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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	415.5

1949

Kokoschka E. - 1949, summer

The four prints from the
Bach Cantata shown in
 the exhibit are the museum's
 proofs - though credited
 to H. Etienne Gall in cat.
 on in exh.

#'s: 3, 8, 9, 10

Esther also exhibited & credited to
 MoMA.

ation, the bold immediacy of colors, the overemphasized gesture and the
 newly revitalized symbolism are all characteristics of expressionist
 art and of Oskar Kokoschka's painting in particular.

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Oskar Kokoschka

One of the foremost modern painters of Central Europe, Kokoschka was born in an Austrian village, began his artistic career in Vienna and won his first substantial recognition in pre- 1914 Germany. Though long represented in American museums and private collections, this is the 63 year old artist's first retrospective exhibition in this country.

~~A~~ ^{the Expressionist} master expressionist, Kokoschka belongs to that tradition of modern painting in which intuitive, spontaneous response to deeply felt subjects dominates every other esthetic aim. ~~Yet~~ to the harsh explosive violence of German Expressionism Kokoschka contributed subtlety of form and nuances of feeling and sentiment.

His early ~~work~~ portraits are unique in the 20th century for their uncanny grasp of the intangible elements of human personality. The later landscapes painted in the cities or ^{countryside} ~~wilds~~ of Europe, ^{North} Africa and the Middle East revive a sense of locale and the "personality" of place which have been rare in modern painting since Impressionism. Allegory and a symbolism of ~~omen and presentment~~ ^{at different periods of his career.} have deeply interested him ~~from time to time at different periods of his work as a painter and dramatist~~. Drawn to the theatre from the first, Kokoschka himself wrote numerous experimental lyric dramas which supplied the themes of many lithographs and paintings between 1912 and 1917. During the second world war, which the artist spent in exile in England, allegory again claimed his attention - this time full of topical and political ~~reference~~ ^{dep} inspired by his vigorous anti-Nazi convictions.

The exhibition was organized by the Boston Institute of Contemporary Art ^{Contemporary} and has been shown in five European cities.

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CHRONOLOGY

- 1886 Born Pochlarn, Austria. Father a goldsmith.
- 1904 Moved to Vienna. Studied and later taught at Vienna School of Arts and Crafts where Austrian version of Art Nouveau* was the dominating style.
- 1908 Exhibited in Vienna Kunstschau a group of works which included terra cotta self-portrait at left. Expressionist violence of these works shocked Viennese taste accustomed to sinuous grace of Art Nouveau. Hostile criticism cost artist his teaching post.
- 1908-12 Turned to portraiture. Sitters included most of the personalities active in intellectual life in Vienna and Berlin. Among the portraits in this exhibition are those of ~~his~~ ~~principal~~ the artist's three principal supporters: Adolf Loos, pioneer modern Viennese architect, Dr. Hans Tietze and his wife, both art historians, and Herwarth Walden, the Berlin art ~~dealer~~ dealer and editor who gave the artist his first one-man exhibition in Berlin, (1911).
- ~~1912-14~~
- 1913 First important series of lithographs published as illustrations to one of his symbolic lyrical plays, "The Fettered Columbus!" Larger and more ambitious, symbolic figure ~~with~~ with ~~symbolic~~ overtones of foreboding.
- PAINTINGS
- 1915 ~~Sold~~ ~~his~~ ~~work~~ ~~at~~ ~~the~~ ~~Tempe~~ ~~for~~ ~~the~~ ~~and~~ ~~joined~~
 though a pacifist, and determined not to fire on the enemy, joined the cavalry,
- 1916 Shot in the head and bayoneted in the lungs on the Russian front; recuperated in Sweden
- 27
 1917-20 ~~Resident~~ Settled in Dresden. Several of his plays given public performances. Appointed professor at Dresden Academy in 1920, New interest in landscape.
- 1924-31 Left confines of Central Europe to travel abroad in search of landscape subjects. Visited ~~France~~ France, Holland, England, Spain, Italy, North Africa and Middle East. Painting by preference from rooftops and high turret windows.
- 1931-34 Returned to Vienna because of illness in family. Commissioned by city council of Vienna to paint a picture for the town hall. Left ~~Vienna~~ Vienna *at the coming* when the dictatorship of ~~Dollfus~~ *Dollfus* came to power. *in the Hitler's exhibition of Degenerate*
- ~~1934-38~~ ~~Prague~~ Settled in Prague. Represented ~~with~~ ~~in~~ ~~the~~ ~~Hitler's~~ ~~exhibition~~ ~~of~~ ~~Degenerate~~ ~~Art~~ ~~in~~ ~~Munich~~ ~~1937~~.
- 1934-38 Settled in Prague. Deeply interested in Czech republic and ~~writings~~ *writings* of the educational theories of 17th century Czech philosopher, Comenius. Included in Hitler's Exhibition of Degenerate Art in Munich, 1937. Left Czechoslovakia for London before the ~~Annexation~~ *Annexation* Nazi annexation.
- 1938-48 London and Cornwall. ~~Abstract~~ ~~painting~~ ~~referring~~
- 1949 Visits to Switzerland, Italy and United States.

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C H R O N O L O G Y

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100 KOKOSCHKA

cc: DC Miller
DDudley
MWheeler

Margaret Miller ✓
I Ulrich

BARR

THE MUSEUM OF MODERN ART

Mr. William A. M. Burden
Mr. Stephen C. Clark
Mr. A. Conger Goodyear
Mrs. Simon Guggenheim
Mr. Sam A. Lewisohn
Mr. James Thrall Soby

Date July 15, 1949

To: Committee on the Museum Collections

Re: Kokoschka

From: Mr. Alfred H. Barr, Jr.

The Kokoschka show is about to open. Before it closes September 28, we must decide whether or not we should try to buy one of his later works.

We now have two first-rate early portraits, Dr. Tietze and His Wife (1909) and the Self Portrait (1913). These we bought very cheaply years ago.

We should, I think, have a representative later work. There are very few first-rate pictures for sale. Among those is one of his most striking pictures: Il Duomo at Florence - priced at \$5,000.

Two desirable pictures are owned by Paul Cassirer who might sell them: Lyon - catalog no. 44 - insured at \$6,000 (this painting is owned by a private collector in Los Angeles, but is controlled by Paul Cassirer)

The Mandrill - catalog no. 40 - insured at \$6,000

We shall all be away, more or less, during the summer. Perhaps when you see the exhibition you will give me your opinion.

There is another late landscape, A View of Florence, of considerable interest - recently shown at the Feigl Gallery. It is now on approval at the Minneapolis Museum, but may return here during the summer. I shall try to have it in the Museum available to the Committee.

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KOKOSCHKA

LIST OF KOKOSCHKA PAINTINGS LENT BY FOREIGN DEALERS WHICH MAY BELONG TO THE ARTIST

- 49.1752 Adele Astaire (lent by Paul Cassirer, to be returned to Kunsthaus, Zurich)
- 49.1753 The Mandril (Paul Cassirer, Amsterdam)
- 49.1754 D'Annecy (Dr. Walter Feilchenfeldt, Zurich)
- 49.1755 What are we fighting for (~~Kunsthaus~~, Zurich)
Feilchenfeldt
- 49.1756 Cathleen, Countess of Drogheda (Feilchenfeldt, Zurich)
- 49.1757 Self Portrait of a Degenerate Artist (return to ~~Prof. Korner, London~~
Mr. Sebastian JSEPP (picture restorer)
37 Steeles RT. London N.W.3. on request of
Prof. KORNER.
- 49.1758 Montana (~~Kunsthaus~~, Zurich)
- 49.1761 Dolce Bridge (Private Collection, Los Angeles--to be returned to Paul Cassirer, London)

Mrs. Charlotte Mack has asked to purchase this picture see letter to DHD from Miss Marsten: Institute of Contemporary Art.

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Phillips

cc: Miss Dudley

THE PHILLIPS GALLERY

A COLLECTION OF MODERN ART AND ITS SOURCES

KOKOSCHKA

PHILLIPS GALLERY

THE PHILLIPS GALLERY

A COLLECTION OF MODERN ART AND ITS SOURCES

1600 TWENTY-FIRST ST., N. W. WASHINGTON 9, D. C.

Duncan Phillips, *Director*
Marjorie Phillips, *Associate Director*
Elmira Bier, *Assistant to Director*
In Charge of Music

October 19, 1949

Miss Margaret Miller,
Museum of Modern Art,
11 West 53rd Street,
New York 19, New York

Dear Miss Miller:

Before Mr. Phillips left the city, he asked me to write and thank you for letting him know of the frame on the Kokoschka painting of "Lyon". He had not known of its existence, since he purchased the picture out of the exhibition when it was here last autumn. He thinks it is quite likely that the frame will be entirely adequate and he, too, trusts that Mr. Lowy will be able to repair the damage properly. The other two Kokoschkas have not arrived yet, but I imagine they will come any day now. With best wishes, and thanking you again for your fine cooperation,

Sincerely yours,

Elmira Bier

EB:T

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Phillips

cc: Miss Dudley

THE PHILLIPS GALLERY

A COLLECTION OF MODERN ART AND ITS SOURCES

1600 TWENTY-FIRST ST., N. W. WASHINGTON 9, D. C.

October 13, 1949

Duncan Phillips, Director
Margaret Phillips, Associate Director
Charles Blar, Assistant to Director
In Charge of Mounts

October 11, 1949

Dear Mr. Phillips:

Miss Margaret Phillips Yesterday Julius Lowy, Inc. collected your new Kokoschka landscape from us, before our receipt of your letter of October 11th.
11 W. 53d Street, New York City.

Dear Mr. Phillips It has occurred to me that you may never have seen the wide carved frame which belongs with the picture. The Boston Institute removed all the heavy or fragile frames before the tour, replacing them with flat strips. The original frames were shipped separately to us for eventual return to the lenders, since we are dispersing the exhibition.

I am sorry to hear that our beautiful landscape of Lyon by Kokoschka. The Cassirer frame for Lyons looked very well on the picture when we used it in our showing, and I wanted to make sure that you knew right you had acquired it with the painting. it would be very difficult to know just where the bad handling occurred. I had fully intended to have the hope that Lowy will have no difficulty in repairing the damage which is, incidentally, in the upper left rather than the upper right as I told you. I was happy to learn that the Phillips Gallery had accepted the painting, for it seemed to me one of the most beautiful in the morning exhibition. I told him that I would authorize the Museum of Modern Art to deliver the painting to him sometime during Wednesday, October 12th. We are looking forward to Very sincerely yours,
two paintings by Kokoschka. With best regards,

Sincerely yours,

Margaret Miller
Department of Painting
and Sculpture

DP:R Mr. Duncan Phillips
The Phillips Gallery
1600 Twenty-First Street, N.W.
Washington 9, D.C.

MM:ab

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THE PHILLIPS GALLERY

A COLLECTION OF MODERN ART AND ITS SOURCES

1600 TWENTY-FIRST ST., N. W. WASHINGTON 9, D. C.

Duncan Phillips, *Director*
Marjorie Phillips, *Associate Director*
Elmira Bier, *Assistant to Director*
In Charge of Music

October 11, 1949

Miss Margaret Miller,
Museum of Modern Art,
11 W. 53d Street, New York City.

Dear Miss Miller:

Thank you for your letter of October 4th.

I am sorry to hear that our beautiful landscape of Lyon by Kokoschka has been injured during the course of its travels. I note that the painting reached you with that dent in the upper right hand section of the canvas and it would be very difficult to know just where the bad handling occurred. I had fully intended to have the picture delivered by you to Julius Lowy in order to have it adequately framed. I am told that he would be quite competent to iron out the dent on the canvas and to whatever slight repairs are necessary. I have talked with him over the phone this morning and I told him that I would authorize the Museum of Modern Art to deliver the painting to him sometime during Wednesday, October 12th. We are looking forward to the return of our other two paintings by Kokoschka. With best regards,

Sincerely yours,

Duncan Phillips

DP.E

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KOKOSCHKA
THE PHILLIPS GALLERY

A COLLECTION OF MODERN ART AND ITS cc: Miss Dudley

1600 TWENTY-FIRST ST., N. W. WASHINGTON 9, D. C. DU-2435

Director
Assistant Director
Assistant to Director
In Charge of Art

October 4, 1949

Dear Mr. Phillips:

October 6, 1949

Miss Margaret Miller
Department of Painting and Sculpture
1600 Twenty-First Street,
New York 9, New York

Our showing of the Kokoschka retrospective ended yesterday, and we are now completing arrangements for the return of the pictures to the lenders.

I regret to have to report that Lyon suffered some damage from careless stacking during the course of the tour. The painting reached us with a corner dent in the upper right hand section of the canvas, but there was no paint loss beyond a very slight surface abrasion.

We have reported the damage to the insurance company and would be very glad to arrange to have it repaired before it is returned to you. But if you should prefer to use your own restorer we will return the painting with the other two Phillips Gallery loans. The cost of the repairs could be reported to us later and we would then bill the insurance company for your reimbursement.

The loans will be collected by Budworth for packing at the beginning of next week. We should appreciate having your decision before then if possible.

Very sincerely yours,

Margaret Miller
Department of Painting and Sculpture

Mr. Duncan Phillips
The Phillips Gallery
1600 Twenty-first Street, N.W.
Washington 9, D.C.

MM:ab

In

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KOKOSCHKA

THE PHILLIPS GALLERY

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1600 TWENTY-FIRST ST., N. W. WASHINGTON 9, D. C. DU-2435

Duncan Phillips, Director
 Marjorie Phillips, Associate Director
 Elmira Bier, Assistant to Director
 In Charge of Music

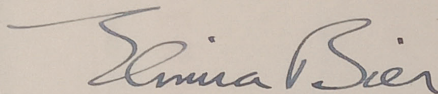
October 6, 1949

Miss Margaret Miller,
 Department of Painting and Sculpture,
 The Museum of Modern Art,
 11 West 53rd Street,
 New York 19, New York

Dear Miss Miller:

Your letter of October 4th, regarding the damage to "Lyon", has just come to Mr. Phillips, and I am writing to let you know that I will bring the matter to his attention immediately on his return to the city next week on Monday. Please hold out all three of our Kokoschkas until he has time to write you.

Sincerely yours,



EB:T

In
 Title
 Paris
 49.1770 London
 49.1785 Cour
 49.1791 Ant
 49.1788 T.
 49.1766 Still
 49.1769 Love
 49.1771 Elbe
 49.1751 Adela
 49.1753 The
 49.1762 The D
 49.1760 Lyon
 49.1802 Exodus
 49.1759 Mattern
 49.1758 Montana
 Nietzsche Portrait
 49.1772 Dancing Couple
 49.1787 Fountain
 49.1755 What We Are Fig. For

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= lender insures

Sales Price 3500
 Not for sale
 NFS
 9500
 12,000
 N.F.S.
 NFS
 NFS
 NFS
 NFS
 NFS
 4,000

THE MUSEUM OF MODERN ART

Date June 21, 1949

To: Betty Chamberlain

Re: Kokoschka publicity photos

From: Margaret Miller

We have just received from the Wilmington Society of Fine Arts nine Kokoschka photographs - evidently the leftovers of their publicity set. Since most of them are Boston Institute prints, I asked Monroe what arrangements had been made with them with for supplying us with photographs. He said that no mention of this was made in the original negotiations for the show, but suggested that you write Boston asking to borrow their master's set.

We (the department) will need a representative group for the Library exhibition scrapbook, so please let me know what you hear from Boston.

In	Title	
	Paris	
49.1770	London	
49.1785	Courm	
49.1791	Antic	
	the	
49.1788	T. G.	
49.1766	Still	
	Tort	
49.1769	Lover	
49.1771	Elbe Bridge, Dresden II	
49.1751	Adele Astaire	
49.1753	The Mandrill	
49.1762	The Deer	
49.1760	Lyon	
49.1802	Exodus, Col de Sfa	
49.1759	Matterhorn	
49.1758	Montana	
	Nietse Portrait	
49.1772	Dancing Couple	
49.1787	Fountain	
49.1755	What We Are Fig. For	

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In re: Shipping order

OSKAR KOKOSCHKA EXHIBITION 1948/9

Complete list

Title and Catalogue Number	Box Number	Insurance Value	Ins. by Alb.	Sales Price
Paris: The Opera	I	2500	Not for sale	3500
49.1770 London Bridge	I	10,000	9500	12,000
49.1785 Courmayeur		10,000		
49.1791 Anticoli: Harvest in the Sabine Mts.		3,000		N.F.S.
49.1798 T. G. Masaryk		10,000		N.F.S.
49.1766 Still life with Tortoise & Hyacinth		3,000		
49.1769 Lovers with Cat		10,000		
49.1771 Elbe Bridge, Dresden II		Ins.		
49.1757 Adele Astaire		7,500		
49.1753 The Handmill		6,000		
49.1762 The Deer		4,000		
49.1760 Lyon		6,000		
49.1801 Exodus, Col de Sfa		10,000		
49.1759 Matterhorn		6,000		
49.1758 Montana		6,000		
Tietze Portrait	III	Ins.		
49.1772 Dancing Couple	III	Ins.		
49.1787 Fountain	III	5,000		4,000
49.1755 What We Are Fig. For	III	7,000		

Registrar

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Causpote list

Title and Catalogue Number	Box Number	Insurance Value	Sales Price
31. Thannhauser, NYC	I	2500	3500
39. Altonix Gallery, USA	I	Ins. by Alb.	Not for sa
45. Rulps, Me.		Ins.	HFS
49. Fleischman		8000	9500
51. Paul Eisner		10,000	12,000
2. Abstracn Sta		3,000	I.I.S.
35. New Kunst		10,000	HFS
27. Cat Inst C		Ins.	
38. Cassirer		7,500	
40. Paul Casan		6,000	
41. Private Collec		4,000	
44. Private Collec		6,000	
45. Warburg, NYC		10,000	HFS
53. Lutjens		6,000	HFS
60. Kunsthaus		6,000	
5. M D M IT		Ins.	HFS
19. Blodgett, Oregon		Ins.	HFS
55. Rochholz		5,000	4,000
57. New Cont		7,000	

In the Auditorium of the Museum, Wednesday, N
Admission: Members, \$1.50; Non-members, \$2.00

The Museum of Modern Art
11 West 53 Street, New York 19, N.Y.
Enclosed find check for \$.....
for which please send me.....tickets
for November 4

Name
(PLEASE PRINT) III
Address
STREET III
CITY III

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<u>Title and Catalogue Number</u>	<u>Box Number</u>	<u>Insurance Value</u>	<u>Sales Price</u>
<i>Register</i> Paris; The Opera 31. Thannhauser, NYC	I	✓2500	3500
49.1770 London Bridge 39. Albright Gallery, USA	I	✓Ins. by Alb.	Not for sale
49.1785 Courmayeur 43. Philips Memorial	I	✓Ins.	NFS
49.1791 Anticoli: Harvest in the Sabine Mts. 49. Fleischman, NYC	I	✓8000	9500
49.1788 T. G. Masaryk 51. Paul Eisner, NYC	I	✓10,000	12,000
49.1766 Still Life with Tortoise & Hyacinth 2. Austrian state picture	II	✓3,000	N.F.S.
49.1769 Lovers with Cat 25. Jan Kunsthaus	II	✓10,000	
49.1771 Elbe Bridge, Dresden II 27. Art Inst. Chicago	II	✓Ins.	NFS
49.1752 Adele Astaire 38. Cassirer	II	✓7,500	
49.1753 The Mandrill 40. Paul Cassirer, Amsterdam	II	✓6,000	
49.1762 The Deer 41. Private Collec. Amsterdam	II	✓4,000	
49.1760 Lyon 44. Private Collec. Los Angeles	II	✓6,000	
49.1802 Exodus, Col de Sfa 46. Warburg, NYC	II	✓10,000	NFS
49.1759 Matterhorn 59. Lotjens	II	✓6,000	NFS
49.1758 Montana 60. Kunsthaus	II	✓6,000	
Fietze Portrait 5. MO MA	III	Ins.	NFS
49.1772 Dancing Couple 19. Blodgett, Oregon	III	✓Ins.	NFS
49.1787 Fountain 55. Buchholz	III	✓5,000	4,000
49.1755 What We Are Ftg. For 57. Jan artist	III	✓7,000	

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OSKAR KOKOSCHKA EXHIBITION 1948/9

Page II

<u>Title and Catalogue Number</u>	<u>Box Number</u>	<u>Insurance Value</u>	<u>Sales Price</u>	
49.1794 Frau Hirsch	1. Knize, NYC	IV	3,000	NFS
49.1800 Landscape, Hungry	3. Thannhausen, NYC	IV	1,000	1,800.
49.1765 Herwarth Walden	13. Urech-Walden, Switz	IV	? 6,500	NFS
49.1786 Frau Dr. K.	17. Buchholz	IV	3,000	3,000
49.1775 Sposalizio	20. Franzos	IV	3,500	NFS
49.1789 Mother & Child	29. Elkan, NYC	IV	2,000	2,000
49.1798 Arnold Schonberg	32. Knize, NYC	IV	5,000	NFS
49.1778 Aigues Mortes	33. Mack, Calif	IV	2,500	3,000
49.1761 Dolce Bridge	47. Private collec. Los Angeles - Los Angeles County Museum	IV	2,500	
49.1757 Self Portrait of Degenerate Artist	56. 7th Artist MA	IV	1,330	
49.1784 Mrs. Franzos	7. Phelps Memorial	V	Ins.	NFS
49.1767 Annunciation (Heimsuchung)	15. Austrian state Picture Gallery	V	2,000	NFS
49.1779 Girl & Flowers	28. Mack, Calif	V	1,500	1,500
49.1777 Lake Geneva	30. F Geier, Ohio	V	2,000	NFS
49.1781 Marseilles	35. St Louis Museum	V	Ins.	NFS
49.1780 Paris, Jardin des Tuileries	36. Portland Museum	V	3,500	NFS
49.1782 Tower Bridge	37. von Stenberg	V	10,000	
49.1790 Algerienne Au Tonneau	48. Fleischmann	V	6,000	6,500
49.1815 Portrait of Art Coll.	62. Not to travel West. Return to NYC after WDC showing. See letter.	V	4,000	NFS

total 119,755.

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OSKAR KOKOSCHKA EXHIBITION 1948/9

Page 3

<u>Title and Catalogue Number</u>	<u>Box Number</u>	<u>Insurance Value</u>	<u>Sales Price</u>
49.1773 Portrait of a Boy	4. Blodgett, USA	Ins.	NFS
49.1796 Peter Altenberg	6. Knize, NYC	✓5,000	NFS
49.1797 Janikowsky	8. Knize, NYC	✓3,000	NFS
49.1764 Blummer	9. Urech-Walden	✓6,500	NFS
49.1763 Caro	10. Simon (abroad)	✓1,175	NFS 1,175 ?
49.1776 Duchess Rohan.	11. Geier	✓1,500	NFS
49.1775 Paul Scheerbart	14. Knize	✓2,000	NFS
49.1793 Egon Wellesz	16. Hirs chhorn, NYC	✓1,500	NFS
49.1768 Dr. Szeps	18. Austrian State Picture Gallery	3,000	NFS
	Self-Portrait	21. - MO MA	Ins. NFS
49.1774 Elbe Bridge, Dresden I	26. Detroit Institute	✓2,500	NFS
49.1783 Nude in Landscape	34. Valentiner, St Louis Museum	✓500	NFS
49.1792 Self. Prt. with Hat	54. Galerie St Etienne	1,500	1,500
* 6 bundles of graphic work + pp. 4		3,000	?
49.1751 Tempest	23. Kunstmuseum	✓11,750	NFS
49.1754 Lac D'Annecy	42. Feilchenfeldt	✓3,500	NFS
49.1756 Cathleen, Countess	58. The artist	✓3,000	NFS
49.1799 Count Verona	12 - Knize	?	?
49.1526 Self Portrait (sculp)	63 Bonestell		

total 199,755.
//

* These bundles contain work which we could not display - thus they remain unframed by us. Page 4 lists work which is framed. \$3000 was placed on all graphic work

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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OSKAR KOKOSCHKA EXHIBITION 1948/9

Page IV

Graphic Work (Framed)

	<u>Title (or description) and Cat. Numb. (where ext)</u>	<u>Box Number</u>	<u>Sales refer to:</u>
49.1808	Begognung 83. <i>Weyler</i>	VII	Weyhe Gallery, NYC
49.1810.7	Head 86. <i>St. Etienne</i>	VII	thru Gal. St. Etienne, N
49.1807.1-4	Der Gefesselte Kolumbus 87 - 90 <i>Weyler</i> illustrations	VII	Weyhe Gal, NYC
49.1806	Taking of Christ 109. <i>Weyler</i>	VII	" "
49.1805	Gethsamane 110. <i>Weyler</i>	VII	" "
49.1803	Max Reinhardt 114. <i>Kagan-Wodcraft</i>	VII	thru Gal. St. Etienne
49.1867	Reclining Woman	VII	Gal. St. Etienne
49.1812	Seated Nude <i>Buchholz</i>	VII	Buchholz Gallery, NYC
49.1813	Standing Nude	VII	" "
49.1810	Reclining Nude	VII	" "
49.1809	Crouching Girl	VII	" "
49.1833 or 49.1868	Head c. 1920 - <i>S</i>	VII	thru Gal. St. Etienne

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	415.5

KOKOSCHKA

CO M. Miller

BONESTELL

January 12, 1950

Miss Blanche Bonestell
50 East 58th Street
New York City, New York

Dear Miss Bonestell:

Since the increasing number of exhibitions require more and more storage space in our museum, we are particularly anxious to return your Kokoschka sculpture to you as soon as possible. We should be only too glad to send our messenger with the sculpture to your apartment if you will be kind enough to give us your present address and tell us on which day the delivery would be easiest for you.

I am enclosing an addressed post card for your convenience.

Very sincerely yours,

Registrar.

bcr

ation, the bold immediacy of colors, the overemphasized gesture and the newly revitalized symbolism are all characteristics of expressionist art and of Oskar Kokoschka's painting in particular.

The tempestuous story of Kokoschka's life is as fascinating as his work. He was born in 1886 at Pöchlarn, Austria. Though his family was

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	415.5

KOKOSCHKA

Registrar

C.C. Min M. Miller

June 16, 1949

PRODUCTION MANAGER'S ESTIMATES	REPAIRS	ADDITIONS, CHANGES
CARPENTRY:		
OVERTIME:		

PAINTS: Mr. P. S. Royals, Vice President
 W. R. Keating & Company, Inc.
 90 Broad Street
 New York 4, N. Y.

P.O. # Dear Mr. Royals:

On June 14 we mailed you a copy of our letter to Muller-Gysin, Zurich, instructing them to forward three paintings by Kokoschka which we are borrowing for an exhibition opening here in July. They will be consigned to you for delivery to us.

Will you please enter them under Paragraph 1807 and have them sent to the Museum for examination. I am enclosing an affidavit for free entry duly signed and notarized.

Our Order No. 40100 will be mailed to you under separate cover. Please refer to this number when you bill us for your services.

Sincerely,

Dorothy H. Dudley
Registrar

DHD:1
Enclosure

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	415.5

KOKOSCHKA

JULY, 1949

3/51

INSTALLATION ESTIMATE SHEET

EXHIBITION:

TODAY'S DATE:

DIRECTOR:

OPENING DATE:

BUDGET FOR

INSTALLATION:

PRODUCTION MANAGER'S ESTIMATES	REMARKS	ADDITIONS, CHANGES
CARPENTRY:	1' Spur in hall	35.78
OVERTIME:		
P.O. #		
PAINTING:		
OVERTIME: 29 1/2		294.73
P.O. #		16 5 24
ELECTRICAL:		
OVERTIME:		
P.O.#		
INSTALLATION:		
OVERTIME: \$15.6		\$71.88
P.O. #		
MOUNTING AND FRAMING:		
OVERTIME:		\$197.37
P.O. #		

LABELS

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	MoMA Exhs.	415.5

KOKOSCHKA

JULY, 1949

3/51

INSTALLATION ESTIMATE SHEET

EXHIBITION:

TODAY'S DATE:

DIRECTOR:

OPENING DATE:

BUDGET FOR

INSTALLATION:

PRODUCTION MANAGER'S ESTIMATES	REMARKS	ADDITIONS, CHANGES	
CARPENTRY:	1' Spur in hall	35.78	
OVERTIME:	SUM OF MODERN ART REQUEST THE AT THE PRIVATE OPENING OF A N OF THE ART OF HENRI MATISSE EMBER 13, 1951, FROM 8 TO 11		
P.O. #			
PAINTING:			
OVERTIME: 29 1/2			294.73
P.O. #			16 5 24
ELECTRICAL:			
OVERTIME:			
P.O.#			
INSTALLATION:			
OVERTIME: \$15.00		\$71.88	
P.O. #			
MOUNTING AND FRAMING:			
OVERTIME:		\$197.37	
P.O. #			

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	MoMA Exhs.	415.5

KOKOSCHKA

JULY, 1949

3/51

INSTALLATION ESTIMATE SHEET

EXHIBITION:

TODAY'S DATE:

DIRECTOR:

OPENING DATE:

BUDGET FOR

INSTALLATION:

PRODUCTION MANAGER'S ESTIMATES	REMARKS	ADDITIONS, CHANGES
CARPENTRY:	1' Spur in hall	35.78
OVERTIME:	8' spur	
P.O. #		
PAINTING:		
OVERTIME: 29 1/2 hr		294.73
P.O. #		16 5 24
ELECTRICAL:		
OVERTIME:	NONE	
P.O.#		
INSTALLATION:		
OVERTIME: \$15.00		\$71.88
P.O. #		
MOUNTING AND FRAMING:		
OVERTIME:		\$197.37
P.O. #		
First Total:	Approval:	Date: 3-7-6
Additions:	Approval:	Date: Remarks:
		35.78 294.73 71.88 197.37 \$ 599.76 + 8.00 8607.76
DISMANTLING:	Approval:	Date: Remarks:
P.O. #		
MAINTENANCE:	Approval:	Date: Remarks:
P.O. #		
FINAL TOTAL:		

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	415.5

THE MUSEUM OF MODERN ART

PROJECT ORDER N^o 6409

TO PRODUCTION MANAGER FROM Painting and Sculpture DEPT.

FOR Kokoschka show DATE July 11, 1949

DETAILED INSTRUCTIONS Carpentry

DATE WORK MUST BE COMPLETED _____

COST LIMIT \$75.00 IF COSTS EXCEED THIS LIMIT, NEW APPROVAL MUST BE OBTAINED.

APPROVED [Signature] DEPARTMENT HEAD [Signature] COMPTROLLER

LABOR					MATERIAL					
DATE	DEPARTMENT	HOURS	AMOUNT	TOTAL FOR MONTH	DATE	ITEM INDICATE IF FROM STOCK	ORDER NO.	AMOUNT	TOTAL FOR MONTH	
7/15	Wksp	12	16.94		7/30	60 sq.ft.masonite	stock	6.00		
7/22	"	4	5.82			35 ft. 2x3 fir	"	4.73		
7/29	"	1/2	.68			Misc.		1.61		
				23.44					12.34	
TOTAL LABOR				23.44	TOTAL MATERIAL				12.34	
FOR PRODUCTION MANAGER'S USE					FOR COMPTROLLER'S USE ONLY					
TOTAL LABOR AND MATERIAL				\$ 35.78	CHGS. _____ A/C _____					
APPROVED <u>[Signature]</u> PROD. MGR.					APPROVED _____ CHECKED _____					

ation, the bold immediacy of colors, the overemphasized gesture and the newly revitalized symbolism are all characteristics of expressionist art and of Oskar Kokoschka's painting in particular.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	415.5

THE MUSEUM OF MODERN ART

PROJECT ORDER N^o 6410

TO PRODUCTION MANAGER FROM Painting and Sculpture DEPT.

FOR Kokoschka show DATE July 11, 1949

DETAILED INSTRUCTIONS Painting

DATE WORK MUST BE COMPLETED _____

COST LIMIT 1,500.00 IF COSTS EXCEED THIS LIMIT, NEW APPROVAL MUST BE OBTAINED.

APPROVED _____ DEPARTMENT HEAD _____ COMPTROLLER _____

LABOR					MATERIAL				
DATE	DEPARTMENT	HOURS	AMOUNT	TOTAL FOR MONTH	DATE	ITEM INDICATE IF FROM STOCK	ORDER NO.	AMOUNT	TOTAL FOR MONTH
7/15	Wksp	77	118.06		7/15	Paints	stock	49.58	
	O.T.	17	33.62			Misc.		7.44	
	Grds	40	39.38						57.02
7/22	O.T.	12½	16.75						
7/22	Grds	13	11.70	237.71					
	Wksp	13	18.20						
				237.71					
TOTAL LABOR				237.71	TOTAL MATERIAL				57.02

FOR PRODUCTION MANAGER'S USE TOTAL LABOR AND MATERIAL \$ 294.73

FOR COMPTROLLER'S USE ONLY CHGS. _____ A/C _____

APPROVED _____ PROD. MGR. APPROVED _____ CHECKED _____

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	415.5

THE MUSEUM OF MODERN ART

PROJECT ORDER N^o 6411

TO PRODUCTION MANAGER FROM Painting and Sculpture DEPT.

FOR Kokoschka show DATE July 11, 1949

DETAILED INSTRUCTIONS Installation

DATE WORK MUST BE COMPLETED _____

COST LIMIT \$75.00 IF COSTS EXCEED THIS LIMIT, NEW APPROVAL MUST BE OBTAINED.

APPROVED [Signature] DEPARTMENT HEAD [Signature] COMPTROLLER

LABOR					MATERIAL				
DATE	DEPARTMENT	HOURS	AMOUNT	TOTAL FOR MONTH	DATE	ITEM INDICATE IF FROM STOCK	ORDER NO.	AMOUNT	TOTAL FOR MONTH
	Cust	4	6.68						
7/15	Overtime	6	12.75						
	Cust	30	50.17						
7/22	O.T.	1	2.28						
				71.88					
TOTAL LABOR					TOTAL MATERIAL				
FOR PRODUCTION MANAGER'S USE					FOR COMPTROLLER'S USE ONLY				
TOTAL LABOR AND MATERIAL				\$ 71.88	CHGS.		A/C		
APPROVED <u>[Signature]</u> PROD. MGR.					APPROVED _____ CHECKED _____				

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	415.5

THE MUSEUM OF MODERN ART

PROJECT ORDER N^o 6413

TO PRODUCTION MANAGER FROM Painting and Sculpture DEPT.

FOR Kokoschka show DATE July 11, 1949

DETAILED INSTRUCTIONS Framing

DATE WORK MUST BE COMPLETED _____

COST LIMIT \$200.00 IF COSTS EXCEED THIS LIMIT, NEW APPROVAL MUST BE OBTAINED.

APPROVED [Signature] DEPARTMENT HEAD [Signature] COMPTROLLER

LABOR					MATERIAL					
DATE	DEPARTMENT	HOURS	AMOUNT	TOTAL FOR MONTH	DATE	ITEM INDICATE IF FROM STOCK	ORDER NO.	AMOUNT	TOTAL FOR MONTH	
7/15	Wksp	78½	118.95		7/15	13 matbds. stock		4.94		
						6 no warps	"	2.81		
7/22	"	24	35.09			1 large no warp	"	.40		
				154.04		70 ft. #4 mldg.	"	11.90		
						24 " #6	"	2.40		
						30 " # 10	"	1.80		
						30 " #11	"	5.40		
						15 " 1½" birch	"	.83		
						4 sq.ft. basswood	"	1.40		
						2 glass 18x24	"	.72		
						3 " 20x26	"	1.31		
						1 " 24x32	"	.74		
						2 " 28x36	"	1.30		
						1/8 rl. cambric tape	"	.75		
						½ gal. paint	"	1.78		
						Misc.		5.65		
TOTAL LABOR				154.04	TOTAL MATERIAL				43.33	

FOR PRODUCTION MANAGER'S USE TOTAL LABOR AND MATERIAL \$ 197.37

FOR COMPTROLLER'S USE ONLY CHGS. A/C

APPROVED [Signature] PROD. MGR. APPROVED _____ CHECKED _____

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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10 pictures to be framed *Frames*

1.	Franz Hirsch	1907-08		Knize		Pase	
						Pantheon Hall	
2.	Wilk	1907-08		Custom	new wood	Pantheon Hall	

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

TO Thomas Dunlop
162 East 52nd St.
New York 22, N.Y.

Date July 12, 1949
PLEASE PUT ORDER NUMBER ON INVOICE

No 35233

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

	Unit Price	Total
metal leaf gilding for frame insert 3/4" wide, 36 1/2 x 26 1/2" (estimated)	\$8.00	\$8.00

Ordered by Margaret Miller
Authorized by [Signature]
Material Received and Checked by.....
Date.....
For Kokoschka exhibition

10.	Blumner	1910		Walden	not shown	in book	
	Hugo Caro	1910		Hugo Simon	gold frames	made in 1st quarter 1st half	###

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	415.5

10 pictures to be framed *Frames*

1. Frau Hirsch	1907-08		Knize	Pass	
				Paint in Blue	

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metal leaf gilding for frame insert 3/4" wide, 36 1/2 x 26 1/2" (estimated)	\$8.00	\$8.00

Ordered by.....
Authorized by.....
For..... Kokoschka exhibition.....

Blumner	1910		Walden	not shown	in book	
10. Hugo Caro	1916		Hugo Simon	gold frames	models of things in the museum self made	### XXX

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	415.5

10 pictures to be framed

KEUFFEL & ESSER CO., N. Y. NO. 388-3
8 X 8 1/2 (10) (10) (10)
MADE IN U. S. A.

1.	Frau Hirsch	1907-08		Krieger		Pale Prussian blue	
2.	Stille Life Tulips & Hyacinths	1907-08		Austrian State Picture Gallery	new wood 7 1/2" gold plain leaf	Prussian blue inset maroon red vermillion	
3.	Jacobus Huyfuit	1908		Tham Houer		very pale	
4.	Portrait of Boy	1908		Mrs. John W. Rodgitt	not shown		
5.	H. & E. Jitze	1908-09		M.M.A			
6.	Peter Oltenberg	1909		Krieger		Burnt Sienna white ground	
7.	Frau Lotte Franzen	1909		Phillips Memorial Gallery		Prussian blue	
8.	Ritter von Janis Kowalsky	1909-10		Krieger		Prussian blue Purple blue yellow orange red blue	
9.	Dr. Rudolf Blumner	1910		Nick Wack- Walden	new wood 3 1/2 X 22 1/2 not shown	dark yellow in middle in handle	
10.	Hugo Card	1916		Hugo Simon	gold frames	redder strong in the corners rest dark	# XXX

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	MoMA Exhs.	415.5

11	Duchess Pohan- Montesquiou	1910		Folkwang Museum Essen	Darkst Prussian blue white	
12	Count Viana	1910		Knize	reddish + yellow on background	
13	Herwarth Walden	1910		New Union Walden	new wood 35 1/2 x 27 1/4 turquoise faded blue not red in left black white	xx
14	Paul Scherbait	1910-11		Knize	Earth colors red greens with black impasto	xxx
15	The Annunciation	1910-12		Hirschhorn Austrian State Picture Gallery		
16	Egon Wellesch			Joseph H. Hirschhorn		
17	Franz K.	c.1910		Budholz Gallery		
18	Dr. Julius Sjeps	1912		Austrian State Picture Gallery	new wood 29 1/2 x 23 3/8 La Roche-Huppert	Dark with reds xx
19	Dancing Couple	1912-13		Mrs. Helen W. Badgett Sp.	cobalt with violet	
20						

KEUFFEL & ESSER CO., N. Y. NO. 388-9
3 X 5 1/2 (10 1/2) inch.
MADE IN U.S.A.

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	MoMA Exhs.	415.5

20	Sprozaligio 1912-13	Mr. Edig. Lotte Janyas Museum present	
21	Portrait of artist... 1913	M.M.C.	
22	Carl Moll 1913-14	Austrian State Picture Gallery not known	not sent
23	Kumpert 1914	Kunst museum Biele Museum Biele	correction and illumination
24			
24	Knight Errent 1915	anon.	not sent
25	Kunst with Cat 1918-19	Kunsthaus Gericke Museum #4	RAW WORD 36 1/2 X 5 1/4
26	Elbe Bridge Dresden I 1920	Detroit Institute of Arts	
27	Elbe Bridge Dresden II 1920	Art Institute of Chicago	
28	Phil with Flowers etc 1920	Mrs. Charlotte S. Mack San Francisco	

KEUFFEL & ESSER CO., N. Y. NO. 388-3
8 X 8 10 the inch.
MADE IN U. S. A.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	415.5

39	Mother & Child 6-1920					substituted
30	Fate Jacson 1924		Mrs. Frederic A. Geier	DARK colored linen and jute		XX
31	Paris the Opera 1924		ex. Thamb- hauser			arranged for Pommes
32	Arnold Schonberg 1924		Knize	colored green yellow orange		
33	Liquor Mortar 1925		Mrs. Charlotte S. Mack			
omit 34	Nude in landscape near Canyon 1925		Volantier			
35	Marseilles 1925		City Art Museum	Caribbean blue & neutral pink		XL
36	Paris Tulleries 1925		Portrait Art Museum			
omit 37	Tower Bridge 1925-26		Tower on Gumbel	violet blue frame		XX
omit 38	Odde Altaire 1926		Paul Cummings	raw wood		?

KEUFFEL & ESSER CO., N. Y.
NO. 388-3
8 X 8 to the inch.
MADE IN U. S. A.

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	MoMA Exhs.	415.5

39	London Bridge	1926		Alphig and Jullouf		
40	McMurry	1926		Paul Lamier	elaborate curved field frame 1 1/2" wide	←
41	Rea	1926		anon.	light colored frame from lumber	←
42	Yac D'Amore	1927		Dr. Feilchen- feldt Zurich		
43	Courmayeur et les Baits des Hauts	1927		Phillips Jullouf		
44	Lafont	1927		anon. Paul Lamier	elaborate curved frame 6"	←
45	Lionel Jullouf known	1927		anon. English Liam		not sent
46	Erasmus Col de Spa	1928		Mrs. Max Wanburg	elaborate curved field frame from lumber	←
47	Dolce Bridge Scotland	1929		anon.	raw wood omit	omit
48	Algerienne etc	1930		Marcel Fleischmann through Paul Drey Jullouf		

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The tempestuous story of Kokoschka's life is as fascinating as his

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49	Ceili Coli	1930		
50	Vienna	1931		Municipality of Vienna not sent
51	J. F. Macanick	1936	37 X 50	Paul V. Eisner
52	View of Prague	1934		Museum of Modern Art Prague not sent
53	Prague Under Bridge	1934-37		Museum of Modern Art Prague not sent
54	Self Portrait with Hat	1934-37		Ed. St. Emeric new wood with moulding added
55	The Fountain	1936-37		Buchholz Gallery
56	Self P. of Depreciated artist	1937		Museum #10 with painted insert box frame not by artist.
57				
58				

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57	What are we Fighting For? 1942-43	46 x 50		artist	stained wood 46 x 60	
58	Cathedral Crematorium of Drogobica		1943	artist		
59	The Millman 1947			Hermann Lidjans	height = 35 1/2 x 47 1/2" #4 Klemmer	XX
60	Montana 1947			Flemingham Jarick		
61	Portrait Dr. Reinhardt				not shown	not sent
62	Portrait of an art collector			Henry Pearlman		
63						
64						
65						

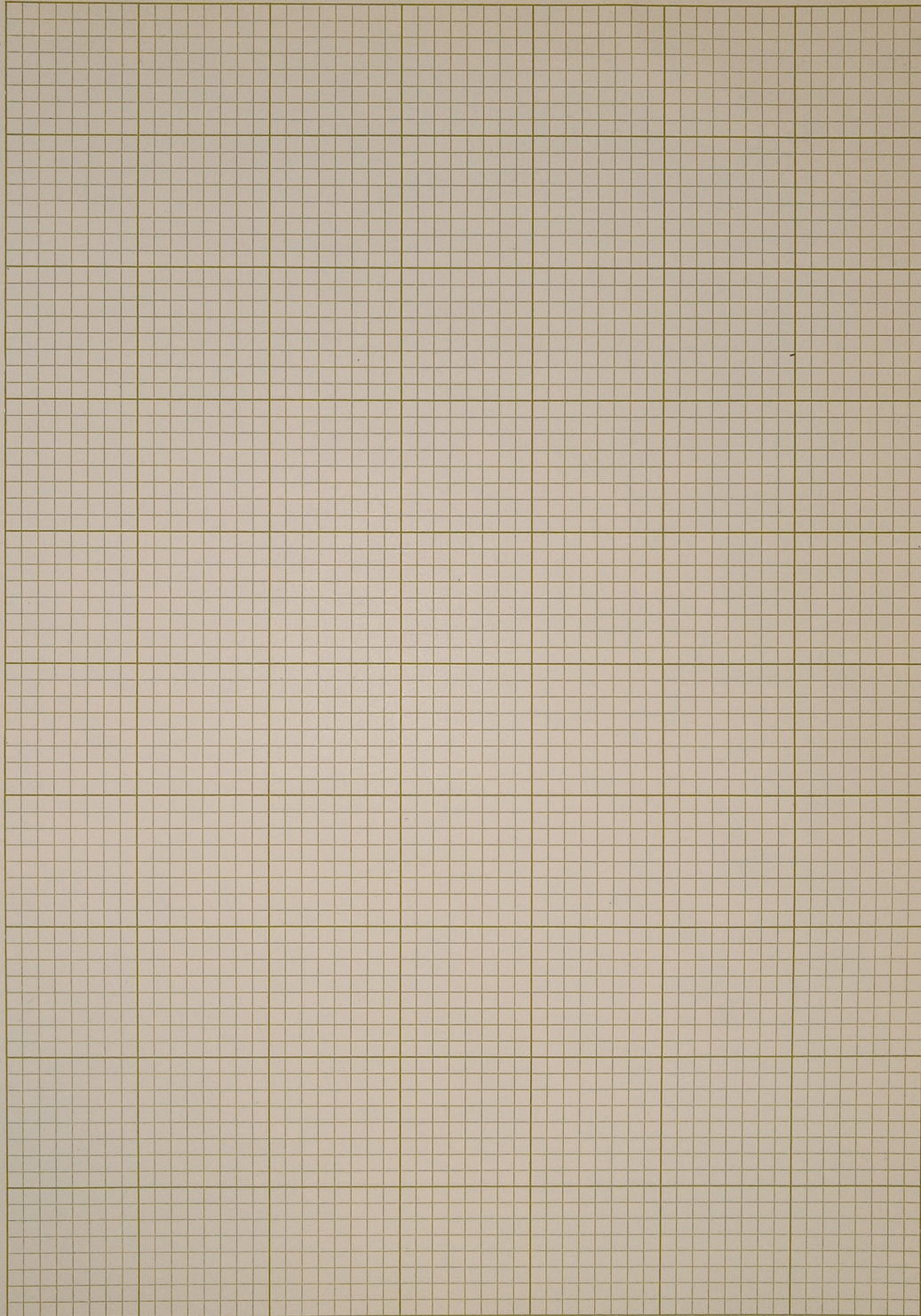
KUMPFEL & ESSER CO., N. Y. NO. 388-3
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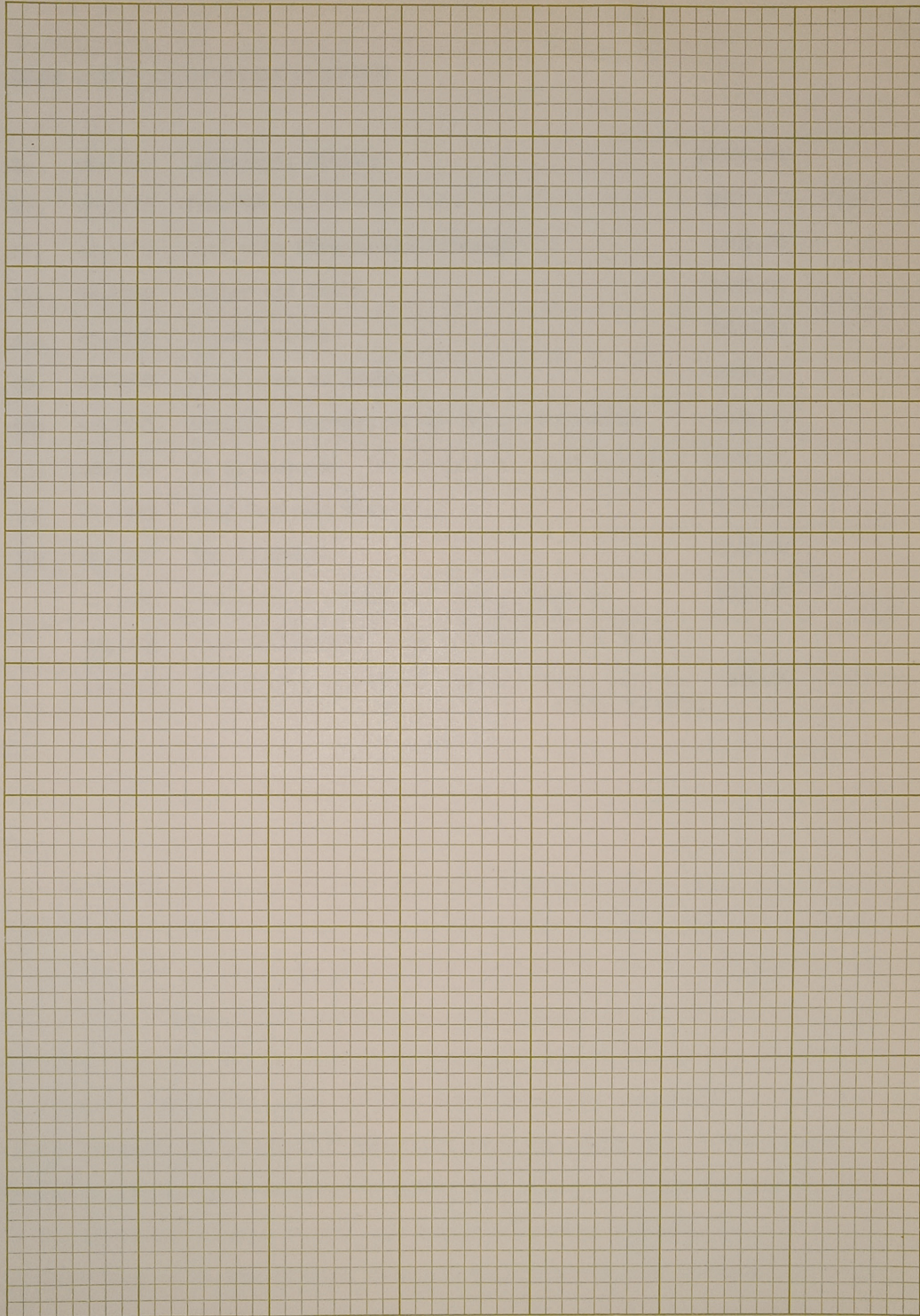
KEUFFEL & ESSER CO., N. Y. NO. 380-3
3 X 5 to the Inch.
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KEUFFEL & ESSER CO., N. Y. NO. 380-3
8 X 8 to the Inch.
MADE IN U.S.A.

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Sales

SALES PRICES OF KOKOSCHKA PAINTINGS

3.	49.1800	Landscape, Hungary	\$1800.00	
17.	49.1786	Frau Dr. K.	3000.00	
28.	49.1779	Girl with Flowers and Birdcage	1500.00	
29.	49.1789	Mother and Child	2000.00	
33.	49.1776	Aigues Mortes	3000.00	
48.	49.1790	Algerienne au Tonneau	6500.00	
49.	49.1791	Anticoli: Harvest in the Sabine Mountains	9500.00	
51.	49.1788	T. G. Masaryk (refer sale to Feigl Gallery)	12000.00	
54.	49.1792	Self Portrait with Hat	1500.00	
55.	49.1787	The Fountain	4000.00	
	49.1877	Portrait of a Cardinal (refer sale to Feigl Gallery)	5000.00	(includes 10%)
	49.1878	View of Florence (temporarily not for sale)	-	
	49.1883	Pomegranate and Praying Mantis (refer sale to Feigl Gallery)	550.00	(includes 10%)

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THE MUSEUM OF MODERN ART

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OSKAR KO FOR WEDNESDAY RELEASE

OSKAR KOKOSCHKA, FAMOUS EXPRESSIONIST PAINTER, SEEN IN RETROSPECTIVE
EXHIBITION AT MUSEUM

This is
The first major retrospective exhibition in New York of the well-known Austrian expressionist Oskar Kokoschka will be on view at the Museum of Modern Art, 11 West 53 Street, from July 20 to September 28. More than 50 paintings, an early sculpture and a selection of prints and book illustrations summarize the artist's career of 40 years. Loans from European and American museums include 5 major works from The Austrian State Picture Gallery never before exhibited in this country. Two recent canvases, *not shown here before, are also included.* are to arrive from Switzerland in time for the New York opening. The exhibition was assembled for circulation by the Boston Institute of Contemporary Art and has been shown in 4 other American cities. It is to be installed in the first floor galleries by Margaret Miller of the Museum of Modern Art's Department of Painting and Sculpture.

*This is
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A personality of great and diverse talents, Kokoschka has fought throughout his stormy career as a pamphleteer, playwright and painter for the freedom of the artist and the integrity of the individual. The first of the "degenerate" artists in the Hitler sense of the word, he estimates that the Nazis destroyed perhaps one-third of his total work. The artist's portraits show us the personalities involved in the intellectual ferment of pre-World War I Vienna, as well as of the doomed pre-Hitler German generation. Magnificent views of some of the world's most fascinating places round out his particular vision.

Together with the French Georges Rouault and the German Max Beckmann, the Austrian Oskar Kokoschka forms the so-called "trinity" of contemporary expressionist painters. The use of distortion and elongation, the bold immediacy of colors, the overemphasized gesture and the newly revitalized symbolism are all characteristics of expressionist art and of Oskar Kokoschka's painting in particular.

The tempestuous story of Kokoschka's life is as fascinating as his work. He was born in 1886 at Pöchlarn, Austria. Though his family was often in material want, his father, a goldsmith, and his strongly intuitive mother early instilled into their three children a love of nature and an enthusiasm for philosophy, literature and music. Though

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Kokoschka was first interested in chemistry as a career, at the age of 18 he accepted a scholarship to the Vienna School of Arts and Crafts. In the Vienna of 1904, the revolt against 19th-century academic art was still a burning issue and was focused in a short-lived decorative style called Art Nouveau in France and Sezession in Austria. Kokoschka at first came under its influence, but at the Vienna Kunstschau in 1908 he exhibited a Self Portrait, a painted terracotta sculpture, that represented a complete break with this decorative movement. Only by comparing the sinuous, ingratiating quality of Art Nouveau* with the expressionist violence of this head, can the shock to the official Viennese art world be estimated. An attending Austrian Archduke, Francis Ferdinand - later assassinated at Sarajevo - snorted, "This man's bones should be broken in his body!" The newspapers declared him a "public terror," a "degenerate artist" and a "puddle of foul stink." From these published attacks Adolf Hitler may have first formed his "Germanic" art theories. (In documents found after the war, Hitler had ordered Kokoschka shot without trial should he be found.)

In connection with the Kunstschau several evenings of entertainment were arranged at which two of his plays were performed. Written largely at rehearsals, the plays were strange and moody with occasional flashes of brilliance and highlighted the bigoted shallowness of bourgeois life. The audience, however, started riots in the theatre; the open-air performance was spoiled by a regiment of Moravian soldiers stationed nearby who interfered in alarm. Bloodshed was barely averted by the arrival of the police. These episodes cost Kokoschka his teaching post in the school, and only through his friends who helped to support him on portrait commissions, was he able to survive.

In spite of his condemnation in official circles, Kokoschka won tireless and ardent supporters among the younger and more progressive artists and writers in Vienna and Berlin, notably the pioneer modern architect, Adolf Loos, the art historian, Hans Tietze, and the Berlin editor and impresario, Herwarth Walden, all of whose portraits are included in the exhibition. Since Kokoschka was generally regarded as one of the founders of the expressionist drama, and continued to write for the theatre, poets and dramatists, such as Peter Altenberg, Ritter von Janikowsky and Walter Hasenclever were his most frequent portrait subjects.

*An exhibition of Art Nouveau furniture and decorative arts from the Museum Collection is in a gallery adjoining the Kokoschka exhibition.

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In the years before the first World War Kokoschka divided his time between Berlin and Vienna. A friend describes him at this period as a silent and serious young man who could, however, be intellectually voluble and charming but usually preferred to remain reserved. His favorite topics of conversation were not art subjects but rather the world production of coal and petroleum, the misery of people living in slums and the need for poor children to get to the country. His social consciousness was early aroused and is still a major interest. In Berlin Kokoschka was in close contact with the most progressive minds in Germany, both politically and artistically. He became an illustrator for periodicals such as Der Sturm. The paintings of this period, such as The Tempest of 1914 which emerged from a clash of temperaments between himself and a Viennese woman whom he loved, tell also of the impending world cataclysm.

Though a pacifist and determined not to kill the enemy, Kokoschka at the outbreak of war sold his great canvas, The Tempest, to buy a horse, joined a cavalry regiment and left for the Russian front. There he was soon ambushed, shot through the head and bayoneted through the lungs. Declared unfit for further duty he was sent to a Stockholm brain specialist who was unable to help him. Despairing, Kokoschka decided to commit suicide on the front; but through a mysterious friend he was saved, and instead he played a part in Dresden in some of the most dramatic phases of the German revolution.

The painter was ill and subject to frequent mental aberrations due to his wartime head injury. He provoked a sensation by ordering the making of a life-size doll, intended to serve him as companion and model.

Dresden proved a harmonious setting both for his painting and for the relaxing of his troubled mental state. He was made a professor at the Dresden Academy in 1919. With his position came a studio from which he painted the view of the Elbe Bridge, Dresden I, 1920, in which the bright, saturated colors give an indication of the painter's renewed confidence.

In 1924 he left Dresden, and during the following years he traveled through most of the countries of Europe and the Near East where he painted from rooftops and turret windows his ambitious and spectacular scenes of towns, usually signing them "O. K."

He returned to Vienna in 1931 to be with his sick mother, and he

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remained there until 1934. Deeply affected by the Nazi persecutions in Germany and the firing on workers' homes in Vienna, he attempted to make of his painting political weapons to be used against the Dollfuss "dictatorship," against Nazism and finally against war itself. In 1934, having been named the most degenerate of degenerate artists, he was forced to flee from Vienna and settled in Prague. There he painted his famous portrait of Masaryk together with the 17th-century educator and humanist, Jan Amos Comenius. The pure artist was now thoroughly subordinated to the pamphleteer and propagandist.

Eight of Kokoschka's paintings were hung in the 1937 "Degenerate Art" exhibition in Munich. In 1938 he escaped to England. Here he painted the symbolic What We Are Fighting For, 1942-43. But in general he found it difficult to paint in London, a city fighting for its existence. Moreover, the fate of many of his works, then outlawed on the Continent, was in grave doubt. The Knize collection, for example, of which 6 paintings are included in this exhibition, was smuggled out of Austria in 1941. Rolled up in a suitcase, the canvases were taken to Switzerland where the Kunsthaus in Zurich restored them and kept them for the owners who finally retrieved them only last year.

Since the war, Kokoschka's old spirit has re-established itself in such works as the superb view of the Matterhorn, 1947, and the View of Florence, 1949. At 63, he is vigorous and active. He will come to this country from Europe to teach painting in the Berkshires this summer, and later he expects to travel in America.

A catalog of the exhibition has been prepared by James S. Plaut, Director of the Boston Institute of Contemporary Art. It contains 48 plates in photogravure and 8 plates in color, a letter from the artist and an analysis of the paintings in the exhibition. A paper-bound copy of this volume is available at the ^{Information Desk} ~~Museum of Modern Art~~ for \$1.75.