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May 25, Mon. 9 AM—9:10—Macy's—TIMES—50 Pfrs.

"The Rain" by Vincent Van Gogh



"The Piper," photograph by Eugene Harris



"The Kiss" by Armande Modigli



"Girl Before a Mirror" by Pablo Picasso



From the Harold Lloyd movie "Safety Last"



Architect by Eero Saarinen

Structure by Buckminster Fuller



THE PAINTINGS HAVE COME BACK FROM WASHINGTON ■ THE SCULPTURE HAS RETURNED FROM HOUSTON AND CLEVELAND ■ THE GREAT MONET TRIPTYCH IS BACK FROM CHICAGO ■ THE SURREALISTS ARE HOME FROM BOSTON ■ THE PICASSOS HAVE BEEN SENT BACK FROM CANADA...AND EVERYTHING ELSE IS OUT OF THE STOREROOMS.



## Tomorrow the Museum of Modern Art re-opens enlarged, extended, expanded...and exciting

Happy day for New York! For tomorrow the Museum of Modern Art, closed for expansion, opens its doors again. Opens with more space for shows and collections, a permanent photography gallery, new galleries for drawing and prints, for architecture and design, new classrooms, and a sculpture garden on three levels.

This is the 6th time the Museum has expanded in its 35 years...and even more building is to come. There must be a good reason for such success...and there is. Innovative in what it has shown and how it has shown it, the Museum has not only been part of the New York scene but part of our lives. Showing us architecture, photography, moving, good design in everyday objects, art of other countries...as well as paintings, sculpture, drawings and prints...its influence is immeasurable, but immeasurably. And not just here, but all over the country...even the world...where its traveling shows are tours of triumph.

Today the Museum is home to the finest collection of the visual arts anywhere. And it has a spectacular past to look back on...everything

from the first large scale exhibit of modern American paintings sent to Paris to the first international film archive. If you are one of the faithful (and 700,000 people a year visit the Museum), we don't have to tell you that it is not only significant, but a delight. Stimulating. Often controversial. Always exciting. If you haven't been to the Museum in the past few years, what better time than now...to see its bigger home, its tremendous opening exhibit "Art in a Changing World", actually nine shows in one.

What has Macy's got to do with the Museum of Modern Art? Simply this: New York is proud of this extraordinary museum and New York's pride is Macy's pride as well. Because the world's largest store is part of New York. In our modest way, we too have changed the way you live... from the first comprehensive showing of modern furniture to an Italian Festival that introduced the new Italy to New York. It's true that if you haven't seen the Museum of Modern Art, you haven't seen New York... equally true that if you haven't seen Macy's, you haven't seen New York.

Macy's and all New York welcome back the Museum of Modern Art

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Museum of modern art times 5/26

plus pics with captions

the paintings have come back from Washington  
 the sculpture has returned from Houston and Cleveland  
 the great Monet triptych is back from Chicago  
 the surrealists are home from Boston  
 the Picassos have been sent back from Canada  
 ...and everything else is out of the storerooms

Tomorrow the Museum of Modern Art re-opens

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drawings and prints

modern

7/9/56

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furniture to an Italian Festival that introduced the new Italy to New York.  
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New York...equally true that if you haven't seen Macy's, you haven't seen New York.

Macy's and all New York welcome back the Museum of Modern art

pictures: six

*captions to come*

Picasso

good design

~~modern art~~

Family of Man

Visionary architecture (or dome house from garden)

History of motion pictures

current show (Davis and Goliath..sculpture)

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*file*

PHOTOGRAPHS FOR MACY AD, MAY 26th, 1964.

Tensegrity Mast and Geodesic Radome - structures by Buckminster Fuller  
(Birds'eye view)

Installation shot of jewelry at the Ancient Art of the Andes show.

Signature shot of The Piper from The Family of Man show  
Photograph by Eugene Harris

Italian family from Family of Man photographed by Robert Carrington (American)

Bridge City, 1960. Fitzgibbon and Sides Visionary Architecture - 1960

Chemical Architecture - William Katavolos Visionary Architecture - 1960

Chemical Architecture - " " " "

Lounge Chair (Barcelona Chair) 1929 Mies van der Rohe

Armchair, 1957 - Eero Saarinen

Garden shot - in tourist flyer

Marisol's The Family, 1962

Motherwell's Elegy to the Spanish Republic

Maillol's The River

Picasso's Girl Before A Mirror

Dali's Persistence of Memory

van Gogh's Starry Night

Film still: Harold Lloyd in Safety Last - hanging from a clock

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THE MUSEUM OF MODERN ART

Date: April 19, 1964

cc: Dick Mack

May 5, 1964

To: René d'Harnencourt

cc: E.S. May 1, 64. ad

From: Elisabeth Shaw

Mr. John A. Blum  
Senior Vice President  
In Charge of Promotion  
Macy's Department Store  
Herald Square  
New York 1, New York

Dear Mr. Blum:

I can't tell you how appreciative the Museum is that Macy's is planning to run a full page ad in the New York Times on May 26 pegged to our reopening. I have also discussed with René d'Harnencourt, the Director, the fall fashion telecast and the possibility of our cooperating with Macy's in regard to exhibitions and we are very much interested in further talks on both projects a little later.

We do not feel, however, that we can take advantage of your generous offer to let us buy a second page at the lower rate made possible by the fact that you already have one. For the time being, the Board feels we should not allocate any funds for advertising. But thank you. If I can help in any way with copy, please don't hesitate to call.

Sincerely,

Elisabeth Shaw  
Director,  
Department of Public Information

ES:rn  
P.S. Miss Young called today from Macy's and we have an appointment tomorrow to discuss copy and layout for the ad, so I guess we are all set.

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# THE MUSEUM OF MODERN ART

Date April 20, 1964

cc: Dick Koch

To: René d'Harnoncourt

Re: R.H. Macy & Co. Ad

From: Elizabeth Shaw

Dear René:

R. H. Macy & Co. is planning to run a full page institutional ad in the New York Times on Tuesday, May 26, welcoming The Museum of Modern Art back on the local scene. We will, of course, have an opportunity to check copy.

They suggest that we consider paying for a second page, thus making the "ad" a double truck. The cost for a second page, after the first has been bought, is \$1,950. (Cost for a single page is about \$5,000 I believe.)

I think we should not take a second page, but simply let them take one page. A two page spread would make us appear to be making our debut entirely under Macy's auspices and would, I'm afraid, tend to dwarf our other coverage.

Macy's is also interested in televising their fall fashion show at the Museum and I will discuss this further after we open.

They also are interested in exploring the possibility of our making an exhibition for them, on a contractual basis. I said I was sure you would be glad to explore this later, perhaps next fall. There are various possibilities that might be interesting, I think, particularly in connection with our traveling program.



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April 6, 1964

Mr. John A. Blum  
Senior Vice President  
In Charge of Promotion  
Macy's Department Store  
Herald Square  
New York 1, New York

Dear Mr. Blum:

I am writing to see if Macy's might like to run an institutional ad at the end of May welcoming The Museum of Modern Art back on the local scene.

We will open our new and enlarged galleries and Sculpture Garden on May 28, after being closed for five months in order to complete the 7th expansion in our 35-year history.

A capsule history, to refresh your memory even though I know you are familiar with it:

The Museum was founded in 1929, just a few months before the stock market crash, but survived to thrive and grow during the depressing thirties. During the first decade, we began to build our collections, established separate departments for all the visual arts, introduced the American public in New York and around the country to such 20th century developments as cubism and abstract art, machine art, modern architecture, dada and surrealism, and work by living Americans, photographers as well as painters and sculptors.

By the end of that decade, we were dedicating a new main building. President Franklin Delano Roosevelt broadcast from the White House for the opening ceremonies: "The standards of American taste will inevitably be raised by bringing into far-flung communities results of the latest and finest achievements in all the arts..."

In the 40s, the war years, our attendance was four times what it had been in the previous decade. Exhibitions reflected the concern of the nation: Britain at War, Road to Victory (directed by Edward Steichen).

After the war, we set up a Veterans Art Center, sponsored competitions in furniture design as the country moved back to consumer goods production, built a complete house in our garden, hoping to set standards for the housing boom and put on two 20th anniversary shows, Timeless Aspects of Modern Art and Modern Art in Your Life.

In the 50s we expanded our overseas program, built a Japanese House, put automobiles in the garden, began to rent pictures, started the Good Design exhibitions of useful objects selected from the current market, mounted the great Matisse show.

more...

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In the 50s we expanded our overseas program, built a Japanese House, put automobiles in the garden, began to rent pictures, started the Good Design exhibitions of useful objects selected from the current market, mounted the great Matisse show.

At our 25th anniversary, Dag Hammarskjöld, Secretary General of the United Nations said: "It is a museum of 'modern art' ... this is, for you and for us, a museum for the art which reflects the inner problems of our generation and is created in the hope of meeting some of its basic needs."

And during the last half of the 50s we started the Family of Man on its world-wide tour, set up summer art classes on Long Island, expanded our domestic traveling program and presented the Art of Assemblage and Monet, and in these years one fact became all too clear: we no longer had room for the paintings, the books, the films, the sculpture, or the public, to say nothing of the staff which had been stacked in layers for some time.

In the 60s we raised 25 million dollars from more than 3,000 contributors and began our current expansion program; first part, the addition of two wings and enlarged garden will be finished in May; the second phase, expansion to the west, to be completed in the late 60s.

The galleries, film auditorium and restaurants closed the beginning of December but the school, the traveling shows, the publication program, and all the offices continued. Unprecedented loans of works from the collections were made to other museums, particularly to the National Gallery of Art in Washington, D. C., where 152 paintings have drawn record crowds since December.

The paintings are coming back now from Washington, the sculpture from Houston and Cleveland, the great Monet triptych from Chicago, the group of surrealist works from Boston, the Picassos from Canada and the rest from storerooms.

And we will re-open with the largest and best review ever presented anywhere of 20th century art - Art in a Changing World: 1884-1964. From our own collections, we will show work from Cézanne to Youngerman, from Rodin to George Segal, from Art Nouveau to electronic panels, from Matthew Brady to Eugene Smith; and prints from Munch to Jasper Johns. For the first time, there will be permanent gallery space for a new Edward Steichen Photography Center, the new Paul J. Sachs Galleries for Drawings and Prints, and the new Philip L. Goodwin Galleries for Architecture and Design. We will have more space for painting and sculpture, more flexible space for changing exhibitions, new classrooms for the school, better facilities for the public, and a garden on three levels. (This is probably the only building program in New York City which has increased the open space.)

more...

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Our opening, a gala preview at which Mrs. Lynden Baines Johnson will officiate, will be a tribute to the 20th century artists, who of course, make it all possible. If Macy's is interested in a welcome to us and a tribute to the artists, we will of course, be happy to supply any material you can use. And I'd be glad to discuss this or any other thoughts you might have at your convenience.

Sincerely,

Elizabeth Shaw  
Director,  
Department of Public Information

ES:rn