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| The Museum of Modern Art Archives, NY | Collection: | Series/Folder: |
| | IC / IP | I.A. 844 |

BEN SHAHN
ICE F 38 58
Publicity Release

The International Council of
The Museum of Modern Art, New York

Paintings, watercolors, drawings, prints and graphic work by the famous American artist Ben Shahn comprise the exhibition opening at the _____ in _____ on _____. (DETAILS CONCERNING LOCAL EVENTS IN CONNECTION WITH THE OPENING OF THE EXHIBITION MAY BE ADDED HERE).

Organized by the Department of Circulating Exhibitions of The Museum of Modern Art, New York, the exhibition is traveling in Europe under the auspices of the International Council of the Museum. The exhibition closes on _____.

Included are 44 paintings and watercolors ranging in date from 1931 to the present, 20 drawings and 18 prints. The graphic design section, which numbers 47 items, includes posters, books, advertisements, greeting cards, brochures and other ephemera. 38 private collectors and 14 museums have lent to the exhibition.

Mr. James Thrall Soby, Chairman of the Department of Painting and Sculpture Exhibitions at the Museum, directed the exhibition and selected the paintings included. Miss Mildred Constantine, Associate Curator of the Department of Architecture and Design, selected the watercolors, drawings, prints and the graphics section.

Mr. Soby and Miss Constantine, in their introduction to the exhibition, write:

Shahn's voice of protest against injustice and inequality has been one of the most penetrating heard in recent times. He has also been one of America's finest lyricists, creating a moving commentary on its people, its landscape, its architecture, its cities and towns.

These two aspects of Shahn's work are represented in the exhibition, the first by works from the Sacco-Vanzetti series (1931-32) and Tom Mooney series (1932-33), as well as the more recent Lucky Dragon series (1960).

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BEN SHAHN
ICE F 38 58
Publicity Release

2

Of these series Mr. Soby and Miss Constantine say:

If Shahn's iconography first concentrated on the episodic, social commentary which had attracted earlier masters such as Hogarth and Goya, now it records not lonely outcries but the thunder of world dilemma. It is difficult for artists to change with their times. Many, however talented, have settled for competence, esthetic autonomy - or less. Shahn has not.

The diversity of Shahn's subjects and his treatment of them has continued throughout his career in both his paintings and extensive graphic production. His lyrical quality is especially evident in his paintings of children - Peter and the Wolf, World's Greatest Comics, East Twelfth Street and From This Day On.

Shahn's reaction to the American scene recurs in many of his works - especially those relating to jazz and to other everyday phenomena such as supermarkets and television antenna. Other aspects of Shahn's work are revealed in the wry political satire of Truman and Dewey and in his protest against the futility and wastefulness of war, as he presents them in Italian Landscape and Death on the Beach.

His penetrating portraits of newsworthy personalities such as Ernest Hemingway, André Malraux and Sigmund Freud have appeared in both his painting and graphic work.

Whatever Shahn's medium, however, write Mr. Soby and Miss Constantine:

It remains to be said that Shahn's art is all of one piece, whether it appears in a commercial brochure, an easel image created in the isolation of his studio, or as one of the compelling murals he has executed for some of our public buildings, chiefly governmental.

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BEN SHAHN
ICE F 38 58
Publicity Release

3

An exhibition of the work of this artist was originally requested by several European museums, subsequent to the extraordinary success of Shahn's one-man show at the XXVII Biennale in 1954 and his more recent work on stage designs for Ballet: USA.

Shown initially in Amsterdam, the Ben Shahn exhibition is scheduled for Brussels, Rome and possibly London. A more extended tour is being arranged for the watercolor, drawing, print and graphic design sections which will be seen in other museums in Europe, and in Israel, India and Japan.

The International Council of The Museum of Modern Art, sponsor of the exhibition, is a group of over 100 art patrons and community leaders from communities throughout the United States. Among the exhibitions circulated in Europe under its auspices are Jackson Pollock and The New American Painting in 1958-59, Twentieth-Century Italian Art from American Collections in 1960, and Mark Rothko in 1961.

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BEN SHAHN
ICE F 38 58
Publicity Release

4

Biographical Notes on the Artist

Ben Shahn was born in Kovno, Lithuania, in 1898. When he was eight years old the family emigrated to the United States where they settled in Brooklyn. From 1913 to 1917 the artist worked as a lithographer's apprentice during the day and went to night school. He continued to support himself by lithography until 1930. During the 1920s he attended New York University and the City College of New York, leaving to study at the National Academy of Design. He also made two trips abroad, to Europe and North Africa. Shahn's mature career began around 1930 with the realization that art for art's sake interested him less than narrative commentary on life and the social issues of his time. The same year he began his long association with the Downtown Gallery, New York. In 1931-32 the artist executed the Sacco-Vanzetti Series and in 1932-33, the Tom Mooney series. The latter were admired by the Mexican painter Diego Rivera, who hired Shahn to assist him with the fresco, Man at the Crossroads, for the RCA Building at Rockefeller Center. In 1937-38, Shahn painted the fresco for the community center of the Federal Housing Development in Roosevelt, New Jersey, where Shahn himself still lives. In 1938-39, he and his wife, Bernarda Bryson, executed the 13 mural panels for the Bronx Central Annex Post Office, New York. In 1939 he executed a mural-size panel in egg tempera on canvas for the Jamaica, Long Island, Post Office, and in 1940-42 did murals for the Social Security Building, Washington, D. C. From 1942 to 1943 Shahn designed posters for the United States Office of War Information; the two published ones are included in this exhibition: This is Nazi Brutality and We French workers warn you. From 1943 to the present Shahn has had commercial commissions for the Container Corporation of America, Columbia Broadcasting System, Columbia Records and many American magazines.

In 1947 the artist had a retrospective at the Mayor Gallery in London under the auspices of the Arts Council of Great Britain. In 1947-48 a retrospective of his work was presented at The Museum of Modern Art, New York. Other important one-man shows of Shahn include one at the Downtown Gallery, New York, in 1955, marking twenty-five years association with the gallery; "The Art of Ben Shahn" at the Fogg Art Museum, Cambridge, Mass., 1956-57; "The Graphic Works of Ben Shahn," American Institute of Graphic Arts, New York, 1957; and a large documentary retrospective at the Institute of Contemporary Art, Boston, Mass., 1957. Important group exhibitions in which the artist has participated include "Twelve Modern American Painters and Sculptors," organized by The Museum of Modern Art and circulated to Paris, Zurich, Düsseldorf, Stockholm, Helsinki and Oslo, 1953-54; U. S. Representation: II Bienal, São Paulo, 1953; U. S. Representation: XXVII Biennale, Venice, 1954, where he received the Purchase Prize. Shahn also received the Purchase Prize for Drawing at the II Bienal, São Paulo, in 1953.

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June, 1961

THE DOWNTOWN GALLERY
32 East 51st Street
New York 22, N. Y.

B E N S H A H N

BORN Russia, 1898. Came to the United States in 1906. Attended New York University and City College of New York 1919-22, majoring in biology. Studied at National Academy of Design 1922. Traveled in Europe and North Africa, 1925, 1927, 1929. In 1958 he designed sets for Ballets: USA, for the Festival of Two Worlds, Spoleto, Italy, and in 1960 he visited Japan. Photographer and designer for Farm Security Administration, 1935-38. Designed posters for Office of War Information, 1942, and for C.I.O., 1944-46. Permanent residence in Roosevelt, N. J., where he is a councilman.

ARTIST IN RESIDENCE, VISITING PROFESSOR, LECTURER: Boston Museum Summer School, 1950; Black Mountain Summer School, No. Carolina, 1951; Brooklyn Museum, 1950-51; Tate Gallery, London, 1951; Skowhegan School of Painting & Sculpture, 1955; Charles Eliot Norton Professor at Harvard University, 1956-7, etc.

AWARDS: Pennsylvania Academy of the Fine Arts, 1939, Eyre Medal in 1952 and Temple Gold Medal, 1956; LOOK Poll Winner, 1948; Award, International Exhibition, Museum of Sao Paulo, 1953; Venice Biennale, 1954; Institute Medal for 1958, American Institute of Graphic Art; Annual Award, North Shore Art Festival, Long Island, 1959.

EXHIBITIONS:

RETROSPECTIVE: Museum of Modern Art, 1947, and Institute of Modern Art, Boston, 1948. Stedelijk Museum, Amsterdam (and circuit) 1960-62

DOCUMENTARY: Institute of Contemporary Art, Boston, 1957.

ONE-MAN: Downtown Gallery, 1930, '32 (Sacco-Vanzetti), '33 (Mooney Case), '44, '49, '51, '52, '55, '57 ("Shape of Content" and Sorrows of Priapus, illustrations), '59, 1961 (Lucky Dragon); Julien Levy Gallery, 1940; Arts Council of Great Britain, London and circuit, 1947; Albright Art School, 1950; Perls Gallery, 1950; Art Club of Chicago, 1951; traveling exhibition, Santa Barbara Museum of Art, Calif. Palace of Legion of Honor, Los Angeles County Museum, 1952; Contemporary Art Museum, Houston, 1954; Detroit Institute of Art, 1954; Art Institute of Chicago ("Sholem Aleichem", illustration), 1954; Venice Biennale, 1954; Southern Illinois University, 1954; Renaissance Society, University of Chicago, 1954; Fogg Art Museum, 1956; American Institute of Graphic Arts, 1957; St. Mary's College, Notre Dame, Ind., 1958; Bucknell University, 1958; Katonah Gallery, 1959; Leicester Galleries, London, 1959; University of Louisville (silkscreens), 1960; University of Utah (graphics), 1960; Library of New Haven Jewish Community Center, 1961.

PUBLICATIONS: Portfolio, "Levana and Our Ladies of Sorrow" by Ben Shahn, published by Stern, 1931; "Ben Shahn" by J. T. Soby, Penguin, 1947; Catalogue, Museum of Modern Art, 1947; "Ben Shahn" by S. Rodman, Harpers, 1951; "The Shape of Content" by Ben Shahn, Harvard University Press, 1957.

FEATURE ARTICLES: Hound and Horn, 1933; Magazine of Art, 4/44, 10/46; Creative Art, 6/32; Art News, 11/10/44, 5/49, summer 1954, 2/55; '48 Magazine of the Year, 1/48, 6/48; Omnibook, 3/48; Image, autumn 1949; Look, 11/24/59, 6/50; Portfolio, 1951; Perspectives USA, fall 1952, 1/52; Life, 10/4/54; Time, 1/31/55, cover 7/18/55; Esquire, 12/55; Fortune, 3/55, 1/56; Arts, 1956; Kunsten Ida, #1, Oslo, 1956; Goya, Madrid, 1957; Impression, 9/57; Art in America, 1/58; Perspecta, Yale Architectural Journal, 1957; London Sunday Times, 3/16/58; New Republic, 7/7/58; Reconstructionist, 10/3/58; American Heritage 10/58; Art in America, Nov. 1961

ILLUSTRATIONS: In various issues of Fortune, Harper's Magazine, New Republic, Town & Country, Charm, Seventeen, Lamp, etc., as well as many books including "Thirteen Poems" by Wilfred Owen, Gehenna Press, 1956; "Homage to Mistress Bradstreet" by John Berryman,

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June, 1961

BEN SHAHN

Farrar, Straus & Cudahy, 1956; "The Sorrows of Priapus" by Edward Dahlberg, New Directions, 1957.

REPRESENTED:

| | |
|-------------------------|--|
| Andover, Mass. | Addison Gallery of American Art |
| Ann Arbor, Mich. | University of Michigan |
| Athens, Ga. | University of Georgia |
| Auburn, Ala. | Alabama Polytechnic Institute |
| Baltimore, Md. | Baltimore Museum of Art |
| Bloomfield Hills, Mich. | Cranbrook Academy of Art |
| Bloomington, Ind. | Indiana University |
| Buffalo, N. Y. | Albright Art Gallery, Jewish Center |
| Cambridge, Mass. | Fogg Art Museum |
| Chicago, Ill. | Abbott Laboratories, Inland Steel, Art Institute of Chicago, Container Corp. of America |
| Des Moines, Ia. | Des Moines Art Center |
| Detroit, Mich. | Detroit Institute of Arts |
| Fort Wayne, Ind. | Fort Wayne Art Museum |
| Fredericksburg, Va. | Mary Washington College |
| Grand Rapids, Mich. | Grand Rapids Art Center |
| Hanover, N. H. | Dartmouth College |
| Hartford, Conn. | Wadsworth Atheneum |
| Leominster, Mass. | William H. Lane Collection |
| Lincoln, Neb. | University of Nebraska |
| Miami, Fla. | Terry Art Institute |
| Middletown, Conn. | Wesleyan University |
| Milwaukee, Wis. | Milwaukee Art Institute |
| Minneapolis, Minn. | Walker Art Center |
| Newark, N. J. | Newark Museum Association |
| New York, N. Y. | Metropolitan Museum, Jewish Museum, Museum of Modern Art, Museum of the City of New York, Whitney Museum, Roby Foundation, Brooklyn Museum |
| Norman, Okla. | University of Oklahoma |
| Northampton, Mass. | Smith College Museum |
| Omaha, Neb. | Joslyn Memorial Art Museum |
| Philadelphia, Pa. | Pennsylvania Academy of the Fine Arts, Philadelphia Museum |
| Pittsburgh, Pa. | Carnegie Institute |
| Richmond, Va. | Virginia Museum |
| St. Louis, Mo. | City Art Museum |
| San Francisco, Calif. | Calif. Palace of the Legion of Honor |
| Santa Barbara, Calif. | Santa Barbara Museum of Art |
| Springfield, Mo. | Springfield Art Museum |
| Syracuse, N. Y. | Syracuse University |
| Tempe, Ariz. | Arizona State College |
| Tucson, Ariz. | University of Arizona |
| Urbana, Ill. | University of Illinois |
| Waltham, Mass. | Brandeis University |
| Washington, D. C. | The Phillips Gallery |
| Wellesley, Mass. | Wellesley College |
| Wichita, Kans. | The Murdock Collection |
| Youngstown, O. | Butler Art Institute |
| Auburn, Ala. | Auburn Univ. |
| Dallas, Texas | Dallas Mus. for Contemporary Art |
| Fredericksburg, Va. | Mary Washington College |

MURALS: Community Building, Roosevelt, N. J., 1938-39; Bronx Post Office (with Bernarda Bryson), 1938-39; Jamaica Post Office, 1939; Social Security Building, Washington, D. C., 1940-42; Grady High School, Brooklyn, N. Y. (mosaic), 1957.

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8 58

Title: BEN SHAHN

V. ITINERARY:

Amsterdam, The Nether

Brussels, Belgium

Rome, Italy

Vienna, Austria

ICE ARCHIVES - SHAHN

ICE - F-38-58 version.

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Vienna

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all relating to publicity reports :

3 letters between Dott.
Palma Bucarelli and
Waldo Rasmussen -
dated May '62, Feb. '63

161-~~XXXX~~ Jan. 22, '62
rt)

8, '62 (letter from Girom,
11/3/61)

ma Mar. 31-Apr. 29,
1962 (letter from
Girom, 5/10/62)
Bucarelli

May 22-June 24,
1962 (catalog)

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ICE F 38 58

Title: BEN SHAHN

V. ITINERARY:

| | | |
|----------------------------|-----------------------------------|--|
| Amsterdam, The Netherlands | Stedelijk Museum | Dec. 22, '61- 25 Jan. 22, '62 (RK's chart) |
| Brussels, Belgium | Palais des Beaux-Arts | Feb. 3- ²⁵ 28, '62 (letter from Girom, 11/3/61) |
| Rome, Italy | Galleria Nazionale d'Arte Moderna | Mar. 31-Apr. 29, 1962 (letter from Girom, 5/10/62) Buccarelli |
| Vienna, Austria | Albertina | May 22-June 24, 1962 (catalog) |

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ICE F 38 58

Title: BEN SHAHN

SHOWING AT: Stedelijk Museum
Place Amsterdam, The Netherlands

Date: Dec. 22, 1961-Jan. 22, '62
(source: catalog)

a. Catalog: 24 pages in Dutch. Illustrations on front and ~~back~~ back cover and as end papers. 19 bl.-and-wh. illustrations, with short preface about Ben Shahn, Soby-Constantine article, foreword by "Ben Shahn in Amsterdam," biography, catalog, thank yous and lenders list.

b. Auspices:

c. Opening ceremonies:

d. Lectures:

e. Total attendance figures:

f. Prizes awarded:

g. Special notes:

h. Supplementary material sent:

i. Photographic material available:
1. of ceremonies and events:
2. of installation: Yes

j. Clippings: yes

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Please return to: Department of Circulating Exhibitions
The Museum of Modern Art
11 West 53rd Street
New York 19, New York

Shahn ICE F 38 51
150000

Publicity Report

May we have the following information for the exhibition:

Ben Shahn
ICE-F-38-51

1. Dates of showing: 3-25 June 1962. Attendance: _____

3. Museum or other building where shown: _____

4. Auspices or sponsoring organization (s): _____

5. Visits by special groups: Schools: 105 / Artists 755 / People 1206

6. Lectures, radio talks or television programs, or films: _____

1 film télévisé RTB
101 BRT

7. Opening ceremonies and events: Remise de presse
Remise officielle } 2/2/62

8. Available material: please check and attach (or list if copies are not available)

Newspaper or magazine articles ☒ sent to you with our letter of 7/25/62
Photographs of ceremonies and events ☐ of installation ☐
Catalog or leaflet issued: ☒ Poster ☐

9. Comments about the exhibition: _____

Signature: Robert Rauschenberg

Title: _____

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ICE F 38 58

Title: BEN SHAHN

SHOWING AT: Palais des Beaux-Arts

Place Brussels, Belgium

Date s: Feb. 3-²⁸, 1962

REF

a. Catalog: 20 pages in French. Photo of artist and 11 bl.-and-wh. illus.
Acknowledgements, article by Soby & Constantine, checklist &
biog.

b. Anepices:

c. Opening ceremonies:

d. Lectures:

e. Total attendance figures:

f. Prizes awarded:

g. Special notes:

h. Supplementary material sent:

i. Photographic material available:
1. of ceremonies and events:
2. of installation:

j. Clippings. Yes

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Please return to: Department of Circulating Exhibitions
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11 West 53rd Street
New York 19, New York

Publicity Report

May we have the following information for the exhibition:

Ben Shahn
ICE-F-38-J8

1. Dates of showing: 31 marzo-29/4/62 2. Attendance: _____
3. Museum or other building where shown: Galleria Naz. d'Arte Moderna, Roma
4. Auspices or sponsoring organization (s): Museum of Modern Art, New York

5. Visits by special groups: Numerosi gruppi di studenti e turisti specie durante il periodo della V Settimana dei musei italiani (vedi lettera acclusa)
6. Lectures, radio talks or television programs, or films: _____

R.A.I. (Radio Audizione Italiana): 10 aprile 1962 (Programma nazionale)

I.V.: Rubrica Arti e Scienze (21 maggio 1962) (7 minuti circa)

7. Opening ceremonies and events: Vedi lettera acclusa

8. Available material: please check and attach (or list if copies are not available)
- Newspaper or magazine articles ☐
- Photographs of ceremonies and events ☒ of installation ☒ già inviati
- Catalog or leaflet issued: ☒ Poster: ☒

9. Comments about the exhibition: vedi lettera acclusa

Signature: Palma Bucarelli

Title: Soprintendente alle Gallerie Roma II

Galleria Nazionale d'Arte Moderna-Arte Contemporanea.

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ICE F 38 58

Title: BEN SHAHN

SHOWING AT: Galleria Nazionale d'Arte Moderna

Place Rome, Italy

Dates: Mar. 31-Apr. 29, 1962
(source: letter from Bucarelli,
5/10/62)

a. Catalog: 84 pages. In Italian, with 55 bl.-and-wh. plates and two color plates. Acknowledgements, list of lenders, article by Soby & Constantine, article by Mauricio Calvesi, biographical notes, short bibliography, catalog listing. Published by De Luca, Rome.

b. Auspices:

c. Opening ceremonies: Attended by U.S. Ambassadors and other officials (source: cable from Calvesi, 4/3/62)

d. Lectures:

e. Total attendance figures:

f. Prizes awarded:

g. Special notes:

h. Supplementary material sent:

i. Photographic material available:
1. of ceremonies and events: X
2. of installation: X

j. Clippings: yes

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Shahn - ICE F 3858

Please return to: Department of Circulating Exhibitions
The Museum of Modern Art
11 West 53rd Street
New York 19, New York

Publicity Report

May we have the following information for the exhibition:

Ben Shahn -
ICE-F-38-58

1. Dates of showing: 22.V - 24.VI.62 2. Attendance: 3,311

3. Museum or other building where shown: ALBERTINA

4. Auspices or sponsoring organization (s): _____

5. Visits by special groups: _____

6. Lectures, radio talks or television programs, or films: Radio talk by Dr. Ks-

schätzky, Aktueller Dienst; Television program Zeit im Bild;
Wochenschau.

7. Opening ceremonies and events: Ceremonial opening.

8. Available material: please check and attach (or list if copies are not available)

Newspaper or magazine articles ☒

Photographs of ceremonies and events ☐

Catalog or leaflet issued: ☒

of installation ☒

Poster: ☒

9. Comments about the exhibition: _____

Signature: Th. Kerschbalsky

Title: Leiter der graphischen Sammlung Albertina

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| | IC / IP | I.A. 841 |

ICE F 38 58

Title: ~~XXXXXXXXXX~~ BEN SHAHN

SHOWING AT: Albertina (Graphische Sammlung Albertina)

Place Vienna, Austria

Dates: May 22-June 24, 1962
(catalog)

- a. Catalog: 28 pp. ~~18X~~ 18 bl.-and-wh. plates; acknowledgements by Walter Koschatzky, Director of the Albertina, Soby/Constantine article, Ben Shahn extract from "Art in America," biography, check list, all in German.
- b. Auspices:
- c. Opening ceremonies:
- d. Lectures:
- e. Total attendance figures:
- f. Prizes awarded:
- g. Special notes:
- h. Supplementary material sent:
- i. Photographic material available:
1. of ceremonies and events:
2. of installation: see album
- j. Clippings yes

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Soprintendenza alla
Galleria Nazionale
d'Arte Moderna

February 12, 1963

Dr. Waldo Rasmussen
The Museum of Modern Art

Ben Shahn exhibition

Dear Rasmussen:

I have never forwarded to you the form which I now enclose because all the notices relative to the Ben Shahn exhibition were already included in the letter which I sent you March 10, 1962, of which I again send you a copy.

These notices cannot be condensed on the special form, therefore I have always had to refer to the letter. The announced television transmission has now taken place (see form).

I hope that at that time you received the catalogue, the poster, the small poster and the photographs of the opening and the installation which I notified you that I was forwarding in the same letter.

With most cordial greetings.

La Soprintendente
(Dott. Palma Bucarelli)

Translated from the Italian
jl 2.18.63

cc: Mrs. Hecht ✓
Mrs. Kolmetz
ICE-F-38-58 Rome

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COPIA

10 Maggio 1962

Prot. 1784/9a

Dr. Valdo RASMUSSEN

Museum of Modern Art

11 West 53rd Street

NEW YORK 32

Mostra Ben Shahn

Caro Rasmussen,

mi scusi se tardo ad inviarLe le notizie relative alla mostra di Ben Shahn, ma speravo che potesse raccogliere e prender visione di tutti gli articoli usciti sulla stampa italiana in modo da potergliene dare un resoconto. Ancora a tutt'oggi non ho potuto prendere visione di tutti i ritagli di stampa in quanto alcuni articoli sono usciti soltanto negli ultimi giorni. Posso dirLe comunque che la Mostra ha avuto un grandissimo successo. Ampi e positivi servizi sono usciti sui seguenti quotidiani:

- Momento Sera, Roma
- Telesera, Roma
- Osservatore Romano, Città del Vaticano
- Il Gazzettino, Venezia
- Il Paese, Roma
- Paese-Sera, Roma
- L'Unità, Roma
- Il Popolo, Roma
- L'Unità, Milano
- Il Messaggero, Roma
- Avanti, Roma
- Il resto del Carlino, Bologna
- Il Globo, Roma
- Il Giornale d'Italia, Roma
- La Nazione, Firenze
- La Gazzetta del Popolo, Torino
- La Voce Repubblicana, Roma
- Vie Nuove, Roma
- Il Piccolo, Trieste

e i seguenti periodici:

- Vita - Tempo, - La Settimana Incom, - (altri servizi su periodici devono ancora pervenire).

Diversi di questi giornali hanno dedicato più di un servizio alla Mostra. Della Mostra ha inoltre parlato la Radio e una ripresa della Mostra andrà in onda nei prossimi giorni alla Televisione nella rubrica "Arti e Scienze". Ci sono pervenute anche delle richieste di documentari, come Lei sa, ma data la complessità delle autorizzazioni da richiedere, la cosa è poi rimasta senza seguito.

La mostra è stata visitata da un pubblico numerosissimo e il Catalogo, stampato in 1.000 copie è praticamente esaurito. Durante l'apertura della Mostra si è svolta la V. Settimana dei Musei italiani che ha trovato, appunto in questa manifestazione, uno dei suoi maggiori punti di interesse.

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All'inaugurazione, alla quale io non ho potuto presenziare perchè costretta improvvisamente ad assentarmi, hanno presenziato l'Ambasciatore degli Stati Uniti e il Direttore Generale delle Antichità e Belle Arti che sono stati accompagnati dal prof. Maurizio Calvesi, di questa Soprintendenza, che mi sostituiva. Erano presenti inoltre il Ministro di Romania in Italia, il Primo Segretario della Legazione della Repubblica Popolare di Romania, il Ministro Plenipotenziario della Repubblica Popolare di Ungheria e il Direttore dell'USIS Consigliere dell'Ambasciata degli Stati Uniti, oltre a numerosi scrittori, critici, artisti e autorità.

La mostra si è inaugurata il 31 marzo e si è chiusa il 29 di aprile. Il mattino del 30 aprile si è provveduto al reimpallaggio delle opere, alla presenza anche di un funzionario dell'Accademia Albertina di Vienna e si sono espletate le operazioni doganali necessarie per la spedizione delle opere, che ha avuto luogo immediatamente.

Con plico a parte Le invio una nuova copia del catalogo di Ben Shahn, una copia del Manifesto, una copia della locandina ed alcune fotografie della cerimonia inaugurata e di alcune delle sale dell'esposizione (che constava di tre sale e un grande salone suddiviso da pannelli). Nessun danno alle opere si è dovuto lamentare nel periodo di sosta delle opere a Roma.

La prego di gradire i miei più cordiali saluti.

LA SOPRINTENDENTE

(Dott. Palma Bucarelli)

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cc: Hecht ✓
Rasmussen
ICE F 38 58
green green

February 1, 1963

February 1, 1963

Dott. Palma Bucarelli
Soprintendenza
Galleria Nazionale d'Arte Moderna
Viale delle Belle Arti, 131
Rome, Italy

Dear Dott. Bucarelli:

At the time of the showing of the exhibition BEN SHAHN we sent you a Publicity Report Form to be returned to us after the exhibition closed. We are still interested in having the information this would contain in our permanent records of the exhibition. For your convenience we are enclosing three additional copies of the Publicity Report Form and hope that you will fill them out. Two copies should be returned to us and one retained for your files. Sincerely,

Waldo Rasmussen
Executive Director
Department of Circulating
Exhibitions
Executive Director
Department of Circulating
Exhibitions

Enclosures: Publicity Report Forms

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| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
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cc: Hecht ✓
Rasmussen
ECE F 38 58
green

February 1, 1963

Mr. Robert Giron
Directeur Général
Société Auxiliare des Expositions
Palais des Beaux Arts
10 Rue Royale
Brussels, Belgium

Dear Mr. Giron:

At the time of the showing of the exhibition BEN SHAHN we sent you a Publicity Report Form to be returned to us after the exhibition closed. We are still interested in having the information this would contain in our permanent records of the exhibition. For your convenience we are enclosing three additional copies of the Publicity Report Form and hope that you will fill them out. Two copies should be returned to us and one retained for your files.

Sincerely,

Waldo Rasmussen
Executive Director
Department of Circulating
Exhibitions

Enclosures: Publicity Report Forms