to the highest bidder, some 18,000 officials of the church drained the purses of the people and silted their intellect.

Series Begun In 1810

Goya, like a possessed demon, ripped aside the veil of pretension and illusion to reveal the festering cancer of society moral and spiritual decay.

And thus it was, Napoleon looked like a welcome savior.

But it was the pitious spectacle of Spain in the throes of warfare that brought Goya to see neither was this to be tolerated, so he began to champion the people's rights in a series of moving paintings and engravings entitled the "Disasters of War." Begun in 1810 the series was not issued in a complete set in 1863, 55 years after the artist's death.

Departing from the medium of engravings and oils, Goya executed a series as etchings.

In them he tells the terrible story of the tragedies which ensued when Spanish volunteers took up arms against Napoleon's soldiery, as no story of war ever has been told by any artist before or since. There are no more awful war paintings in the world than some of the series.

But even Goya's works were hopeless to change the picture any, because when Ferdinand returned to Spain in 1814, he had "learned nothing and forgotten nothing" so that the atmosphere of the Middle Ages again settled upon Spain.

Yet Goya's protests against the tendencies of the times were continued, as he turned out small

paintings—his eyes were becoming dim—showing interiors of prisons and torture chambers.

Up until this time, Goya had lived safely in Spain. This seems odd when one learns that many of his paintings were of the royal family in which he deliberately showed them as lascivious, stupid and ill-bred.

In 1824, Spain began to be dangerous for Goya, so on pretence of looking a leave of absence, to visit Paris, then settled at Bordeaux stone-deaf and half-blind.

No moralist, Goya lived the life of his time, and with a rake with the word of them, yet he married well and gained many commissions, although husbands were said to hate him.

It was rebellion against the staidity and wanton destruction of the rights of the people that caused him to throw himself violently into his work as few artists have.

The selection of 25 etchings of the contemporary Otto Dix, has been made to be exhibited with Goya's because the German artist has taken the subject of the War for his series. Done in 1924, the etchings are a record of actual experiences on the western front. Though executed hundred years apart, the two combine to make the most brutal argument against war that ever has been done by man.

They go up Monday.

1939 N. ADAMS, MASS. 12
TRANSCRIPT 8

ART EXHIBITIONS AT LAWRENCE HALL

Works of Goya and Pi-
casso at Williams

The Lawrence art museum at Williams college, Williamstown, is showing until Dec. 19, two exhibitions lent by the Museum of Modern Art, New York city.

The first consists of two series of etchings depicting the disasters of war by the famous Spanish master, Francisco Goya (1746-1828), and Otto Dix, a contemporary German artist. These present in gruesome detail the reactions of these artists who experienced respectively the horrors and the humanity of the Spanish Peninsula campaign (1808-1813) and of the World war.

A large painting in oils, "La Colifura," by Pablo Picasso features the second exhibition. With this important original are shown photographs and reproductions in color of other paintings by Picasso illustrating fully all periods of this master, an exhibition of whose works at the Museum of Modern Art is the truest indication of the present scene in New York.

SPRINGFIELD, MASS.
NEWS 12/17/39

Twenty-five etchings by Francisco Goya have been selected from his series "The Disasters of War," as part of an exhibition denying the horror and futility of such conflict at the Lawrence art museum of Williams college, Williamstown. The other part of the show is taken by the German modernist Otto Dix.

The notices on this show, which comes from the Museum of Modern Art in New York, where it was shown, says in part: "Although both Goya and Dix emphasize the brutality of war, and employ the same medium, the similarity ends there. Dix merely states a fact. In Goya's prints, there is action and drama. In those of Dix, the action is over, the battle has been fought and only the dead and dying are left.

SPRINGFIELD, MASS. 1939
SUNDAY UNION
& Republican 12/3

Goya and Dix War Etchings At Williams College Museum

Williamstown, Dec. 2.—An exhibition of war etchings by the famous Spanish painter Francisco Goya and the modern German artist Otto Dix, is in progress at the Lawrence Art museum at Williams college. The exhibition comes from the Museum of Modern Art in New York, where it

Twenty-five etchings by Goya were selected from his series "The Disasters of War," an indictment of the French invasion of Spain under Joseph Bonaparte from 1808 to 1813. Goya himself witnessed many of the scenes he depicts, but he did not make the prints until 1820 and they were not known until 1863 because it was feared that their force and power might give rise to a popular rebellion against war in the still unsettled conditions of Spain. In dramatic black and white is a combination of horror and anatomy, Goya presents the savagery and ruthlessness of war.

Goya interprets his own ardent protest. Dix merely states a fact. In Goya's prints there is action and drama. In those of Dix, the action is over, the battle has been fought and only the dead and dying are left behind. There is an awful humanity in the latter: men resemble beasts or the fastidious structures of a night mare, and details are presented with repelling realism. Characteristic examples are "Dead Picket," "Corpses on barbed wire entanglement," "Men turn at Dix's feet as they lie at Dostries lit by rockets," a weird and unearthly landscape, Dix fought for years on the western front, 1914-1918.

Parkersburg News,
Dec. 28, 1938

EXHIBIT OF GOYA, DIX WAR ETCHINGS OPENS HERE TODAY

Today the Parkersburg Pine Arts Center opened an exhibition of fifty war etchings, twenty-five of which were selected from the series "Las Desastres de la Guerra" by the great Spanish artist, Francisco Jose de Goya Lucientes, and twenty-five from the portfolio "Der Krieg" (The War) by the German artist, Otto Dix. This exhibition has been assembled for circulation to museums and colleges by The Museum of Modern Art, New York.

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 Disasters have an obvious and spe-

cial interest because of the present war in Spain, the savagery of which has shocked even our western world, much as the Spanish "Peninsular Campaigns of 1808-1813" horrified a world which at that time had suffered even at war for fully fifteen years.

CHARLOTTESVILLE, VA.
PROGRESS

OCT 4 - 1939

War Etchings by Goya & Dix

50 War Etchings On Exhibit Here

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 Spanish artist, and 25 from the portfolio "Der Krieg" by the German artist, Otto Dix, has been opened at the University Museum of Fine Arts and will continue until October 23.

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

The war pictures exhibit was assembled by the Museum of Modern Art in New York. The two series were made approximately 100 years apart—Goya's pictures depicting the French invasion of the Peninsula between 1808-1813, although the prints were probably not executed until after 1820; and Dix's etchings, done in 1924, are permanent records of his actual experiences on the Western Front during four years of the World War.

John Canaday, lecturer on the history of the Fine Arts at the University, will make arrangements for lectures or comment on the exhibition for groups of as many as 25 people who request it.

PITTSBURGH, PA., Jan. 5, 1940
SUN-TELEGRAPH

War Etchings of Goya, Dix Featured in Exhibit Here

Etchings portraying the horrors of war, past and present, go on exhibition today in the Auditorium at Kaufmann's.

Twenty-five of the prints are from the internationally famous series "Los Desastres de la Guerra," by Francisco Goya, whose etchings depict the French invasion of the Peninsula, 1808-1813. The other 25 are from the series "Der Krieg," by Otto Dix, designed by Frank Lloyd Wright.

NEW ARCHITECTURE
Samples of new types of architecture in modern school buildings, skyscrapers, factories and recreation halls are also included.

The three exhibitions will be on view through January 20, in the auditorium, eleventh floor.

WEST FRONT SCENES
Dix records incidents seen during his four years on the Western Front.

Simultaneously with the etching exhibition, an exhibit circulated by the Museum of Modern Art, New York, goes on display.

It is a traveling exhibition covering, in brief, many fields of modern graphic art including lithographs, etchings, woodcuts, color prints, book illustrations and posters.

The majority of the prints are by the foremost painters of the past 50 years.

FAMED HOMES
The third section of the auditorium show consists of photographs and diagrams of buildings conceived and built by modern architects of international reputation.

Included are photographs of the Savoy House, Paris, designed by

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 two artists of international standing will be shown at Kaufmann's, starting tomorrow.

Francisco Goya, the old Spanish master, and Otto Dix, contemporary German artist, will be represented by series of battlefield etchings.

There will be 25 by each artist. The century-old work by Goya is a documentary picture, created with gruesome power of the French invasion of the Iberian Peninsula between 1808 and 1813. In contrast the modern works by Herr Dix were etched in 1924, forming permanent records of his actual experiences on the Western Front during the four years of the World War.

Admission Is Free.
This dual exhibition will be hung in the Fifth Ave. store's auditorium, remaining through Jan. 20. It was assembled for circulation to museums and colleges in the United States by the Museum of Modern Art, New York City. There is no admission charge.

Running jointly with this show will be a display of modern prints, comprising lithographs, etchings, woodcuts, color prints, book illustrations and posters.

Among the artists represented will be: The Frenchmen Arp, Braque, Cezanne, Delaunay, Derain, Gauguin, Léger, Maxime Redon, Ragon, Roualt, Toulouse-Lautrec, Vlaminck and Vuillard; the Spaniard, Picasso; the Germans, Heckel, Kolbitz, Marcks, Nolde, Rohlf, Schwitters, and Max Ernst, an Austrian, Schiele, the Norwegians, Edward Munch; the Swiss Klee; the Russians, Kandinsky and Lissitzky; the Americans, Bellows, Chariot, Dehn, Wanda Gág, Gross, Peininger, "Pop" Hart, Kuniyoshi, Paquin, Raphael Soyer and Mary Cassatt, and the Mexicans, Orozco and Siqueiros.

Choose Large Prints
The 40 prints in this collection embraces a great variety of media, techniques, and most of the major points of view in modern art, represented by characteristic works.

The prints have been deliberately chosen for their large size and bold character. Fine prints, especially etchings, are often so small or so delicate in technique that they are best seen in books or portfolios, it was explained.

There also will be an exhibit of large photographs, diagrams and explanatory matter showing the principles and styles of modern architecture.

Show Modern Architecture
Those who created this section of the show have planned it to prove the point that modern architecture is not an arbitrary style, but a logical development in building, brought about by changed living conditions and new methods of construction, new materials, equipment and even new health theories.

The examples of modern architecture to be shown in the exhibition include: The Savage House, near Paris, by the French architect Le Corbusier; the Tugendhat House in Czechoslovakia, by Mies van der Rohe; the House at Bear Run by Frank Lloyd Wright; a modern apartment house and the Penguin Pool of the London Zoo, by the English architectural firm Tecton; the Sanatorium at Paimio, Finland, by Alvar Aalto; a new grade school in Michigan by Lynden and Smith; an open-air school in Suresnes, France, by Beaudouin and Lodi; skyscrapers by Hood, Hore and Lescage; the Williamsburg Housing Development in Brooklyn, N. Y., and the community development of factories, millia stores, recreation halls as well as homes for employees on the island Kvarnholmen in Stockholm, Sweden.

PITTSBURGH, PA., Jan. 5, 1940
POST-GAZETTE

Exhibit of 50 War Etchings Will Open Here Tomorrow

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

War in art, as distinguished from the less gentle art of war, will be featured tomorrow in a special exhibition of 50 war etchings to go on display in Kaufmann's auditorium until January 20.

Simultaneously, a second exhibit containing prints representative of various graphic arts processes, and a third dealing with modern architecture will be placed on view. Assembled by the Museum of Modern Art in New York, the collection consists of 25 pieces from

the Goya series, "Los Desastres de la Guerra," (The Calamities of War) and the same number from the portfolio, "Der Krieg," (The War) by the German artist, Otto Dix.

The two series were done approximately 100 years apart—Goya's to document the French invasion of the Iberian Peninsula early in the nineteenth century, and Dix's to document his personal experiences on the Western Front

shown at the Museum of Modern Art as part of its tenth anniversary exhibition.

Together with others in the group, they consist of drawings in various media, lithographs, etchings, woodcuts, color prints, book illustrations and posters. Most of the major points of view in modern art are represented in the list.

Large photographs, diagrams and explanatory text make up the architectural section of the forthcoming show. They include pieces from Finland, Sweden, France, and

The Museum of Modern Art Archives, NY:

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