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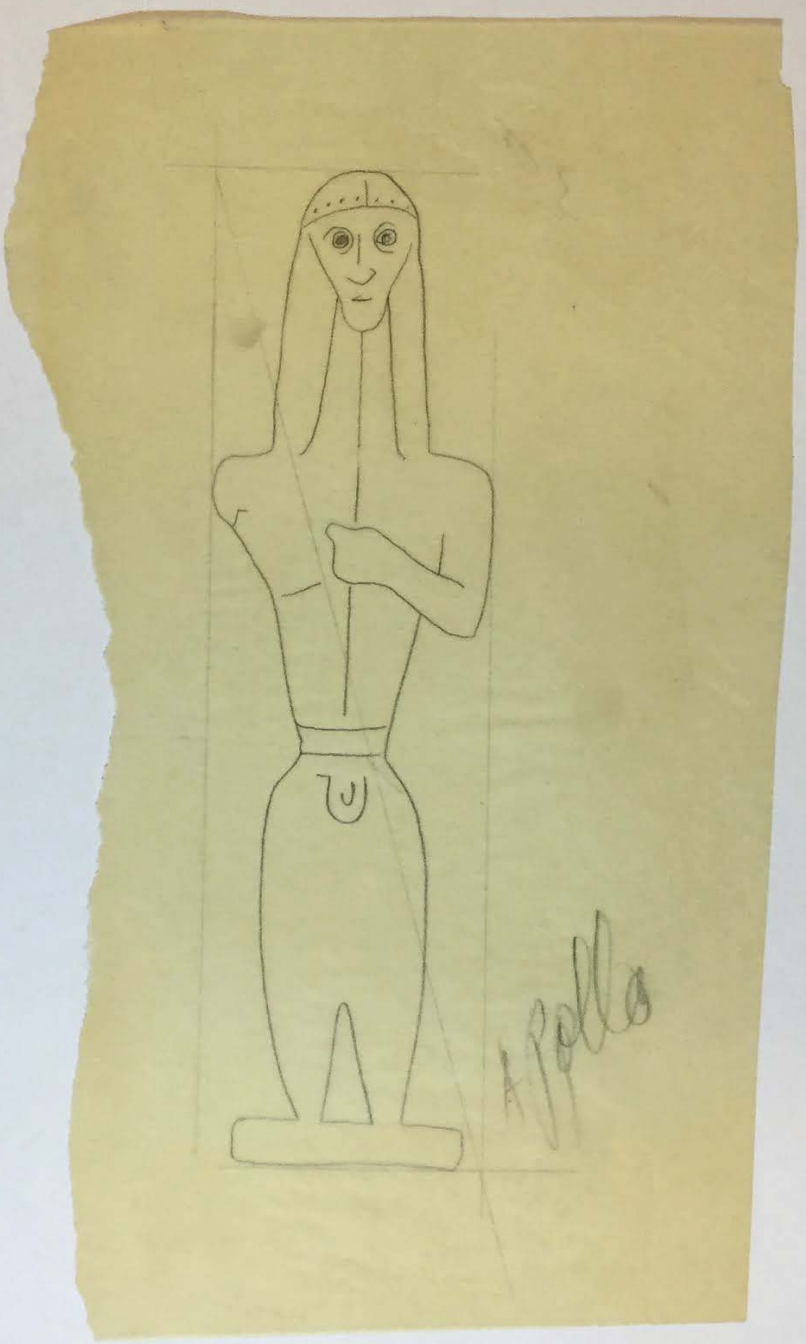
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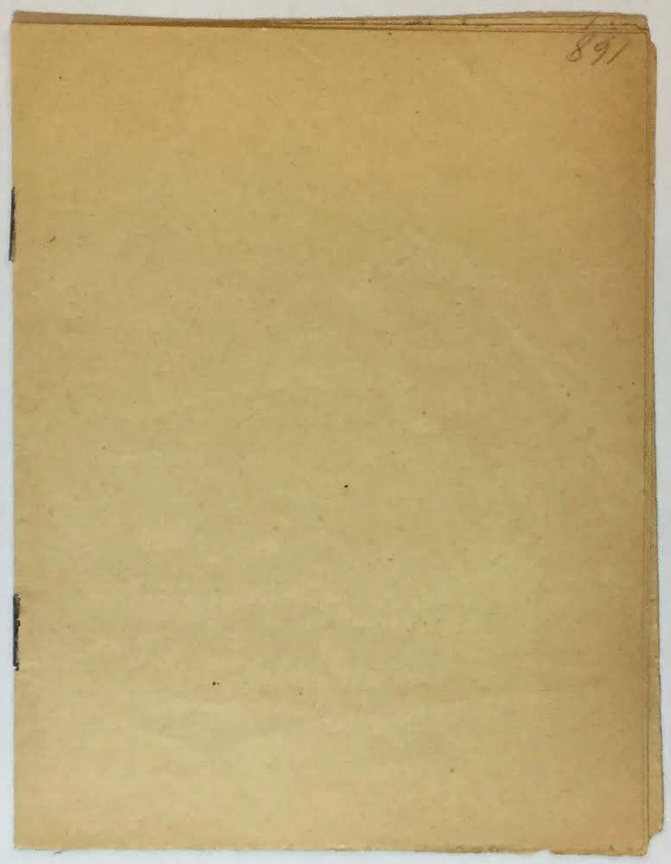
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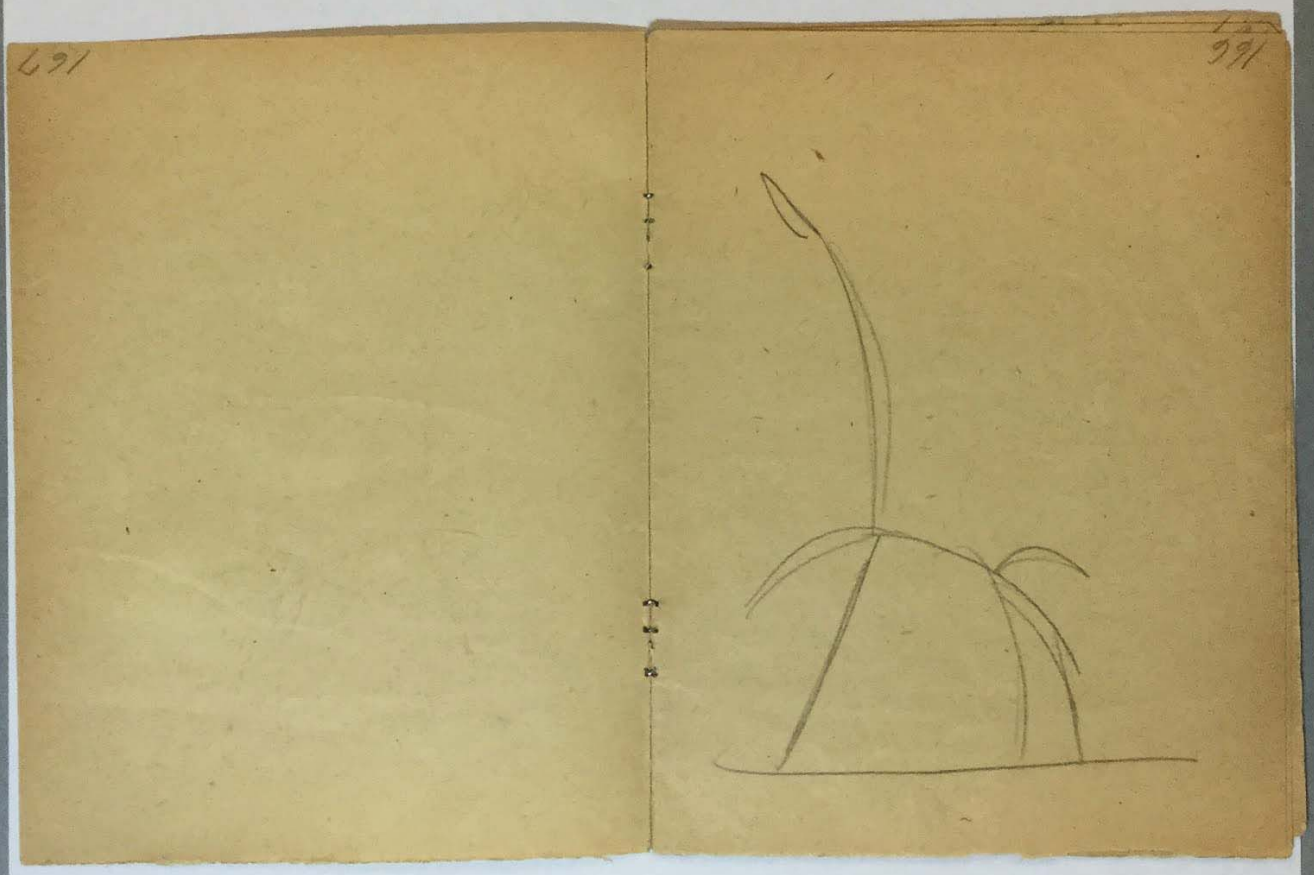
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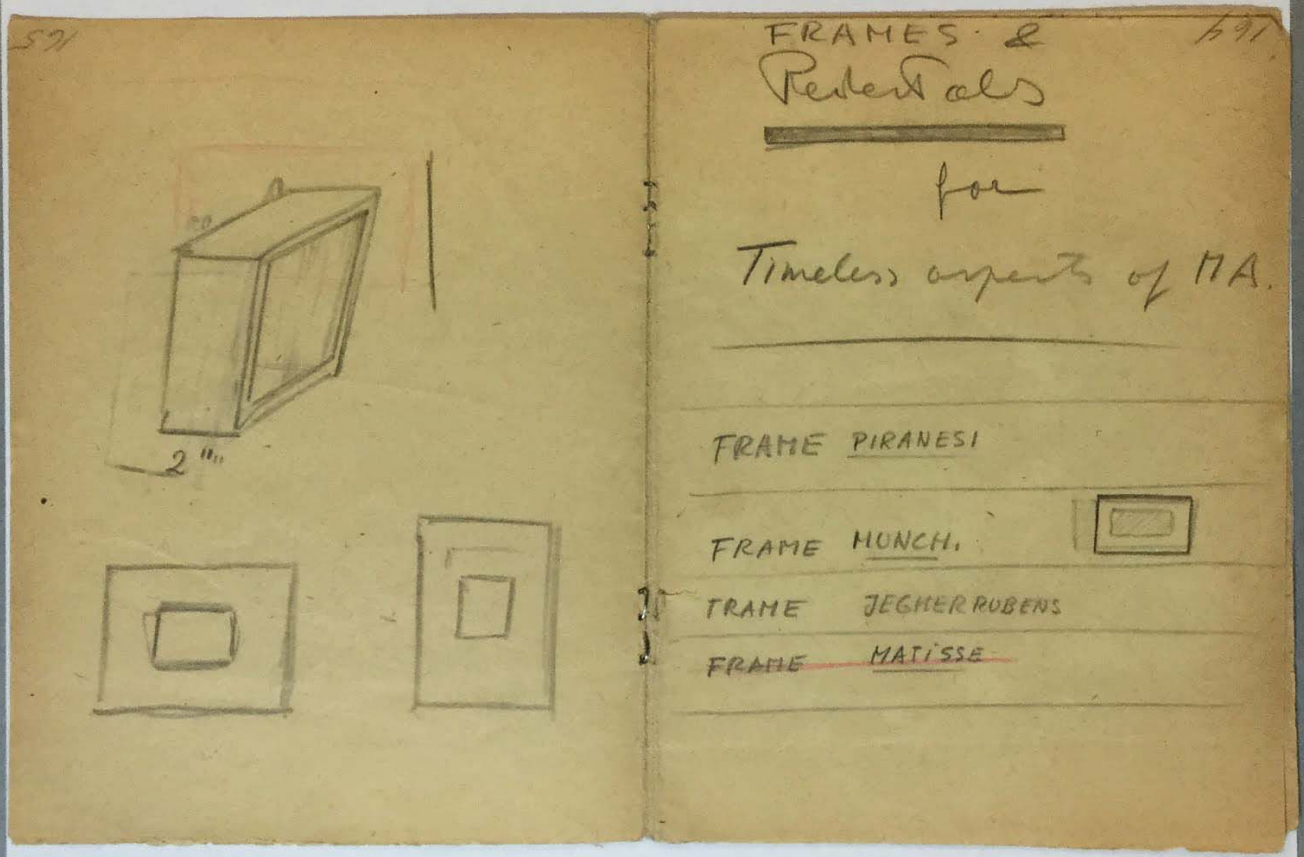
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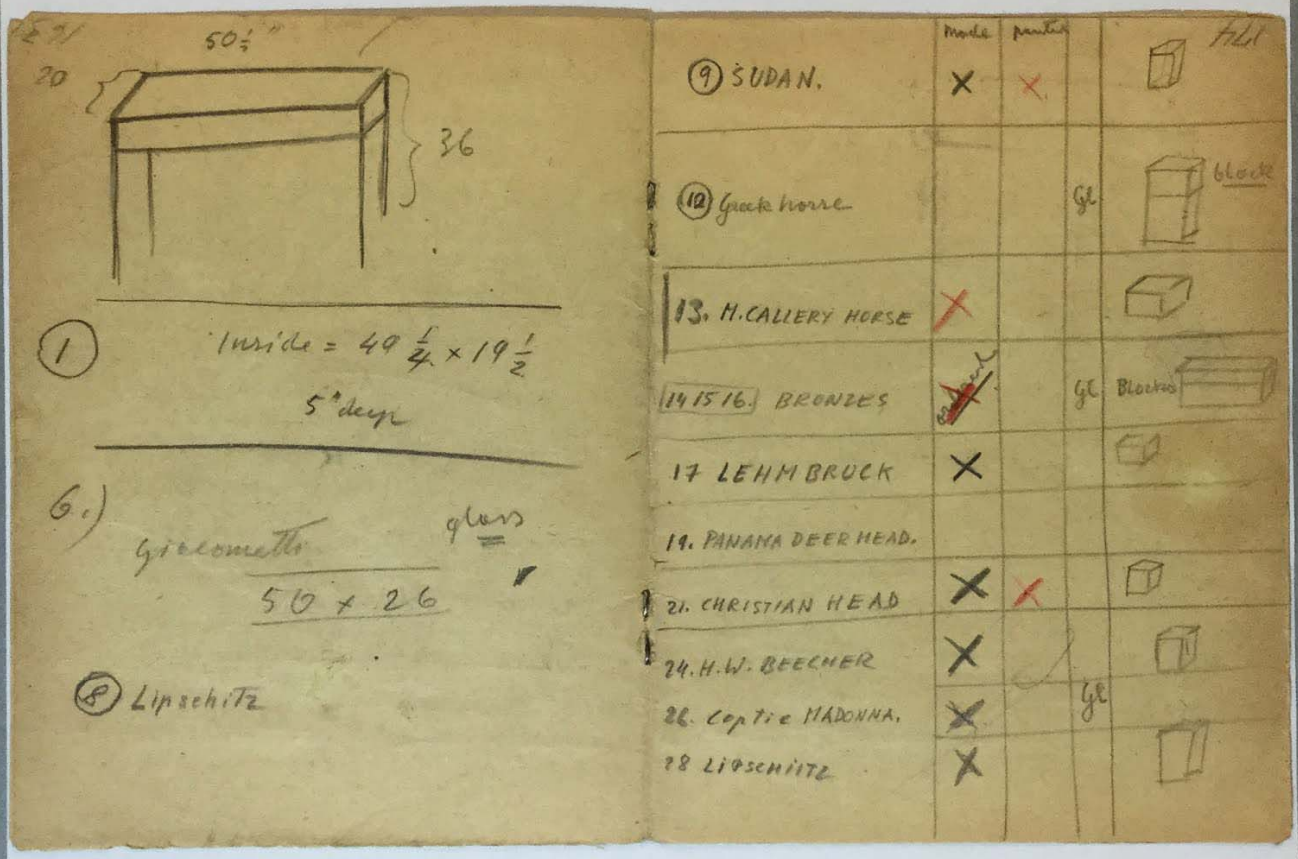
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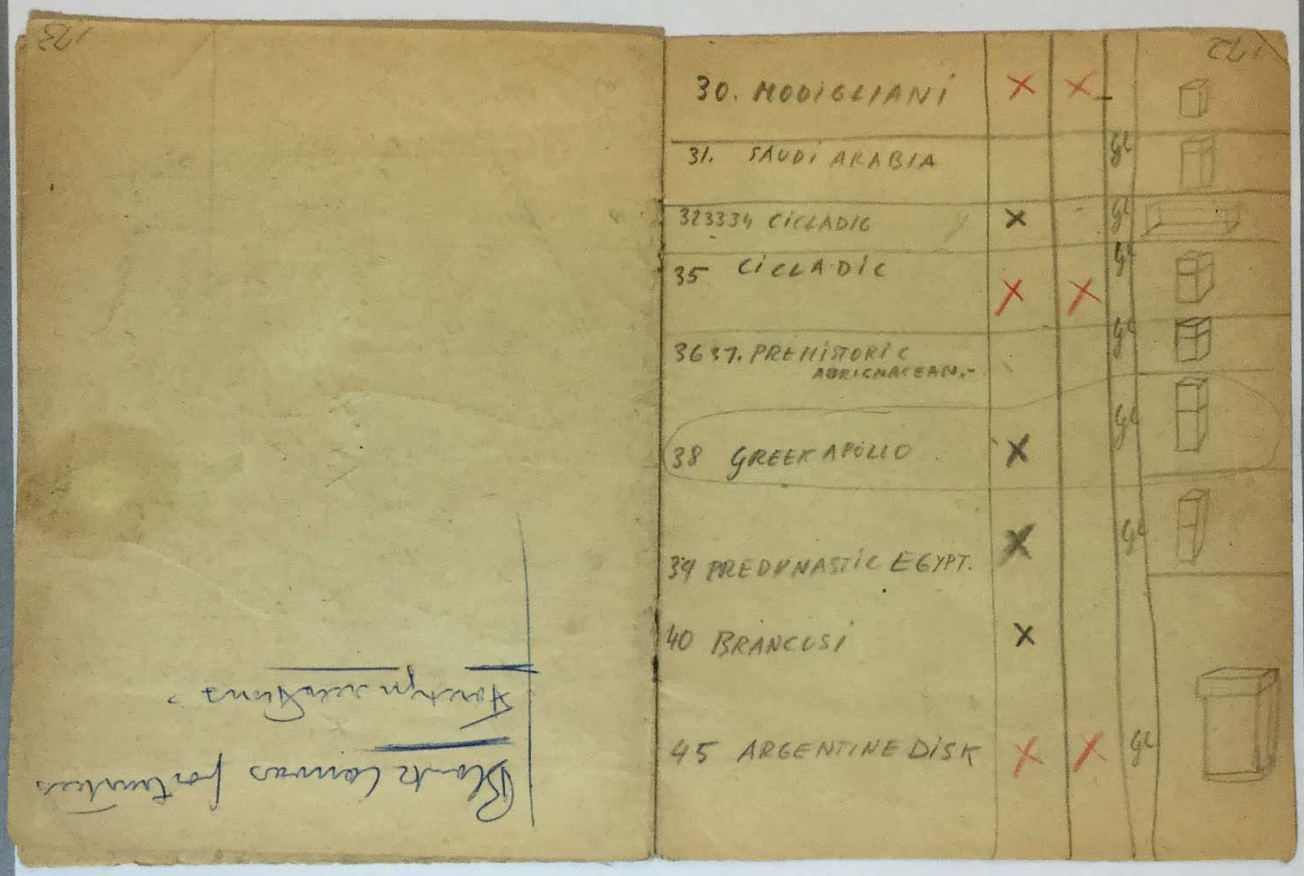
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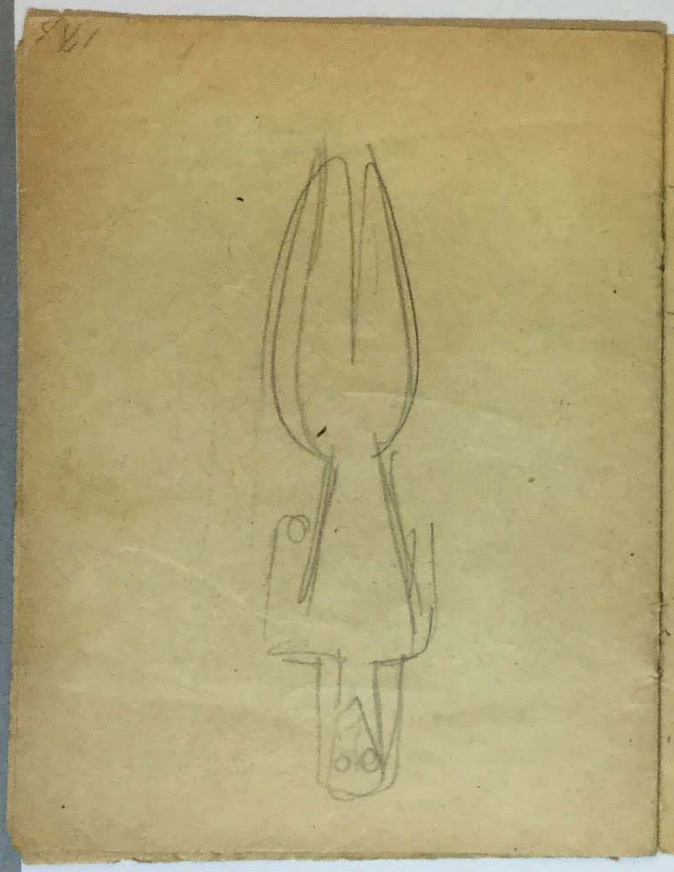
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30. MODIGLIANI	X	X	
31. SAUDI ARABIA			gc
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35 CICLADIC	X	X	gc
3637. PREHISTORIC AGRICNACEAN.-			gc
38 GREEK APOLLO	X		gc
39 PREDYNASTIC EGYPT.	X		gc
40 BRANCUSI	X		
45 ARGENTINE DISK	X	X	gc

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46. MAYA BOWL	X	X		
49 MYCENEAN FIGURE	X		gc	
54. CHIBCHE ORNAMENTS	X	X	gc	
55 PERSIAN BOWL,	X	X	gc	
Aztec Snake?	X			
FLANAGAN?				

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I de neste gallerier bærer ... små bronsefigurer fra Grekenland og Palestina (ca. 1000—300 f. Kr.) tydelig vitnesbyrd om at art... forvanskning og forlengelse så ... ikke er noen moderne oppfinnelse. Lehmbrucks sjufots radmagre, sørgmodsbetonte «Stående Yngling» i støpt stein 1913 står ... deres moderne gjenpart, og ... sterkt stilisert arkeisk gresk bronsehingst er samstilt med Mary Callerys langbente bronsefole fra 1942.

I det fjerde galleriet fanges norske øyne straks av Munchs «Skriket». Det kommer som et behagelig sjokk, for det er så sjelden hans verker ses i New York, men det forlyder nå at en Munch-solo er planlagt for New York til våren. For sammenligning med «Skriket» står der et steinhode av en Tidlig Kristen (ca. år 400) på en sokkel like ved, med «England»? oppgitt som dets antageli... hjemstavn. Ned gjennom seklene er det blitt avpolert og forlenet med en jevn, fin patina i bløte lysegrå og krem sjatteringer. Sett rett en face har det mer samhørighetsfornemmelse med Munchs kvinnehode enn fotografiene antyder, tiltross for at det ene gir uttrykk for en dyp, aktiv redsel, mens det andre synes å avspeile en suveren sinnsro. Men hans kvinnehode synes likevel å ha mer tilfelles med hodet av en gresk Apollo fra 800 f. Kr. som er montert i et annet galleri.

En indiansk dyremaske fra det nittende århundre er parret med Picassos hestestudie for «Guernica» fra 1937, et romansk trekrusifiks fra det tolvte århundre med Rouaults «Kristus hånes av Soldatene», som har atskillig tilfelles i det tålmodig hengitte uttrykket, såvel som i stillingen, og Lipschitz' bronseskulptur, «Prometheus», 1942, med Jaghers tresnitt etter Rubens maleri, «Herkules i Kamp med Svik og Misundelse» fra år 1600, som begge skildrer en aktiv konflikt med forvridde, sammenslyngede figurer.

Mot den klare glassveggen i neste galleri står et par små paleolitiske kvinnefigurer, som antas å skrive seg fra ca. år 7500 f. Kr. Den ene, «Venus av Les Pugues», er en restaurert original, funnet i Frankrike, den annen, «Venus av Willendorf», en avstøpning av en figur som ble utgravd i Østerrike. De ser begge ut som de er bygd opp av en serie hengende ballonger, og står utlinjert i grotesk harmoni mot den vinternakne museumshagen utenfor glassveggen. Lachaises bronsefigur, «Stående Kvinne» fra 1932 ruger like ved i legemsstørrelse, og med dens fulle, sirkulære bryster



Gammel gresk bronsehest, ca. 800 år f. K. Mary Calle

Rypa i snøstorm



Når snøstormen herjer som verst, lyder som dødsvræl, biter som iltre djevler, er den sannelig vanskelig nok på veien i bygda, så infernalsk vanskelig at selv sterke menn, selv ekte «vikinger» sjangler halvkvalte av sted, og — klask, der ligger de. Da er det grunn til å spørre: «Hvordan i all verden kan rypa klare seg i sånn forrykende snøstorm — rypa som bare er et ynkelig krek i forhold til mennesket, rypa som ikke er nede i bygda, men langt oppe i fjell og villmark?

Vi kan trygt gå ut fra at rypa er en stor værprofet, større enn gamle folk som studerte mystiske aspekter i almanakken, større enn moderne meteorologer som ville klare brasene bra hvis værgudene ikke var så lunefulle. Var den som vi, satt den vel og glodde tåpelig opp i lufta, satt og gjorde seg til for å gi inntrykk av stor visdom, satt med vår lovpriste optimisme og spådde solskinn og idyll like før snøstormen setter i med sitt dommedagsbrøl. Men rypa flakser i stedet av gårde, fylt av meteorologiske kunnskaper, fylt av nyttig viten om at nå, akkurat nå må en lunere plass finnes.

Stundom kan uværet likevel komme litt tidligere enn antatt, litt sterkere, litt villere, for det hender at værgudenes luner er noe gåtefulle selv for en rype. Da finner nok rypa et slags ly, men ikke godt nok, ikke varig nok.

Men pytt, rypa vet råd, blir ikke forvirret, blir ikke lamslått av skrekk, som vi mennesker pleier å bli når det er absolutt påkrevd å være klar og foretaksom. Rypa graver seg øyeblikkelig ned i snøen, har det lunt, har det endog helt storartet en stund. Og stormen uler som før, øker, blir aldeles forrykende, blir til et forferdelig djevlebrøl over villmarka. Rypa sparker som rasende, må opp, kommer endelig opp med et hult rypevræl. Det betyr sikkert: «Pokker ogsa!» — et dekkende uttrykk, det eneste tenkelige uttrykk for en rype som holdt på å bli kvalt av snø.

— Dette er ikke noe blivende sted, tenker rypa med en gammeldags vending og orienterer seg, forbereder seg, for nå gjelder det å ta seg fra... vet om — ... gitt slikt ... storm s... gjennom ... av sted s... er altfor ... vanskelig ... går rype... og stanse... ikke god... det er s... verden.

Og sn... vare nat... og en ny... bet hard... ingen hå... og beslu... legge se... oppleve

KETIL ARNHOLDT
Statsaut. revisor
TORGET 2, III. - TLF. 42 17 79

Oslo, Saturday, Feb. 5, 1949
Norway

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Hvor moderne er «moderne» kunst?

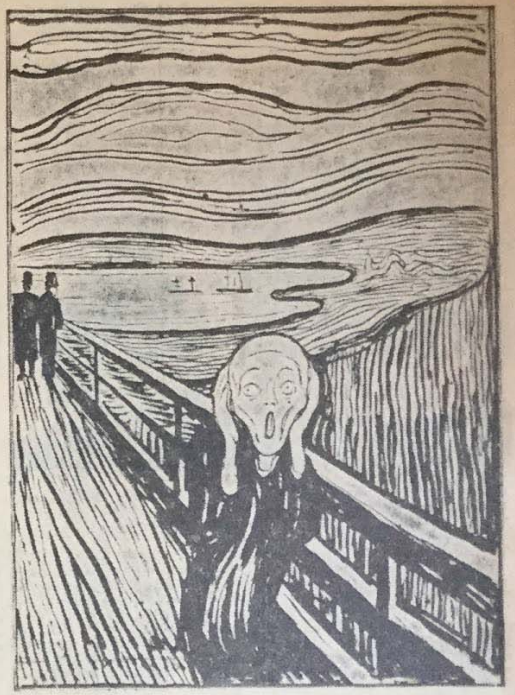




Til venstre indiansk dyremaske, Panama, 19. årh.
Til høyre: Pablo Picasso: Hest, studie til Guernicabildet 1937.



Steinhode 300 år f. K.



Edvard Munch: «Skrik».

NEW YORK, i januar.

Det er i år 20 år siden New Yorks Museum for Moderne Kunst åpnet sine tunge glassdører for et forventningsfullt publikum, og i anledning dette jubileet har det planlagt en serie belærende utstillinger. Den første i rekken er nå åpen og møtes med den største anerkjennelse og interesse av både presse og publikum.

Med museets egne rike ressurser supplert med lån fra kjente samlinger har direktør d'Harencourt satt opp en flott og fengslende utstilling av kunstgjenstander fra forskjellige kulturepoker som går helt tilbake til urtiden. Kunstverker fra tidligere sivilisasjoner er samstilt med eksempler på moderne kunst i par og grupper hvis hensikt, ifølge direktørens uttalelse, ikke så meget går ut på å poengtere likhet og innflytelser for kontemporær kunst, som å fremheve et åndsslektskap mellom gammelt og nytt — i rytmisk flukt, i matematisk orden, i fremstilling av tingenes indre struktur og i religion.

På en tavle i det første av utstillingens 6 gallerier henger, i stort trykk, Picassos utkast av 1923, som begynner slik: «For meg er det ingen fortid eller fremtid i kunst, og på en kobberskive med to fjes fra Argentina (ca. 1500).

En myceneisk lærfigur fra ca. 1400 f. Kr. og dekorasjonen i en malayisk keramikkbolle fra det tolvte århundre har noe tilfelles i ånd og oppbygging med Miros «Kvinne i Natten», (gouache på lerret, 1945 og med et par Eskimomasker fra det nittende århundre,



Modiglianis Steinhode 1915 viser en slående likhet i stilisering og forlengelse med en Micronesisk tremaske fra det nittende århundre, og på en annen vegg illustrerer tre malerier, representerende forskjellige kunstretninger, noe av den samme utnytteise av lys og skygge for å fremkalle en følelse av mystikk: Piero di Cosimos «Bygging av et Palass» fra ca. 1500, Chiricos «Poetenes Gleder» fra 1913 og Yves Tanguys «De Fem Fremmede» fra 1941. Den samme mystiske effekt er frembrakt bare ved linjebruk i Klees «Spøkelset», tegnet på baksiden av en konvolutt, og mave har den en viss samhørighet med paleolittfigurene.

artistisk utført i værslitt tre og grått skinn.

Calders mobile, «Blomsterblad og Gul Halvmåne» fra 1945, svinger suspendert fra taket, hvert blad skjelvende for hvert lite luftdrag, med en Columbisk bronsefra det fjortende århundre hengende nær ved som pendant. Matisses «Arabesque I» viser atskillig beslektning med mønstret i en persisk rayy-tallerken fra ca. 1250, og en predynastisk egyptisk kvinnefigur i leire, skapt ut fra en rik kunstnerisk fantasi, strekker seg oppover med noe av den samme rytmiske flukt som Brancusis lyriske abstraksjon i polert bronse, «Bird in Space», 1919. Begge de siste bringer tanken hen på Archipenkos «Kvinnetorso» som et mulig mellomledd.

Agnethe.

Kringkastingen siste uke

Ukens hørespill var Noel Cowards «Kort møte» som vi for kjenner både fra filmen og fra teatret — det ble altså den tredje versjonen vi fikk torsdag kveld. Stykket har stor charme, det er elegant i formen, det har stemning og en sikker balanse mellom sentimental romantikk og folkelig uraffinert erotikk, det skifter ustanselig mellom hovedpersonen Margarets tankeflukt og handlingen slik den gir fram og tilbake i minnet. Det er mulig at lyttere som ikke kjente filmen eller teaterstykket, ikke riktig kunne følge med i de litt burleske scenene i jernbanerestauranten, de som markerer forskjellen mellom Margarets opphøyede moral (det var nå forresten tilfeldigheter som spilte en nokså avgjørende rolle) og den folkelige.

Margaret ble nå som på Nationalteatret spilt av Lillemor von Hanno. Litt mer [illegible] hun ha vært i den første sce-

med Mozarts Serenade for blåsere (c) og Katsjaturians danser fra balletten «Gajane» spilt av Filharmoniske under Olvin Fjeldstad. Hans Jørgen Hurum hadde på kort varsel overtatt å orientere og illustrere med musikk Mahlers Oppstandelsessymfoni foran oppføringen i Calmeyergata i går aftes. Men det ble svært oppstykket. Symfonien vil senere bli sendt ut som opptak.

Var det ikke en idé at NRK tok eksempel av Statsradiofonien i København og de store torsdagskonsertene og iblant ga oss et helt Filharmonisk program istedenfor stumper av det. En kunne spare inn tid ved å sløyfe andre programposter, f. eks. noen av kvartettene av små kor og orkesterensembler utover landet, presentasjoner som vel neppe har annen enn lokal interesse.

La oss også snart få [illegible] med de siste reportasjene og

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Gammel gresk bronsehest, ca. 800 år f. K. Mary Callery: Hest, bronse 1942.

Rypa i snøstorm



Når snøstormen herjer som verst, lyder som dødsvræl, biter som iltre djevler, er den sannelig vanskelig nok på veien i bygda, så infernalsk vanskelig at selv sterke menn, selv ekte «vikinger» sjangler halvkvalte av sted, og — klask, der ligger de. Da er det grunn til å spørre: «Hvordan i all verden kan rypa klare seg i sånn forrykende snøstorm — rypa som bare er et ynkelig krek i forhold til mennesket, rypa som ikke er nede i bygda, men langt oppe i fjell og villmark?

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— Dette er ikke noe blivende sted, tenker rypa med en gammeldags vending og orienterer seg, forbereder seg, for nå gjelder det å ta seg fram til en fjellhammer den vet om — en fjellhammer som har gitt slikt et velsignet ly mot snøstorm så mang en gang. A fly gjennom lufta når lufta selv flyr av sted som rasende — nei, nei, det er altfor risikabelt, en rype forstår vanskeligere ting enn det. Ja, så går rypa, går litt og stanser, går og stanser. Men fjellhammeren gir ikke godt ly nå, ikke som før, for det er så mange slags vind her i verden.

Og snøstormen kan vare lenge, vare natt og dag — og en ny natt og en ny dag. Da kniper rypa nebbet hardt sammen — for den har ingen hånd som den kan knytte — og beslutter at den aldeles ikke vil legge seg til å dø, men leve videre, oppleve idyllen etter stormen.

NISING

KETIL ARNHOLDT
Statsaut. revisor
TORGET 2, III. - TLF. 42 17 79

Vi og epidemiene

Det er et faktum at en influensaepidemi herjer over store deler av Europa. Vi må anse det for temmelig sikkert at den også vil gjøre sitt inntog i Norge. Vi er ikke en sjøfartnasjon for ingen ting!

Det skrives og snakkes om eventuelle foranstaltninger som i tilfelle må gjøres for at ikke epidemien skal få for stor utbredelse. Vi, som er såpass tilårskomne at vi har spanskesyken for 30 år siden i erindring, blir etter hvert grepet av en slags panikk. Skal våre barn bli så syke som vi dengang var?

Kan det ikke gjøres noe mer, enn tilfelle er, for å hindre all slags epidemier i å bre seg som de virkelig gjør i en storby? Vi er jo alle vitne til hvordan forkjølelsessykdommer får lov å spre seg uhindret.

En flerhet av både mødre og fedre har årvisst skrevet i avisenes «klagespalter» og bedt om at vi må få brødet innpakket fra fabrikk. Norges Husmorforbund har tatt opp saken. Men intet blir gjort. Kan det ikke tenkes at det uinnpakkede brød i alle melkeforretningenes hyller er skyld i nokså mange forkjølelsessykdommers forlengede levetid? Jeg tror nesten det må en farlig epidemi til for å få mer rensliget i brødsalget!

Når barna er på skolen 6 timer hver formiddag, og spiser tørt brød til skolemat, tørster de og drikker ganske mye vann. (Skolefrokosten blir servert kl. 8 morgen). Det må hver dag ses etter at skolenes vannfontener er i orden.

At forkjølede mennesker passer sin «dont» i forretninger og kontorer må vel så være, men vær da så inderlig snill å si «Nei, takk» til innbydelser, gå ikke på visitter, og gå ikke i forsamlingslokaler av noen slag. Det er direkte uhøflig og er ikke til gagn hverken for deg selv eller dine medmennesker.

På denne måten kan alle fornuftige mennesker gjøre sitt til at ikke en epidemi får den utbredelse som den ellers uvegerlig kommer til å få.

E. H.

Samler De frimerker!
Vi har i mange år sendt utvalg til norske samlere. Vi har nå et stort lager av gode merker, både europeiske, nordiske og oversjø. Forlang et utvalg tilsendt.
HOLMS FRIMERKEHANDEL, ÅLESUND
Autorisert frimerkehandler.

bak henne der hun sitter og ser på mannen (som går fullstendig opp i kryssordoppgaven) og tenker på bake på det lykkelige korte møte med Alec tre tirsdager på rad. Hun passer ellers utmerket for rollen, hun har den varme stemmen som kan nyanseres, den blir aldri skarp og spiss men smyger seg om ordene. Børseth Rasmussen har også alle betingelser for hørespillet, og han la så mye følelse i replikkene som vesentlig bestod av «jeg elsker deg» at man trodde på ham. I kafeen spiller nå som på teatret Ella Hval og Einar Sissener rollene som Myrtle og Albert — dette henrivende paret — i stor folkekomediestil. Også de andre rollene var godt besatt. Jørn Ording hadde satt stykket i scene og Inger Hagerup hadde oversatt det. Vanskeligheten lå også dennegang i å få markert overgangene mellom nåtid og fortid. Det lyktes i dette tilfelle ganske godt takket være musikken.

Et slags hørespill får man vel si at lørdagsunderholdningen «Det var en aften på Tivoli» også var. Det var en lapskaus av selsom sammensetning. Gretha Syrdal har, ser det ut til, slått seg på minner fra gamle dagers forlystelsesliv. Denne gang var vi til å begynne med på vårt eget gamle Tivoli, men så ble man flyttet til Københavns berømte sådanne, og der opptrådte da både Dagmar Hansen og Hulda Malmstrøm og andre varietéberømtheter fra 90-årene med sine viseschlagere. Guri Stormoen sang på dansk og var avgjort av soubrette-typen, men Randi Heide Steen var norsk og humørløs — viser av den art ligger absolutt ikke for hennes temperament. Ernst Diesen sang også på norsk, og det manglet mye på at man følte seg hensatt 50 år tilbake i tiden. Skal slikt gjøres må det gjøres med smak og fremfor alt så noenlunde historisk korrekt.

Ukens store musikalske programpost var Benjamin Brittens opera «The Rape of Lucretia» som en hørte en del av i et grammofonkåseri. En kan være enig med Pauline Hall som orienterte og kommenterte, i at tre kvarter er lovlig kort tid, men en får være takknemlig for at det i det hele ble høve til å høre utdrag av denne praktfulle musikken. Verket betyr noe nytt i operaproduksjonen både ved sin form og ved sin særegne orkestrale karakter. Det var en opplevelse for seg å høre den glimrende tekstuttalen til alle de engelske sangerne. Utførelsen var i det hele storartet. Det ville være av stor interesse å få programposten gjentatt og helst med utvidd sendetid.

Det var litt av et sjokk å få siste scenen avbrutt av allsang. Kanskje det skulle være et plaster på såret for dem som sikkert kunne tenkes å rase over «Lucretia», altså en programfordeling mellom motstanderne av «klassisk» musikk og trekkspillentusiastene. Men kontrasten var for grell, sangnummerne kunne delvis vært valt med litt mer smak.

Av musikk har vi bl. a. hatt bruddstykker av et Aulaprogram forleden kveld. Pian[illegible] kelig skog midtvinters [illegible] av [illegible] Det ble ikke sagt at det [illegible] tak, men det må det vel [illegible] digvis ha vært, og det et gammelt ett og! Vestfold er både et vakkert og rikt fylke, det er ikke det, men hvor mange lyttere utover landet interesserer seg for hvor mange mål skog det finnes eller hvor mange fisk man tar i Eikeren. Disse omhyggelig nedskrevne «samtalenes er ikke morsomme. La oss da heller få et samlet overblikk hvor heller ikke kulturlivet er glemt.

Det var forresten en god programpost som het «Folkemusikk fra Stordal». Den var godt lagt til rette og morsom å høre på. En meget musikalsk mann, Lars Sunde sang, og en god felespiller, Rolv Myklebust, tolket folkemusikken som har rot langt, langt tilbake i tiden i dette daiføret. Den er samlet av Catharinus Elling og Ole Gjøsvold. Derimot hødde lytterne sikkert lite igjen av dr. Erik Eggens kåseri med musikk-illustrasjoner av «Folkesong på Færøyane». En måtte være litt av en spesialist for å kunne følge med.

Det var et meget humoristisk kåseri redaktør Hægh Isachsen holdt om humor og godt humør. Hvor blir det i det hele av humøret og smilet i kringkastingen vår? Toroiv Kandahl var også nokså tynget av alvor da han lørdag kåserte om selvangivelsen. Men det var jo alvorlig nok stoff, det merket vel alle som svettet over ære og samvittighet den kvelden!

Boktrykker H. Durban Hansen ba folk være smilde med bøkene, ikke på grunn av innholdet, men fordi det lå mye og solid håndverksarbeid bak boka. Han ga også gode råd om hvordan man skulle skjære opp en bok. Det minte meg om dengang Adresseavisen hadde kjøpt en gammel svensk rotasjonspresse som bare perforerte og ikke skar opp avisen. Redaktøren ga leserne det råd: «Riv ikke avisen opp med fingrene, men skjær den opp med kniv»! Ja, det var i de dager. Egentlig burde vel folk fare varlig med boka av kjærlighet til innholdet. Men det skader jo ikke å tenke på det mer håndgripelige også som permen og innbindingen.

I Foreldrenes kvarter har Ingeborg Lyche fortsatt å diskuter[illegible] med Werna Gerhardsen, Ago Sundbye og Arthur Hovland denne gang om presangutvesene sikkert problemer som foreldrer har vært stilt overfor utallige ganger.

Prof. Werner Werenskiold har på sin slentrende måte snakk om bøker og gjort stoffet veldig vende (Helge Ingstad, Thor Heyerdahl og Kåre Rodahl).

I den uka som er gått, har vært svært mye nordisk stoff, todt stoff til og med. Ikke t statsministrenes erklæringer e bruddet, men i ungdomsprogr met hadde man en frisk og d samtale mellom nordmenn og s sker sendt fra Uppsala og lede Jerund Mannsåker. Kunn to nabofolk leve godt sammen, det styrke hele Europa, men unge. Samme dagen kom den

Oslo, Norway Saturday, Feb. 5, 1949

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T I M E L E S S A S P E C T S O F M O D E R N A R T

Nov. 16, 1948 to Jan. 23, 1949

To celebrate its twentieth anniversary, the Museum of Modern Art presents a series of special exhibitions dealing with the relationship between modern art and the arts of other epochs and with its place in our time.

Timeless Aspects of Modern Art serves as an introduction to the series. It will be followed by a large exhibition dealing with Modern Art in the Modern World and by a number of smaller shows presenting background material on the development of the major movements in modern art.

PURPOSE

This exhibition is the result of many experiences in finding kinships between works of art of different ages, particularly between the work of modern artists and that of artists of other eras and cultures. The arrangement gives the visitor an opportunity to compare the various works of art for himself and to see and sense their relationship. Some visitors will doubtless not agree as to the validity of all relationships suggested here and will discover others that have not been stressed or foreseen. Yet it is believed that a walk through the galleries will show that modern art is not an isolated phenomenon in history but is, like the art of any period, an integral part of the art of all ages.

The exhibition also serves as a reminder that such "modern" means of expression as exaggeration, distortion, abstraction, etc., have been used by artists since the very beginning of civilization to express their ideas and emotions.

We are not concerned with the discovery of influences or derivations. Some of the artists represented in this exhibition have affirmed their indebtedness to works of art or art styles of other epochs. Others have created forms related to works of art they have never seen. We are concerned here with affinities and analogies.

AFFINITIES AND RESEMBLANCES

Works of art can be related to each other in many ways. Their affinity may be based on the artists' physical pleasure in certain rhythmic movements; on their fascination with clean-cut, mathematical order; on their desire to perceive and render the inner structure of things; on religious emotion, and many other factors.

The problem of understanding the affinities between works of art is not unlike that of understanding affinities between people. All of us are familiar with the experience of meeting persons who remind us strongly of someone we have known before. This experience can be based on likeness of features and body or on similarities in ways of thinking and acting. Both the physical and the mental similarities are sometimes accidental, sometimes the result of basic relationships such as kinship or similar environment.

Purely accidental resemblances are irrelevant to the understanding of both people and works of art and can, in fact, become very misleading. There are no cut and dried rules by which superficial likeness can be differentiated from true affinity but an exploring eye and a keen interest will go far toward providing the experience necessary to sound judgment.

ORGANIZATION

This exhibition obviously cannot attempt to include all important phases of art history nor all major movements of modern art. But it presents a wide range of art forms and many types of relationships from stylistic affinities to affinities of content.

As the visitor enters the exhibition he sees a Chinese painting from the thirteenth century, a landscape by Cézanne, a Cubist picture by Picasso and an etching by Piranesi made about 1740. All these pictures are linked by emphasis on structure. This emphasis often displaces concern with likeness and leads to

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Timeless Aspects of Modern Art, cont'd

various forms of abstraction as, for example, in Lipchitz' Woman and Guitar, in Picasso's The Painter and His Model, and in African Negro sculpture. Geometric forms, like those found in African carvings, also appear in the archaic Greek Horse, but are used here to create a stylized likeness of the animal's shape. In the serenity of Lehmbruck's Standing Youth this stylization becomes the bearer of an emotional content that grows to religious fervor in the Romanesque Crucifix of the thirteenth century, in Rouault's Christ Mocked by Soldiers and Hyman Bloom's The Synagogue. The Coptic Madonna and Child of the ninth century in the same gallery introduces a formal element that can also be found in the stone head by Modigliani, in figurines from the Cycladic Islands, of the third millennium B.C., in an archaic Greek bronze and a predynastic Egyptian clay figure, and in Brancusi's Bird in Space.

The exhibition ends with a section devoted to the mysterious and fantastic shown in the paintings by Giorgio de Chirico, Piero di Cosimo and Yves Tanguy, and in a different sense in the works of Klee and Miro exhibited with a painted bowl of the ancient Maya and a group of Eskimo masks.*

We fully realize that this exhibition is based in part on personal interpretation and do not present it as a dogmatic statement but as an invitation to the visitor to undertake his own explorations.

EXCERPT FROM STATEMENT BY PICASSO: 1923

> To me there is no past or future in art. If a work of art cannot live always in the present it must not be considered at all. The art of the Greeks, of the Egyptians, of the great painters who lived in other times, is not an art of the past; perhaps it is more alive today than it ever was. Art does not evolve by itself, the ideas of people change and with them their mode of expression. When I hear people speak of the evolution of an artist, it seems to me that they are considering him standing between two mirrors that face each other and reproduce his image an infinite number of times, and that they contemplate the successive images of one mirror as his past, and the images of the other mirror as his future, while his real image is taken as his present. They do not consider that they all are the same images in different planes.

*Attached you will find a floor plan and a complete check list of the works in the exhibition.

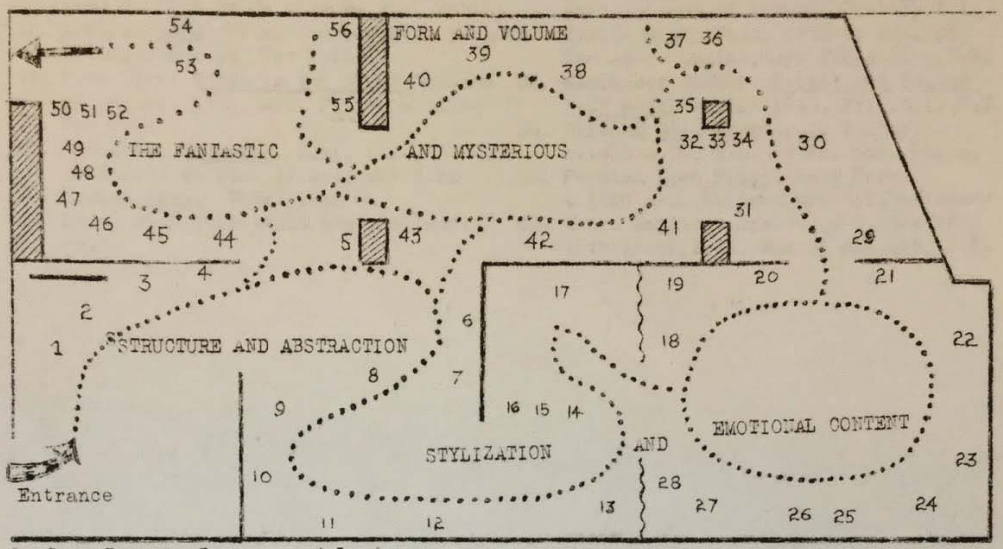
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Nov. 16,1948 to Jan.23,1949

Timeless Aspects of Modern Art

FLOOR PLAN AND CHECK LIST



1. Sung Dynasty:Dragons and Landscape Grisaille.1234-35 A.D.,Met.Mus.,N.Y.
2. Paul Cezanne: Pines and Rocks, oil 1895-1900. Mus.of Modern Art, N.Y.
3. Pablo Picasso:"Ma Jolie".Oil,1911-12 Museum of Modern Art, New York
4. Giovanni Piranesi: Prison Interior Etching,c.1740. Met.Mus.of Art, N.Y.
5. Paul Klee:Architecture.Watercolor,1931 Mus. of Modern Art, New York
6. Alberto Giacometti: The Palace at 4 A.M. Const.in wood,1932-33,Mus.of Mod.Art
7. Chimbayan Gold Figure.Colombia,c.1400 Univ.of Pa. Museum, Philadelphia
8. Jacques Lipchitz: Woman and Guitar.Gilded bronze,1927. Curt Valentin, N.Y.
9. Sudanese Wooden Figure,Africa.19th C. Private Collection, New York
10. Pablo Picasso:The Painter and His Model Oil,1928, Sidney Janis, New York
11. Gabun Funerary Figure. Metal on wood. 19th C. Univ. of Pa. Mus., Philadelphia
12. Archaic Greek Horse. Bronze, c.800 B.C. Metropolitan Mus.of Art, New York
13. Mary Callery: Horse. Bronze,1942 Museum of Modern Art, New York
14. Canaanite Idol. Bronze. Palestine. c.1000 B.C.,Walters Art Gal.Baltimore
15. Hellenistic Runner. Bronze. Greece Walter C. Baker, New York
16. Etruscan Warrior. Bronze.c.500 B.C. Walter C. Baker, New York
17. Wilhelm Lehmbruck: Standing Youth Caststone,1913. Mus.of Mod. Art, N.Y.
18. Pablo Picasso: Horse(Study:Guernica) Oil,1937. Mus. of Mod. Art,New York
19. Mask Representing Deer.Barkcloth. Panama. 19th C.,Mus.of the Am.Indian, Heye Foundation, New York
20. Edward Munch: The Cry. Lithograph,1895 Rosenwald Coll., Nat'l Gal.of Art
21. Early Christian Head. Stone.c.500 A.D. Dr. Jacob Hirsch, New York
22. Georges Rouault:Christ Mocked by Soldiers,Oil,1932. Mus.of Mod.Art, N.Y.
23. Romanesque Christ on the Cross.Painted Wood. Spain. c. 1200 A.D.,Mus.of Art, Rhode Island School of Design,Providence.
24. Unknown Amer.Artist:Henry Ward Beecher Wood. c. 1850. Mus.of Mod. Art, N.Y.
25. Hyman Bloom: The Synagogue.Oil,c.1940 Museum of Modern Art, New York
26. Gothic Madonna and Child. Ivory.9th C. Palestine. Walters Art Gal.,Baltimore
27. Christoffel Jegher,after Rubens: Hercules Fighting Envy and Deception Woodcut,c.1600 A.D.,Met.Mus.of Art,NY
28. Jacques Lipchitz:Prometheus.Bronze. 1942. Buchholz Gallery, New York
29. House Mask. Painted wood. Micronesia. 19th C.,Univ. of Pa. Mus.,Philadelphia
30. Amadeo Modigliani: Head. Stone.c.1915 Museum of Modern Art, New York
31. Sabaean Head. Alabaster. Saudi Arabia c.1 A.D.,Univ. of Pa.Mus.,Philadelphia
32. Cycladic Figurine. Alabaster.3rd.mill. B.C., Metropolitan Mus.of Art, N.Y.
33. Cycladic Figurine.Alabaster. 3rd mill. B.C., Brooklyn Museum, New York
34. Cylcadic Figurine. Marble. 3rd mill. B.C., Walter C. Baker, New York
35. Cycladic Figurine, Marble. 3rd mill. B.C., Walter C. Baker, New York
36. Paleolithic Figure"Venus of Lespugues" Reconst.of original. c.75,000. Dr.Harry L. Shapiro, New York
37. Paleolithic Figure "Venus of Willendorf Cast. c.75,000.Am.Mus.of Nat'l History
38. Archaic Apollo. Bronze. Greece. 700 BC. Brooklyn Museum, New York
39. Egyptian Female Figurine.Clay. Predyn. c.3600 B.C.,Brooklyn Museum, New York
40. Constantin Brancusi: Bird in Space. Bronze,1919. Mus. of Mod. Art, N.Y.
41. Giorgio de Chirico:Delights of the Poet Oil. c. 1913. Mus.of Mod. Art, N.Y.
42. Piero di Cosimo:Building of a Palace. Oil,c.1500. John and Mable Ringling Mus.of Art, Sarasota, Fla.
43. Yves Tanguy: The Five Strangers. Oil 1941. Wadsworth Atheneum,Hartford
44. Paul Klee: Letter Ghost. Gouache,1937 Museum of Modern Art, New York
45. Disk with Two Faces. Copper.Northern Argentine.Before 1500 A.D.,Mus.of the American Indian,Heye Foundation,N.Y.

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EXHIBITION POLICY

It developed in this discussion that the Committee felt that because of our limited exhibition space and in order to accommodate the demands for exhibitions it would be desirable to:

(1) group individual artists in general subject shows;

(2) restrict the size of retrospective shows;

(3) pair artists whose work is complementary.

TWENTIETH ANNIVERSARY EXHIBITION

Mr. d'Harnoncourt reported that he has been working for some time on the organization of an exhibition, or possibly a series of exhibitions, that will answer the criticism that the Museum of Modern Art is judged only by specific exhibitions and that we are not doing enough for modern art in terms of education. In view of the fact that large sections of the public do not have the experience and knowledge necessary to appreciate modern art not only for its artistic merit but also as a phase in the historic development of art, it has been proposed that it would be suitable to devote the twentieth anniversary exhibition to making up for this lack.

A tentative outline of the proposed twentieth anniversary series of exhibitions to be held at the Museum of Modern Art in the period from November 1948 to November 1950, follows:

I Purpose of the Series

(1) To present to the public a representative picture of modern art through a number of exhibitions showing the finest works of the art of our time.

(2) To help the public to discover in modern art the manifestations of those constant human elements in art that tie the art of our time into the stream of the art of all times.

(3) To help the public find in modern art those elements that reflect the characteristics of our specific phase of civilization and make modern art as a whole a perfect expression of our time.

(4) To help the visitor acquire the experiences and factual knowledge that will enable him to increase his enjoyment and understanding of the works of art of specific movements and individual masters of modern art.

II Manner of Presentation

Each one of the exhibitions in this series will consist of an introductory gallery in which the theme of the exhibition is developed in a graphic form through reproductions and other visual materials supplemented by captions and another gallery or galleries in which original works of art are shown that are carefully selected to illustrate the theme.

This method of presentation should make it possible to offer the visitor a great variety of comparative and factual study material without interfering with his enjoyment of the work of art for its own sake. This is an attempt to solve the conflict that is ever present in so-called educational exhibitions where the work of art is surrounded by arrows, markers and extensive captions that, while contributing to the visitor's knowledge, actually destroy the most important function of the work of art, which is to speak spontaneously to the visitor.

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III Description of Exhibitions

(a) The Timeless Elements in Modern Art

This exhibition is proposed to be held in the ground floor galleries in the period from November 1948 to late in January 1949. It is designed to show that modern art like the art of every other period expresses certain basic human urges and that it is part and parcel of the stream of history. The exhibition aims to answer the accusation that modern art is created in a historic vacuum; that it has no links to the past except in the imitation and distortion of certain details and that it, therefore, has lost its human and social content. The exhibition, The Timeless Elements in Modern Art will serve as an introduction to the entire cycle. It will be divided into two major sections: (1) The introductory gallery where the theme is developed in reproductions and (2) the gallery of masterpieces in which contemporary original work is shown, illustrating the various elements dealt with in the introductory gallery.

Here are some of the basic ideas that will be illustrated in this exhibition:

(1) Playfulness

In this section in the introductory gallery will be shown enlargements of:

Prehistoric rock paintings
Scrolls from pages of "Books of the Hours" of the fifteenth century
Calligraphic drawings of the eighteenth century
Wire sculpture of the Chibcha indians in Colombia
Wire sculpture by Alexander Calder.

The elements of playfulness in the gallery of originals may be represented by Paul Klee's Twittering Machine and by a linear painting by Miro.

Other subjects dealt with in these exhibitions will be man's desire to emphasize spiritual content through exaggeration of dimensions. A panel in the introductory hall may show:

An elongated figure of a Byzantine mosaic
A Gothic sculpture from the Dom Bamberg
El Greco painting
A work of the seventeenth century Mannerists
The Standing Man by Lehmbruck
A Giacometti

This theme will be represented in the gallery of originals by a Giacometti painting, a Beckmann painting, and so forth.

Another theme might be the desire of the artist to understand and reveal the basic structure of things. This could be illustrated in the first gallery by:

An idol from the Aegean Islands
A highly simplified Toltec sculpture
A figure from a Mediaeval textile
Negro sculpture
Bird in Space by Brancusi

The counterpart of this panel in the gallery of originals might be a Picasso.

The number of examples that can be chosen for each one of these constant elements and even the number of elements that could be selected for the exhibition is almost unlimited. It will, therefore, be necessary to select carefully those particular tendencies that suggest the vast scope of human interest in form and hope that the visitor will be stimulated to keep on finding new constants in his future explorations in the arts of all ages.

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(b) Modern Art in the Modern World

This exhibition will be held in the summer of 1949 and will occupy the entire third floor gallery. It aims to answer the question "What is the relationship of modern art to our time?" Again and again we hear that people accuse the contemporary artists of living in an ivory tower, excluding the basic issues of modern society.

Modern Art in the Modern World will again be divided in two major sections. An exhibition of originals showing great works of contemporary art divided in terms of the accepted contemporary movements, such as Expressionism, Surrealism, Constructivism, and so forth. The introductory gallery of this exhibit will consist of a large panel showing a chart of these various movements illustrated by reproductions of works of art against a background of an enormous photomural representing elements characteristic of modern civilization outside of the field of the arts. It is proposed to organize the elements of art on the chart panel and the elements of twentieth century civilization on the photomural in such a manner that the visitor will become aware of the deep affinities that exist between the art of our time and the other manifestations of the modern world.

On the photomural the visitor will be able to discover new forms made possible by the latest achievements in science that are closely related to the forms developed by modern painters and sculptors. In this photomural we will see new images revealed to us by powerful telescopes and microscopes that are closely related to forms in modern art. In this gallery there will be a need also to resort to certain literary devices to establish the connection between elements in our civilization such as psychoanalysis and certain philosophical developments that find their counterpart in the arts. One section of both the panel and the photomural will be given to the social problems which have produced entire movements, such as the School of Mexico.

(c) A Series of Small Exhibitions

This series will be held at intervals of two months and will present background material for the development of the various specific schools represented in the exhibition Modern Art in the Modern World. These small exhibitions will be installed in close proximity to the sections of the Museum Collection dealing with the same movement so that the Collection in fact assumes the function of the gallery of originals in the first two exhibitions. It is difficult at this time to tell just how many of these exhibitions should be prepared. There is no question, however, that each of the major movements, such as Impressionism, Neo-Impressionism, Cubism, Surrealism - both in its abstract and representational form, should be dealt with in individual displays. The purpose of these small exhibitions will be to provide the visitor with certain facts that will give a better understanding of the motivations and aspirations of the artist who created a school and of the events and incidents that affected the development of the various movements. In the exhibition dealing with Impressionism, it should be shown how the research in the manner of seeing and the preoccupation with the phenomenon of the spectrum assisted the painters in the discovery of a new palette. In the exhibition of Cubism the stimulating influence of primitive art can be shown.

It is proposed that the series of exhibitions be accompanied by a series of publications which could be made available at the end of the cycle in one volume. It is also proposed that these exhibitions be accompanied by a series of lectures and possibly courses; that discussion groups be organized in connection with the various displays and that panel exhibitions be prepared from them to be circulated or made available for purchase by smaller institutions.

It is the hope of the Museum that this series of exhibitions will not only contribute to the understanding of modern art but also convey to the visitor the wealth and richness of a time that has replaced the melodic line of the collective style with the orchestration of a vast variety of individual styles.

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DRAFT

Blurb for TWENTIETH ANNIVERSARY EXHIBITIONS PORTFOLIO on

TIMELESS ASPECTS OF MODERN ART

- a portfolio dealing with the relationship between modern works of art and the arts of past periods, containing forty examples of painting and sculpture. In addition to works by modern artists the portfolio includes works of art from the archaic Mediterranean civilizations, the middle ages, the Renaissance in Europe, the Far East, Pre-Columbian America, the primitive peoples of Oceania and Africa and Paleolithic sites.

The portfolio, like the exhibition on which it is based, aims to show that modern art is not an isolated phenomenon in art history but is, like the arts of any period, an integral part of the art of all ages.

The portfolio also serves as a reminder that such "modern" means of expression as exaggeration, distortion, abstraction, etc., have been used by artists since the very beginning of civilization to give form to their ideas.

A folder with descriptive text and suggestions is supplied with the portfolio for its use in the classroom.

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Mr. Wheeler MW

June 7, 1948

Dear Mr. Lynes:

Monroe Wheeler tells me that he spoke to you about Rene d'Harnoncourt's talk at the American Federation of Arts Convention in Baltimore about which I have heard a good deal of enthusiastic comment. I thought perhaps you would like to look it over even though it is quite apparently in "notes for a speech" form.

I have read it carefully and think it says some excellent things and that re-written with particular attention to concrete illustrations it would make a very good piece for Harpers.

What do you think?

Sincerely,

Thomas Braden
Secretary

Mr. Russell Lynes
Harpers Magazine
49 East 33 Street
New York, N. Y.

TWB:k
enc.

P. S. Could I come and talk to you sometime at your convenience about the Museum's Twentieth Anniversary exhibition which Rene and Monroe are doing and which I think you are going to be interested in?

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PHOTOS TO BE ORDERED.

11x14 8x10

Metropolitan. HORSE ARCHAIC GREEK — 5
CHEN JUNG. LANDSCAPE & DRAGONS — 5
PIRANESI? — 5
RUBENS HERCULES FIGHTING ENVY
CICLADIC FIGURINE
MYCENEAN FIGURE

MUS of M.A. CEZANNE PINES AND ROCK —
MAJOLIE PICASSO —
PIRANESI? — 5
GIACOMETTI PALACE AT MIDNIGHT —
PICASSO PAINTER AND MODEL —
CALLERY. HORSE —
LEHMBRUCK STANDING YOUTH. —
PICASSO HORSE GUERNICA —
MONCH THE CRY —
RODADLT CHRIST MOCKED BY SOLDIERS — HENRY WARD BEECHER
HYMAN BLOOM —
MODIGLIANI STONE HEAD —
VENUS OF LESPUGUES. —
BRANCUSI BIRD IN SPACE —
CHIRICO DELIGHS OF POET —
PAUL KLEE LETTER GHOST. —
MATISSE ARABESQUE I —

MUS NAT. HIST ESKIMO MASK - CRAMER —

PIERRE MATISSE
TANGUI THE 5. STRANGERS — 5
MIRO WOMAN IN THE NIGHT. — 5

RINGLING MUSEUM. SARASOTA SPRINGS
PIERO DECOSIMO. — 5

BOSTON MUSEUM
APOLLO. - ARCHAIC GREEK —

KURT VALENTINE PAUL KLEE ARCHITECTURE — 4
LIPSCHITZ WOMAN AND GUITAR — 2
LIPSCHITZ. PROMETHEUS — 2

UN. OF PENN.
COLOMBIA GOLD FIGURE — 3
GABUN FUNERARY FIGURE — 5
MORTLOCH ISLAND HOUSE MASK — 3
SABEAN STONE HEAD.
MAYA PAINTED BOWL —
ESKIMO MASK 1 OR 2.
CHIBCHE GOLD ORNAMENTS —

WALTERS ART GALLERY. —
CANANITE FIGURE — 3
COPTIC MADONNA. — 3
PERSIAN BOWL — 3
AZTEC SNAKE — 3

RADOLPH HIRSCH.
EARLY CHRISTIAN HEAD —

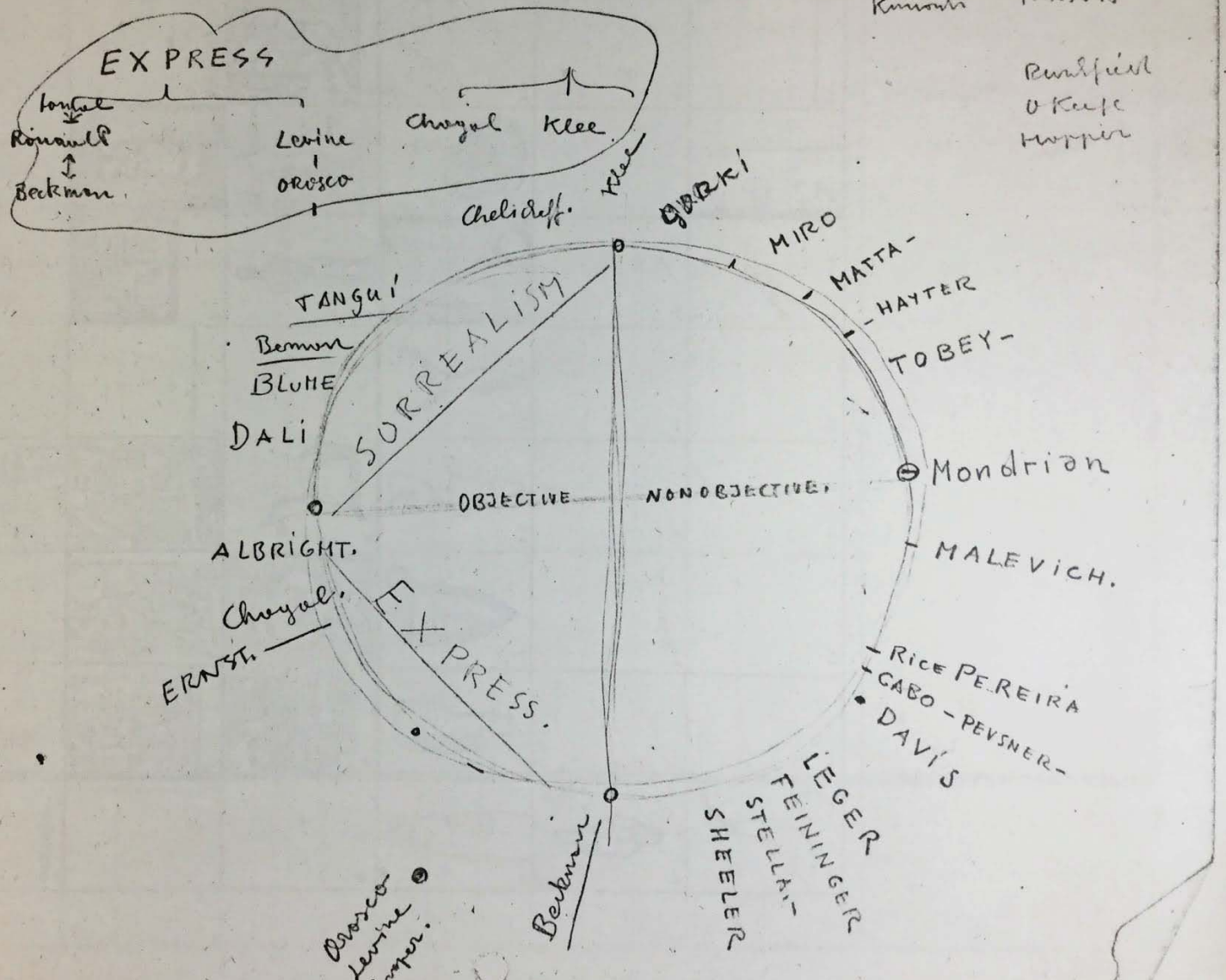
BROOKLYN
CYCLADIC FIGURE
EGYPTIAN PREDYNASTIC FIGURE —
AFRICAN MASK IVORY COAST. —

To be Taken
SUDAN FIGURE —
. RUNNER HELLENISTIC —
. ETHRUSCAN WARRIOR —
. MASK REPRESENTING DEER. —
• ROMANESQUE CHRIST IN CROSS. — SUNAMI
• CYCLADIC FIGURE BAKER —
• CYCLADIC FIGURE BAMER —
• VENUS OF WILLENDORF —
• ARGENTINE DISK WITH 2 FACES —
MYCENEAN FIGURE
ESKIMO MASK. HE YS?
CALDER..
LEHMBRUCK STANDING YOUTH (EN FACE) —

NOT IN EXHIBITION
BUT FOR ALBUM.
LACHAISE —

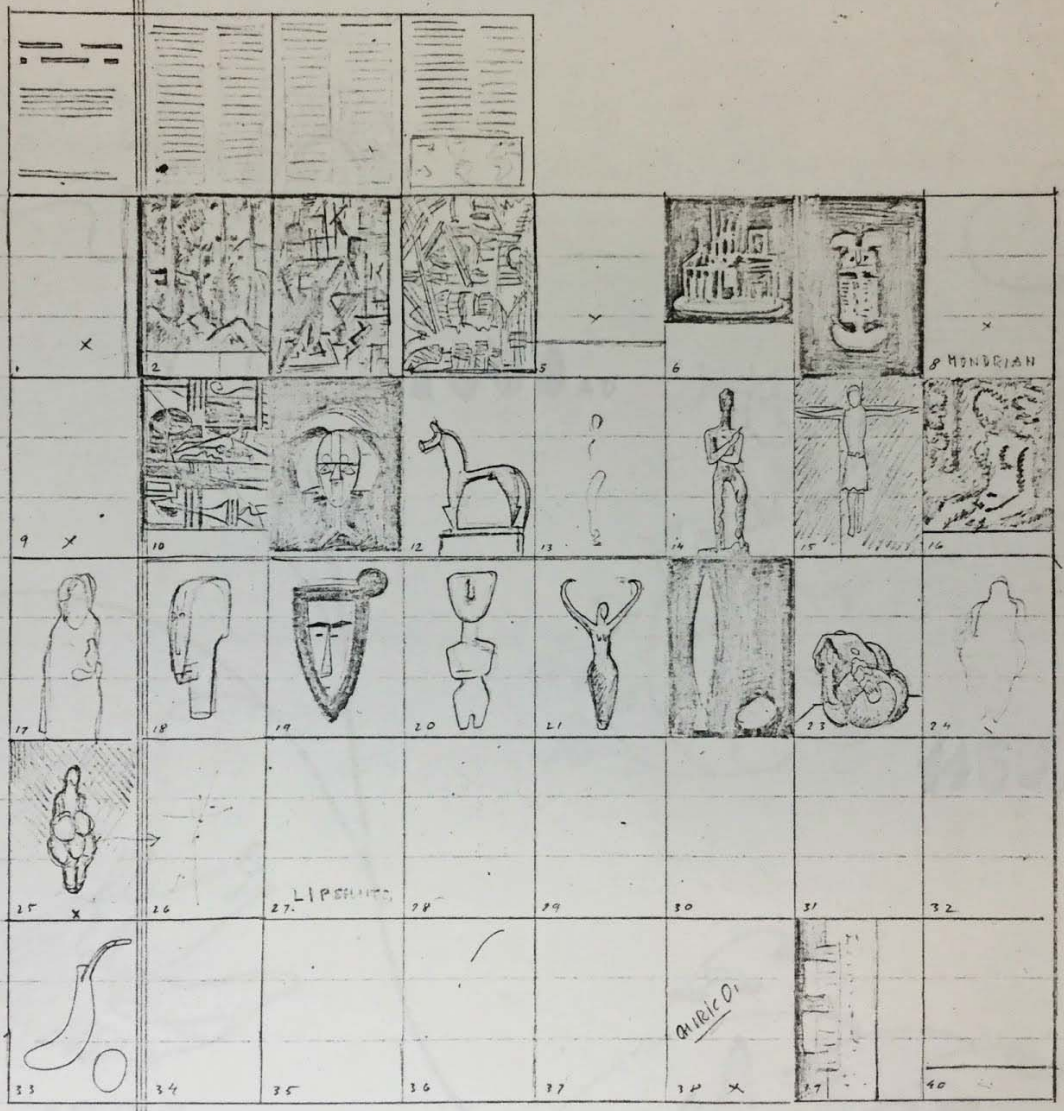
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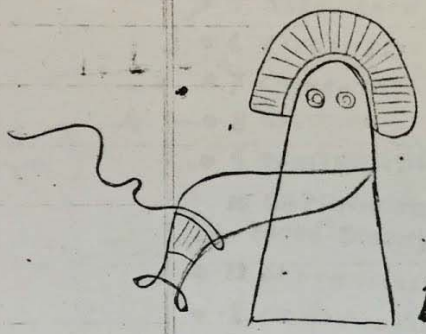
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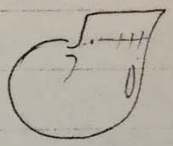
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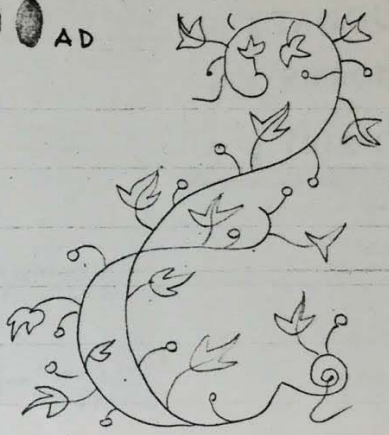
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The playfull Line



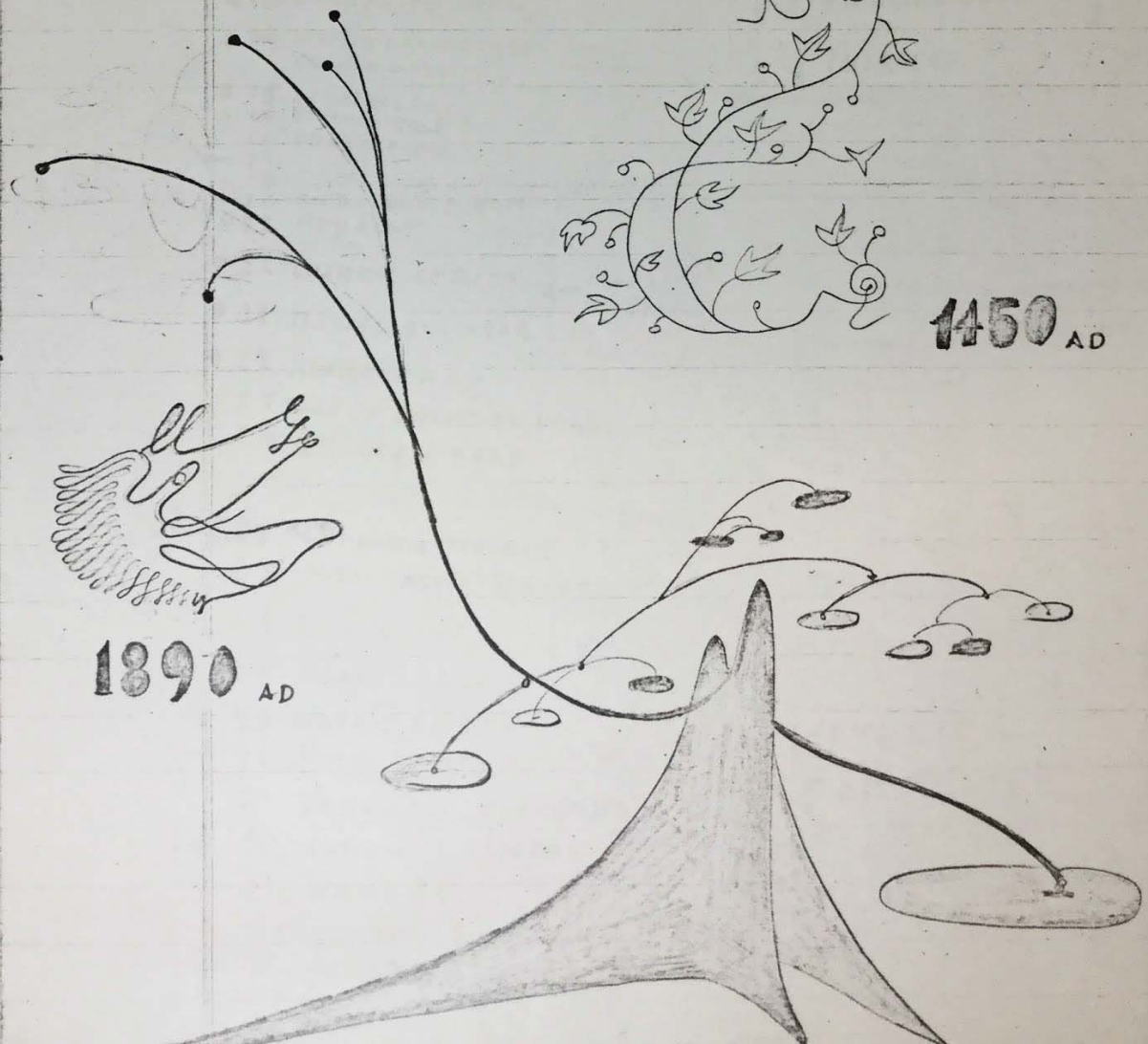
1000 AD





1450 AD

1890 AD



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TEACHING SET.

1.) CHEN JUNG
2.) CEZANNE
3.) MAJOLIE PIC
4 PIRANESI
5 KLEE ARCH.
6 GIACOMETTI
7 CHIMBAYA
8 MONDRIAN.
9. PAINTER AND MODEL
10 GAPUNHEAD AN FIGURE BROOKLYN
11 GREEK HORSE
12. CALLERY HORSE
13 CANAANITE BRONZE
14. HELLENISTIC RUNNER AND BRONZE WARRIOR
15. LEHMBRUCK.
16 PRISONER ROLF ?
17 PICASSO HORSE
18
19
20 SINAGOGUE BLOOM
21 ROUAULT
22 SPANISH CHRIST ← Head of Christ (ZORACH)
23 MODIGLIANI HEAD.
24 MORTLOCK MASK
25 EARLY CHRISTIAN HEAD.
26 C. SABEAN HEAD
27 CYCLADIC FIGURES
28 PREDYNASTIC EGYPT
29. BRANCUSI
29. FLANNAGAN.
30 AZTEC SNAKE
31. [illegible] WOMEN
32 VENUS OF LESPUGUES.
33. GASTON LACHAISE
34. RUBENS.
35 LIPSCHITZ
36 BAROQUE DRAWING
37

Abstracted Structure

ABSTRACTION

STYLISATION

EMOTION

36 MATISSE
37 SPIDERY BUSINESS
38 CALDER
39 ESKIMO MASK
40 ESKIMO MASK
41 MIRO
42 MAYA BOWL
43 ARGENTINE
44 KLEE
45 KLEE
46 TANGUY
47 PIERO DE COSIMO
48 CHIRICO

MATERIAL FOR PORTER

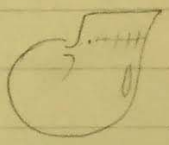
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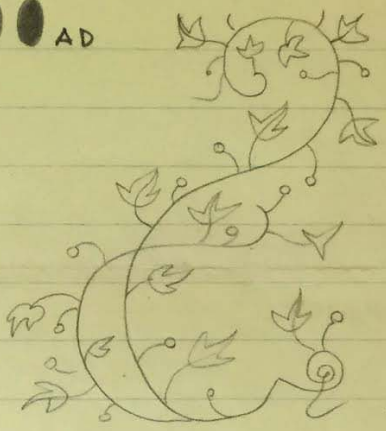
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The playfull Line



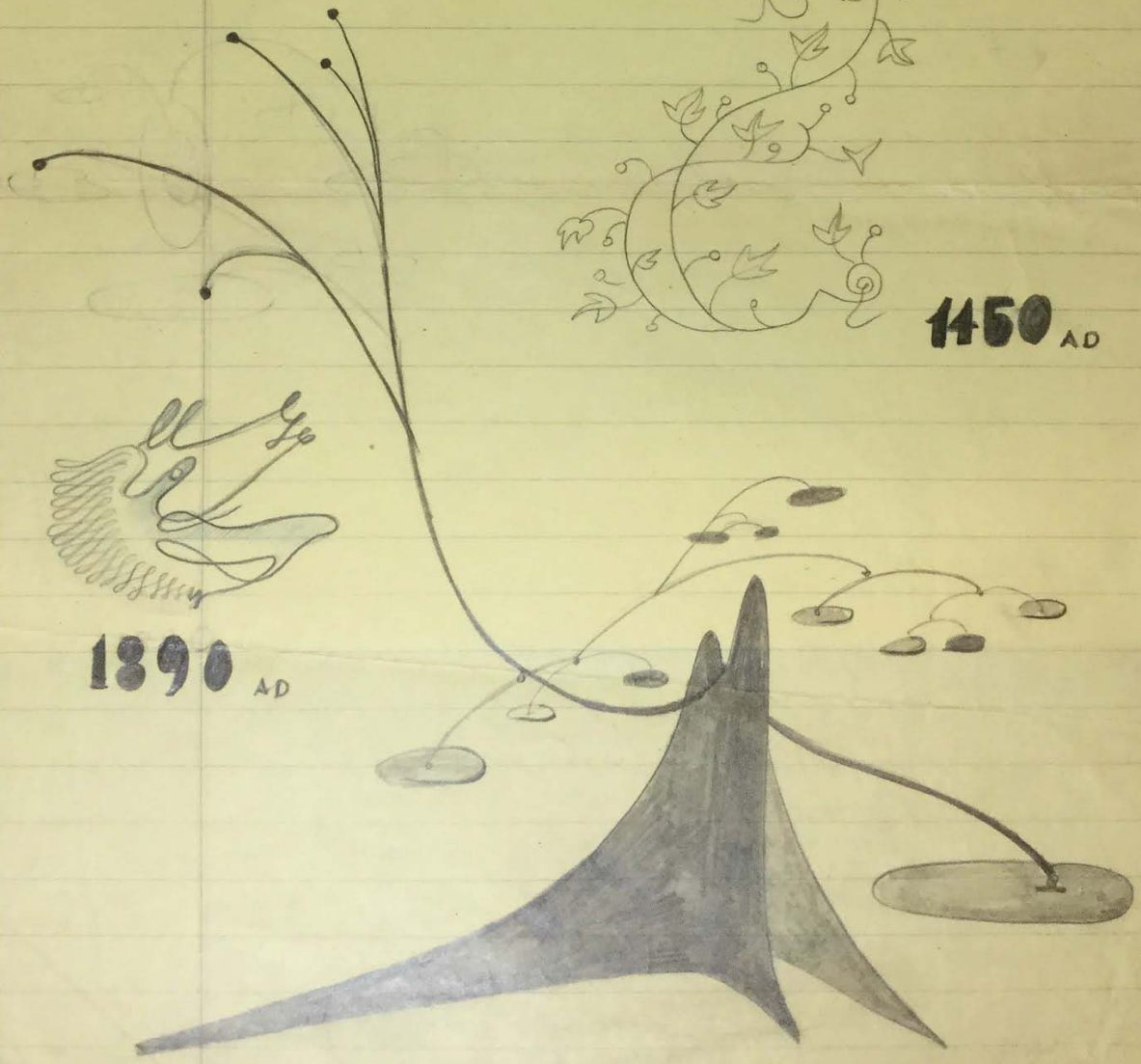
1000 AD





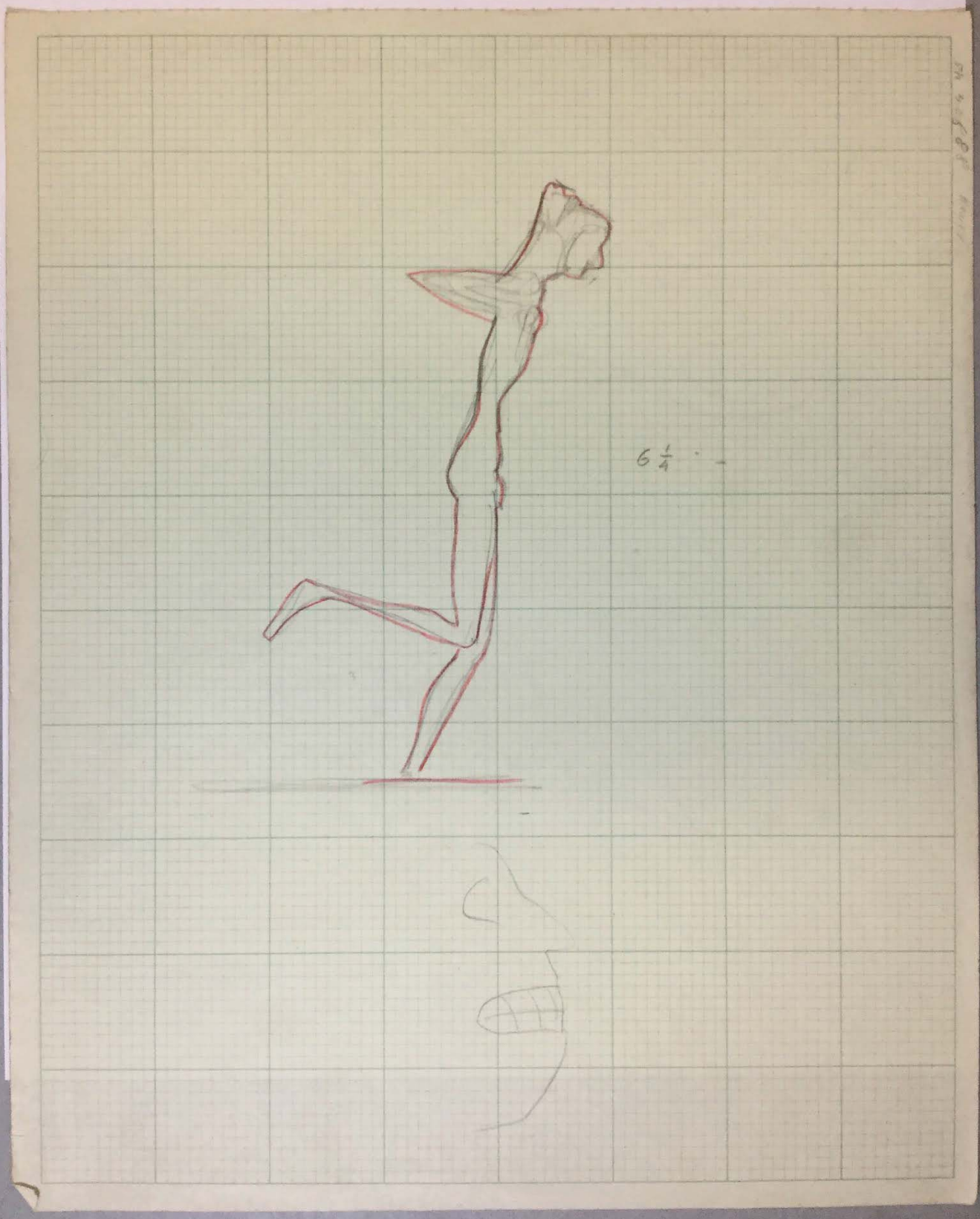
1450 AD

1890 AD



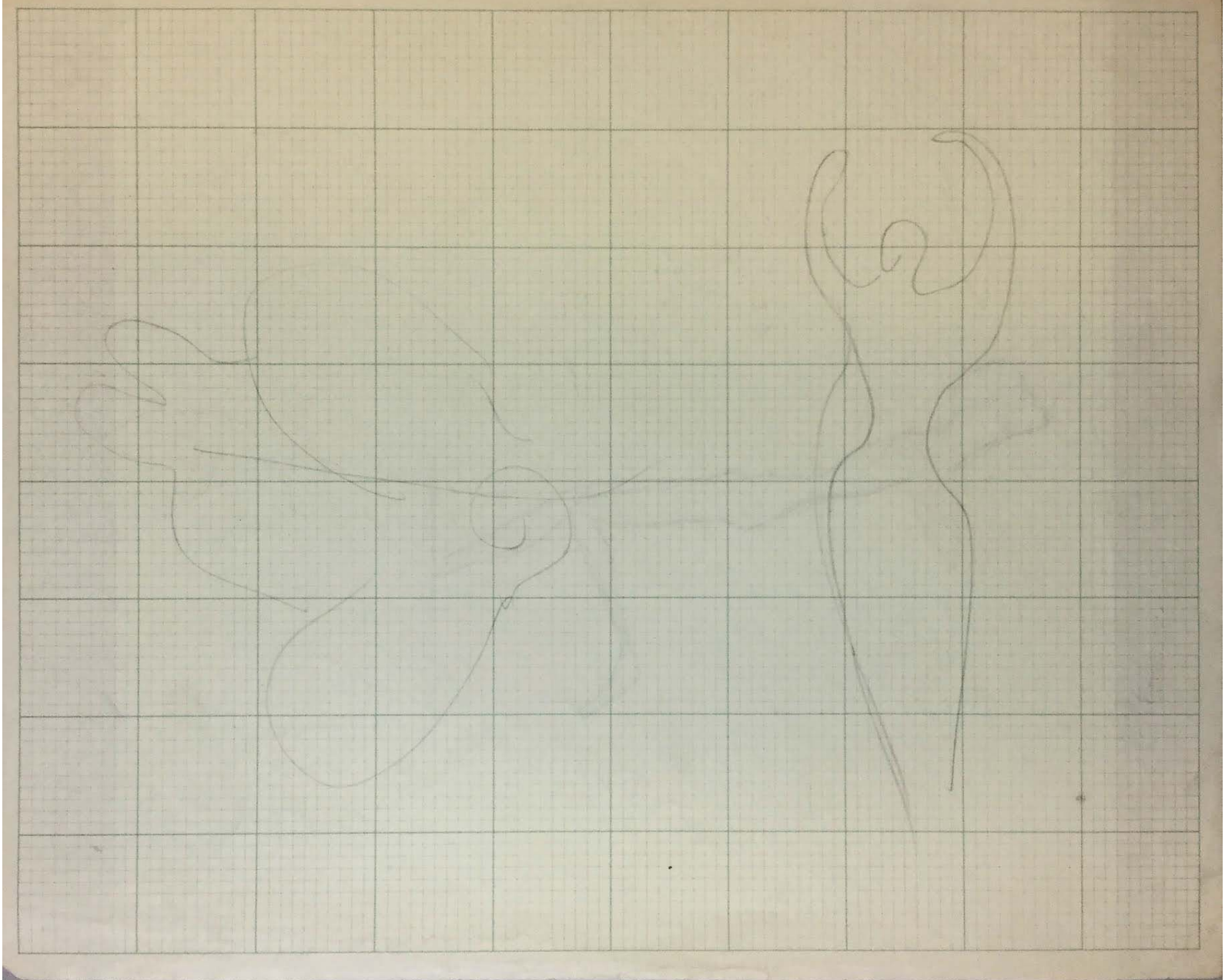
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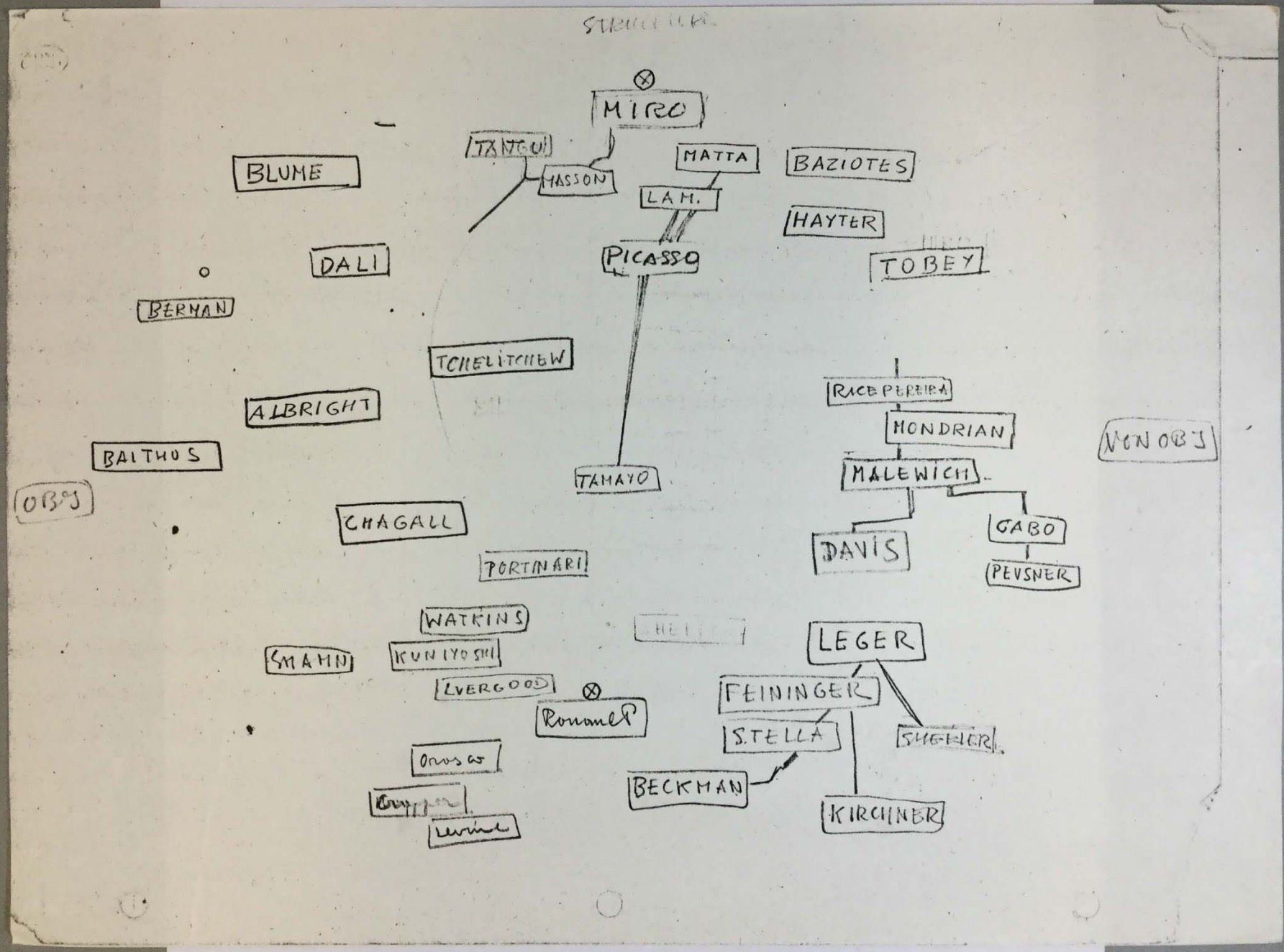
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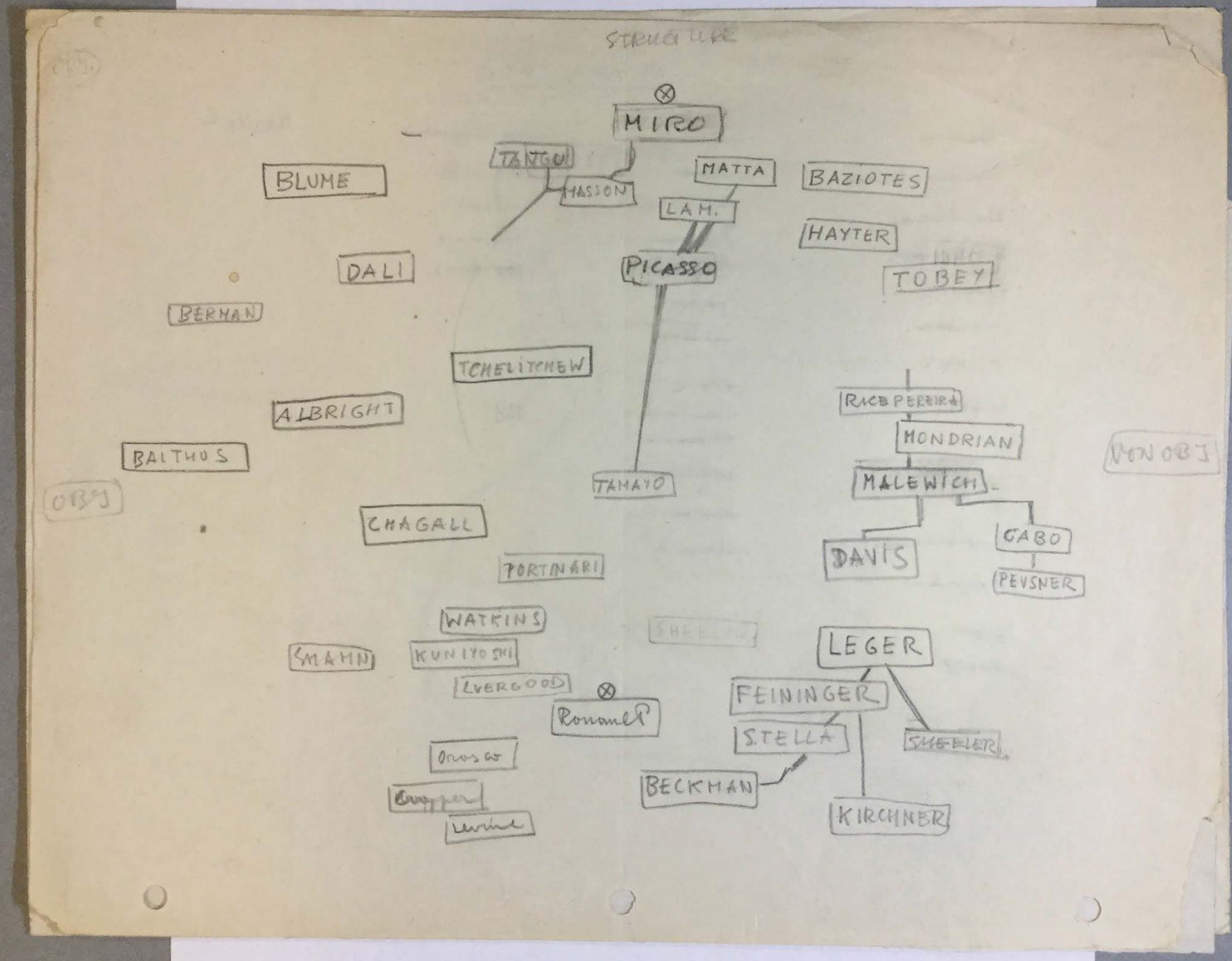
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1930 – 1950

Sheeler

Frumyer Stella

Mondrian

Beckmann

Orozco

Hering

Picasso – women seated before mirror

Lugea (Divers)

Davis –

Gorki

Rivera Pereira

Ch/Jules

Kelly

Braque

Morris

Dove

Dubuffet

Tworkov

Graves

Dali

Matta

Love

Baziotes –

Motherwell

Kenzoki

Albers

Bradford

Cafe

Hopper

Blume

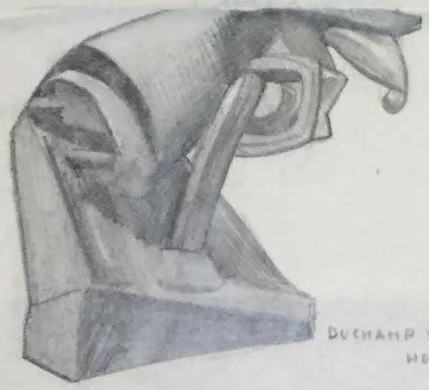
Hofer

Maillol

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DUCHAMP VILLON
HORSE



LIPSCHITZ
SONGER
WOMBLS.-

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SCALE 1/16" - 1"

BRANCUSI



MOORE

GABO.



MODIGLIANI
HEAD



ZORACH
HEAD OF CHRIST.



DUCHAMP VILLON
HORSE



LIPSCHITZ
SONGOF
WOMEN.-

GIACOMETTI

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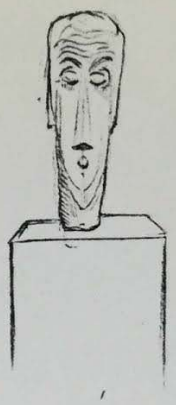
SCALE 1/16" - 1"



BRANCUSI

MOORE

GABO.



MODIGLIANI HEAD



ZORACH
HEAD OF CHRIST.



DUCHAMP VILLON HORSE



LIPSCHITZ
SONG OF WOMEN.

GIACOMETTI

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VENUS VON WILLENDORF
AUSTRIA
AURIGNACEAN?

11cm high.

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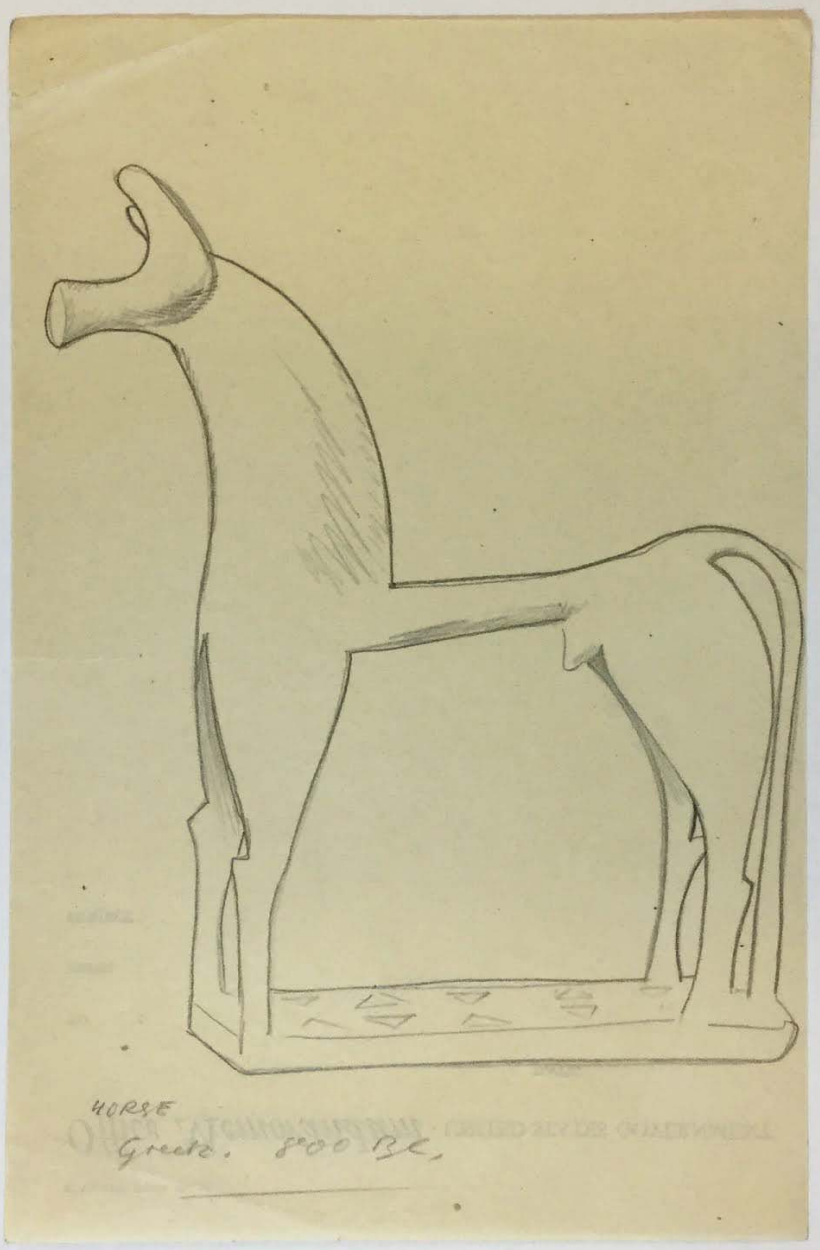


VENUS VON WILLENDORF
AUSTRIA
AURIGNACEAN?

Nem high.

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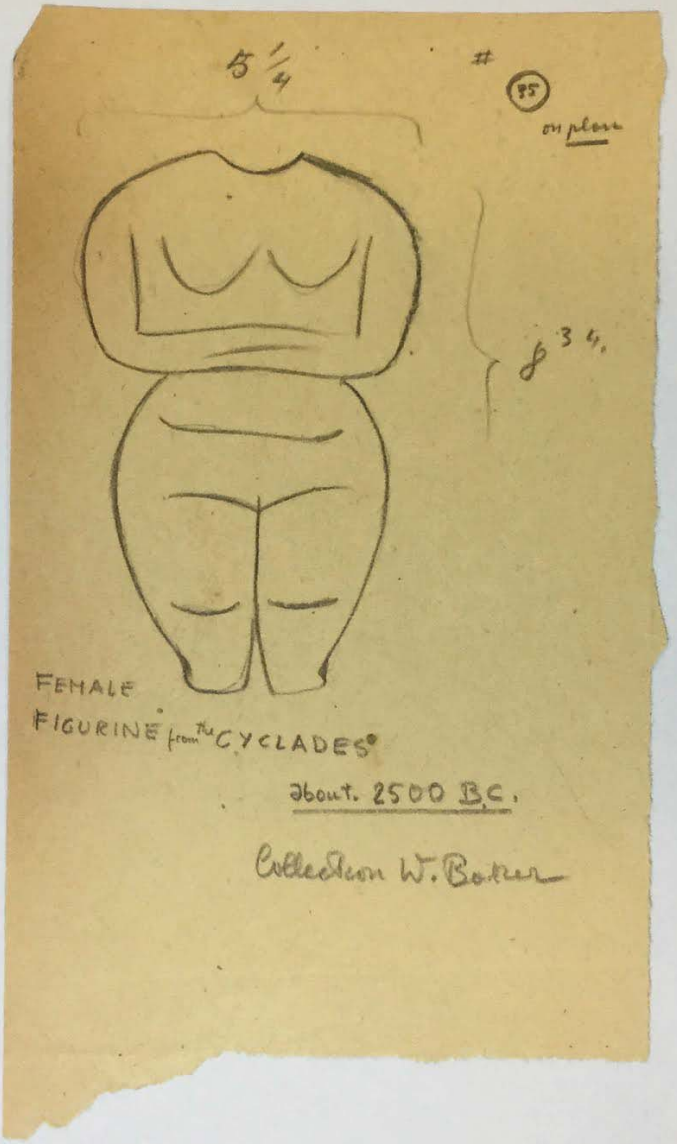
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HORSE
Greece. 800 B.C.

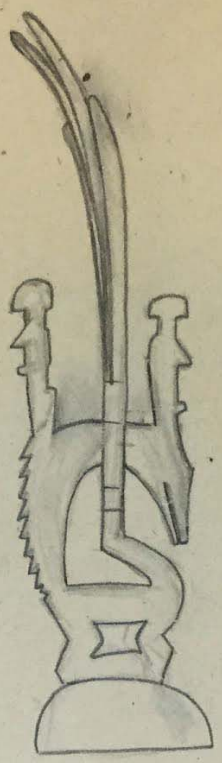
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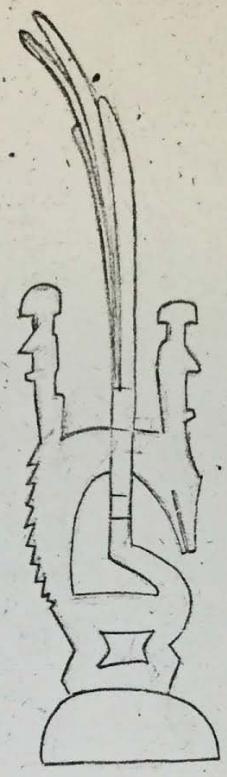
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SUDAN.

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SUDAN.

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Purpose

This exhibition is the result of many experiences in finding kinships between works of art of different ages, particularly between the work of modern artists and that of artists of other eras and cultures. The arrangement gives the visitor an opportunity to compare the various works of art for himself and to see and sense their relationship. Some visitors will doubtless not agree as to the validity of all relationships suggested here and will discover others that have not been stressed or foreseen. Yet it is believed that a walk through the galleries will show that modern art is not an isolated phenomenon in history but is, like the art of any period, an integral part of the art of all ages.

The exhibition also serves as a reminder that such "modern" means of expression as exaggeration, distortion, abstraction, etc., have been used by artists since the very beginning of civilization to express their ideas and emotions.

We are not concerned with the discovery of influences or derivations. Some of the artists represented in this exhibition have affirmed their indebtedness to works of art or art styles of other epochs. Others have created forms related to works of art they have never seen. We are concerned here with affinities and analogies.

Affinities and Resemblances

Works of art can be related to each other in many ways. Their affinity may be based on the artists' physical pleasure in certain rhythmic movements; on their fascination with clean-cut, mathematical order; on their desire to perceive and render the inner structure of things; on religious emotion, and many other factors.

The problem of understanding the affinities between works of art is not unlike that of understanding affinities between people. All of us are familiar with the experience of meeting persons who remind us strongly of someone we have known before. This experience can be based on likeness of features and body or on similarities in ways of thinking and acting. Both the physical and the mental similarities are sometimes accidental, sometimes the result of basic relationships such as kinship or similar environment.

Purely accidental resemblances are irrelevant to the understanding of both people and works of art and can, in fact, become very misleading. There are no cut and dried rules by which superficial likeness can be differentiated from true affinity but an exploring eye and a keen interest will go a long way to provide the experience necessary to sound judgment.

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Organization

This exhibition obviously cannot attempt to include all important phases of art history nor all major movements of modern art. But it presents a wide range of art forms and many types of relationships from stylistic affinities to affinities of content.

As the visitor enters the exhibition he sees a Chinese painting from the thirteenth century, a landscape by Cézanne, a Cubist picture by Picasso and an etching by Piranesi made about 1740. All these pictures are linked by emphasis on structure. This emphasis often displaces concern with likeness and leads to various forms of abstraction, as, for example, in Lipchitz' *Woman and Guitar*, in Picasso's *The Painter and His Model*, and in African Negro sculpture. Geometric forms, like those found in African carvings, also appear in the archaic Greek *Horse*, but are used here to create a stylized likeness of the animal's shape. In the serenity of Lehmbruck's *Standing Youth* this stylization becomes the bearer of an emotional content that grows to religious fervor in the Romanesque *Crucifix* of the thirteenth century, in Rouault's *Christ Mocked by Soldiers* and Hyman Bloom's *The Synagogue*. The Coptic *Madonna and Child* of the ninth century in the same gallery introduces a formal element that can also be found in the stone head by Modigliani, in figurines from the Cycladic Islands of the third millennium, B. C., in an archaic Greek bronze and a predynastic Egyptian clay figure, and in Brancusi's *Bird in Space*.

The exhibition ends with a section devoted to the mysterious and fantastic shown in the paintings by Giorgio de Chirico, Piero di Cosimo and Yves Tanguy, and in a different sense in the works of Klee and Miro exhibited with a painted bowl of the ancient Maya and a group of Eskimo masks.*

* On your right you will find a floor plan and a complete check list of the works in the exhibition.

We fully realize that this exhibition is based in part on personal interpretation and do not present it as a dogmatic statement but as an invitation to the visitor to undertake his own explorations.

Excerpt from Statement by Picasso: 1923

To me there is no past or future in art. If a work of art cannot live always in the present it must not be considered at all. The art of the Greeks, of the Egyptians, of the great painters who lived in other times, is not an art of the past; perhaps it is more alive today than it ever was. Art does not evolve by itself, the ideas of people change and with them their mode of expression. When I hear people speak of the evolution of an artist, it seems to me that they are considering him standing between two mirrors that face each other and reproduce his image an infinite number of times, and that they contemplate the successive images of one mirror as his past, and the images of the other mirror as his future, while his real image is taken as his present. They do not consider that they all are the same images in different planes.

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61221
X-52

Purpose

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6124
K-52

Organization

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As the visitor enters the exhibition he sees a Chinese painting from the thirteenth century, a landscape by Cézanne, a Cubist picture by Picasso and an etching by Piranesi made about 1740. All these pictures are linked by emphasis on structure. This emphasis often displaces concern with likeness and leads to various forms of abstraction as, for example, in Lipchitz' *Woman and Guitar*, in Picasso's *The Painter and His Model*, and in African Negro sculpture. Geometric forms, like those found in African carvings, also appear in the archaic Greek *Horse*, but are used here to create a stylized likeness of the animal's shape. In the serenity of Lehmbruck's *Standing Youth* this stylization becomes the bearer of an emotional content that grows to religious fervor in the Romanesque *Crucifix* of the thirteenth century, in Rouault's *Christ Mocked by Soldiers* and Hyman Bloom's *The Synagogue*. The Coptic *Madonna and Child* of the ninth century in the same gallery introduces a formal element that can also be found in the stone head by Modigliani, in figurines from the Cycladic Islands of the third millennium, B. C., in an archaic Greek bronze and a predynastic Egyptian clay figure, and in Brancusi's *Bird in Space*.

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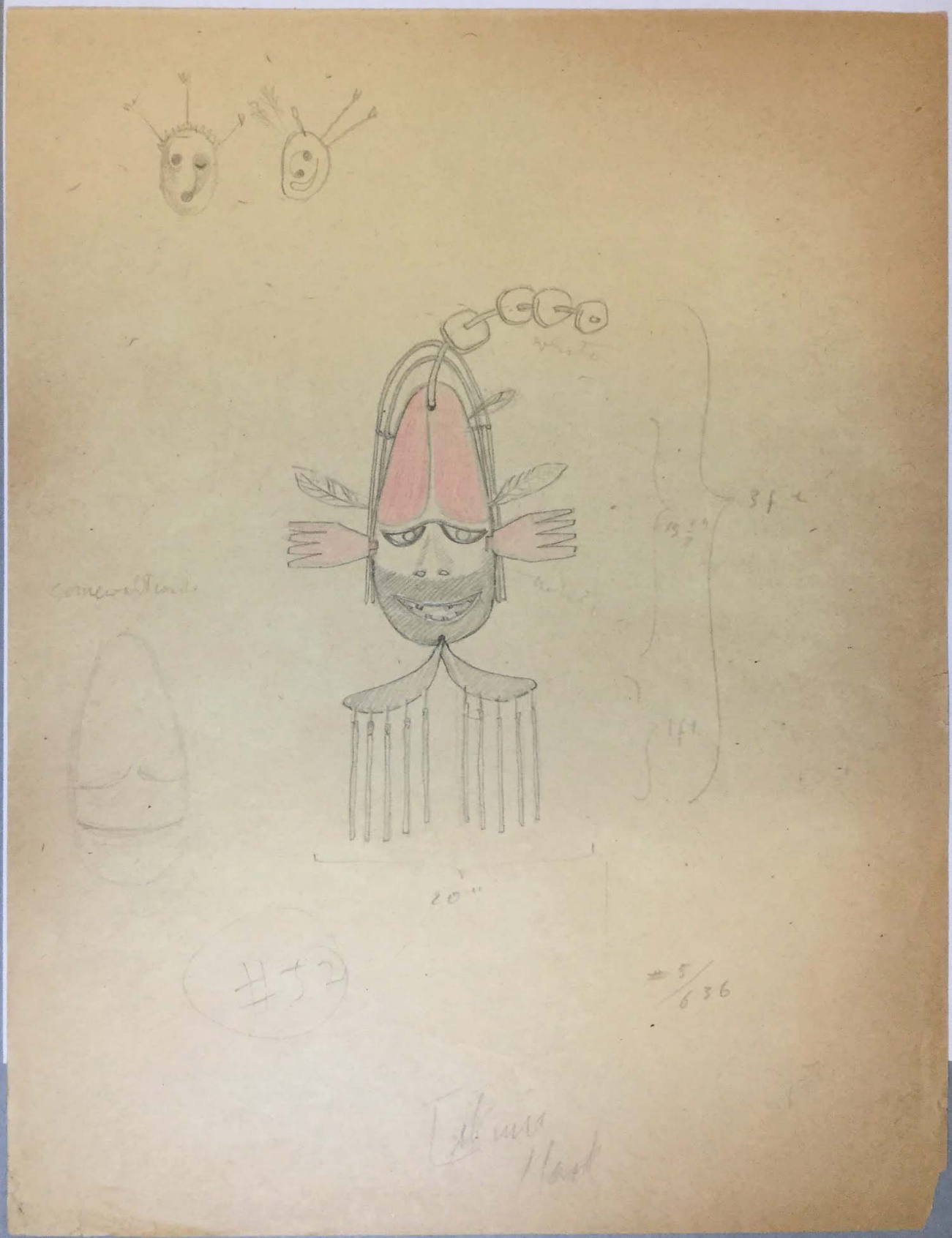
We fully realize that this exhibition is based in part on personal interpretation and do not present it as a dogmatic statement but as an invitation to the visitor to undertake his own explorations.

Excerpt from Statement by Picasso: 1923

To me there is no past or future in art. If a work of art cannot live always in the present it must not be considered at all. The art of the Greeks, of the Egyptians, of the great painters who lived in other times, is not an art of the past; perhaps it is more alive today than it ever was. Art does not evolve by itself, the ideas of people change and with them their mode of expression. When I hear people speak of the evolution of an artist, it seems to me that they are considering him standing between two mirrors that face each other and reproduce his image an infinite number of times, and that they contemplate the successive images of one mirror as his past, and the images of the other mirror as his future, while his real image is taken as his present. They do not consider that they all are the same images in different planes.

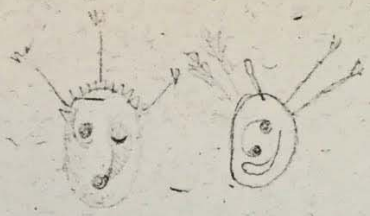
FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

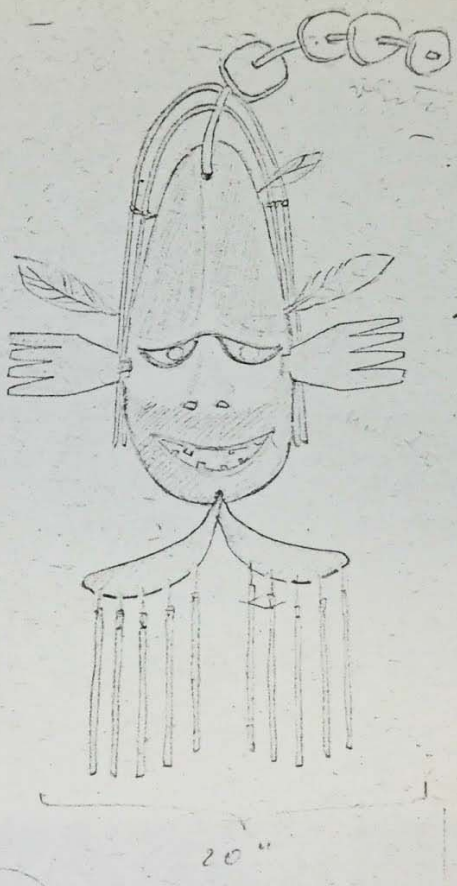
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	MoMA Exhs.	393.2



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	MoMA Exhs.	393.2





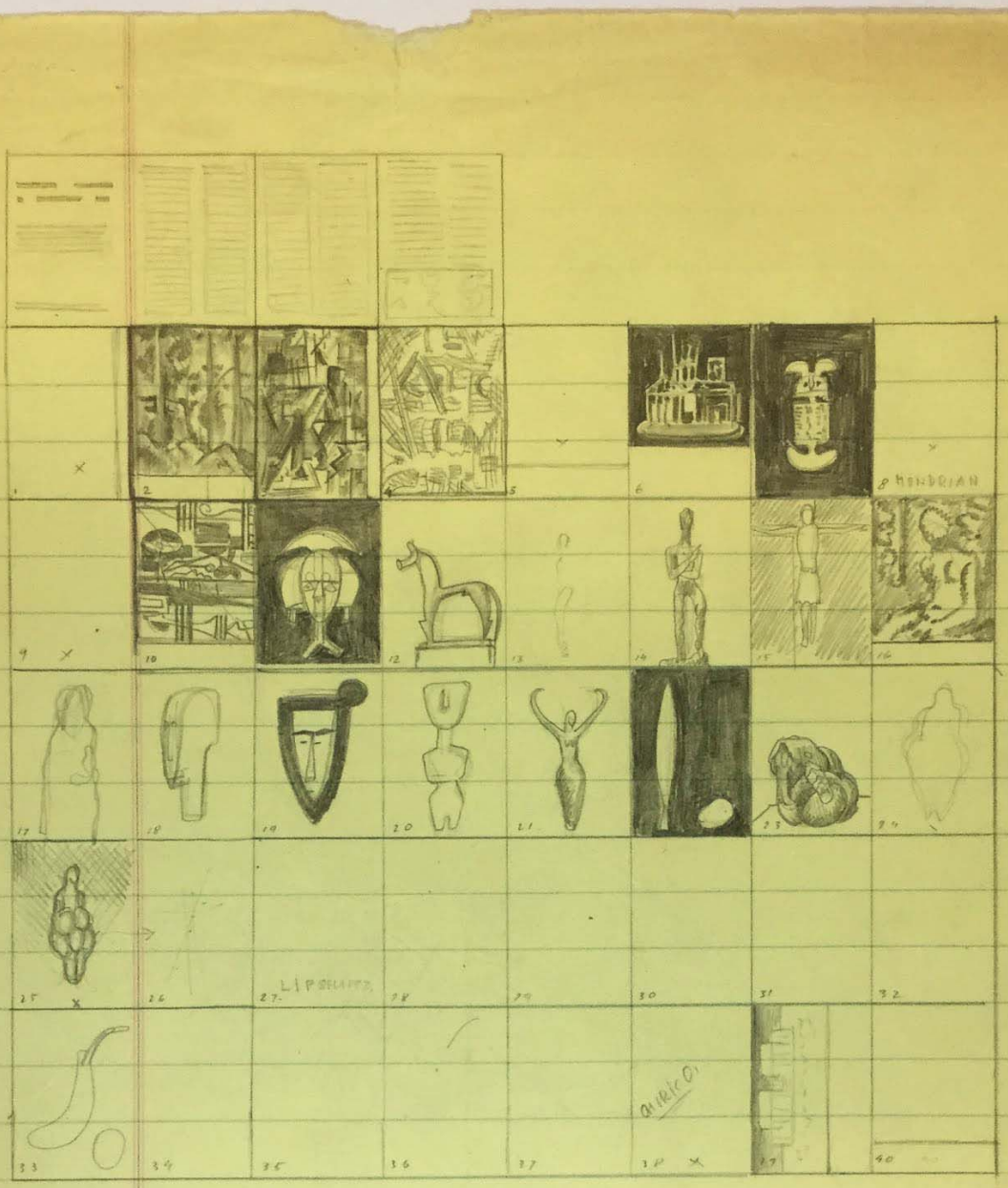
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#52

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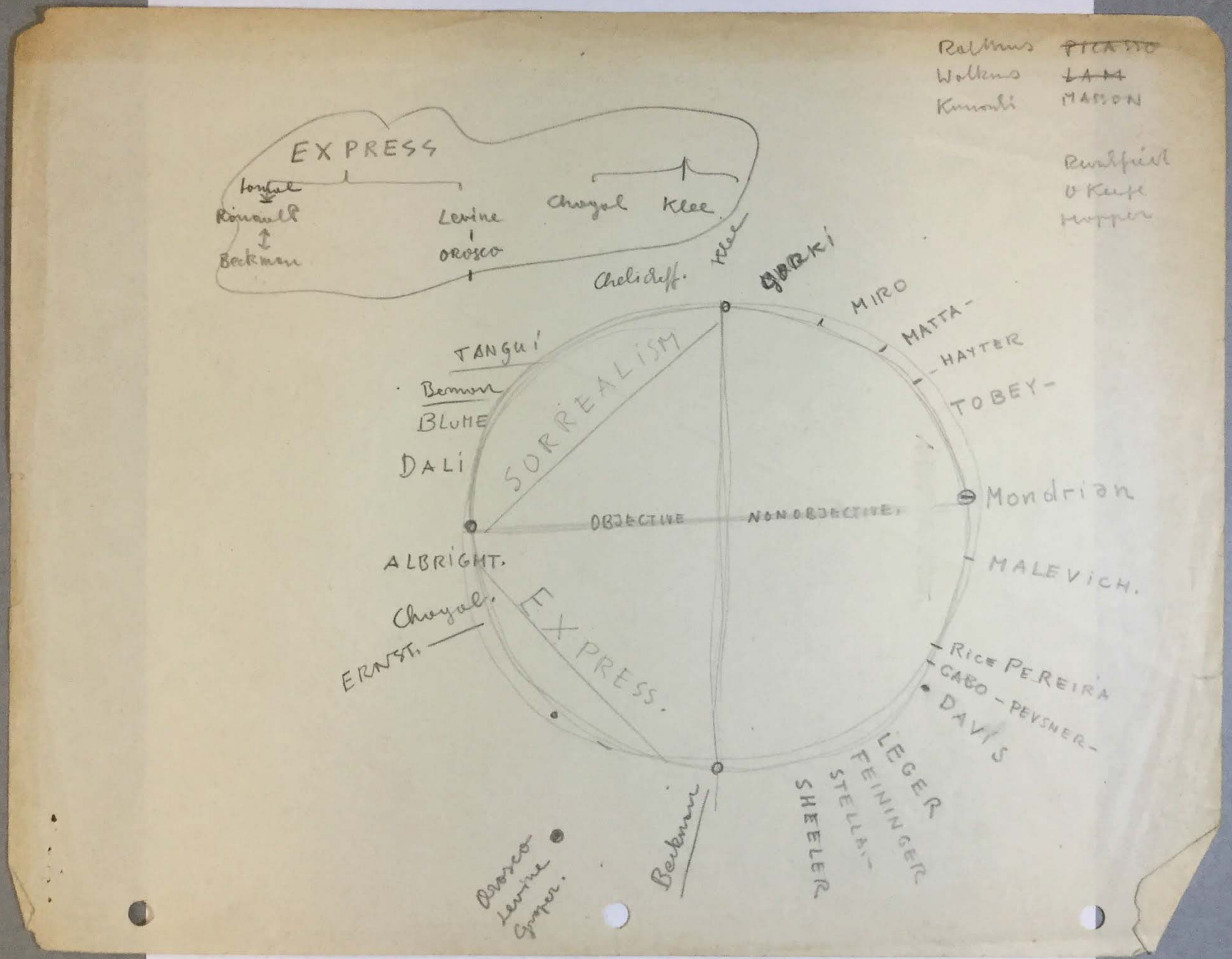
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	MoMA Exhs.	393.2

TEACHING SET.

1.) CHEN JUNG
2.) CEZANNE
3.) MAJOLIE PIC
4 PIRANESI
5 KLEE. ARCH.
6 GIACOMETTI
7 CHIMBAYA
8 MONDRIAN.
9. PAINTER AND MODEL
10 GARGUNHEAD AN
FIGURE BROOKLIN
11 GREEK HORSE
12. CALERY HORSE
13 CANAANITE BRONZE
14. HELENISTIC RUNNER AND BRONZE WARRIOR
15. LEHMBRUCH.
16 PRISONER ROLF ?
17 PICASSO HORSE
18
19
20 SINAGOGUE BLOOM
21 ROUAULT
22 SPANISH CHRIST ← Head of Christ (ZORACH)
23 MODIGLIANI HEAD.
24 MORTLOCK MASK
25 EARLY CHRISTIAN HEAD.
26 C. SABEAN HEAD
27 CYCLADIC FIGURES
28 PREDYNASTIC EGYPT
29. BRANCUSI
29. FLANNAGAN.
30 AZTEC SNAKE
31.
32 VENUS OF LESPUGUES.
33. GASTON LACHAISE
34. RUBENS.
35 LIPSCHITZ
36 BAROQUE DRAWING

Anatomical Structure
ABSTRACTION
STYLISATION
SYMMETRY
EMOTION
FORM

36 MATISSE
37 SPIDERY BUSINESS
38 CALDER
39 ESKIMO MASK
40 ESKIMO MASK
41 MIRO
42 MAYA BOWL
43 ARGENTINE
44 KLEE
45 KLEE
46 TANGUY
47 PIERO DE COSIMO
48 CHIRICO

MATERIAL FOR PORTER

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	MoMA Exhs.	393.2

PHOTOS TO BE ORDERED.

11x14 8x10

Metropolitan. HORSE ARCHAIC GREEK — —
CHEN JUNG. LANDSCAPE & DRAGON — 5
PIRANESI? — 5
RUBENS HERCULES FIGHTING ENVY.
CICLADIC FIGURINE
MYCENEAN FIGURE

MUS of M.A. CEZANNE PINES AND ROCK — —
MAJOLIE PICASSO — —
PIRANESI? — 5
GIACOMETTI PALACE AT MIDNIGHT — —
PICASSO PAINTER AND MODEL — —
CALLERY - HORSE — —
LEHMBRUCK STANDING YOUTH. — —
PICASSO HORSE GUERNICA — —
MUNCH THE CRY — —
ROUAULT CHRIST MOCKED BY SOLDIERS — —
HENRY WARD BEECHER
HYMAN BLOOM
MODIGLIANI STONE HEAD — —
VENUS OF LESPUGUES, — —
BRANCUSI BIRD IN SPACE — —
CHIRICO DELIGHTS OF — —
PAUL KLEE LETTER TO POET — —
MATISSE ARABESQUE I — —

To be Taken
SUDAN FIGURE
. RUNNER HELLENISTIC — —
. ETHRUSCAN WARRIOR — —
. MASK REPRESENTING DEER.
. ROMANESQUE CHRIST ON CROSS. — SUNAM — —
. CYCLADIC FIGURE BAKER
. CYCLADIC FIGURE BAKER — —
. VENUS OF WILLENDORF
. ARGENTINE DISK WITH 2 FACES — —
MYCENEAN FIGURE
ESKIMO MASK. HEYE?
CALDER.
LEHMBRUCK STANDING YOUTH (EN FACE) — —

MUS NAT. HIST ESKIMO MASK - CRAMER —

PIERRE MATISSE
TANGUI THE 5. STRANGERS — — 5
MIRO WOMAN IN THE NIGHT — — 5

RINGLING MUSEUM. SARASOTA SPRINGS
PIERO DECOSIMO. — — 5

NOT IN EXHIBITION
BUT FOR ALBUM.
LACHAISE — —

BOSTON MUSEUM
APOLLO. - ARCHAIC GREEK —

KURT VALENTINE PAUL KLEE ARCHITECTURE — — 4
LIPSCHITZ WOMAN AND GUITAR 2
LIPSCHITZ. PROMETHEUS — 2

UN. OF PENN.
Colombian GOLD FIGURE — 2
GABON FUNERARY FIGURE 3
MORTLOCK ISLAND HOUSE MASK — — 5
SABEAN STONE HEAD. — 3
MAYA PAINTED BOWL — —
ESKIMO MASK 1 OR 2
CHIRINE GOLD ORNAMENTS

WALTERS ART GALLERY. -
CANANITE FIGURE — — 3
COPTIC MADONNA. — 3
PERSIAN BOWL. — 3
AZTEC SNAKE — 3

DRADOLPH MIRSCH.
EARLY CHRISTIAN HEAD —

BROOKLYN
CYCLADIC FIGURE
EGYPTIAN PREDYNASTIC FIGURE —
AFRICAN MASK IVORY COAST —

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Mr Wheeler

CLASS OF SERVICE

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WESTERN UNION

1201

JOSEPH L. EGAN
PRESIDENT

SYMBOLS

DL = Day Letter
NL = Night Letter
LC = Deferred Cable
NLT = Cable Night Letter
Ship Radiogram

The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination

COPY

October 18, 1948

RICHARD B. FREEMAN, ASSISTANT DIRECTOR
SAN FRANCISCO MUSEUM OF ART
CIVIC CENTER
SAN FRANCISCO, CALIFORNIA

PICASSO MA JOLIE URGENTLY NEEDED IMPORTANT EXHIBITION HERE OPENING EARLY NOVEMBER CALLED TIMELESS ASPECT OF MODERN ART FIRST OF OUR SERIES OF TWENTIETH ANNIVERSARY EXHIBITIONS. DEEPLY REGRET NECESSITY WITHDRAW MA JOLIE AT CLOSE SAN FRANCISCO SHOW. CAN YOU GET SUBSTITUTE PAINTING FROM ARENSBERG COLLECTION FOR PORTLAND. PLEASE WIRE REPLY COLLECT.

DOROTHY MILLER

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

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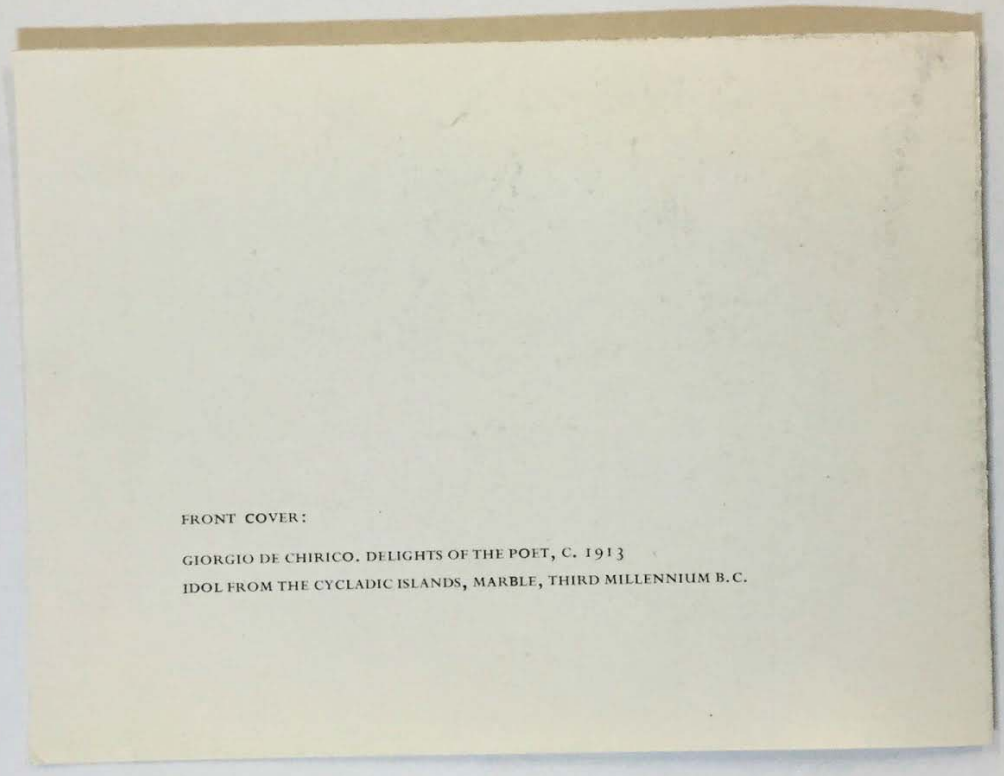
the trustees of the museum of modern art request the honor of your presence at the private opening of the I*st of a series of* TWENTIETH ANNIVERSARY EXHIBITIONS:

TIMELESS ASPECTS OF MODERN ART

tuesday evening, november 16 *8-11 p.m.*
11 west 53 street, new york.
this invitation admits two.
exhibition closes january 9.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	393.2



FRONT COVER:

GIORGIO DE CHIRICO. DELIGHTS OF THE POET, C. 1913

IDOL FROM THE CYCLADIC ISLANDS, MARBLE, THIRD MILLENNIUM B.C.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

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	MoMA Exhs.	393.2

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I*st of a series of*

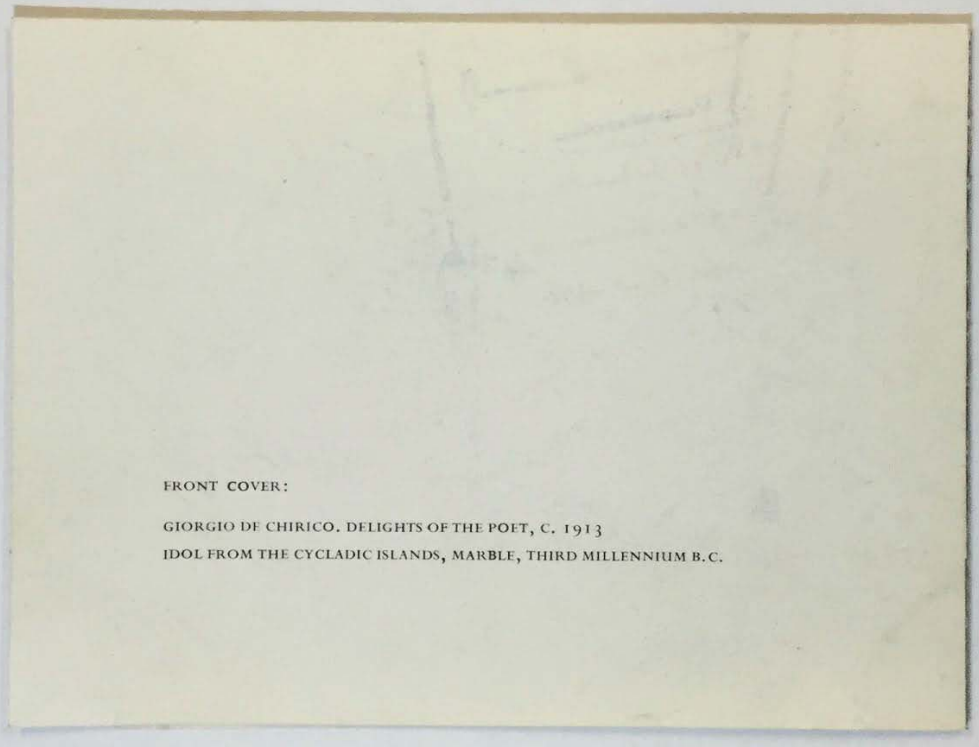
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THE MUSEUM OF MODERN ART

CC: Mr. Monroe Wheeler ✓

Date November 18, 1948

To: Mr. Rene d'Harnoncourt

From: Lavinia Sloan

Re:

Dear Mr. d'Harnoncourt:

I was devastated to find out last night that the Museum's invitations to your wonderful opening should be, in any instance, expected to go out from this office. - It was my understanding with Mr. Braden that this office was to be of all possible help in arranging dinners and certainly we have endeavored to do that to the best of our ability, but have in no way been aware that any further mailing was to go out over this desk.

When Miss Ritter, who is always so cooperative, gave us the beautifully compiled list I made every effort to get the "No. 1" names invited. It never occurred to me that anything further was required. Miss Ritter asked Miss Hanaway if the invitations had gone out. Miss Hanaway quite naturally said yes, as the dinners were well under way. Miss Ritter evidently meant invitations to the opening as well as to the dinners, but as neither Miss Hanaway's consciousness nor mine had been awakened beyond dinners, we simply were not aware of everything Miss Ritter referred to.

I am so distressed that something so embarrassing to you has occurred and I do hope you will take advantage of my offer to put any blame you wish on me.

May I suggest that in the future we have a very brief meeting between Mr. Braden and myself and whichever Curator is presiding over a show to review the hospitality situation before any invitations go out, so that I may find out exactly what the Museum wants done. - Be sure that it will not only be my duty but my great pleasure to be of assistance.

.....

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THE MUSEUM OF MODERN ART

Date October 19, 1948

To: Mr. Monroe Wheeler

Re: Openings - Dinners.

From: Lavinia Sloan

May I have your ideas on what dinners ought to be planned before the November 16th d'Harnoncourt opening?

1) Do you want me to ask Mrs. Levy to do the No. 1 dinner or do you want to keep her party for the American Show?

2) Have you special guests to propose?

3) Mrs. Parkinson and Mrs. Hochschild have just become Co-Chairmen of the Museum Education Committee, and this might be a good time for Mrs. Hochschild to give a dinner and ask one or two of the New York Board of Education people like Dr. Ernst and Mr. Jansen.

LS

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	MoMA Exhs.	393.2

Rockefeller
Aster

LIST OF LENDERS TO "TIMELESS ASPECTS OF MODRN ART" EXHIBITION

Metropolitan MUseum of ART: New York 28	Francis Henry Taylor, Director ××× Allen Priest Miss Christine Alexander Mr. A. Hyatt Mayor
MUSEUM OF THE AMERICAN INDIAN HEYE FOUNDATION 155th and Broadway, N.Y.32	Mr. George G. Heye, President Dr. E. K. Burnett
UNIV. OF PENNSYLVANIA MUSEUM Philadelphia, Pa.	Dr. Froelich Rainey × Mrs. William S. Godfrey
WALTERS ART GALLERY, Baltimore, Maryland	Mr. Edward S. King, Director ×
BROOKLYN MUSEUM Eastern Parkway, Bklyn 17	Dr. Charles Nagel ×× Dr. Herbert J. Spinden ×× Mrs. Natalie Zimmern
MUSEUM OF ART, RHODE ISLAND SCHOOL OF DESIGN Providence, Rhode Island	Mr. Gordon B. Washburn, Director ××
WADSWORTH ATHENEUM Hartford, Connecticut	Mr. C. C. Cunningham, Director ×
BOSTON MUSEUM OF FINE ARTS Boston 15, Mass.	Mr. G. H. Edgell, Director ×
AMERICAN MUSEUM OF NATURAL History, Central Park W. New York 24	Dr. Harry Shapiro ×× Director of Anthropology. Dr. Albert Parr ××× Director Mr. Chase

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PRIVATE LENDERS AND ARTISTS

Mr. Walter C. Baker, 555 Park Avenue, New York 21 XXX

Mr. Sidney Janis, 1 West 85th Street, New York 25

Dr. Jacob Hirsch, Antiquities and Numismatics, 30 West 54th St.

Curt Valentin, Buchholz Gallery, 32 East 57th Street, N.Y. 22

Mr. James Johnson Sweeney, East End Ave. (?)

Pierre Matisse, Pierre Matisse Gallery, Madison Avenue and 57th St.

Jacques Lipchitz X

Mary Callery X

Hyman Bloom

Alexander Calder

Yves Tanguy X

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PHOTOGRAPH REQUISITION

To PHOTO SALES DEPT. Date November 9, 1948

From Mr. Wheeler Department Exhibitions

For Timeless Aspects of Modern Art: installation shots

PRINTS

Please supply ..... (Quantity)

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

....

....

Date of completion .....

NEW PHOTOGRAPHS

Please have Sunami (Photographer)

take necessary number (Number of shots)

Date of completion January 1, 1949

ARTIST or SUBJECT	NEGATIVE NUMBER	QUANTITY
Timeless Aspects of Modern Art installation shots		necessary number

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

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393

THE MU... No. 6020

TO F... DEPT.

FOR... 16, 1948

DETA...

DATE W...

COST ... F.

SMITH COLLEGE MUSEUM OF ART

NORTHAMPTON, MASSACHUSETTS

Tmeleso

Dear Dorothy: April 21, 1950

We have the check for you & are still waiting for the bill to come in. Maybe you can push the ins. bill in our direction so we can close the deal.

Bill Sent to Ill April 12 $150.—

Sincerely yours Bartlett

bill sent 4/21/50

HOURS: DAILY, 9:30 TO 5; SUNDAYS, 2:30 TO 4:30

...EXCEED THIS LIMIT NEW APPROVAL MUST BE OBTAINED.

APPROVED ... DEPARTMENT HEAD

COMPTROLLER

LABOR

DATE	DEPARTMENT	HOURS	AMOUNT	TOTAL FOR MONTH
12/24	Wksp	1	1.74	

TOTAL LABOR 1.74

MATERIAL

DATE	ITEM INDICATE IF FROM STOCK	ORDER NO.	AMOUNT	TOTAL FOR MONTH
12/24	1 matbd	stock	.38	

TOTAL MATERIAL .38

FOR PRODUCTION MANAGER'S USE

TOTAL LABOR AND MATERIAL $ 2.12

APPROVED ... PROD. MGR.

FOR COMPTROLLER'S USE ONLY

CHGS. ... A/C ...

APPROVED ... CHECKED ...

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	393.2

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THE MUS ? 6020

TO PI DEPT.

FOR 16, 1948

DETAI

DATE WO

COST LIMIT IF COSTS EXCEED THIS LIMIT, NEW APPROVAL MUST BE OBTAINED.

APPROVED DEPARTMENT HEAD COMPTROLLER

APR 21 5 PM 1950 NOR MASS

THIS SIDE OF CARD IS FOR ADDRESS

Miss Dorothy Dudley, Registrar
Museum of Modern Art
11 West 53rd Street
New York 19, NY

LABOR

DATE	DEPARTMENT	HOURS	AMOUNT	TOTAL FOR MONTH
12/24	Wksp	1	1.74	

TOTAL LABOR 1.74

MATERIAL

DATE	ITEM INDICATE IF FROM STOCK	ORDER NO.	AMOUNT	TOTAL FOR MONTH
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THE MUSEUM OF MODERN ART

PROJECT ORDER No. 6020

TO PRODUCTION MANAGER FROM Publications DEPT.

FOR Display of "Timeless Elements" check list DATE December 16, 1948

DETAILED INSTRUCTIONS Carpentry and mounting

K.F.

DATE WORK MUST BE COMPLETED as soon as possible

COST LIMIT $5.00 IF COSTS EXCEED THIS LIMIT, NEW APPROVAL MUST BE OBTAINED.

APPROVED _____ DEPARTMENT HEAD

_____ COMPTROLLER

LABOR

DATE	DEPARTMENT	HOURS	AMOUNT	TOTAL FOR MONTH
12/24	Wksp	1	1.74	

TOTAL LABOR 1.74

MATERIAL

DATE	ITEM INDICATE IF FROM STOCK	ORDER NO.	AMOUNT	TOTAL FOR MONTH
12/24	1 matbd	stock	.38	

TOTAL MATERIAL .38

FOR PRODUCTION MANAGER'S USE

TOTAL LABOR AND MATERIAL $ 2.12

APPROVED _____ PROD. MGR.

FOR COMPTROLLER'S USE ONLY

CHGS. _____ A/C _____

APPROVED _____ CHECKED _____

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THE MUSEUM OF MODERN ART

PROJECT ORDER No. 6020

COPY TO BE RETAINED BY ISSUING DEPT.

TO PRODUCTION MANAGER FROM Publications DEPT.

FOR Display of "Timeless Elements" check list DATE December 16, 1948

DETAILED INSTRUCTIONS Carpentry and mounting

DATE WORK MUST BE COMPLETED as soon as possible COMPLETION DATE CONFIRMATION

COST LIMIT $5.00 IF COSTS EXCEED THIS LIMIT, NEW APPROVAL MUST BE OBTAINED.

APPROVED _____ DEPARTMENT HEAD

_____ COMPTROLLER

			4 gal. adhesive	"	.59
			Misc.		1.33
					10.20
TOTAL LABOR		44.83	TOTAL MATERIAL		10.20

FOR PRODUCTION MANAGER'S USE

TOTAL LABOR AND MATERIAL $ 55.03

R. Paul

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FOR COMPTROLLER'S USE ONLY

CHGS. _____ A/C _____

APPROVED _____ CHECKED _____

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393
5975

THE MUSEUM OF MODERN ART

PROJECT ORDER No.

TO PRODUCTION MANAGER FROM Exhibitions DEPT.

FOR TIMELESS ASPECTS OF MODERN ART DATE Nov. 12,1948

DETAILED INSTRUCTIONS

Mounting of Photos and text panels for chart, wall and entrance

DATE WORK MUST BE COMPLETED

R.F.

COST LIMIT $55.00 IF COSTS EXCEED THIS LIMIT, NEW APPROVAL MUST BE OBTAINED.

APPROVED _____ DEPARTMENT HEAD

_____ COMPTROLLER

LABOR

DATE	DEPARTMENT	HOURS	AMOUNT	TOTAL FOR MONTH
11/19	Workshop	27	44.83	

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THE MUSEUM OF MODERN ART

PROJECT ORDER No. 5975

COPY TO BE RETAINED BY ISSUING DEPT.

TO PRODUCTION MANAGER FROM _____ DEPT.

FOR TIMELESS ASPECTS OF MODERN ART DATE Nov. 12,1948

DETAILED INSTRUCTIONS

Mounting of Photos and text panels for chart, wall and entrance

DATE WORK MUST BE COMPLETED _____ COMPLETION DATE CONFIRMATION _____

COST LIMIT $55.00 IF COSTS EXCEED THIS LIMIT, NEW APPROVAL MUST BE OBTAINED.

APPROVED _____ DEPARTMENT HEAD

_____ COMPTROLLER

										Misc.			.12	
														.90

TOTAL LABOR 4.35

TOTAL MATERIAL 1.02

FOR PRODUCTION MANAGER'S USE

TOTAL LABOR AND MATERIAL $ 5.25

APPROVED R. Faith PROD. MGR.

FOR COMPTROLLER'S USE ONLY

CHGS. _____ A/C _____

APPROVED _____ CHECKED _____

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THE MUSEUM OF MODERN ART

PROJECT ORDER No. 5967

TO PRODUCTION MANAGER FROM Exhibitions DEPT.

FOR TIMELESS ASPECTS OF MODERN ART DATE November 9, 1948

DETAILED INSTRUCTIONS Framing of de Chirico's Delights of the Poet

Framing and glazing of Munch print

(as directed by Miss Dorothy Miller)

C.F.

DATE WORK MUST BE COMPLETED November 15, 1948

COST LIMIT $5.00 IF COSTS EXCEED THIS LIMIT, NEW APPROVAL MUST BE OBTAINED.

APPROVED [signature] DEPARTMENT HEAD

[signature] COMPTROLLER

LABOR

DATE	DEPARTMENT	HOURS	AMOUNT	TOTAL FOR MONTH
11/12	Wksp	2¼	4.35	

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

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THE MUSEUM OF MODERN ART

PROJECT ORDER Nº 5967

COPY TO BE RETAINED BY ISSUING DEPT.

TO PRODUCTION MANAGER FROM Exhibitions DEPT.

FOR TIMELESS ASPECTS OF MODERN ART DATE November 9, 1948

DETAILED INSTRUCTIONS Framing of de Chirico's Delights of the Poet

Framing and glazing of Munch print

(as directed by Miss Dorothy Miller)

DATE WORK MUST BE COMPLETED November 15, 1948 COMPLETION DATE CONFIRMATION

COST LIMIT $5.00 IF COSTS EXCEED THIS LIMIT, NEW APPROVAL MUST BE OBTAINED.

APPROVED DEPARTMENT HEAD COMPTROLLER

	Grds.	43	43.05		40 sq.ft. 1x8 dr.pine "	5.20	
	Cust.	3	5.01		105 " 1x12 c.pine"	15.75	
11/12	Wksp	135	206.87		32 " 1x12 cl.pine	5.12	
	Grds	4	3.60		21 " 1½cl.pine "	8.19	
	Cust	12	20.13		46 " 3/4" fir "	17.25	
11/19	Wksp	66½	111.31		12 " ½" fir "	2.04	
	Cust	13	19.77		16 " 3/8" fir "	4.00	
11/26	Wksp	4	6.41		11 " 7/8" poplar "	3.63	
	Cust	2	3.34		260 " 1/8"masonite"	26.00	
				667.91	Misc.	19.32	
12/31	Wksp	10	15.35	15.35	11/15 Elec.sup. 45146	4.20	
					11/26 1 mirror 45162	5.00	157.31
					12/3 louvres 45178	15.00	
					10 shts. Gal 45182	2.50	17.50
	TOTAL LABOR			686.30	TOTAL MATERIAL		174.81

FOR PRODUCTION MANAGER'S USE

TOTAL LABOR AND MATERIAL $861.11

APPROVED PROD. MGR.

FOR COMPTROLLER'S USE ONLY

CHGS. A/C

APPROVED CHECKED

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THE MUSEUM OF MODERN ART

PROJECT ORDER No 5963

TO PRODUCTION MANAGER FROM EXHIBITIONS DEPT.

FOR Timeless Aspects of Modern Art DATE November 5, 1948

DETAILED INSTRUCTIONS Painting

Electric Work

Carpentry

Installation

DATE WORK MUST BE COMPLETED November 16, 1948

COST LIMIT $800.00 IF COSTS EXCEED THIS LIMIT, NEW APPROVAL MUST BE OBTAINED.

APPROVED _____ DEPARTMENT HEAD _____ COMPTROLLER

LABOR

DATE	DEPARTMENT	HOURS	AMOUNT	TOTAL FOR MONTH
10/29	Cust	2	3.04	3.04
11/5	Wksp	165	246.42	
	Grds.	48	45.05	
	Cust.	3	5.01	
11/12	Wksp	135	206.87	
	Grds	4	3.60	
	Cust	12	20.13	
11/19	Wksp	66½	111.31	
	Cust	13	19.77	
11/26	Wksp	4	6.41	
	Cust	2	3.34	
				667.91
12/31	Wksp	10	15.35	15.35
	TOTAL LABOR			686.30

FOR PRODUCTION MANAGER'S USE

TOTAL LABOR AND MATERIAL $861.11

APPROVED _____ PROD. MGR.

MATERIAL

DATE	ITEM INDICATE IF FROM STOCK	ORDER NO.	AMOUNT	TOTAL FOR MONTH
11/15	Paint stock		41.61	
	40 sq.ft. 1x8 cl.pine "		5.20	
	105 " 1x12 c.pine "		15.75	
	32 " 1x12 cl.pine "		5.12	
	21 " 1½ cl.pine "		8.19	
	46 " 3/4" fir "		17.25	
	12 " ¼" fir "		2.04	
	16 " 3/8" fir "		4.00	
	11 " 7/8" poplar "		3.63	
	260 " 1/8" masonite "		26.00	
	Misc.		19.32	
11/15	Elec. sup.	45146	4.20	
11/26	1 mirror	45162	5.00	157.31
12/3	louvres 10 shts.	45178 45182	15.00 2.50	17.50
	TOTAL MATERIAL			174.81

FOR COMPTROLLER'S USE ONLY

CHGS. _____ A/C _____

APPROVED _____ CHECKED _____

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 393.2

THE MUSEUM OF MODERN ART

PROJECT ORDER No. 5963

COPY TO BE RETAINED BY ISSUING DEPT.

TO PRODUCTION MANAGER FROM EXHIBITIONS DEPT.

FOR Timeless Aspects of Modern Art DATE November 5, 1948

DETAILED INSTRUCTIONS Painting

Electric Work

Carpentry

Installation

DATE WORK MUST BE COMPLETED November 16, 1948 COMPLETION DATE CONFIRMATION

COST LIMIT $800.00 IF COSTS EXCEED THIS LIMIT, NEW APPROVAL MUST BE OBTAINED.

APPROVED [signature] DEPARTMENT HEAD

COMPTROLLER

								1 qt. lacq.	"	.75	
								1 pt. thinner	"	.17	
								1 sq.ft.1"rubber	"	.77	
								Misc.		2.26	
											17.30

TOTAL LABOR 22.93

TOTAL MATERIAL 17.30

FOR PRODUCTION MANAGER'S USE

TOTAL LABOR AND MATERIAL $ 40.23

APPROVED PROD. MGR.

FOR COMPTROLLER'S USE ONLY

CHGS. A/C

APPROVED CHECKED

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THE MUSEUM OF MODERN ART

PROJECT ORDER No. 5921

TO PRODUCTION MANAGER FROM EXHIBITIONS & PUBLICATIONS DEPT.

FOR TIMELESS ASPECTS OF MODERN ART
Substitution: DeChirico painting DATE Oct. 20, 1948

DETAILED INSTRUCTIONS Carp. Shop: Make box for 57.36 deChirico: Nostalgia of the Infinite for traveling in C/S show

DATE WORK MUST BE COMPLETED October 22, 1948

COST LIMIT $42.00 IF COSTS EXCEED THIS LIMIT, NEW APPROVAL MUST BE OBTAINED.

APPROVED _____ DEPARTMENT HEAD _____ COMPTROLLER

LABOR

DATE	DEPARTMENT	HOURS	AMOUNT	TOTAL FOR MONTH
10/22	Wksp	15½	22.93	
				22.93

TOTAL LABOR 22.93

MATERIAL

DATE	ITEM INDICATE IF FROM STOCK	ORDER NO.	AMOUNT	TOTAL FOR MONTH
12/1	36 sq.ft.3/8"fir	stock	9.00	
	29 " 7/8 com..pine	"	4.35	
	1 qt. lacq.	"	.75	
	1 pt. thinner	"	.17	
	1 sq.ft.1"rubber	"	.77	
	Misc.		2.26	
				17.30

TOTAL MATERIAL 17.30

FOR PRODUCTION MANAGER'S USE

TOTAL LABOR AND MATERIAL $ 40.23

APPROVED _____ PROD. MGR.

FOR COMPTROLLER'S USE ONLY

CHGS. _____ A/C _____

APPROVED _____ CHECKED _____

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	393.2

THE MUSEUM OF MODERN ART

PROJECT ORDER Nº 5921

COPY TO BE RETAINED BY ISSUING DEPT.

TO **PRODUCTION MANAGER** FROM ~~EXHIBITIONS & PUBLICATIONS~~ DEPT.

FOR ~~TIMELESS ASPECTS OF MODERN ART Substitution: DeChirico painting~~ DATE Oct. 20, 1948

DETAILED INSTRUCTIONS ~~Carp. Shop: Make box for 47.36 deChirico: Nostalgia of the Infinite for traveling in C/L show~~

DATE WORK MUST BE COMPLETED October 22, 1948 COMPLETION DATE CONFIRMATION

COST LIMIT $42.00 IF COSTS EXCEED THIS LIMIT, NEW APPROVAL MUST BE OBTAINED.

APPROVED _____ DEPARTMENT HEAD _____ COMPTROLLER

✓Chirico: Delights of the Poet

✓Callery: Horse

✓Blume: Synagogue

✓Lehmbruck: Standing Youth

✓Cézanne: Pines and Rocks

✓~~Zorach: Head of Christ~~ any

✓Giacometti: Palace at Four A. M.

Picasso: ~~Mm Table~~

Red Flag

Nov 16 — Jan 23

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	393.2

Outgoing loans

THE MUSEUM OF MODERN ART #393

Date October 22, 1948

To: Miss Dudley
cc: Christl Ritter

From: Dorothy Miller

Re: Museum paintings reserved for "Timesless Aspects of Modern ~~Painting~~" art

The following works in our Collection are reserved for René's exhibition Timeless Aspects of Modern Art. There may be some cancellations and additions still.

- ✓Rouault: Christ Mocked by the Soldiers
- ✓Brancusi: Bird in Space
- ✓Picasso: Study for Guernica (Horse, oil)
- ✓Klee: Letter Ghost
- ✓Modigliani: Head, stone
- ✓Chirico: Delights of the Poet
- ✓Callery: Horse
- ✓Blume: Synagogue
- ✓Lehmbruck: Standing Youth
- ✓Cézanne: Pines and Rocks
- ✓~~Zorach: Head of Ghost~~ Head
- ✓Giacometti: Palace at Four A. M.

Text Rec. made Red flag removed BCR

voted Red flag

Picasso: no Table DM.

Nov 16 — Jan 23

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	393.2

Outgoing loans
MC loans for Timeless Aspects

THE MUSEUM OF MODERN ART

Date Nov. 10, 1948

To: Miss Dudley

From: Dorothy Miller

Re:

Dear Dorothy:

Everything René will want for his Timeless Aspects show is now out of the galleries except for Brancusi's Bird and the Henry Ward Beecher which he can have at any time. The Chirico painting and the Munch print are in the frame shop.

Nov 16 - Jan 23

Pack

48.1213 Eskimo Mask, wood & hair)
48.1214 Cast of Paleolithic Figure, plaster)
48.1215 Gold Figure, Chimbaya, Columbia)
48.1216.1&2 Pair of Gold pendants, Chimbaya, Columbia)

To Museum of Art, Rhode Island School of Design, Providence 3, Rhode Island

→ See Copy of letter of Nov. 10th sent to Mr. Faeth re SPECIAL HANDLING Piece is extremely fragile, so every precaution for its safety must be taken in its dissentling and packing

48.1248 Spanish Crucifix, wood — Box Stored

Cross, wood — To be wrapped Carefully & shipped separately

To Smith College, Northampton, Mass

To John and Mable Ringling Museum of Art, Sarasota, Florida

48.1224 di Cosimo: Building of a Palace, oil — Box Stored

TO BE WRAPPED FOR PARCEL POST SHIPMENT

To Alverthorpe Gallery, Jenkintown, Penn.

48.1245 Munch: The Cry, lithograph

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	393.2

THE MUSEUM OF MODERN ART

PROJECT ORDER No. 6090

COPY TO BE RETAINED BY ISSUING DEPT.

TO PRODUCTION MANAGER FROM [redacted] DEPT.

FOR TIMELESS ASPECTS OF MODERN ART EXH. returns DATE January 18, 1949

DETAILED INSTRUCTIONS Please pack for shipment by Railway Express and Parcel Post the objects and pictures on the attached list - boxes are stored. Kindly note special instructions on list. (Harry has release and shipping labels)

DATE WORK MUST BE COMPLETED January 28, 1949 (CONFIRMATION DATE)

COST LIMIT _____ IF COSTS EXCEED THIS LIMIT, NEW APPROVAL MUST BE OBTAINED.

APPROVED _____ DEPARTMENT HEAD

_____ COMPTROLLER

Pack

48.1213 Eskimo Mask, wood & hair)
48.1214 Cast of Paleolithic Figure, plaster)
48.1215 Gold Figure, Chimbaya, Columbia)
48.1216.1&2 Pair of Gold pendants, Chimbaya, Columbia)

To Museum of Art, Rhode Island School of Design, Providence 3, Rhode Island

See Copy of letter of Nov. 10th sent to Mr. Faeth re SPECIAL HANDLING Piece is extremely fragile, so every precaution for its safety must be taken in its dissentling and packing

48.1248 Spanish Crucifix, wood — Box Stored

Cross, wood — To be wrapped Carefully & shipped separately

To Smith College, Northampton, Mass

To John and Mable Ringling Museum of Art, Sarasota, Florida

48.1224 di Cosimo: Building of a Palace, oil — Box Stored

TO BE WRAPPED FOR PARCEL POST SHIPMENT

To Alverthorpe Gallery, Jenkintown, Penn.

48.1245 Munch: The Cry, lithograph

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	393.2

PROJECT ORDER 6099

TIMELESS ASPECTS OF MODERN ART EXHIBITION RETURNS

VALUABLE - IRREPLACEABLE MATERIAL

TO BE PACKED FOR RAILWAY EXPRESS SHIPMENT

TO BE PACKED WITH EXTREME CARE

To Walters Art Gallery, Baltimore 1, Maryland

48.1232 Aztec snake, stone — Box Stored

48.1233 Palestine, Canaanite Idol — Box Stored

To The Museum of Fine Arts, Huntington Avenue, Boston, Mass.

48.1449 Greek Apollo, bronze — Box stored

To The Wadsworth Atheneum, Hartford, Connecticut

48.1223 Tanguy: The Five Strangers, oil on canvas — Box Stored

To University of Pennsylvania Museum, 33rd & Spruce St., Philadelphia, Penn.

Please Pack first

48.1208 House Mask, Myeronesia, wood
48.1209 African Gabun Funerary Figure, metal/wood
48.1210 Guatemalan painted bowl, ceramic
48.1211 Saudi Arabia: Sabaean Head, alabaster
48.1212 Eskimo Mask, wood & feathers
48.1213 Eskimo Mask, wood & hair
48.1214 Cast of Paleolithic Figure, plaster
48.1215 Gold Figure, Chimbaya, Columbia
48.1216.1&2 Pair of Gold pendants, Chimbaya, Columbia)

— Box Stored

To Museum of Art, Rhode Island School of Design, Providence 3, Rhode Island

→ See Copy of letter of Nov. 10th sent to Mr. Faeth re SPECIAL HANDLING Piece is extremely frazile, so every precaution for its safety must be taken in its dismantling and packing

48.1248 Spanish Crucifix, wood — Box Stored

Cross, wood — To be wrapped Carefully & shipped separately

To Smith College, Northampton, Mass

To John and Mable Ringling Museum of Art, Sarasota, Florida

48.1224 di Cosimo: Building of a Palace, oil — Box Stored

TO BE WRAPPED FOR PARCEL POST SHIPMENT

To Alverthorpe Gallery, Jenkintown, Penn.

48.1245 Munch: The Cry, lithograph

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	393.2

THE MUSEUM OF MODERN ART

Date Feb. 8, 1949

To: Miss Dudley

From: Monawee Allen

Re: Timeless Aspects

Miss Winifred Kennedy, Registrar, of the Walters Art Gallery, Baltimore, asked if they might have some more copies of the pamphlet on "Timeless Aspects of Modern Art" sent to them. She didn't mention any exact number but I imagine between half a dozen or a dozen should be adequate. I said that I would pass the request on. Should it go to Christl?

Mus. of the Amer. Indian - 48.1221 Argentinean copper disk
48.1222 Panaman mask representing deer, bark cloth
48.1249 Eskimo mask, wood

Metropolitan Museum - 48.1238 Greek Horse, bronze
48.1239 Cycladic Islands Figure, alabaster
48.1240 Mycenaean Figurine, painted clay

Walters Art Gallery - 48.1218 Coptic Madonna and Child, ivory
48.1217 Persian deep plate, ceramic

Do you think you and Pete can handle this packing?

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	393.2

Timeless Elements (~~Traveling~~) ~~Baltimore~~

THE MUSEUM OF MODERN ART

cc: Mr. d'Harnoncourt

Date ~~February 2, 1949~~

To: Miss Ulrich

Re: Return of Loans to Timeless Elements Exhibition

From: Dorothy H. Dudley

Dear Ione:

We borrowed from The Walters Art Gallery, Baltimore, a Ravy plate and a Coptic Madonna. We have agreed to have these loans returned by hand. Monawee Allen will return them on Friday, February 4th. The train fare will be $ 12.74. Will you please send her $ 15.00 to cover the train fare and taxis.

Mus. of the Amef. Indian - 48.1221 Argentinean copper disk
48.1222 Panaman mask representing deer, bark cloth
48.1249 Eskimo mask, wood

Metropolitan Museum - 48.1238 Greek Horse, bronze
48.1239 Cycladic Islands Figure, alabaster
48.1240 Mycenaean Figurine, painted clay

Walters Art Gallery - 48.1218 Coptic Madonna and Child, ivory
48.1217 Persian deep plate, ceramic

Do you think you and Pete can handle this packing?

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	393.2

THE MUSEUM OF MODERN ART

Date January 18, 1949

To: Harry Shevington

From: Miss Dudley

Re: TIMELES ASPECTS OF MODERN ART

Dear Harry:

Besides the objects from the Timeless Exhibition to be packed under Project Order 6090, the following should be boxed and protected with paper for collection or delivery by hand:

Walter C. Baker - 48.1234 Greek Hellenistic Runner, bronze
48.1235 Etruscan Warrior, bronze
48.1236 Cycladic Figurine, marble
48.1237 Cycladic Figure, marble

Brooklyn Museum - 48.1229 African Mask, wood
48.1230 Cycladic Islands Figure, marble
48.1231 Pre-Dynastic Egyptian Figure, clay

Amer. Museum of Nat. History - 48.1220 Eskimo Mask, wood
48.1244 Cast of Venus of Willendorf, plaster
(Shapiro) 48.1219 Reconstruction of Venus of Lespugues, plaster

Mus. of the Amer. Indian - 48.1221 Argentinean copper disk
48.1222 Panaman mask representing deer, bark cloth
48.1249 Eskimo mask, wood

Metropolitan Museum - 48.1238 Greek Horse, bronze
48.1239 Cycladic Islands Figure, alabaster
48.1240 Mycenaean Figurine, painted clay

Walters Art Gallery - 48.1218 Coptic Madonna and Child, ivory
48.1217 Persian deep plate, ceramic

Do you think you and Pete can handle this packing?

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	MoMA Exhs.	393.2

THE MUSEUM OF MODERN ART

Date January 3, 1949

THE MUSEUM OF MODERN ART

Date January 18, 1949

To: Rudy Simacek

From: Miss Dudley

Re: ~~PROJECT ORDER 6090~~

Dear Rudy:

Project Order 6090 for Timeless Aspects of Modern Art Exhibition returns has been sent to Bob Faeth. Attached is your copy of the pictures and objects to be packed under this P.O. The exhibition comes down early Monday morning, Jan. 24th. Harry will bring you the material as you are ready for it.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	393.2

THE MUSEUM OF MODERN ART

Date January 3, 1949

To: Harry Skevington

Re: TIMELESS EXHIBITION BOX LIST

From: Miss Dudley

Dear Harry:

You are storing the following boxes for loans to the Timeless Aspects in Modern Art Exhibition:

48.1232	Walters Art Gallery, Baltimore
48.1233	" " " "
48.1449	Museum of Fine Arts, Boston
48.1223	Wadsworth Atheneum, Hartford
48.1248	Museum of Art, Providence
48.1224	John and Mable Ringling Museum of Art, Sarasota
48.1209- 48.1216	University of Pennsylvania Museum, Philadelphia

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	MoMA Exhs.	393.2

THE MUSEUM OF MODERN ART

Date January 3, 1949

To: Harry Skevington

Re: TIMELESS EXHIBITION BOX LIST

From: Miss Dudley

Art Exhibition

Dear Harry:

You are storing the following boxes for loans to the Timeless Aspects in Modern Art Exhibition:

48.1232 Walters Art Gallery, Baltimore
48.1233 " " " "
48.1449 Museum of Fine Arts, Boston
48.1223 Wadsworth Atheneum, Hartford
48.1248 Museum of Art, Providence
48.1224 John and Mable Ringling Museum of Art, Sarasota
48.1209- 48.1216 University of Pennsylvania Museum, Philadelphia

48.1241 double storing box
Metropolitan Museum —

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Timeless Aspects

THE MUSEUM OF MODERN ART

Date November 5, 1948

To: Harry Skevington

From: Adele Hedges

Re: Timeless Aspects of Modern Art Exhibition

Dear Harry:

We are expecting shipments from the following lenders to the Timeless Aspects of Modern Art Exhibition. When they come in will you please open immediately, and let me know so that I can check them.

Walters Art Gallery, Baltimore, Maryland - stone & bronze objects

Museum of Fine Arts, Boston, Mass. - - Greek bronze figure

Riggling Museum of Art, Sarasota, Florida - 1 painting

Rhode Island School of Design, Providence, R. I. - Spanish crucifix
This will be delivered by their truck. If this is not possible we will have to arrange collection by truck early next week.

Mr. Freestone will bring in Mr. Walter Baker's loans to the exhibition on Monday morning. Hahn will bring in the loans from the Metropolitan Museum on Tuesday.

Wadsworth Atheneum: Yves Tanguy - Ptg. "The five strangers"

Thurs — Gallery of Pierre Matisse: Joan Miro: Woman in the Night, pgt. 1942 small
Buchholz Gallery: Jacques Lipchitz: Prometheus, and Woman and Guitar, two bronzes
Paul Klee : Architecture, watercolor

Helen Dr. Hirsch, 30 West54, Early Christian Head

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	393.2

THE MUSEUM OF MODERN ART

Date November 5, 1948

To: Harry Skevington

Re: Timeless Aspects of Modern Art Exhibition

From: Adele Hedges

Dear Harry:

We are expecting the following shipments for the Timeless Aspects of Modern Art Exhibition. When they come in will you please open them and let me know immediately, so that I can check them in.

Walters Art Gallery, Baltimore, Md. - 1 stone & 1 bronze object

Museum of Fine Arts, Boston, Mass. - Greek bronze figure

here 11/5 Ringling Museum of Art, Sarasota, Florida - 1 painting by di Cosimo

here 11/5 Wadsworth Atheneum, Hartford, Conn. - 1 painting by Tanguy

Rhode Island School of Design, Providence, R. I. - Spanish Crucifix
This will be delivered by their truck. If this is not possible we will arrange collection by truck early next week.

On Monday Pete is to make a collection from the Brooklyn Museum, also on Monday morning Mr. Freestone will bring in Mr. Walter Baker's loans to the exhibition. I will send you a letter this afternoon about a few collections Hahn will make probably on Tuesday. Metropolitan Mon - Buchholz & Hirsch

Pete to collect Miro from Pierre Matisse on Thurs.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	393.2

to

List of lenders to exh. TIMELESS ASPECTS OFSMODERN ART
to whom Lowthorpe letters were sent (see Dor. Dudleys File)

Francis Henry Taylor, Metropolitan Museum of Art, Fifth Ave. at 82nd St., N.Y. 28
Miss Christine Alexander, "
Mr. Allen Priest, "
Mr. A. Hyatt Mayor "

Mr. George G. Heye, President, Museum of the American Indian, Heye Foundation, 155th St. and Broadway, New York 32
Dr. E. K. Burnett, Director " " " "

Dr. Froelich Rainey, Dir. Univ. of Pennsylvania Museum, Philadelphia, Pa.
Mrs. William S. Godfrey, Univ. of Pennsylvania Museum, Philadelphia
Mr. Edward S. King, Dir., Walters Art Gallery, Baltimore, Maryland
Dr. Charles Nagel, Brooklyn Museum, Eastern Parkway, Brooklyn 17, N.Y.
Dr. Herbert J. Spinden, " "
Mrs. Natalie Zimmern, " "
Mr. Gordon B. Washburn, Dir. Museum of Art, Rhode Island School of Design, Providence,R.I.
Mr. C. C. Cunningham, Director, Wadsworth Mux Atheneum, Hartford, Conn.
Mr. G. H. Edgell, Dir., Boston Museum of Fine Arts, Boston 15, Mass.
Mr. Geo. N. Chase, Acting Curator, Museum of Fine Arts, Boston 15, Mass.
Dr. Harry L. Shapiro, American Museum of Natural History, 79th and Central Park West,N.Y. 24
Miss Bella Weitzner, Dept. fo Anthropology, Amer. Muse. of Natural History " "
Dr. Albert Parr, Amer. Mus. Of Natur. History " "
Mr. A. Everett Austin Jr., The John and Mable Ringling Museum of Art, Sarasota, Florida

Mr. Walter C. Baker, 555 Park Avenue, New York 21
Mr. Sidney Janis, 1 West 85th Street, New York 25
Dr. Jacog Hirsch, Antiquities and Numismatics, 30 West 54th Street, N.Y. 19
Curt Valentin, Buchholz Gallery, 32 East 57th Street, N.Y. 22
Pierre Matisse, Madison Avenue and 57th Street, New York 22
Jacques Lipchitz, 2 East 23rd St., New York
~~Mrs. Meric Callery,~~ 168 East 68, New York 21
~~Mr. Hyman Bloom~~, 152 A. Huntington Ave., Boston Mass.
~~Alexander Calder~~
~~Yves Tanguy,~~ c/o Pierre Matisse Gallery, 41 East 57th Street, New York 22

R.F.D. Roxbury Conn. Woodbury, Conn.

Miss Elizabeth Morgan, Curator of Prints Yale University Natural Library 25

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 393.2

PO: 6570 —

Store:

Bonwit Teller — 4 show cases

Construction —	57.24	
Elec-overtime	34.57	
Elec.-reg. time	30.97	87.68

Lord + Taylor — 1 show case

Construction	261.16	
Elec-over	17.26	
" -reg	15.42	293.84

Sax.-5th — 1 show case

Construction	130.56	
Elec-over	8.63	
" — reg	7.73	146.92

1028.44

PO —	974.37	
Elec-reg	54.07	
	1028.44	
Overhead 20%	205.68	
	1234.12	

30.97
11.42
7.73
54.07

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	393.2

AMOUNT, $ 2.02 NO.

RECEIVED OF PETTY CASH

Sept. 9 19 49

FOR Jacksons delivered by Customs

CHARGE TO D'Harnoncourt Exhn

"Modern Art in Your Life"

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THE MUSEUM OF MODERN ART

Date September 26, 1949

To: Miss Ulrich

From: Christl Ritter

Re:

For the exhibition Modern Art in Your Life Mr. d'Harnoncourt needed a copy of the New York Times (September 28,1945) to show a Wanamaker ad à la Mondrian. To secure it, we had to pay $1.20 to the Hotaling Agency, Times Building, and would like to be reimbursed.

I also paid $1.35 to the Gotham Book Mart for copies of POLEMIC to be included in the show.

Total: $2.55

early XVI century. Collection The Cloisters, New York.

10 Alexander the Great. Detail from one of the nine Heroes Tapestries. French, about 1385. The Cloisters, New York.

Collection

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THE MUSEUM OF MODERN ART

SECTION I

1 Miscellaneous tools. Pages 734-735, Montgomery Ward Catalogue, 1920.

2 Linoleums. Page 601, Montgomery Ward Catalogue, 1920.

3 Miscellaneous tools. Pages 699C and 699D. Montgomery Ward Catalogue, 1944.

4 Armstrong's linoleums. Page 545, Montgomery Ward Catalogue, 1944.

5 Tubes of Colgate's Dental Cream. 1925.

6 Tubes of Colgate's Dental Cream, 1949.

7 Oak chair. French, late XV or early XVI century. Collection Metropolitan Museum of Art, New York.

8 A Saint Writing French. Late XIV or early XV century. Collection Metroplitan Museum of Art., New York.

9 Detail, carved oak woodwork from Abbeville. French, early XVI century. Collection The Cloisters, New York.

10 Alexander the Great. Detail from one of the nine Heroes Tapestries. French, about 1385. The Cloisters, New York.

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THE MUSEUM OF MODERN ART

cc. Rene D'Harnoncourt

Date October 11, 1949

To: Miss Dudley

From: Greta Daniel

Re: Objects from I.D. Collection in MODERN ART IN YOUR LIFE

Dear Dorothy:

Here is for your records a list of the objects lent to "MODERN ART IN YOUR LIFE" from the Industrial Design collection:

840.42	Saarinen-Eames	arm chair, upholstered
25.49	Bruno Mathsson	reclining chair, leather webbing
65.48	Camerer	Lazy Susan, glass and wood
77.46.1	Lenox, Inc.	cylindrical vase, white china
205.47.2	Eva Zeisel	large platter, white china
205.47.4	" "	vegetable dish, " "
205.47.15	" "	creamer, no handle "
205.47.51	" "	creamer w/handle " "
205.47.5	" "	hot water jug " "
191.48.1	" "	nut dish " "
S.39.49	Luigi Fontana	ash tray, clear glass
433.38	Marianne Brandt	ash tray, metal
81.46	Revere	cocktail shaker, chrome
735.43	Carolloton Ware	pitcher, stainless steel
915.42	Antonin Raymond	drapery fabric, white circles on blue
-----	Yvonne DeLattre	" " blue dots on beige

Museum Furniture:

Penthouse	Charles Eames	dining chair, metal frame
"	" "	conversation chair, all wood
Fourth Floor Hall	Dan Cooper	Butterfly table, all wood

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THE MUSEUM OF MODERN ART

Date Oct.4. 1949

To: Miss Dudley

From: Greta Daniel

Re: Loans of objects to MODERN ART IN OUR TIME

Herman Miller Furniture Co., 1 Park Avenue, N.Y.C. are sending by Rapid Messenger this morning:

1 Eames wooden screen, calico ash	$50.00	Keep both
1 Eames " " stained red	$50.00	

These will be delivered directly to the exhibition floor for Mr. D'Harnoncourt's selection of one. The other will go back to the lender.

G.D.

Barbara

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THE MUSEUM OF MODERN ART

Date Oct. 4, 1949

To: Miss Dudley

From: Greta Daniel

Re: Loan of objects to MODERN ART IN YOUR LIFE

Dear Dorothy:

Duhbar Furniture Mfg. Co., 227 E 56th Street are sending over this morning

1 table, square, black wood $135.00 Insurance Value
1 table, square, metal, glass, wood $125.00 Insurance

Kept — not received

One of them will be used in the exhibition. Could both of them be sent up, please, to the exhibition floor as soon as they arrive for Mr.D'Harnoncourt to make his selection.

Thanks,

Barbara

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THE MUSEUM OF MODERN ART

Date October 19, 1949

To: Chrystl Ritter

Re: MOD AR Y'R LF.

From: Barbara Rex

Chrystl:

Heard from a pal of mine at new directions today---she mentioned a couple of little things about the show that I pass on to you for what they are worth.

Your "Rimbaud" jacket design is in a battered state. She has finally found a much"wholer"one for you and will send it over if you so wish.

Also the NEW DIRECTIONS 10 annual cover is not by Alvin Lustig, as our label states, but is by Lee Mullican--this might be a good change---sure hate to see that Lustig guy get all the credit for everything.

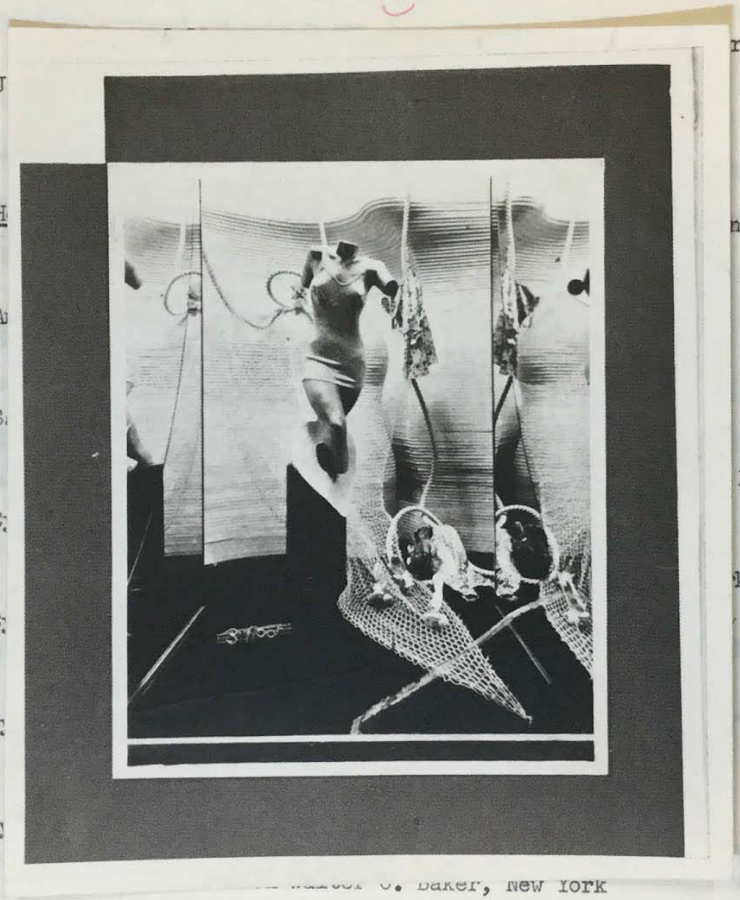
Barbara

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M61189
9

27. Christoffel Jegher after Rubens: Hercules Fighting Envy and Deception.
Woodcut, c. 1700 A.D.



28. J ...rk

29. H ...neteenth Century.

30. A ... Philadelphia

31. S...

32. C... Philadelphia

33. C... ...k

34. C...

35. C... ... Baker, New York

36. Paleolithic Figure "Venus of Lespugues." Reconstruction of original. c.75,000 B.C.
Collection Dr. Harry L. Shapiro, New York

37. Paleolithic Figure "Venus of Willendorf". Cast. c. 75,000 B.C.
Collection American Museum of Natural History, New York

38. Archaic Apollo. Bronze. Greece. c.700 B.C.
Collection Boston Museum of Fine Arts, Boston

39. Egyptian Female Figurine. Clay. Predynastic, c. 3600 B.C.
Collection Brooklyn Museum, New York

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	393.2

M61189
9

27. Christoffel Jegher after Rubens: Hercules Fighting Envy and Deception.
Woodcut, c. 1700 A.D.

Art of Today 26-27, 1939
Fifth Ave. Showmanship
p. 60, M. Sachs 5th Ave. window
designed by Elsey Reig.
Statue claimed to be the first
display figure to depict actress
– it is golden colored, semi suit
yellow, background off-white

28. Jac

29. Hou — eteenth Century.

30. Ame — Philadelphia

31. Sal

32. Cy — Philadelphia

33. Cy

34. Cy

35. Cy

Collection Walter C. [illegible]

36. Paleolithic Figure "Venus of Lespugues." Reconstruction of original. c.75,000 B.C.
Collection Dr. Harry L. Shapiro, New York

37. Paleolithic Figure "Venus of Willendorf". Cast. c. 75,000 B.C.
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M61189
9

27. Christoffel Jegher after Rubens: Hercules Fighting Envy and Deception.
Woodcut, c. 1700 A.D.
Collection Metropolitan Museum of Art, New York

28. Jacques Lipchitz: Prometheus. Bronze, 1942
Collection Buchholz Gallery, New York

29. House Mask. Painted wood. Mortlock Island, Micronesia. Nineteenth Century.
Collection University of Pennsylvania Museum, Philadelphia

30. Amadeo Modigliani: Head. Stone, c. 1915.
Collection Museum of Modern Art, New York

31. Sabaean Head. Alabaster. Saudi Arabia. c. ~~One~~ 1 A.D.
Collection University of Pennsylvania Museum, Philadelphia

32. Cycladic Figurine. Alabaster. Third Millennium.
Collection Metropolitan Museum of Art, New York

33. Cycladic Figurine. Alabaster. Third Millennium.
Collection Brooklyn Museum, New York

34. Cycladic Figurine. Marble. Third Millennium.
Collection Walter C. Baker, New York

35. Cycladic Figurine. Marble. Third Millennium.
Collection Walter C. Baker, New York

36. Paleolithic Figure "Venus of Lespugues." Reconstruction of original. c.75,000 B.C.
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THE MUSEUM OF MODERN ART DATE Dec. 7, 1948

REQUEST FOR PUBLICATIONS

Kindly send 30 complimentary copies copies of the following publications: Timeless Aspects of Modern Art

paper

cloth x

To: attached list of lenders to the exhibition

For: Exh. TIMELESS ASPECTS OF MODERN ART

Requested by René d'Harnoncourt
René d'Harnoncourt

NO. DELIVERED

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	393.2

THE MUSEUM OF MODERN ART **DATE** Dec. 7, 1948

REQUEST FOR PUBLICATIONS

Kindly send 3 complimentary copies
paper x **copies of the following publications:** Timeless Aspects of Modern Art
cloth

To: attached list of lenders to the exhibition

For: Exh. TIMELESS ASPECTS OF MODERN ART

Requested by Rene d'Harnoncourt
Rene d'Harnoncourt

Mailed Dec 7, 1948 **NO.** **DELIVERED**
32 @ .01½ each
P. Wall

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Please return to.
David Peltier

TIMELESS ASPECTS OF MODERN ART

To celebrate its twentieth anniversary the Museum of Modern Art presents a series of special exhibitions dealing with the relationship between modern art and the arts of other epochs and with its place in our time.

Timeless Aspects of Modern Art serves as an introduction to the series. It will be followed by a large exhibition dealing with Modern Art in the Modern World and by a number of smaller shows presenting background material on the development of the major movements in modern art.

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PURPOSE

This exhibition is the result of many experiences in finding kinships between works of art of different ages, particularly between the work of modern artists and that of artists of other eras and cultures. The arrangement gives the visitor an opportunity to compare the various works of art for himself and to see and sense their relationship. Some visitors will doubtless not agree as to the validity of all relationships suggested here and will discover others that have not been stressed or foreseen. Yet it is believed that a walk through the galleries will show that modern art is not an isolated phenomenon in history but is, like the art of any period, an integral part of the art of all ages.

The exhibition also serves as a reminder that such "modern" means of expression as exaggeration, distortion, abstraction, etc., have been used by artists, since the very beginning of civilization, to express their ideas and emotions.

We are not concerned with the discovery of influences or derivations. Some of the artists represented in this exhibition have affirmed their indebtedness to works of art or art styles of other epochs. Others have created forms related to works of art they have never seen. We are concerned here with affinities and analogies.

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AFFINITIES AND RESEMBLANCES

Works of art can be related to each other in many ways. Their affinity may be based on the artists' physical pleasure in certain rhythmic movements; on their fascination with clean-cut, mathematical order; on their desire to perceive and render the inner structure of things; on religious ~~beliefs~~ [ideas], and many other factors.

The problem of understanding the affinities between works of art is not unlike that of understanding affinities between people. All of us are familiar with the experience of meeting persons who remind us strongly of someone we have known before. This experience can be based on likeness of features and body or on similarities in ways of thinking and acting. Both the physical and the mental similarities are sometimes accidental, sometimes the result of basic relationships such as kinship or similar environment.

Purely accidental resemblances are irrelevant to the understanding of both people and works of art and can, in fact, become very misleading. There are no cut and dried rules by which superficial likeness can be differentiated from true affinity, but an exploring eye, and a keen interest, will go a long way to provide the experience necessary to sound judgment.

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Organization

This exhibition can obviously not attempt to include all important phases of art history nor all major movements of modern art. But it presents a wide range of art forms and many types of relationships from stylistic affinities to affinities of content.

As the visitor enters the exhibition he sees a Chinese painting from the thirteenth century, a landscape by Cézanne, a Cubist picture by Picasso and an etching by Piranesi made about 1740. All these pictures are linked by emphasis on structure. This emphasis often displaces concern with likeness and leads to various forms of abstraction as, for example, in Lipchitz' Woman and Guitar, in Picasso's The Painter and His Model, and in African Negro sculpture. Geometric forms, like those found in African carvings, also appear in the archaic Greek Horse, but as used here to create a stylized likeness of the animal's shape. In the serenity of Lehmbruck's Standing Youth this stylization becomes the bearer of an emotional content that grows to religious fervor in the Romanesque Crucifix of the thirteenth century, in Rouault's Christ Mocked by Soldiers and Hyman Bloom's' The Synagogue. The Coptic Madonna and Child of the ninth century in the same gallery introduces a formal element that can also be found in the stone head by Modigliani, in figurines from the Cycladic Islands of the third millennium, in an archaic Greek bronze and a predynastic Egyptian clay figure, and in Brancusi's Bird in Space.

The exhibition ends with a section devoted to the mysterious and fantastic shown in the paintings by Giorgio de Chirico, Piero di Cosimo and Yves Tanguy, and in a different sense in the works of Klee and Miro exhibited with a painted bowl of the ancient Maya and a group of Eskimo masks.*

We fully realize that this exhibition is based in part on personal interpretation and do not present it as a dogmatic statement but as an invitation to the visitor to undertake his own explorations.

*Below the Exhibition Plan on your right you will find a complete check list of the works in the exhibition.

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Excerpt from Statement by Picasso: 1923

.....

I also often hear the word evolution. Repeatedly I am asked to explain how my painting evolved. To me there is no past or future in art. If a work of art cannot live always in the present it must not be considered at all. The art of the Greeks, of the Egyptians, of the great painters who lived in other times, is not an art of the past; perhaps it is more alive today than it ever was. Art does not evolve by itself, the ideas of people change and with them their mode of expression. When I hear people speak of the evolution of an artist, it seems to me that they are considering him standing between two mirrors that face each other and reproduce his image an infinite number of times, and that they contemplate the successive images of one mirror as his past, and the images of the other mirror as his future, while his real image is taken as his present. They do not consider that they all are the same images in different planes.

Variation does not mean evolution. If an artist varies his mode of expression this only means that he has changed his manner of thinking, and in changing, it might be for the better or it might be for the worse.

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TIMELESS ASPECTS OF MODERN ART

(1) DRAGONS and LANDSCAPE, grisaille. ATTRIBUTED TO Chên Jung. 1235-1265 A.D. Sung Dynasty.
Collection Metropolitan Museum of Art, New York

(2) PINES AND ROCKS, oil on canvas. 1895-1900. Paul Cezanne
Collection Museum of Modern Art, New York

(3) "Ma Jolie" (WOMAN WITH GUITAR). oil on canvas, 1911-12. Pablo Picasso.
Collection Museum of Modern Art, New York

(4) PRISON ETCHING. Giovanni Piranesi. ca. 1740
Collection Metropolitan Museum of Art, New York

(5) ARCHITECTURE WATERCOLOR. PAUL KLEE 1921
BUCHHOLZ GALLERY. New York

(6) THE PALACE AT 4.A.M., construction in wood. 1932-33. Alberto Giacometti.
Collection Museum of Modern Art, New York

(7) GOLD FIGURE. CHIMBAYA COLUMBIA AND c.1400.
Coll UNIVERSITY OF PENNSYLVANIA MUSEUM PHILADELPHIA

(8) WOODEN FIGURE 19th Century. Sudanese AFRICA
Collection James Johnson Sweeney, New York

(9) THE PAINTER AND HIS MODEL. Oil. 1928 Pablo Picasso
Collection Sidney Janis, New York

(10) HEAD, wood covered with metal. 19th Century, Gabun, Africa.
Collection University of Pennsylvania Museum, Philadelphia.

(11) HORSE, bronze. 800 B.C. Greek.
Collection Metropolitan Museum of Art, New York

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OK (12) HORSE, bronze. 1942. Mary Callery. Ph. Penn. OK.

Collection Museum of Modern Art, New York

OK (13) IDOL, bronze. 1000 B.C. Canaanite, Palestine. PH OK Penn Rayon

Collection Walters Arts Gallery, Baltimore, ~~Maryland~~

OK (14) RUNNER, bronze. 600 B.C. Greek.

Collection Walters ~~Arts Gallery, Baltimore, Maryland~~ Baker New York

OK (15) WARRIOR, bronze. 660 B.C. Etruscan

Collection Walter Baker, New York

OK (16) STANDING YOUTH, cast stone. 1913. Wilhelm Lehmbruck. ~~PH. Penn OK,~~

Collection Museum of Modern Art, New York. ~~Gift of Mrs. John D. Rockefeller, Jr.~~

(17)

OK (23) CHRIST MOCKED BY SOLDIERS, oil on canvas. 1932. Georges Rouault. PH Penn OK

Collection Museum of Modern Art, New York.

OK (18) HORSES HEAD PICASSO FROM NEXT PAGE

OK (19) PANAMANIAN MASK FROM NEXT PAGE

(20)

OK (21) MADONNA AND CHILD COPTIC.

(24) CHRIST ON THE CROSS, painted wood. c.1200 A.D. Spanish.

Collection Museum of Art, Rhode Island School ofDesign, Providence.

OK (22) HEAD, stone. ca. 300 A. D. Early Christian (?) PH. OK

Collection Dr. Jacob Hirsh, New York

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OK (19) MASK REPRESENTING DEER, barkcloth. 19th Century. Panama RH. negs Perm OK.

Collection Museum of the American Indian, Heye Foundation, New York

OK (18) HORSE, oil on canvas.(Study for Guernica). 1937. Pablo Picasso. RH. Perm OK.

Collection Museum of Modern Art, New York

(21) OK MADONNA AND CHILD, ivory. 9th Century A.D. Coptic RH. OK Perm Negs.

Collection Walters Art Gallery, Baltimore, Maryland

(25) ~~THE SYNAGOGUE, oil on canvas. c. 1940. Hyman Bloom.~~ RH Perm OK.

~~Collection Museum of Modern Art, New York~~

(26) OK .....

(26) OK HERCULES FIGHTING ENVY AND DECEPTION WOODCUT BY CHRISTOFFEL JEGHER AFTER RUBENS METROPOLITAN MUSEUM OF ART — NEW YORK (Without 22"x18" cut — 14½"x24"

(27) RAPE OF EUROPA, Jacques Lipchitz RH. OK.

Collection Buchholz Gallery, New York

~~Female FIGURE, c. A.Y. Mediterranean 1500 - 1200 B.C. Cyprus~~ Portfolio

~~Collection Metropolitan Museum of Art, New York~~ Perm OK.

OK PH (29) HEAD, stone. c. Amadeo Modigliani

Collection Museum of Modern Art, New York

OK (28) MASK, painted wood. 19th Century, ~~Ocean~~ Mortlock Island, Micronesia

Collection University of Pennsylvania Museum, Philadelphia

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(30) OK HEAD, alabaster. Saudi Arqbia

Collection University of Pennsylvania Museum, Philadelphia

(31) OK FIGURINE, alabaster. Third millennium B.C. Cycladic Islands

Collection Metropolitan Museum of Art, New York

(32) FIGURINE, alabaster. Third millennium B.C. Cycladic Islands

Collection Brooklyn Museum, New York

(33) OK FIGURINE, alabaster. Third millennium B.C. Cycladic Islands

(34) OK

Collection Walter Baker, New York

(35) FIGURINE alabaster third Millenium Bc. CICLADIC ISLANDS COLL. WALTER BAKER NEWYORK

(36) OK VENUS OF LESPUEGUES RECONSTRUCTION OF ORIGINAL PALEOLITHIC about 75000 Bc. COLL DR HARRY SHAPIRO of Penn

(37) OK VENUS OF Menton EAST. " " " COLL UNIV. MUSEUM PHILADELPHIA

APOLLO, bronze. 300 B.C. Greek Ba

Collection Boston Museum of Art, Boston, Mass.

III - PL 65
Morton Barnes
Catalogue
published by
Albright Art Gallery
in Buffalo
1937

c3600 BC

(38) FEMALE FIGURINE, clay. Pre-dynastic Egyptian

Collection Brooklyn Museum, New York

(3600 BC,)

(39) FEMALE FIGURINE, clay. Pre-dynastic Egyptian

Collection Brooklyn Museum, New York

(40) OK BIRD IN SPACE, bronze. 1919. Constantin Brancusi

Collection Museum of Modern Art, New York

SNAKE, stone. 1200 - 1500 A.D., Aztec, Mexico

Collection Walters Art Gallery, Baltimore, Maryland

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~~"Woman of Mentone", cast of paleolithic figure. Northern Italy.~~
~~Collection University Museum of Pennsylvania, Philadelphia.~~

(41) DELIGHTS OF THE POET, oil on canvas. c. 1913. Giorgio de Chirico
Collection Museum of Modern Art, New York

(42) BUILDING OF A PALACE, oil on canvas c. 1500 Piero di Cosimo
Collection John and Mable Ringling Museum of Art, Sarasota, Florida

(43) .... Les cinq etrangers Oil 1941 Yves Tanguy.
WADSWORTH ATHENEUM,- HARTFORD

(44) MOBILE, Alexander Calder
~~Collection Museum of Modern Art, New York~~

(45) PENDANT , gold. 1300 - 1500 A.D. Chibcha, Columbia
Collection University of Pennsylvania Museum, Philadelphia

(46) PENDANT, gold. 1300 - 15000 A. D. Chibcha, Columbia
Collection University of Pennsylvania Museum, Philadelphia

(47) Letter GHOST PAUL KLEE 1937. (GOUACHE)
Museum of modern art.

(48) DISK WITH TWO FACES, copper. Before 1500. ~~South Andean.~~ NORTHERN ARGENTINA
Collection Museum of the American Indian, Heye Foundation,
New York.

.....

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TEA BOWL, ceramic Chün Yao. Tung Period

Collection

LAW OF CHANCE, varnished wood relief. 1930. Hans Arp

Collection Museum of Modern Art, New York

(50) ..... Joan Miro

(49) PAINTED BOWL, ceramic. DATE? Maya (Mexico) GUATEMALA

OK

Collection University of Pennsylvania Museum, Philadelphia

(51) OK MASK, wood. 19th Centuyy. Eskimo

Collection University of Pennsylvania Museum, Philadelphia

(52) OK MASK, wood. 19th Century. Eskimo

(53) Collection University of Pennsylvania Museum, Philadelphia

OK MASK WOOD 19th century ESKIMO

MUSEUM OF NATURAL HISTORY NEW YORK.

(54) OK FIGURINE, clay Mycenean

Collection METROPOLITAN MUSEUM OF ART NEW YORK

(55) Persian Bowl. ?

56 MATISSE DRAWING?

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IN works of Art the concepts of the Artist
The artist formulates his concepts

What is the meaning of mor

Art is a medium of communication for Ideas and emotions -
~~It expresses the give expression to~~
This the work of art ~~expresses~~ is the manifestation of a concepts or
Concepts held by an individual Artist at a given time and under
given circumstances. ~~This manifestations are subject to~~

the loan of th
as possible.

I regret that the insurance
Coptic Madonna and Child must be so hi
$50,000. The evaluation is based on the
price paid recently* for a comparable piece
and on the fact that the Walters example
is irreplaceable.

With best regards,

Sincerely yours,

Edward S. King

Edward S. King
Administrator

ESK:mc

's.
B. Little
r.

* not by us!

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Timeless Elements

THE WALTERS ART GALLERY Baltimore
BALTIMORE 1, MARYLAND

October 25, 1948

Mr. Rene d'Harnoncourt
Director of Curatorial Departments
The Museum of Modern Art
11 W. 53rd Street
New York 19, N.Y.

Dear Mr. d'Harnoncourt:

I am putting through your request for the loan of the four objects as speedily as possible.

I regret that the insurance on the Coptic Madonna and Child must be so high, $50,000. The evaluation is based on the price paid recently* for a comparable piece and on the fact that the Walters example is irreplaceable.

With best regards,

Sincerely yours,

Edward S. King

Edward S. King
Administrator

ESK:mc

* not by us!

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Timeless Aspects
Boston

MUSEUM OF FINE ARTS
BOSTON 15, MASSACHUSETTS

OFFICE OF THE REGISTRAR

November 20, 1948

Miss Dorothy H. Dudley, Registrar
The Museum of Modern Art
11 West 53rd Street
New York 19, N. Y.

Dear Miss Dudley:

In accordance with a vote of the Trustees on November 18, we shipped to you on November 19 by Railway Express Collect our Greek bronze statuette "Mantiklos Apollo." Upon its safe arrival please sign and return the enclosed receipt.

We have insured it from the time it left here until its safe return and will bill you for the insurance and packing charges.

At the close of your exhibition please return the statue by Railway Express Prepaid with a $500 valuation on the box, notifying me by letter or penny postcard when the statuette leaves your building.

With best wishes for a successful exhibition.

Sincerely yours,
David B. Little
David B. Little
Registrar.

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Timeless Clerk
N.Y.C. (Brooklyn

Museum of Modern Art
11 West 53rd Street
New York 19
att: Miss Dorothy Dudley

THE BROOKLYN INSTITUTE OF ARTS AND SCIENCES

BROOKLYN MUSEUM

EASTERN PARKWAY, BROOKLYN 17, N. Y.

RECEIPT FOR LOANS

Brooklyn, N. Y., November 8, 1948

I acknowledge receipt of the following objects lent { by / ~~to~~ } the Brooklyn Museum, and { received by / ~~returned to~~ } me in good condition.

ACCESSION NO.	DESCRIPTION OF OBJECTS	VALUE
22.223	Horned circular wooden mask from Ivory Coast, Africa	$ 350
35.812	Marble torso from Cycladic Islands	2500
07.447.505	Clay figure of woman with raised arms, pre-Dynastic Egyptian	500

Insured by borrower.

collected Nov. 8th by messenger

PLEASE RETAIN THIS COPY

BMP - 3

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Timeless
Buchholz

BUCHHOLZ GALLERY

CURT VALENTIN

32 East 57th Street, New York 22, N.Y.

TELEPHONE: PLAZA 5-9320 CABLE: BUCHVALENT

November 12, 1948

Miss Dorothy H. Dudley
Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Dorothy:

Would you please correct the price for the watercolor by Paul Klee "Architecture", your number 48.1226, to $675.

Sincerely yours,

CV

CV:JW

I imagine CV means Selling Price only - not insurance value? ah

revised receipt sent 11/22/48 ah

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	393.2

cc: Mr. d'Harnoncourt

December 3, 1948

Dear Dr. Gebhard:

Mr. d'Harnoncourt has forwarded to this Department your letter of November 30th, inquiring about our portfolio-exhibition ELEMENTS OF DESIGN.

We were pleased to learn of your interest in this exhibition, and the enclosed leaflet will give you further details about this series of panels. As you will note, the exhibition is available for purchase only, not rental. The sale price is $30.00 plus mailing charges, with a 20% discount granted to educational institutions.

If you should decide to purchase this set of panels, we would be glad to send you a copy immediately on receipt of your order.

Sincerely yours,

Sally Lohmann, In Charge of Scheduling

Bruno Gebhard, M. D., Director
Cleveland Health Museum
8911 Euclid Avenue
Cleveland 6, Ohio.

enclosure

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	393.2

Gabo

cc: Addison Gallery of American Art
Mr. d'Harnoncourt
Miss Ulrich

February 3, 1950

Dunn & Fowler
70 Pine Street
New York 5,
New York

Attention Miss June Hessner

Re: Policy #401780
Claim #12-50

Dear Miss Hessner:

Confirming our telephone conversation of this morning I understand that you will keep our claim for damages to the Gabo "Column" open until we send you a revised bill covering the cost of repairs which will be made by the sculptor.

I am enclosing a copy of a letter which Mr. Gabo wrote to Mr. Bartlett H. Hayes, Jr., Director of the Addison Gallery of American Art, Andover, Massachusetts. You will note that he states a figure for three days' work on the damaged sculpture at $150.00 plus expenses. I understand that our insurance company has approved this claim. Our bill will, therefore, be sent to you when we are advised of Mr. Gabo's expenses.

Very sincerely yours,

Registrar

1 encl.
DHD:ek

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COPY: Dunn & Fowler
Mr. d'Harnoncourt
Miss Ulrich

MUSEUM OF THE AMERICAN INDIAN
HEYE FOUNDATION
BROADWAY AT 155TH STREET
NEW YORK 32, N. Y.

GEORGE G. HEYE
CHAIRMAN AND DIRECTOR

January 23, 1950

Dear Mr. Hayes,

I wouldn't mind coming to Andover to make the repairs to The Column, but whatever the damage is I don't see how I can do it without losing three days and unless the insurance is prepared to pay me for my time and expenses, I do not feel I can leave my work, particularly as I am just in the middle of preparing an exhibition.

I would set a figure for the three days at $150., plus expenses. If that is all right, I can arrange to be in Andover one day next week or the week after. When you are back from your trip, please phone to me and we can fix the date.

Yours sincerely,

N. Gabo

Woodbury, Connecticut

Mr. Hayes had previously asked us to claim $50. ——,

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	393.2

THE MUSEUM OF MODERN ART Goldwater
11 WEST 53 STREET
NEW YORK 19, N. Y.

TO Dr. Robert Coldwater
MAGAZINE OF ART
22 East 60th Street, New York 22

Date March 28, 1949
PLEASE PUT ORDER NUMBER ON INVOICE

Nº 40481

INVOICE BEARING ORDER NUMBER SHOULD BE MAILED DIRECTLY TO CONTROLLER'S OFFICE.

	Unit Price	Total
Completion of outline of Exhibition "MODERN ART IN THE MODERN WORLD" $400.00		400. 00
as 1st installment of $1,200 to be paid if organization of the entire exhibition is undertaken as per agreement		
Enclosed is check # 43962 March 30, 1949		

Ordered by.....

Authorized by.....

For..... "Modern art in the modern world"

These two pieces are now packed awaiting your call. Please be sure that your representative has a proper written order for this package and we would appreciate it if your registrar's office can let us know a day or two in advance of the time you will call for these pieces. As Mr. D'Harnoncourt already knows the Eskimo mask is not available.

Very truly yours,

E. K. Burnett

Assistant to
the Director

EKB:b
Enc:3

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MUSEUM OF THE AMERICAN INDIAN
HEYE FOUNDATION
BROADWAY AT 155TH STREET
NEW YORK 32, N. Y.

GEORGE G. HEYE
CHAIRMAN AND DIRECTOR

October 19, 1948

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

Attention: Mr. Rene D'Harnoncourt

Gentlemen:

Referring to your request of October 11th and our subsequent telephone conversations, we agree to loan you a dance mask of bark cloth used in ceremonies by the Indians of Coclé province, Panama, (cat. 13/2988) and a bronze disc from Tolombon province of Salta, Argentine (cat. 15/1491) for your coming exhibition, "Timeless Aspects of Modern Art."

We are returning herewith your loan forms, properly signed, showing that we placed a value of $150. on the mask and $750. on the plaque.

It is our understanding that you will require these two pieces for exhibit for a period approximating two months and that you will insure them against loss or theft, as well as against damage or destruction by any agency and to any degree.

These two pieces are now packed awaiting your call. Please be sure that your representative has a proper written order for this package and we would appreciate it if your registrar's office can let us know a day or two in advance of the time you will call for these pieces. As Mr. D'Harnoncourt already knows the Eskimo mask is not available.

Very truly yours,

E. K. Burnett

Assistant to
the Director

EKB:b
Enc:3

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	MoMA Exhs.	393.2

RECEIPT

THE METROPOLITAN MUSEUM OF ART

NEW YORK

2391

The following objects from the Museum collections are delivered to The Museum of Modern Art

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

for the purpose of loan for exhibition - 'Timeless Aspects of Modern Art' - from November 16, 1948 to January 23, 1949.

Authorized by: Executive Committee
8 November 1948

Robert P. Sugden, Registrar

Approved Signed: Francis Henry Taylor, Director
by: John G. Phillips

NO.	OBJECTS	VALUE
	2 prints, as per attached loan list.	$ 700.00
	1 painting, Chinese, as per attached loan list.	40,000.00
	3 statuettes, Greek and Roman, as per attached loan list.	27,500.00

BORROWER'S COPY

Note: The Metropolitan Museum will insure these objects at the value given, against all risks for the full term of the loan including time in transit.

BORROWER'S COPY

Signed copy of receipt to be returned to Publicity Office and sent to Secretary's files, Date:

Receipt of the objects summarized above and described in the attached listings, all in good condition, is hereby acknowledged, and the conditions appearing on the reverse side of this receipt are hereby accepted.

Date

Official signature

DO NOT DETACH LOAN LISTINGS FROM ORIGINAL RECEIPT

D.I.ad-4-48

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	393.2

THE METROPOLITAN MUSEUM OF ART

2391

Loan to Museum of Modern Art
11 West 53rd Street
New York 19, N. Y.

Date November 16, 1948 thru January 9, 1949
Department of Prints

OBJECTS	ACCESSION NO.
Woodcut: Jegher, Christoffel. Neth. Sch. 1596-1652. "Hercules Fighting Envy and Deception"	13.17.3-5
Etching: Piranesi, G.B. Italian, 1720-1778. "Prisons", pl. 14)	37.45.3(80)

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Attest: ..... (Corporate Seal)
(Borrower, if corporation)

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THE METROPOLITAN MUSEUM OF ART

2391

Loan to: The Museum of Modern Art
11 West 53rd Street, New York, N. Y.
Mr. René d'Harnoncourt

Date November 15 to January 23, 1948

Department Far East

OBJECTS	ACCESSION NO.
* Bronze statuette of a horse, Greek, Geometric period IX-VIII centuries B. C.	21.88.24
Marble statuette of a woman, Cycladic, III millennium B. C.	54.11.5
Painting, Dragons and Landscape, attributed to Ch'en Jung, Chinese, Sung Dynasty	29.100.531
* Terracotta statuette of a woman, Mycenaean, c. 1400 - 1100 B. C.	55.11.18

Class I

* class 2
The Marble statuette is in class 1

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	MoMA Exhs.	393.2

THE METROPOLITAN MUSEUM OF ART 2391

Loan to: Museum of Modern Art for the exhibition: "Timeless Aspects of Modern Art"

Date Nov. 16, 1948 - Jan. 25, 1949

Department Greek and Roman Art

OBJECTS	ACCESSION NO.
* Bronze statuette of a horse, Greek, Geometric period IX-VIII centuries B. C.	21.88.24
Marble statuette of a woman, Cycladic, III millennium B. C.	34.11.3
* Terracotta statuette of a woman, Mycenaean, c. 1400 - 1100 B. C.	35.11.18

* class 2
The Marble statuette is in class 1

Attest: .....(Corporate Seal)
(Borrower, if corporation)

orig. ret'd to Paris.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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MUSEUM OF FINE ARTS

OFFICE OF THE DIRECTOR

BOSTON 15, MASSACHUSETTS

October 28, 1948

Dear Mr. d'Harnoncourt:

Mr. Chase will recommend the loan of the bronze to the Museum of Modern Art, and I shall support the recommendation. I have every hope that the Committee will vote it. On the other hand, it is an exceedingly valuable bronze, insured, I believe, for $18,000 when it went to Buffalo, and I am not willing to authorize the loan without a vote of the Committee. Unfortunately, the 11th being a holiday, the Committee does not meet until November 18th. This beyond the deadline. Would you want to have the bronze even if it arrived late?

Sincerely yours,

G. H. Edgell, Director.

Rene d'Harnoncourt, Esq.
Director of Curatorial Departments
The Museum of Modern Art
11 West 53rd Street
New York 19, New York

GHE:ESH

Attest: _____ (Corporate Seal)
(Borrower, if corporation)

orig. ret'd to Paris.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	393.2

Timeless Asp't's
Phila

LOAN No. 436

THE UNIVERSITY MUSEUM

Philadelphia, October 30, 1948

The following objects, receipt of which on Nov. 3, 1948, is acknowledged by The Museum of Modern Art, New York City, the undersigned, are lent by the University Museum to the undersigned for a period of 3 months from November 1st, subject to extension of time, in consideration for which loan the undersigned agrees, in the event of the failure of the undersigned (whether or not resulting from the negligence of the undersigned) to return any such object to the University Museum within 3 days after the expiration of said loan period or any extension thereof, to pay to the University Museum the amount set forth opposite the following description of such object; in addition THE UNDERSIGNED AGREES TO BE BOUND BY THE CONDITIONS PRINTED ON THE REVERSE OF THIS AGREEMENT:

NUMBER	DESCRIPTION	LOSS PAYMENT
18240	House mask from Mortlock Island	$400.
29-12-264	Funerary figure, Gabun	150.
42-36-5	Maya painted bowl	400.
30-47-17a	Alabaster head from Saudi Arabia	2,500.
SA 2754 3	Gold figure from Colombia	750.
SA 2806	Pair of gold pendants from Colombia, $250.each.	500.
NA 5831a	Eskimo mask	100.
NA 10348	Eskimo mask	100.
EU 2535	Cast of Paleolithic figure (woman of Mentone)	25.
	Total	$4,925.00

THE UNIVERSITY MUSEUM

Approved: Fredrick Rainey
Director

..... (SEAL)
(Borrower, if individual)

MoMA
..... Corporation

By Alan Porter

Attest: Secy (Corporate Seal)
(Borrower, if corporation)

orig. ret'd to Penn.

970

IM-10

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

cc: Mr. Henry-Russell Hitchcock
Mr. d'Harnoncourt
Mr. Wheeler

February 28, 1950

Miss Marian Murray
Assistant Director
The John and Mable Ringling Museum of Art
Sarasota, Florida

Dear Miss Murray:

I have your letter of February 20th in reference to the restoration of the Piero di Cosimo Building of a Palace. We are pleased to hear that this painting has now been restored.

As you know, it was in very fragile condition when it was so generously lent for exhibition here and at the Smith College Museum of Art. Cleavage, chips, rubs and so forth were noted in several areas both here and in Northhmpton when the painting was examined. The loss of paint which was discovered in Northampton, however, was a new damage, and I assume that further losses of paint occurred on the return trip to Florida.

This painting, as you know, was insured in the amount of $30,000. by the Museum of Modern Art and also by the Smith College Museum of Art. I have written to Mr. Henry-Russell Hitchcock, Acting Director at the Smith College Museum, asking him if his insurers will accept responsibility for one half of the cost of restoration. As soon as I hear from him I shall take the matter up with our insurance company.

I hope to be able to advise you as to how this claim can be settled within a few weeks.

Very sincerely yours,

Registrar

DHD:ek

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Smith College Museum

cc: Mr. d'Harnoncourt
Mr. Wheeler

From the Department of Anthropology
THE AMERICAN MUSEUM OF NATURAL HISTORY
CENTRAL PARK WEST AT 79th STREET
NEW YORK 24, N.Y.

February 27, 1950

Mr. Henry Russell Hitchcock

~~Mr. Edgar C. Schenck~~
Director
Smith College Museum of Art
Northampton, Massachusetts

Dear Mr. Schenck:

You will recall that the Piero di Cosimo painting which was lent to our exhibition "Timeless Aspects of Modern Art" and then forwarded for exhibition at Smith College was in very fragile condition. A loss of paint was noted when it was examined in Northampton, and it was feared that further loss of paint would take place on the return trip to Florida.

We have received a letter from Miss Marian Murray, Assistant Director of the John and Mable Ringling Museum of Art notifying us that their restorer repaired this painting some time ago at a cost of $300. Through an oversight we were not notified when this restoration took place.

Since this painting was insured in the amount of $80,000. by the Museum of Modern Art and also by the Smith College Museum of Art, I am writing to suggest that we claim one half of the restoring costs from each insurance company.

Although this panel was in need of restoration before it left Sarasota, the actual loss of paint occurred because it was lent to our exhibitions. Under these circumstances do you not think we should share the cost of restoration?

We shall appreciate hearing from you at your earliest convenience so that a claim may be filed with our insurance company.

Very sincerely yours,

Registrar

DHD:ek

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Timeless Aspects of New York

Loaned to Museum of Modern Art **Date** November 4 **1948**

11 West 53rd St., NewYork (Att: Rene d'Harnoncourt)

Amer Mus Nat H

From the Department of Anthropology

THE AMERICAN MUSEUM OF NATURAL HISTORY

CENTRAL PARK WEST AT 79TH STREET

NEW YORK 24, N. Y.

The specimens are loaned subject to the following conditions:

1. The institution or person to whom the loan is made assumes full responsibility for the loss or injury of the objects contained therein.
2. The specimens are loaned as educational exhibits. It is requested that the free handling of these objects be avoided.

CATALOG NUMBER	DESCRIPTION OF THE OBJECT	VALUE
75.0/1435	Cast of Venus of Willendorf	$250.00

called for by C. Ritter 11/9/48

Loan returned in good condition ..... 194 ....., ...

Curator

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A Proposal for the Twentieth Anniversary Exhibitions

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

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THE MUSEUM OF MODERN ART

Date Sept. 9, 1948

To: Mr. Wheeler cc: Miss Pernas **Re:** Invite

From: Allen Porter

Copy for the next invitation, which should be ready for mailing on Oct. 19, is as follows: (This should be a card)

The Museum of Modern Art invites you to attend the private opening of the exhibition

TIMELESS ELEMENTS IN MODERN ART

Tuesday afternoon, November 9, 1948, from four to seven o'clock

This invitation admits two persons. Exhibition closes Jan. 9, 1949

ans

their rightful places alongside other creative artists such as the novelist and playwright as worthy of public acknowledgment, public criticism and public esteem.

The rise of the Museum of Modern Art is only one interesting measure of this change. From its inception as a small gallery backed by a few farsighted patrons, the Museum has grown to a national and international institution of great influence and prestige. Its exhibitions and publications are today seen and read by millions of people.

This growth in public interest in modern art can be credited to no single factor or institution. The influence of museums, galleries and

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Museum of Modern Art Educational Series

Proposed by NAR

I. Statement of Museum of Modern Art Position and Objectives

II. Announcement of a Series of 12 Shows -- Museum of Modern Art 20th Anniversary Series
To start in July -- beginning of our fiscal year
Modern Art:
Its origin
Its growth
Its meaning
Its influence

III. 12 Small Popular Catalogs to Come Out with Each Show

IV. Magazines (LIFE, LOOK, etc.) to Tie in With Us
OMNIBOOK to give condensed version

V. Color Reproductions
12 separate sets to be available with each show;
or 6 sets, for every two shows
Advance sales to colleges, schools, clubs, etc.,
to be available with catalogs to open in
local communities at same time as shows at
Museum in New York

VI. Color Movies for Television

their rightful places alongside other creative artists such as the novelist and playwright as worthy of public acknowledgment, public criticism and public esteem.

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THE MUSEUM OF MODERN ART

Date July 15, 1948

To: Mr. d'Harnoncourt Re: Leon A. Kochnitzky

From: Monroe Wheeler

I enclose herewith a "Curriculum Vitae" of Leon A. Kochnitzky who is now free to accept employment either on a steady or free lance basis. He is an excellent writer in English as well as French and a man of extraordinary sensibility and energy. I think that he might very possibly be the man you are looking for to do the research on the 20th Anniversary exhibitions.

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MUSEUM OF MODERN ART

PROPOSED TWENTIETH ANNIVERSARY EXHIBITIONS

When the Museum of Modern Art was founded in 1929, the status of American taste was summed up by one critic as "the belief that anything is art if only it is old enough." In that year, the Museum began its intensive and continuing effort to bridge the time lag between the achievements of creative artists and the acceptance of those achievements by the general public.

In the nearly twenty years which have passed since then, the taste of the public has changed. Modern art has become a household word in America. Many of us have discovered the pleasures and satisfaction that can be derived from the art of our own time and though all of us do not accept the work of our most challenging contemporaries, we are at least no longer ignorant of it. The modern painter and sculptor have taken their rightful places alongside other creative artists such as the novelist and playwright as worthy of public acknowledgment, public criticism and public esteem.

The rise of the Museum of Modern Art is only one interesting measure of this change. From its inception as a small gallery backed by a few farsighted patrons, the Museum has grown to a national and international institution of great influence and prestige. Its exhibitions and publications are today seen and read by millions of people.

This growth in public interest in modern art can be credited to no single factor or institution. The influence of museums, galleries and

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	393.2

patrons, new courses in colleges and schools, the work of nationally circulated magazines in bringing reproductions of modern paintings to millions across the country, the use of modern art by national advertisers, have all contributed to the new awareness.

New knowledge always generates new problems and it is hardly surprising that the public is asking today more questions on the subject of modern art than ever before: Why does modern art differ so strikingly from the arts of the past? What are the factors that shaped its development and how does it relate to other aspects of modern civilization? These are natural questions arising out of a sincere desire to enjoy more fully the art of our time and to appreciate its contribution to modern society. The Museum as an educational institution cannot remain indifferent to such a demand expressed by a vast public and will, on the occasion of its twentieth anniversary, present a series of exhibitions designed to assist the visitor in discovering his own solutions to these problems.

A tentative outline of the proposed series, which will be held between November 1948 and November 1950, is as follows:

I. PURPOSE OF THE SERIES

(1) To present to the public a representative survey of modern art through a number of exhibitions showing the finest works of the art of our time and to help the visitor acquire experiences and factual knowledge that will enable him to increase his enjoyment and understanding of specific movements and individual masters of modern art.

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(2) To help the public discover in modern art the manifestations of those constant elements that make the art of our time an integral part of the art of all times.

(3) To help the public find in modern art those elements that reflect the characteristics of our specific phase of civilization and make modern art as a whole an expression of our time.

II. DESCRIPTION OF EXHIBITIONS

A. THE TIMELESS ELEMENTS IN MODERN ART - October 1948 to January 1949

This exhibition will answer the common accusation that modern art is created in a vacuum by showing that it is, in fact, part of the stream of history and uses many of the plastic means to express fundamental human concepts and emotions that were used by the arts of all ages. The exhibition, The Timeless Elements in Modern Art, will serve as an introduction to the entire anniversary cycle.

Here will be shown that the fundamental problems of the artist were solved at all times by similar plastic means. The playful rhythm of organic lines and the severe beauty of geometric order appear in the works of art of all ages; distortion and exaggeration are used in the art of nearly every phase of civilization to express spiritual and emotional content, and the emphasis on basic structure as a means of revealing the nature of a subject appears as a plastic device in the arts of all epochs.

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These are just a few of the constants in art that will be illustrated by examples of contemporary work and the art of the past. Serene dignity will be found in the towering figures of Lehmbruck and Giacometti as well as in Gothic figures and Byzantine saints. The playful line will be traced through prehistoric rock paintings, medieval and calligraphic drawings, to Paul Klee; and the revelation of basic structure in art from Toltec and Negro sculpture and medieval textiles to Brancusi and Picasso.

Such an exhibition can, of course, not even attempt to cover the immense diversity of timeless art forms, but it is hoped that the presentation of some of them for comparative study will stimulate the visitor to keep finding for himself new constants in his future explorations in the arts.

B. MODERN ART IN THE MODERN WORLD

This exhibition, to be held in the summer of 1949, will deal with the relationship of modern art to our time.

Again and again we hear that the contemporary artist is living in an ivory tower and that his work lacks social and human content. Modern Art in the Modern World will attempt to show the basic affinities between the various art styles of today and other manifestations that are characteristic of our time.

The main gallery of this exhibition will be given to a display of the best examples of the various recognized schools of modern art. In the

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introductory gallery these schools will be represented on an illustrated chart placed against the background of an enormous photomural representing related phenomena from other fields of our contemporary civilization. Here will be shown the reflection in art of the social movements and concepts of our time; the emergence of a new imagery stimulated by our new interest in psychology and psycho-analysis and the creation of new forms based on perceptions and experiences made possible by scientific discoveries.

C. A SERIES OF SMALL EXHIBITIONS

This series will follow Modern Art in the Modern World and consist of several supplementary exhibitions to be held at intervals of two months.

These small exhibitions will take up each major movement such as impressionism, neo-impressionism, cubism, surrealism, etc. represented in Modern Art in the Modern World, and will provide the visitor with certain facts that will give him a better understanding of the motivations and aspirations of the individual artists who created these schools and of the events and incidents that affected their development. Instances of this kind are the factors that contributed to the development of the impressionist palette or the new evaluation of African Negro art that influenced cubism.

By installing these small exhibitions in close proximity to the sections of the Museum Collection dealing with the same movement, the Museum Collection will assume the function of the galleries of originals in the first two exhibitions.

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III. MANNER OF PRESENTATION

Each exhibition in the entire twentieth anniversary series will have an introductory gallery in which the theme of the exhibition will be developed in graphic form through reproductions accompanied by charts and captions. The introductory gallery will offer the visitor a great variety of study material without interfering with his enjoyment of the original work of contemporary masters shown in the main galleries.

This will avoid the danger of many educational exhibitions where originals are surrounded by arrows, markers and extensive captions which, while contributing to the visitor's knowledge, actually prevent the work of art from speaking spontaneously for itself.

IV. PUBLICATIONS ON TWENTIETH ANNIVERSARY EXHIBITIONS AND LECTURE SERIES

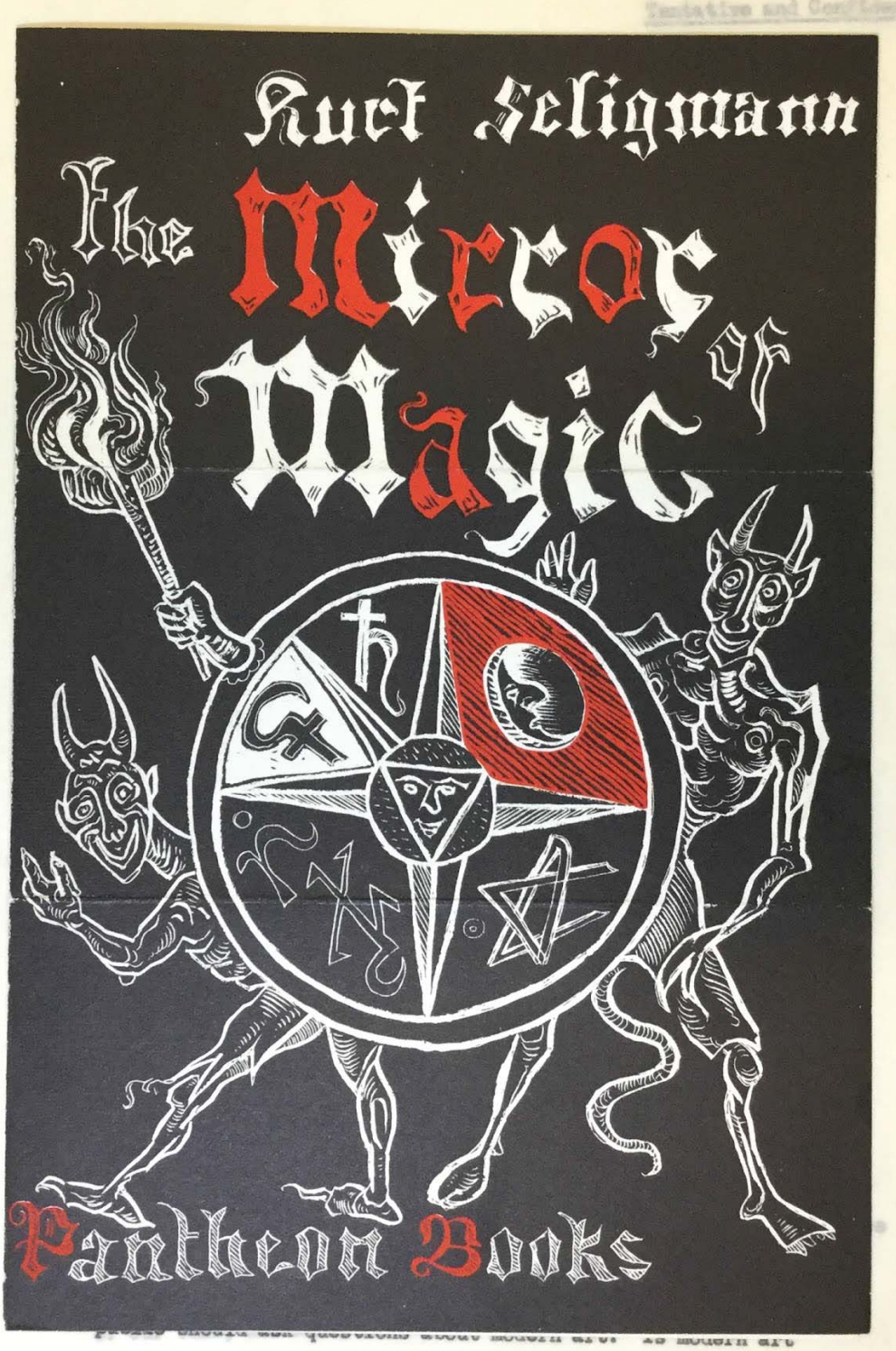
It is proposed that the series of exhibitions be accompanied by a series of publications which could be made available in one volume at the end of the cycle. It is also proposed that these exhibitions be accompanied by a series of lectures and possibly courses; that discussion groups be organized in connection with the various displays and that panel exhibitions be prepared from them to be circulated or made available for purchase by smaller institutions.

It is the hope of the Museum that this series of exhibitions will reveal the stimulating and challenging variety of the art of our day and contribute to its understanding and enjoyment.

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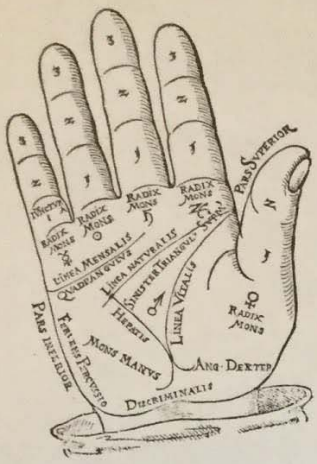


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A SUPERB, LAVISHLY ILLUSTRATED BOOK

THE MIRROR OF MAGIC

Magical Ideas and Practices in the Western World

BY KURT SELIGMANN

In a unique, visual approach, the author, a famous surrealist painter and a lifelong student and collector of books on magic, gives a panoramic view of this fascinating subject, which is closely related to religion, science, and the arts.

No other book on magic has stressed the pictorial and esthetic element as this one does. A wealth of illustrations — 250 — make it truly a "mirror" of magic and opens up a startling view into man's imaginative and creative powers.

The informative and entertaining text gives the general reader a condensed account of the most typical magical ideas and practices.

250 ILLUSTRATIONS

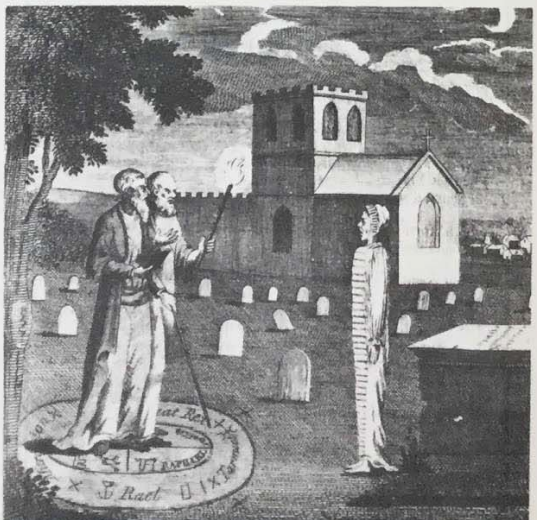
7″ x 10″ • $8.50













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Whether the taste of the public has changed in the twenty years that have passed since then is a debatable question. One fact, however, is evident. Public awareness of modern art has increased to the point where the art of today is a topic of current discussion.

The Museum's own attendance figures are only one indication of enormously increased interest. Last year a half million people visited the Museum, in addition, the people of 225 different cities saw its 58 circulating exhibitions throughout the country.

But, in addition, modern art has been carried to millions through newly instituted courses in colleges and schools, by nationally circulated magazines and recently by national advertisers.

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MUSEUM OF MODERN ART

PROPOSED TWENTIETH ANNIVERSARY EXHIBITIONS

During the nineteen years of its existence the Museum of Modern Art has held 379 exhibitions surveying the progress of the living arts. Many of these exhibitions, especially those explaining particular movements and innovations of the twentieth century, were held at a time when the Museum's public was much smaller than it is now. Thus, today's visitors have not had the benefit of the clarification which past exhibitions have provided. Meanwhile, the increased attention given by schools and widely disseminated publications to contemporary achievement in art, has aroused public curiosity about it to a very high degree. When faced with a form of art which he has never seen before, whether ancient or modern, the observer is naturally perplexed and is prompted to make accusations and ask questions which it is the Museum's business, as an educational institution, to answer. It is the Museum's task to prevent him from judging unfamiliar art too hastily, lest he be deprived of the enjoyment which he may possibly derive from it. It seems, therefore, appropriate to celebrate the Museum's twentieth anniversary, which occurs in 1949, by presenting a series of exhibitions which will show modern art as the latest link in a long chain of cultural progress. These exhibitions would summarize and clarify the development of the art of our time, and its place in our daily lives.

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A tentative outline of the proposed twentieth anniversary series of exhibitions to be held at the Museum of Modern Art in the period from November 1948 to November 1950, follows:

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(A)

When faced with a form of art which he has never seen before, whether ancient or modern, the observer is naturally perplexed and is prompted to make accusations and ask questions which it is the Museum's business, as an educational institution, to answer. It is the Museum's task to prevent him from judging unfamiliar art too hastily, lest he be deprived of the enjoyment which it is capable of giving him.

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XANTI SCHAWINSKY

Tentative

March 17, 1948

Dear Xanti:

I hope you will forgive me for keeping so long your proposal for an exhibition demonstrating the relationship between various expressions of contemporary art. This is a plan which interested us very much and we are tempted with the idea of doing something along these lines for our Twentieth Anniversary exhibition and when our plans for this exhibition are a little further advanced, I hope to get in touch with you. Meanwhile, I want to thank you for letting us see your most stimulating and provocative sketches, which we have returned under separate cover.

Sincerely yours,

Mr. Xanti Schawinsky
31 Washington Square West
New York 11
New York

SEE file of Exhibitions Suggestions July 1, 1947 - June 30, 1948

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But, in addition, modern art has been carried to millions through newly instituted courses in colleges and schools, by nationally circulated magazines and recently by national advertisers.

It is hardly surprising that as its interest grew the public should ask questions about modern art: Is modern art understandable solely as the product of our own time? In what way is it related to the other aspects of our civilization in the twentieth century, to our knowledge of psychology, of political science, of economics and war? In what manner is it related to the art of the past?

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These and other questions have been debated recently not only in the art columns of the newspapers but in public forums and lectures and in magazines which twenty years ago might have considered art far too esoteric a subject for national readership.

They are natural questions which ought to be asked now, and as the art of our time reaches an even broader public they will be asked in the future. But to the Museum as an educational institution the salient fact about all these questions is that they are being asked by millions who are looking at modern art for the first time, who know nothing of its history and growth and who do not always understand that what is creative is never customary.

Looking forward now to its Twentieth Year, it seems appropriate for the Museum to recognize these questions against the background of its vast new audience and to attempt to suggest where some of the answers may lie. Obviously the Museum should speak in its own language, which is to say through its exhibitions. In recognition therefore of its own Twentieth Anniversary and of the new interest in the work to which it has been devoted, the Museum will present during 1949 a series of exhibitions attempting to establish the place of modern art in the long chain of cultural progress. A tentative outline of the proposed series, which will be held between November 1948 and November 1950, is as follows:

I PURPOSE OF THE SERIES

(1) To present to the public a representative survey of modern art through a number of exhibitions showing the finest works of the art of our time.

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(2) To help the public to discover in modern art the manisfestations of those constant human elements that converge the art of our time into the stream of the art of all times.

(3) To help the public find in modern art those elements that reflect the characteristics of our specific phase of civilization and make modern art as a whole an expression of our time.

(4) To help the visitor acquire the experiences and factual knowledge that will enable him to increase his enjoyment and understanding of the works of art of specific movements and individual masters of modern art.

II MANNER OF PRESENTATION

Each one of the exhibitions in this series will be divided into two sections. The first will consist of an introductory gallery in which the theme of the exhibition is developed in graphic form through reproductions and other visual materials supplemented by captions. Another gallery or galleries will contain original works of art carefully selected to illustrate the theme.

This method of presentation should make it possible to offer the visitor a great variety of comparative and factual study material without interfering with his enjoyment of the work of art for its own sake. This is an attempt to solve the conflict which is ever present in so-called educational exhibitions where the work of art is surrounded by arrows, markers and extensive captions which, while contributing to the visitor's knowledge, actually destroy the most important function of the work of art, which is to speak spontaneously for itself.

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III DESCRIPTION OF EXHIBITIONS

A. THE TIMELESS ELEMENTS IN MODERN ART

This exhibition is proposed to be held in the ground floor galleries in the period from November 1948 to late in January 1949. It is designed to show that modern art like the art of every other period expresses certain basic human urges and that it is part of the stream of history. The exhibition aims to answer the accusation that modern art is created in a historic vacuum; that it has no links to the past except in the imitation and distortion of certain details, and has therefore lost its human and social content. The exhibition, The Timeless Elements in Modern Art will serve as an introduction to the entire cycle. It will be divided into two major sections: (1) The introductory gallery where the theme is developed in reproductions and (2) the gallery of masterpieces in which contemporary original work is shown, illustrating the various points dealt with in the introductory gallery.

Here are some of the basic ideas that will be illustrated in this exhibition:

Playfulness: In this section in the introductory gallery will be shown enlargements of:

Prehistoric rock paintings

Scrolls from pages of books of hours
of the fifteenth century

Calligraphic drawings of the eighteenth century

Wire sculpture of the Chibcha Indians in Colombia

Wire sculpture by Alexander Calder

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The elements of playfulness in the gallery of originals may be represented by Paul Klee's Twittering Machine and by a linear painting by Miro.

Another subject to be dealt with in this exhibition will be man's desire to emphasize spiritual content through exaggeration of dimensions. A panel in the introductory hall may show:

An elongated figure of a Byzantine mosaic

A Gothic sculpture from the Bamberg Cathedral

An El Greco painting

A work of the seventeenth century Mannerists

The Standing Man by Lehmbruck

A giacometti sculpture.

This theme will be represented in the gallery of originals by a Giacometti sculpture, a Beckmann painting, a Modigliani, and others.

Another theme might be the desire of the artist to understand and reveal the basic structure of things. This could be illustrated in the first gallery by:

An idol from the Aegean Islands

A highly simplified Toltec sculpture

A figure from a medieval textile

Negro sculpture

Bird in Space by Brancusi

The counterpart of this panel in the gallery of originals might be a Picasso.

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The number of examples that can be chosen for each one of these constant elements and even the number of elements that could be selected for the exhibition is almost unlimited. It will therefore be necessary to select carefully those particular tendencies that suggest the vast scope of human interest in form and hope that the visitor will be stimulated to keep on finding new constants in his future explorations in the arts of all ages.

B. MODERN ART IN THE MODERN WORLD

This exhibition will be held in the summer of 1949 and will occupy the entire third floor gallery. It aims to answer the question "What is the relationship of modern art to our time?" Again and again we hear that people accuse the contemporary artists of living in an ivory tower, excluding the basic issues of modern society. Modern Art in the Modern World will again be divided in two major sections. An exhibition of originals showing great works of contemporary art will be divided according to accepted contemporary movements, such as expressionism, surrealism, constructivism, and so forth.

The introductory gallery of this exhibition will consist of a large panel showing a chart of these various movements illustrated by reproductions of works of art against a background of an enormous photomural representing elements characteristic of modern civilization outside of the field of the arts. It is proposed to depict elements of art on the chart panel and the elements of twentieth-century civilization on the photomural in such a manner that the visitor will become aware of the deep affinities that exist between the art of our time and other manifestations of the modern world.

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On the photomural the visitor will be able to discover new forms made possible by the latest achievements in science that are closely related to the forms developed by modern painters and sculptors. In this photomural we will see new images revealed to us by powerful telescopes and miscroscopes that are closely related to forms in modern art. In this gallery there will be a need also to resort to certain literary devices to establish the connection between aspects of our civilization such as psychoanalysis and certain philosophical developments that find their counterpart in the arts. One section of both the panel and the photomural will be given to the social problems which have produced entire movements, such as the School of Mexico.

C. A SERIES OF SMALL EXHIBITIONS

This series will be held at intervals of two months and will present background material for the development of the various specific schools represented in the exhibition Modern Art in the Modern World. These small exhibitions will be installed in close proximity to the sections of the Museum Collection dealing with the same movement so that the Collection in fact assumes the function of the gallery of originals in the first two exhibitions. It is difficult at this time to tell just how many of these exhibitions should be prepared. There is no question, however, that each of the major movements, such as impressionism, neo-impressionism, cubism, surrealism - both in its abstract and representational form, should be dealt with in individual displays. The purpose of these small exhibitions will be to provide the visitor with certain facts that will give a

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better understanding of the motivations and aspirations of the artists who created a school and of the events and incidents that affected the development of the various movements. In the exhibition dealing with Impressionism, it should be shown how the research in the manner of seeing and the preoccupation with the phenomenon of the spectrum assisted the painters in the discovery of a new palette. In the exhibition of Cubism the stimulating influence of primitive art can be shown.

It is proposed that the series of exhibitions be accompanied by a series of publications which could be made available at the end of the cycle in one volume. It is also proposed that these exhibitions be accompanied by a series of lectures and possibly courses; that discussion groups be organized in connection with the various displays and that panel exhibitions be prepared from them to be circulated or made available for purchase by smaller institutions.

It is the hope of the Museum that this series of exhibitions will not only contribute to the understanding of modern art but also convey to the visitor the wealth and richness of a time that has replaced the melodic line of the collective style with the orchestration of a vast variety of individual styles.

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Introduction by Mr. Abbott

Tentative and Confidential

MUSEUM OF MODERN ART

PROPOSED TWENTIETH ANNIVERSARY EXHIBITIONS

During the nineteen years of its existence the Museum of Modern Art has held 379 exhibitions surveying the progress of the living arts. Many of these exhibitions, especially those explaining particular movements and innovations of the twentieth century, were held at a time when the Museum's public was much smaller than it is now. Thus, today's visitors have not had the benefit of the clarification which past exhibitions have provided. Meanwhile, the increased attention given by schools and widely disseminated publications to contemporary achievement in art, has aroused public curiosity about it to a very high degree. When faced with a form of art which he has never seen before, whether ancient or modern, the observer is naturally perplexed and is prompted to make accusations and ask questions which it is the Museum's business, as an educational institution, to answer. It is the Museum's task to prevent him from judging unfamiliar art too hastily, lest he be deprived of the enjoyment which he may possibly derive from it. It seems, therefore, appropriate to celebrate the Museum's twentieth anniversary, which occurs in 1949, by presenting a series of exhibitions which will show modern art as the latest link in a long chain of cultural progress. These exhibitions would summarize and clarify the development of the art of our time, and its place in our daily lives.

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A tentative outline of the proposed twentieth anniversary series of exhibitions to be held at the Museum of Modern Art in the period from November 1948 to November 1950, follows:

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When the Museum of Modern Art was founded in 1929 the status of American taste was summed up by one critic as "the belief that anything is art if only it is old enough." In that year the Museum introduced modern art to 185,000 people. If this seems a trifling figure as compared with millions whose art education was confined to the pictures on calendars, it must be remembered that the Museum was venturing into unexplored territory and was making the journey virtually alone.

Whether the taste of the public has changed in the twenty years that have passed since then is a debatable question. One fact, however, is evident. Public awareness of modern art has increased to the point where the art of today is a topic of current discussion.

The Museum's own attendance figures are only one indication of enormously increased interest. Last year a half million people visited the Museum, in addition, the people of 225 different cities saw its 58 circulating exhibitions throughout the country.

But, in addition, modern art has been carried to millions through newly instituted courses in colleges and schools, by nationally circulated magazines and recently by national advertisers.

It is hardly surprising that as its interest grew the public should ask questions about modern art: Is modern art understandable solely as the product of our own time? In what

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way is it related to the other aspects of our civilization in the twentieth century, to our knowledge of psychology, of political science, of economics and war? In what manner is it related to the art of the past?

These and other questions have been debated recently not only in the art columns of the newspapers but in public forums and lectures and in magazines which twenty years ago might have considered art far too esoteric a subject for national readership.

They are natural questions which ought to be asked now, and as the art of our time reaches an even broader public they will be asked in the future. But to the Museum as an educational institution the salient fact about all these questions is that they are being asked by millions who are looking at modern art for the first time, who know nothing of its history and growth and who do not always understand that what is creative is never customary.

Looking forward now to its Twentieth Year, it seems appropriate for the Museum to recognize these questions against the background of its vast new audience and to attempt to suggest where some of the answers may lie. Obviously the Museum should speak in its own language, which is to say through its exhibitions. In recognition, therefore, of its own Twentieth Anniversary and of the new interest in the work to which it has been devoted, the Museum will present during 1949 a series of exhibitions attempting to establish the place of modern art in the long chain of cultural progress. A tentative outline

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20th anniversary

OUTLINE OF A SERIES OF EXHIBITIONS ON THE ORIGIN AND DEVELOPMENT OF MODERN ART

The Museum is aware that there is an evergrowing interest among the public in the art of today and that large sections of this public do not have the experience and knowledge necessary to appreciate modern art not only in terms of its esthetic merit but also as a phase in the historic development of art and as a vital factor in our civilization.

Such a subject lends itself to publications in article or booklet form and to small panel exhibits, but presents considerable problems if it is to be shown in a gallery. The main obstacle to the successful realization of such an exhibit is the fact that the appeal of original works of art is seriously affected in any display in which they figure primarily as illustrations of an idea - particularly if they are shown together with reproductions which would be unavoidable in this case.

An exhibition at Dartmouth College which I saw on my recent trip there offered a solution of this problem, namely the display of originals and reproductions in adjoining galleries. The first gallery was used to present the theory of the exhibition in systematic form and consisted exclusively of reproductions while the originals were presented in the second gallery in regular exhibition style.

This form of presentation of an idea through reproductions must of course be developed far beyond anything that has been done so far to have the necessary dramatic force, clarity and esthetic appeal so that it will serve as a worthy introduction to the galleries showing the originals. However, I think this can be done by using large blown-up photos for sculpture, models for architecture, large photostats for prints, etc.

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The educational series proposed here would include the following eight exhibitions:

I. THE PLACE OF MODERN ART IN ART HISTORY

showing that every trend in modern art has its antecedents in the art of the past.

II. A SURVEY OF MODERN ART

showing that the variety of personal and group styles of today corresponds to the vast variety of elements that constitute modern civilization. This exhibition would be a three dimensional chart of the arts of today.

III. A SERIES OF SIX EXHIBITIONS TRACING THE RECENT DEVELOPMENT OF THE MAJOR CURRENT ART STYLES

1. Impressionism: A.Purpose, Discoveries and Style
2. Expressionism: A.Theory and Style
3. Cubism: Analysis and Synthesis
4. Abstract Art: A.Geometric B.Organic
5. Surrealism: Rendering of the Surrealist Content in "Realistic" Form
6. Surrealism: Rendering of the Surrealist Content in "Near Abstract" Form

The first exhibition of the series, THE PLACE OF MODERN ART IN ART HISTORY, would serve as an introduction to the entire cycle and could probably be held next fall. The exhibition would be divided into several sections each one illustrating a basic idea in art illustrated by works from all ages. Here are some examples:

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IDEA	EXAMPLE
The Desire to Express the Basic Order Underlying the Natural Phenomenon	Aegean Idol
	Toltec Sculpture
	Obelisk and Pyramid
	Moorish Ornament (?)
	Abstract Art - Gabo - Mondrian

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The Desire to Emphasize Spiritual Content through Exaggeration of Form	Gothic Sculpture
	Greco
	Mannerists
	Lehmbruck

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The Desire to Recreate Nature (Imitative Magic to Documentation)	Altamira - Fayum Portraits
	Alexander Battle - Hals -
	19th Century Portraits

The second exhibition, A SURVEY OF MODERN ART, should be the largest and most important of the series and could possibly be our Anniversary Show. If it were held on the Third Floor, approximately one quarter of the floor would be given to a display of reproductions and models (First Gallery) supplemented with captions and organized in such a way that it would give the visitor an understanding of many movements that constitute Modern Art and of the inter-relation between these movements. The rest of the floor would

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be given to an exhibition of the best available originals under the general headings of the introductory gallery.

The series of small theme exhibitions that would deal with the various movements outlined in the large exhibition should be made up entirely of reproductions. These exhibitions should be shown as close to the permanent collection as possible so that every one of them would become an introduction to that section of the collections devoted to the same subject.

The whole program would last about eighteen months and would make it possible to arrange for special lectures, gallery tours, orientation courses, articles in magazines and a series of booklets that could eventually be brought out as a general introduction to modern art.

May 1948
Ed'H/ob